Pixsel Academy

UI Pedia

A Complete UI Design Guide

Learn to Present your Design like a
Professional with the Best User Interface Design Guide
by Pixsel Academy.

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CONTENTS

01. INTRODUCTION 3

Quick Summary 4
Why we wrote this eBook 7
Who is this book for? 8
What does a UI designer do? 10
UI vs UX vs CX 12
How to get started? 31

02. PRINCIPLES 33

Color 34
Balance 70
Allignment 85
Proportion 102
Whitespace 113
Proximity 128
Pattern 140
Perception 153

03. DESIGN BASICS 173

Icons 174
Layout and grids 214
Typography 250
Buttons 285
Object and Shapes 328
Tables and Graps 356
Forms 389
Navigation 432
Animation & Microinteraction 456
Illustrations 478
Cards 500
Screens 524
Gradients 535
Shadows and Blurs 556

04. SOFT SKILLS 574

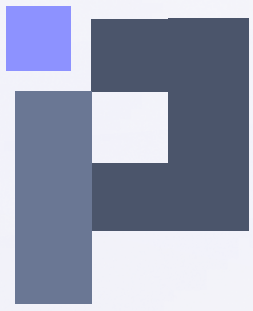
Hard Skills for Designers 575
Soft Skills for Designers 577
Points to be Noted 582

05. BONUS 583

01

Introduction

Quick Summary



We believe in visual, that make people believe you

Hello,

And you’re very welcome to Pixsel Academy. Our aim at Pixsel Academy is always to bring out the best quality of knowledge among our readers and to the new and emerging people who have their best interest in learning UI and UX Design.

If you are here, then it’s a no doubt, you might have toured around so many websites and YouTube courses till now. Okay, to let you know, even I watch a lot of videos on YouTube as well as contents on other social media platforms. But at some point, I always realized a big gap in the content that they provide. Everything feels either incomplete, or it’s unrelated.

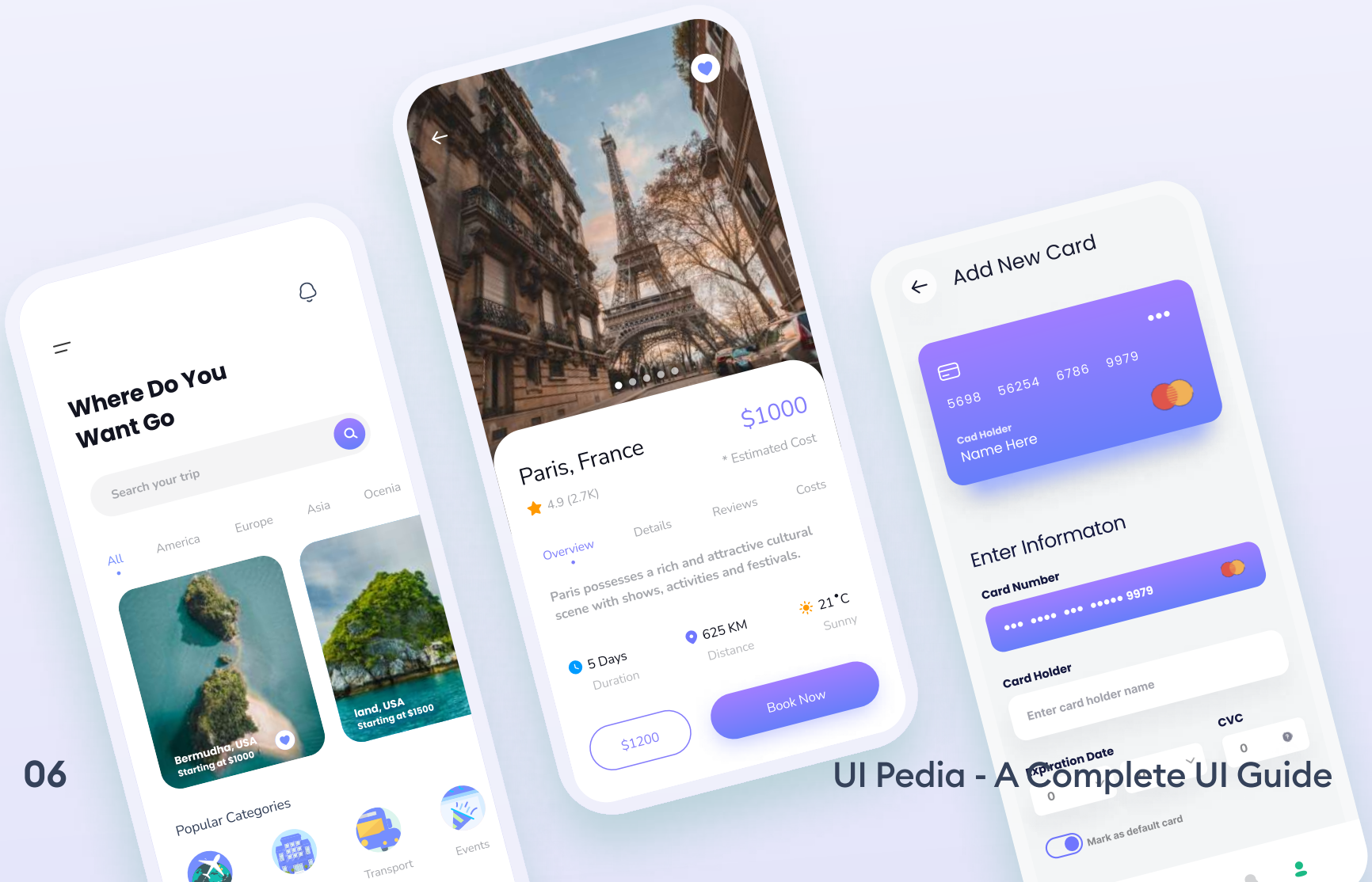
Again, you might want to know the reason behind why you're are not getting everything under a single table. Well, let me answer this for you.

Every person in this world has bills to pay. Right? So, if every knowledge is been put out for free, how are they going to earn from the same? So, in order to get the detailed knowledge about the UI and UX Design, you'll be required to go for their paid courses.

Okay. A great person, I don't know the exact name, but he/she once said, "If you get the knowledge for free, you cannot be serious while learning it. So, in order to prepare your mind to be active and present and acquire the knowledge, you are required to pay for that thing in the first place".

In this book, regardless of you being a beginner or a bit more advance in the UI field, you'll gain new skills, knowledge as well as the confidence. You'll learn how to design amazing interfaces and improve your design skill alongside.

It’s my promise, as you start reading this eBook, you won’t be able to stop yourself from gaining the knowledge.



Why we wrote this eBook?

As we saw there was a huge gap of the correct and full knowledge about UI design in the market, through this book, we tried to fulfill the same.

There are many young and aspiring UI /UX designers who are in the need of a knowledge on designing, but they have to crawl a lot for the same. Our aim is to make that crawl too less that they do not need to scratch their needs by doing so.

Every topic in this book is simplified and written in such a way where you'll feel extremely easy to gather everything in your mind.

Who is this book for?

Well this isn't a secret that in this modern world, there are almost everything that's digital. In your daily life, you interact with numerous digital products. Some are obvious – like mobile apps and websites. Leaving them, there are User Interfaces everywhere in your daily life. You come across and interact with ATM machines, Parking meters, your TV, alarm clock and what not. They all have a User Interface in them. There are large group of extremely talented people who have extensive skillsets like – designers, developers, marketing ninjas, and an occasional genius CEO, come together on board to prepare those unique and beautiful User Interface on our daily day to day life machines.

Reading this book, you'll get a ladder to your goal and you'll be capable to create your own way when there comes any blockage on the way. This book will give you a vision to look the beautiful UI designs that you see in your daily life, learn from them, and apply it to your own projects to make it a unique and the best one.

Okay, so let me answer you whom is this book for actually?

Through our book, designers are going to be one who'll learn how to make better looking and more usable product designs.

Learning everything from the scratch was the most difficult task I had to do, but you won't be required to do the same to learn how I did. We compiled all of our knowledge and placed it here. Now you don't have to go through the hassle of jumping from blog to blog or video to video in order to search for the correct piece of information that you are looking for.

In this ebook, you'll get everything at a single place and without wasting your time on looking for the right content in the web as well as tutorials all over the internet.

This book will suit at its best for the beginners as well as for those who already are experts in the design Industry, you'll find it a very useful and a book full of knowledge.

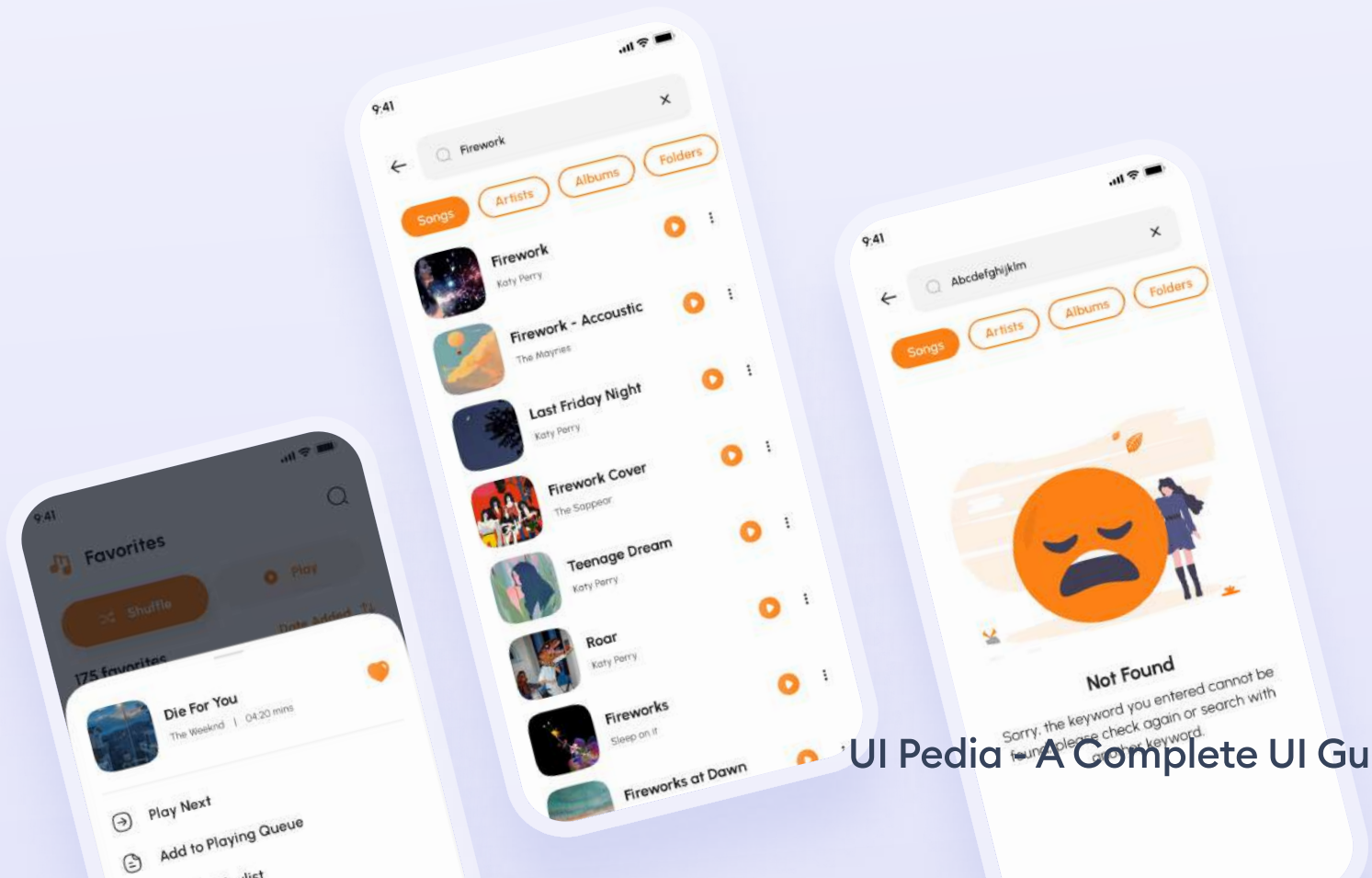
What does a UI designer do?

As a User Interface designer, you are required to have certain skills. A UI/UX Designer's work responsibilities range from gathering user needs to creating unique designs. The following is a list of UI/UX Designer roles and responsibilities:

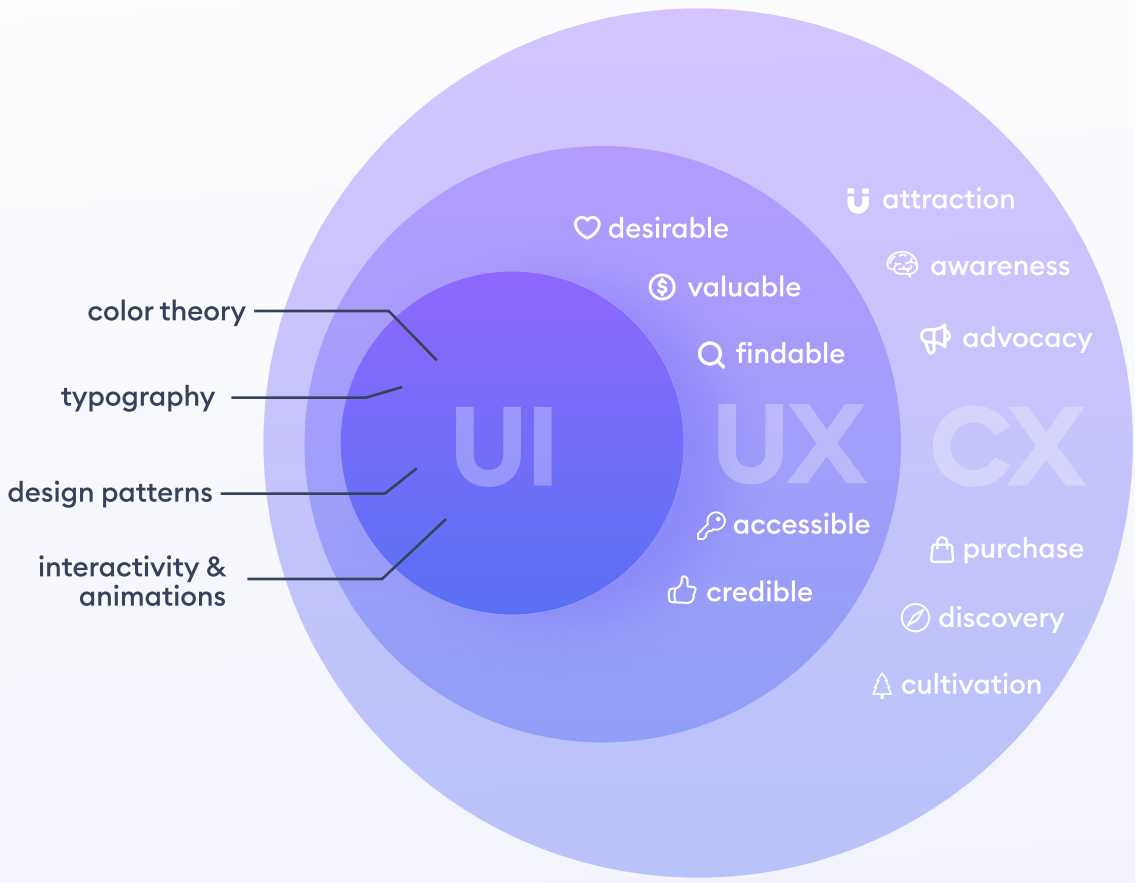
- Gathering and evaluating user requirements, in collaboration with product managers and engineers.
- Illustrating design ideas using storyboards, process flows, and sitemaps
- Designing graphic user interface elements, like menus, tabs, and widgets
- Designing UI elements such as input controls, navigational components, and informational components
- Communicate with product and engineering teams, as well as business stakeholders and executive leadership

- Ensure the voice of the customer is present by incorporating customer feedback, usage metrics, and usability findings into design to enhance user experience
- Continuous monitoring and conducting numerous audience studies to understand user profiles
- Being aware of the latest design innovations

Identifying and troubleshooting UX problems (e.g., responsiveness)



UI vs UX vs CX



Okay, before entering to the chapters on UI design, it is equally important to understand the difference between the UI vs UX as well as UI vs CX. If you are a new designer entering to this wonderful and amazing world of Design, you must know about these terms by heart.

There are various similarities and numerous differences that might get you in trouble and can confuse you many a times. It is necessary to break that confusion and learn about them in a detailed mannery.

In this topic, you'll learn - What's the difference between UI, UX and Customer Experience. Are they the same thing or different? which ones right for you? how do you learn it? and above all, what the heck are they...? So, let's start the chapter.

So, what is the basic difference between them? UX stands for User Experience Design, UI Stands for User Interface Design and CX stands for Customer Experience. They are both designed discipline and are related to one another although they are very different in their nature. UX design is little bit analytical, and UI Design is more on visual, mostly related to something like graphic design.

Though the two of them are similar in some ways, they are also very different. You'll find them usually working together inevitably in the same team or the same person having the ware boat hats, but they do use different tools, different skills that may approach the problem in different ways. If you're still confused, let me break it down into the analogy like this –

A User Interface without User Experience is like a Painter throwing paint randomly at the canvas, hoping that'll look good. Whereas,

A User Experience without User Interface is like a sculpture with a frame that doesn't have anything to cover it and actually define its purpose and be usable.

UX Design

So, let's start with User Experience Design. **What is User Experience design?**

Well, Wikipedia describes UX design something like this – "User Experience design or say – UX, UXD, UED or XD is the process of enhancing user satisfaction with a product by improving the usability, accessibility, and pleasure provided in the interaction with the product."

Let me break this even more for you guys – User experience design is, making something enjoyable and usable between the product (Phone, Website, Table, etc.) and the user who's using it. Suppose for example, you're sitting on a chair and somebody had to put a thought into how it would be a better experience for you to sit on that chair.

I really feel that the term User Experience design was kind of like adopted by the Tech community in the 90s, when Don Norman, who is a famous author of one of my favourite books called – "The Design Of Everyday Things", started

referring UX Design as relating to Companies and their products and that was during the digital boon.

So this make sense that now a days, when we talk about user experience design, it’s mainly spoken about within the tech industries (of websites and applications) mostly and not on the real world or any other industry. Although it’s been adopted by the tech communities, it has a larger place in design as a whole.

What does a UX designer do?

Okay, so what are the responsibilities of the UX designer? The answer is – **A large part of the role of a UX designer is Strategy and Content.**

- **Strategy and Content -** Content is king on the web, and so strategizing how that content is applied and how it's received best while interacting with the user. That plays a big role for the User Experience designer.

  A UX designer will do a competitor analysis, a Customer Analysis and overall content structure and strategy, and helps to develop the content so it fits the best for users. User Experience design is a user first kind of discipline, where always user comes first. And by always means, ALWAYS. Another big responsibility of the UX designer would be Wireframing and Prototyping.

- **Wireframing and Prototyping –** All of these elements are within the responsibility of a UX designer since they are attempting to determine what structure works best so that the user may receive or take in the material as needed.

  A skilled UX designer is concerned with the implementation of the product as well as the feedback and analytics of the product. This allows the UX designer to collaborate with the UI designer or web designer. He or she collaborates with developers to ensure that everything runs well.

A UX designers' job is never really done because a project has a life or a lifespan. And as it lives and breathes in the world, people are experiencing it, interacting with it and they have opinions for it. And that might change depending on time, or user base, therefore they are constantly looking to make sure that things are well-oiled, almost like a

mechanic after he leaves the car from the garage. They are there to make sure that it stays on track depending on what type of roads you are driving on. The job of the User Experience designers is to make sure that the experience that customers face, should be a little like personal. Suppose a customer's looking for shoes, the user experience should be equally appealing for the user to engage with it. The purchasing experience of the customer must be a delightful one.

The role for User Experience designers are complicated. They have to act as a designer, strategist, part marketer, and what not. It's really interesting role to play, not just visual based, but more like a puzzely, and kinda like I wanna see how this makes people feel and come up with some good solutions type. All designs come up with some solutions to the problem.

Is UX design for you?

So, tell me, how do you know whether you're a good fit for User Experience design? How would you know whether this is something that you'd be interested in and should pursue? Many people chose a random job out of excitement in the beginning, but after a few years, they cannot decide whether or not to continue. This causes many to abandon their jobs and waste the time they spent studying.

The first essential thing to consider is if you are qualified for the job that you are pursuing. If you believe that this is your calling, you should go for it without hesitation. But the most important issue is, how can I know whether UX design is right for me? Don't be concerned. We've got you covered...

So, let's go through some of the topics I've mentioned below first, and then we'll see whether the UX design is right for you.

- **Point 1 –** If you are a problem solver, I think the User

Experience design could be for you.

- **Point 2 –** If you are little bit of more cognitive, UX could be for you.
- **Point 3 –** If you are analytical and you are interested in what people thinking and feeling rather than doing something, almost psychological in nature, then may be, User Experience design is for you.
- **Point 4 –** If you are more inclined to make something look interesting, and look enticing versus be usable and feel-good, UX design could be for you.
- **Point 5 –** If while going through any application or website, you've ever thought of making a better UX that what already is, UX design is definitely for you.

If any of the above points trigger your personality, you are in the right path. Yes, User Experience design is for you.

UI Design

Let’s start with the regular Wikipedia definition of the UI Design – “User Interface (UI) is the design of user interfaces for machines and software. The goal of UI design is to make the user’s interaction as simple and efficient as possible through aesthetic means”.

In simple words, User Experience design is all about the user experiencing the product, and having a delightful interaction with it. User Interface design is its visual kind of cousin so to speak. It’s all about the look, feel, Interaction and the presentation of the product itself. At some point, some of you might think - doesn’t that help me have a better User Experience? Well, it does. And that’s why there are some cross over, some gray areas in to this. But UI is more closely related to the visual communication, or it’s like a graphic design as in picking colors and typography, and making things really beautiful and statistically pleasing.

If you look at the job post for designers, the responsibilities there will be related to graphic design, web design, also

may be to the branding design. Sometimes you may also have the development skill, as that helps in having a good understanding of the codes, and could help you to design for the media more effectively, but not at all necessary.

The User Interface design is almost completely spoken about digital kind of sphere now-a-days. Although there is such a thing as Interface Designers for things like cockpits inside airplanes and all these kinds of stuff, but mostly it's used under the world of digital space (Such as websites and products). A UI designers' purpose is to receive all of the needs and structure that somebody - like your UX designer has done, and put that in an attractive and aesthetically pleasing platform that will be received by the users.

A UX designer is the one who passes on the skeleton whereas,

UI designer is the one who puts on the skin and cloth and dress that thing

UI design responsibilities

There are many responsibilities that as a UI designer you have to follow and be at the top in them. So let us know what those responsibilities are:

- **Look and Feel –** Okay so many of you may know that the biggest element is the look and the feel of the product. A UI designer will do a good competitive analysis of what's going on in the related market, the standard, all that design research to insure that the product make sense.

- **Visual Design of the product –** The UI designer will be in charge of the product's graphic and visual design. If we're talking about an interface for an application or a website, we're talking about colour patterns, typography, buttons and interactions, and many other things that a UI designer thinks suits the best.

- **Interaction Design –** Now a days, it's a standard for

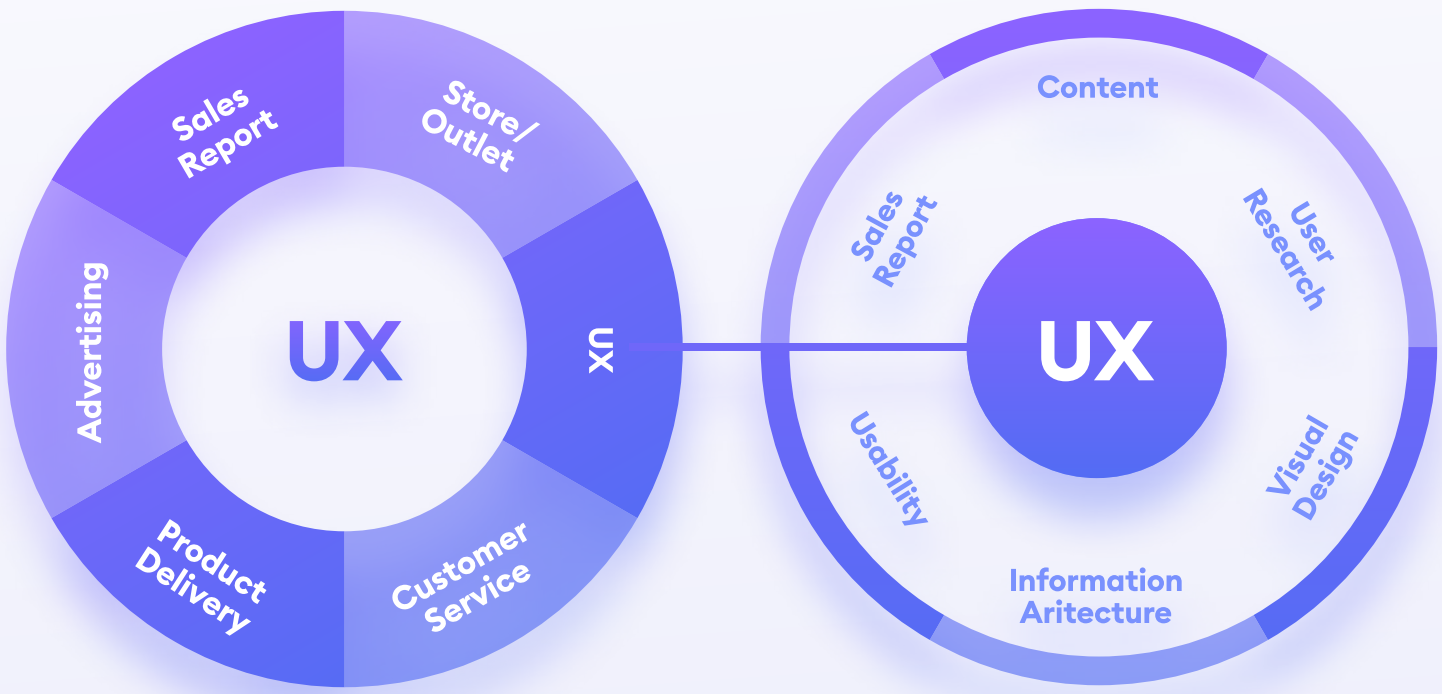
UI designers to also think about inner animations, interactivity, prototyping etc. A UI designer also adopts their design to every screen size and resolutions. So, whether a website design is being viewed on a desktop, or mobile device or maybe on X box 360, it has to look good on each of those aspects. And also, a good UI designer is responsible for interacting with the developer and making sure the things look and work the way they should. This is when a developer, a UI designer, a UX designer come together on the board and make sure that it's everything that was supposed to be every step of the way.

A UI designer is not a branding designer, although they are closely tight to the brand or the company or the product. They also need to implement that brand through the design of the interface.

For example, if it's a Bed Bath & Beyond, they need to make sure that Bed Bath & Beyond mobile website absolutely

expresses what Bed Bath & Beyond is all about. Take any brand or company, the role of the UI designer is to express exactly what the role of the company is and all that through the user inyterface itself.

CX vs UX



There's a lot of chatter about the difference between customer experience (CX) and user experience (UX), and if there is one at all.

The term “UX” has been around for a bit longer than CX–it was brought about by Don Norman in the 90s as you’ve already learned. Customer experience (CX), on the other

hand, is a newer concept which has only started to gain recognition in the past twelve years or so. Both UX and CX are crucial for brand success.

Both bring attention in different ways to the work of designing more considerate products and experiences–so what's the difference between the two, and how do they complement each other?

So first of all, let's understand Customer Experience (CX) in detail.

What is Customer Experience (CX)?

Customer Experience is a broader term gor all of the customers interactions with a firm with the specific product they have or any service they provide. It is the sum total of customers' perceptions and feelings resulting from interactions with a brand's products and services. Customer experience spans the lifetime of customers' relationships with a brand, starting before a purchase is made, continuing to active use and advancing to renewal or repeat purchase.

In simple words, CX is the sum-totality of how customers engage with your company and brand, not just in a snapshot of time, but throughout the entire arc of being a customery.

CX design responsibilities

In a majority of the organizations, the strategy of customer experience falls under the Marketing Umbrella. Being a CX designer, you have some responsibilities to follow. Below, I've mentioned some of the major responsibilities that can be seen or say followed by the CX designers.

- Being focused on looking across all client engagement efforts and providing insights to help decision makers provide a better experience to both our client as well as the employees.
- CX has a broader impact across the company – both internally as well as externally.
- CX responsibilities can be assigned even to the Operations and Finance teams

There’s no right answer to where your CX efforts should live, but the deciding factor should most likely be proximity to actual clients so that they can gain customer feedback in real time and have a better understanding of customer interactions. The closer your CX teams are to connecting directly with the people you serve, the better your CX will be and the more likely customer satisfaction and a positive experience is likely to occur when dealing with your organization.

How to get started?

Okay, so you've learned a lot about UI design, its alternatives, what you'll find in this ebook, and why this specific UI design is the greatest option for you. What happens next?

You have a general understanding of UI design, but do you know where to begin? What do you think? You are not the only one who is confused by this question. There are a lot of individuals in the same line as you. But...

You own this book. You'll discover where to begin your career as a UI designer here. After reading this, you will be prepared to take the first step toward your professional objective.

The first and most crucial step in beginning a career in UI design is to understand everything there is to know about the discipline, the tools, and the topics.

Everything is explained in depth in this book. So, to begin, let me introduce you to the world of UI design by describing each fundamental of UI design.c

Let’s Get Started with UI Principles in UI Design.

Before getting deep, learning about the principles is the best way to understand the basics of UI Design. You will have a proper knowledge about every terms and aspects that helps designing better.

The Chapters in UI Design Principles will make sure to help you understand everything about the basic rules and regulations of the design used in UI.

Each principle has its own meaning and use while designingand therefore every one of them is important to know and understand.

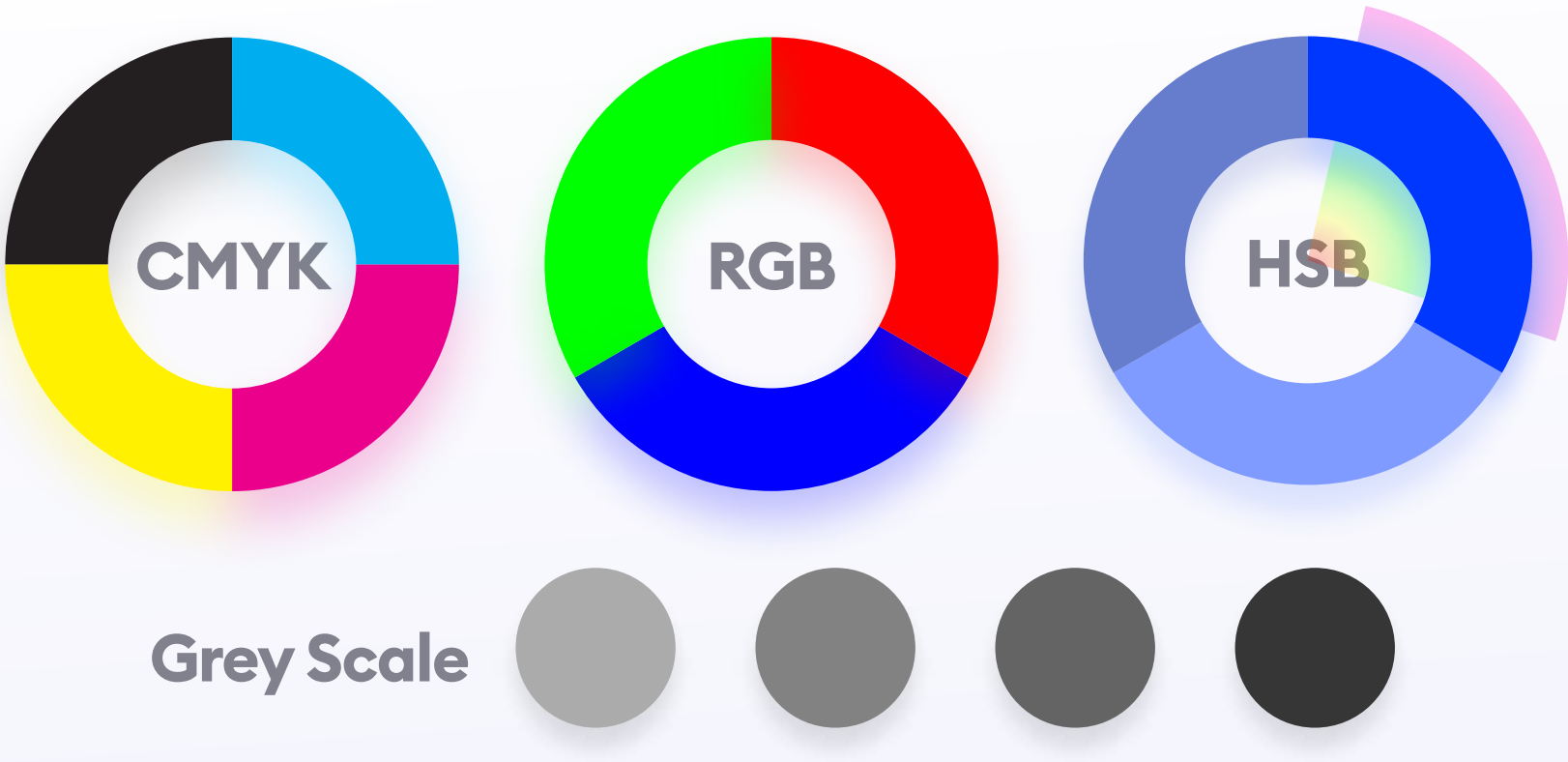
As You know, the User Interface (UI) is very important part of any software product. When it’s done well, there’s nothing to notice, but when it’s done poorly, user won’t be able to past it in order to use the product.

So without wasting any time, let’s start with learning qabout UI Design Principles...

02

UI Principles

Color



Colors can evoke powerful emotional effects on humans.

The color scheme you choose is important. Each one evokes a distinct image or emotion in individuals who view it. This is something you can utilize in your design. Let's look at how to make a user interface that makes the most of color choices. It's one of those user interface design approaches that will help you be better as a UI designer.

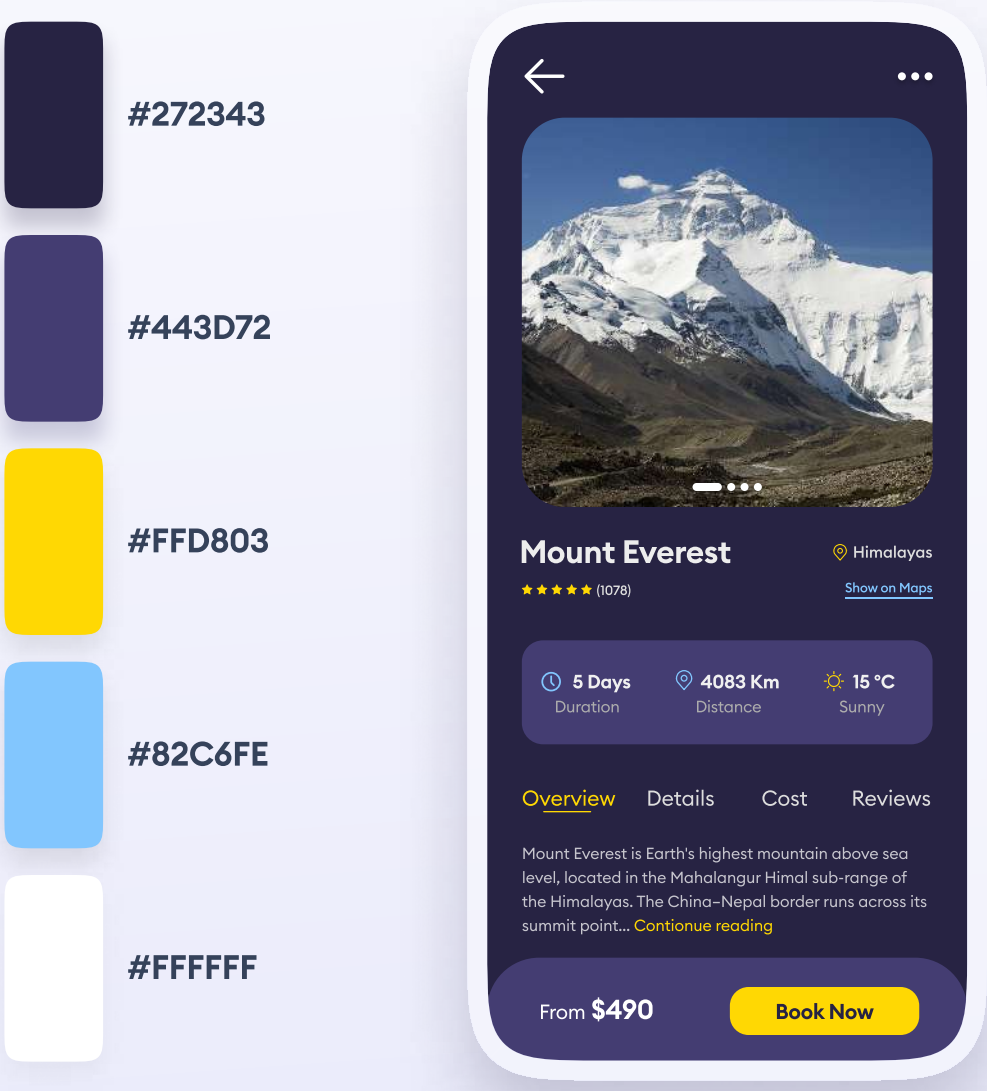
Why color must be used properly in your UI Design?

Colors have the ability to communicate in ways that are just as powerful as language. They have the potential to reflect

your company's individuality. They can attract people and help you deliver your message more effectively. Colors are likely to be mentioned heavily in any UI Design standards.

Color may establish a brand's or product's basic mood, tone, concept, and meaning. According to research conducted by the Institute for Color, customers assess the quality of online purchases in roughly 90 seconds. On a subconscious level, color influences anywhere from 62 percent to 90 percent of all product evaluations. As a result, picking the right colors for your logo, brand, and product packaging should never be done on the heat of a moment.

For a better user experience, you can use a UX color palette. Better information readability is always aided by the use of the appropriate color scheme. It can also help to strengthen features like call-to-action buttons. It has the potential to improve customer navigation. It has the ability to meet the user's subconscious aesthetic needs. Finally, it can elicit intuitive responses.



As a result, the color of language might impact a buyer's selection. Color in user interface design is now an important aspect of any internet marketing plan.

UI color fundamentals

Each UI color choice has a unique meaning and connotation that goes along with it. Some of that, of course, is dependent on culture.

Choose the right color in the proper pattern

Different colors in UI design communicate different concepts to the senses. In an ideal world, you'd pick the right one at the right moment and in the correct pattern.

They must be targeted to the right users, and you should choose them to achieve the right objectives.

If your wish is to use color in UI design wisely, firstly understand colors' meaning, that they provoke the right emotions in your customers and help to get the desired response.

Let us start with emotions that colors can bring and differences in its perception:

Warm Colors

Red color is an example of warm colors. Red, orange, and yellow are the colors in question. Warmth and comfort are the sentiments evoked by these colors. To some people, though, they can also imply rage, animosity, or fury.

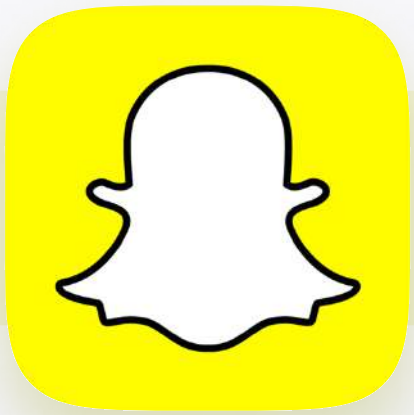
Coca-Cola is a well-known brand that employs red as its primary company color to evoke feelings of comfort and warmth.

Red represents both positive and negative emotions. Anger, love, confidence, and passion are some of the emotions that Coca-cola aims to inspire.

Orange seems to kindle excitement in most people. It's one of the popular UI colors used by many businesses. Fanta, for example, uses it as a backdrop color to draw emphasis to the brand name

Yellow is frequently associated with joy, happiness, and sunlight. This color is highly suited when

discussing social media networks, which is why Snapchat employs it in its logo.



Cool Colors

Blue, green, indigo, and violet are cold hues. Sweetness, serenity, trust, confidence, and introspection are some of the connotations.

You may have noticed that many technology companies, such as Skype, IBM, Dell, HP, Intel, and others, choose blue as a branding color since it helps to establish trust in the organisation.

Blue represents security, trust, and safety. Numerous studies have shown that blue has positive connotations for a wide range of people. Blue can be seen in a variety of environments, including many natural ones. Hundreds of well-known brands, including Skype and Microsoft Word, as well as the companies mentioned above, use it.

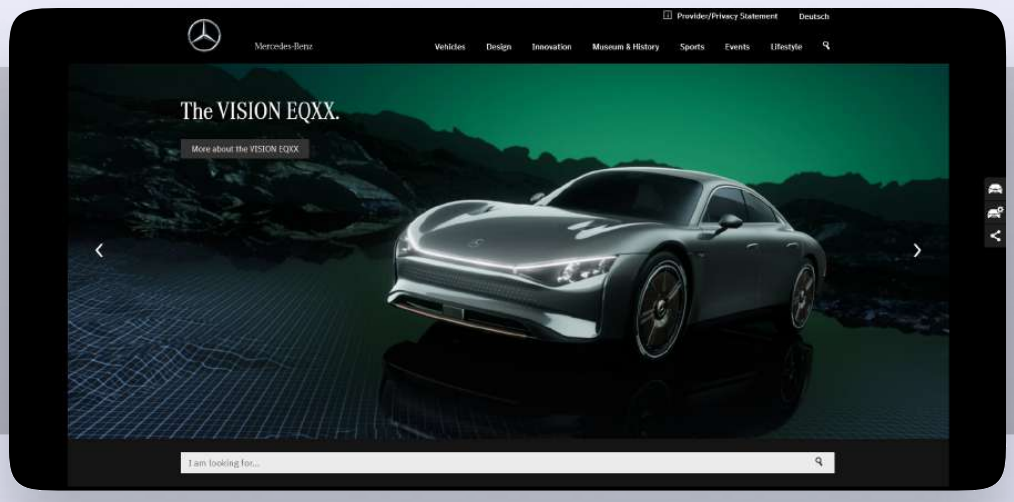
Green evokes sentiments of regeneration and peace. These feelings are appropriate for a brand like Tropicana, which employs green as its primary logo coloyr

Purple commonly brings about thoughts of wealth and royalty that the Asprey jewelry brand uses in its colors kit.

Black & White

Gender inequalities exist when it comes to color perception. Natalia Khouw's study "The Meaning of Color for Gender" discovered that men prefer grey, white, or black to women, and that women pay more attention to red and blue combinations, becoming confused and distracted more often than men.

Such brands as Mercedes, with a primarily male target audience, design a website in a blend of black, grey, and white colors.



Black is a mysterious color, yet it is also connected with death and sorrow. It can also indicate modern or traditional at times.

White usually means wholesomeness, clarity, purity, and innocenyce

Red & Blue (Combination of Warm and Cool color)

The combination of red and blue was also found to be the most popular color among adults. Pepsi capitalises on this by utilising these colors as brand colors.

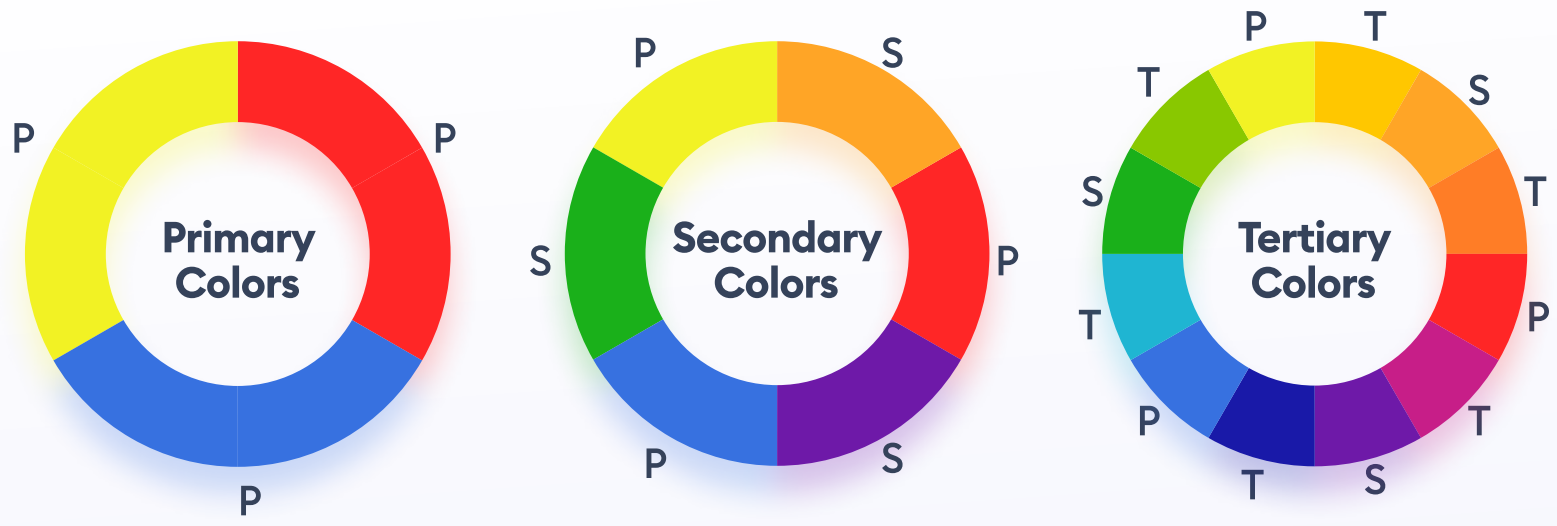
There are some tips that you can use while choosing color.

Let me give you some...

When developing your product's interface, keep the meaning of the colors in mind.

This will help you enhance your skill and artistic visual at that time.

Color Theory



Color theory today is primarily based on Isaac Newton's colour wheel, which he established in 1666. The main colour wheel illustrates three colour categories: primary colours, secondary colours, and tertiary colours. Let’s understand it...

Primary colors are those that cannot be produced by mixing two or more other colors. Red, blue, and yellow are the main colors.

The **secondary colors** are orange, purple, and green, which may be created by mixing any two of the three basic colors.

Tertiary colors are created when you combine a main and a secondary color. Magenta, vermillion, violet, teal, amber, and chartreuse are the tertiary hues.

Color Palette

Monochromatic - A monochromatic palette is made up entirely of the hues of one colour. It lets us use the complete spectrum of that color, including black and white. The disadvantage is that the contrast is often lower than with other palette types, making our creations appear lifeless.

This is a Title

This is a Subheading

This is the Content

Primary Button

Secodary Button

Tertiary Button

Example:

Triad - You can use a triadic scheme when your design requires more colors. It is made up of three distinct colours that are equally spaced on the color wheel. To keep the balance in this scheme, one colour should be prominent and the others should be accents.

This is a Title

This is a Subheading

This is the Content

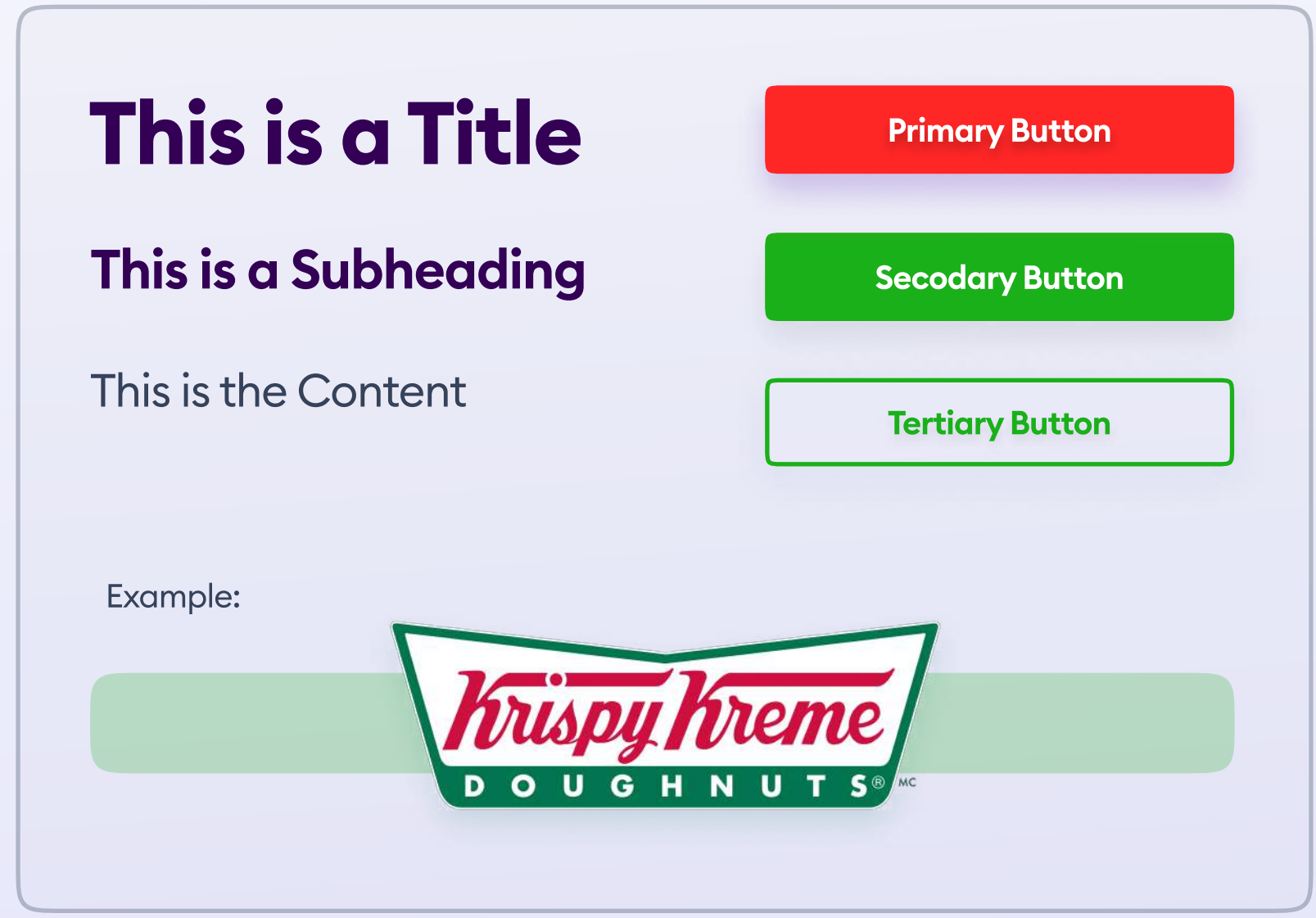
Primary Button

Secodary Button

Tertiary Button

Example:

Complemetary - This scheme is a colour combination that is put on the colour wheel in front of each other. Because it strives to achieve significant contrast, this scheme is the polar opposite of similar and monochrome. In any interface, the orange button on the blue background, for example, is difficult to overlooky.



Analogous - To achieve comparable harmony, utilise hues on the colour wheel that are immediately adjacent to one other. This colour scheme is employed in designs where there is little need for contrast, such as the background of web pages or banners.

This is a Title

This is a Subheading

This is the Content

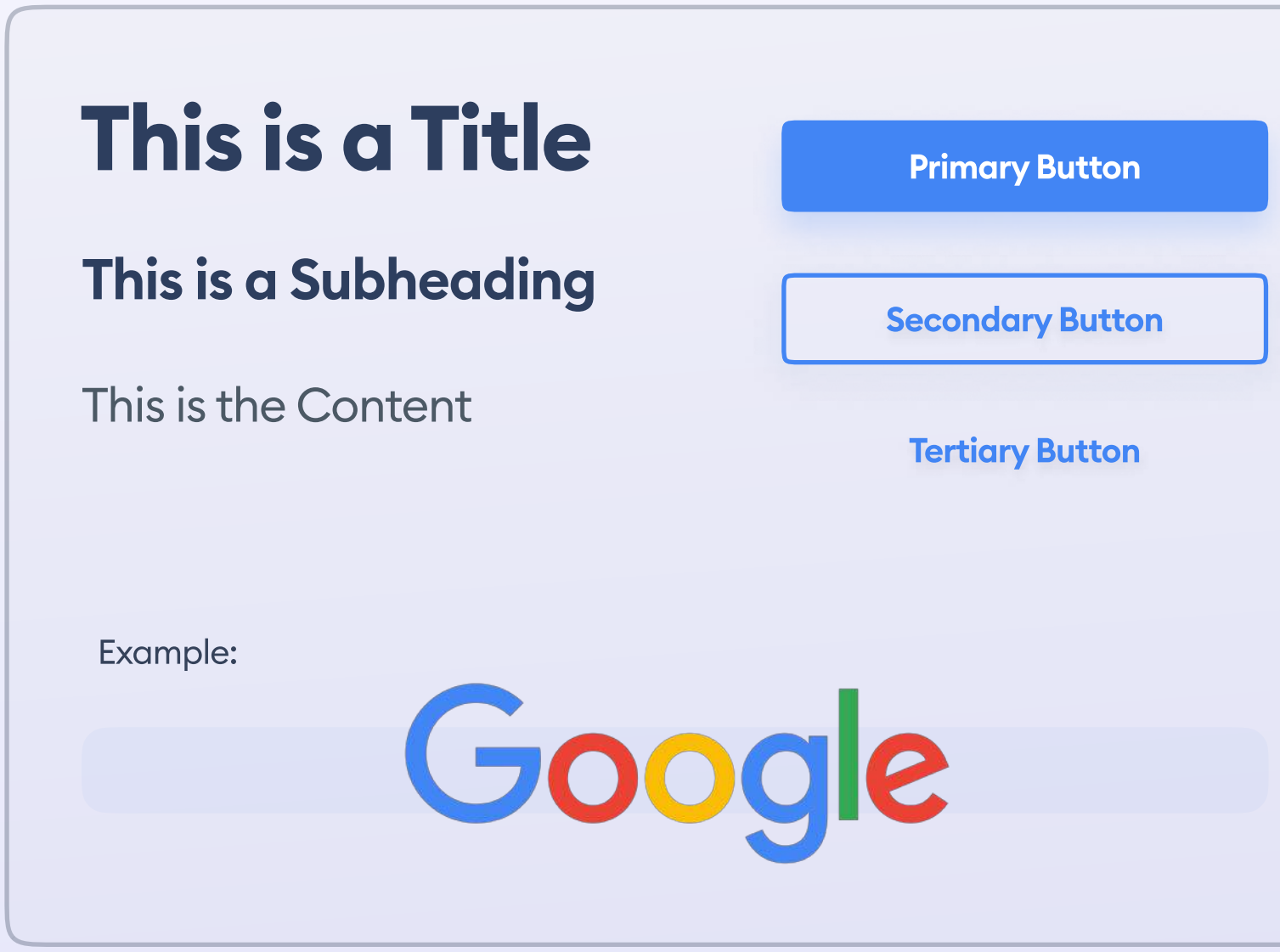
Primary Button

Secondary Button

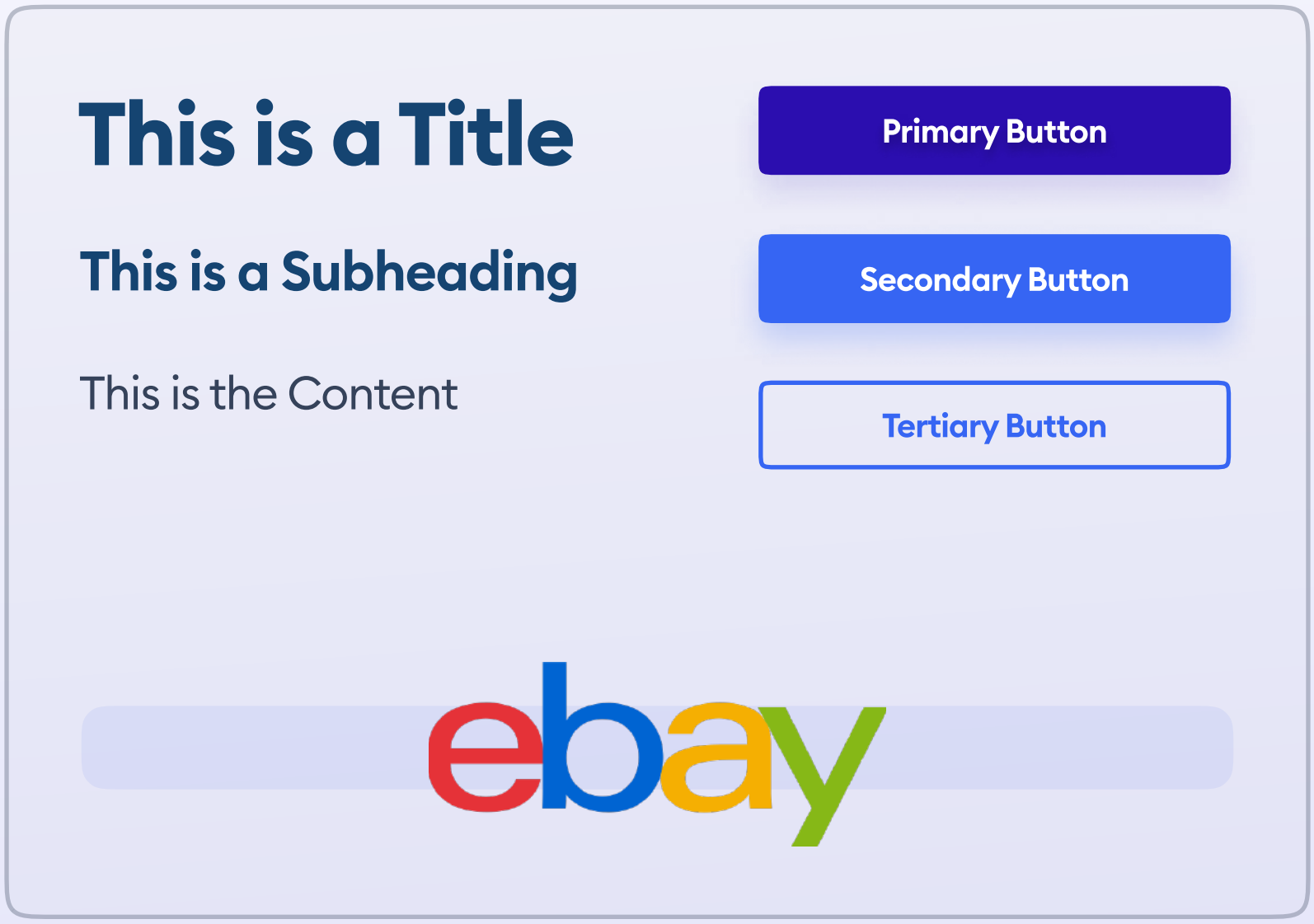
Tertiary Button

Example:

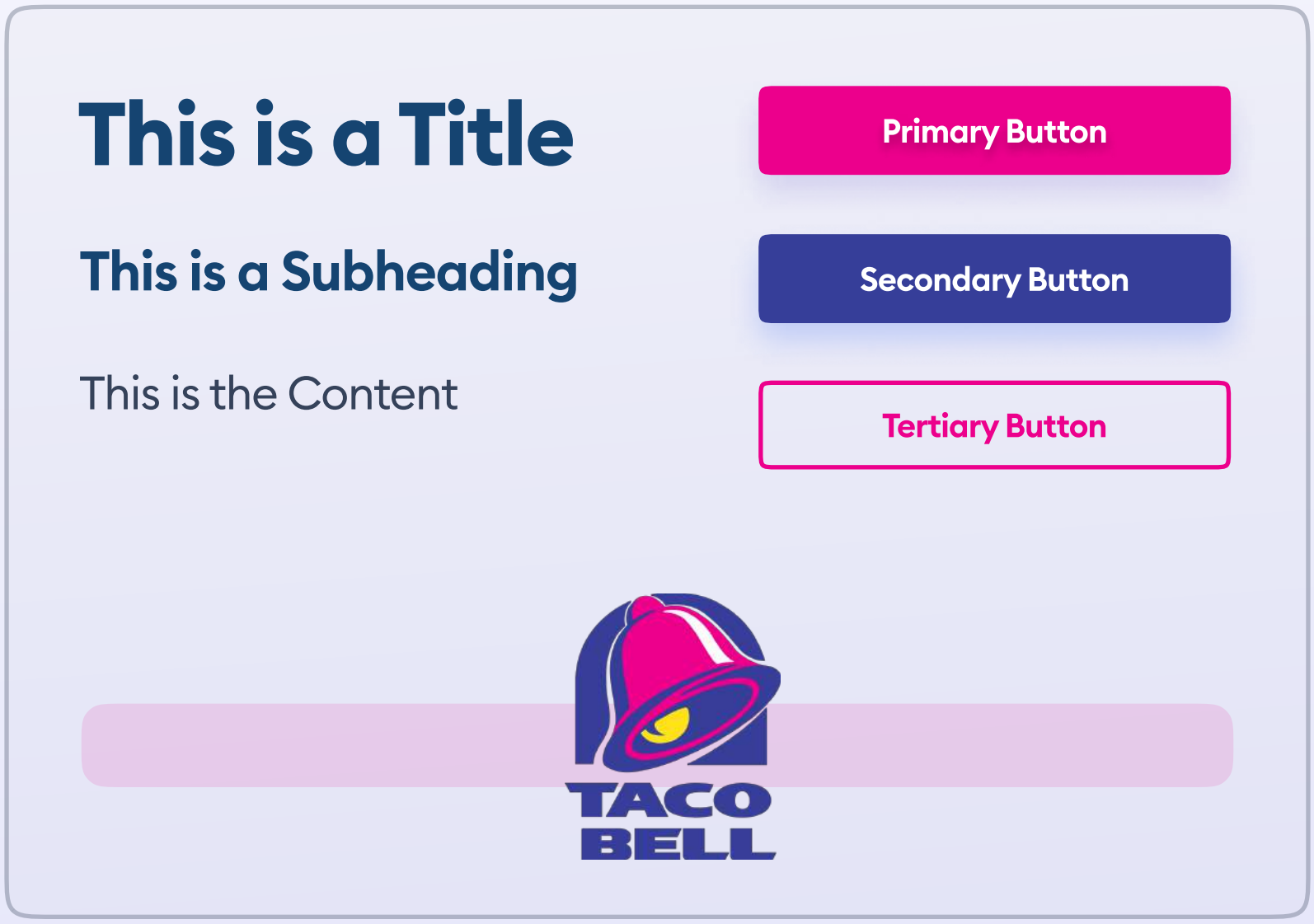
Tetradic - Because it is the most difficult to balance, the tetradic colour scheme is reserved for skilled designers. It uses four complimentary pairs of colors from the colour wheel. The rectangle is formed by connecting the points of the chosen colours. The scheme is difficult to synchronise, but if done well, the effects might be amazing.



Square - The square color scheme is similar to the rectangle color scheme, except all four colors are uniformly placed across the color circle. Square color palettes work best when one color dominates. You should also consider the balance of warm and cold hues in your design.



Split-Complementry - A variant on the complimentary color system is the split-complementary color scheme. It employs the two colors closest to its complement in addition to the base color. This colour scheme has the same high visual contrast as the complimentary color scheme, but it is less tense.



Point to be noted - Designing in grayscale before you add color makes a complex visual element much simpler. When you do it, it forces a layout of the elements and a renewed focus on spacing. When you've done some workshopping, you can start by selecting a single brand color. Then, choose other ones that would be appropriate.

Brand Personality Matched with the Right Color

Every brand has a distinct personality. When cutting down your color palette, you should think about yours carefully. You can't have colors that contradict with what you're attempting to portray if you want them to connect with your brand.

According to studies, up to 85% of customers believe color is the most important factor in deciding which product to buy.

Color schemes for great brands aren't chosen by chance. The distinctive red-and-yellow golden arches of the McDonald's restaurant chain. The yellow conjures up images of sunshine and happiness, while the red reminds them of the beef hamburgers available inside.

Home Depot is another good example. We already stated that orange elicits excitement in many customers. Customers may expect to discover cutting-edge technology inside the Home Depot, such as top-of-the-line gas grills and riding mowers, thanks to the logo's straightforward orange-and-white style.

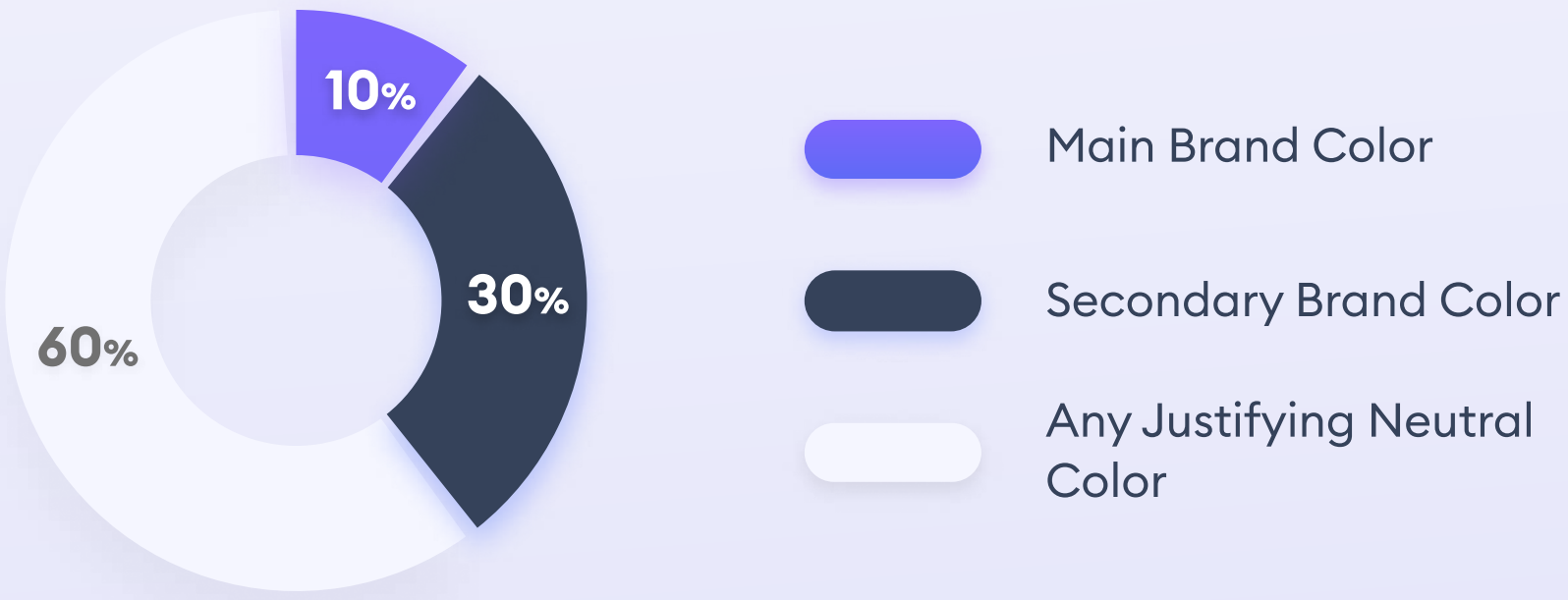
Before you commit to color choices, consider your brand's personality. Consider the gender of the customers who are most likely to use your items. Consider the tone you are trying to project, the value proposition that you are putting forth, and how long you have been in company. Do you want to come across as fresh and exciting, or as tried and true?

You're doing your best to comprehend the target audience as well as the things you'll be selling to them. If you can do that, you'll have a higher chance of selecting a hue that will become synonymous with your company in the future. Your goal should be to create a simple UI with sensible colors.

Color Balance

Remember the following when thinking about colors: how to apply them, and balance. When it comes to UI interface design, it's a mistake to ignore color combinations entirely. Avoid overcrowding and disorder in your design, and remember that minimalism is always preferable in user interfaces. The following rules should assist you:

The Golden Ratio of Colors



The first is the 6:3:1 color scheme, popularly known as the Golden Rule. The optimal proportion for achieving balance with your color pick is 60 percent + 30 percent + 10%.

When it comes to creating a neat and harmonious interface, this criterion is ideal. The technique, if executed well, will entice potential customers. The viewer's eye will be soothed.

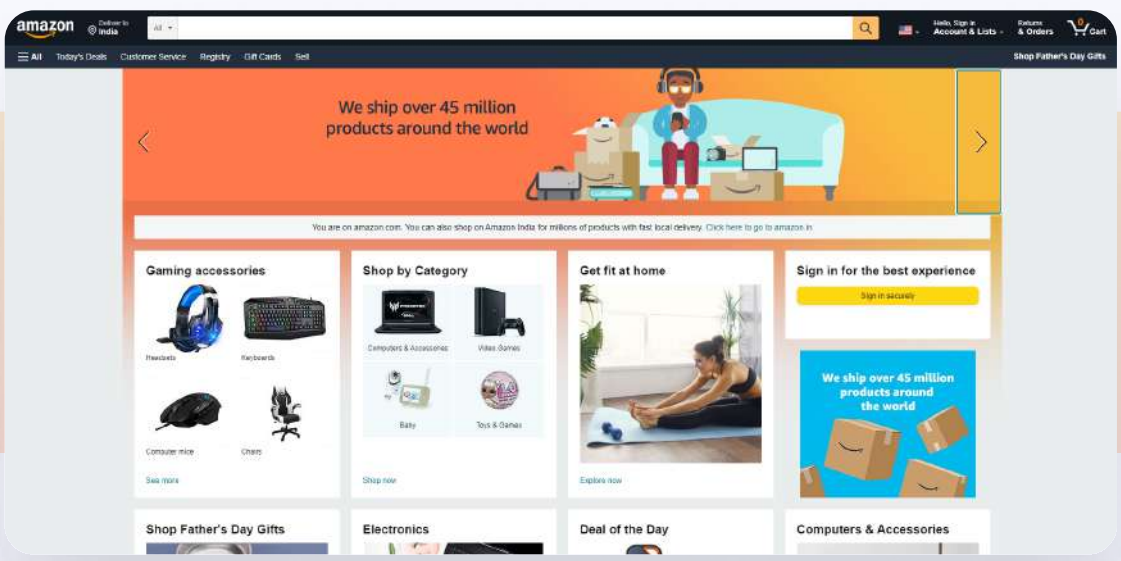
They'll be able to flow from one place in your design to the next in a natural way.

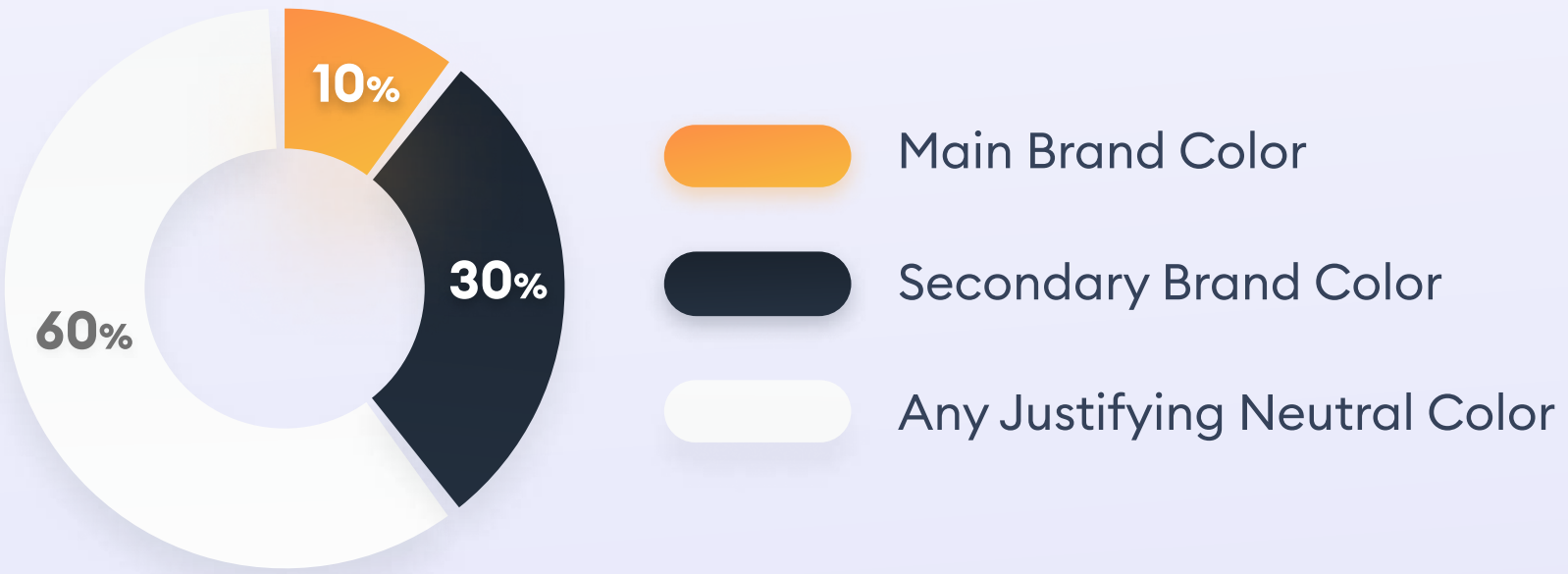
You should use no more than three primary colors. This is a great method to keep the image from becoming toojumbled. It helps you maintain equilibrium, especially when combined with the Golden Rule. For example, consider the following for a logo:

- A neutral color for 60% of your design
- A secondary brand color for 30%
- 10% in your UI design should be your main brand color

Good user interface design makes use of these rules to get a perfect color combination in their design

Here's an example of an Amazon website design that uses three primary colors: white for the backdrop (60%), blue for the footer and header (30%), and yellow for buttons and star ratings (10%) to arouse people.

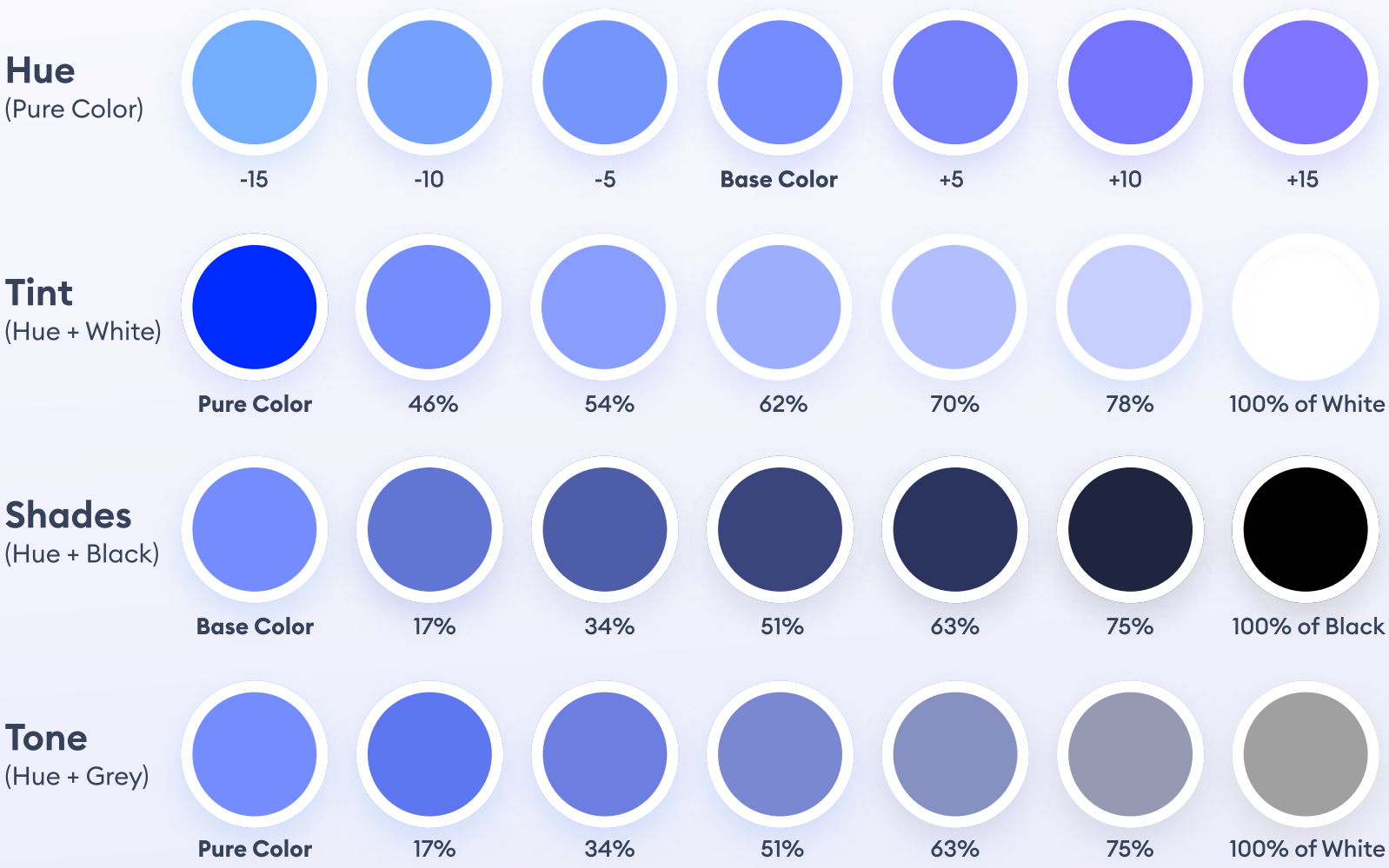




Combinations and complimentary colors

You are required to consider the following factors while delivering a harmonious color scheme and a clean interface:

Hue, Tints, Shades and Tones



These are extremely useful indicators for guiding the human brain to specific conclusions. If you use them to your advantage, you'll have a better chance of attracting clients. Shades, Tints, and Tones should be used to enhance your major design elements in a subtle way.

To use the color wheel to create variants, you'll need hues. If you choose to add white, the outcome will be a tint. If you want a shade, add black, and if you add some amount of both black and white (which will form grey color) to your hue you will get a new tone for your hue.

Brightness

Increase the saturation while lowering the brightness to create dark color variations. You must do the opposite if your goods would benefit from brighter color variations.

Contrast

Another type of UI design that is regarded to be useful is contrast. If you were trying to create a simple interface, you would use this method. It's a simple approach to elicit emotional responses from users.

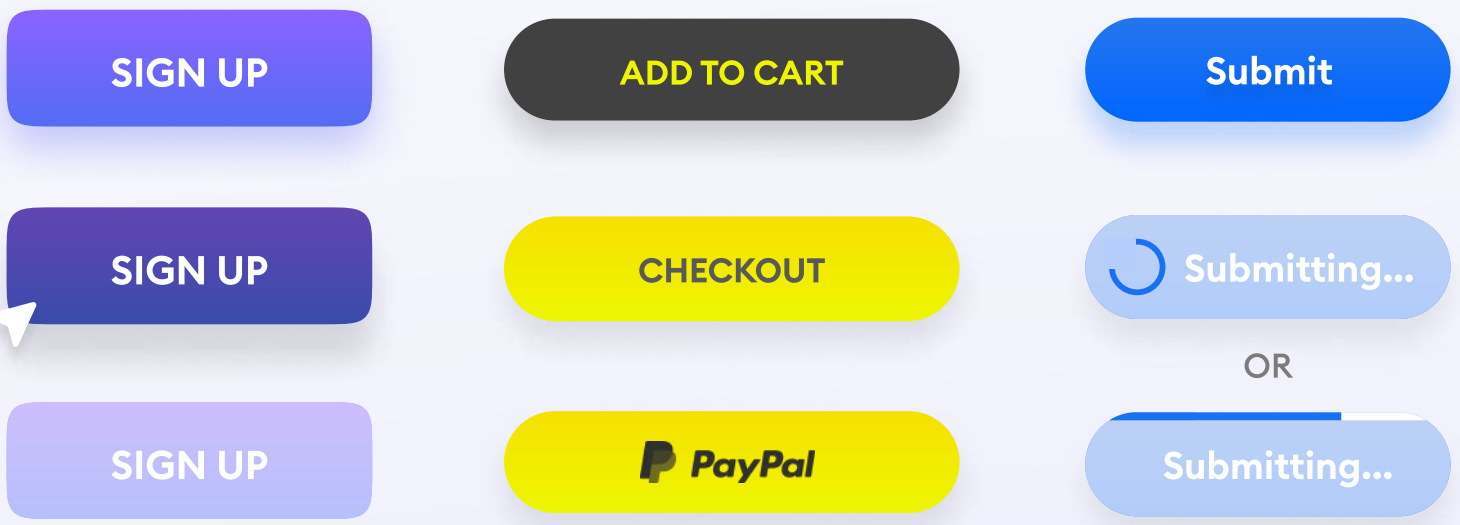
The contrast between colors on opposite sides of the wheel is always the most noticeable. Consider how black and white seem when placed next to one other. Strong contrast creates tension and encourages viewers to focus. The light contrast creates delightful and relaxing feelings. If you're

trying for a laid-back look, these are the ones to go for.

Saturation Overload Kills Color Vibrancy

Less is nearly usually more when it comes to color. When a highly saturated hue is combined with less saturated colors, the result is vivid, as seen in the Instagram logo.

Use Interactive Colors



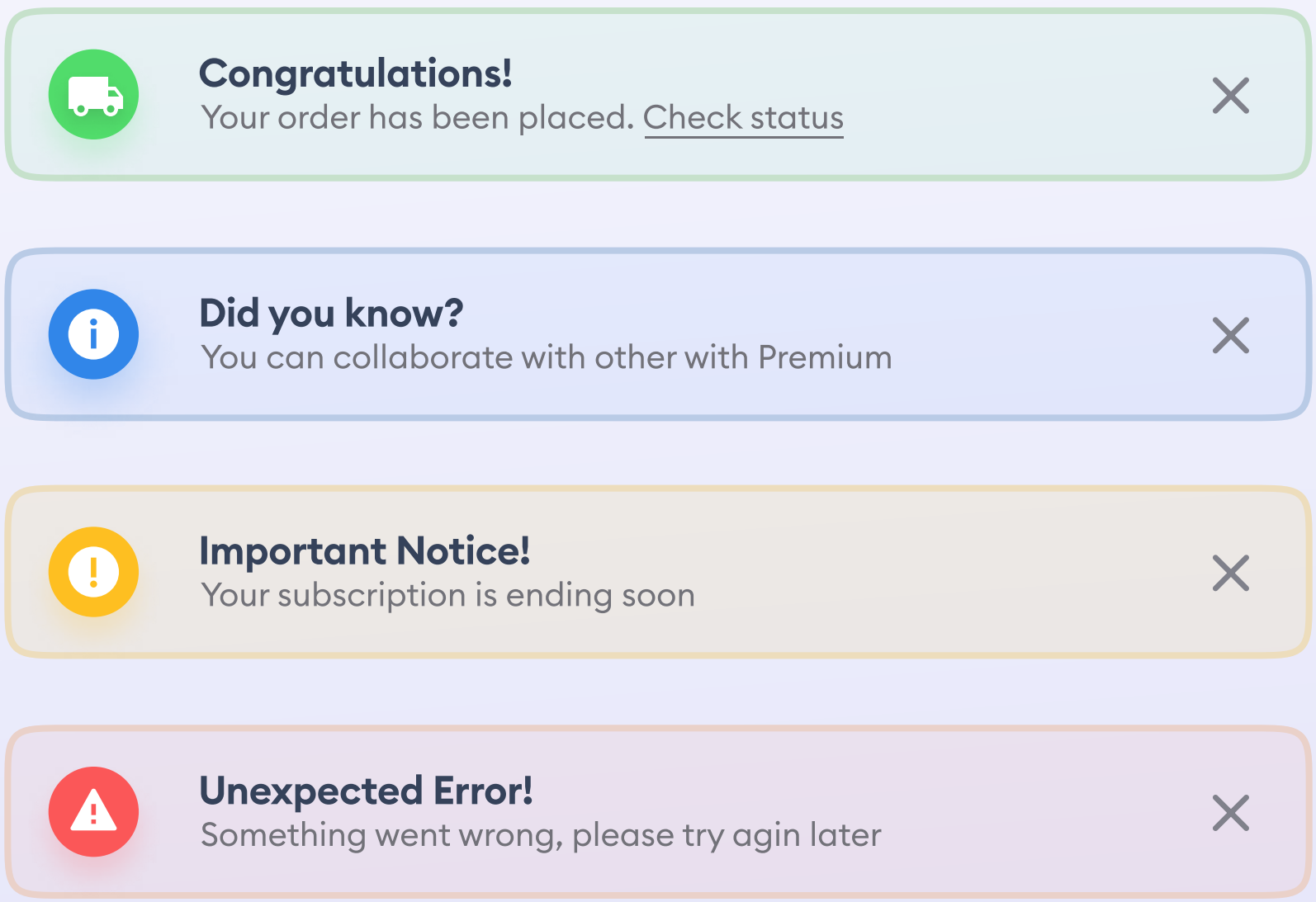
If you want interactive features, interactive colors are the way to go. These could be links, buttons, or any other UI controls that users interact with by touching or clicking them.

If at all possible, try to keep primary interactions to a single hue. For the user, that color will begin to have a single meaning.

The interactive color can be made in both dark and light variants. Shades can be used to express various statuses for UI elements. A pushed or hover state is an example of a statey.

What are Denotative Colors?

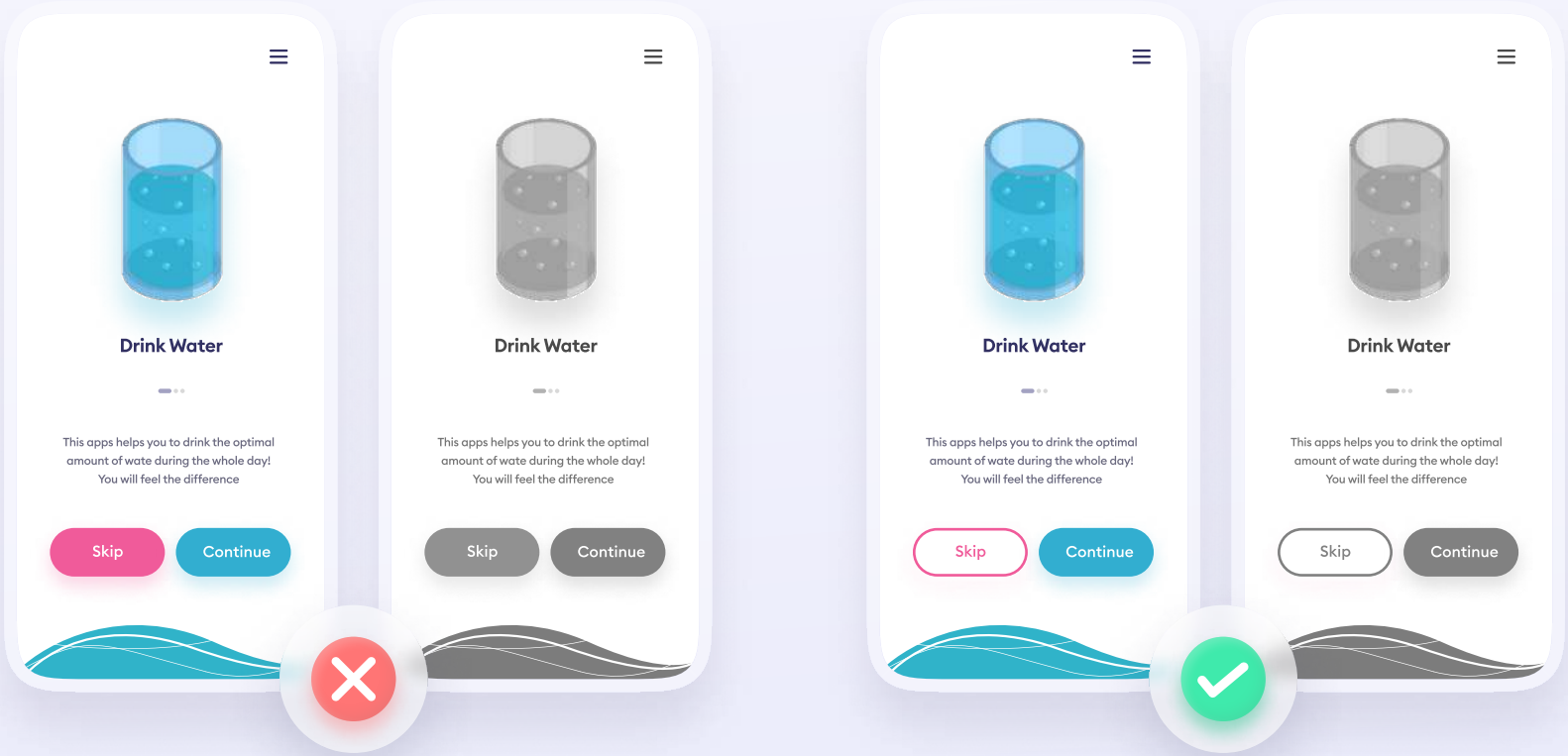
Denotative colors have meaning. You'll need to come up with a color scheme for states on your app or site, such as ones for error, success, and warning. The ones more commonly used for these purposes are red, black, and green.



Let’s say one of your brand colors is red. If so, don’t use that for error messages. When you choose the color for a disabled state, be positive that it has sufficient contrast. Users must be able to read it.

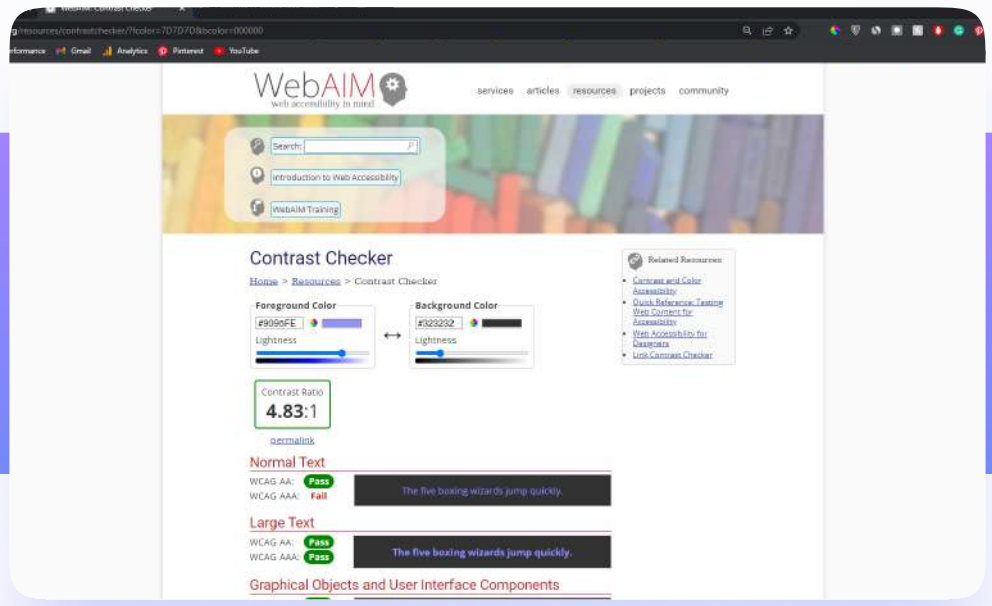
Accessibility

Keep in mind the level of design accessibility and contrast level of your color palettes when selecting the proper color for your UI toolkit. This makes it easier for folks who are colorblind to use your products.



You can utilize contrast checkers and design element accessibility checkers like WebAIM, noCoffee, and Accessibility Scanner to make sure your color palette is accessible. Always remember, you are creating an interface

for the use of public. So your primary goal is always to create a user-friendly interface.

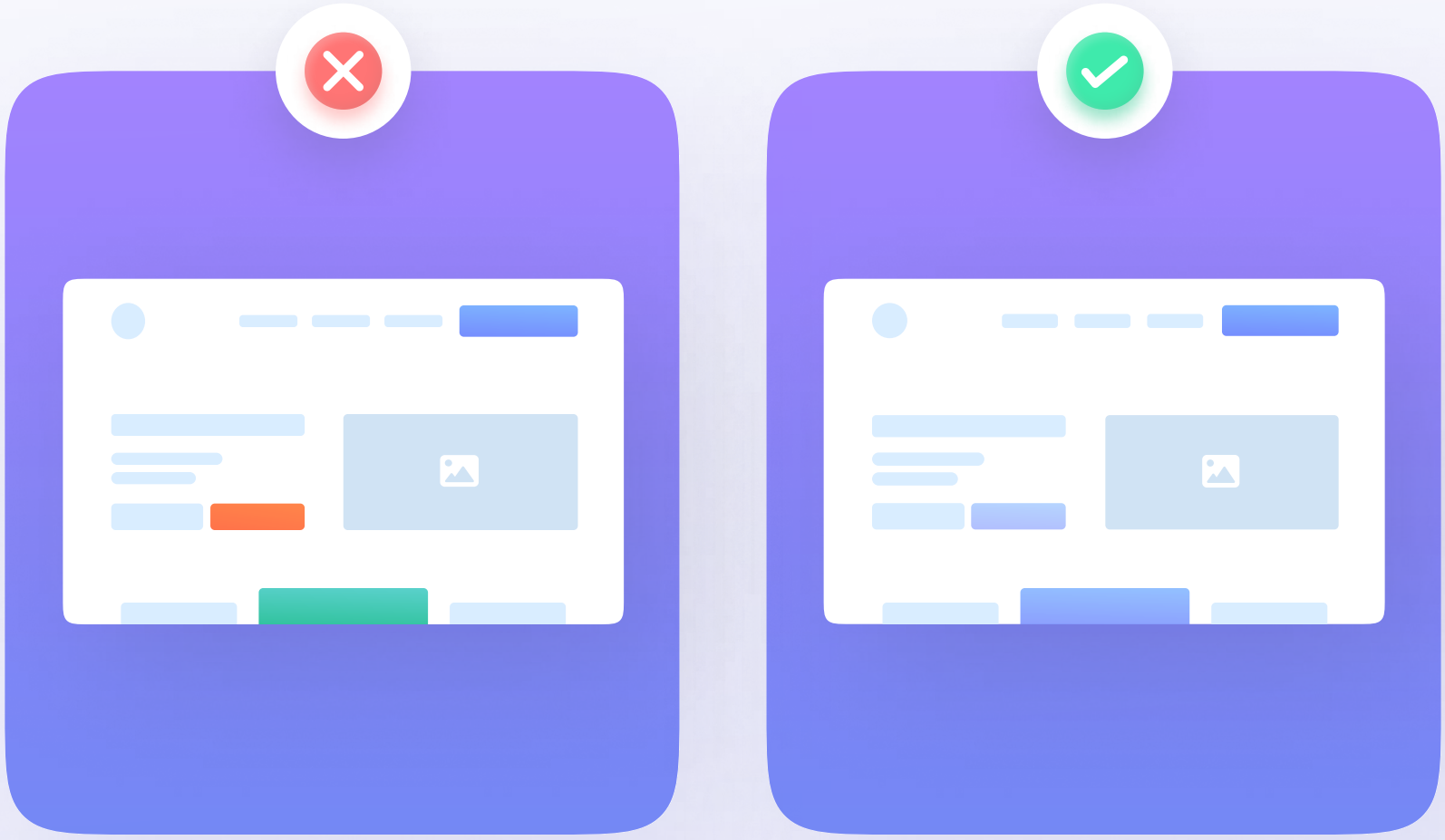


When creating user interface elements, the contrast and colors used can have a significant impact on their accessibility to all end-users. Color blind people will be unable to use your goods if you rely entirely on color distinctions.

The use of light and dark hues, as well as techniques like cross-hatching to distinguish parts of the interface, makes it more accessible to people with vision problems. This mindset can help you create more engaging and usable interfaces for all of your users

Simplicity

The user experience is improved by using simple color combinations. Half of a designer's job is done if the human mind considers an application easy to look at. A simple color scheme with two contrasting hues or a monochromatic color scheme is less distracting to the eye and makes it easier to assimilate material.



Having too many colors in too many locations, on the other hand, generates a convoluted interface that confuses the user.

Get inspired from the Art and Nature

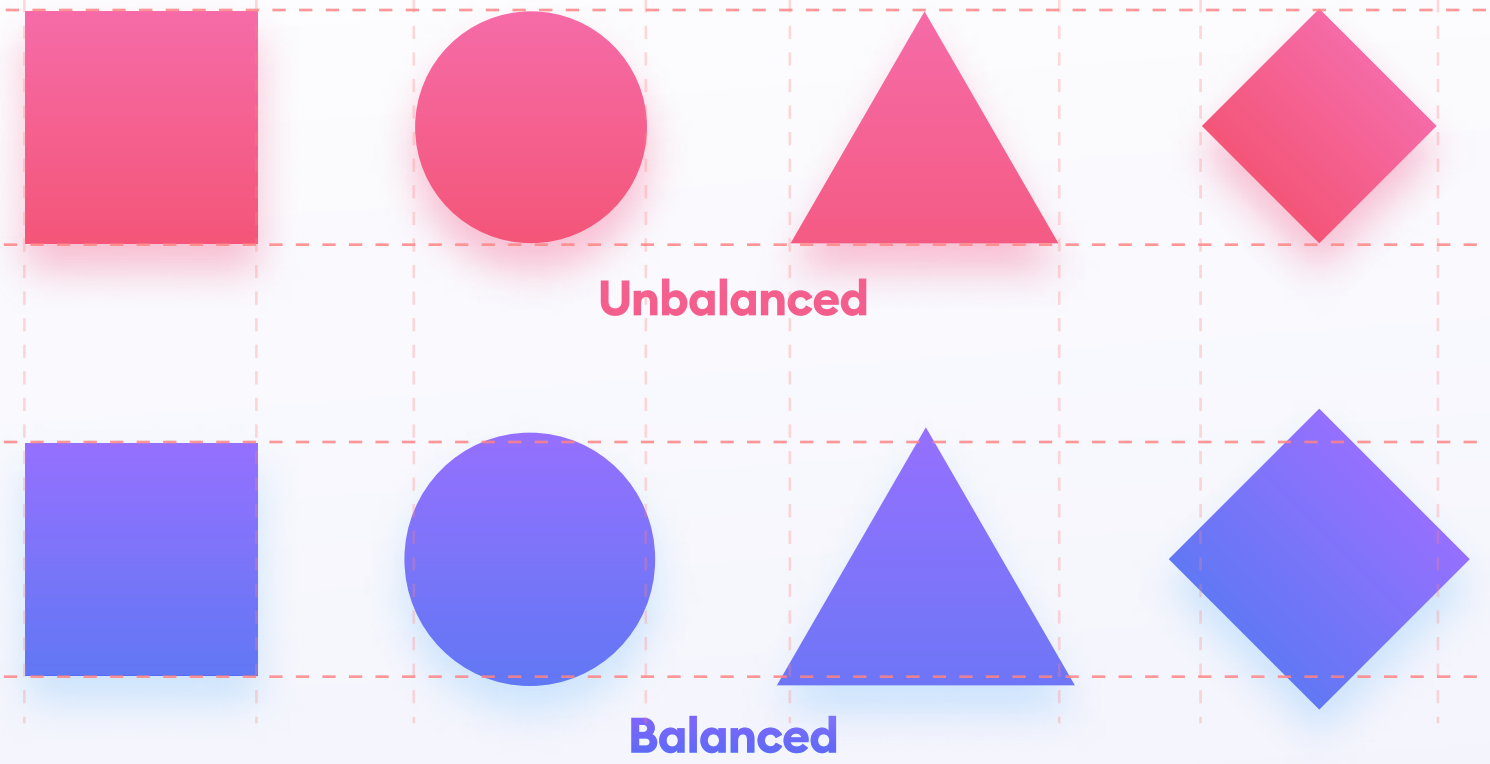
Color inspiration for UI concepts can be found in nature and art, which you can take advantage of. Take a look at the grass, for example, and notice the various colors of green. People choose colors that appear to be natural.

They appear to be user-friendly. Art can be thought of as a direct mirror of the natural world. As a result, you can utilize it as a source of inspiration as well. The Evian brand logo, for example, incorporates not just natural hues but also natural design in its logo.

By this, it should’ve been clear to you how important color is in UI design. While choosing the color scheme for a brand, never choose just any random color. Every color depicts something. And that depiction should be the same as your brands. The best User Interface Design is one in which each color is carefully picked.

It's never a bad idea to run through color options with your potential clients before launching something like a website or a new corporate logo. There's no reason a brand can't reach new heights of success if you follow the best guidelines for color utilisation in UI design that we've highlighted.

Balance



The term "balance" is used in a variety of situations. Balance is typically thought to be a very positive thing, whether it's used to describe your nutrition, the legal system, or standing on your own two feet. Nobody wants to be out of balance in anything in the great majority of circumstances.

The same rule applies in the design world. It's important to strike a good balance.

Objects with the same physical weight will balance each other on a scale in the physical world. The distribution of visual weight is referred to as balance in design.

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Visual weight

A basketball and a bowling ball look to weigh the same due to their respective sizes. Our experience, on the other hand, tells us otherwise. We know that a bowling ball is substantially heavier than a basketball in terms of physical weight.

However, in design, we are constrained by our perception. Because both things compete for our attention equally, the image above remains visually balanced despite their physical weight differences.

The perceived weight of an element in your design is known as visual weight. It's a metric for how distinctive an element is in comparison to its surroundings.

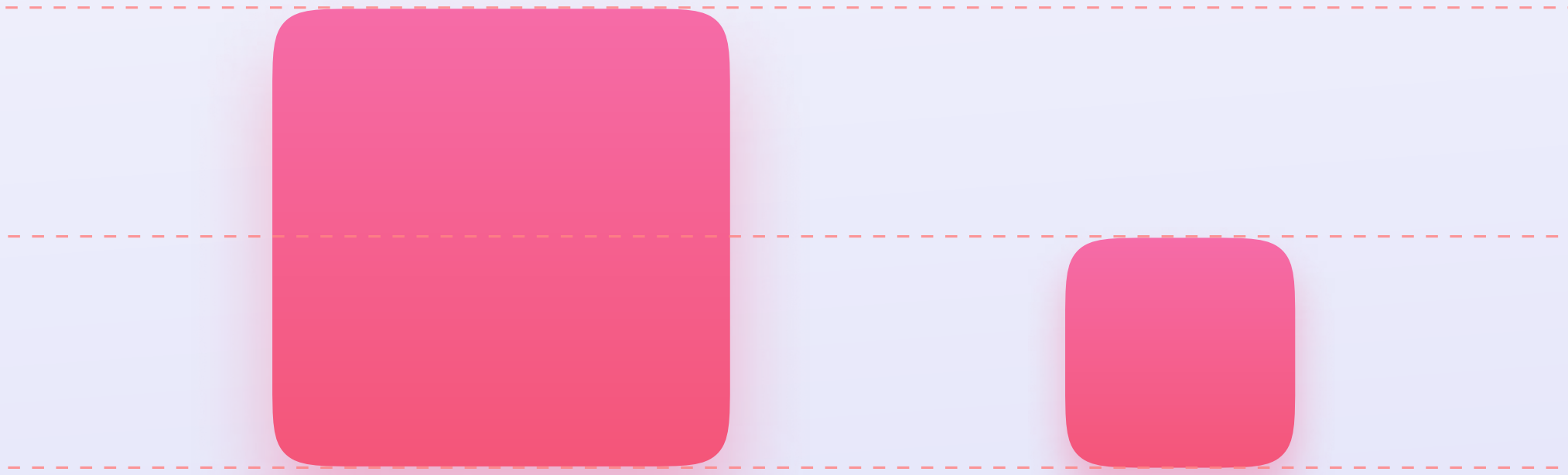
Factors of visual weight

The size, color, contrast, and/or density of an element can all affect its visual weight.

Let's look at how each of these elements affects visual weight, assuming everything else is equal.

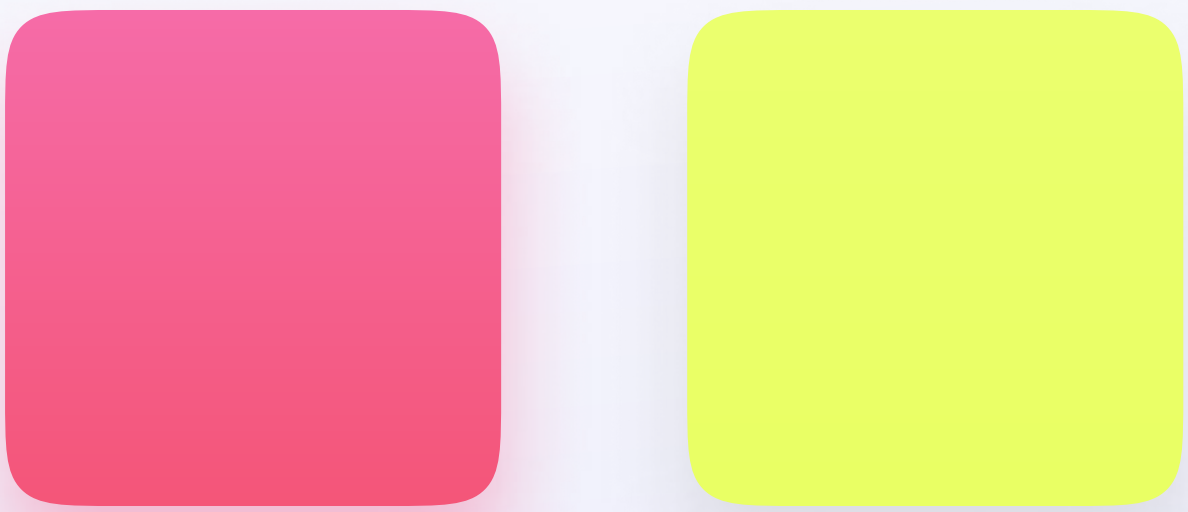
Visual Weight by size

The most obvious thing that influences visual weight is size. The left square in the illustration below has more visual weight than the right square



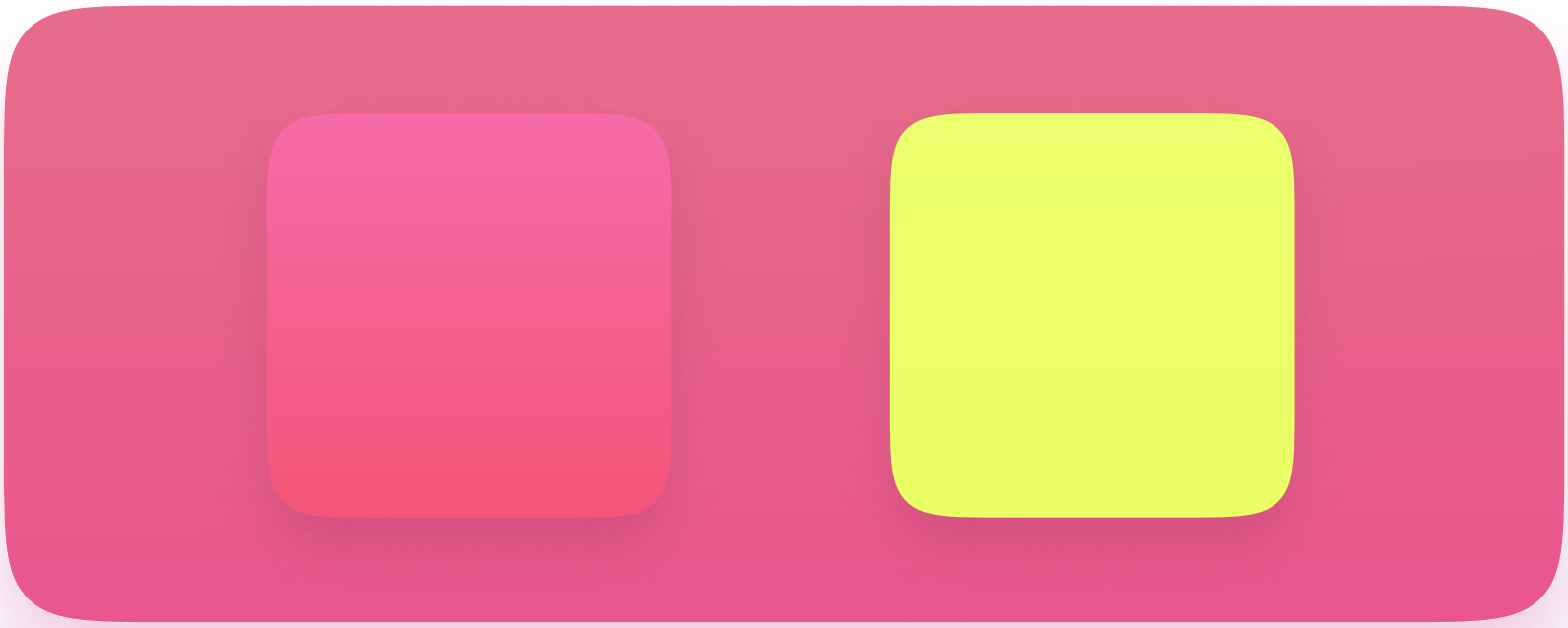
Visual Weight by Color

Visual weight is influenced by color in a less evident way. Our perception of color is influenced by the colors in our environment. The red square in the illustration below commands our attention, giving it greater visual weight than the yellow square. This isn't always the case, as we'll see in the next example.



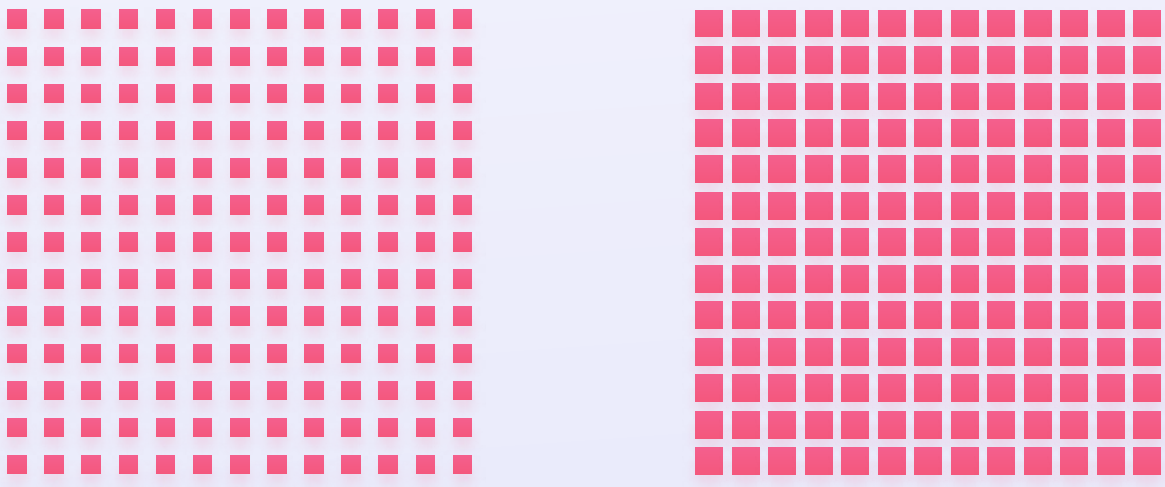
Visual Weight by Contrast

We can show how contrast can substantially impact our perception of color by utilising the same colored squares as in the previous example. The left square's contrast is reduced by a darker red background, while the right square's contrast is increased. As a result the focus is essentially shifted to the yellow square.



Visual Weight by Density

Despite the fact that both squares have the same size, color, and contrast, the right square has more visual weight as a result of its apparent density. This example demonstrates how white space can help to achieve equilibrium.

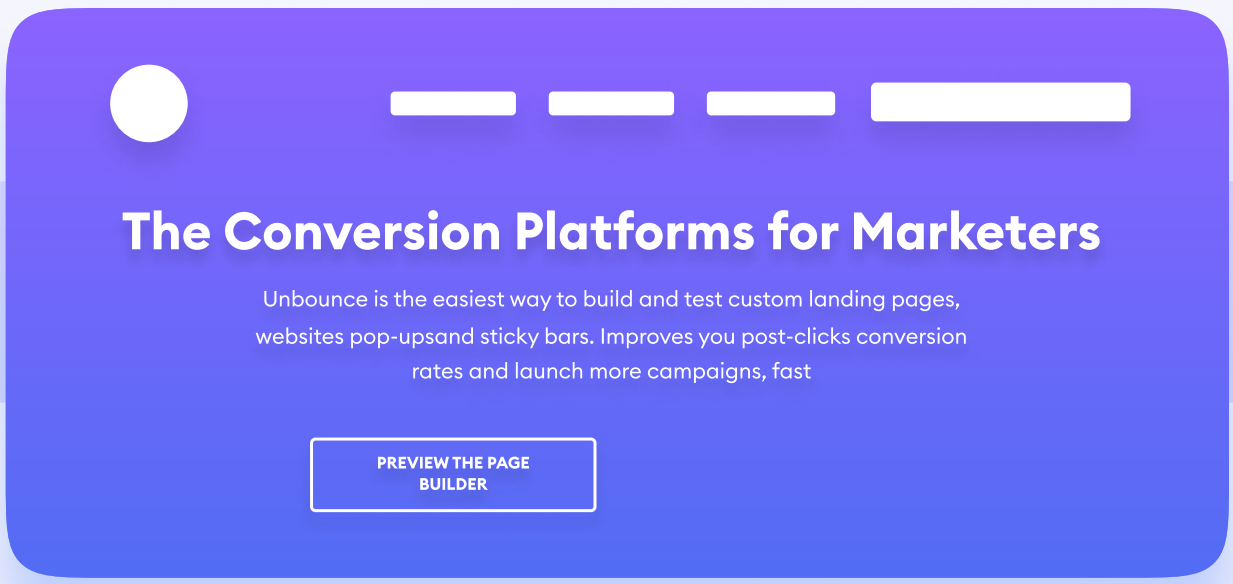


We can see how little changes in size, color, contrast, or density can impact the visual weight of an element on your

website in each of these cases. These elements can be merged to assist produce a sense of balance in your design, as we'll see below

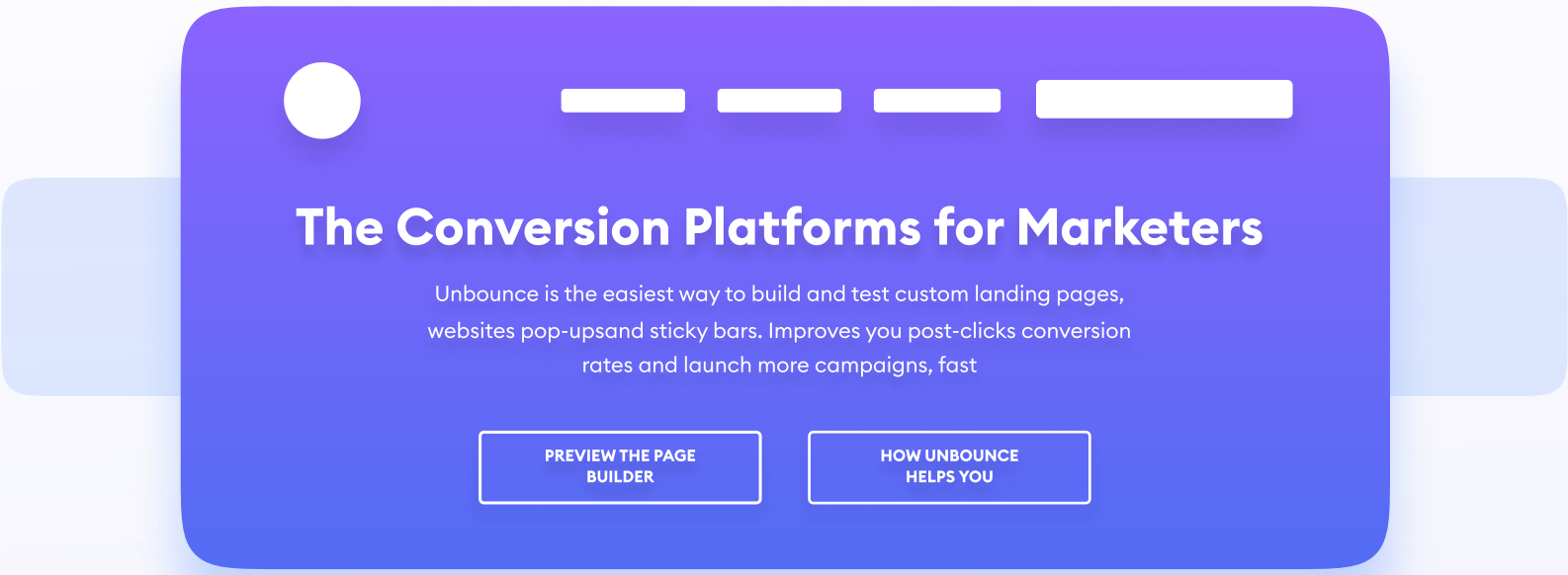
Balance vs Tension

We create visual tension when we don't have balance, and this might have a detrimental impact on how others perceive our designs.



The image above has been tampered with to make it appear unbalanced. On a vertical axis, the centred text creates a symmetrical balance. The left half of the page, on the other hand, is visibly "heavier," creating visual tension. "Something appears strange about this design," our minds think as a result of the visual tension.

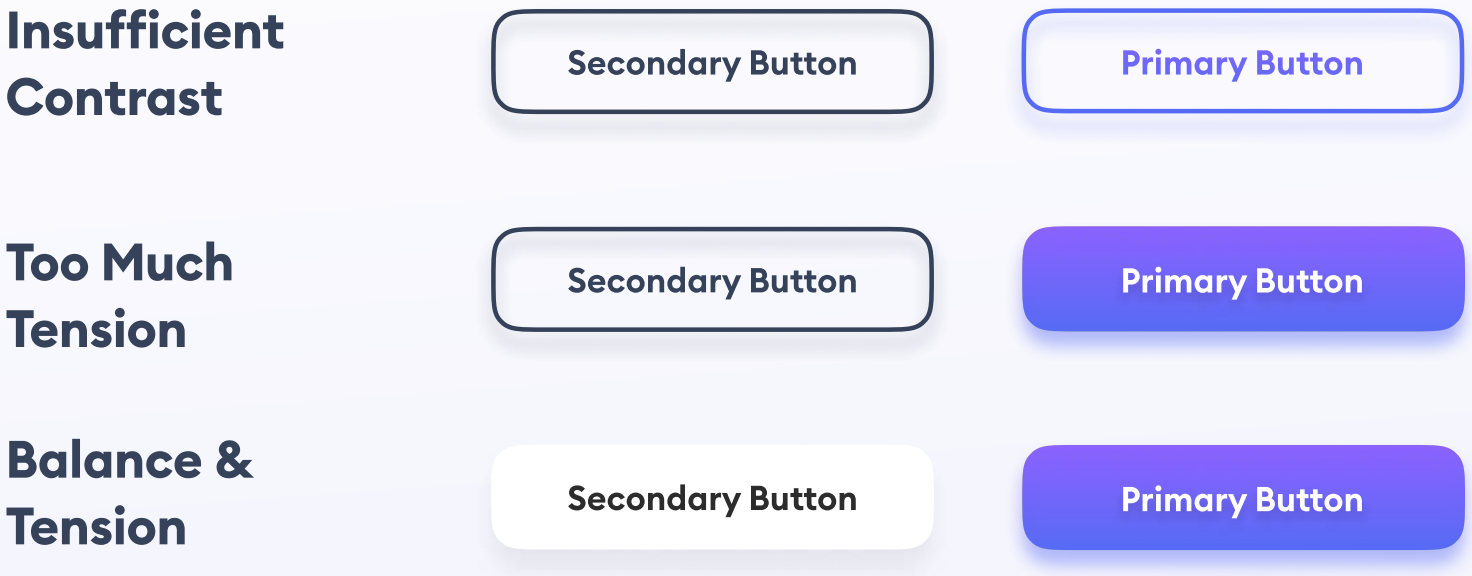
The visual weight of the design is evenly balanced on both sides of the page.



Because our brains prefer balance over stress, most people would agree that the second image is superior to the first. This isn't to say you shouldn't handle stress at all, but it should be done with care and purpose.

The terms "balance" and "stress" do not have to be mutually exclusive. Using the same example as before, a designer would want to emphasise the right button more than the left without disturbing the balance. This primary/secondary button relationship isn't anything new. By combining the variables of visual weight, we can avoid creating excessive visual stress.

The Button’s primary color is yellow in this scenario. To achieve both balance and tension at the same time, a designer can make the following choices.



The first adjustment causes a contrast imbalance. The primary button is not just more difficult to read, but the secondary button also appears to have more visual weight. That's not what we're looking for.

We corrected our contrast issue in the second patch, but the primary button now feels significantly too heavy in comparison to the secondary button.

The density of the secondary button was modified to match the primary button in the third modification. As a result, we

have the appropriate amount of balance and tension that we wanted.

Types of Balance

There are four techniques to establish design balance. Balance is usually achieved on two sides of an unseen axis, which might be vertical or horizontal.

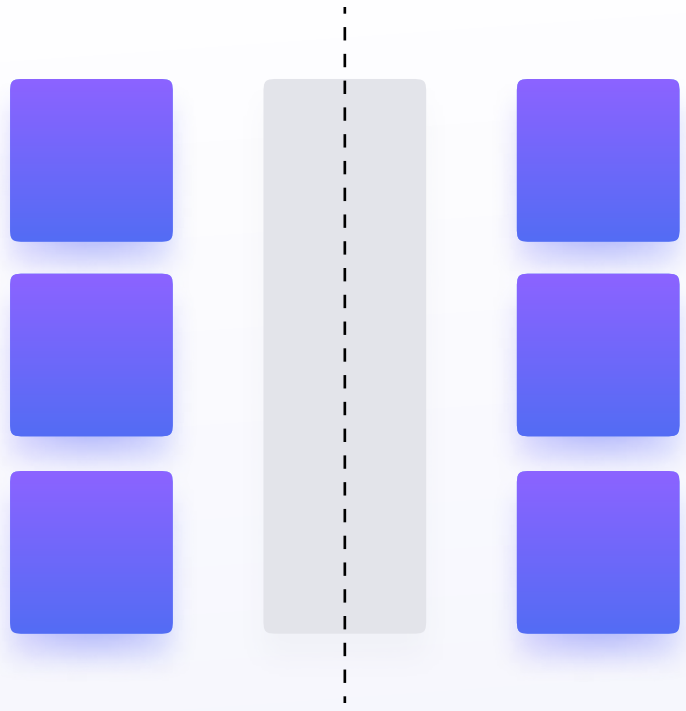
This refers to your design's visual direction. While vertical and horizontal balance are the most common, it can also be achieved using diagonal or numerous axes.

1. Symmetrical/Formal Balance

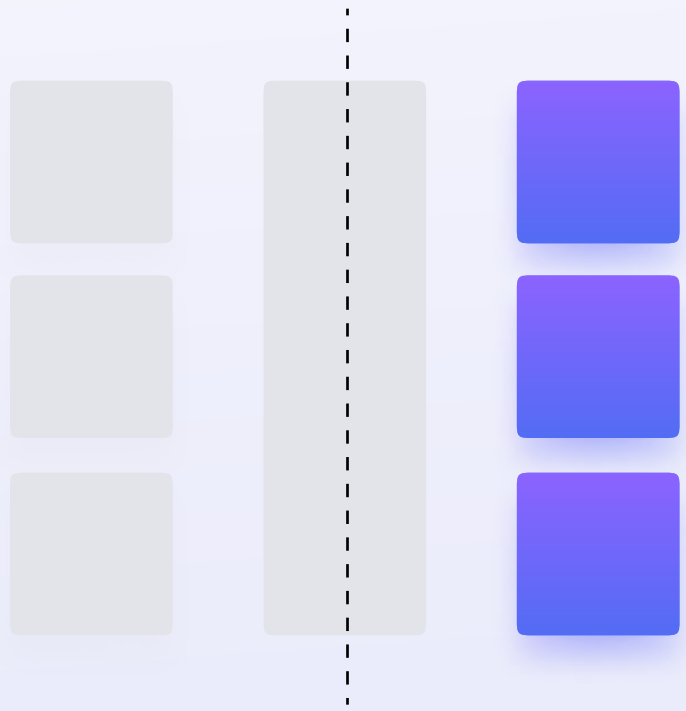
With symmetrical balance, the visual weight is distributed evenly. You can draw a straight line through the middle of the design in any direction and the visual balance would be evenly distributed. This makes the composition appear stable and creates a more orderly look.

As you can see both sides of the composition carry the same visual rate. Neither side feels heavier than the other.

This is a perfectly balanced design.



However, look at the image below. As soon as you change the color of one of the sides to a light value while the other side remains a dark value, notice what happens. Doesn't the dark value side feel heavier than the other side?



It's important to keep in mind that while symmetrical balance is great and allows for viewer's eye to get a stronger sense of what is being communicated, it doesn't always relay an interesting design. Finding the center of the

design and mirroring the weight on each side with various techniques will keep your design from being boring.

2. Asymmetrical/Informal Balance

Visual balance doesn't mean that every element has to be distributed with perfect symmetry. Balance can be achieved through asymmetry as well. You can think of it like the seesaw you might have played on when you were young, or as a beam balance scale. You can have different weights on each side, but can remain balanced by how the heavier and lighter elements are positioned and stacked.

An asymmetrical composition is intended to create a deliberate imbalance of the elements in the design. Asymmetricality can create tension and give your composition a sense of movement. To get this effect, one side can feel heavier than the other as long as it is still balanced.

For instance, you can have several small elements that balance out one large element. Or, you can have smaller elements positioned further away from the center of the composition. In either case, the elements are not the same size and not positioned evenly like with symmetrical balance. However, your composition still has a sense of balance while creating visual interest.

You can see a great example of asymmetrical balance in the image below. The elements on the left feel a bit heavier than the right, which create a perfect asymmetrical balance.

It can be more challenging to design in an asymmetrical way because you can't just perfectly match each side's visual weight. You will have to experiment with different ways to balance the elements to give it the right feel.

3. Radial Balance

Rather than balancing both sides of a centered line, you can also choose to use radial balance around a single point (like a snowflake). Usually, this is done from the center, but not always.

Balance can be attained through placing objects, colors, or textures at equal distances from the center, or in the same way as balancing a seesaw.

4. Mosaic/Crystallographic Balance

Sometimes called crystallographic balance, mosaic balance is a type of organized chaos. It may look like “noise” at first because of a distinct lack of focal point, but upon closer inspection you will find that it all works together when the elements share some type of uniform emphasis.

An example of mosaic balance is a painting by Jackson Pollock.

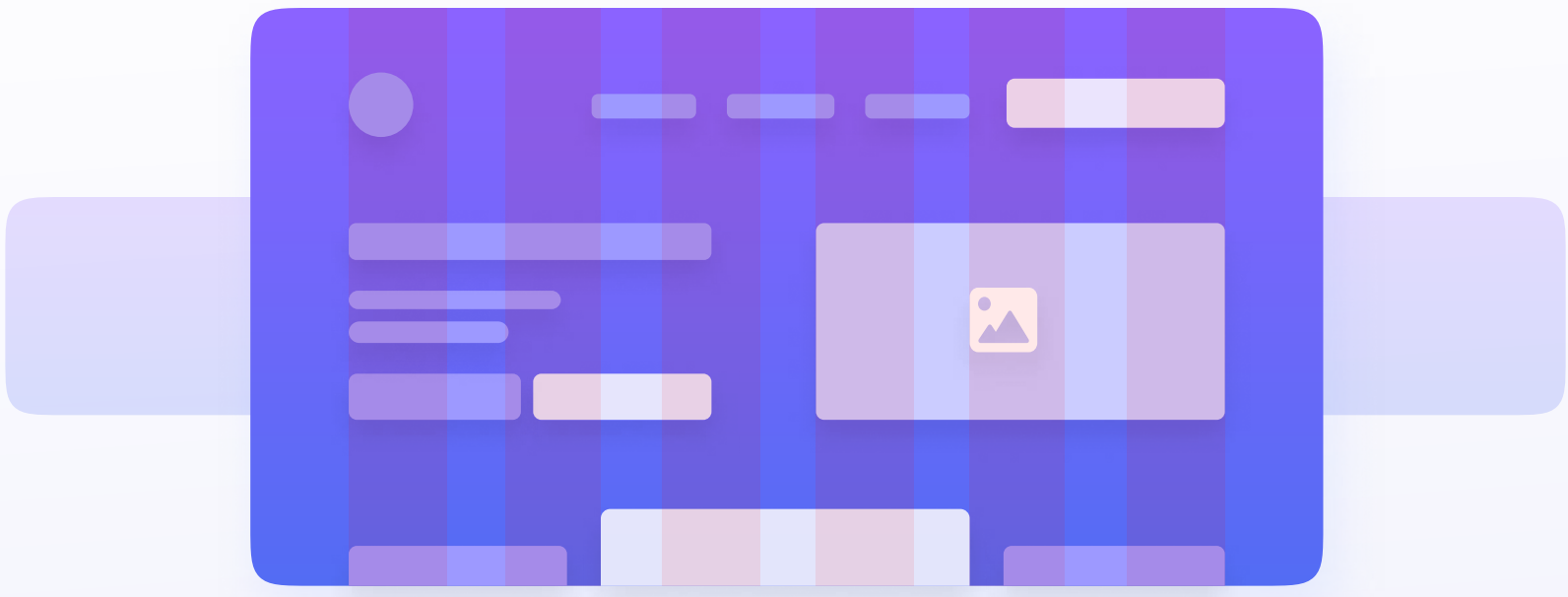
End Point

In UI design, you are required to keep everything balanced. And when everything is balanced, harmony is created. Maintaining a sense of uniformity in your overall design requires UI design balance. Visual strain can be caused by a loss of equilibrium, which should be avoided in most instances. Visual tension, on the other hand, can be exploited to accomplish a desired consequence if done correctly.

Take a step back when designing a layout and consider whether the entire composition feels balanced. You can experiment with size, color, contrast, and density to help spread the visual weight if one piece draws too much attention.

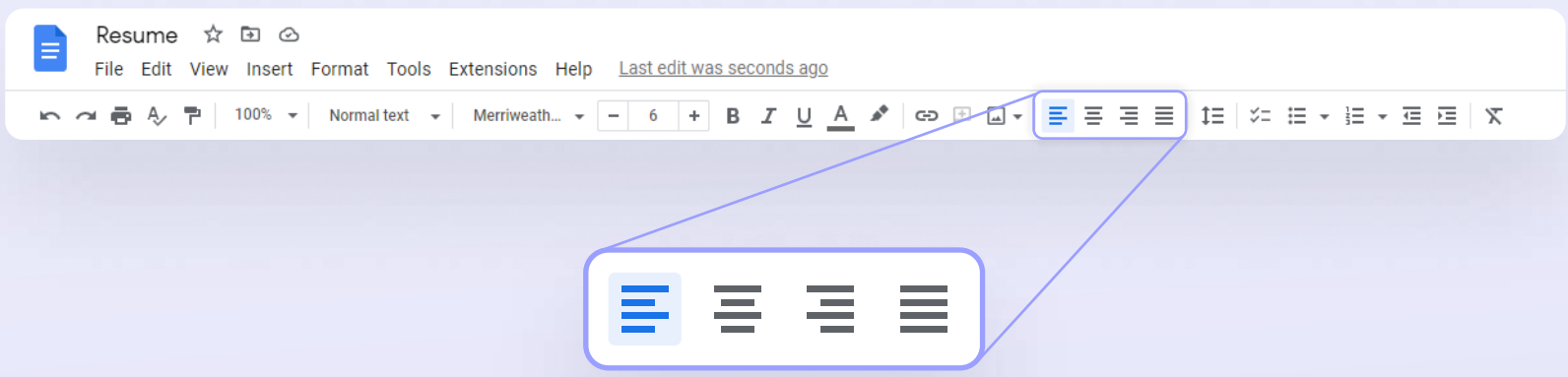
In design, there are four different types of balance as I already taught you, but it shouldn't stop you from attempting to grasp radial balance. Each sort of balance can be combined to create a more dynamic and lively design.

Alignment



According to the alignment principle, many objects are said to be aligned when their left or right edges, or center-lines, line up on a common area of the design.

Google Docs and Microsoft Office Suite's text align tools are two of the most common examples of alignment as a feature.



The left alignment aligns the text's edges to the document's left side, whereas the centre and right alignments align the text to the document's centre and right sides, respectively.

Take a look at a table with rows and columns. To be connected, we connect the sentences or items in the same row or column. This is how alignment is utilized in UI design to make information easier to scan.

Why Alignment is important in design?

1. Alignment contributes to the aesthetics of the products. Aesthetics are important for creating first impressions. Alignment helps create designs that are more visually pleasing to users.

2. Alignment promotes proper product organization that helps users navigate easily through the product. Users prefer things that are organized. It helps them find what they are looking for.

3. Alignment creates a sense of unity in the product. Playing around with different types of alignment can create an

interesting outcome where we can unify or vary the design.

4. Alignment guides the users with design. Alignment helps the user to understand the connections better between different elements without the need for external helpers.

Types of Alignment:

1. Vertical Alignment

Vertical alignment is achieved when the centre, top, and/or bottom of items align on an unseen horizontal line.

Vertical alignment gets its name from the vertical space within the piece that is aligned with another, not from the invisible horizontal lines. When drawing a line from top to bottom, one key to remember is to think of the direction you're going.

A row of pieces need not always be vertically aligned by their tops, bottoms, and centre. Your elements will have variable heights in many circumstances, and you'll have to choose which one makes the most sense.

Top or Bottom Vertical Alignment

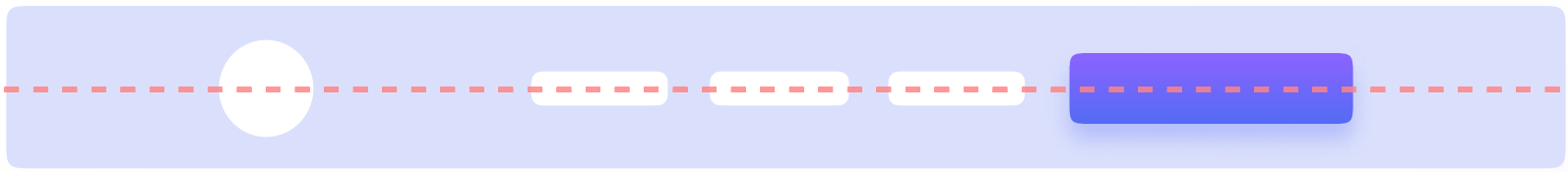
When the heights of two or more items are dramatically varied, vertically aligning them by their tops or bottoms might make sense.

The main body section and the sidebar in this example have a top vertical alignment.

In the example above, notice how both containers and their headings are aligned to establish a connection between both elements.

Centered-Vertical Alignment

When an element's height varies somewhat but not significantly, vertically aligning them across the centre may make more sense.

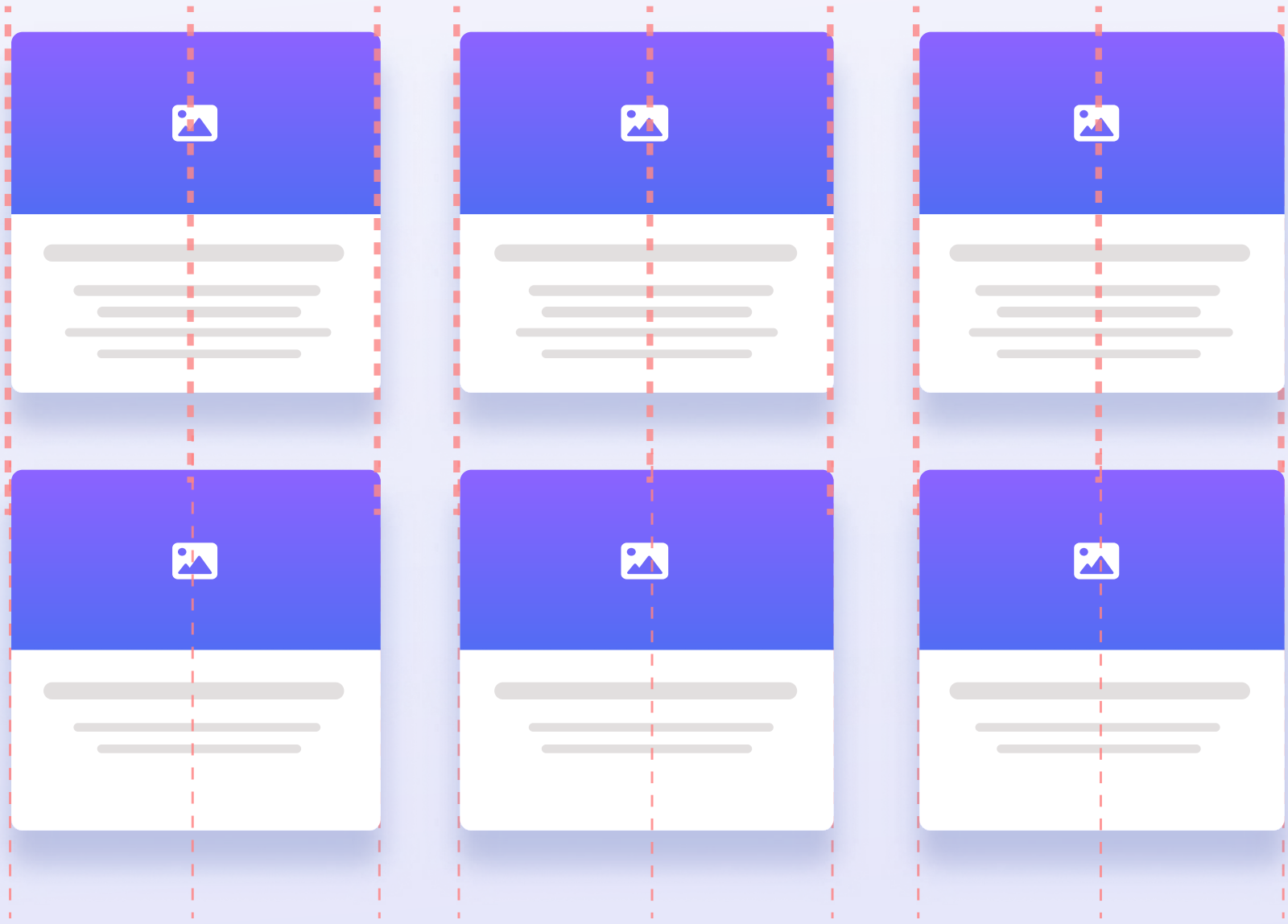


Each of the navigation components in the header has a centred vertical alignment in the example above.

2. Horizontal Alignment

Horizontal alignment is achieved when the centre, left side, and/or right side of items align on an unseen vertical line.

Consider the way you go when drawing a line from left to right to remember horizontal alignment.



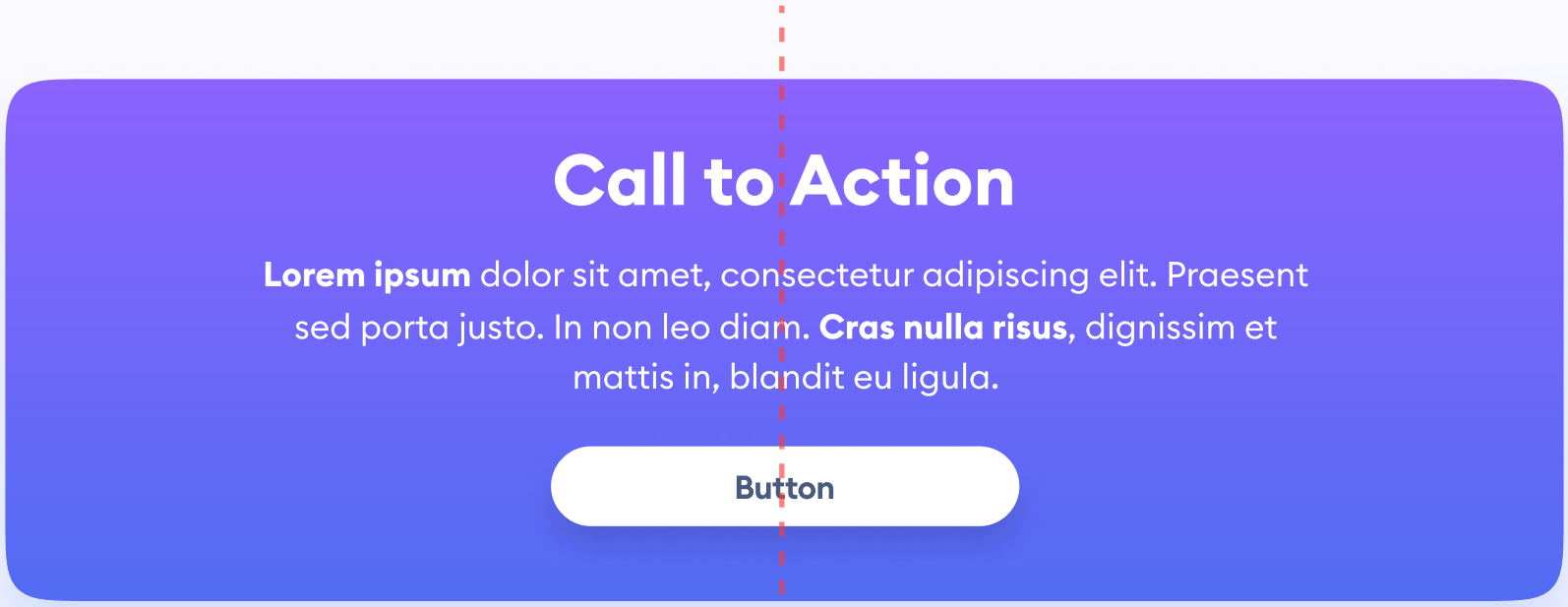
You don't have to align the left, right, and centre of elements to have horizontal alignment, just like you don't have to align the left, right, and centre of elements to have vertical alignment. In many circumstances, simply one of these options is adequate.

Left and Right Horizontal Alignment

The simplest technique to assure left and right alignment when developing a layout is to set a max-width for all of your content from the start. Whether your pieces are pushed to the left or right, this invisible box will ensure that they are aligned.

Centered Horizontal Alignment

When you only have one element in a row, you can utilize centered horizontal alignment. Call to action text is the most prevalent application for this in UI design.

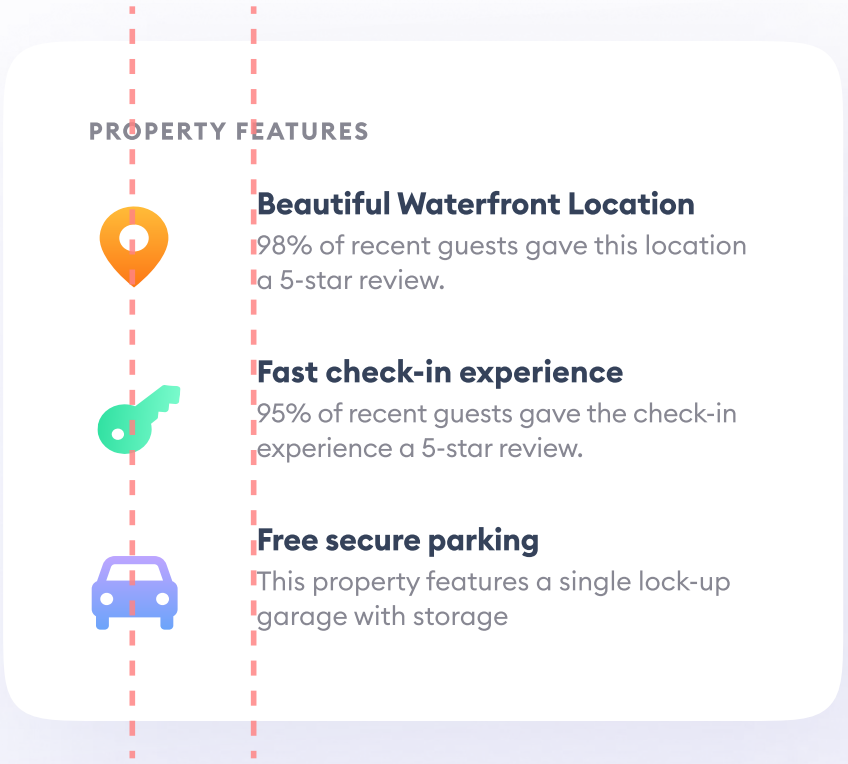


Text should, nevertheless, be aligned to the left in the majority of circumstances (if your audience reads from left to right). The eye jumps from one line to the next in a predictable manner when the eye is aligned to the left. After a few lines of text, readability starts to suffer with centred or right alignment, so keep this in mind when creating.

Media Object Alignment

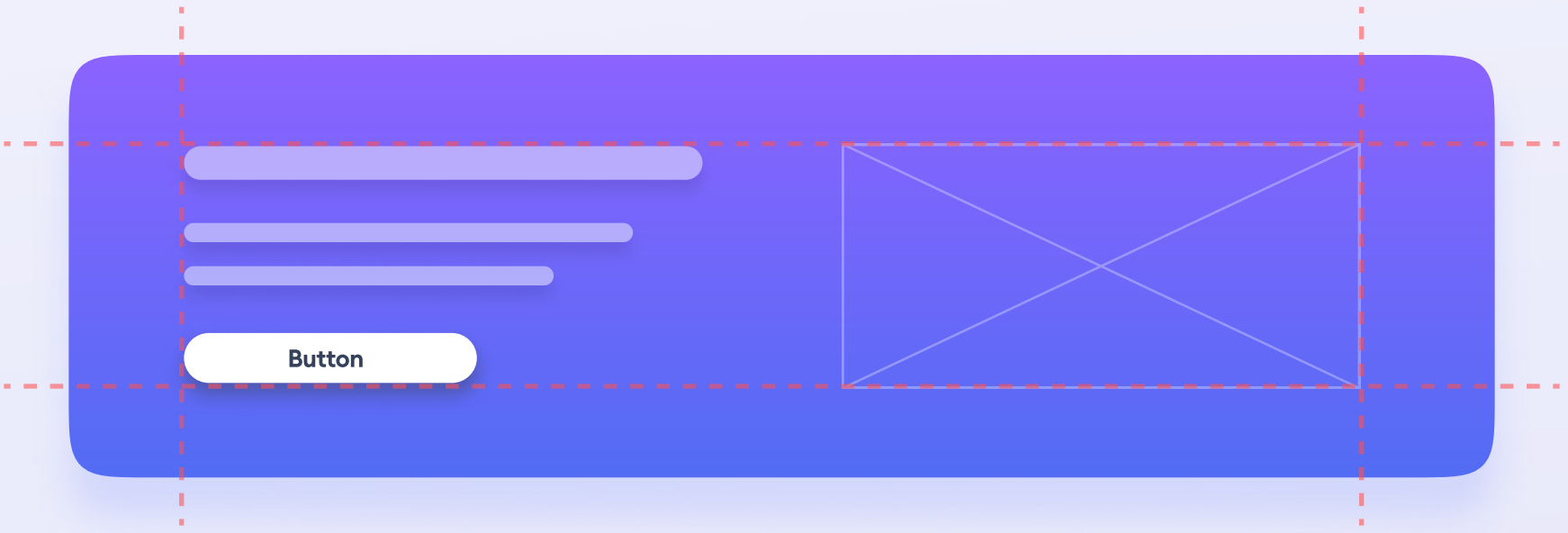
Although media objects are very common UI Patterns, misalignment is easy to achieve with variable width icons. As shown in the example below, one advice for media

object alignment is to centre your icons and left align all of your text.



In the above example, it's worth noting that we're aligning like items with like items. This gives a perfect look and balance for users.

Edge Alignment



Edge alignment happens when one or more corners are aligned vertically and horizontally.

It's easy to guide the eye from one piece to the next by anchoring items in each corner.

Optical Alignment

Top, bottom, left, right, and centre alignment are not always the best options. You'll frequently come across scenarios where elements are precisely aligned, but do not appear to be, due to an element's uneven visual weight distribution.

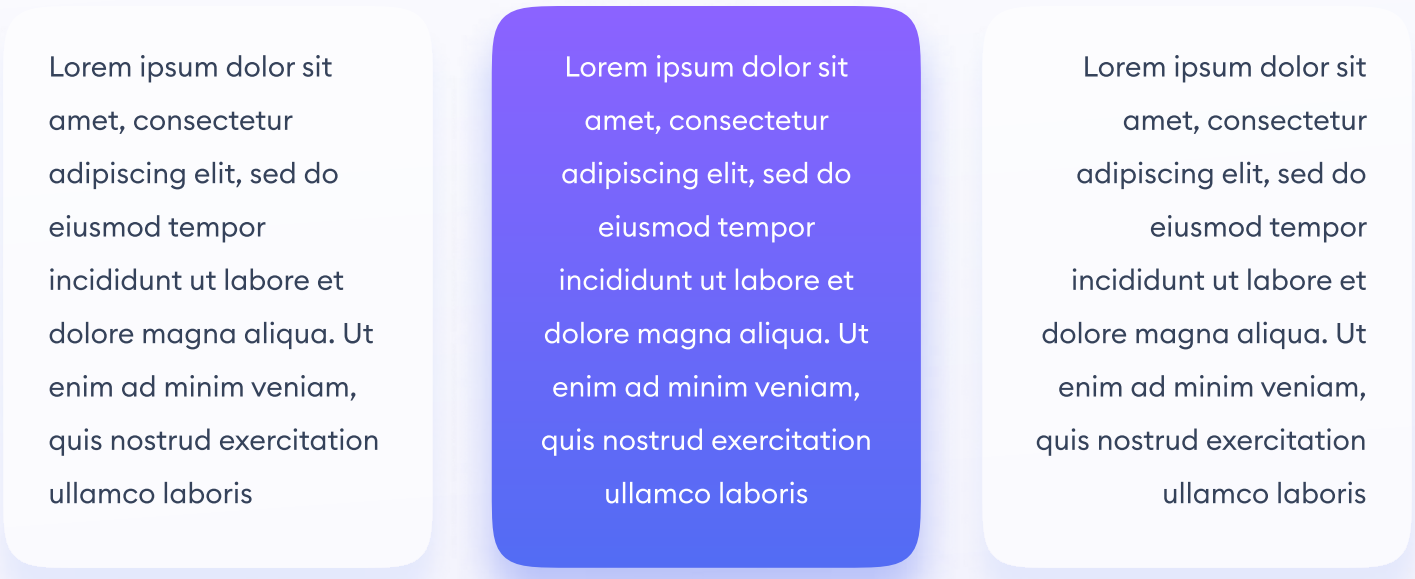
Center Alignnment Optical Alignnment

In these circumstances, you'll have to modify the alignment with your eye to see what appears best. Optical Alignment is a term that refers to the process of aligning.

The left icon is centered vertically and horizontally within the circle in the example above. But to make them appear balanced, the right icon has been optically and purposly positioned within the circle.

Alignment Examples for Text

Let’s take a look at how alignment is used in text paragraphs. In the image below, we can see left, center and right aligned texts.



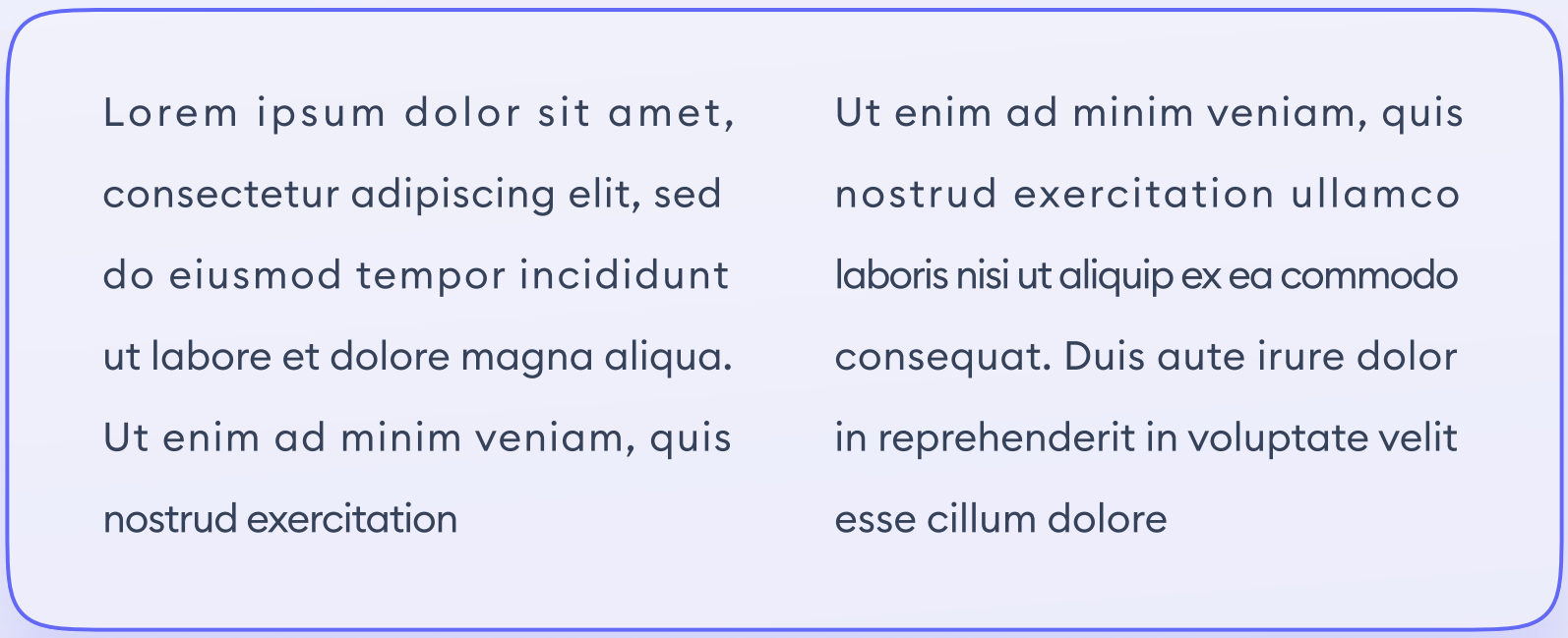
If we try to read the above texts, we can notice that the left-aligned text is easier to read. The center-aligned text is not so bad but it is a bit odd compared to the left alignment. However, the center-aligned text is easier to read if there are only a few sentences. So, we can use center alignment for headings and slogans.

The right-aligned text is difficult to read. Although all right-aligned text are not difficult to read. Some languages are written from right to left. So, the default for that language

is the right alignment. And using the left alignment for those particular languages might look weird.

The final alignment type for text I want to touch upon is justified alignment. This is used primarily by print media. For justified alignment, we stick both left and right sides of the text paragraphs to their respective edges.

Newspaper articles primarily use justified texts because they implement multiple columns for their text composition. The justification works as the separator between the blocks of text. Column separation is used because using long sentences can cause readers to easily lose track of which line they are reading. You can observe this effect in the image below.

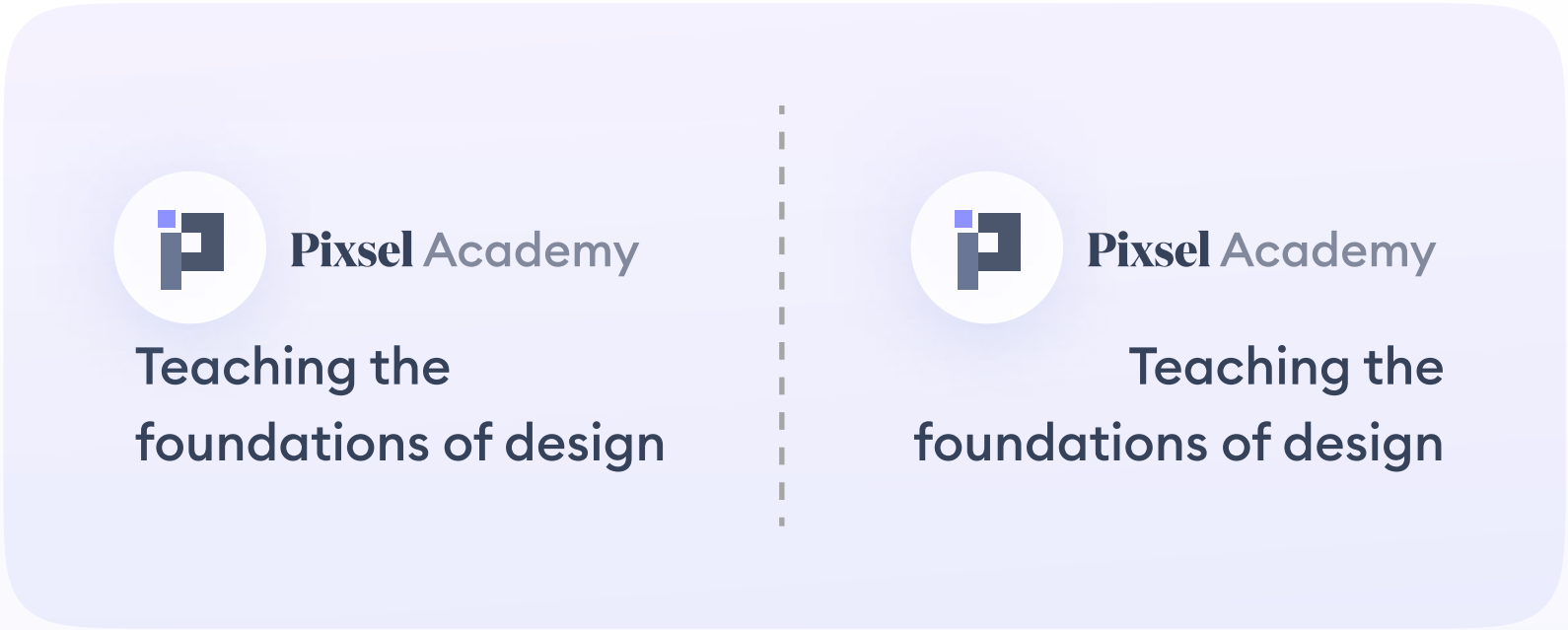


Alignment in UI and UX design

Let’s start with what arrangement of UI elements are visually pleasing to the users. Similar to what we discussed for text alignments, aligning items to one of the edges or the central axis.

In the image below, we can see that the first part labeled “In Alignment” is more pleasing to look at than the second part which is “Out of Alignment”.

In the image below there are two elements: a logo and the branding slogan. But for the first one, both elements are left-aligned and for the second one the logo is left aligned and the slogan is right-aligned.



The goal here is to bring unity in the branding and informing users that both the elements are part of the same design element. We achieve this in the first part of the image whereas the second part looks like elements of different designs.

We can conclude that the combination of common alignment and proximity with design elements can unify them. If you are interested in proximity principle then I suggest you read up on Proximity: Associating relatedness through placement.

Using Alignment for Numerical Figures

Have you ever wondered why the amount figures in invoices are always right-aligned?

Amount figures are right-aligned because the units, tens, and hundreds must align to create easily scannable lists. Even the decimals need to be aligned to create a better experience.

You can try scanning the prices in the sample invoice image below.

Item Description	Price (USD)
Clay Pot	100.54
Sharpie	5.00
Pencil	24.24
Key Chain	24.00
Eraser	4.99
Sub Total:	158.77
Tax:	0.00
Grand Total:	**158.77**

Invoicw w/ proper alignment

Item Description	Price (USD)
Clay Pot	100.54
Sharpie	5.00
Pencil	24.24
Key Chain	24.00
Eraser	4.99
Sub Total:	158.77
Tax:	0.00
Grand Total:	**158.77**

Invoicw w/ left alignment

Observe how the invoice with right-aligned price figures is easy to scan. This is because we can easily make out the cents figures from the dollars.

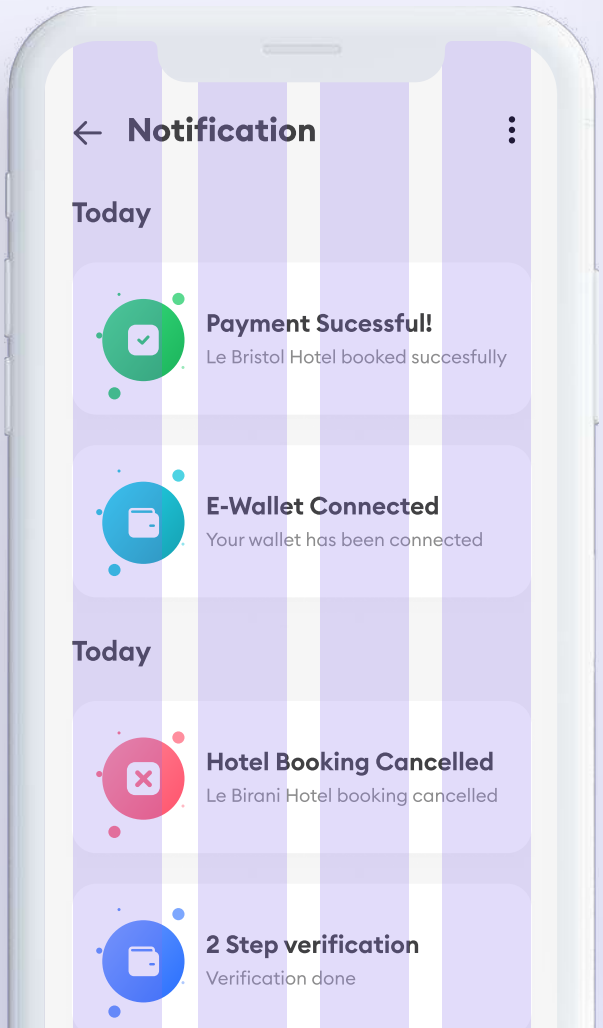
We start getting confused with the decimals while trying to

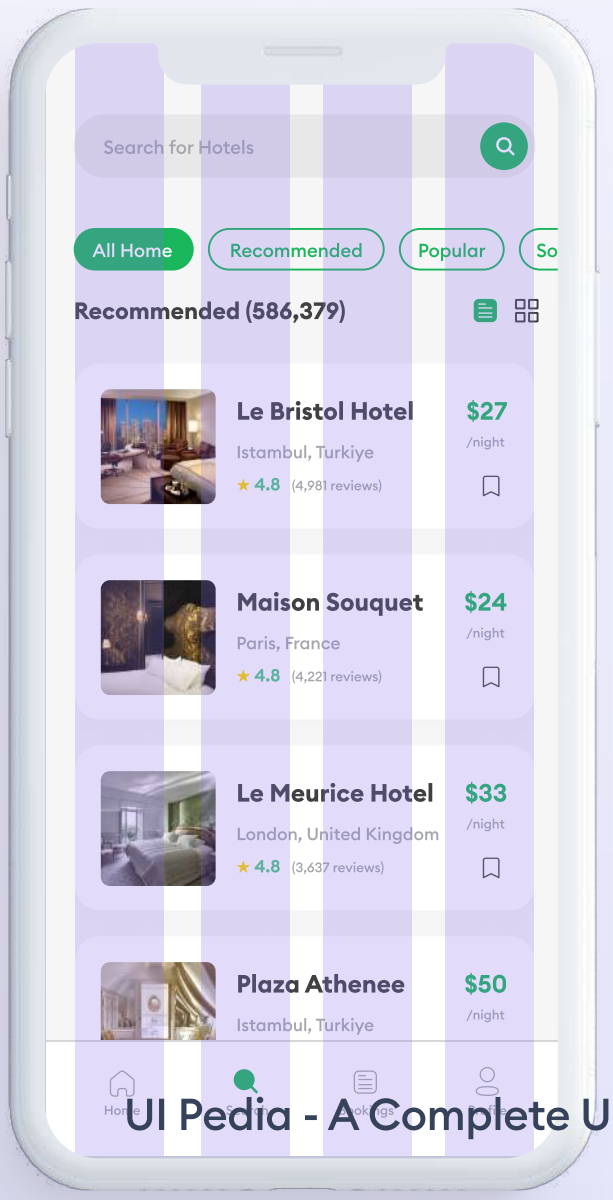
scan through the invoice with only left alignment.

Using Grid UI Creation

Most modern design tools allow for layout grids that acts as guide. To make our design consistent and always ensure the desired alignment I highly suggest using grids for your designs.

Below is one my designs for Bank app where I use grids to align layout elements. This helped me keep a consistent gutter width between the columns as well. Using grid to properly use alignment in a bank app design.





Additional Information on Alignment

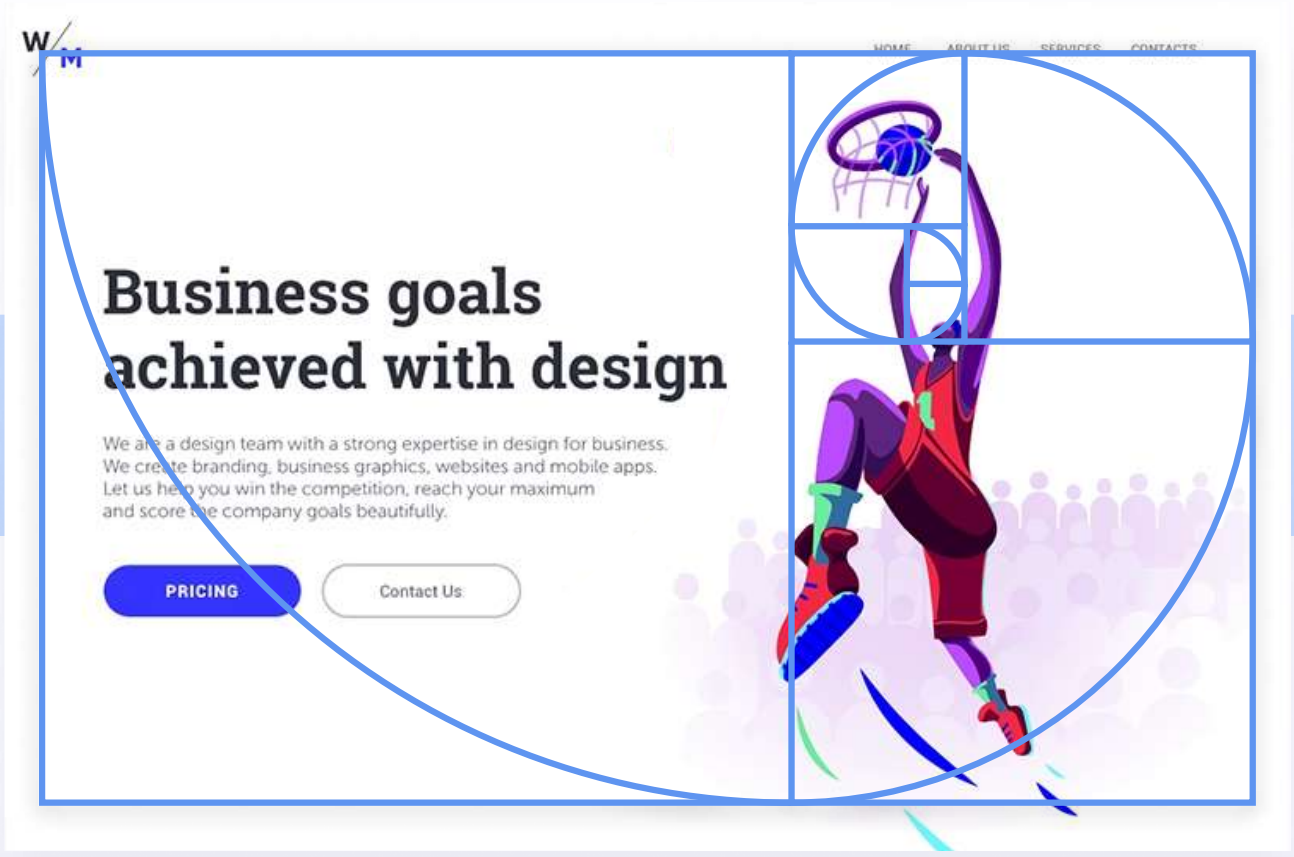
Align is derived from the French words ‘A’, which means "to," and ‘Ligne’, which means "line."

There are several exceptions to this rule, when we can misalign to attract users' attention. This is difficult to pull off, but it is feasible with enough practise. We'll be able to come up with some visually appealing designs.

Point to Be Noted

Alignment gives a design a professional appearance. It aids in the organization and structure of your design. There are numerous forms of alignment, and depending on the situation, some are more suited than others.

Proportion



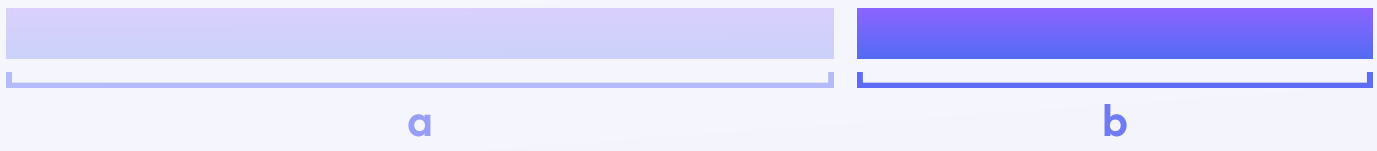
Proportional systems, which are based on ratios, have been adopted in building and art for ages. Phidias, Plato, and later Euclid were the first to discuss the golden ratio, which occurred around 500 BC. This ratio is likely to have been discovered multiple times throughout history, as evidenced by its many titles, including golden mean, golden ratio, golden section, divine proportion (coined by Leonardo Da Vinci), and the Greek symbol ϕ.

According to Wikipedia, the exact mathematical definition is as follows:

Golden Ratio

Two quantities a and b (a>b) are in the golden ratio ϕ if their ratio is the same as the ratio of their sum to the larger of the two quantities:

$$\phi = \frac{a}{b} = \frac{(a+b)}{a}$$



The golden ratio ϕ can be shown to have a special property:

$$\frac{1}{(\phi - 1)} = \phi$$

Let me tell you about a study that was conducted by Giacomo Rizzolatti and Cinzia Di Dio. That study suggests human brains are hard-wired to prefer human bodies with proportions in the golden ratio. Participants in the study were shown an original image of a statue as well as distorted reproductions of the statue. The golden ratio was reflected in the proportions of the original statue. The

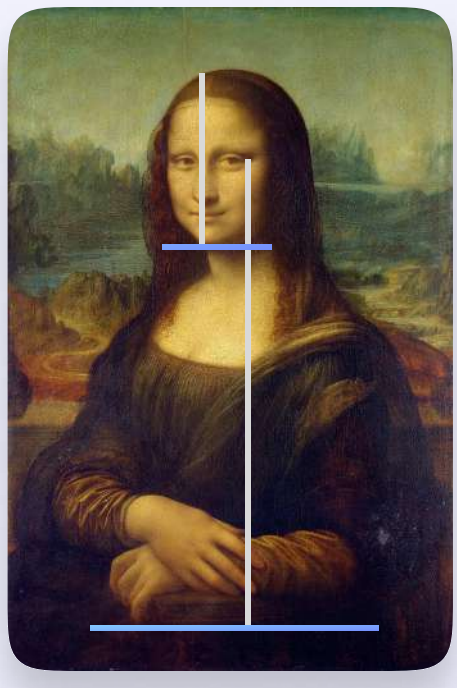
original image triggered brain cells in a way that the modified ones did not, implying that beauty is partly genetic.

Nature, architecture, painting, and music have all used the golden ratio to examine quantities. It is commonly claimed that when employed, it will produce an organic, balanced, and visually beautiful composition that the human eye will prefer.

The pyramids of Giza, the Parthenon in Athens, and Da Vinci's Mona Lisa are all examples of architecture and works of art with proportions in the golden ratio.

Leonardo Da Vinci's Mona Lisa:

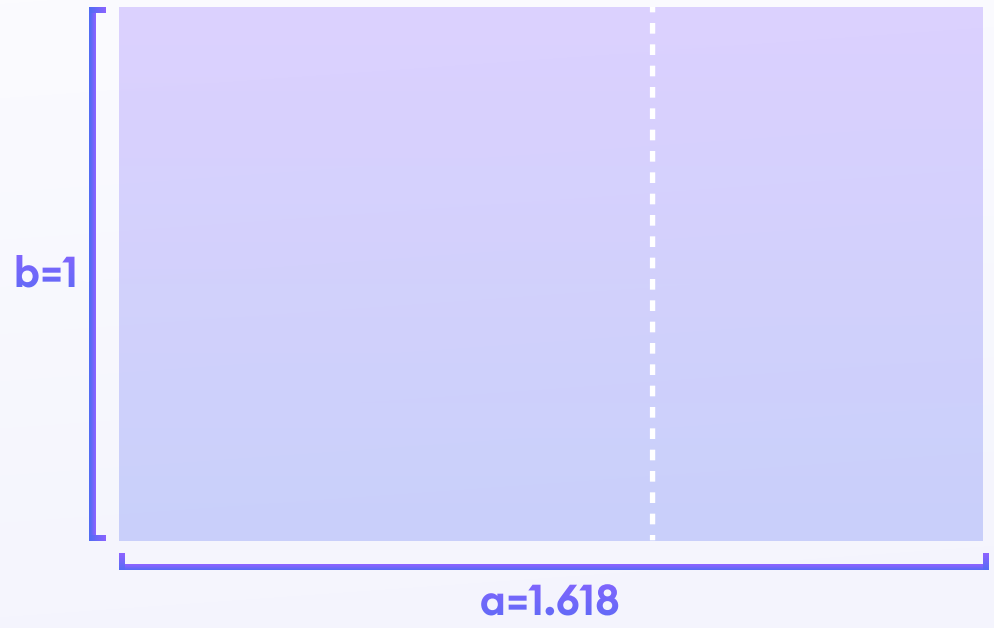
The length and width of the head (segments a1 and b1), as well as the length and width of the torso (starting from the eyeline down to the hands – segments a2 and b2) are in golden ratio



The Golden Rectangle and Spiral

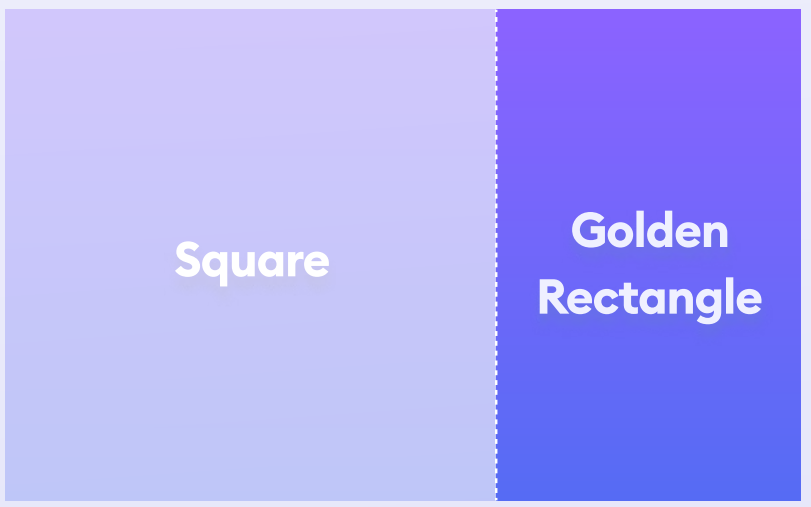
The golden rectangle is simply a rectangle whose sides are in the proportion of the golden ratio.

The Golden Rectangle

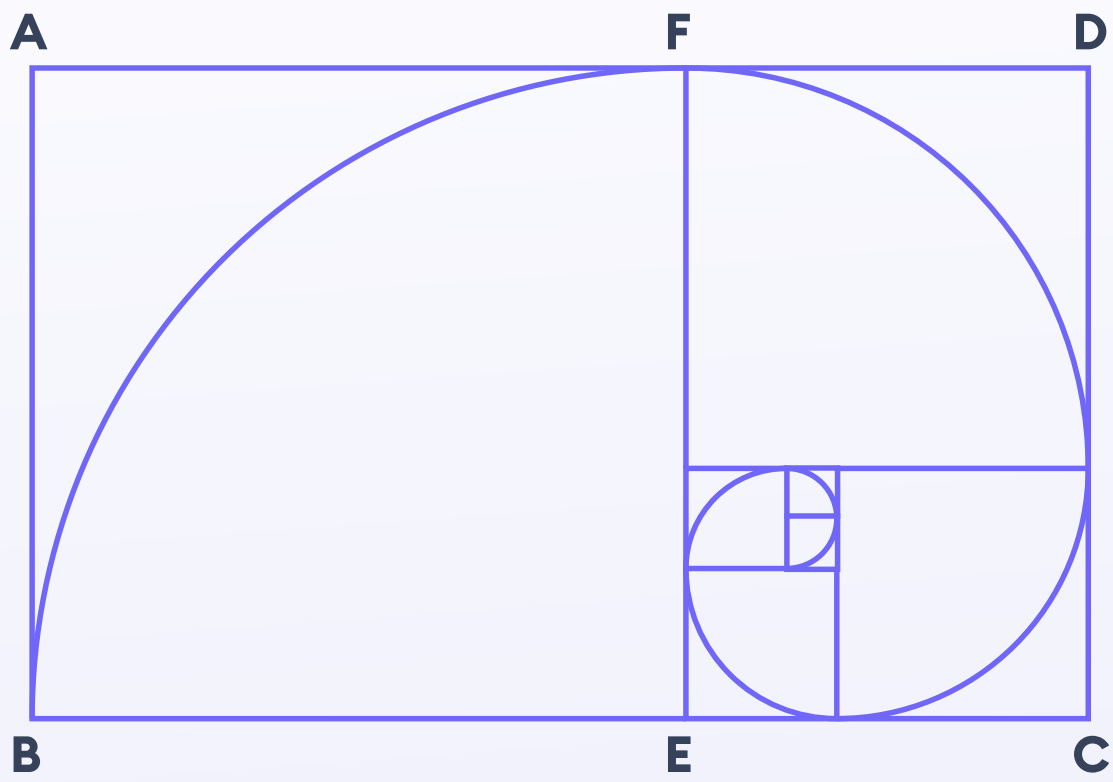


The golden rectangle has an interesting property: When you divide the golden rectangle into a square with a side equal to the rectangle's shorter dimension and another rectangle (as seen below), the smaller rectangle turns out to be a golden rectangle as well. (This feature follows directly from the golden-ratio property discussed above).

How Golden Rectangle is made



By dividing each golden rectangle into a square and another golden rectangle, you can continue the procedure indefinitely. The result will be a golden spiral, which will be formed by connecting the squares' opposite corners.



The Golden Rectangle

To obtain a golden spiral, start by dividing a golden rectangle ABCD into a square ABEF and a smaller golden rectangle EFDC. Then repeat the process for the smaller golden rectangle EFDC. The golden spiral is formed by connecting the opposite corners of the resulting squares.

Many naturally occurring elements, such as flora and weather patterns like hurricanes, contain the golden spiral.

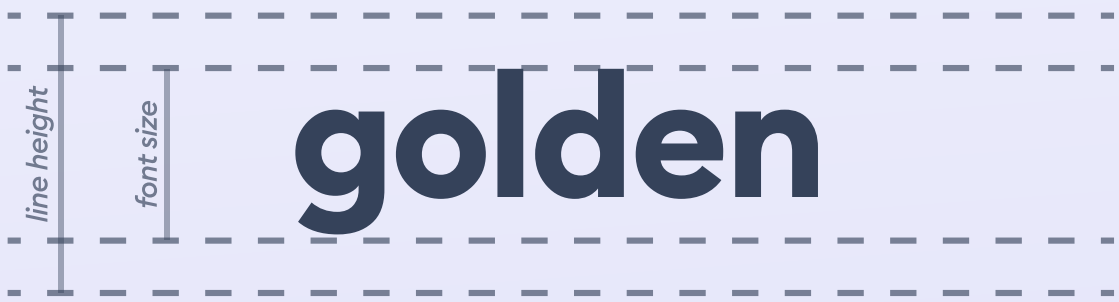
Examples of the Golden Ratio in UI Design

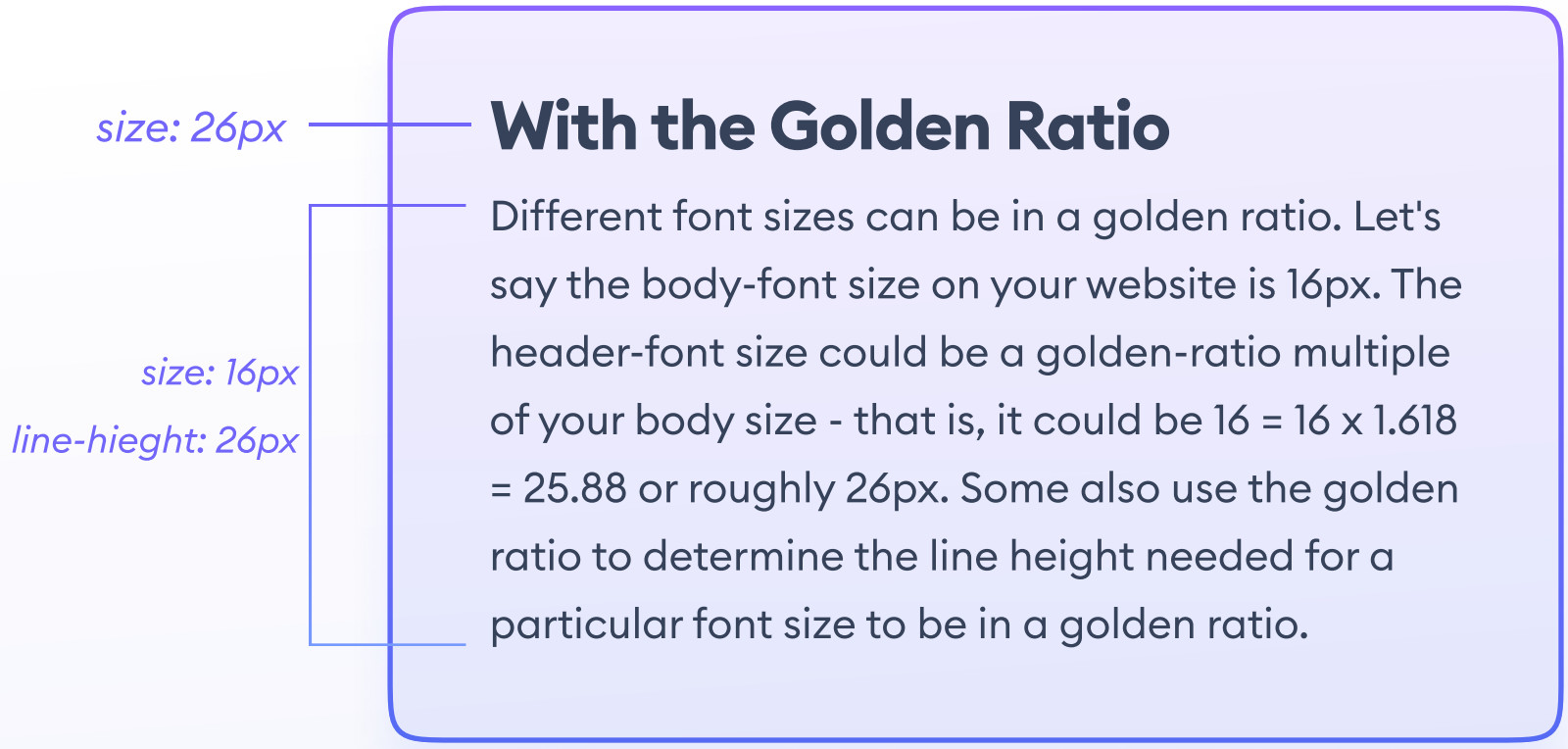
What are some examples of how the golden ratio is applied in interface design? Let's look at a number of common scenarios:

1. Text Sizes

A golden ratio can be achieved by using different font sizes. Let's say your website's body-font size is 16px. The size of the header font might be a golden-ratio multiple of your body size, such as 16ϕ = 16 x 1.618 = 25.88 or around 26px.

Some people use the golden ratio to figure out how much line height is required for a certain font size to be in a golden ratio. (The line height is the font height plus the white space between lines of text; it determines how densely the lines of text in a paragraph are ordered.) For example, if your body copy had a font size of 16px, the line height would be 16ϕ = 16 x 1.618 = 25.88, or around 26px.





Top: *The header and the body text have sizes that are in the golden ratio. The line height is also in golden ratio with the font size. The increase in line height makes reading easier.*
Bottom: *This text block does not use the golden ratio.*

However, things become a little more complicated since, in order to preserve readability, line heights must increase as

line lengths increase. Long line lengths, for example, require larger interlinear spacing, according to a 2004 study from the University of Reading, so that the eyes can readily detect the next line below. You can use a golden-ratio typography calculator to get an optimum line height for a given font size and line width if you really want to design your typography with the golden ratio in mind.

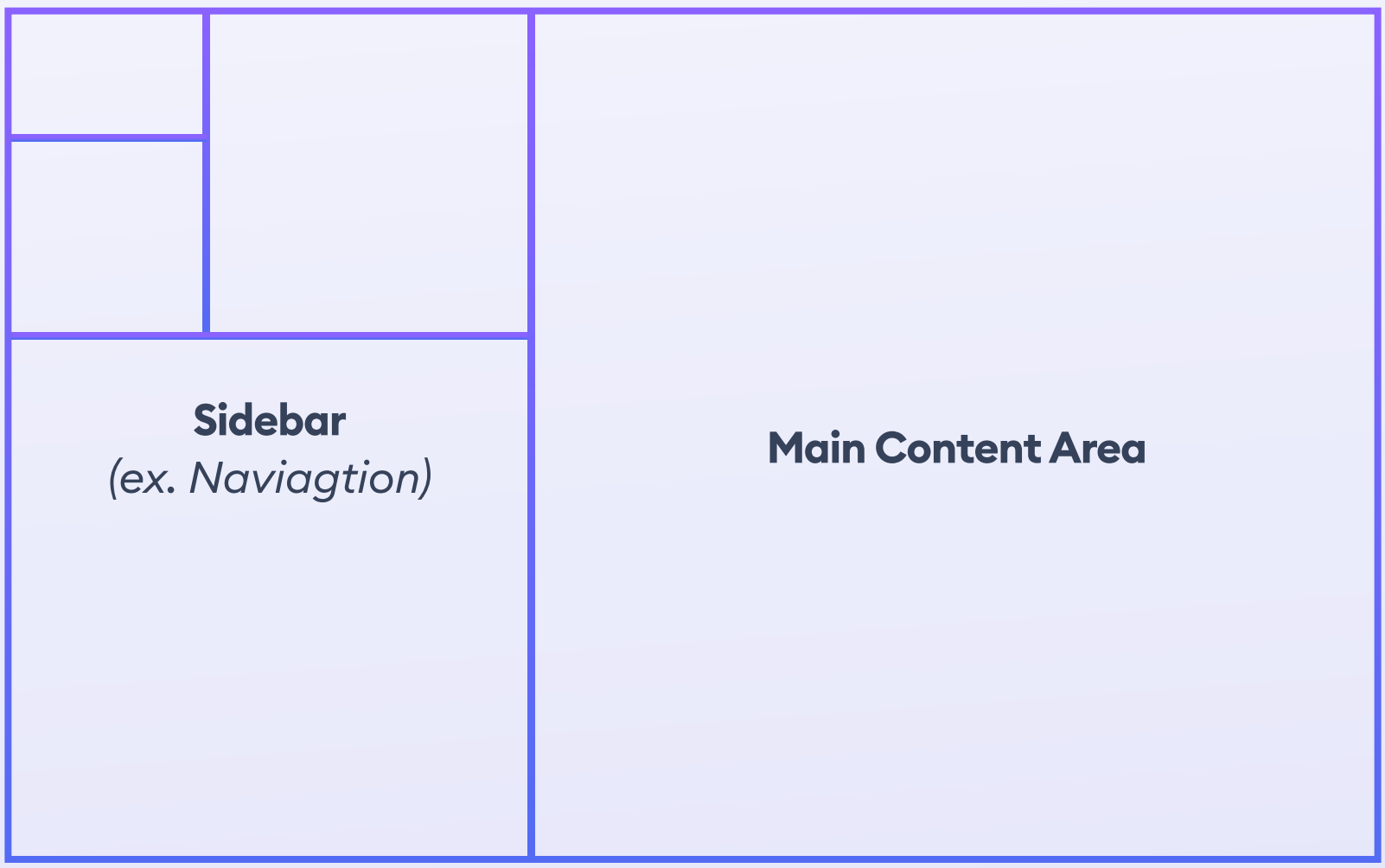
2. Image Cropping

When it comes to generating captivating visuals, composition is essential. Applying the golden spiral to the image's main point is a quick and straightforward approach to crop images and create a compelling composition.

Just like the example below:

Webpage Layout

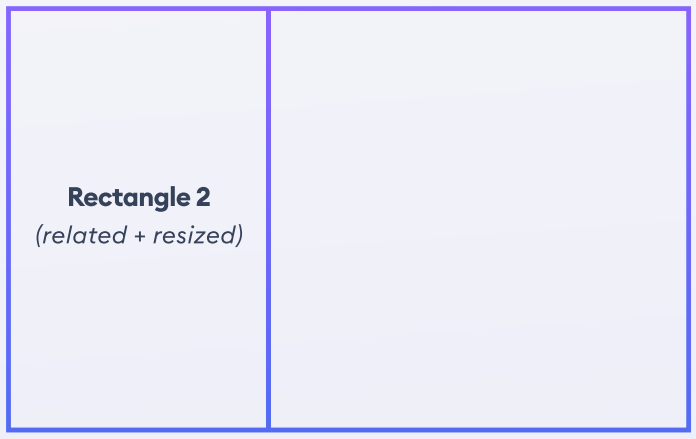
A 2-column layout is naturally created when you divide a golden rectangle into a square and a smaller golden rectangle. The resulting layout is perfect for a main content area and sidebar. Loosely following this layout creates structure and balance to an interface. However, on today's responsive websites, it will be hard to fully support the golden ratio across all viewport sizes. If you focus on creating a basic grid based on the ratio and align components to it, you will be able to get the basic benefits of the ratio at least on some screen sizes.



Creating a Web Layout with the Golden Ratio

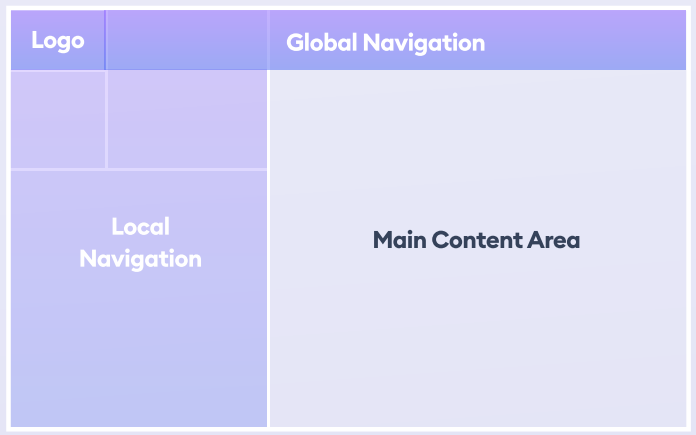
Step 1: Draw a rectangle using the ratio 1 : 1.618. This will be your browser window.

Step 2: Duplicate the rectangle from step 1 and vertically rotate it. Keeping the proportions locked, resize your rectangle to fit within your larger rectangle.



Step 3: Repeat the previous step until you establish a desired grid structure.

Step 4: Align elements to this grid.



Point to Be Noted

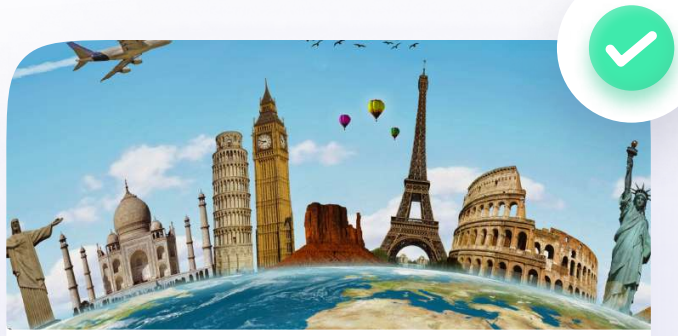
The golden ratio fascinates some designers, who utilize it to develop and tweak many kinds of interface design elements. Others argue that the golden ratio is just as legitimate as any other approach for calculating sizes and proportions. In any case, the golden ratio can be a useful reference for beginner visual designers or designers who want to develop their talents with a mathematical approach.

Whitespace

Travelling

Why Travel the World this year?

If you travel, you will not only learn about foreign cultures, but about your own as well.



Travelling

Why Travel the World this year?

If you travel, you will not only learn about foreign cultures, but about your own as well.

The layout of a website or app is made up of many different visual aspects. Typography, drawn lines, icons, graphics, and so forth are examples of these. Consider a painting; tomcreate a great painting, On the other hand, what do they all require in order to create that painting? They're in desperate need of a blank canvas! White space acts as a canvas, holding the parts of a design together while allowing them to shine out.

So basically, Whitespace is a canvas for an artist where he can pour out his paintings, A blank paper for a poet, and a blank reel for a photographer.

White space is like a canvas: it's the background that holds the elements together in a design, enabling them to stand out

- Mads Soegaard
(Interaction Design Foundation)

What is Whitespace?

The area between design elements is known as white space. It also refers to the space between particular design elements, such as between typography glyphs (readable characters).

White space, despite its name, does not have to be white. Any color, texture, pattern, or even a backdrop image can be used.

Designers and clients may have issues with white space. White space is encouraged in design philosophy to add beauty and provide a good user experience. Unfortunately, many clients and supervisors regard white space as a waste of time. They believe it might be utilized to store additional information or graphic elements.

White space, on the other hand, is an excellent tool for balancing design features and better organizing content in order to enhance the visual communication experience. If you were a technical writer in charge of writing hundreds of

manuals for a kitchen appliance manufacturer, you'd strive for a perfect mix of words and graphics. Few people enjoy reading manuals, therefore it's critical to keep their attention! The white space, which works between the words and the photos, is the real star of the show in this case. It prevents each page from appearing cluttered.

Readers will read the troubleshooting information instead of calling the helpline. When people are bombarded with information, they become irritated. We're not machines; we're humans. White space relaxes us and allows us to "breathe."

You, as a designer, must understand the role white space plays in the user interface and experiment to establish the proper balance between it and the other aspects, just as you must with the other elements.

Macro vs Micro Whitespace

The density of micro white space and its relationship to macro white space are often used to categorize white space. We're discussing proportions and ratios.

Macro Whitespace

Travelling

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The enormous gap between main layout pieces, and the space surrounding the design layout, is referred to as macro white space. Macro white space can be found to the right and left of most websites' content, as well as in the space between content blocks.

Macro white space, unlike micro white space, serves as a container for the entire design. It's white space in the "large picture" that's easier to detect. The homepage of Google.com is probably the best example of a website that uses macro white space extensively (and efficiently). Although Google's trademark design is elegantly simple, have you noticed something else? It's also comforting

Micro Whitespace

Travelling

Why Travel the World this year?

If you travel, you will not only learn about foreign cultures, but about your own as well.

The little gap between design elements is referred to as micro white space. It's located between lines and paragraphs. It comprises the space between grid pictures as well as the space between menu links.

The amount of micro white space in a piece of content has a direct impact on its legibility. Marginal white space around paragraphs, for example, has an impact on the user's reading speed and understanding.

People read more slowly when content appears in margins outside of regular paragraphs. They find it more difficult to comprehend than text with no margins.

because of its simplicity. There is less work for your eyes and mind since there is less clutter. You can concentrate on the purpose you've come; that is to find something.

There's a fascinating narrative behind how Google came to be in this position. One of the first websites to make great use of white space was Google.com. Internet connections were far slower when they first started. Despite the fact that everything was already on screen, users in user tests would wait for the page to download. They hadn't expected to see so much white space! Based on the results of these user tests, Google designers opted to place a copyright notice at the bottom of the page to let people know that the page has fully loaded.

So, what determines which white space you should use?

Well, the use of both macro and micro spaces depends on the following factors:

- **Content:** With more information in the layout, fewer amounts of macro white space will be available. Micro white space, on the other hand, will grow in volume. This balance is essential; otherwise, pages would be solid slabs of data, making reading incredibly difficult! Boulton (2007), for example, illustrates how news websites rely on micro white space to deliver a comprehensible experience for consumers. The reading comfort of users is critical.

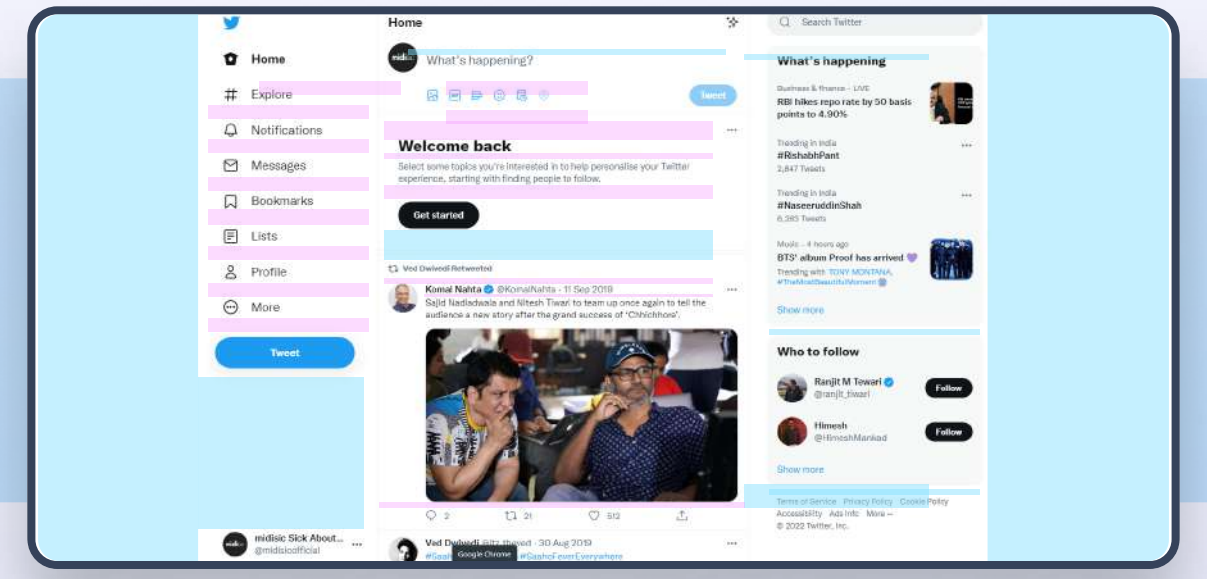
- **Design:** The layout's micro and macro white space ratio is influenced by the user interface design. The design style is chosen by the designer. This can lead to a preference for one form of white space over another in the layout.

- **User:** User research (including demographic information) can be used to determine the right balance of macro and micro white spaces for that specific audience. There is no “rule of thumb” to apply consistently between audiences. As always in

user experience, we need to check with the target users of our product or service.

- **Branding message:** The use of white space can indicate a company's budget and, as a result, the product's quality. Consider the branding of Apple, Mercedes-Benz, and IKEA, to name a few. What evidence do they have to back up this theory?

Here’s an example of Macro Whitespace and Micro whitespace using Twitter’s web interface



Active vs Passive: Another way to approach the usefulness of white space

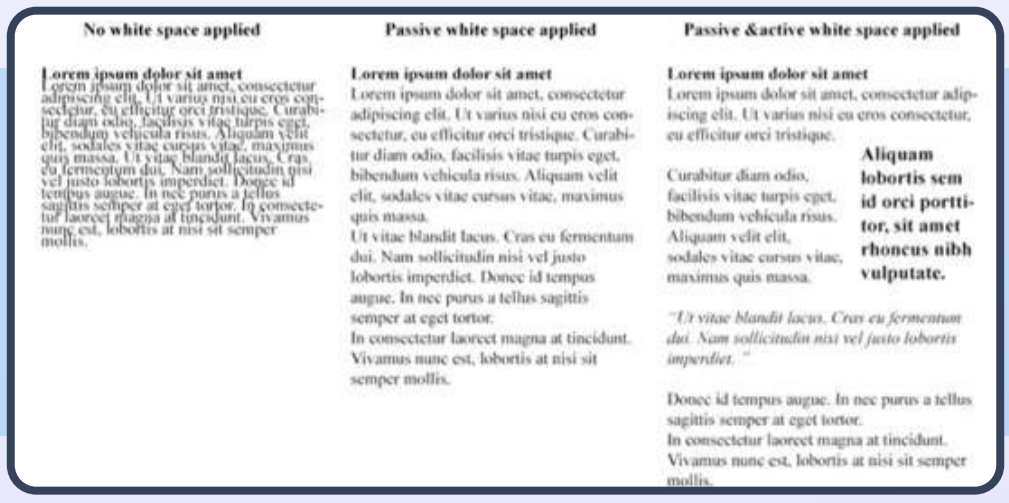
Apart from the distinction between micro and macro white space, white space can also be classified as active or passive.

Active Whitespace:

The white space use to improve page structure and lead the user through the information on the page.

Passive Whitespace:

It is used to improve the layout's attractiveness without directing the user through a specified reading, flow, or content order. The white space between font glyphs and paragraph lines for example, serves this purpose.



The figure above depicts the differences between text with no white space, passive white space, and both passive and active white spaces:

- The text on the left side of the image has very little white space between characters, rows, paragraphs, and so on. We immediately observe that the text is crushed and compressed due to the absence of white space. It's quite difficult to read.

- We've included some passive (and micro) white space in the middle example. Do you notice how much easier it is to read this one than the last one?

- In the case of the right-hand example, we've used active white space to help us navigate the text. Thankfully, the hard "wall of text" we first saw has evolved into something more familiar. White space may improve the text's overall readability and flow, but it's also necessary for our eyes and sanity!

Three elements to consider when designing negative space

1. Legibility:

Micro white space, as we've seen, is critical for legibility of interface material. When selecting design typography characteristics such as font, size, color, style, leading, kerning, and tracking, designers should keep white space in mind. Do you recall the image on the previous page? The impact of changing the white space arrangement on reading performance and the overall user experience is significant. Readers that are happy are much more inclined to stay on your page.

2. Design tone and branding:

The use of white space contributes to the overall design's tone. Larger amounts of macro white space on a website may convey minimalism and elegance. Websites with a smaller quantity of macro white space, such as news sites, may appear to be more informative (Kyrnin, 2015).

Note: *These signs aren't "forged in stone." It's usually a good idea to run a test on your users to see how they react to white space. They are the only ones who can tell you how they feel about your creations.*

3. Focus and Attention:

White space can assist the user in navigating interactive material. It may aid in the creation of focal points and the focus of the user's attention on specific layout elements.

Prioritizing specific features or material is a part of a website's strategic strategy. You can use a variety of visual techniques to draw attention to specific features, one of which is experimenting with the amount of white space surrounding these main points. This notion is used in the branding and print industries to focus attention to brand messages.

Point to be Noted

The area between design elements is known as white space (negative space). It's another tool for designers to employ

while creating user-centered designs (UX). Remember that white space does not have to be white; it's simply a term for areas where there are no user interface (UI) elements or specific content.

Always remember, As I already told you, you can introduce white space based on four main factors:

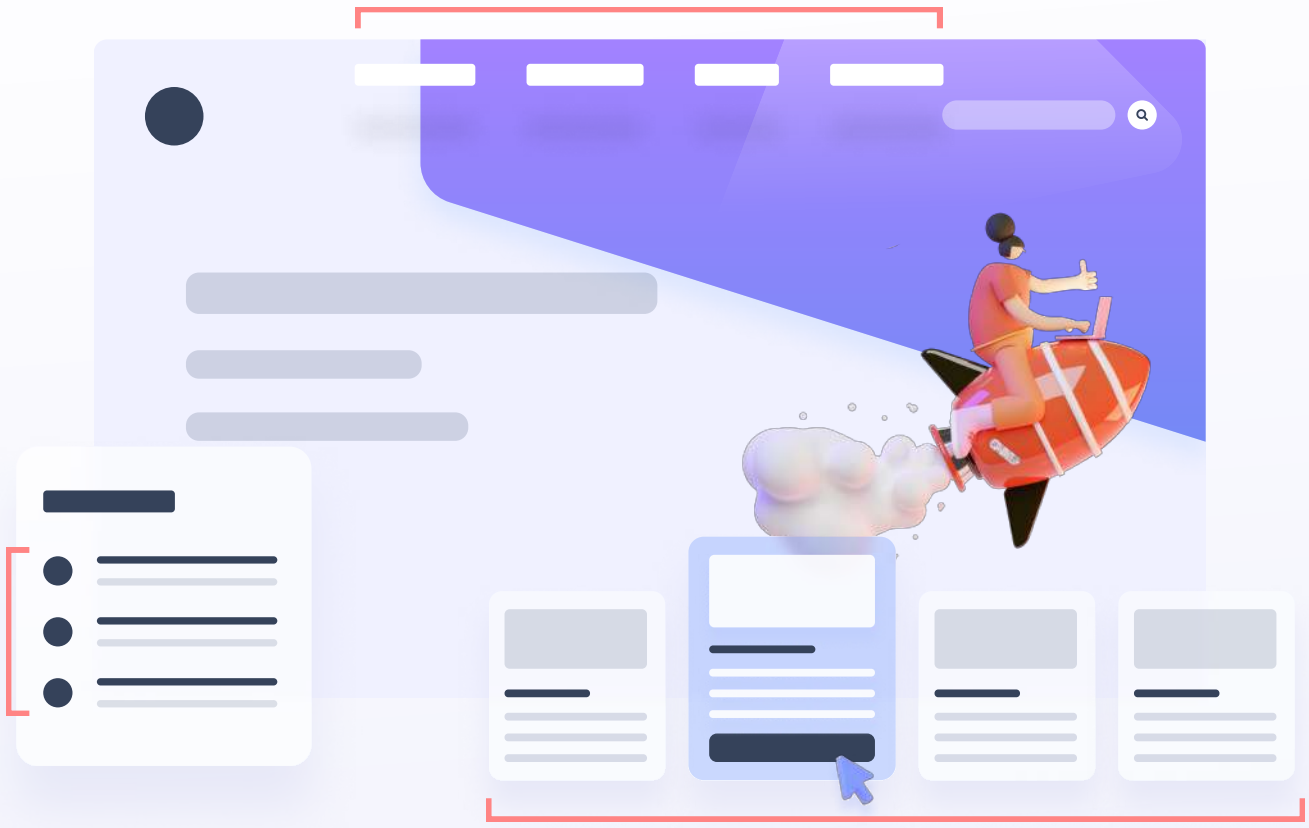
- Content
- Design
- User
- Brand

Use macro white space to organize material in the layout and guide the user through the content blocks displayed. As shown in the text, graphics, and content blocks, use micro white space inside the design elements.

White space can be viewed in two ways: passive and active. Other than supporting the user experience, passive white space plays no specific role in the design. It all comes down to making the text easy to read. Users' attention and focus

is guided by active white space. It's about making a statement and standing out.

Proximity



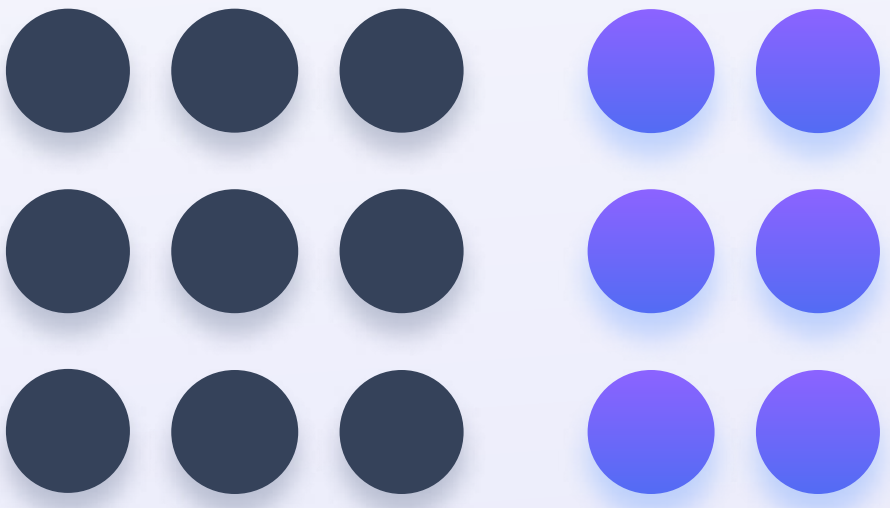
Design elements that are close together are considered to be related, whereas elements that are separated are considered to belong to different groups.

Gestalt psychologists discovered Gestalt principles in the first half of the twentieth century while trying to understand how individuals visually see the environment, specifically how they decide whether certain elements belong to the same group or not. These principles include proximity, similarity, and closure, all of which are important in digital interface visual design. More grouping principles were later added to the initial Gestalt list (such as common region).

Since accurately interpreting which items are connected is important in order to successfully engage with the interface, UI design strongly relies on proximity and other grouping principles.

Definition: The proximity principle states that items that are close together are more likely to be seen as belonging to the same group, with similar functions or characteristics.

Related Elements should be placed near each other

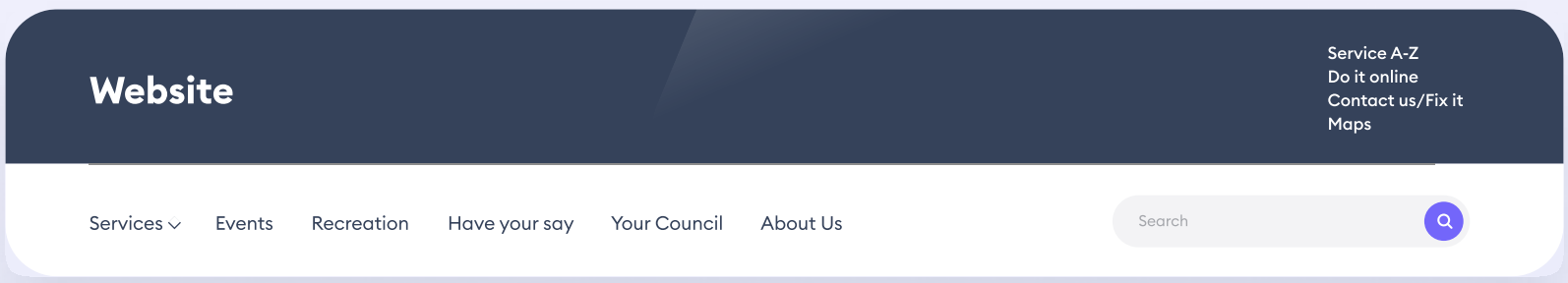


The above graphic shows a 5-by-3 grid of plain and gradient dots is shown, with whitespace after the third column to give the impression of two distinct groups.

Through the idea of closeness, whitespace divides the

shapes into two distinct groups. These two groups remain distinct even when different forms are included within each category).

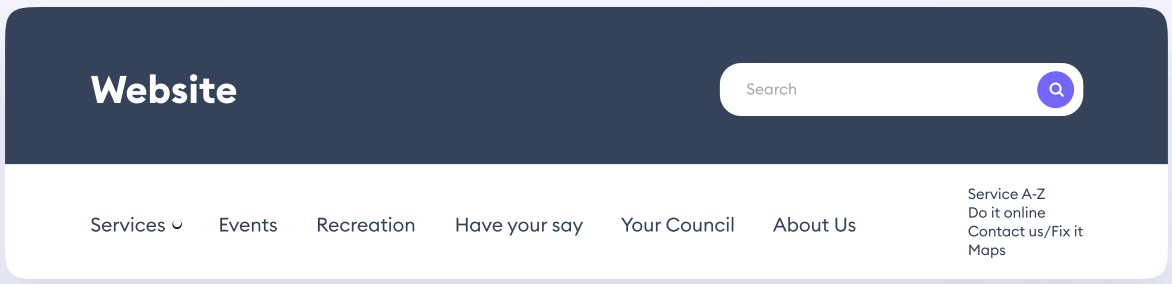
To communicate meaningful groupings, different amounts of whitespace are used to either unite or separate elements. When viewed on a large screen, the Search function on the below illustrated website is located on the same line as the primary navigation of the site in the header section. The extra whitespace between the main navigation and Search, on the other hand, suggests that they belong to different groups and so have different functions. This whitespace is essential for distinguishing the Search feature from the rest of the main menu.



On a desktop monitor, the website will looks like this: Even though it shares the same font treatment as the main categories in the navigation menu,

extra whitespace to the left of the Search button distinguishes it from the rest of the main navigation and identifies it as a different sort of functionality.

On smaller screens, however, this spacing is impossible to maintain. To avoid these sections being grouped together, the Search button has been moved up and away from the main navigation. (Yes, there are certain features of this design that could be improved, such as grouping the Search label and the accompanying icon by proximity or shared region.)



On tablet, there is not enough screen space available to maintain this separation, and so, to avoid having the Search appear to be part of the main navigation, it was shifted up, grouped with other utility-menu items.

Even when presenting basic text material, using closeness to build meaningful groups is reflected: phrases are grouped

in paragraphs divided above and below by whitespace. Furthermore, the amount of spacing around well-designed headings indicates which paragraphs they belong to: the text from the relevant part is frequently put closer to the heading than the material from the preceding section.

(Left) Proximity defines groups of related text (paragraphs and sections) and helps scanning. (Right) These groupings are discernible even without viewing the actual text.

Chunking also applies to form design: when relevant fields are clustered together, the form appears to be easier to skim and complete. A single form with 12 fields, for example, may appear too difficult to complete, whereas a three-part form with four fields each appears straightforward in comparison. (In good form design, the notion of closeness is used in a variety of ways.) In comparison to a bigger gap

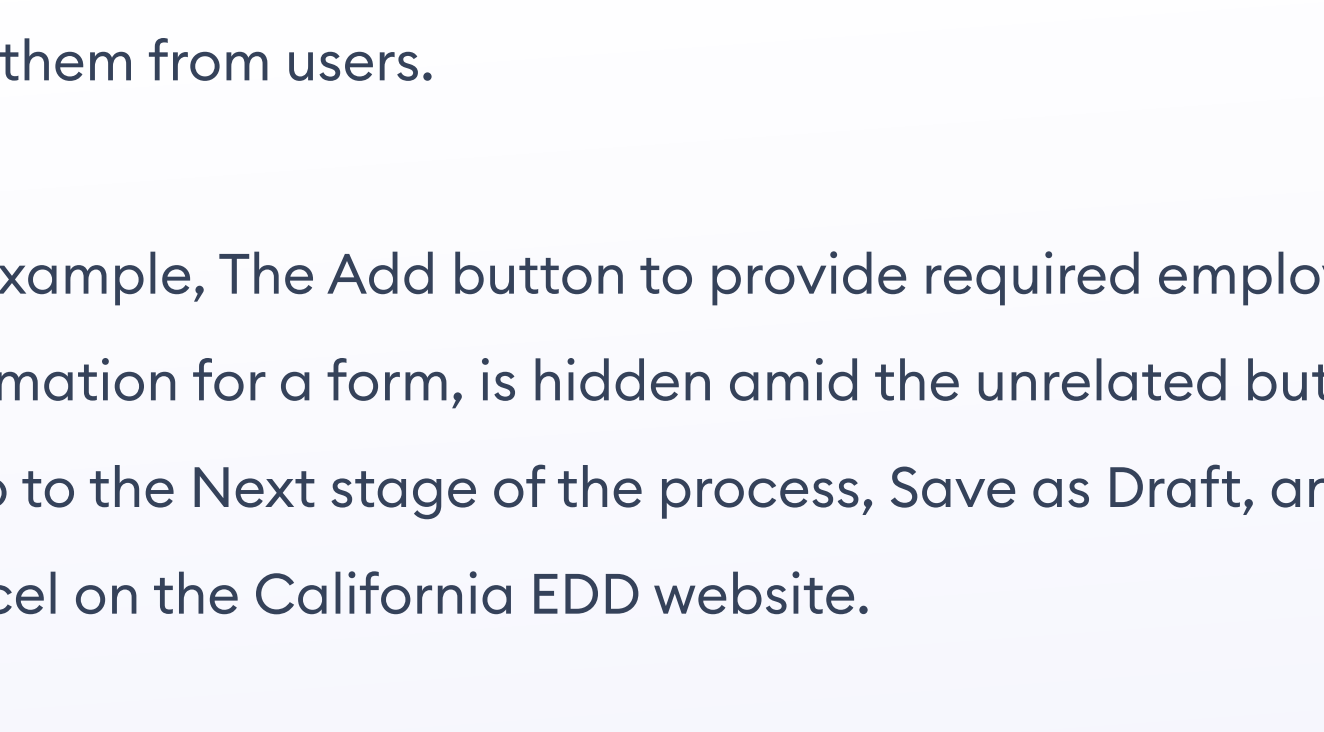
before the following label-field combination, a minimal amount of spacing between a top-aligned label and its accompanying form field makes that relationship obvious.)

The same amount of fields divided out into three groupings appear more overwhelming than 12 form fields in one huge group (left) (right) respectively. (Obviously, the groupings must be useful – for example, shipping information should be in one group and billing information in another.)

Grouping unrelated items together, on the other hand, may hide them from users.

For example, The Add button to provide required employer information for a form, is hidden amid the unrelated buttons to go to the Next stage of the process, Save as Draft, and Cancel on the California EDD website.

Users may just look at one item inside a perceived grouping when browsing the page, and then form assumptions about what the other items in that group must be. (However, because Previous and Next are connected, grouping them would improve usability.)

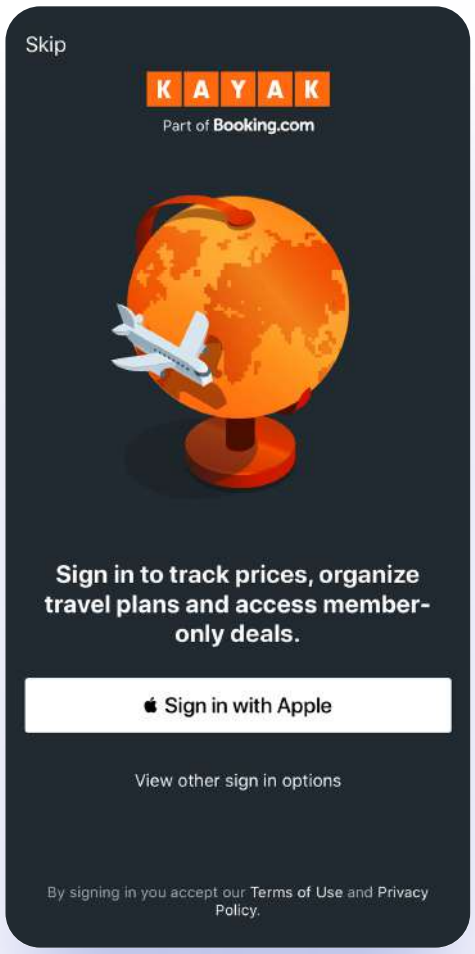


Add button added to an inappropriate group, makes it kind of invisible.

Far-Away Elements Appear Unrelated, Are Easily Overlooked

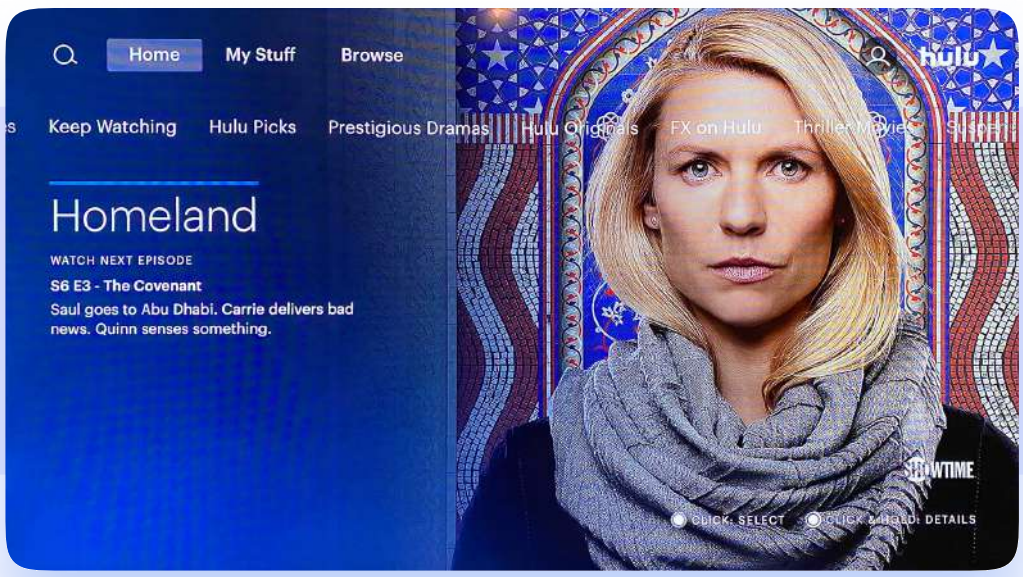
When consumers miss a link, button, or piece of information that is right in front of them, proximity is frequently to blame. Far-off objects might be easily ignored by task-focused users who anticipate all relevant information and interactive elements to be positioned close together because things separated by whitespace are perceived as being less linked. Users selectively attend to certain areas of the screen as they complete their task, and miss things "in plain sight" because they are outside this focal area. This behaviour is sometimes referred to as "tunnel vision"

For example, In our mobile usability research, users are frequently frustrated when apps demand them to create an account before they can access content. However, in many of these designs, account creation can be skipped – this option is simply hidden in the upper corner of the page, far away from the major calls to action.



The Skip link is presented in the top left corner of the screen, far away from the main content and the most prominent calls to action. This placement makes it easy to overlook and tricks users into thinking they must sign in.

Similarly, on an Apple TV, the Hulu app displays instructions for interacting with the current screen's content in the lower-right corner of the screen, far away from the relevant content. Furthermore, the photo background for the selected show hides the text.



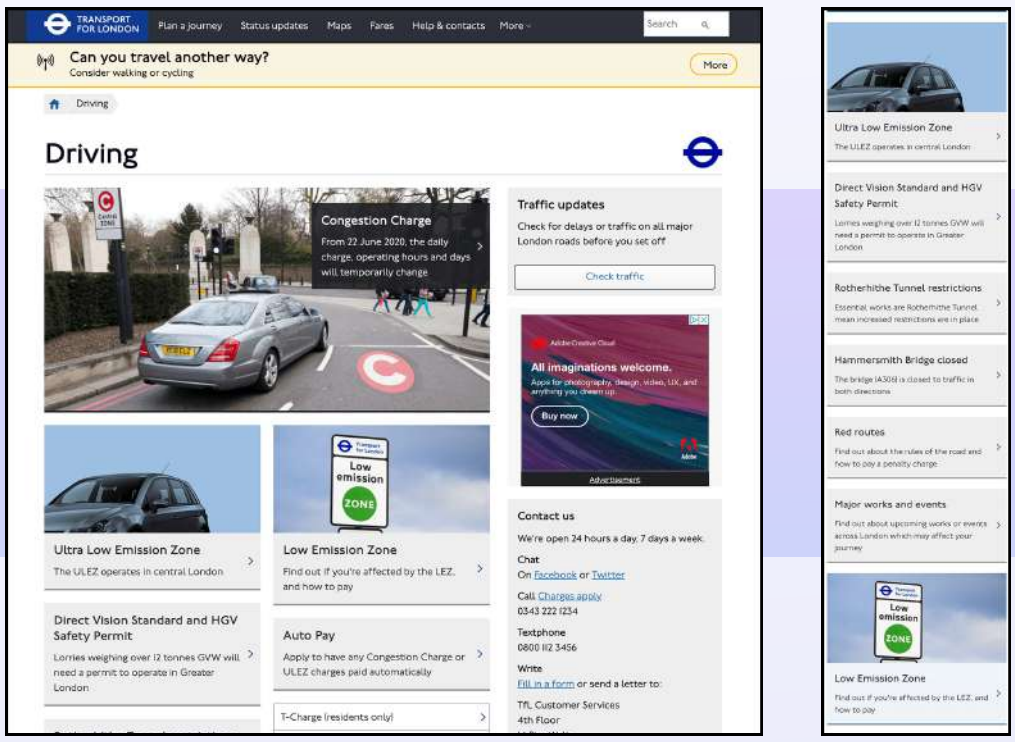
Instructions to Click and Hold: (for) Details are presented in the lower right corner of the screen, far from the information about the next episode to watch. Especially on a large TV screen, this placement makes it hard to notice

Proximity may shift in responsive designs

When building flexible layouts, paying attention to the closeness of items is especially crucial, as these groupings may change as the layout adapts to different screen sizes. When elements are scaled down to smaller devices, the space between them is reduced or the elements are pushed further apart, disrupting grouping relationships.

For example, On the Transport for London Driving page on a

desktop, links to information on the Ultra Low Emission Zone and the Low Emission Zone appear in two columns side by side. The near closeness of these two links allows users to easily observe and compare them before deciding which one they wish to click on. These links seem far apart on small screens because the two columns are placed one over the other rather than side by side. Because of this inconvenient positioning, mobile users may never see the second sort of emission zone.



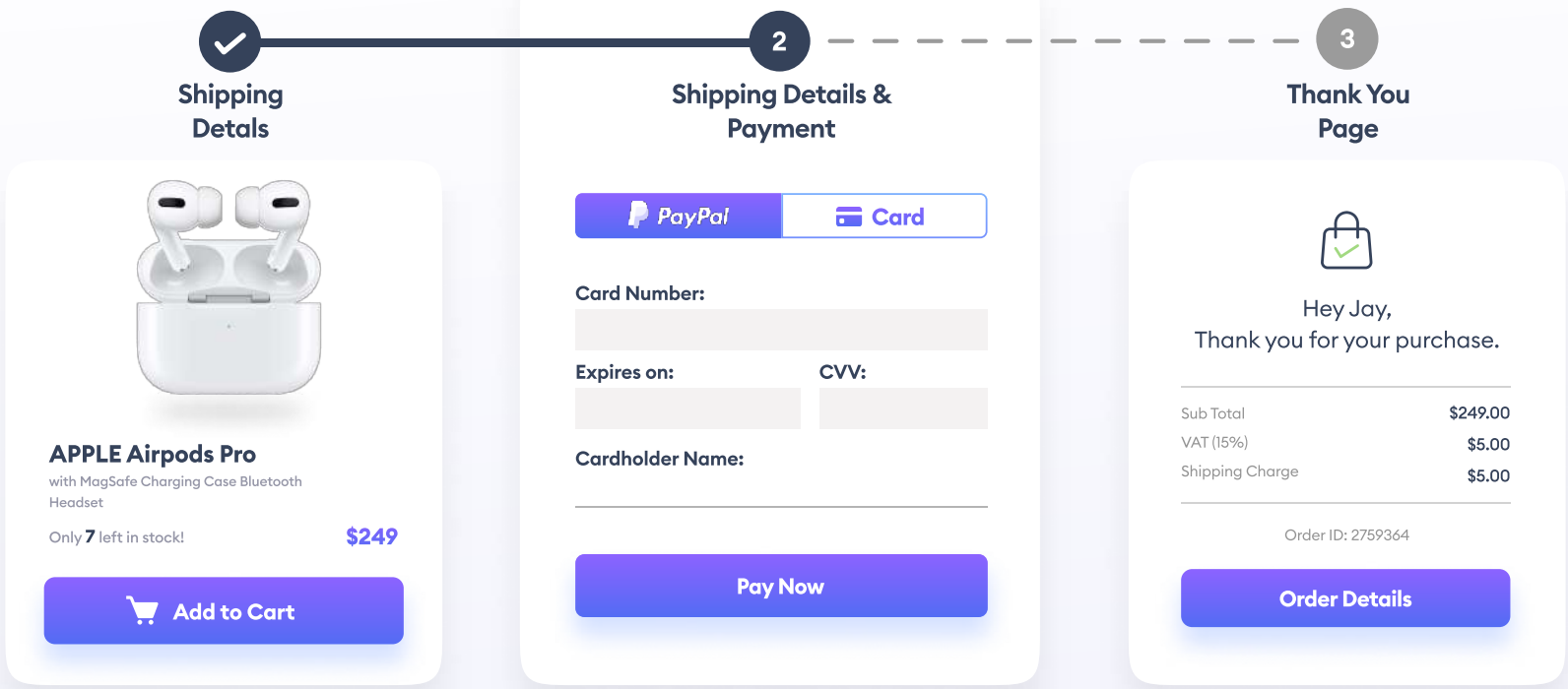
Transport for London: Information about two types of low-emission zones appear in close proximity on a large screen (left). On a mobile device (right), the sections corresponding to the two zones were far apart due to how columns were stacked in the responsive layout.

Point to Be Noted

A core principle in visual design is grouping related components together and employing whitespace to form meaningful groups.

Users are task-focused and may scan pages fast, thus having these categories visible improves usability by allowing users to quickly locate and focus only on the UI elements that are most relevant to their current work.

Patterns



Have you ever noticed how identical most products are? A top navigation bar is present on all websites. Tab bars are used in apps. The majority of logins will consist of two input areas for your username and password, as well as a button to submit the keyed-in information. When we buy a goodie and go through the checkout procedure, we usually follow the same steps.

Are we all merely going through the motions of imitating each other's work? Well, that's not the case. Many of us structure our work with interface and interaction design patterns, resulting in similar-looking user interfaces.

I'll cover everything you need to know about UI design patterns in this chapter. So keep on reading as there's a lot to learn yet.

What are patterns in UI design?

Let’s start with the basics on this chapter knowing what does the pattern exactly mean in UI design.

UI design patterns are repeating solutions to user interface design difficulties. They assist us avoid reinventing the wheel and speed up the process of developing a dependable solution to an interface design problem.

UI design patterns are not the brainchild of a designer, despite the fact that they are the bread and butter of UI design. They were created to optimise the user interface development process and are based on architecture and programming.

Developers were able to reduce the time they spent building and testing sections by creating a library of components that provide proven answers to user concerns, speeding up

the whole development process. We UI designers were first to recognise the advantages of UI design patterns.
Users are familiar with UI design patterns, which can be seen on a variety of websites and apps. An interface developed with standard UI design patterns will take a user seconds to learn what to do. Adopting common patterns allows you to take use of this expertise and make your product easier to use.

It's important to remember that UI design patterns aren't a one-size-fits-all solution; each pattern you employ will need to be customised for an unique use case.

T-shirts are worn by the majority of us. My t-shirt and yours may be different sizes and fits, but they're both t-shirts. We can add a handy small pocket, short sleeve detailing, and print all sorts of things on them. Regardless of how much we customise the garment to our desire, the structure remains essentially the same.

So basically, Design patterns for user interfaces are similar. They provide a general framework to which we can add,

remove, or adjust pieces to customise it to a specific set of needs specific to each design job.

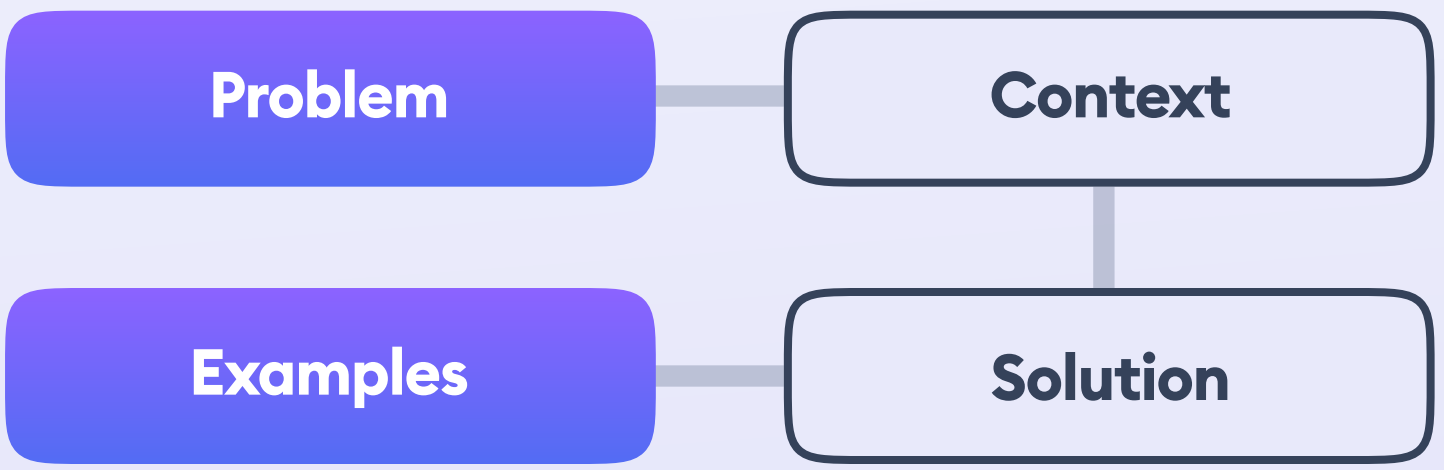
Why are patterns in UI design important?

UI design patterns are visual techniques for rapidly and efficiently tackling common UI design challenges. They're not merely common elements that can be copied and pasted into an interface. Consider them a template that designers can refer to while building user interfaces. UI design patterns also give designers a shared vocabulary, reducing misunderstandings and ensuring consistency when numerous designers are working on the same project.

User interface design patterns aren't simply useful for designers; they're also crucial for user retention. Common UI design patterns are the reason why so many apps and websites feel so user-friendly. Could you picture visiting a website without a navigation bar or any obvious buttons? Isn't it puzzling? When users become conditioned to viewing certain patterns, any variation from such patterns may result in the loss of important leads and conversions. By making the interface feel intuitive, UI design patterns reduce cognitive burden.

The UI design pattern formula

Online, you'll find a wide variety of UI design pattern libraries. You'll discover UI design patterns organized in them. They can assist you with a variety of difficulties, but the elements in each are the same.

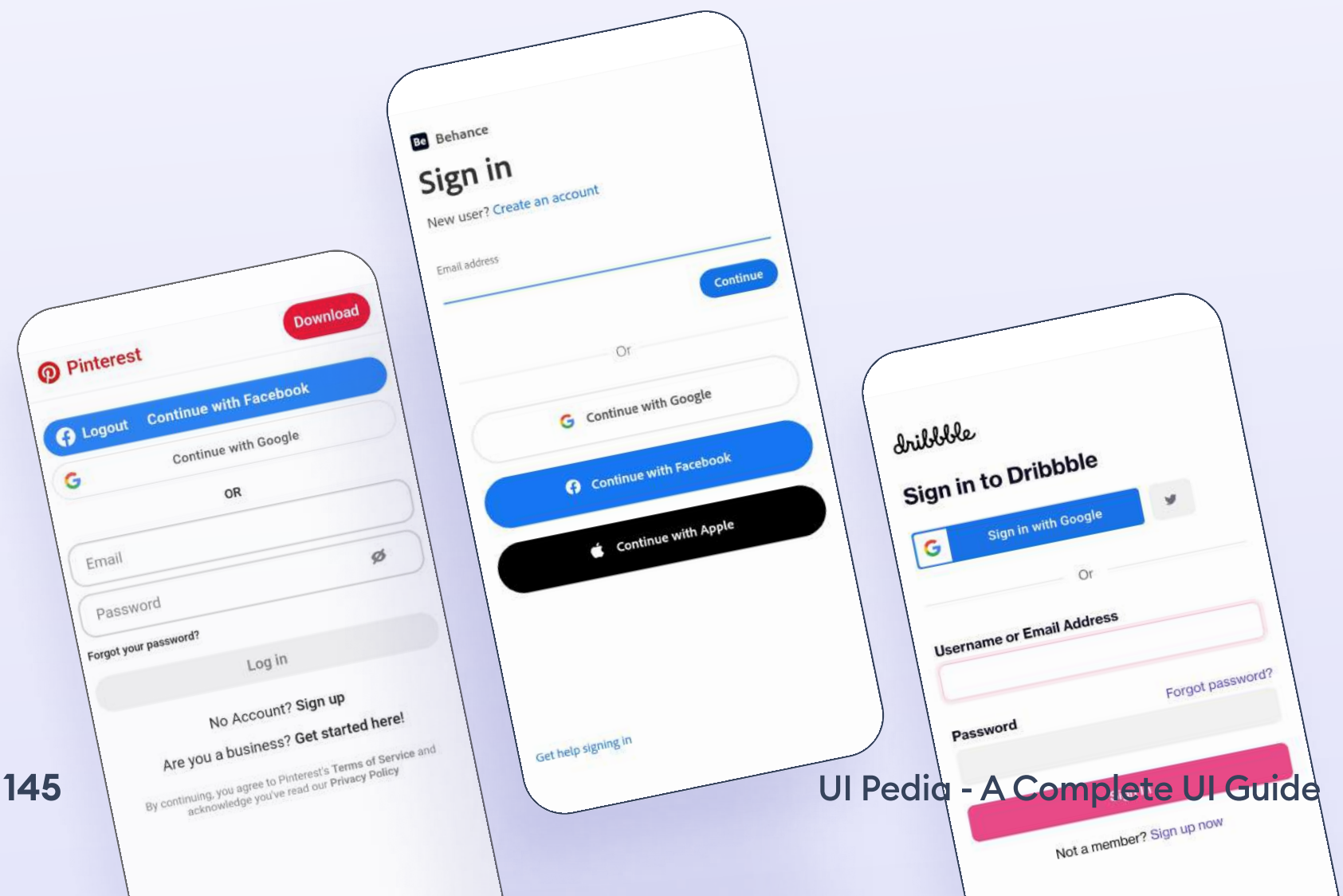


Problem: What is the thig that user want to do?

Context: When should the pattern be used?

Solution: What is the solution to that?

Examples: Where and how has the pattern been implemented before?



The most common UI design patterns?

The following are some of the most common user interface design patterns:

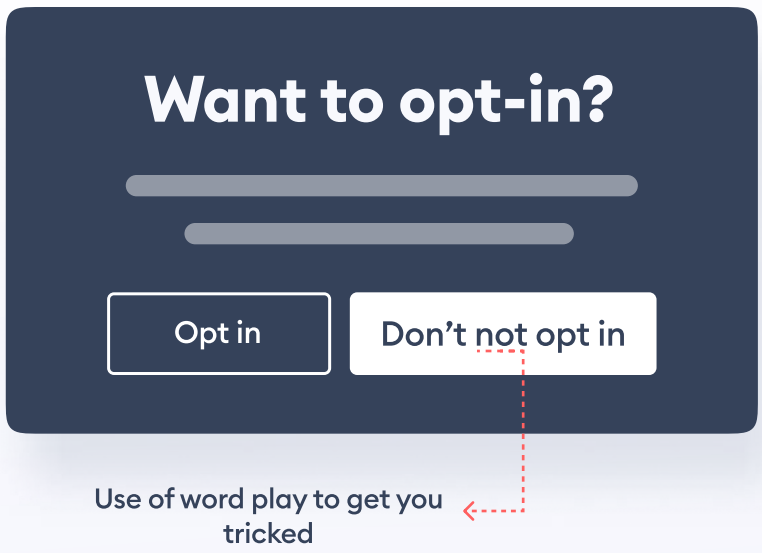
Social Sharing: These patterns make it easier to promote and share content across different social media networks.

Navigation: Navigational patterns assist users in navigating the UI and ensure that they may return to the homepage if they become disoriented.

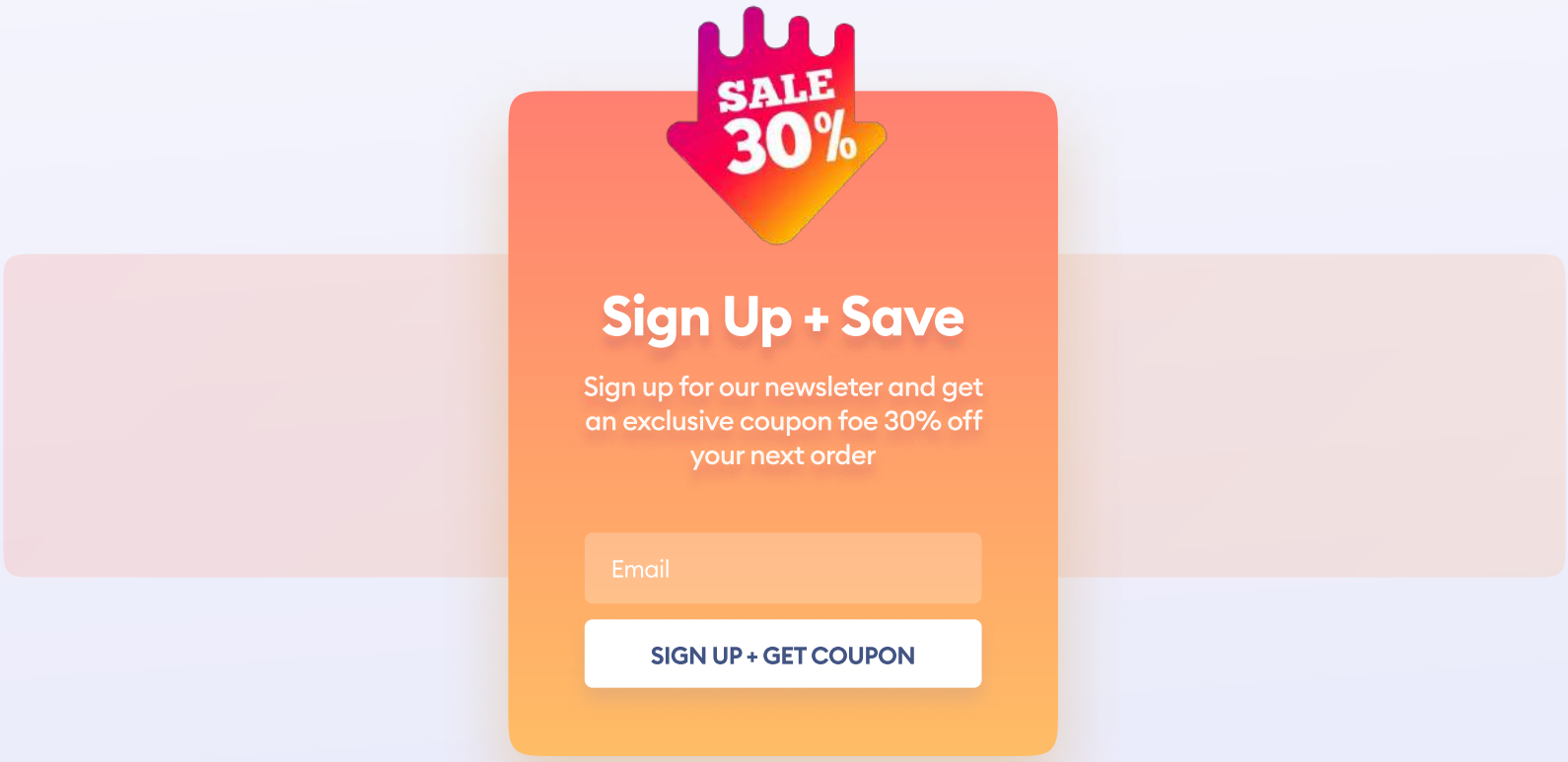
Input/Output: These patterns include a variety of forms that allow users to enter data or receive feedback from the site in response to a specific activity.

Content structuring: these patterns are concerned with how your site is organized in a way that feels intuitive and accessible.

What are dark UI design patterns?



A dark pattern is a type of user interface that appears to have been carefully crafted to trick users into doing things that are not in their interest and is usually at their expense.



Some dark patterns, such luring users into signing up for e-mails, are less dangerous. Others obfuscate important details, causing customers to be tied into memberships or

automatic payments. Dark patterns are far more prevalent than you might expect. Nonetheless, they're often frowned upon and, if utilized improperly, might compromise a company's ability to build trust with its customers. Empathy plays a big role in UI design, as does making an interface that's fun to use rather than frustrating.

How to use UI design patterns

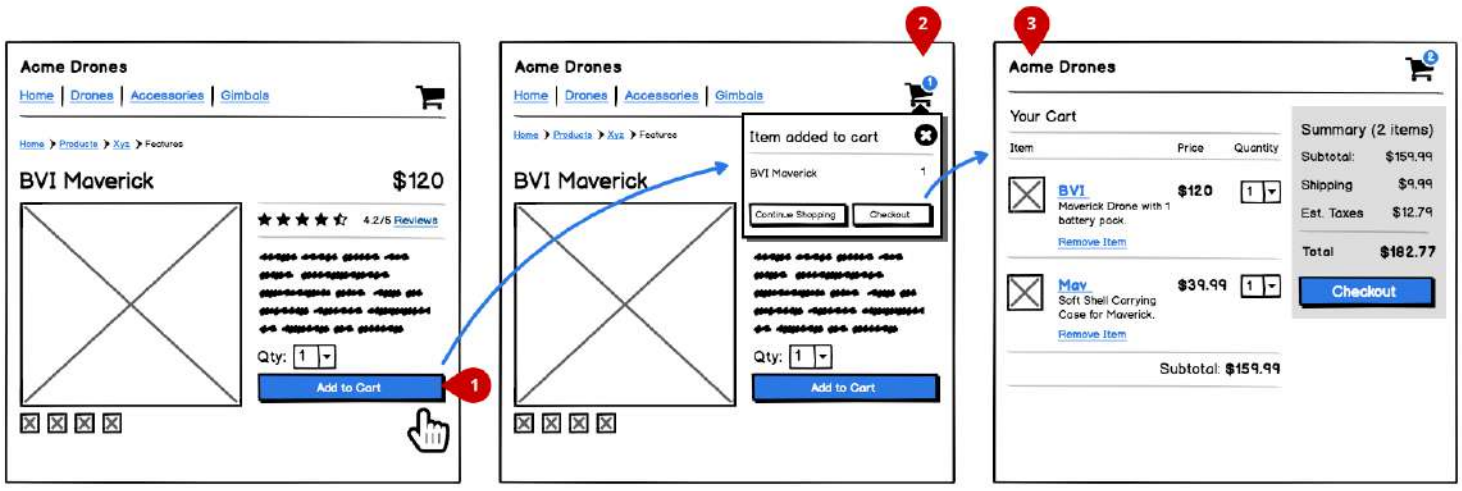
UI design patterns can't be directly applied to a user interface. We'll have to customize them to match a certain case. So, how do we go about doing it?

Begin by defining the problem you're trying to solve. Go to your preferred UI design pattern library with a clear problem in mind. Select the category that best meets your requirements.

Take a look at all of the different samples provided. What is the intended application of the pattern? What other designers have done with it? What lessons can you take away from it? Pay attention to the many types of elements and how they are organized.

Use what you've learned about this UI design pattern to come up with your own solution.

Image Credit: https://balsamiq.com/



1. User selects Add To Cart button

2. Cart icon updates and displays items in cart

3. Full Cart is displayed to begin checkout

Where to find existing UI design pattern libraries

There are numerous UI design pattern libraries available, each with a lot of information and inspiration. The following are some of my all-time favourite libraries:

1. Mobbin

2. UI Garage

3. UI Patterns

4. Pttrns

I'd suggest starting with UI Patterns. While the other libraries are excellent, they lack the documentation that UI Patterns provides. A fledgling designer will benefit greatly from the level of detail offered with each UI design pattern!

Looking through all of these libraries and seeing these solutions all over the place may lead you to believe that UI innovation isn't possible. There is, nevertheless, plenty of room for fresh and innovative solutions. Feel free to make your own if no pattern suits the problem you're trying to solve or you can't find one to utilize as a structure.

Remember to test your work to detect potential pain points and optimize before releasing it.

How to create your own UI design pattern library?

I've made it a point to research apps I like...and those I don't. I enjoy taking screenshots and examining various UI design patterns in use. Over the years, I've started to compile my own library. I refer to it frequently and get inspiration from it on a regular basis.

It's always a good idea to have your own UI pattern library to use as a style guide for your projects–and it's a lot easier than you think. Consider the following three best practises while establishing your own UI pattern collection.

Familiarize yourself with popular UI pattern libraries: Looking through UI design libraries will give you a decent notion of which patterns to use and which ones to avoid.

Develop a clear hierarchy: It may seem strange to conceive about utilising patterns to organise a library of UI patterns, but it's exactly what you'll need. A sign-in register, for example, should be distinguished from more involved macro-patterns in your UI pattern hierarchy.

Make sure the library is usable: A UI pattern library is meant to be used on a daily basis, not to appear lovely or be confusing to newcomers to the project. Make sure the text is simple to understand for all parties involved and does not contain too much technical jargon.R

Consider why you're loving or frustrated by an experience the next time you're having one. Take a screenshot, jot down some notes, and start compiling your own solution archive!

Points to be noted

So there you have it: all you need to know about UI design patterns. It may appear to be a lot to take in at first, but once you do, they'll make your design process go much more smoothly.

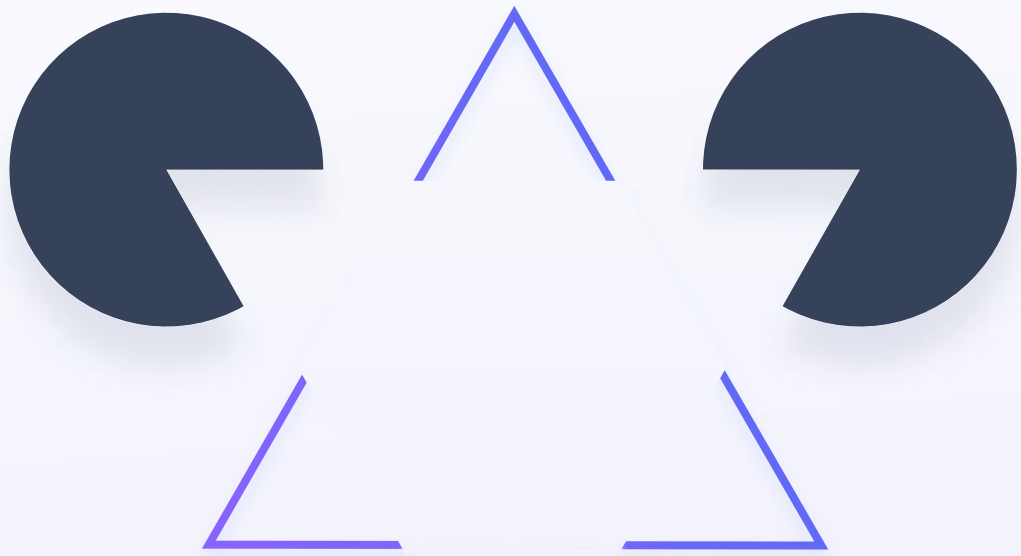
Perception

Our vision allows us to process information from the environment around us, which is transmitted to our eyes via light. The process of our senses gathering up and conveying information from the world around us is known as sensation. The process through which the brain organizes and interprets data received from sense organs – in the case of visual perception, the eyes – is known as perception. Culture, past experiences, and our expectations all influence how we perceive things.

Seeing is not believing

What should designers be aware of when it comes to perception? It's helpful to understand some of the processes that influence how people experience and perceive our designs when we create for them. Perception is a personal and complex process, and we will never be able to fully control how people perceive things. However, we can improve how we design to accommodate for some of the psychological bases of perception.

The first thing to remember is that seeing isn't the same as believing. Our perception, particularly our visual vision, can be manipulated in a variety of ways. You may recall the frustrating nature of optical illusions, which illustrate the following point.



Our cultural background has an impact on what we'see,' for example, variances in depth perception have led to the 'carpentered world' theory. According to this concept, we are more prone to illusions like the Muller-Lyer illusion when we are used to live in an environment full of straight lines and right angles. Europeans and Americans were shown to be the most sensitive to the illusion in a classic 1963 study by

Segal et al, whereas Kalahari hunter-gatherers were the least susceptible. The important takeaway is that what we perceive is influenced by our material culture and what we see in the constructed environment around us.

It's critical for designers to understand how culture affects perception, and they should test with their target audience to learn more.

Great Rule of Thumb – Gestalt Principles

What do we know about how to alter perception if it is a complex and subtle process?

In the 1930s and 1940s, a group of psychologists formulated some core theories on visual perception. The core idea of gestalt psychology is that the mind tries to make a 'unified whole' (Gestalt) out of the fragmented and chaotic information it receives. "The whole is other than the sum of the parts," said Gestalt psychologist Kurt Koffka.

From these studies, a set of foundational principles of visual perception developed.

These principles are fundamental to communicating visually in graphic and interface/web design. Understanding and applying gestalt principles can strengthen any designer's work.

If you're like most people, the first thing that comes to mind is a triangle. But all that's there are three "pac guys" in actuality. We see the triangle because our brains organise the ambiguous visual data into something that makes sense to us–something familiar, organised, symmetrical, and understandable.

When this cognitive process kicks in, our minds go from understanding all of the elements as separate and

independent parts to seeing the full shape. As a result, we perceive forms and objects that did not exist.

If we're learning everything in detail, why not about the Gestalt principles then? So yaa let's start with general question – **What are Gestalt principles?**

The Gestalt principles of visual perception are a set of shortcuts that explain how our brains construct structure by default. However, why is this relevant for online and mobile design?

Why designers should care about the gestalt principles?

> Great designers understand the powerful role that psychology plays in visual perception. What happens when someone's eye meets your design creations? How does their mind react to the message your piece is sharing? –Laura Busche, Brand Content Strategist at Autodesk

Consider that quote for a moment. How do people react to your designs when they first see them? To comprehend how UI design works, you must first comprehend the psychology of human perception.

A Gestalt principle's underlying law is that humans tend to order our experiences in a regular, orderly, and identifiable fashion. This is what enables us to find meaning in a chaotic and complex world. And having a firm grasp on how these concepts operate can benefit you in three ways:

- They'll assist you in determining which design aspects work best in a certain setting. When to utilize visual hierarchy, background shading, and gradients, for example, and how to arrange related things and identify them.

- These psychological concepts have the ability to impact our visual perception, allowing designers to draw our attention to specific points of emphasis, persuade us to do specific actions, and modify our behaviour.

- Finally, the Gestalt principles assist you in designing goods that solve a customer's problem or meet a user's need in a way that is both beautiful and intuitive to use.

Gestalt Principles and its examples:

Now, we'll go through seven Gestalt laws or principles that are directly applicable to modern design, as well as some examples of how they're employed in user interface design. This isn't a full list, but you'll note that many of the principles overlap and that they all operate together in a seamless manner. Let's get started.

1. Figure-Ground

According to the figure-ground principle, people intuitively view objects as being in the foreground or background. They either stand out in the front (the figure) or fade into the background (the text) (the ground).

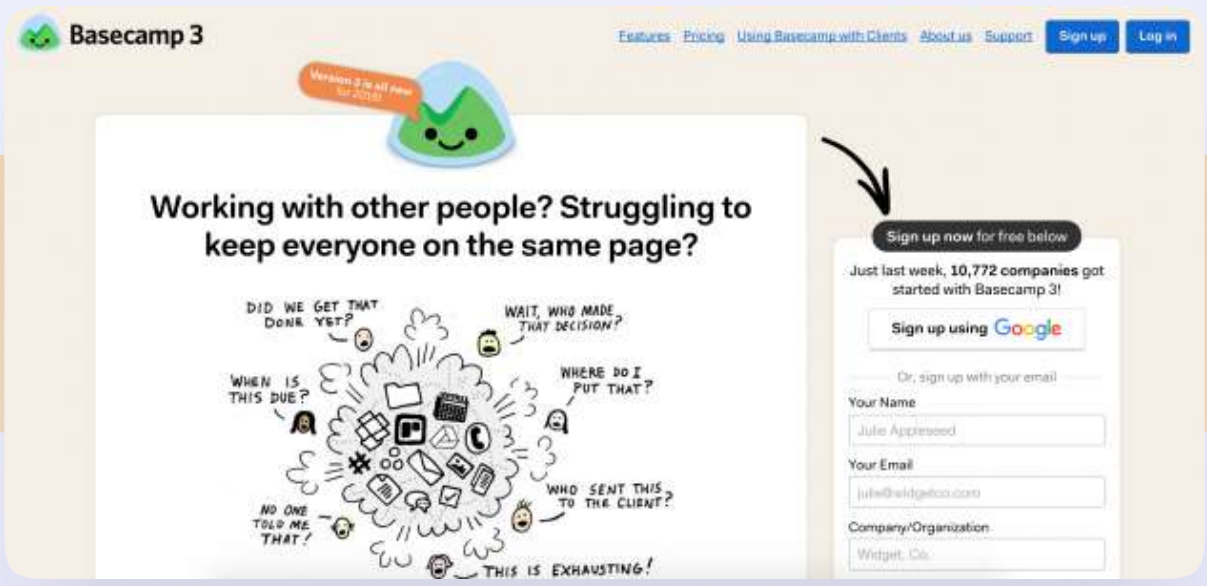
You've probably seen examples of this principle floating around in memes on social media, or as part of logos.

In most circumstances, this decision will be made fast and subconsciously. In a composition, Figure - Ground tells us what we should pay attention to and what we can safely disregard or quite leave.

One of the first things visitors to your website or mobile app do on each screen is figure out which one is the figure and which one is the ground.

As an example we can see here that graphics, text, forms, and other information abound on the Basecamp homepage.

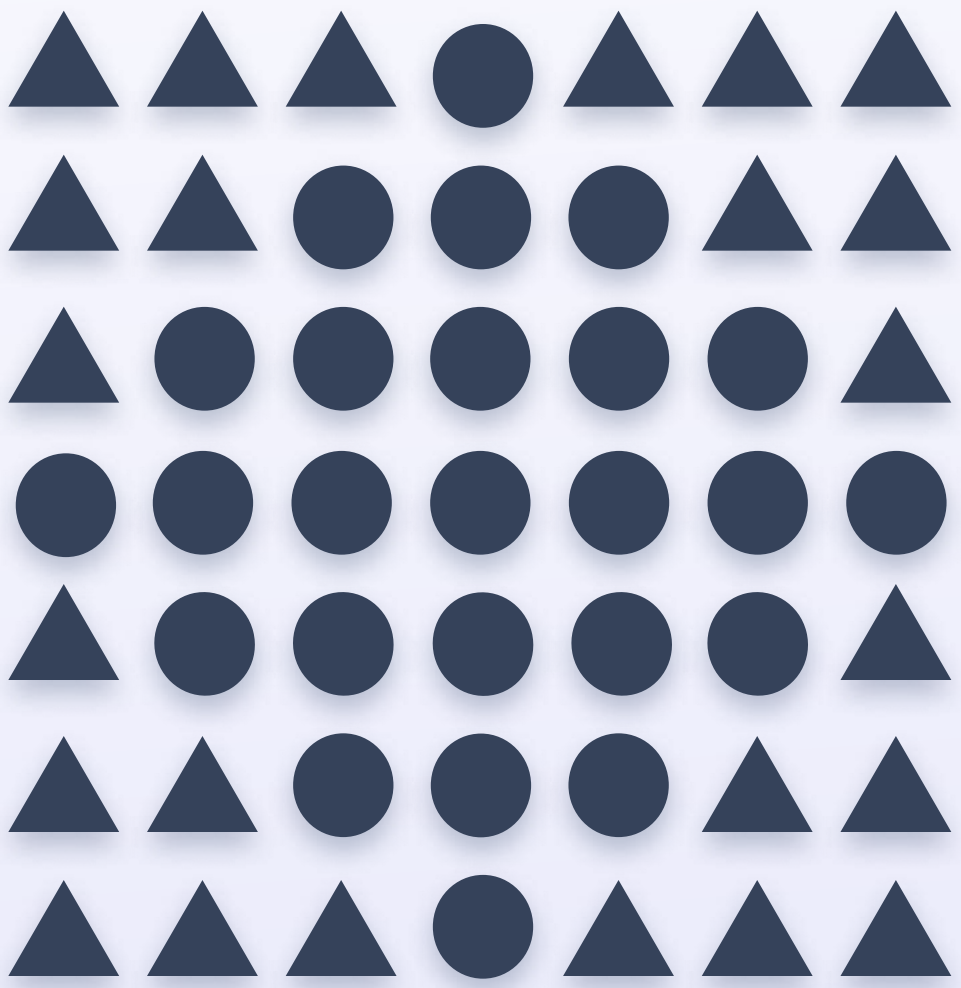
You can tell right away that you should concentrate on the material in the white foreground sections because of the figure-ground principle.



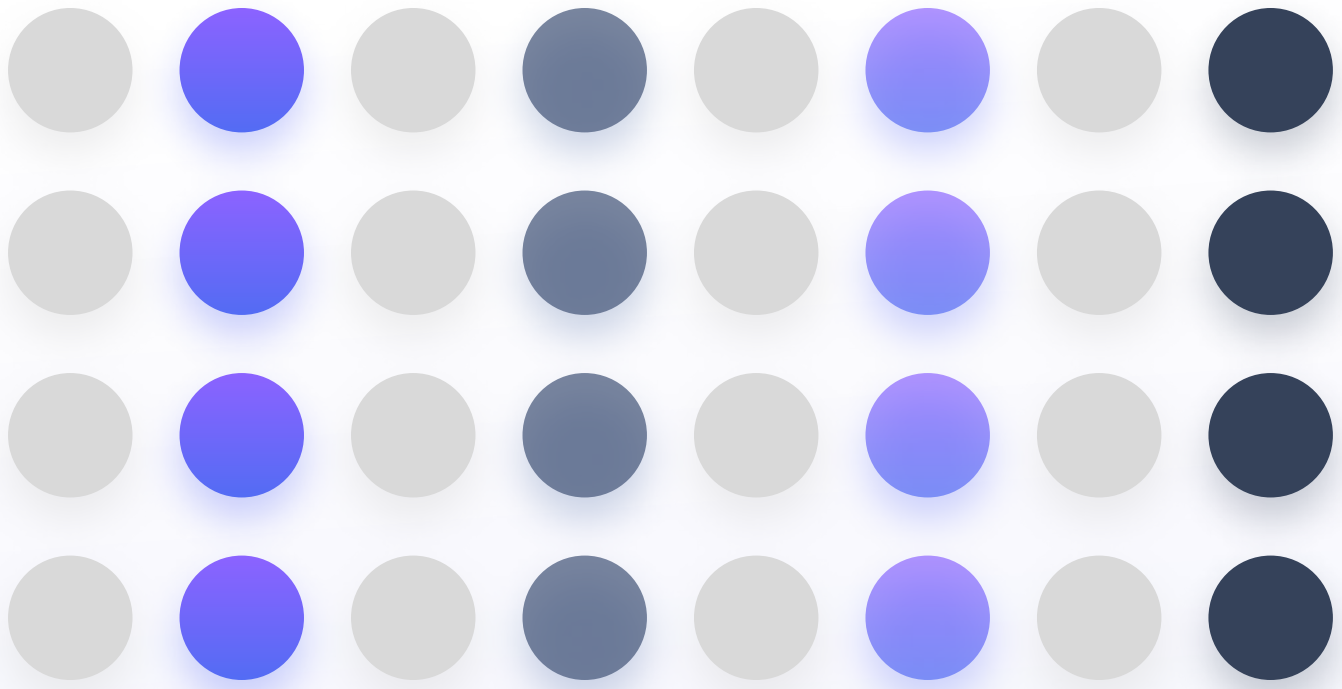
2. Similarity

When items appear to be similar, we group them together, according to the principle of similarity. We also prefer to believe they serve the same purpose.

For example, in this image, the circles and squares appear to be two independent and distinct groupings based on shape.



To create comparable groups, a range of design aspects, such as color and organisation, can be used. Even though all of the forms in the next image are the same, it's evident that each column represents a distinct group:

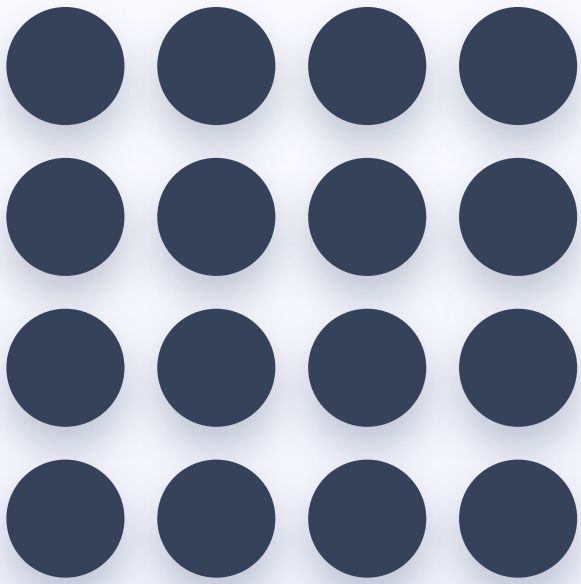


On the page below, GitHub applies the similarity principle in two ways. To begin with, they use it to differentiate between distinct portions. The grey section at the top clearly serves a different role than the black section, which is also distinct from and distinct from the blue section.

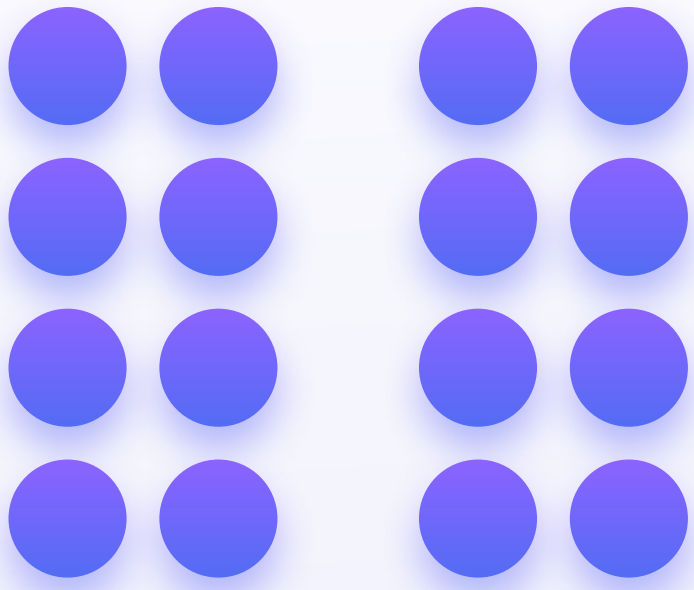
Second, they utilize blue to differentiate links from regular text and to emphasise that all blue text serves the same purpose.

3. Proximity

Items that are near together appear to be more linked than things that are separated farther away, according to the principle of proximity.



This is percieved to be one group and the components somehow related to each other.



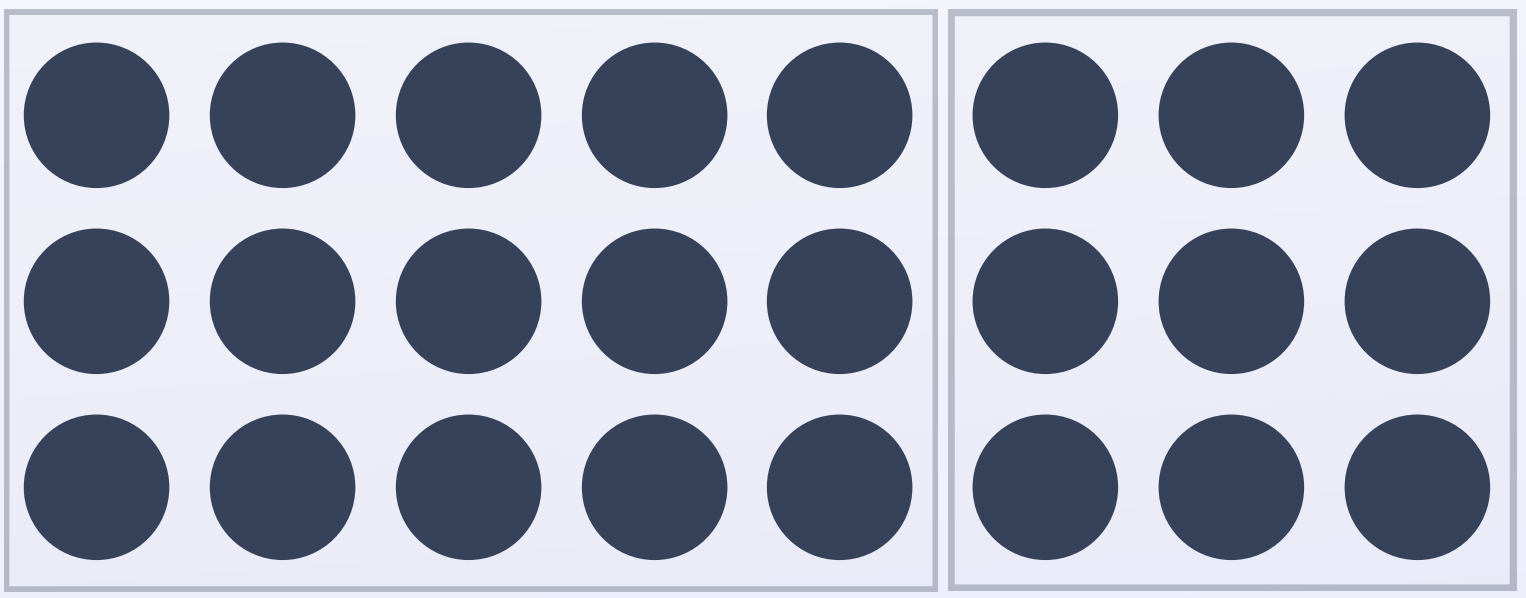
We percieve two groups here, and understand that there are differences between them.

Proximity is so strong that it overpowers differences in color, form, and other characteristics that would distinguish a collection of items.

Have you noticed the three groupings of dark blue and purple dots in the image above? The relative proximity of the objects has a greater impact on grouping than color.

4. Common Region

The concept of a common region is strongly linked to proximity. It states that humans see objects as being grouped together when they are placed within the same closed zone.

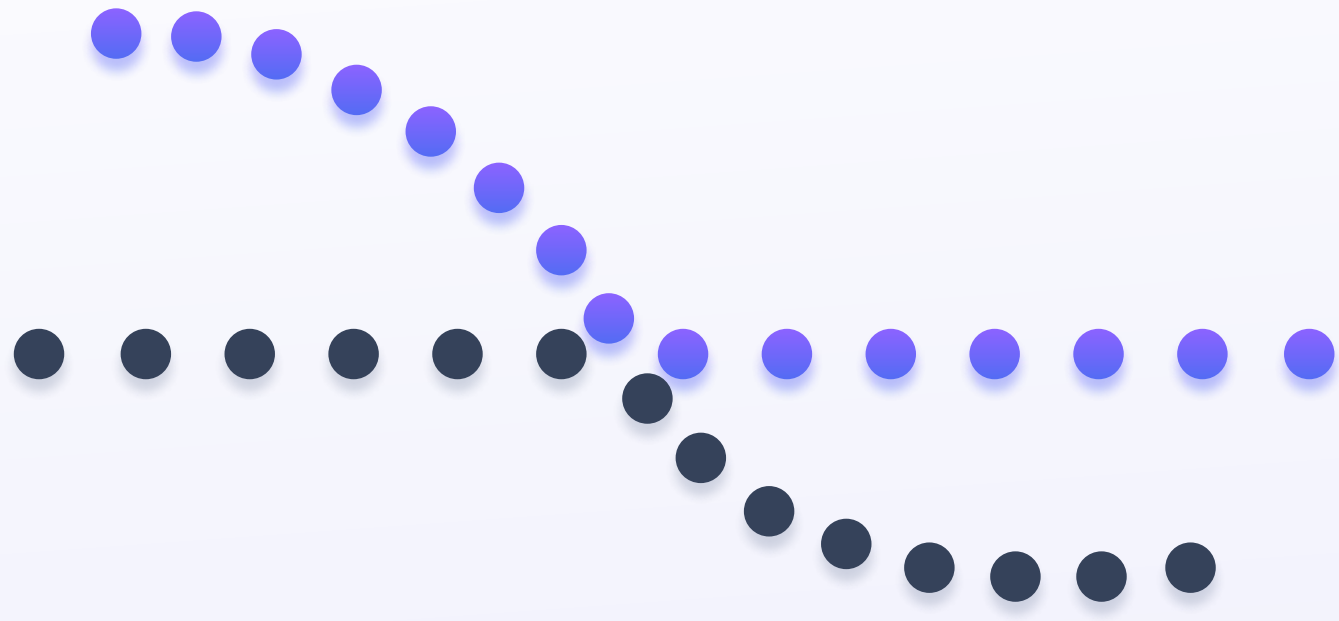


Adding a border to the elements helps to create groups if you don't have space to show the same.

Adding borders or other visual boundaries between groupings of objects, even if they have the same closeness, form, color, or other characteristics, is a fantastic method to create a perceived distinction.

5. Continuity

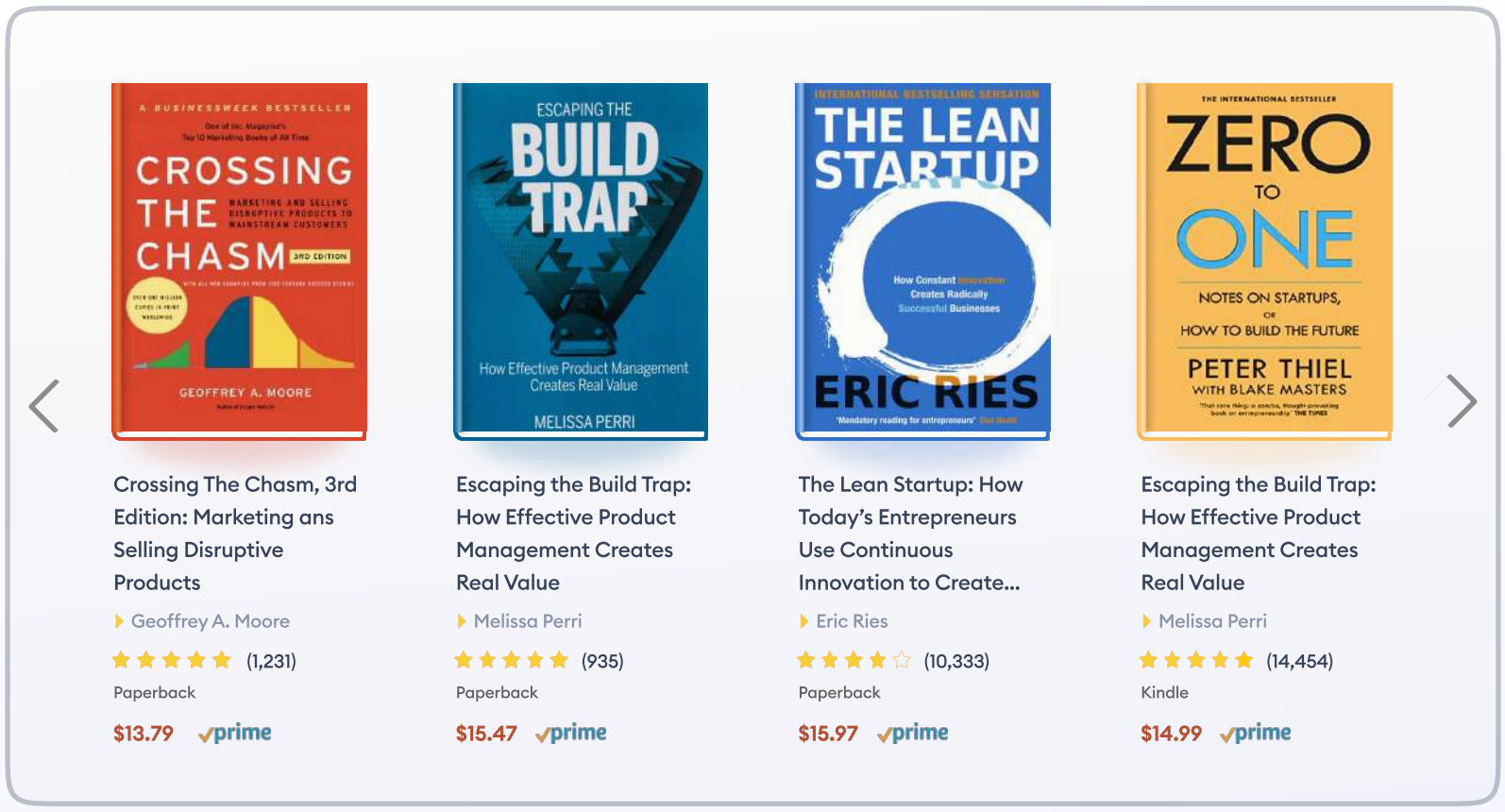
The continuity principle argues that elements placed on a line or curve are regarded to be more linked than elements not arranged on the line or curve.



The purple dots in the curved line, for example, appear to be more related to the dark blue dots on the curved line than to the purple dots on the straight horizontal line in the figure above.

Because the eye instinctively follows a line or curve, continuity is a greater indicator of resemblance than color similarity.

Continuity is used by Amazon to express that the products below are similar and linked to one another.



Crossing The Chasm, 3rd Edition: Marketing ans Selling Disruptive Products

Geoffrey A. Moore

★★★★★ (1,231)

Paperback

$13.79 prime

Escaping the Build Trap: How Effective Product Management Creates Real Value

Melissa Perri

★★★★★ (935)

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The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create...

Eric Ries

★★★★☆ (10,333)

Paperback

$15.97 prime

Escaping the Build Trap: How Effective Product Management Creates Real Value

Melissa Perri

★★★★★ (14,454)

Kindle

$14.99 prime

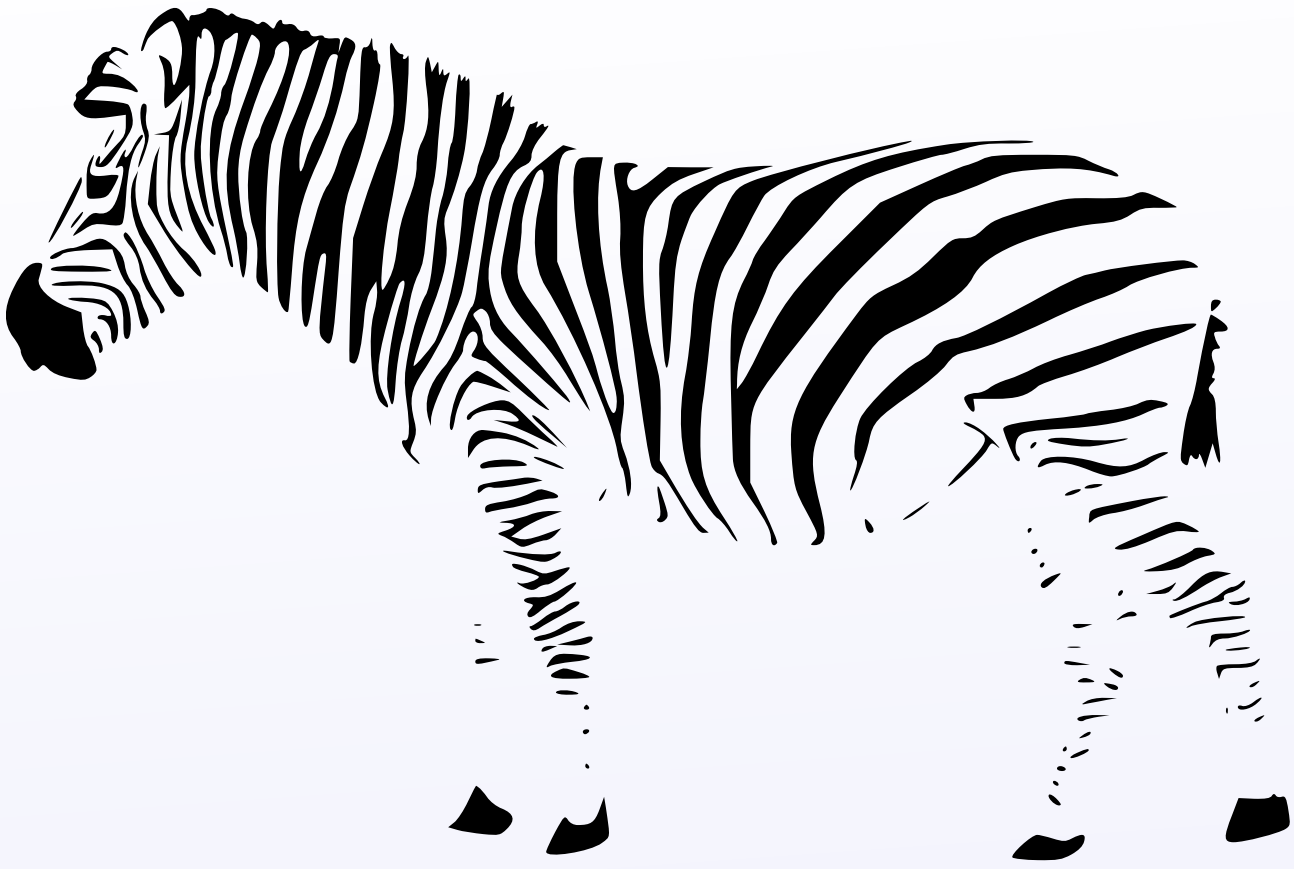
6. Closure

When we look at a complicated arrangement of visual elements, we prefer to hunt for a single, identifiable pattern, according to the principle of closure.

To put it another way, when you see an image with missing parts, your brain fills in the gaps and creates a complete image, allowing you to recognize the pattern.

Even though the image below is merely a collection of black shapes, you're likely to see a zebra when you glance at it. Your mind fills in the blanks to produce a recognizable

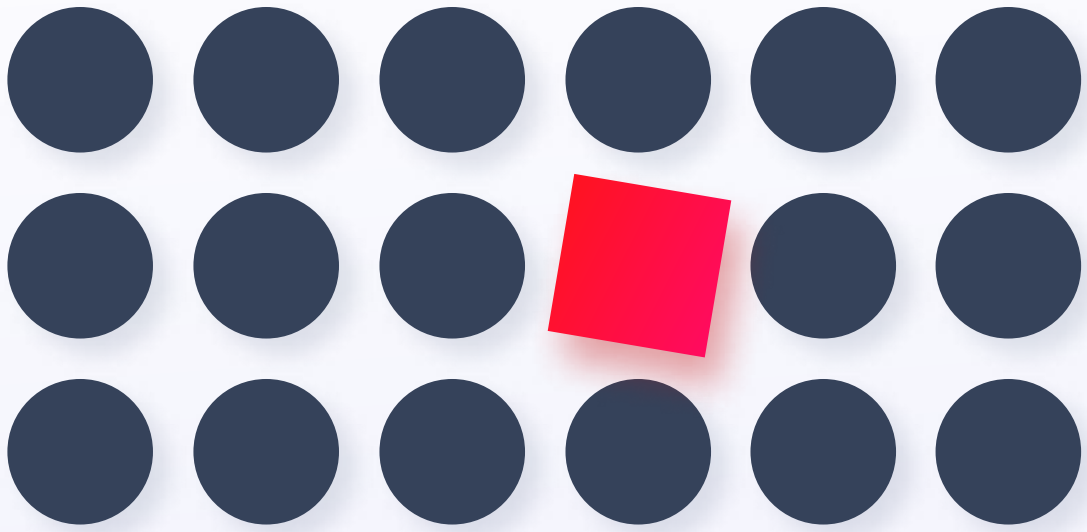
pattern based on your previous experiences.



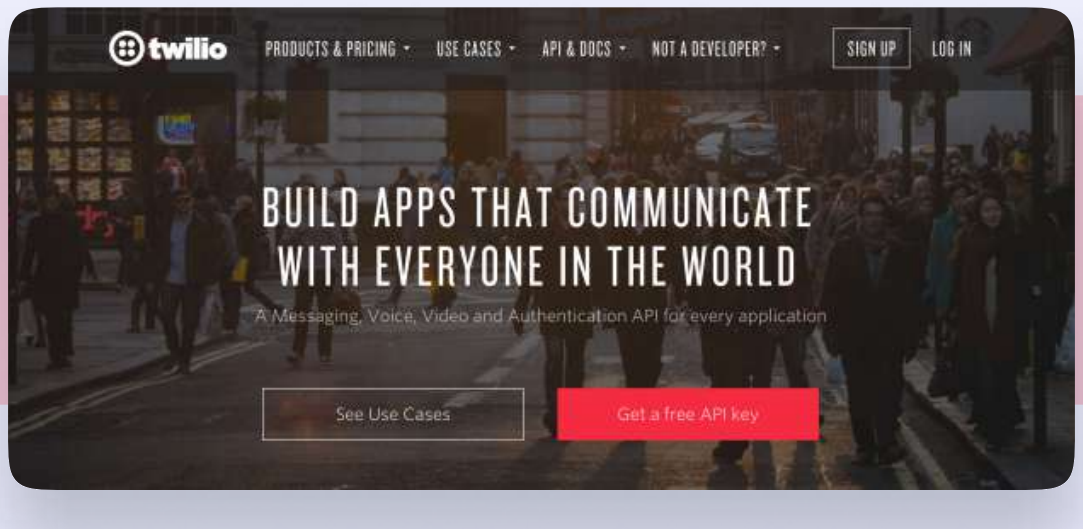
Many firms, including IBM, NBC, Zendesk, and Funding Circle, incorporate the closure principle in their logo designs.

7. Focal Point

According to the focal point concept, whatever visually stands out will capture and hold the viewer's attention first.



When you look at the image above, for example, the first thing you notice is the red square, which stands out among the black circles. It's the first point of interest that catches your eye, and then your focus shifts to other areas of the image. For e.g.The focus point principle is used by Twilio to bring your attention to their call-to-action button.

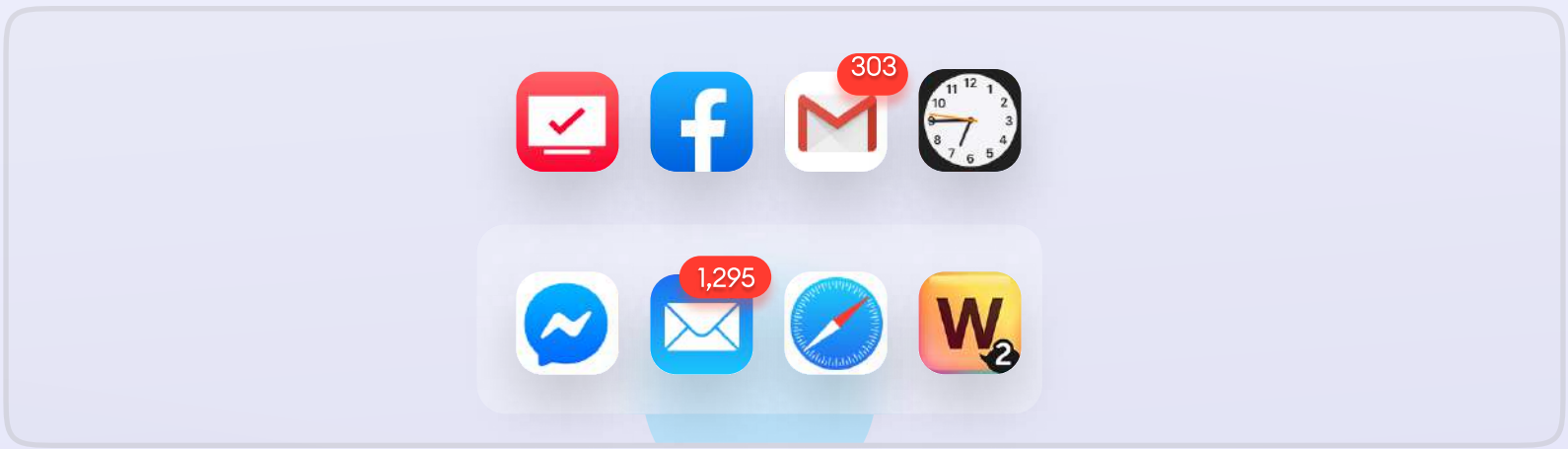


Points to be noted from Gestalt Principles

It's easier to focus people's attention to the correct area if you understand how the human mind operates. And remembering these concepts will assist you in keeping the user at the core of your product development process.

Establishing Visual Hierarchy

When we look at posters, websites, or app screens, we interpret elements as having varying degrees of relative value. This is referred to as 'visual hierarchy,' and it describes how we scan information to determine which components are more or less significant. Because it gives clues surrounding what we want people to focus on, changing visual hierarchy is a vital approach for designers to produce a positive user experience. Visual hierarchy is influenced by the contrast of distinct parts, as well as gestalt principles.



The notification bubble on the iOS home screen is an example of utilizing color and shape to force visual hierarchy - the eye is drawn to the app icons right away.

The hierarchy will be determined by the flow and order of the elements. We read from left to right and top to bottom in a Western cultural setting. Consider how the difference between a h1 and a h4 affects hierarchy when decorating HTML! The way we see hierarchy can also be influenced by color and shape. When it comes to color, this is exemplified by the notification bubble on the iOS home screen.

Color Me Beautiful

As with the famed outfit, the brain sees color in strange ways. Color constancy according to Wikipedia is a "feature of the human color perception system that ensures that the observed color of objects remains largely consistent under different illumination circumstances."

There are also people who, because of a disorder known as tetrachromacy, can detect more colors than humans

normally see. So, once again, seeing isn't believing when it comes to color!

The most crucial aspect for a designer in terms of color perception is to ensure that you are not relying solely on color to communicate, as this is not an accessible method to design for people who see color differently (for example people with colorblindness). We want to make sure that our design works for everyone, even if they have different color experiences and perceptions than we have.

Okay...

As we already know, the main goal of user interface design is to increase user happiness. During UI design, two important aspects are highlighted: UI PRINCIPLE as well as UI Design Basics.

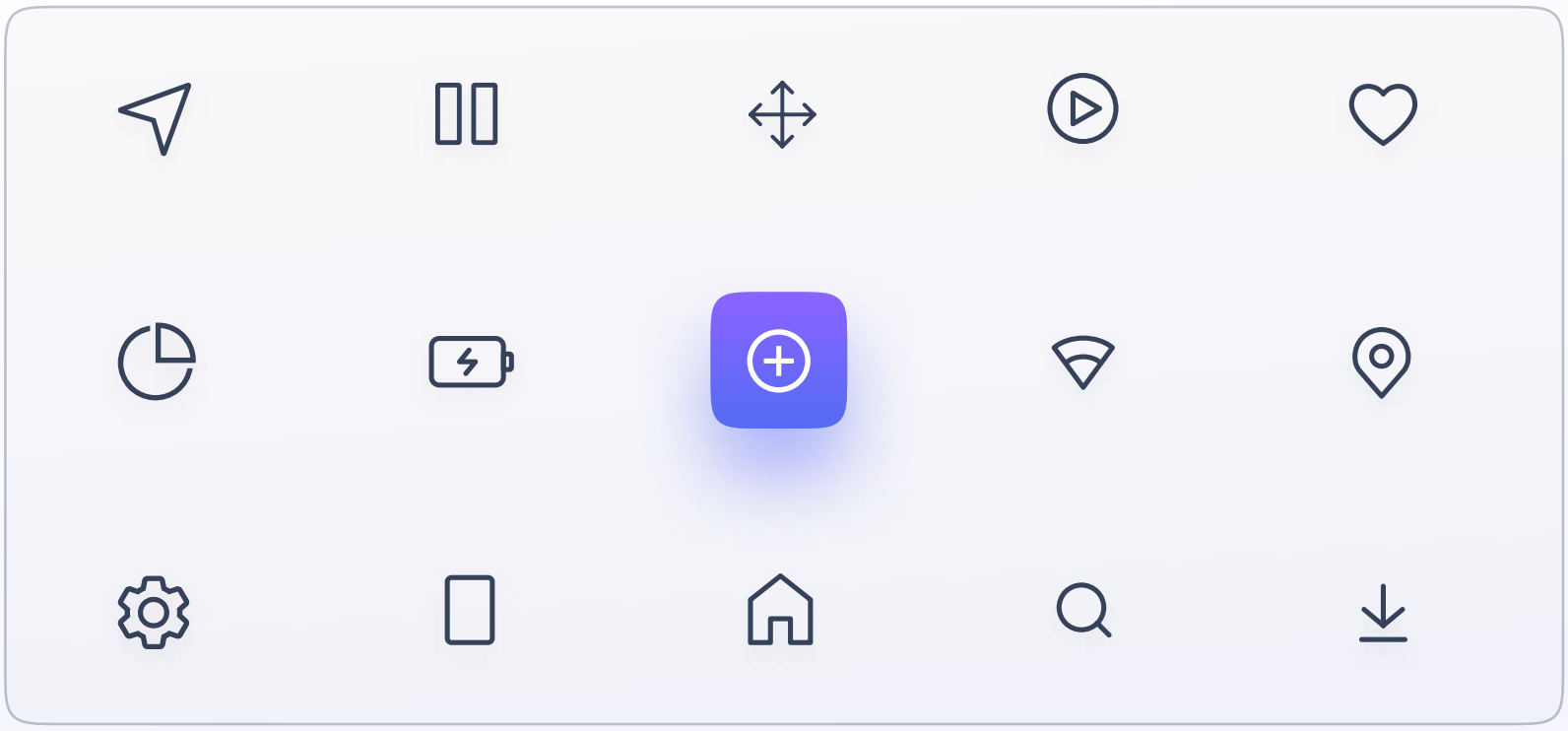
We learnt UI Design Principles already, now here's the Design Basics.

It is not exaggerated to suggest that an internet product's perceived worth is directly influenced by the quality of its user interface (UI) design (website, app, online store, etc.). An excellent UI designer goes above and beyond by focusing and showcasing the product through design.
In UI Design basics, you'll be learning everything about the forms, tables, gradients, and what not. This part of the book opens up a more detailed version of topics in designing that has a crucial role in UI Design.

Each chapter given here has their own value and different procedure to follow.

Design Basics

Icons



Icons are visual icons that are most commonly used to represent items and actions that users may interact with or manipulate. Icons can be displayed individually on a desktop or in a window, or in a toolbar. A warning symbol in a dialogue message box is an example of a secondary use of an icon to reinforce essential information.

Types of Icons

Humans have long used icons to represent objects, ideas, and actions. We've been in that situation previously. Pictographs and then ideographs were used to communicate by early people (about 100,000 years ago).

Some of these early communications can still be seen on cave walls and rock walls all around the world. In certain societies (for example, Native Americans and Australian aborigines), this was also the only way to communicate until recently.

Chinese writing dates back to around 6000 B.C., and Egyptian hieroglyphics date back to around 3000 B.C. Cuneiform (Babylonia and Assyria) appeared circa 1900 B.C., followed by the current Chinese vocabulary (numbering around 50,000) around 1500 B.C.

The Phoenicians devised a 22-sign alphabet in 1000 B.C., which the Greeks adopted between 800 and 600 B.C. Around 400 B.C., the Greeks passed this alphabet on to the Romans, who established a 23-character alphabet.

For the previous 2000 years, this alphabet has been updated and embellished, yet it has stayed essentially the same.

As a result, pictorial representations have played a

significant part in human history. Word writing, on the other hand, gave communication a lot more flexibility and richness. Some doubters have questioned why, after 2500 years of erasing classic shapes, we have now brought them back to life on screens.

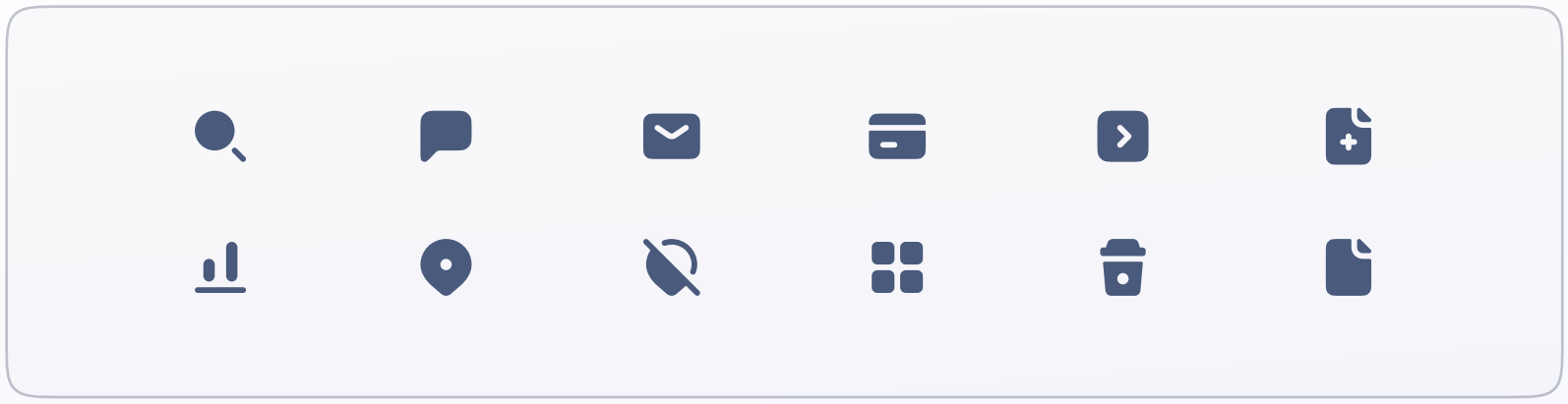
Regardless of the past, icons now represent objects or actions on screens. The term icon, on the other hand, is not very precise and can refer to a wide range of items.

Some have attempted to define the various types of icons that actually exist. Icons, according to Marcus (1984), fall into these categories.

I know, I went a little theoretical about Icons here, but yes it is somewhere important. Now, let’s understand what are the types of Icons in simple language.

Isn't it true that an icon is an icon? Not so much, to be honest. There are many various types of icons, and knowing what each one is, and what it's good for, is the first step in using them in your designs.

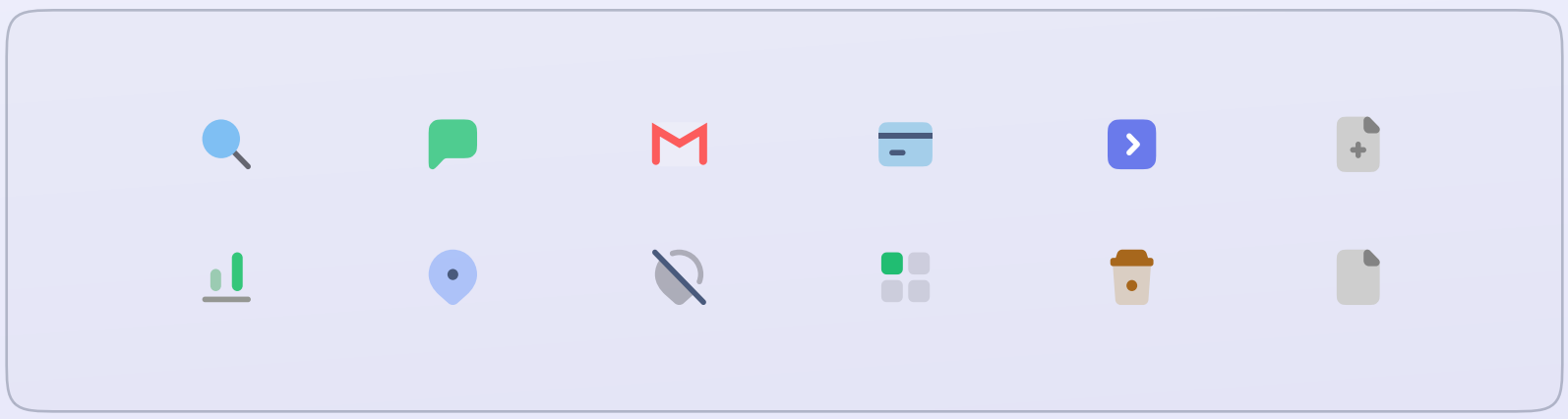
1. Glyph Icons



Glyph icons are graphical symbols that are usually solid, and their name comes from the Greek word for "carving." They may be altered with multiple colours and shadow effects and resized to any size you require.

Glyph icons function well at small sizes because they're usually solid colours, but they may lack visual interest at higher sizes.

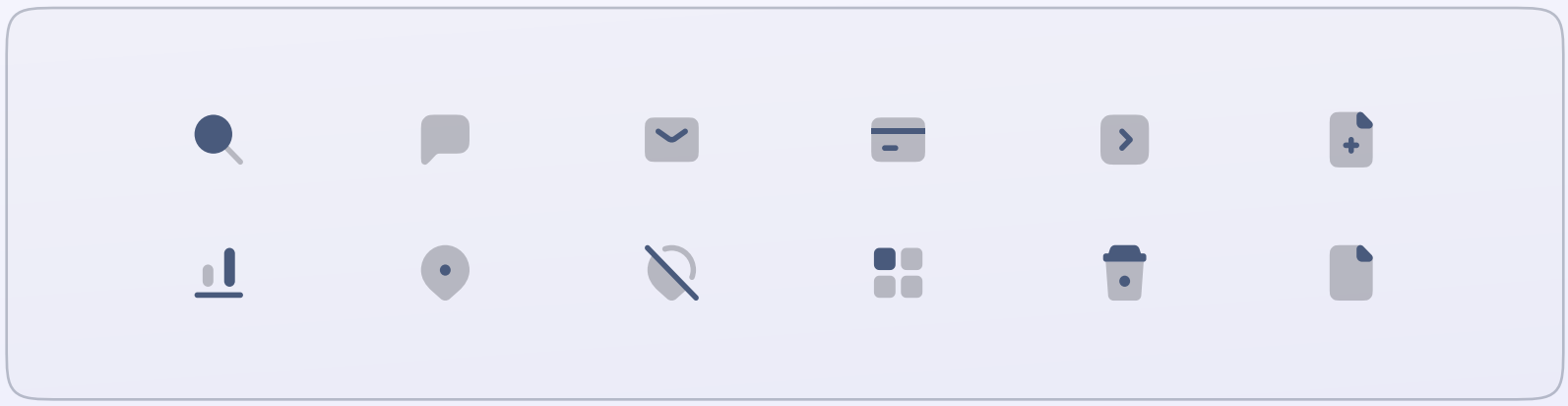
2. Colored Icons



Colored icons are exactly what they sound like: they're coloured. They can be solid or gradient in colour, and they can make symbols appear less official and more fanciful.

Colored icons have the disadvantage of being more difficult to integrate into a product's style, and they can even distract consumers from important material. As a result, excessive use is often bad for UX.

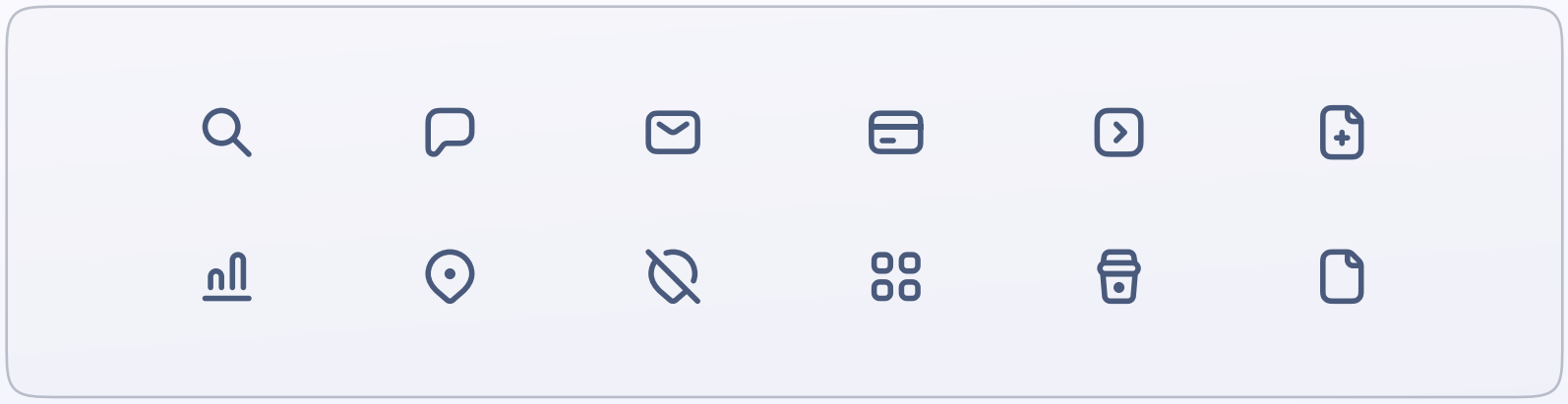
3. Duotone Icons



While most coloured icons utilise only one colour (or a gradient), duotone icons employ two unique colours that are related but not identical. To make one, divide an icon's elements into two layers (such as an outline and fill area), choose a starting colour, and play around with layer opacity until you have a duotone icon.

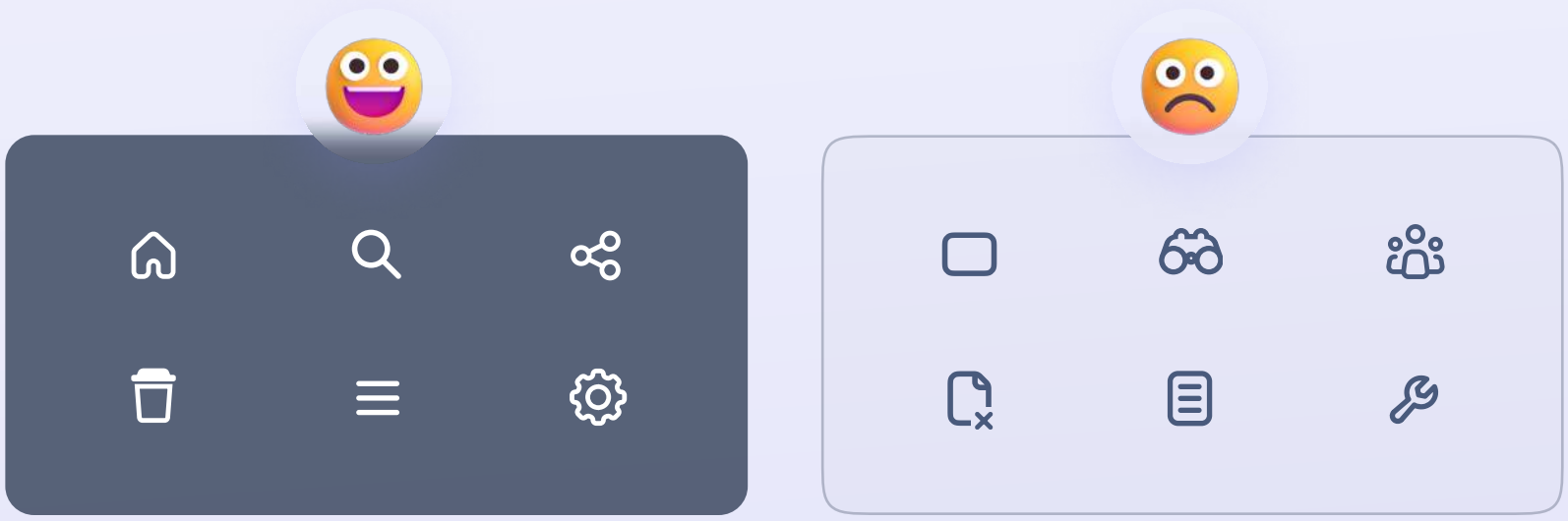
Duotone icons can give your designs a little more visual appeal without overwhelming them. Just keep in mind that they can be difficult to read at very small sizes.

4. Outlined Icons



Vector strokes are used to make outlined icons, which are empty on the inside. They have advantages and disadvantages. On the plus side, they're simple, minimalist, and can appear quite professional. On the other hand, they may take longer for users to process and recognise.

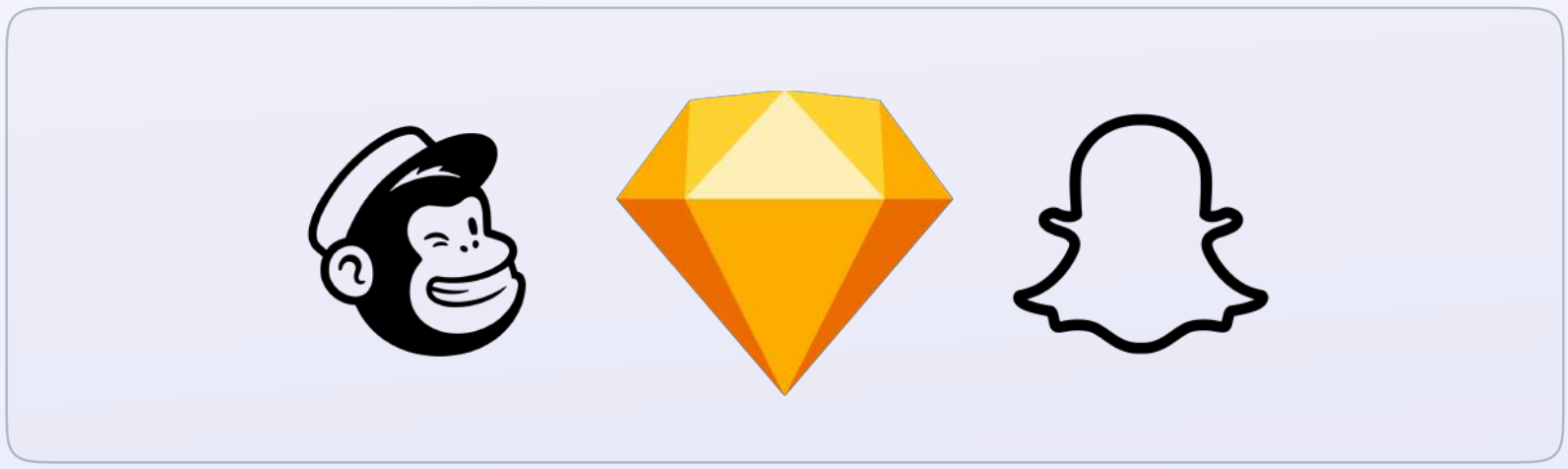
5. Universal Icons



Universal icons are instantly identifiable and usually symbolise operations that are repeated frequently, such as home, print, or search. To avoid confusion, universal actions in your product should be represented by universal symbols.

The search icon, for example, is generally a magnifying glass. Trying to be innovative by employing binoculars instead will simply confuse users. While you can change the icon's exact style to meet your design, the core form and concept should remain the same.

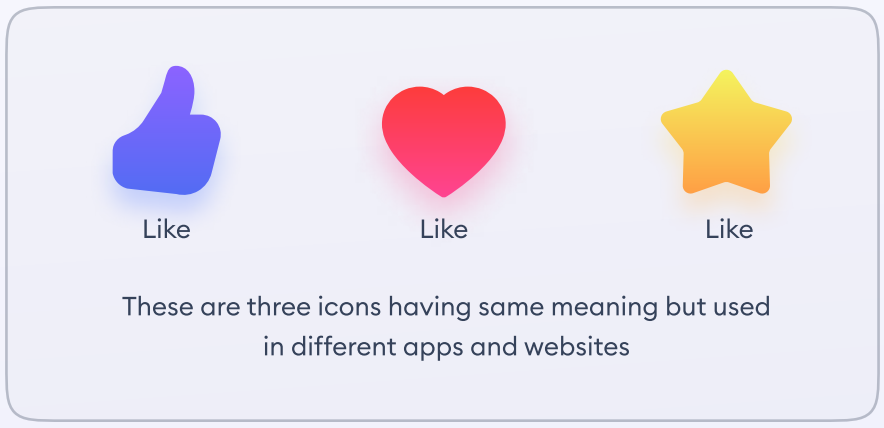
6. Unique Icons



Unique icons, as opposed to universal symbols, symbolise specific functions or features. The disadvantage of employing them is that they can be difficult to understand for first-time users. If you utilise them, be sure to add text labels so that consumers don't have to figure out what they signify.

One example of unique icons is logo icons. A stylised diamond serves as the Sketch logo. The diamond will be meaningless to someone who is inexperienced with the programme. Those who have used the product, however, will recognise it right away. You have to keep this in mind while using one-of-a-kind icons.

7. Conflicting Icons

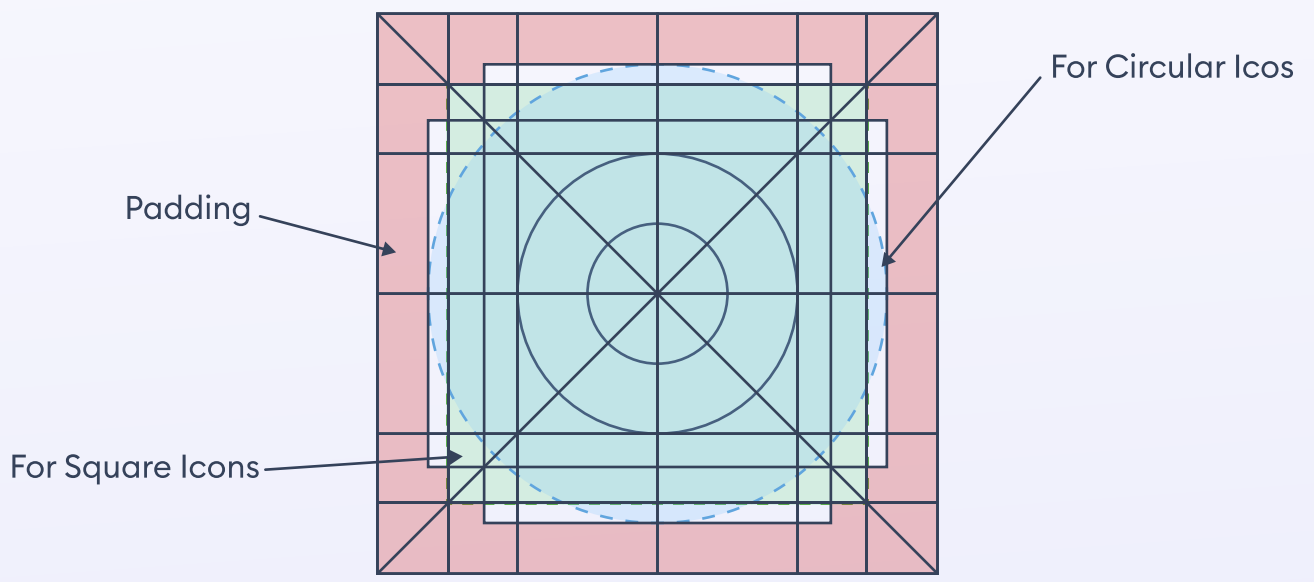


In some circumstances, you'll have to choose between several icons that all reflect the same idea. Conflicting icons are what they're called.

To like a post on Facebook, for example, you'd use a thumbs up, while on Instagram, you'd use a heart, and on other sites, you'd use a star. While any of those icons can be used in your design, the key is to be consistent and choose only one for your interface taht suits the best for it.

On different websites, conflicting icons can have different meanings. Returning to the heart icon, it likes a post on Instagram, but it also likes a post on Facebook, and it adds a product to your favourites list on sites like Spotify. That isn't to say you shouldn't use a heart symbol; it just means you should use it with caution.

Anatomy of Icon

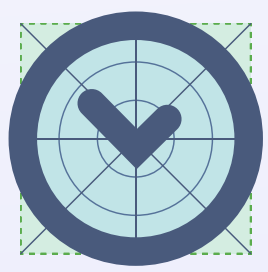


You should know the anatomy of an icon now that you've learned about the many types of icons. This is useful while creating your own icons, but it's also useful when determining the compatibility of an existing icon set you're considering to choose.

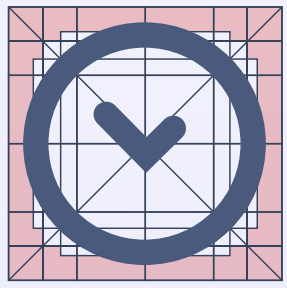
Because not every icon is of the same size and form, having

them all in a standard-size container makes life much easier for developers. To avoid the icons seeming to be all different sizes, make sure they are all the same size within the container in at least one dimension.

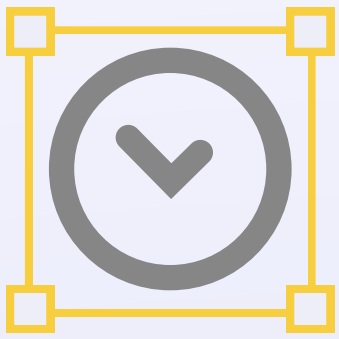
Grids may appear inflexible (or mysterious) to those who haven't seen them before, but think of them as a blank canvas for drawing your icons. They lay out clear guidelines for keeping your graphic elements in sync. You'll spend less time attempting to make sure your icons all work together and make fewer mistakes if you use grids.



Grids and Guides



Padding



Final Icon

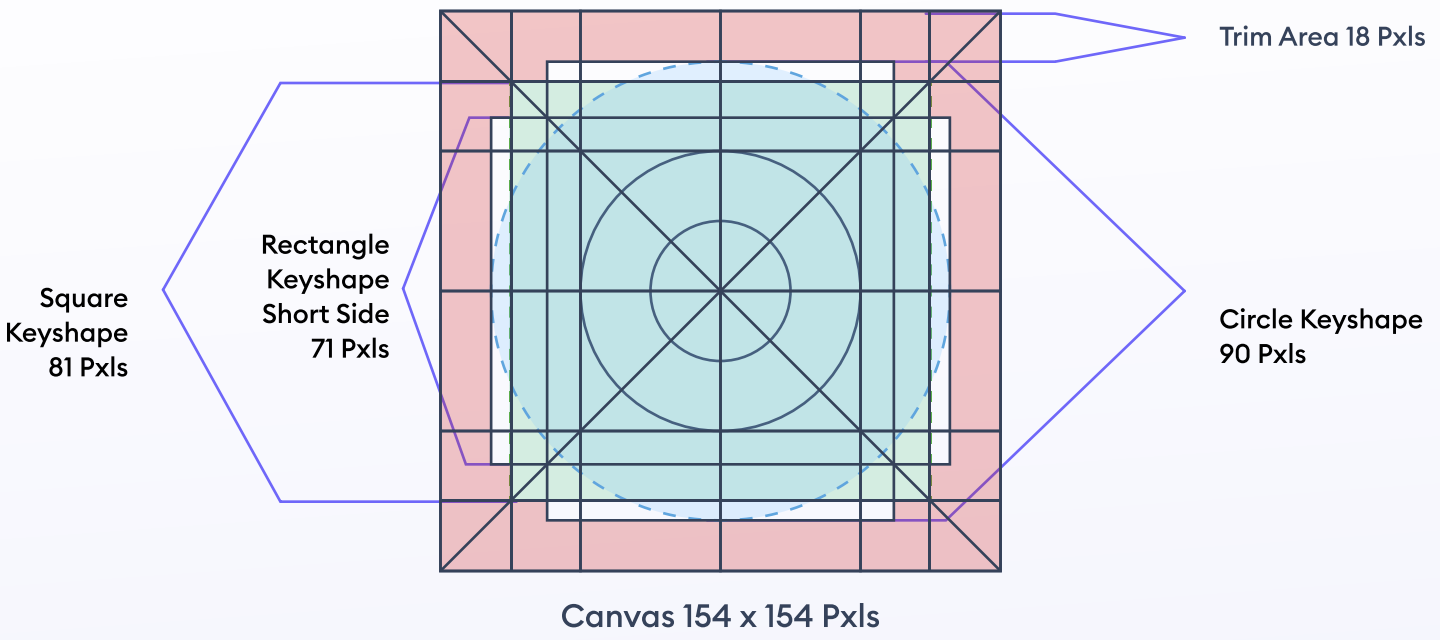
Padding will be dealt with within your container and grid. Padding is the space between the icon and the container's border. It should be tweaked for each icon to ensure that they all look the same.

While the grid provides a basic framework for drawing icons, keylines provide a more detailed direction. The keylines are a kind of icon-making starter kit that includes a few basic forms like a square, rectangle, and circle. They assist you in maintaining consistent aesthetic proportions in your icon designs while allowing you to express yourself freely.

Another factor to consider when generating visually consistent icons is the border radius (the amount of sharp or rounded corners). If one icon has crisp, sharp corners, you'll want to make sure they're present in all of your other icons.

Context determines which portions of an icon grid are required–where the icons will be displayed, how they will be masked, and which shapes will be used as templates.

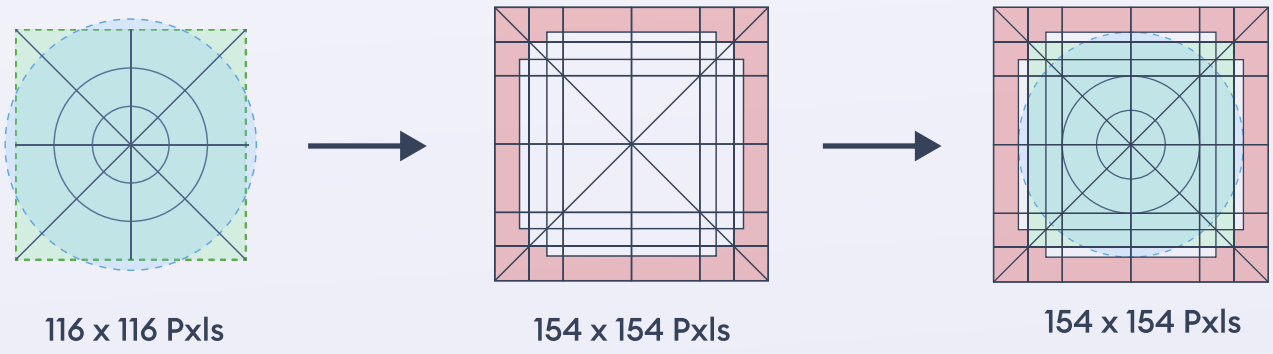
Phosphor Icon Grid



To achieve visual balance, its keyshapes are based on area calculations. The circle is used to represent Daylio and the New York Times, the square is used to draw LinkedIn and a calculator, the portrait rectangle is used to draw Google Docs and Microsoft Word, and the landscape rectangle is used to draw AliExpress and NBC:

We use the mould directly in certain circumstances (second row), and it's only a general guidance in others (final row).

It's crucial to understand that Phosphor's grid wasn't always fixed in stone. As the rules of our symbol family took shape, we trimmed away the bits that weren't useful, clarified and highlighted the trim area, and adjusted keylines.

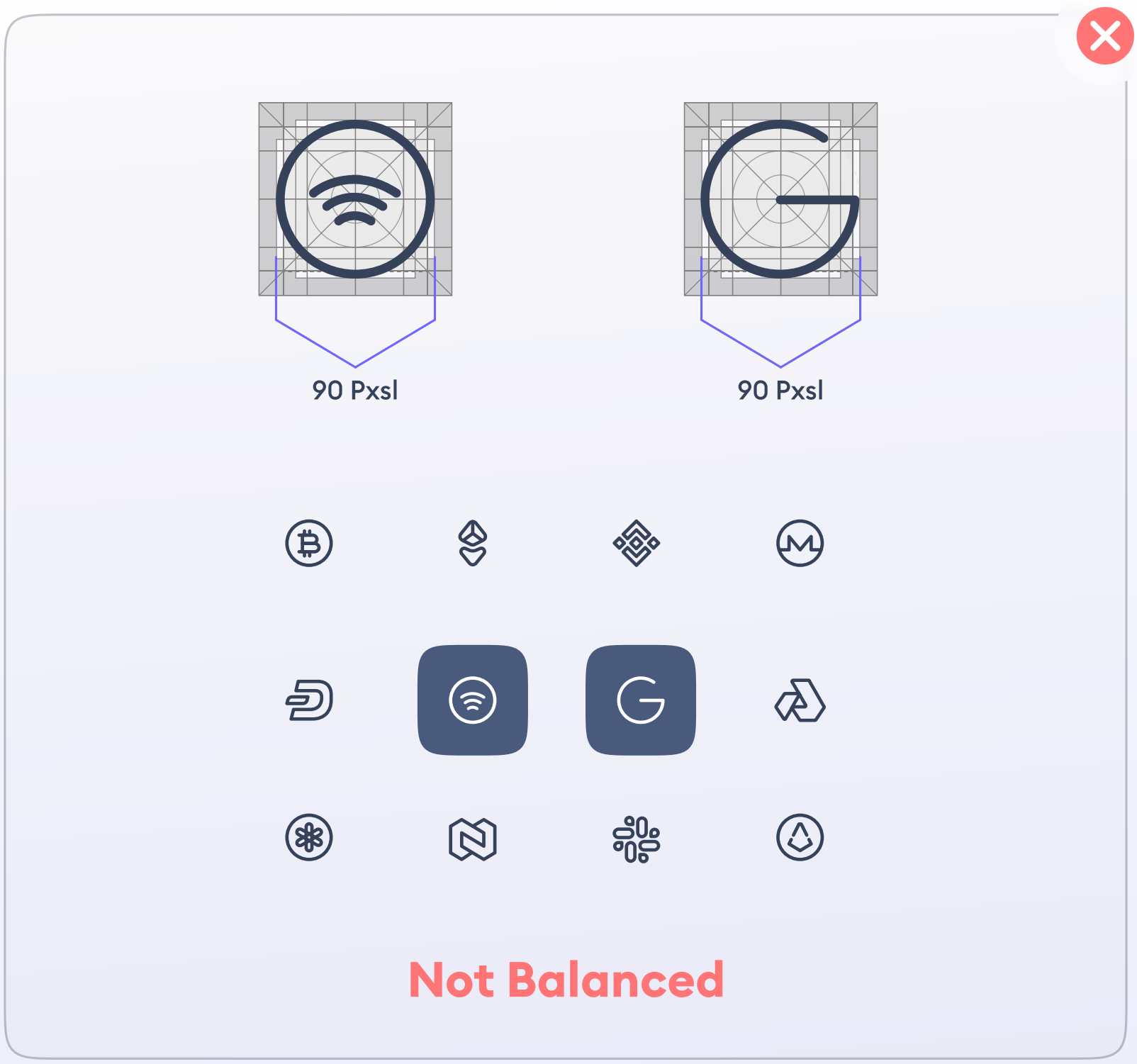


Grids are intended to be used as recommendations rather than restrictions. When they're no longer useful to you, get rid of them.

Optics > Grids

Optical balance should always be checked. It doesn't feel proper to refer to the circular keyshape directly in the

example below.



Not Balanced

In this context, the "G" is a little large. It feels better balanced to the set when scaled down a little.

For visual balance, it's common to vary from the grid. Opt for what appears to be optically correct over rigorous metric numbers.

Balance

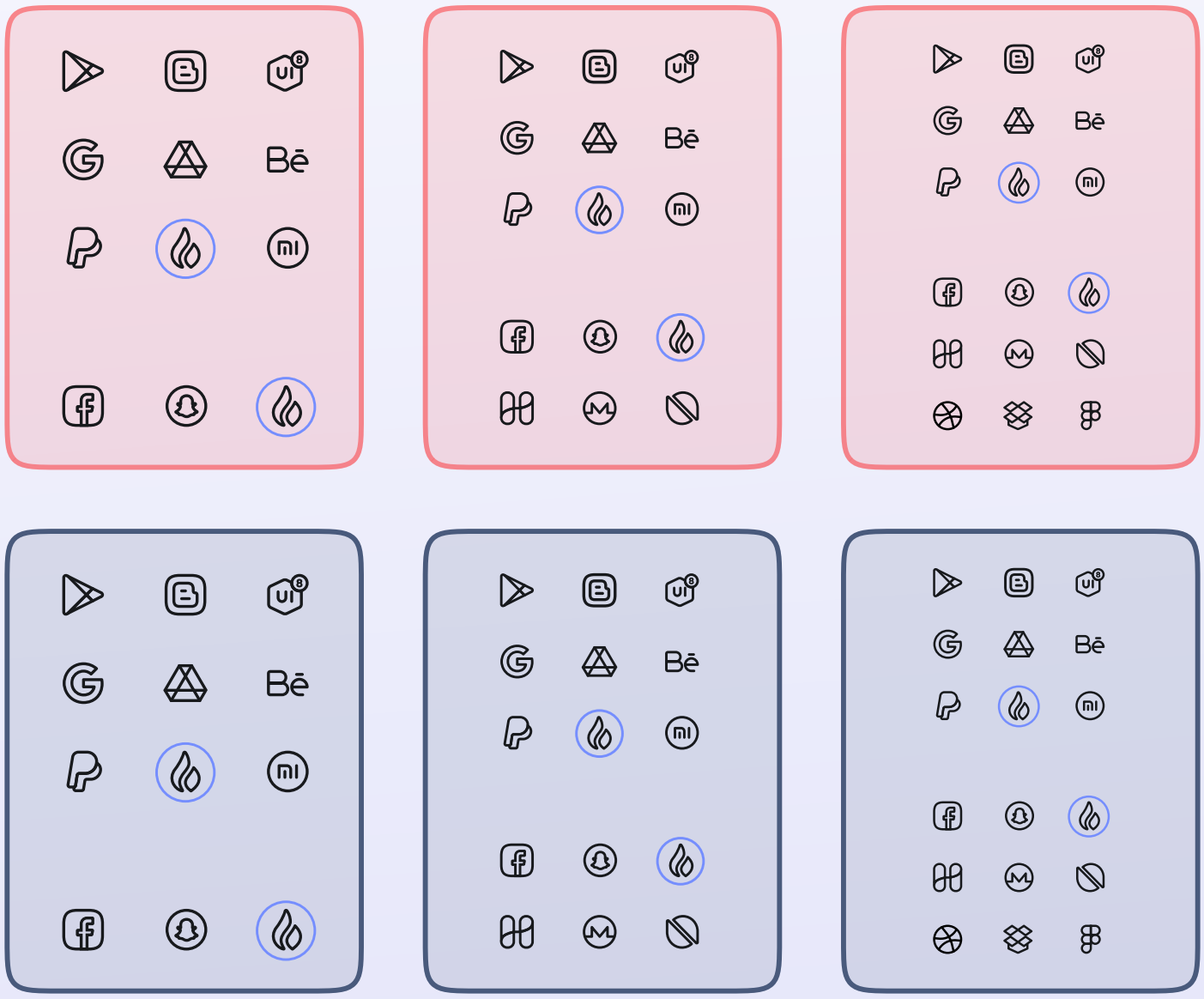
For visual balance, it's common to vary from the grid. Opt for what appears to be optically correct over rigorous metric numbers.

Testing > Grids

Check for consistency and efficacy by putting your icons in context. How does your iOS app icon fit in with the rest of

the icons on the home screen? Is it within a folder, a notice, or the Settings view? Is it available on the App Store? For the best results, test in natural settings (rather than using design software). We devised a stringent QA approach for Phosphor, which included 'test sheets' that placed each new icon next to its siblings in various sizes and colours. We proof for clarity, readability, and stylistic fit immediately on Android smartphones.

The following is a test sequence for the Curiosity icon:



Grid + Principles + Rules

Icon grids give a visual starting point, but they don't convey all of the technical regulations and design principles that each icon should adhere to. To complete the picture, combine icon grids with concise documentation.

Icon grids are more of a background reference in my profession, but the concepts and guidelines are top of mind:

Example principles from the Phosphor icon family:

- **Clarity:** Be clear first and foremost. Make the icon recognizable and readable. Never sacrifice clarity of what the icon represents.
- **Brevity:** Use as few details as possible. Phosphor's style is reductive. Be concise and intentional with every stroke to communicate the essence of what's being represented.

- **Character:** Be quirky. Add unique details sparingly to bring a little warmth and play to what may otherwise be a very austere set.

  Example technical rules from the Phosphor icon family:

  - Use a 48 x 48px canvas.
  - Use a 1.5px centered stroke.
  - Use rounded end caps.
  - Use contiguous strokes unless broken segments are helpful for comprehension.
  - Use straight segments, perfect arcs, and 15° angle increments where possible.
  - Adjust curves when necessary to maintain the design principles.
  - Use whole, even number increments for measurements where possible; fold down to 1px and .5px if necessary.
  - Start with the following shape keylines: 28 x 28px circles, 25 x 25px squares, 28 x 22px landscape rectangles, 22 x 28px portrait rectangles.

- Keep a 6px thick trim area

Points to be noted

Icons are a crucial component of establishing a visually appealing UX design, but they may also improve a website's or other digital product's usability. Consider how different sorts of icons might fit into your design, taking into account the overall style as well as the icon sizes.

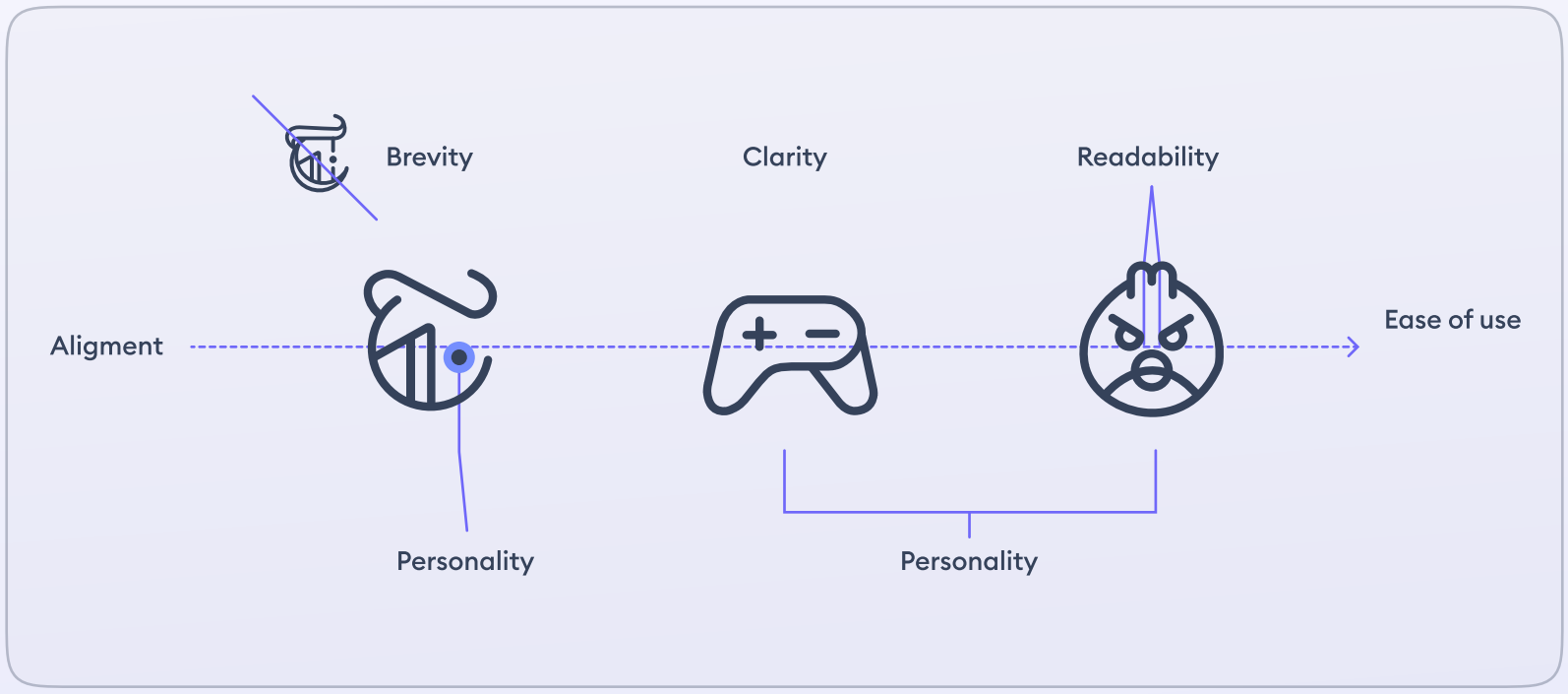
Understanding the architecture of an icon and how to use tools like grids and keylines to make your designs more consistent can make you a far more efficient designer if you're developing your own icons for a project.

Icon grids help to bring a family of icons together and speed up the creative process when utilised regularly. They're a lovely piece of art, but be sure the tools and methods you've put in place are effective. They may become obsolete or misunderstood with the passage of time. Examine your grid to see if it's still usable, if it needs to be put away, or if it needs to be updated.

Icon grids establish harmony among a family of icons and speed up the creative process when utilised regularly. They're a lovely piece of art, but be sure the tools and methods you've put in place are working for you.

They may become obsolete or misunderstood over time. Check to see if your grid is still helpful, if it has to be put away, or if it's for a revision.

Principles of Icon Designs



1. Clarity

Just remember, the primary goal of icons is to communicate a concept quickly.

1. Clarity

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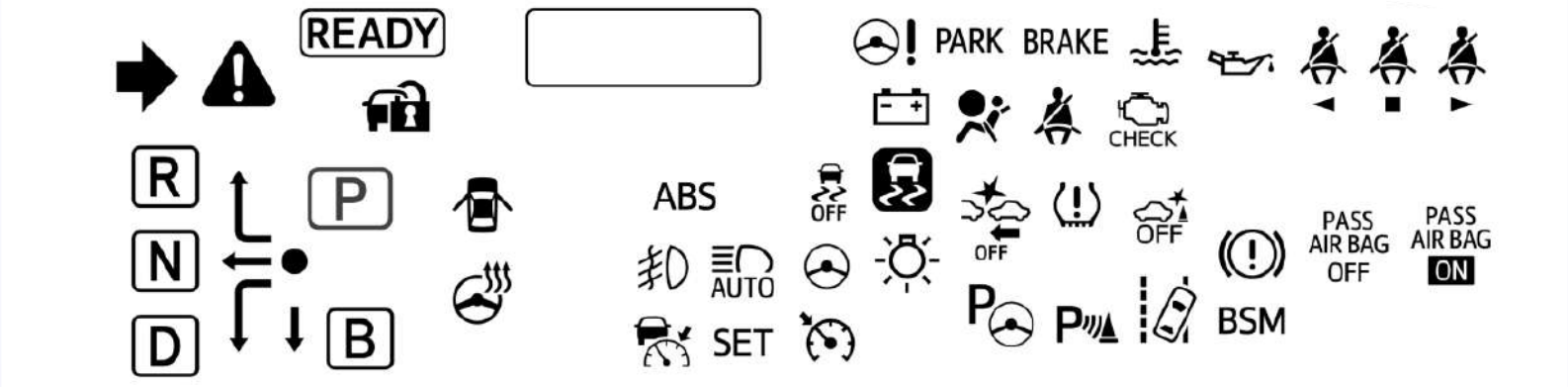
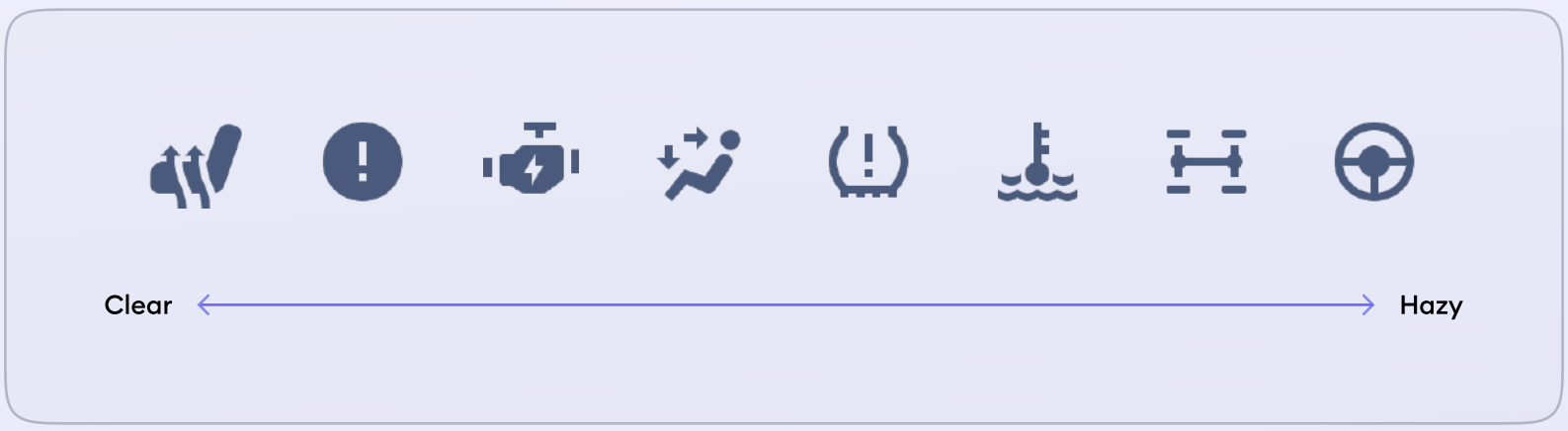


Which symbols stand out to you in this flurry? These are learned over time, but many are not obvious, and you'll need a guidebook to figure out what they imply.

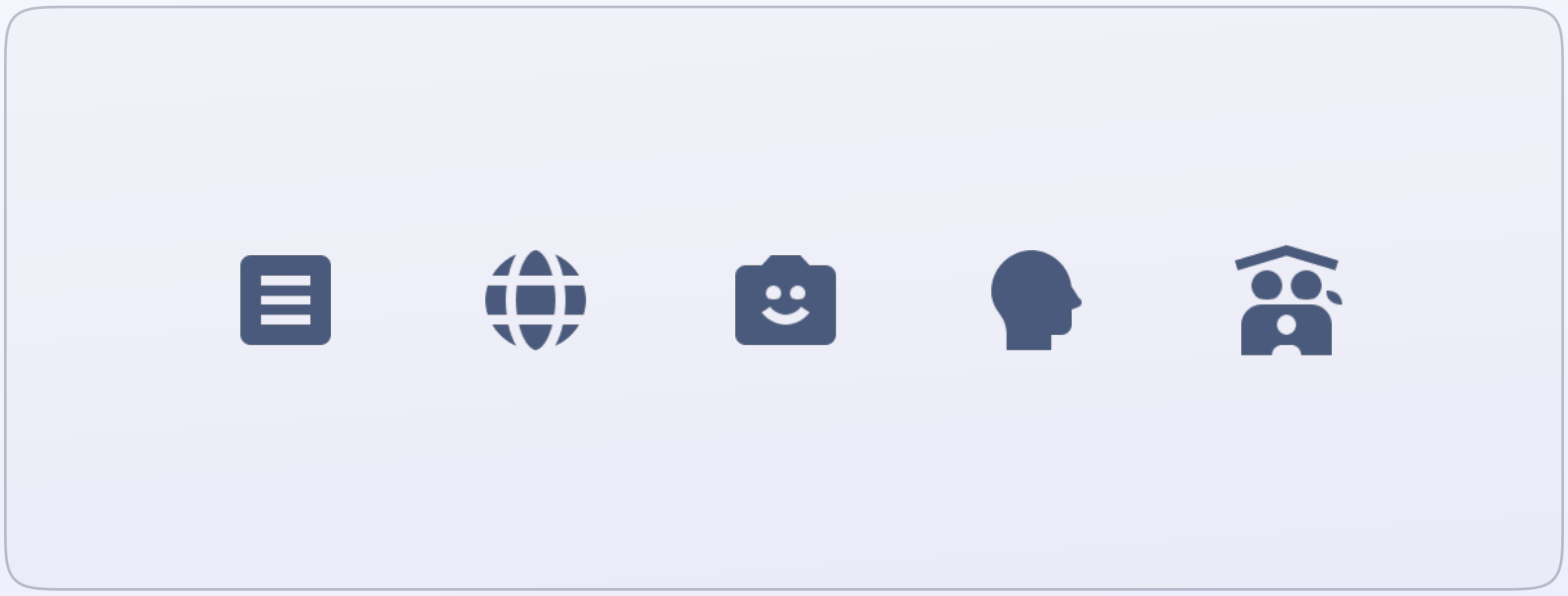
Here's how they compare in my opinion:



It's difficult to comprehend when an emblem employs an

unexpected metaphor. The seatbelt "reminder light" (3rd from the left) is straightforward and easy to understand. The warning light for the "electric power steering system" (far right) is substantially brighter.

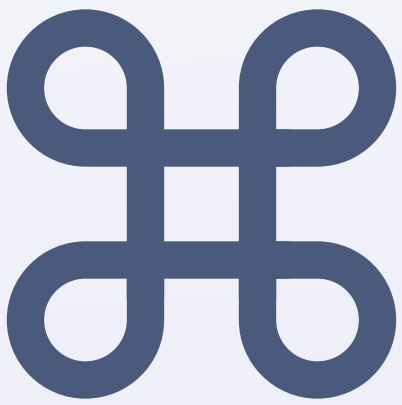
VSCO, a photography software, has some of the most perplexing icons I've ever seen. Are you able to deduce what they mean?



Feed, Discover, Studio, Profile, and Members are the navigational icons from left to right.

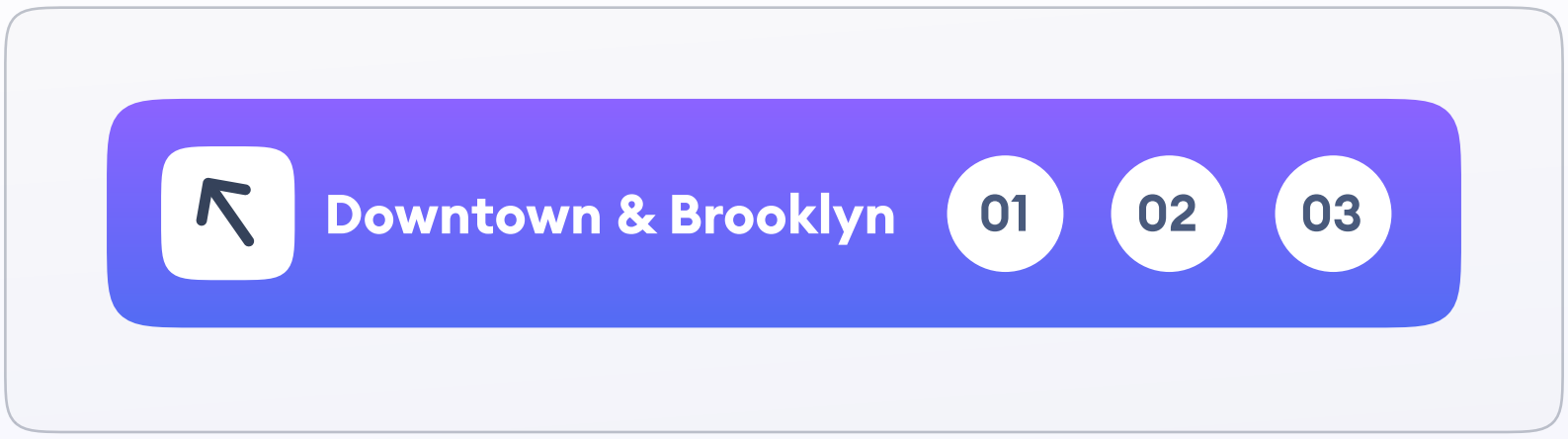
VSCO has a minimal cost of confusion because it just takes a few taps to figure out what each indicator represents. Driving has a significantly higher expense.

With continuous use, what is abstract can become familiar. This is why automotive warning lights are standardised; the goal is to create a common understanding. Susan Kare was charged with designing an icon for Apple's 'feature' key in 1984. She came at this abstract symbol, which is also prevalent on place-of-interest signs in the Nordic countries.



Here are a few more symbols representing love/favorite, caution, music, and up/forward orientation that have become recognised through time:

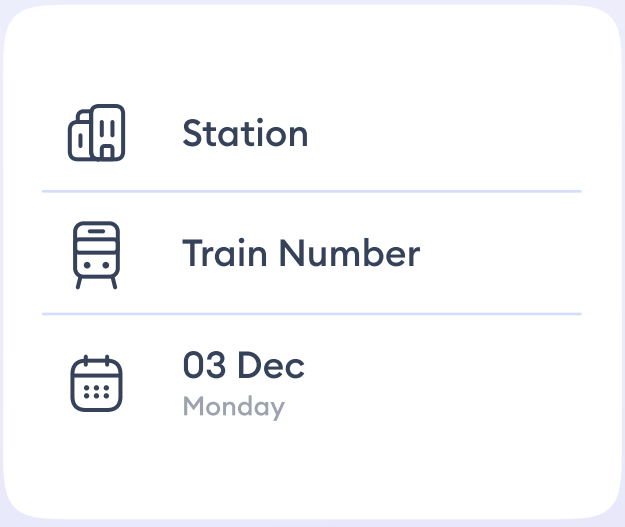
The arrow is a simple but powerful symbol used in wayfinding:



Icons, at their best, are not only simple to comprehend for a certain group of people, but also universal across cultures, ages, and backgrounds. Consider who you're writing for and utilise metaphors and colours that will appeal to them.

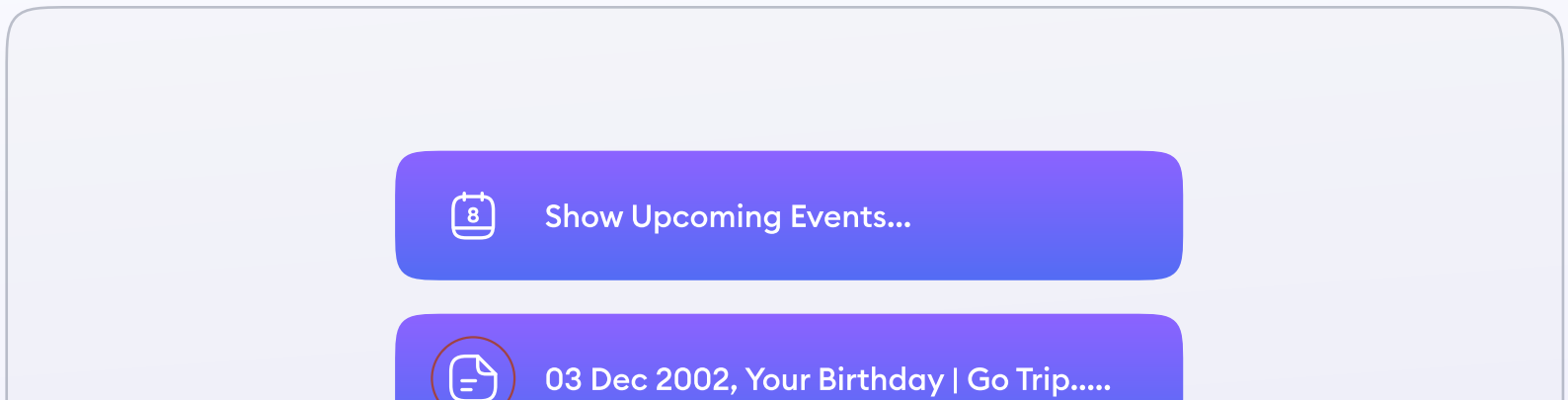
2. Readability

Once you have an understandable symbol, now is the time to make it readable.

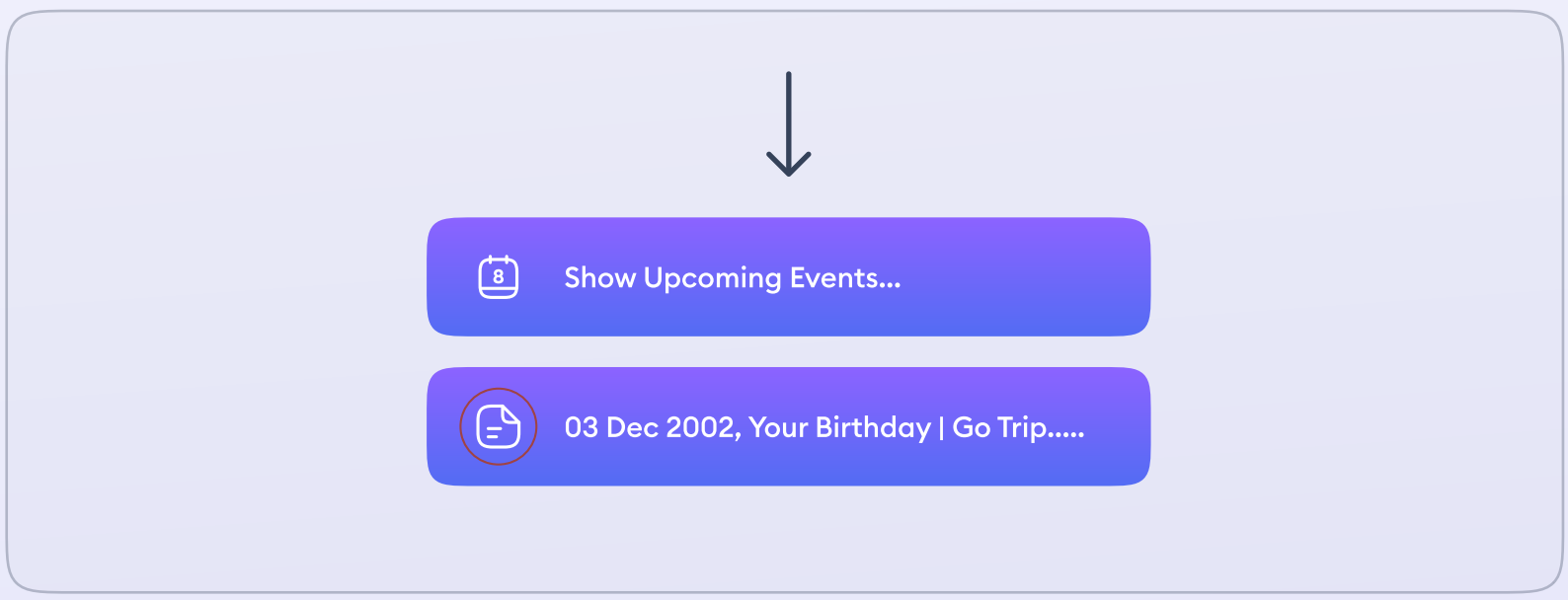


Because the details are so fine, it's difficult to make out the Amtrak app's Station icon above (first row).

A similar issue exists in the Transit app. Because the space between the board and the clip is too short, their clipboard icon appears as a blob:

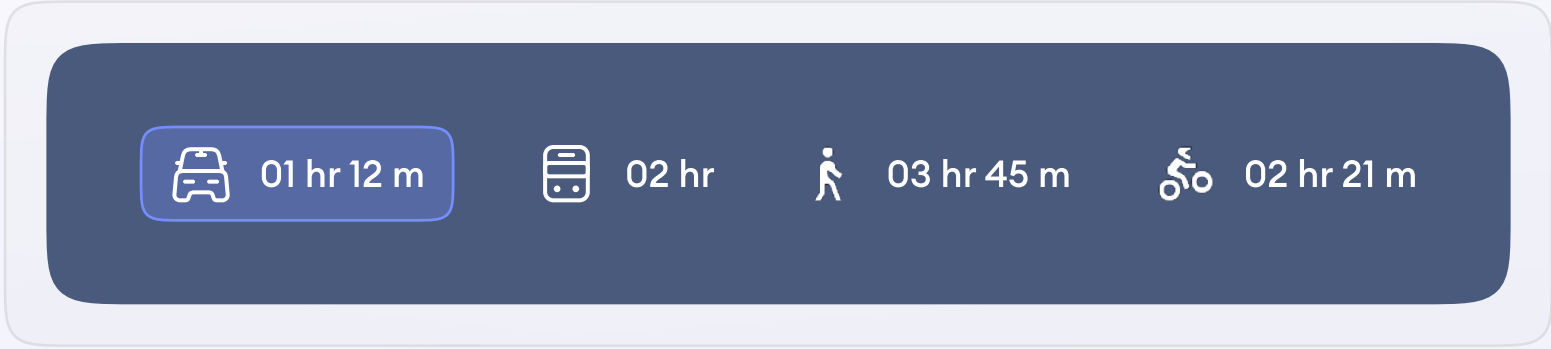


A slight adjustment makes a big improvement:



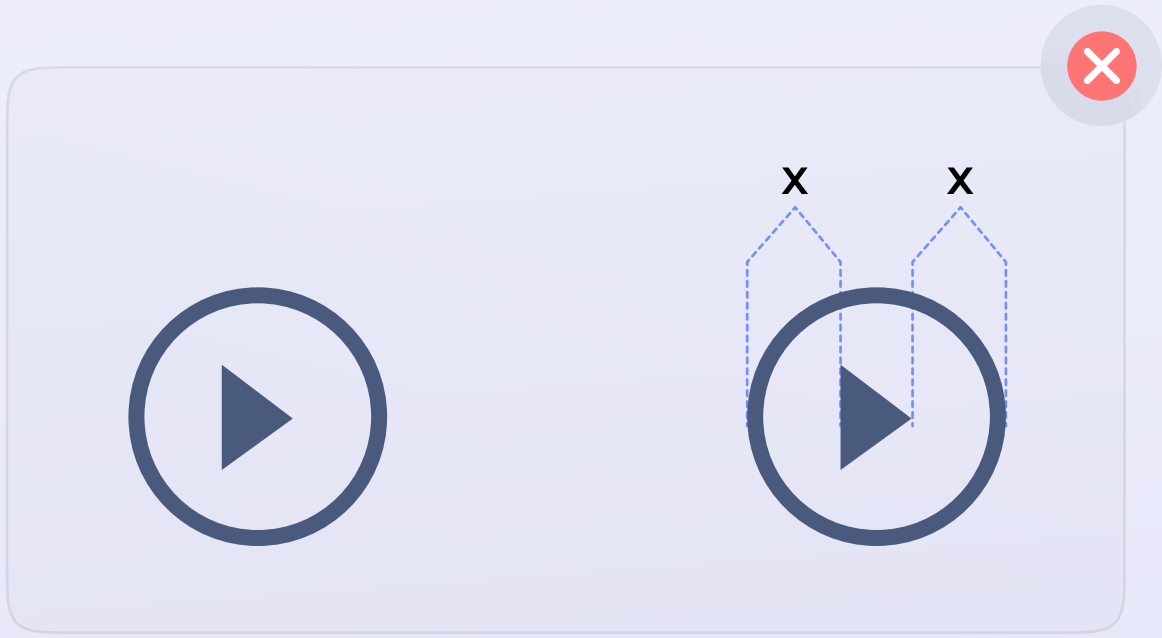
Allow ample space between shapes when working with multiples. The icon will become busier and more difficult to read as the strokes become thinner and more numerous.

Google Maps performs a fantastic job with their transit symbols, which are quite readable even at small sizes:



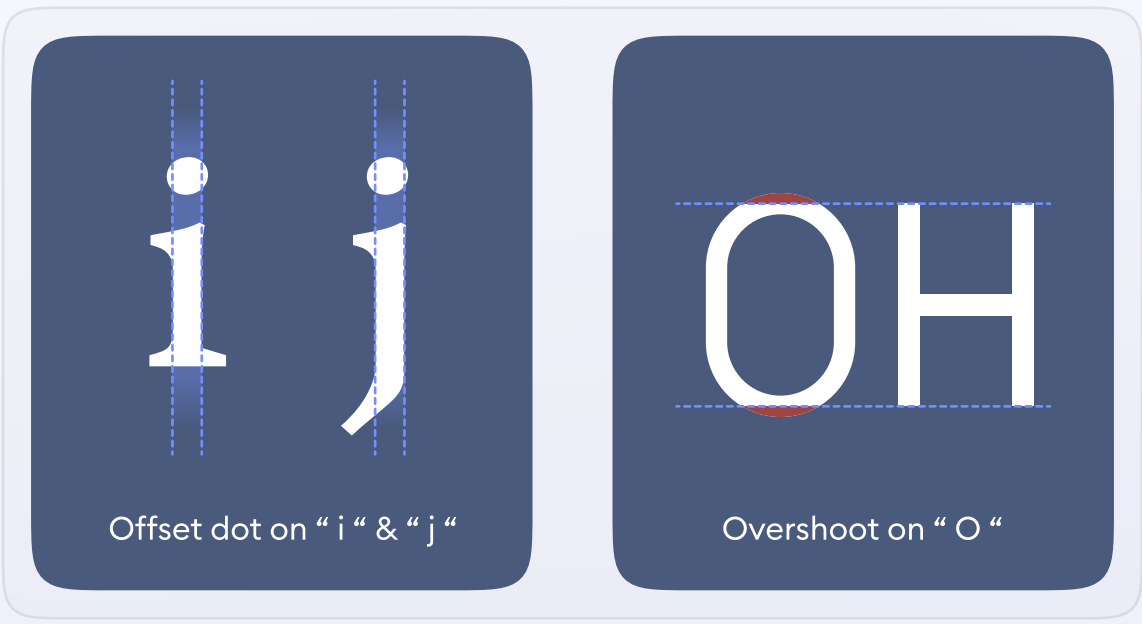
3. Alignment

Align the pieces of each icon optically to ensure that it feels balanced.



Though the triangle is metrically at the middle of the circle in this play emblem, our eyes see it as off-kilter. The triangle's wider half feels 'heavier' than the point, tipping it to the left.

Just as typographers make fine adjustments to create the optical illusion of balance in a typeface (note the off-center dots on the “i” and “j” and overshoot on the “O”)–



–iconographers make similar adjustments to balance an icon. To correct the example above, shift the elements over a bit:

Better.

The takeaway is this: don't only trust the figures; double-check your work with your eyes.

4. Brevity

An idea that is well articulated in only a few words appears to be efficient and elegant. Consider the following statement:

- Teaching what you know strengthens your own understanding of the subject.

We might put it more plainly (as Robert Heinlein put it):

- When one teaches, two learn.

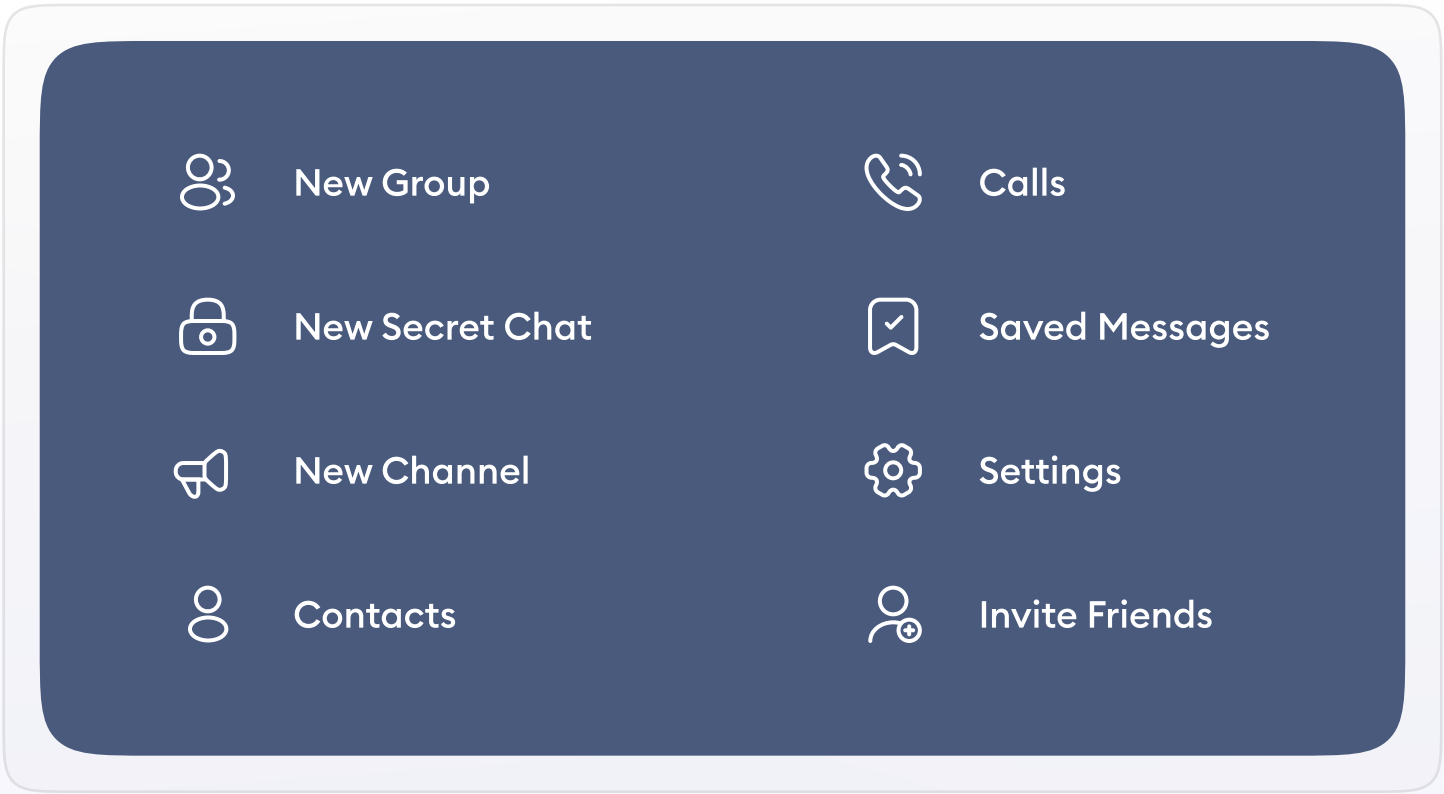
Beautiful.

Material illustrates brevity in their system icon guidance quite well. Instead of saying:

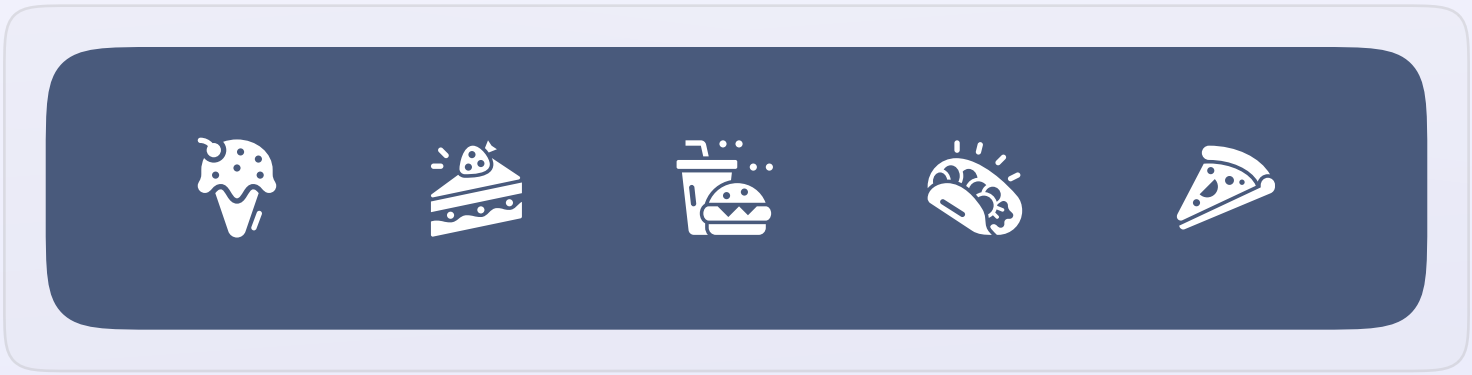
Simple say:

Because we generally work with small canvases, brevity is ideal for icon design. Use just the proper amount of detail in your symbols and don't go overboard.

A reductive design in user interfaces gets the point across and makes room for the material. Telegram's icons are simple and straightforward:



UI icons can sometimes take on a more illustrative look. These multi-tone Yelp symbols are a fun way to bring up the results of popular cuisine searches. The shrimp in this Thai culinary classic is to die for:



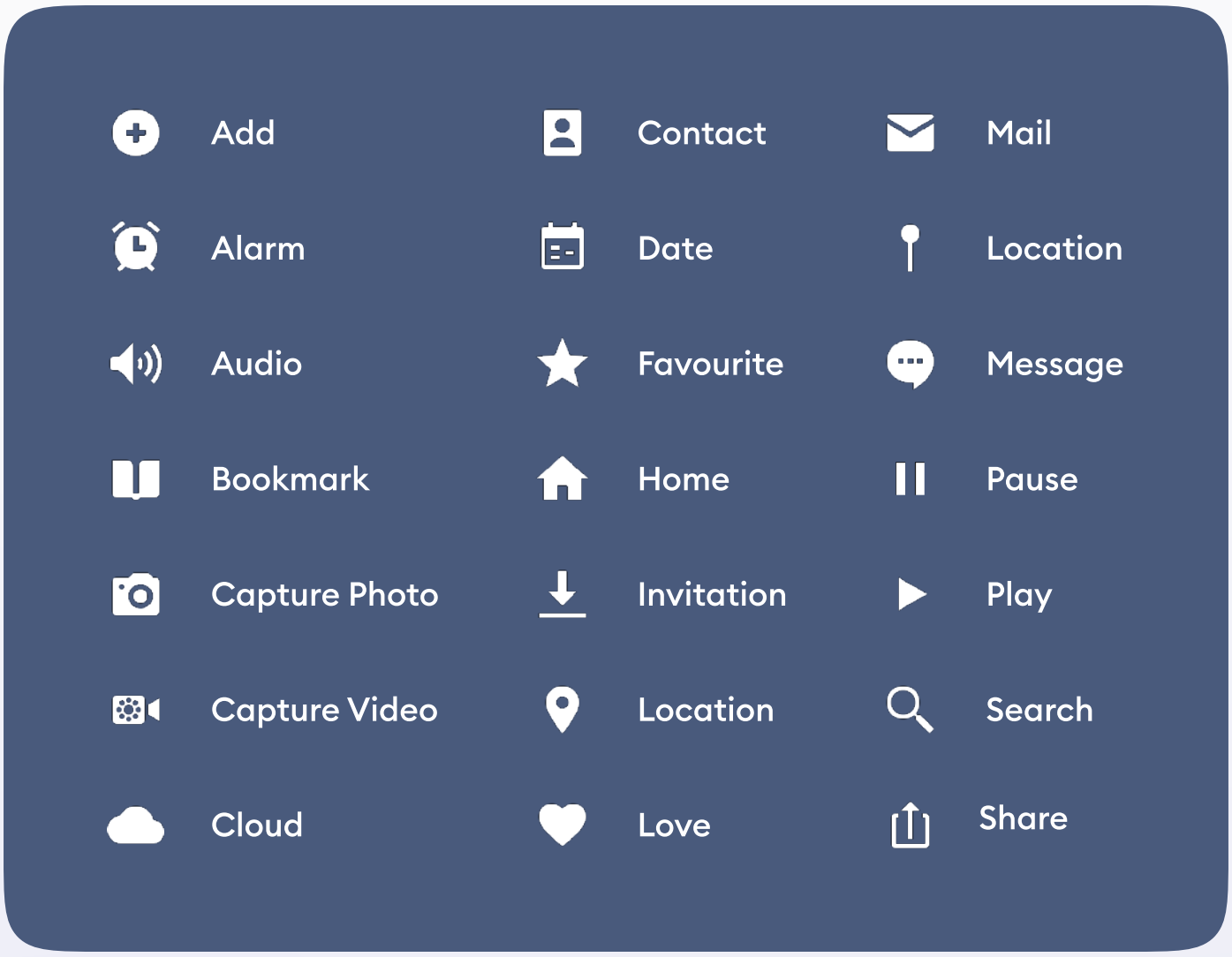
The appropriate amount of detail can mean greater depth and colour when it comes to app icons, which represent mobile, tablet, and desktop applications. The symbols on

on mobile home screens, docks, and app stores can be more expressive of the brand and product since the viewers understand their meaning.

5. Consistency

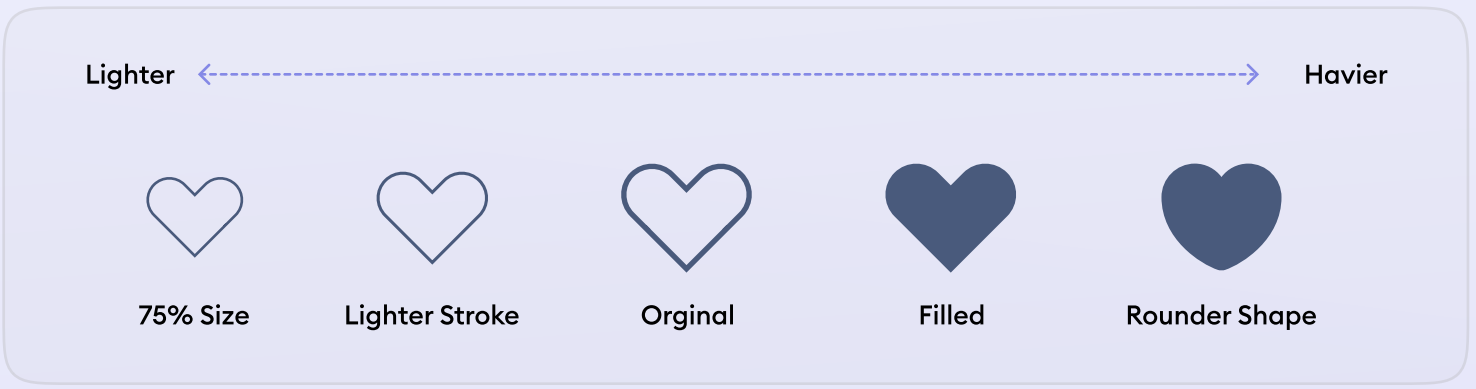
Maintain the same artistic guidelines throughout an icon family to produce harmony.

Apple's icons used to have a variety of strokes, fills, and sizes before iOS 13:



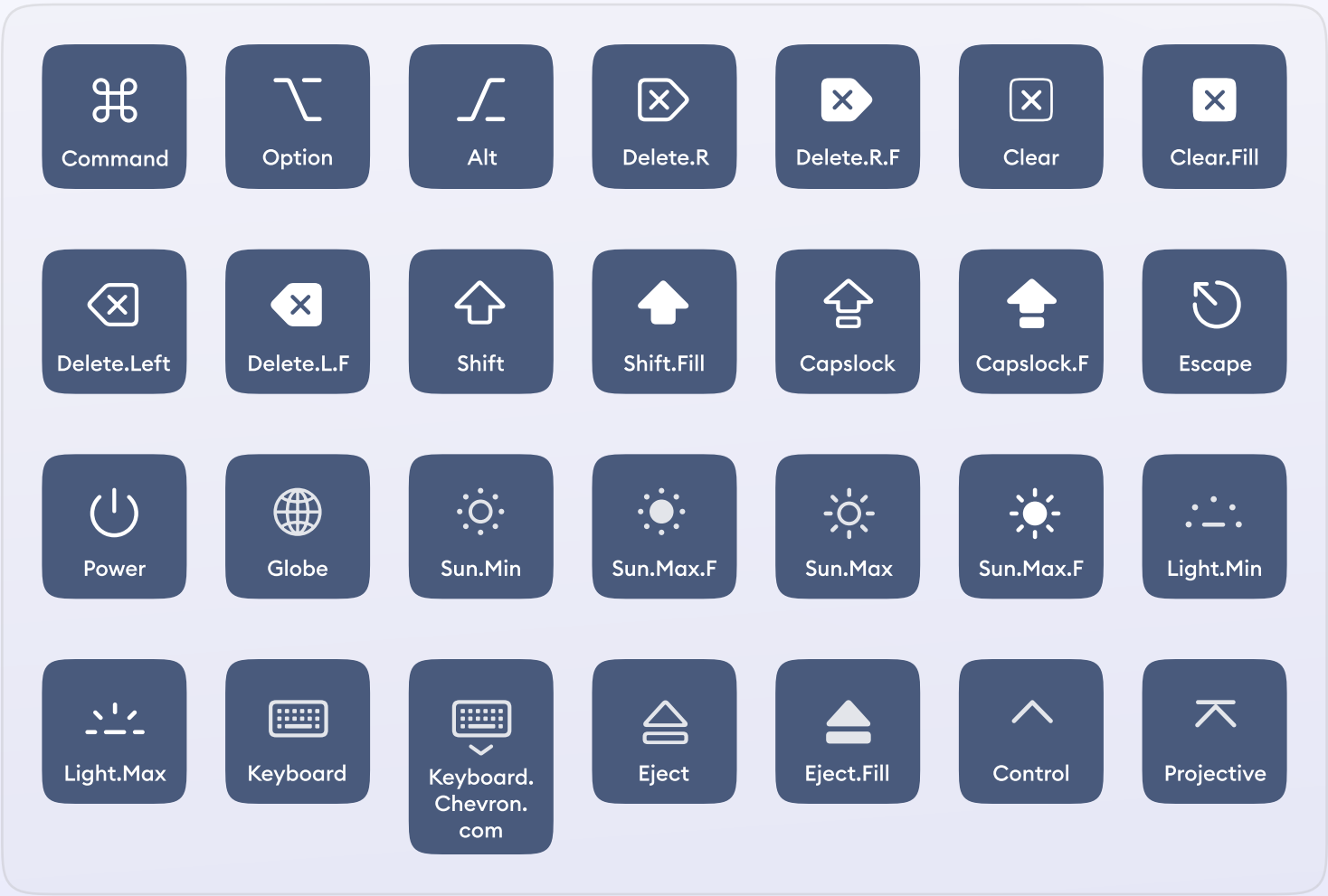
Look at this set with a squint. Do some icons appear to be more powerful than others?

The visual weight of an icon is affected by factors such as fill, stroke thickness, size, and shape. Consistency is achieved by keeping these parameters consistent across a set.



With the release of SF Symbols, an amazing companion to San Francisco, **Apple** has just changed its course. In 9 weights and three scales, SF Symbols embraces a more graphic symbol design (perhaps a bit complex, definitely thorough).

These are significantly more consistent from icon to icon and between fill and outline variants.

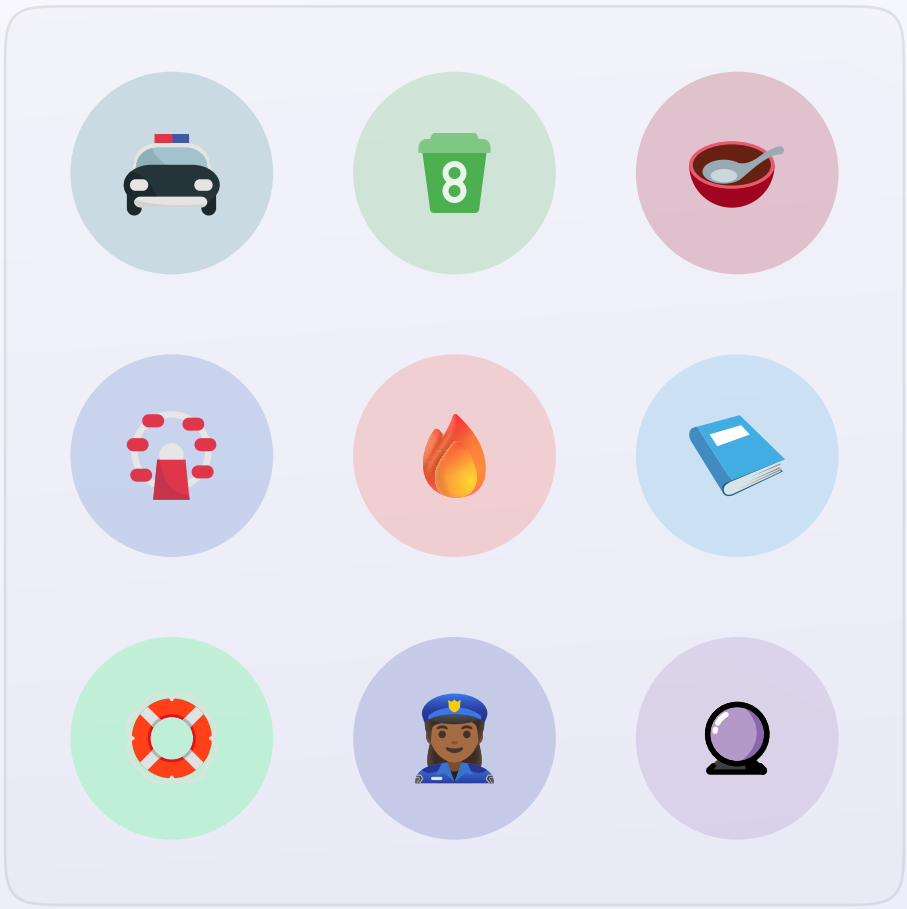


Maintaining continuity with a big symbol family, especially when numerous writers are involved, is a difficult challenge.

It's crucial to have a set of guidelines and norms to follow (and bend).

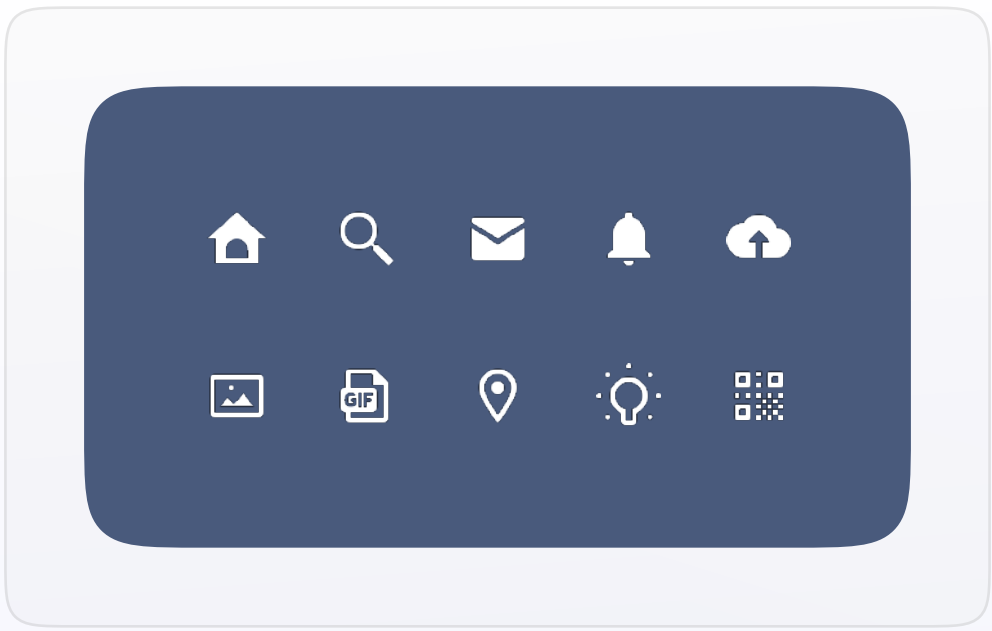
6. Personality

Every icon collection has its own distinct taste. What distinguishes it from others? What does it say about the company's image? What kind of atmosphere does it create?

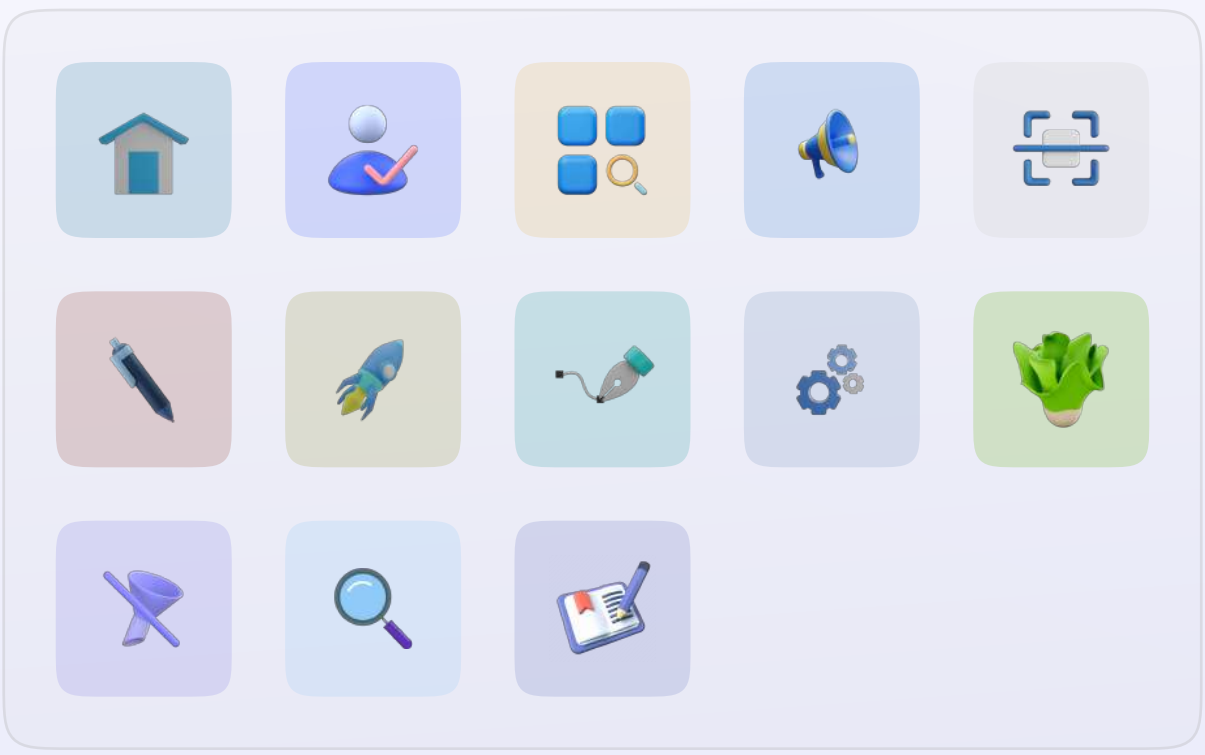


Waze's popular interface is heavily reliant on its iconography. "We're quirky!" declare these bright, chunky icons.

The icons of **Twitter** are smooth, light, and crisp:



Sketch's icons are delicate and airy:



Freemojis are cute and lovable:

For home screen theming, Android icon sets cater to a broad range of moods–an here's abstract, pixel, bubbly, and neon style:

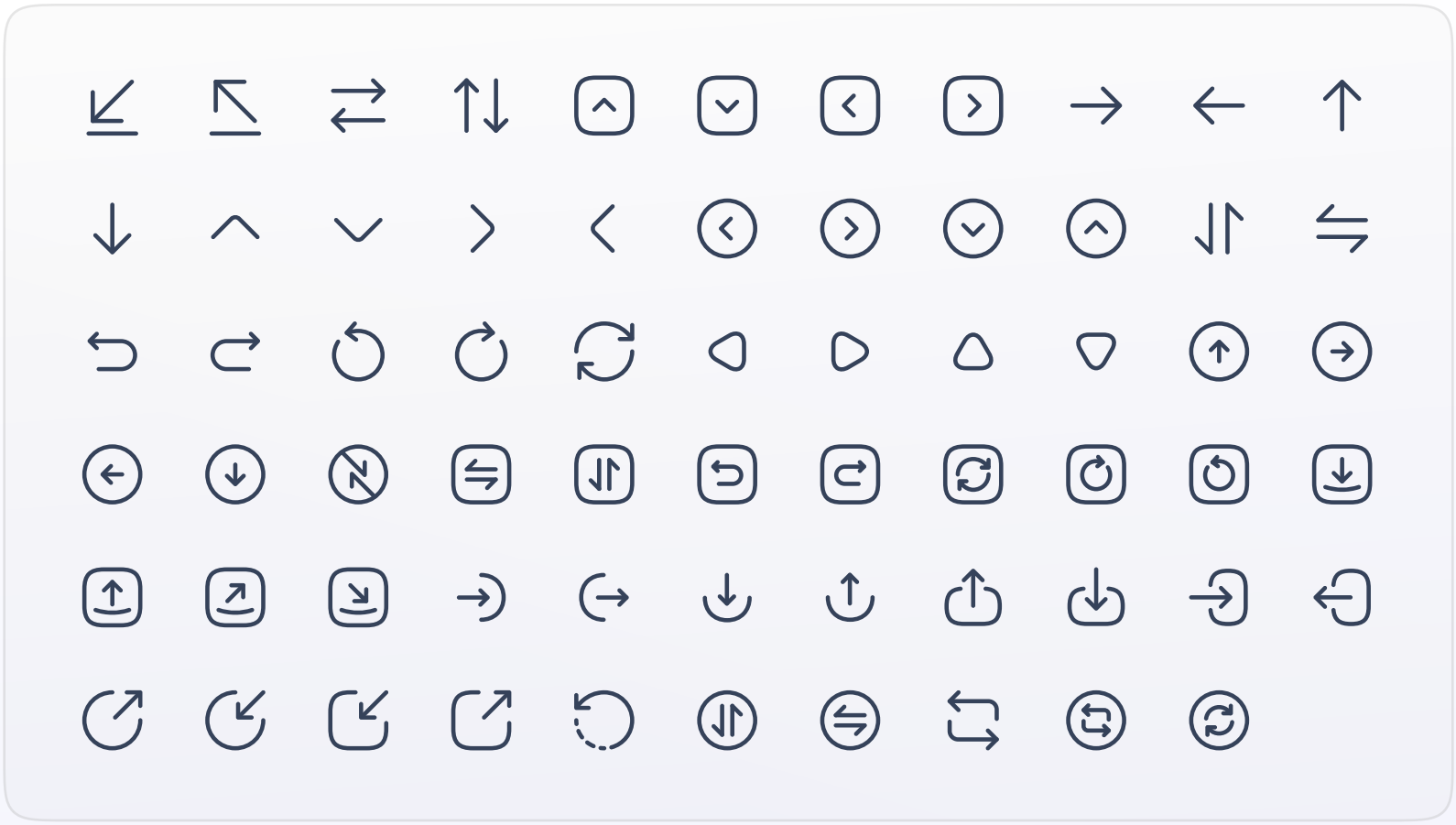
7. Easy of Use

A set of icons isn't complete unless it's drawn to perfection. It will require further testing and preparation to ensure that contributors can easily create new icons, designers can incorporate them into their designs (for screen, print, and other media), and engineers can code them into production.

A good icon collection is **well-organized, well-documented,** and **field-tested.** It's also nice to have because it's supported by custom tools like an icon manager.

Organized

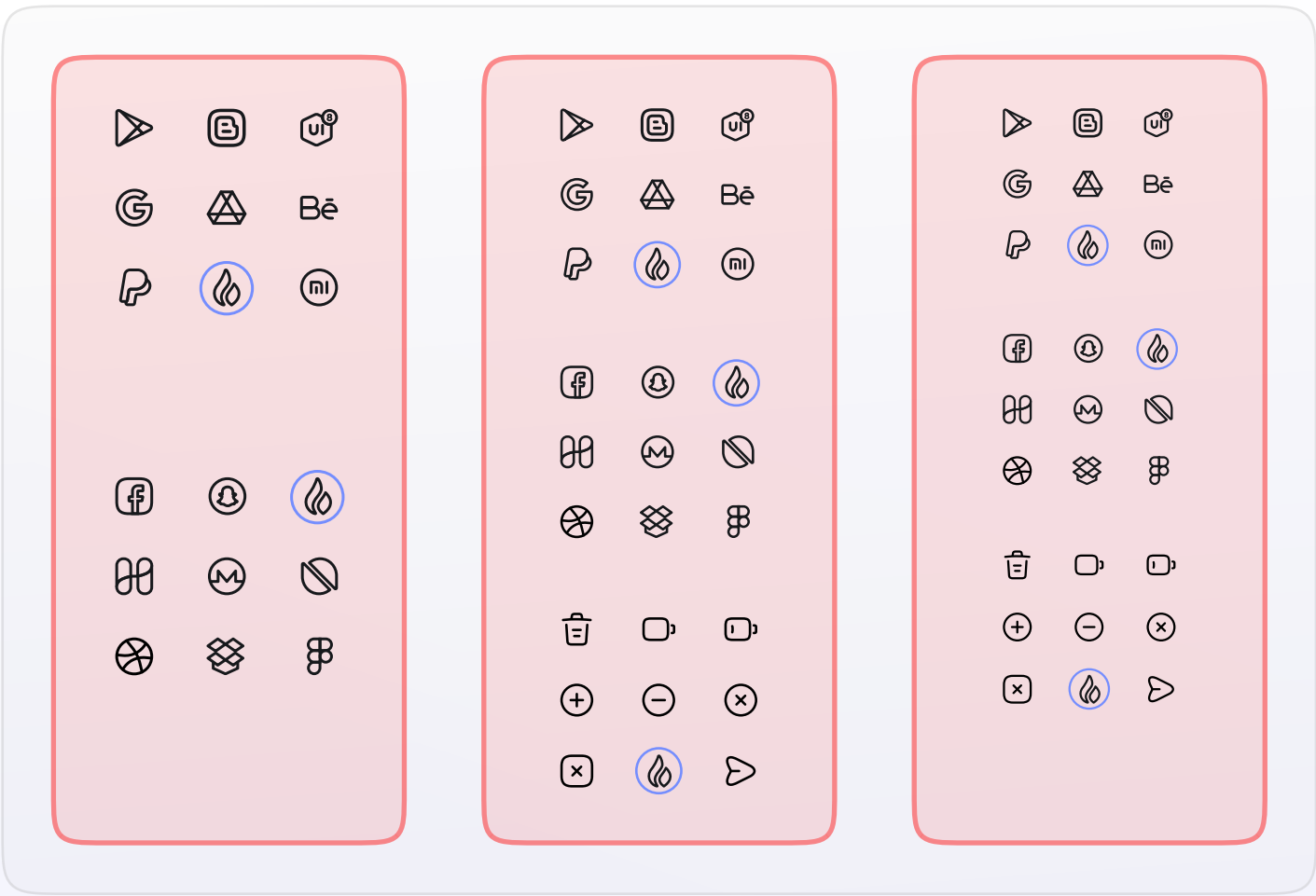
Maintain a clean master file, give your assets meaningful names, and store them in a convenient location. Consider the most effective categorization method. Alphabetically? In terms of size? by type?



Tested

Make sure everything is in order. Check that the icons operate in context and at the appropriate sizes. Make sure they're in sync with the rest of your visual system.

Placing icons close to each other can help you proof for the principles we discussed earlier–clarity, readability, alignment, brevity, consistency, and personality.



Custom Tools

Finally, if you have the resources, add tools to make the icons easier to use.

Material's proprietary icon collection make its icons easily accessible. Find the one you require and download various styles ('themes,' colours, and sizes in your preferred file format.

Custom Tools

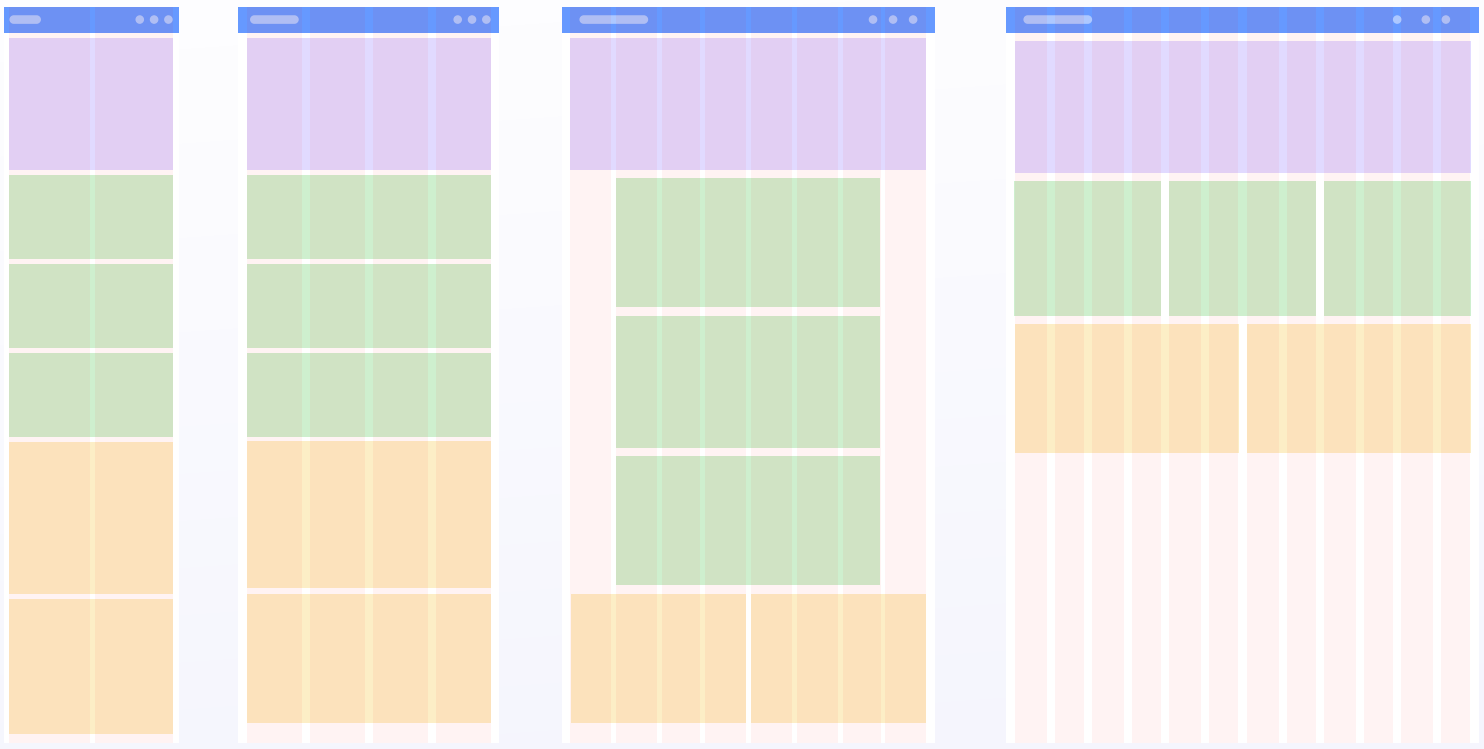
Our world is overflowing with visual information. We frequently make several decisions in a short period of time. Where are we going?" How do we go there? When we get there, what will we do? Icons make it easier for us to swiftly sort through the noise and select what is crucial.

They keep us content with the items we use on a daily basis, and when they function properly, they boost brand loyalty.

Sadly, symbols frequently fail to live up to their potential. Icons that are poorly made make products harder to use, irritate consumers, and reduce brand loyalty. This is a significant missed opportunity for product designers and design teams.

The basic objective of every design project is to increase quality of life, and icons do this when they enrich the user experience rather than complicate it. Hence, Icon is one of the most important part of UI designing.

Layout and Grids



Now we've come to the topic of Layout and grids. Let's understand about the same in detail.

As we all know, a successful web or mobile experience requires good arrangement and positioning of UI graphic elements. Layouts are used by designers to add structure to their work and to provide users with a predictable pattern and a sense of familiarity. Grids serve as a foundation for product teams to arrange UI elements in such a way that visual balance is maintained from page to page.

It enables designers and developers to create more

aesthetically pleasing and consistent user interfaces.

Make sure you stick to the end, if you want to learn how to make a UI grid layout. Here it's explained the fundamentals of grid layouts, including what are they, why are they important, and how to use and construct them. The examples, templates, and resources listed below will assist you in creating more professional-looking designs.

A Little Design History Trivia

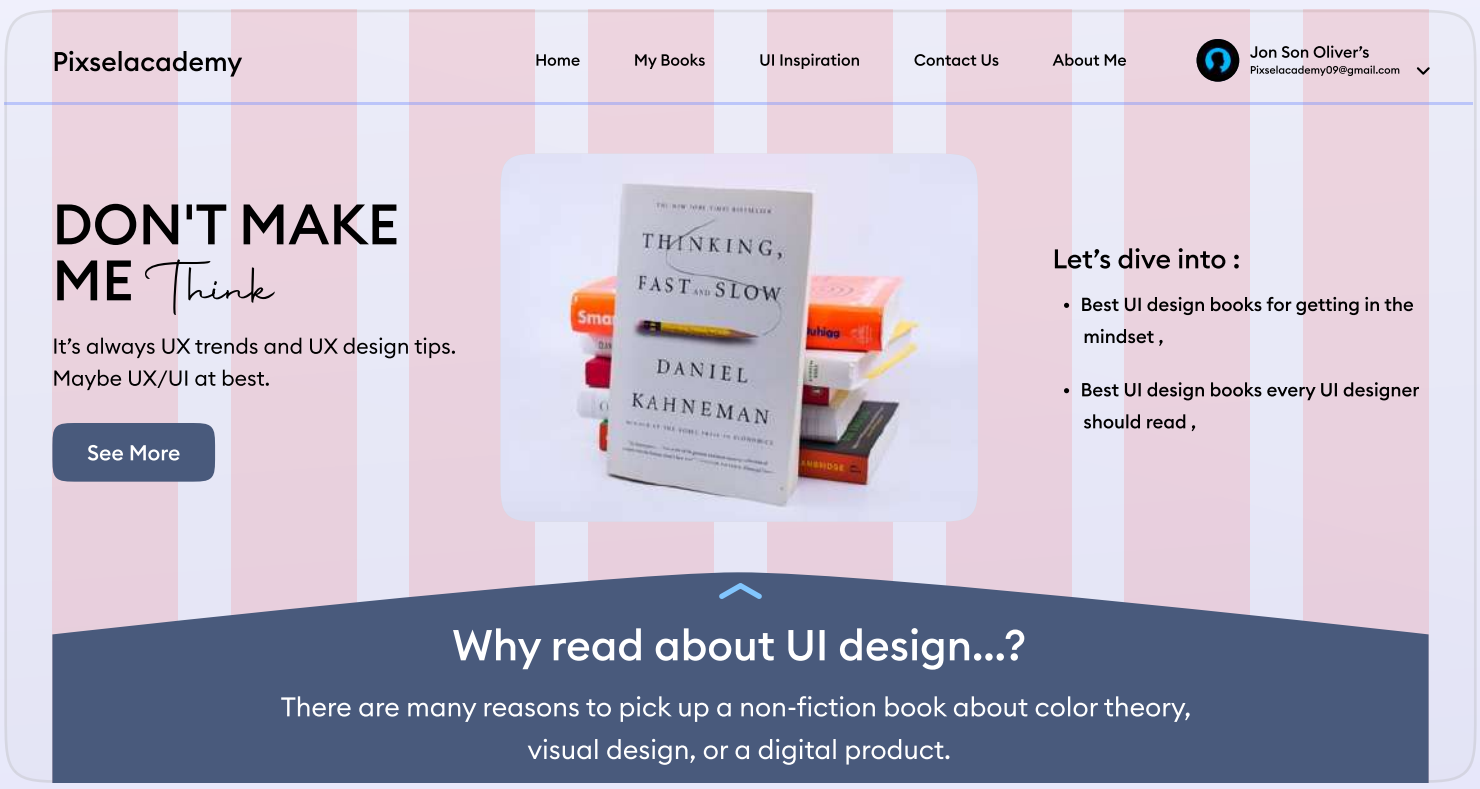
Before the age of computers, layout grids were drawn on mockups with blue pen. Every single line of the grid had to be measured and drawn by hand with T-rulers. If designers wanted to use a standard grid, they could use grid templates printed in blue ink that were placed underneath thick tracing paper.

The designer then set up their layout on top. Images were drawn as rectangles or squares with two criss-cross lines from corner to corner.

> Computer based layout editors mirror the layout grid design practices from years ago. Blue ink was used because it didn't show up on the pre-print films.

What is a Grid Layout design?

A grid is a collection of intersecting horizontal and vertical lines that split your mobile apps or webpage designs pages into few columns and rows. A grid, whether real or imagined, always serves as a foundation or backbone for positioning, aligning, and arranging material on your page with greater precision.



The pink grid has divided the CNN web page into multiple columns, as shown in the image above, making it easier for designers to position and align texts, images, videos, and other items on the page.

There are a few things you should be aware of in order to properly understand grid layouts:

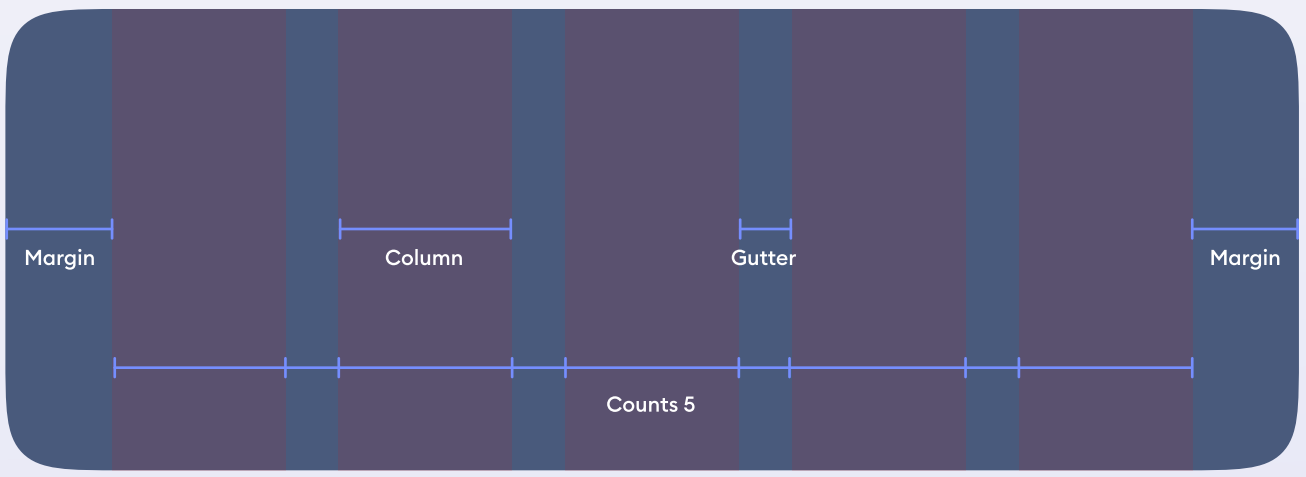
Layout Grid Basics

Layout grids were first used to create text and image blocks in early print design, and their basic principles still apply to

how we organise two-dimensional data on the web today. Grids are essential for maintaining consistency and creating a unified design experience as the number of devices and screen sizes grows.

With additional capabilities like styles, sizing limits, and stacked frames, grids have recently grown more flexible and powerful in programmes like Figma (more on that later).

Grid Anatomy

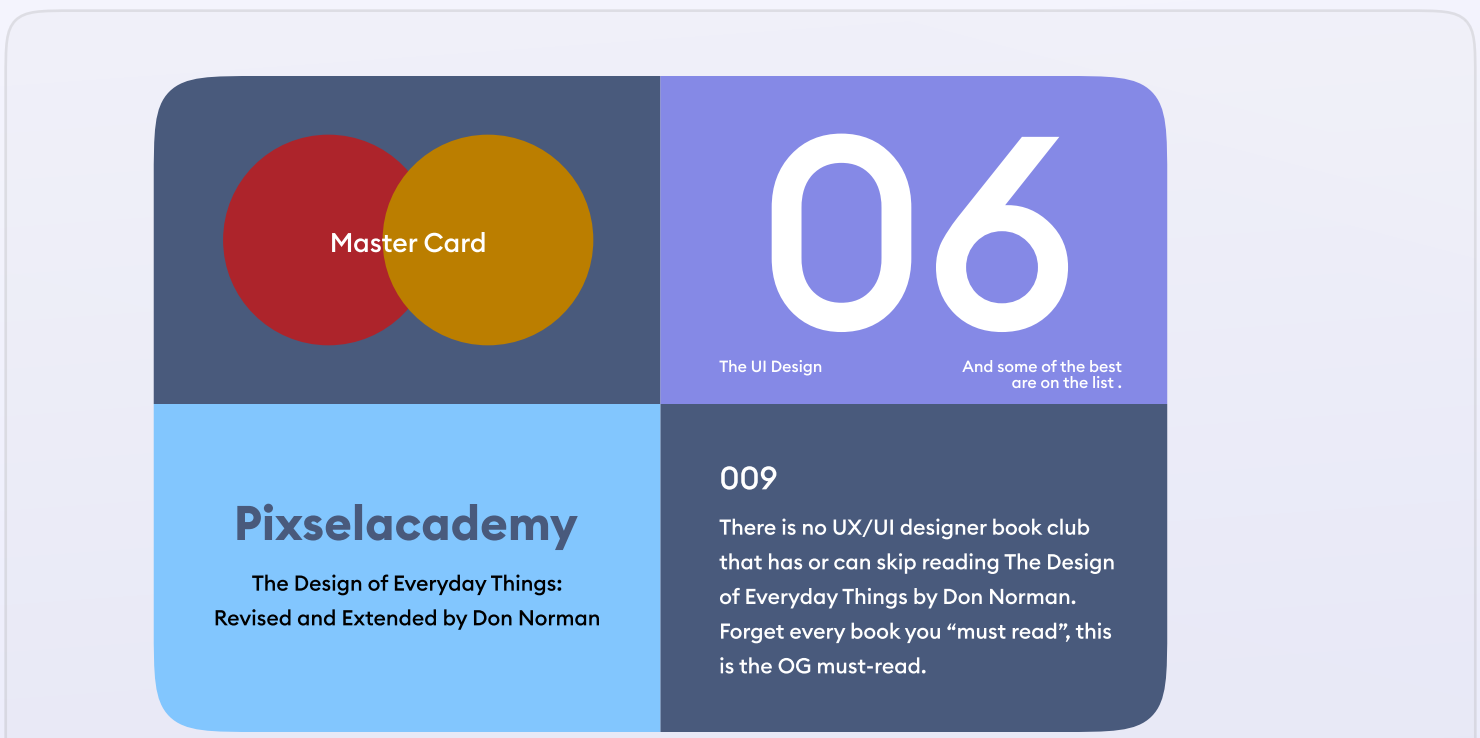


Columns, gutters, and margins are the three parts that make up any grid. Columns serve as the foundation of a grid, indicating where pieces should be put. Gutters are the spaces between columns that should be a multiple of the

base unit in width. The negative space between the outside column's edge and the frame is known as the margin.

To construct multiple grid layouts, you can mix columns, gutters, and margins in a variety of ways. Generally speaking, there are two major types of UI grid layouts: **Symmetric** and **Asymmetric.**

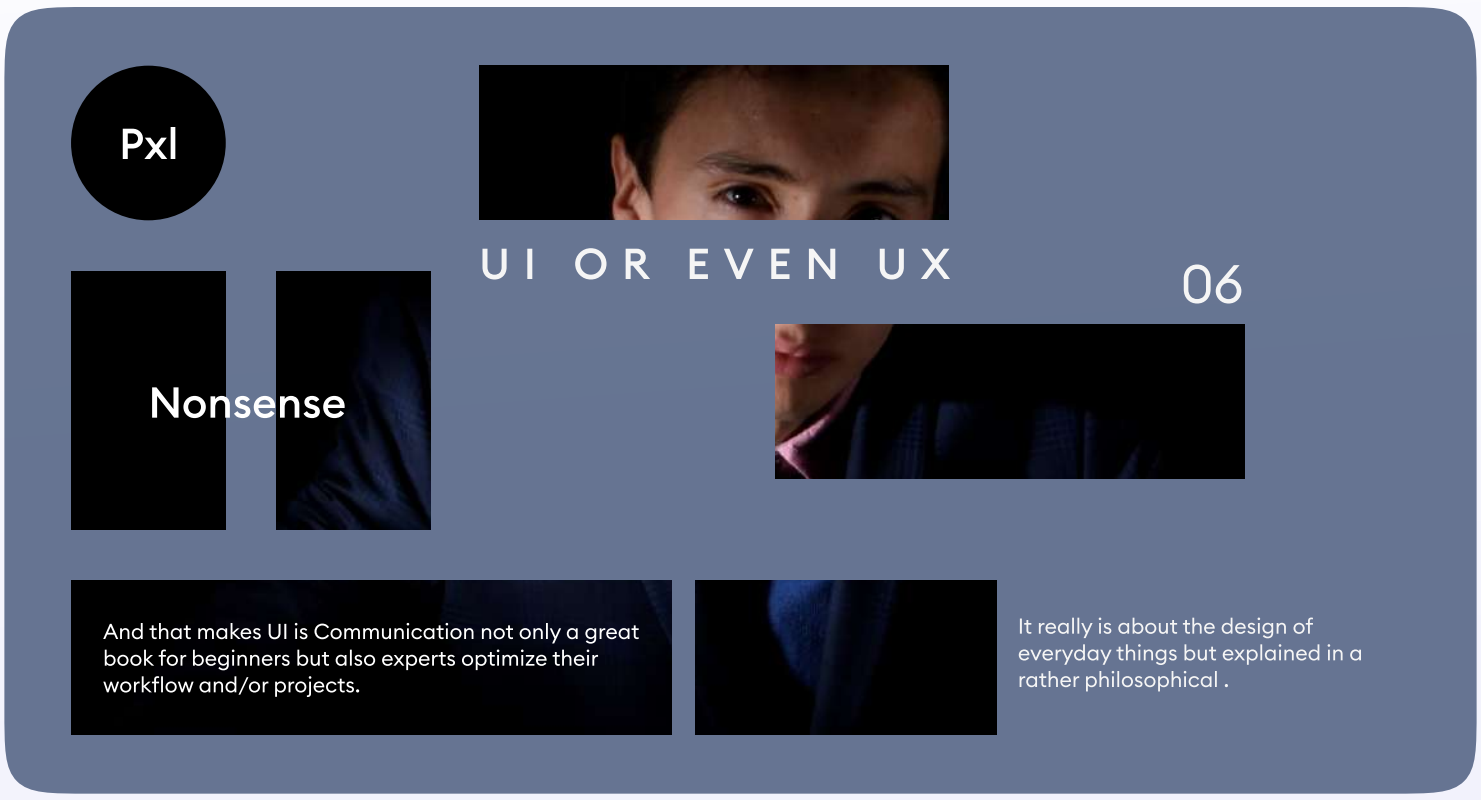
Symmetric Grid



Designers can distribute all material around a centre point or axis using symmetric grids that often follow a centre line. Designers can create a comfortable and aesthetically

acceptable layout by using equal columns or rows.

Asymmetric Grid

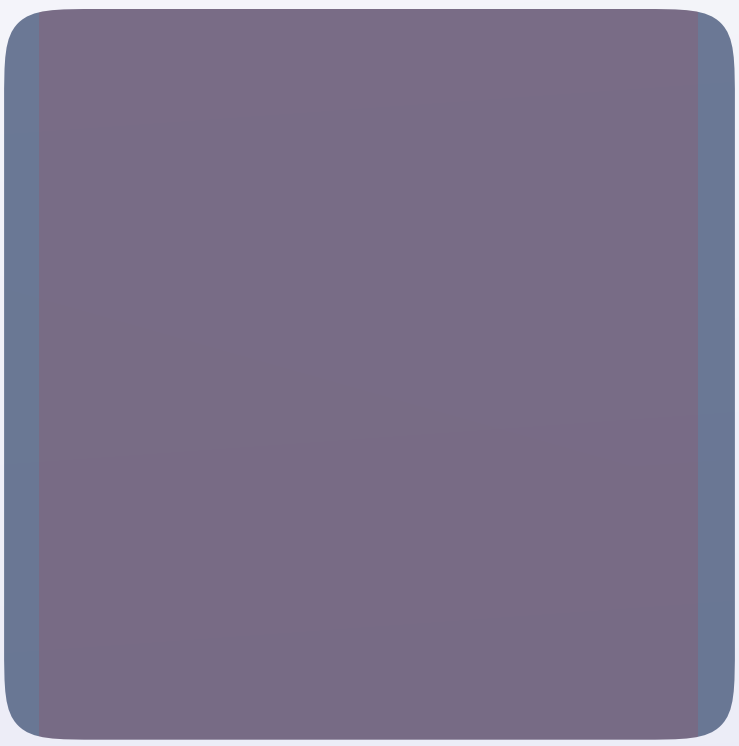


There is no centre line or point in asymmetric grids, often known as fractured grids. Designers can use an asymmetric grid to produce a more creative yet well-organized website layout. It's an excellent option for designers who want to give users a unique but personalised experience.

A few more common grid types are listed below.

1. Manuscript Grid

With simply one column spanning the width of the entire content area, this is the simplest layout. When specifying the margins on a block of text, the manuscript grid can be handy (like in a manuscript).

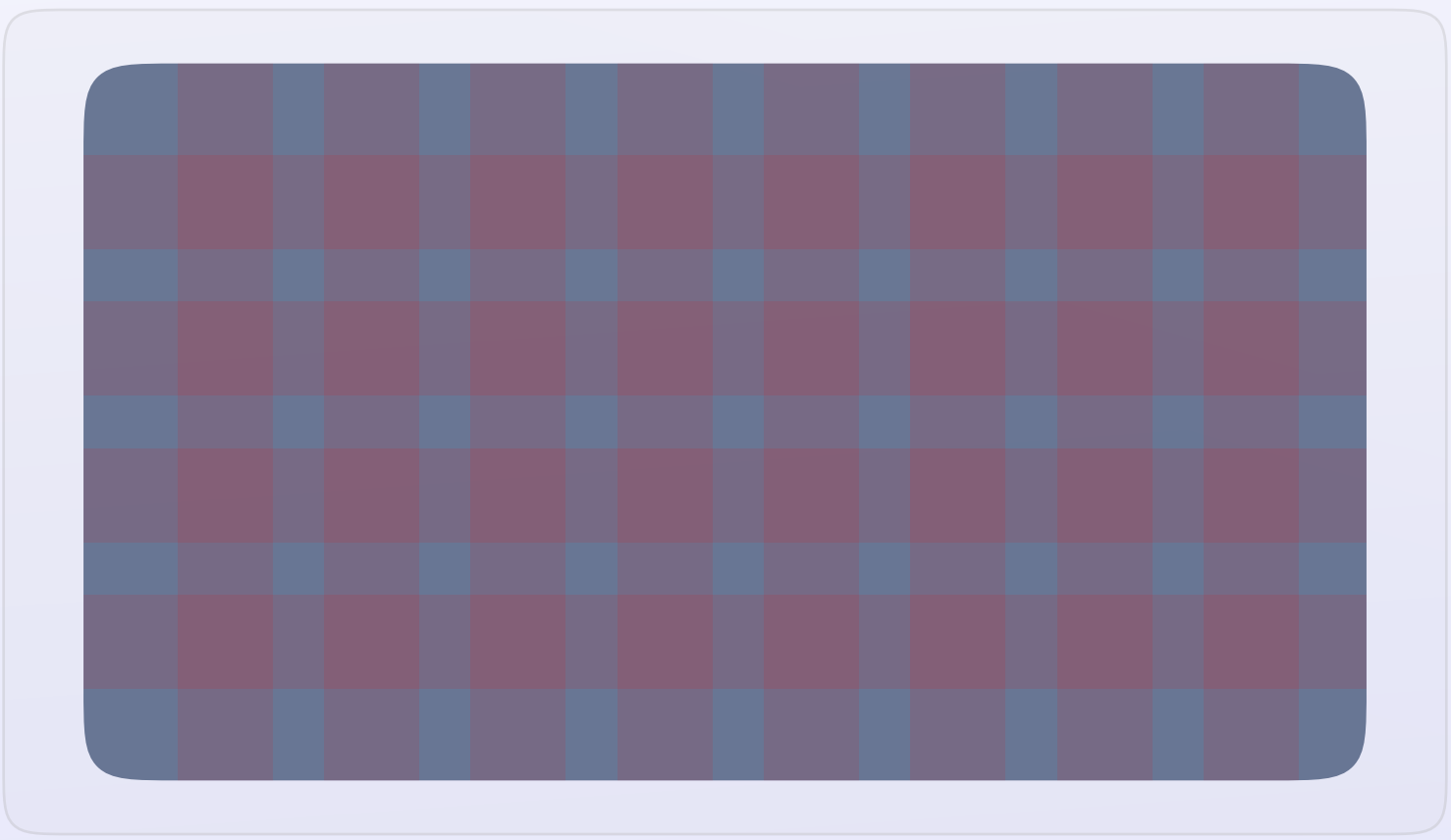


2. Column Grid

The most prevalent layout for web applications is column grids. The grid divides the frame into vertical fields that are evenly spaced and to which objects are oriented. When developing responsive screen sizes, these grids are often made up of 12 columns that can be broken into halves,

thirds, fourths, and sixths (more on that later).

3. Modular Grid

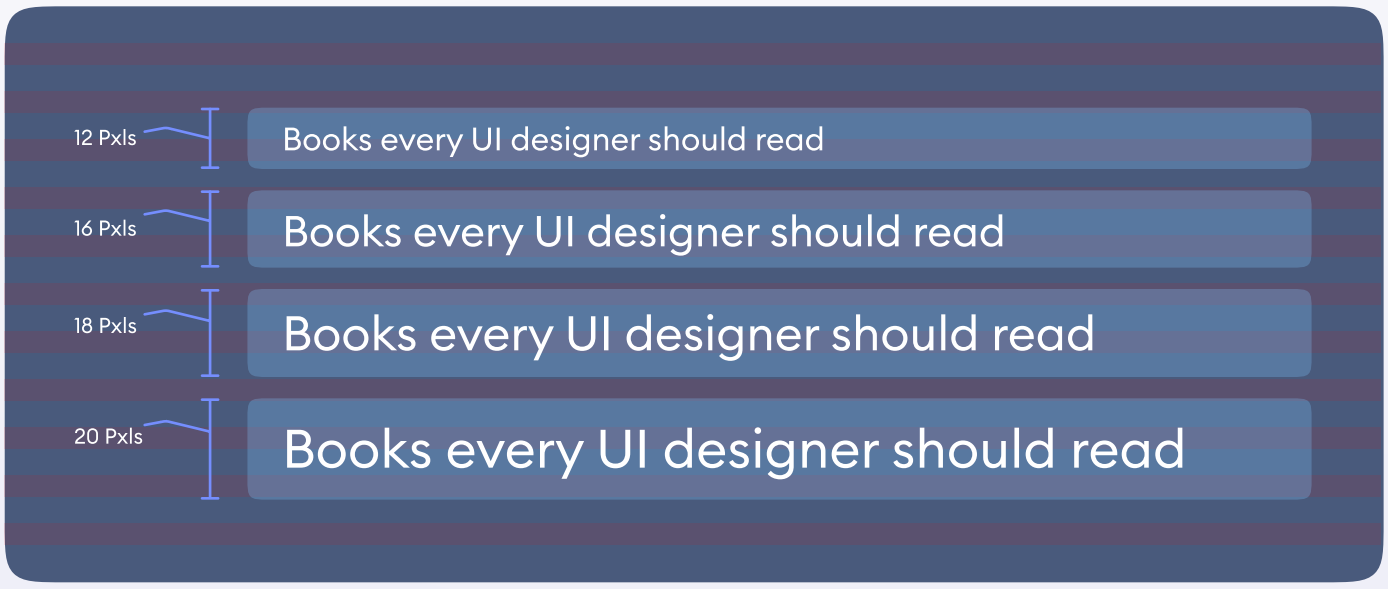


This is a column grid with a twist. Vertical columns and horizontal rows meet in modular grids to form a matrix of cells, or modules. As single components or as larger blocks when joined, these modules provide extra layout rules.

4. Baseline Grid

Baseline grids are made up of dense horizontal rows that provide text alignment and spacing rules in the same way that ruled paper does. Each 8px row in the sample below alternates between red and blue.

Tip: *To ensure that your text aligns properly with the baseline grid, set all line heights to an increment of your base unit (8x or 4px).*

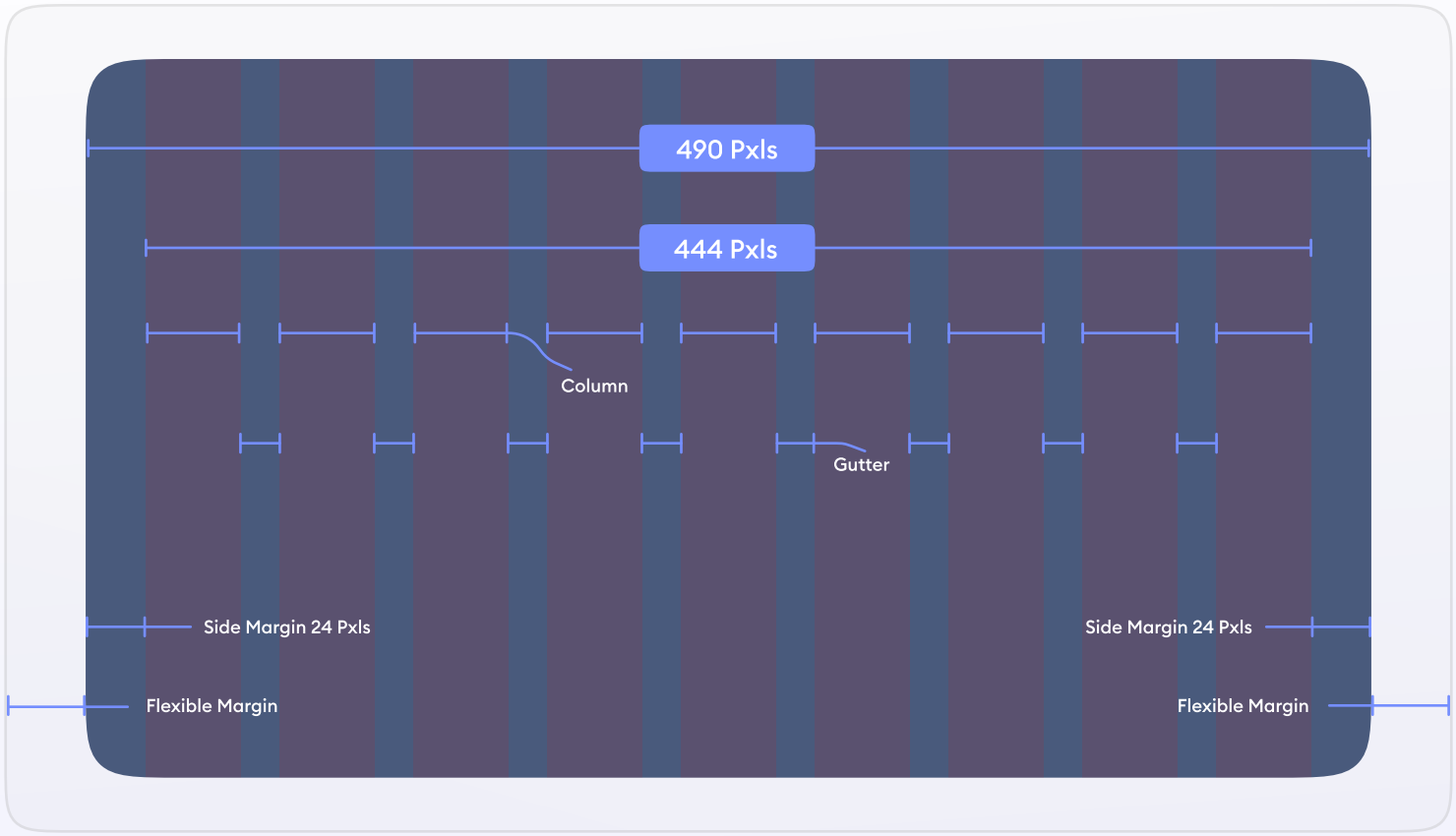


Reponsive Grid Layout

A typical question among UI designers is, "What is responsive grid layout, and how can I utilise it to better my design?" So, let's have a look at this grid.

The term "responsive grid layout" refers to a grid that can adjust to multiple screen sizes. The responsive grid layout, as opposed to the fixed grid layout, which can only be viewed on one device, allows you to read page content on a variety of devices and platforms. For designers that wish to

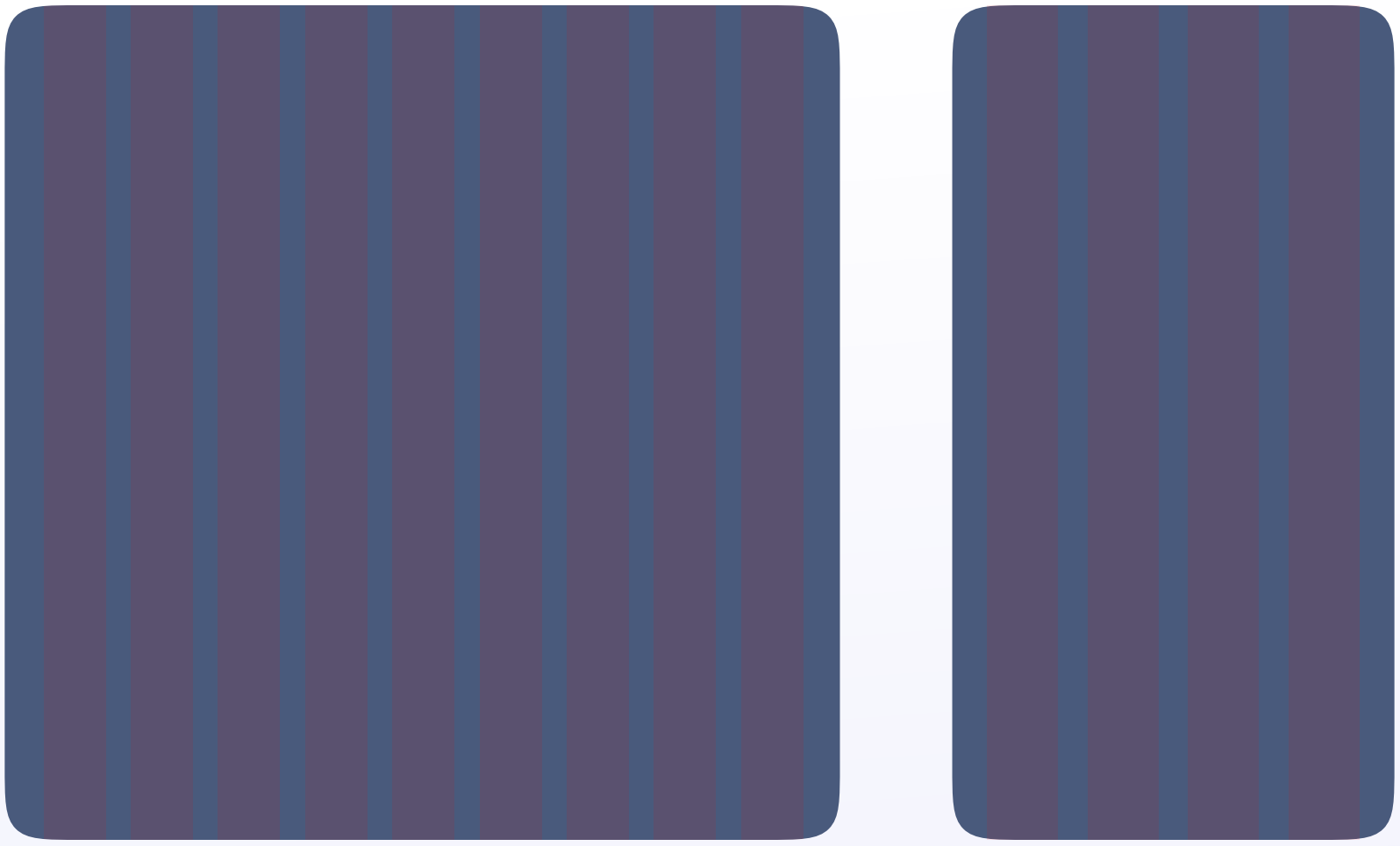
create fully responsive applications, it's one of the most important components.



Fixed Behaviour

The container width and position are "fixed" in this behaviour. The container maintains all of its exact measurements while the screen size changes, but the margin size rises or decreases.

This keeps all parts proportional, however on extra-large device sizes, it can result in too much vacant space in the margins.

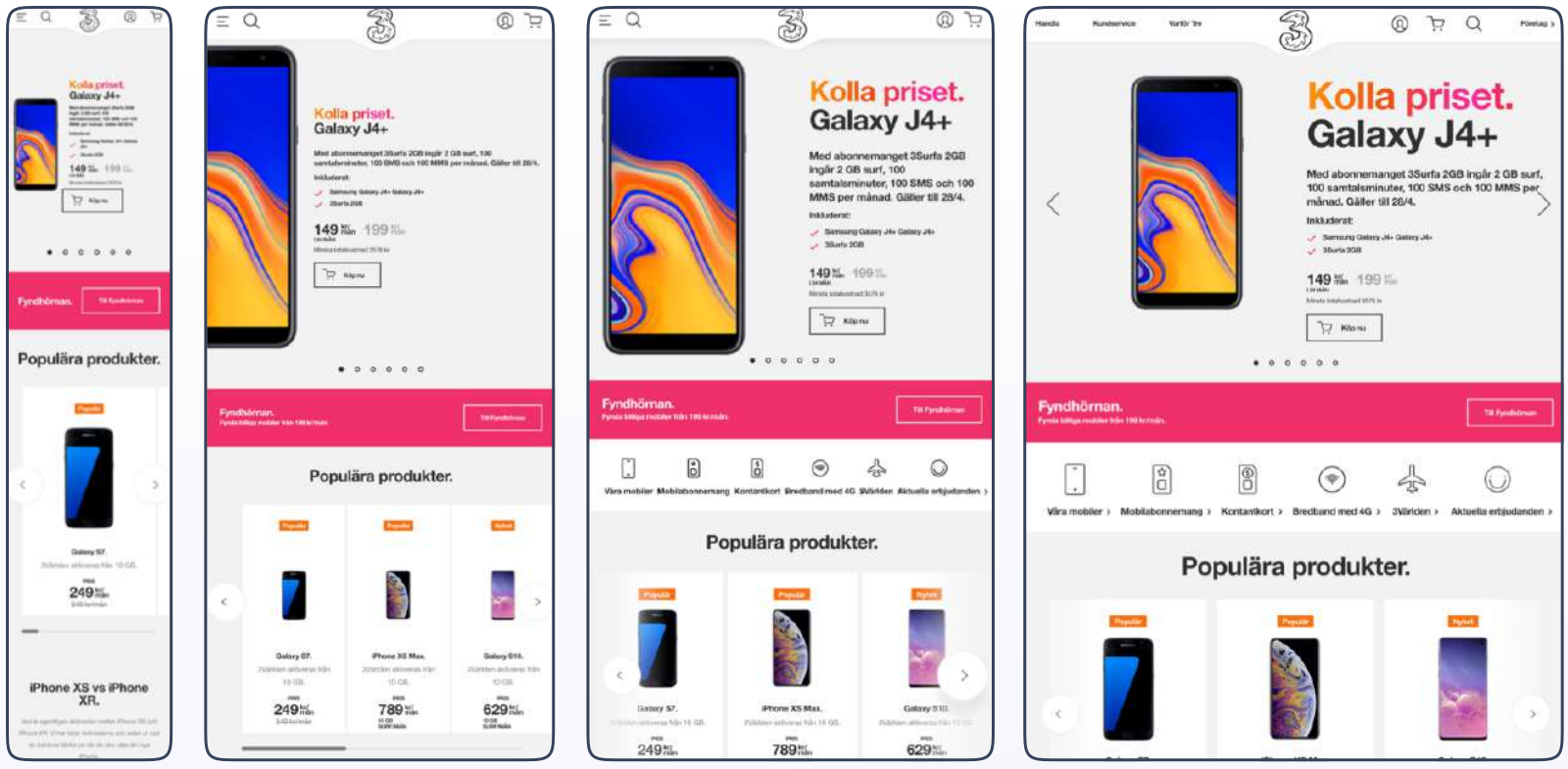


Fluid Behaviour

The container width changes as the screen size changes because fluid layouts are measured in percentages rather than pixels.

While the column size increases or lowers, the container width adjusts by keeping the margin and gutter widths constant.

This behaviour makes use of available screen space, although items may appear stretched out as a result.



320 660 770 1024

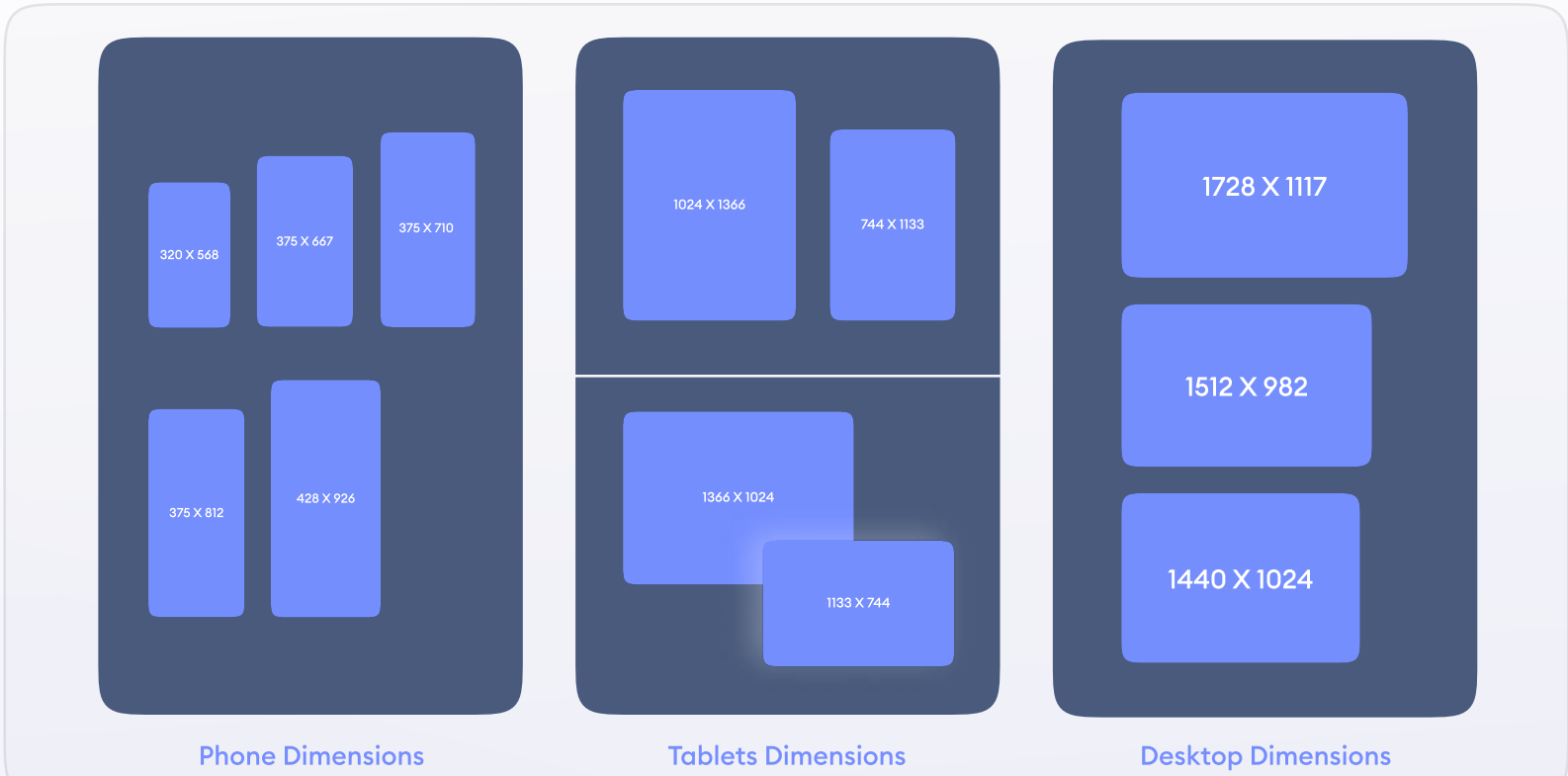
Breakpoints

Designers and developers can easily adjust the layout of a design as it goes up from mobile to desktop using breakpoints. This allows us to adapt our designs to a variety of device sizes without sacrificing the user experience.

Establishing a set of breakpoints makes it easy to express how designs should behave across devices of various sizes.

Breakpoints are commonly represented in “px” units and occur in ranges. While there isn't a "must-have" set of breakpoints, here are several to get you started.

When demonstrating responsive design behaviour, we use the smallest device size in a particular breakpoint's range, with the exception of the "Small" breakpoint.



Modified layouts for each breakpoint can differ little (e.g., increasing gutter size) or significantly (e.g., increasing font size) (ie. changing column count, content layout, and UI elements used).

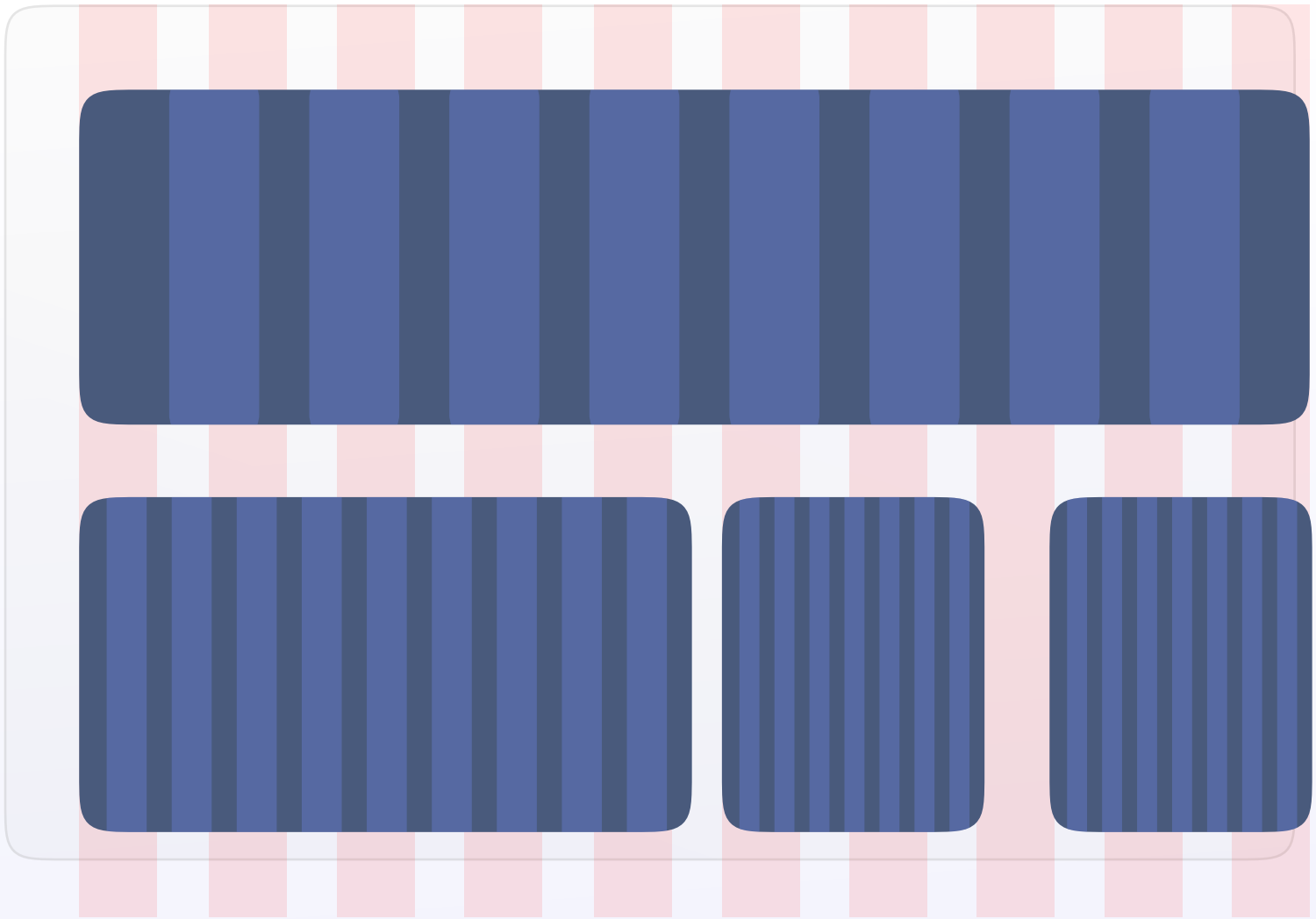
A responsive interface with fluid behaviour is seen below. Each layout expands until it reaches a breakpoint, after which it changes to the next breakpoint size. When the tiny layout reaches 600 pixels, it switches to the medium layout.

Designing with Grids in Figma

Because of its use of nested frames, styles, constraints, and customizability, Figma is one of the most powerful and flexible tools for working with layout grids.

Apply layout grid to any frame

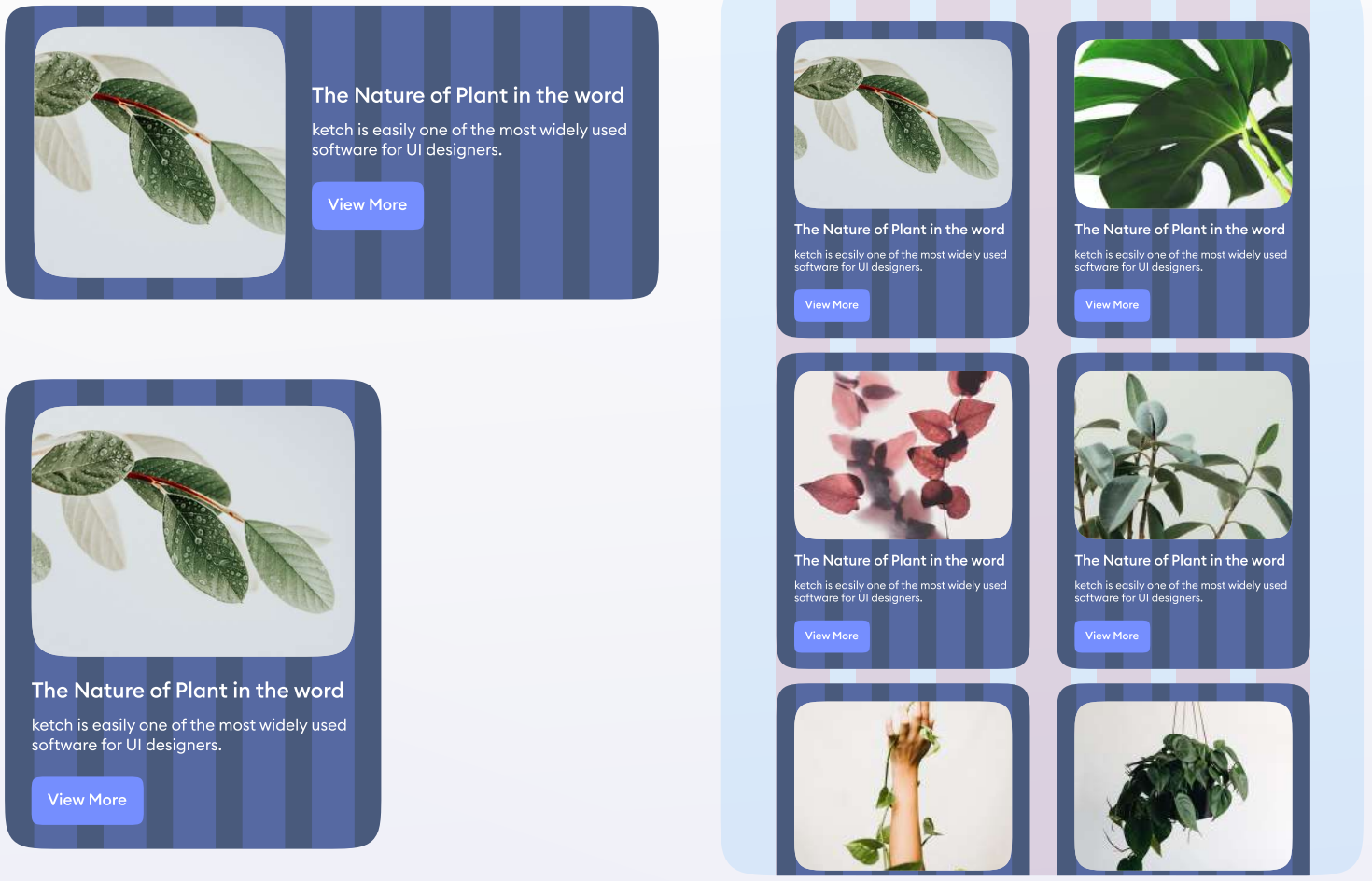
Grids can be added to any frame in Figma, rather than just the artboard. This means that grids can be applied to both top-level and nested frames (desktop, tablet, and mobile) (ie. framed content areas or components within your design).



Apply Constraints for Responsive Designs

You can use constraints to govern how any element resizes in reference to its parent frame. You can pin an element (such as a button) to the corner of a frame, for example, and keep the precise size and padding when the frame is expanded or contracted.

Constraints will be relative to their nearest column when used with a stretch layout grid to keep a fixed spacing (gutter) between items. This is particularly helpful when developing for a variety of device sizes.



Customize Grid Appearance

Update the hue and opacity of grid layouts to make them easier to see and distinguish.

For every web design project, spatial methodologies and layout grids are required. They should be defined early in the design process, and everyone on the team should agree on them. This ensures that designs are consistent, that development needs are explicit, and that goods are delivered more quickly.

Why should you use the Grid Layout?

Designers nowadays have their own motives for using grid layouts. Here are the major reasons why you should create a grid layout that is both functional and appealing:

1. Better organization of UI elements

Grid layouts provide a clear structure of horizontal and vertical lines that let designers put and align objects on a page more easily. It's much easier to keep everything in order when you use a grid.

2. Easier collaboration with designers and developers

A clear grid structure helps to minimise misunderstandings

and mistakes while working with designers and developers. Grid serves as a guide for you and your team to consistently place pieces and structure your designs.

3. Keep all page layout consistent

A clear grid layout can assist you and your team in establishing uniform project sizes, spacing, and blocks. It can also aid in the creation of a layout template for all of your important pages. With the help of the grid, you can quickly improve the visual hierarchy.

4. Use broken grids to impress users

Unlike symmetric grids, which help designers construct comfortable UIs, broken grids allow designers to present information on a website in a more fascinating and eye-catching way. It's also an effective way to wow users and advertise product brands.

How to use grid layouts to improve your UI designs?

Let's look at how to design a grid layout after learning

about the advantages of having a clear grid layout. Here are a few pointers to remember:

1. Customize grids according to your design needs

Grid layouts are frequently used to control the proportions and connections between page elements. As a result, you must adapt the grids to meet your design requirements. There are a few things to think about:

Customize columns and rows

Visual designers frequently ask the following questions when working with grids:

- How many columns and rows should be used?
- What columns width and row height should I choose?
- Is it necessary to set the block size or gutter width?

Before you begin working with the grids, you should ask yourself these questions. It's great if you always customised these settings according to your layout requirements.

You can start with a 12-column grid if you don't want to develop a bespoke grid arrangement.

Consider Constraints

Some designers believe that introducing limits to grid layouts will limit their design originality. It's crucial, though, to recall the old adage, "No order without rules." Creative restrictions can help you not just see your work from a different perspective, but also develop better solutions. They can also assist you in creating a far more original look.

Use a baseline grid to align elements

A baseline grid is a dense grid of horizontal lines that can be used to align texts, photos, videos, cards, and other objects on your page. It's a useful tool for creating clear, close typography and enhancing your design's visual hierarchy.

Place elements inside a grid field, not in the gutter

Place items inside a grid field to guarantee that they are all properly arranged and aligned on the page.

~~**Why read about UI design..?**~~

~~There are many reasons to pick up a non-fiction book about color theory, visual design, or a digital product. It could be optimizing your design thinking or design process, or simply because Steve Krug's Don't Make Me Think made you think. Centered design becomes more and more critical in today's digital world, a beginner designer, a CEO, or even a user like any of us may be interested in UI design. At the same time, it is a real if you actually want to learn something .~~

Why read about UI design..?

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Point to be noted:

It's not mentioned somewhere that you must start and end your work within a grid field. You should also move outside the grid if necessary to emphasise a certain aspect or area of your page.

Pay attention to spacing, margin and other factors

The spacing between items, the margin outside the grids, and the gutters between grid blocks can all have a significant impact on the grid's functionality.

2. Don’t forget about responsive design

One of the most prevalent design trends is responsive design. Always keep responsive design in mind when working with grids. Design your grid layout on percentages and proportions rather than exact pixels to ensure that it will work on a variety of screen sizes.

3. Choose the right grid layout tool/generator

To customise a grid layout for your project, use a grid layout tool. You should think about using the following tools:

- Map out and draw a rough grid layout ideas as soon as possible with a pen and paper.

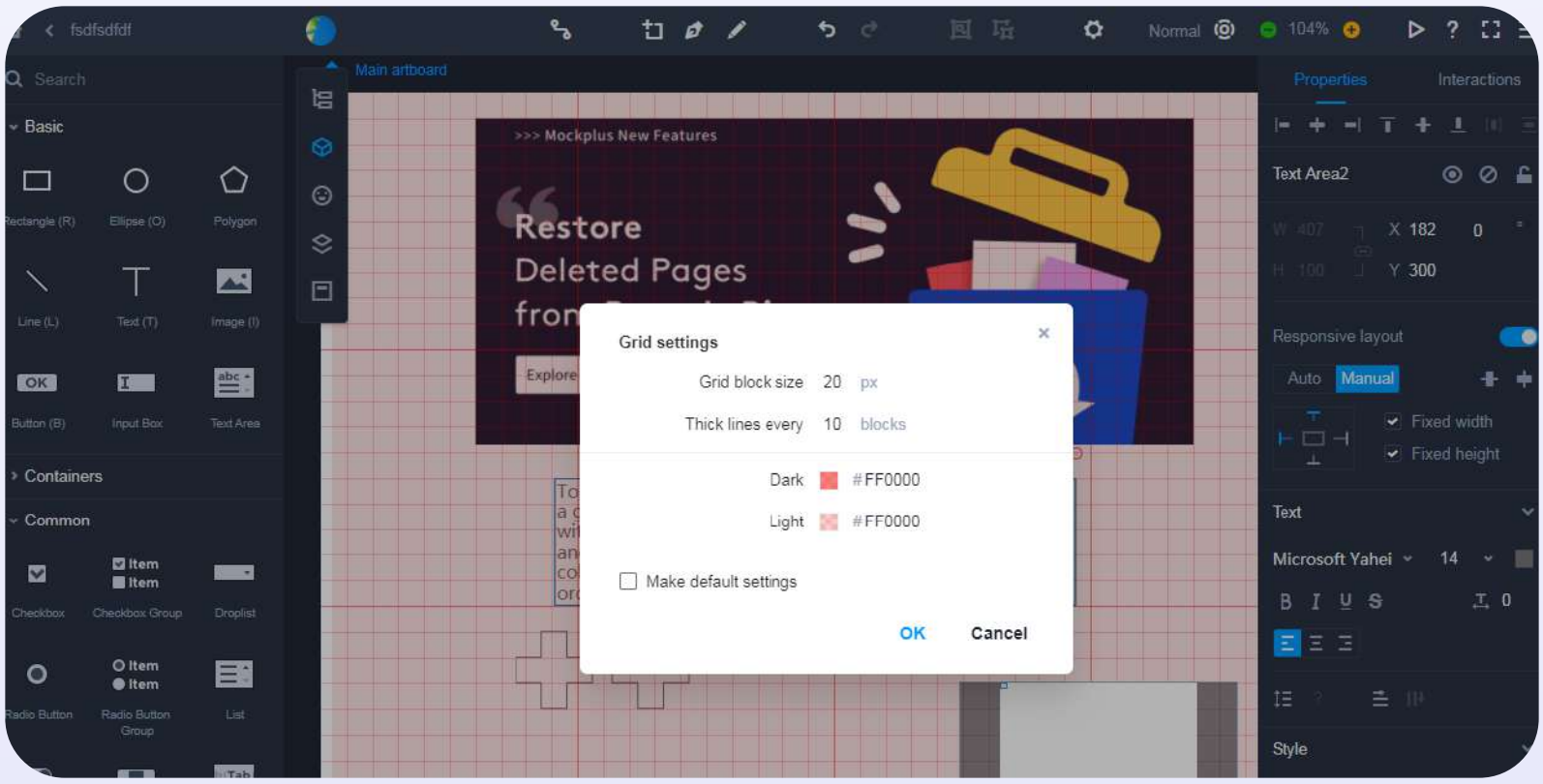
You may need to brainstorm your grid arrangement with a pen and paper at the start of your design process. Make a list of everything that comes to mind. It saves you a lot of time and allows you to iterate your ideas more quickly.

However, as the project progresses, you may wish to convert to a more exact and polished design draught to negotiate

negotiate specific design aspects. It's possible that the pen and paper method is no longer appropriate for you.

- Mockplus - gives auto grid layouts to help you speed up your design process.

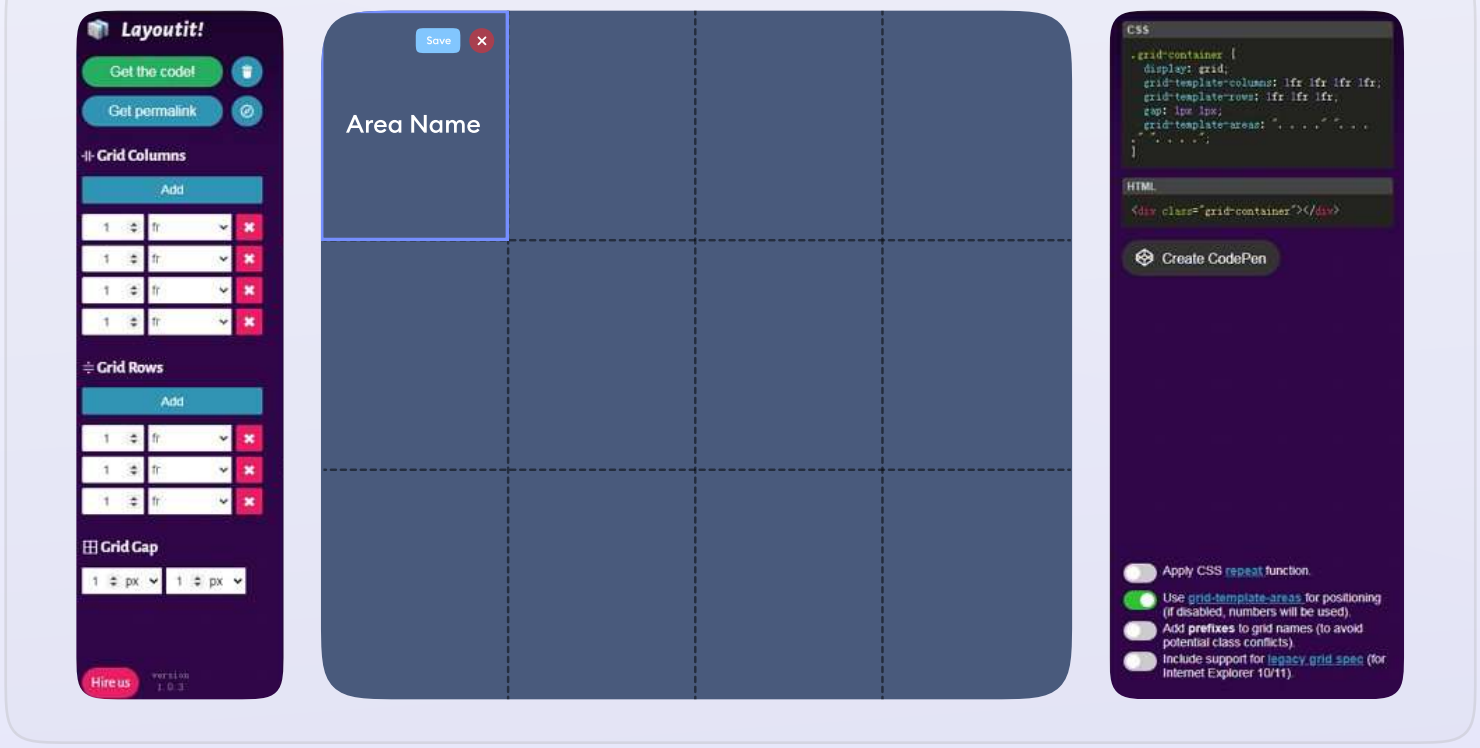
Mockplus, a one-stop online product design platform, offers users an auto grid layout which enables them to customize all the columns, rows, gutters, and blocks with ease. Depending on your needs, you can show or hide these grid instructions. The auto responsive layout makes it simple to build a responsive website or mobile app.



Mockplus, being an all-in-one design platform, allows your complete team to collaborate on the same project (designers, developers, product managers, customers, users, and stakeholders). Your whole design workflow is simply connected in one place, including designing, prototyping, commenting, collaborating, and design handoff.

- Layoutit – an Online CSS grid generator

Layoutit is a simple online CSS grid generator that lets you select grid areas, add columns and rows, and name grids with a few mouse clicks. You may quickly download the scripts or share your grid as a link with your team once you've finished designing it.



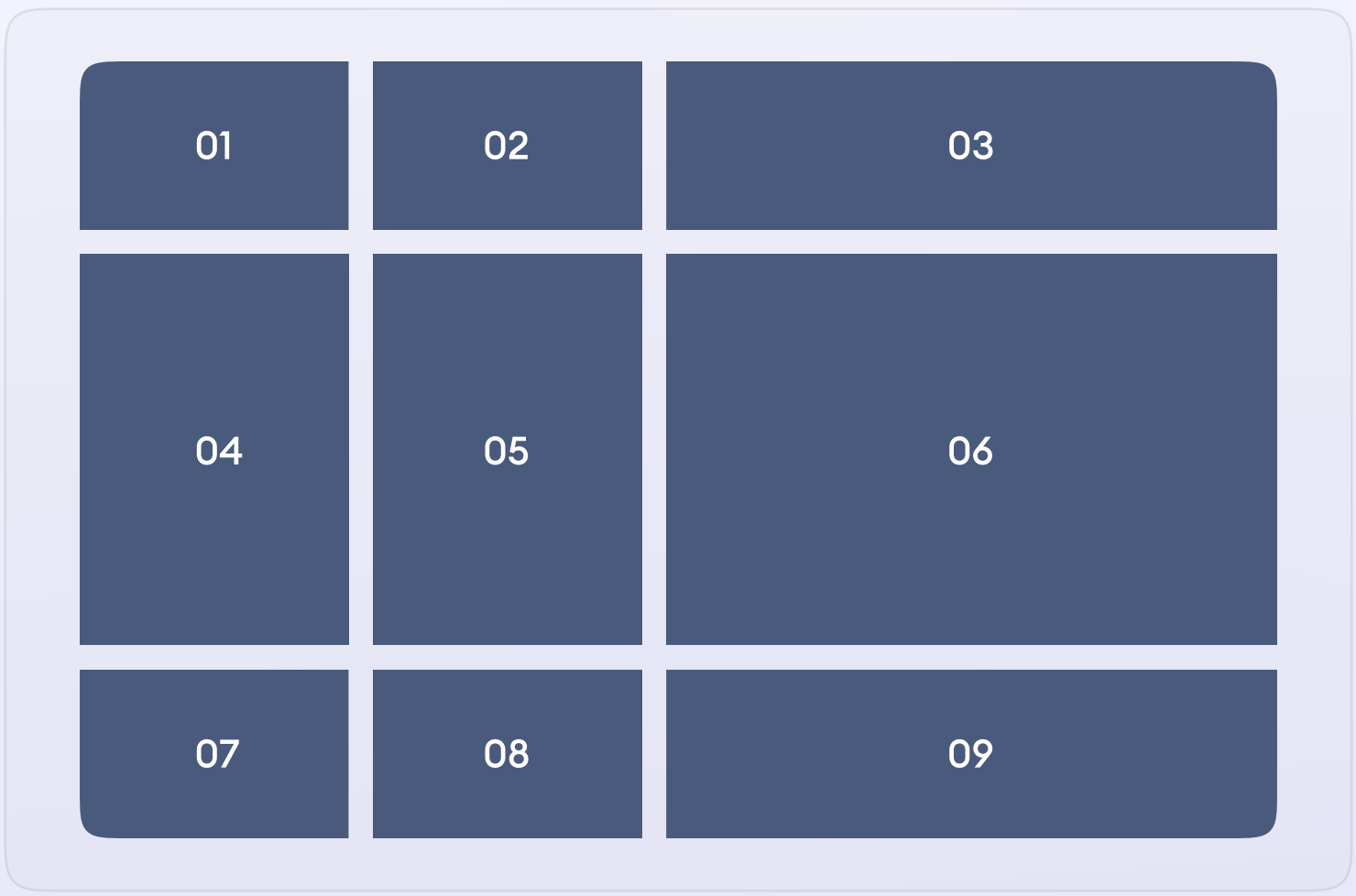
4. Keep Testing

You can't avoid testing no matter what kind of product you're working on. It is also necessary to test and iterate the grid arrangement.

Best UI grid layout examples and templates

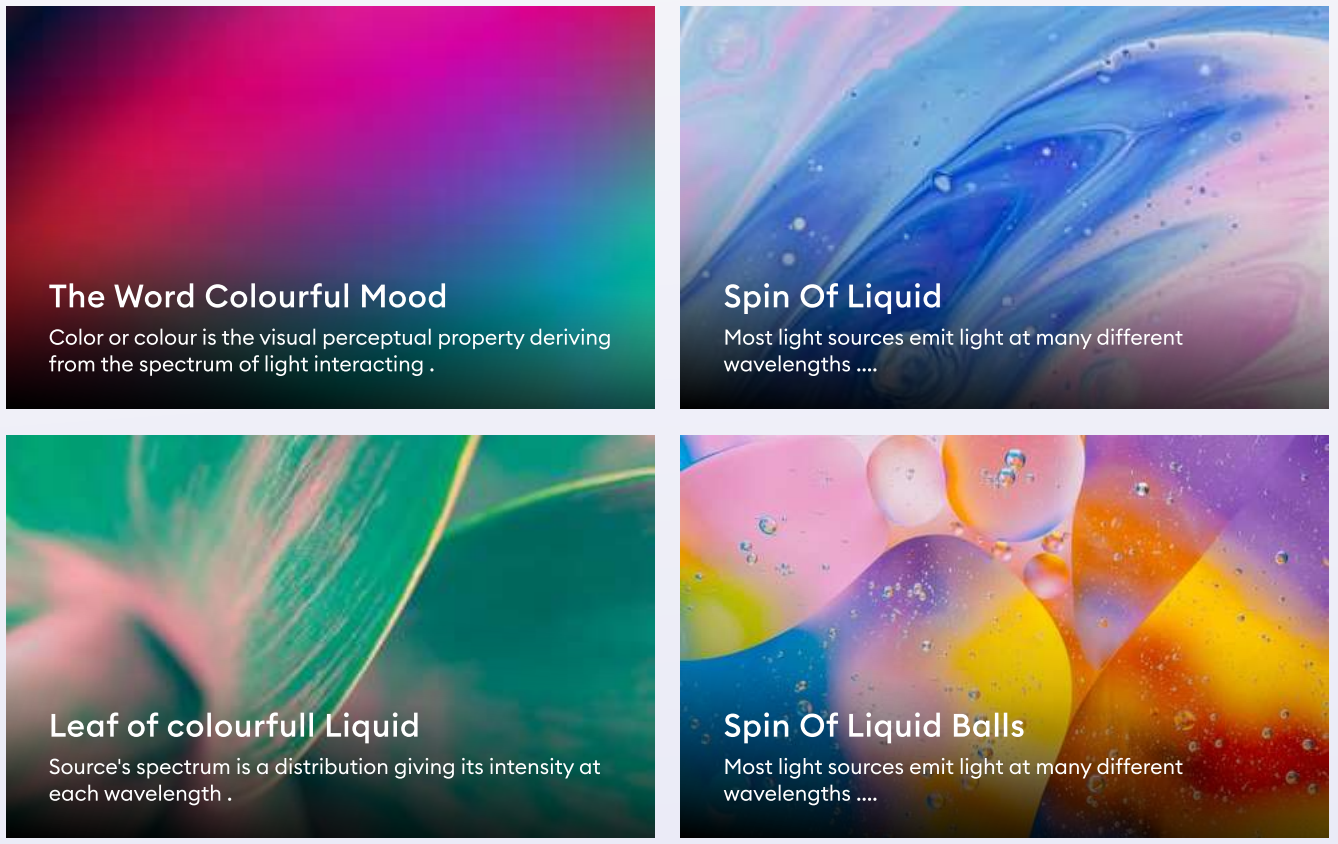
We've compiled a list of 10 of the greatest UI grid layout examples, templates, and other tools to assist you in quickly creating your own grid layouts:

1. Example Grid Set



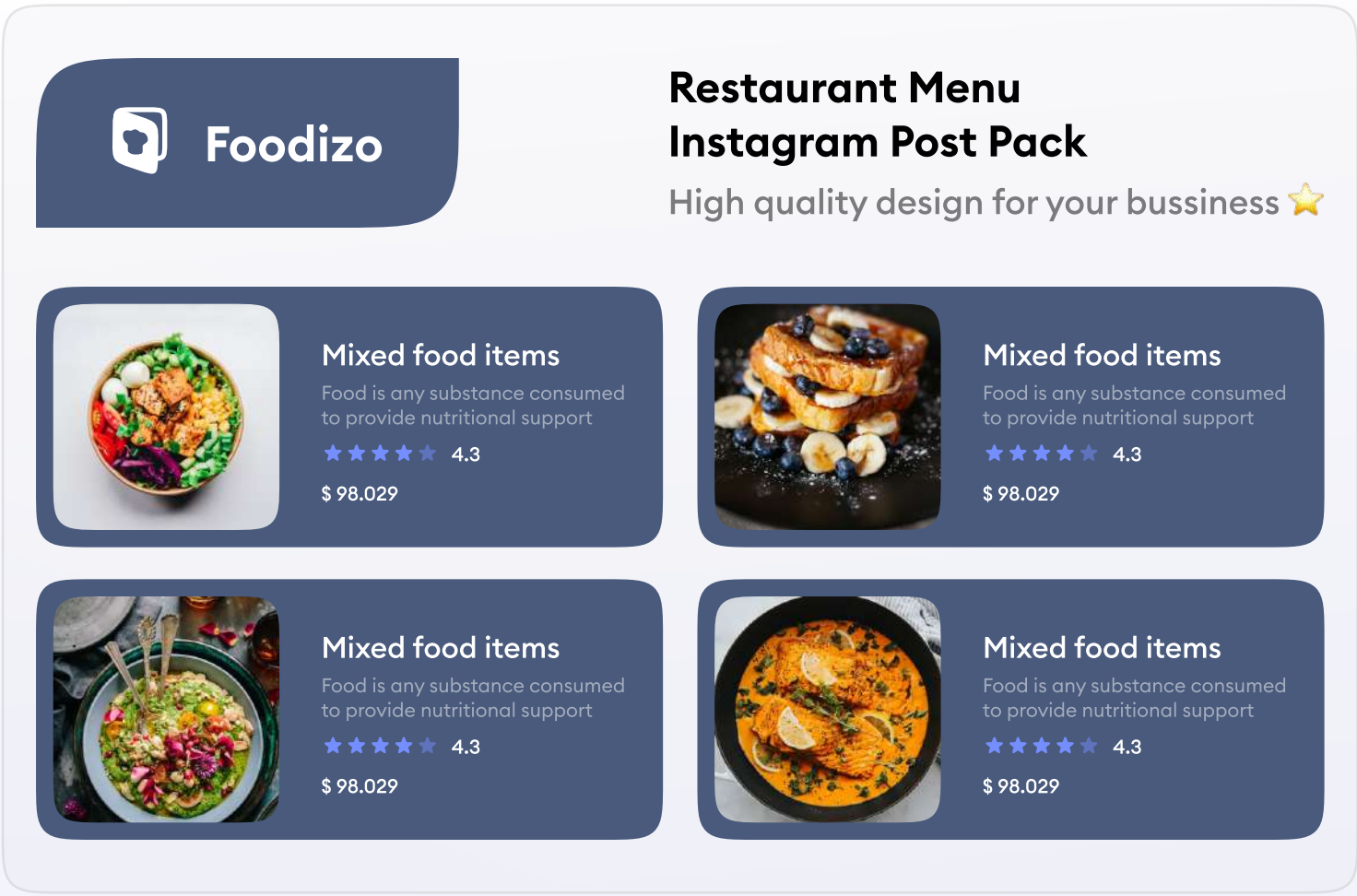
Example Grid Set provides a collection of CSS and HTML grid examples for use in web design. This package includes several popular grid layouts, so it can provide a lot of ideas while you're working on a website or mobile app project.

2. Website Grid Layout Set



Website Grid Layout Set is a site that showcases new CSS grid layout concepts. For your inspiration, there is a collection of unique grid layout ideas that have been featured on genuine websites.

3. Restaurant Website CSS Grid

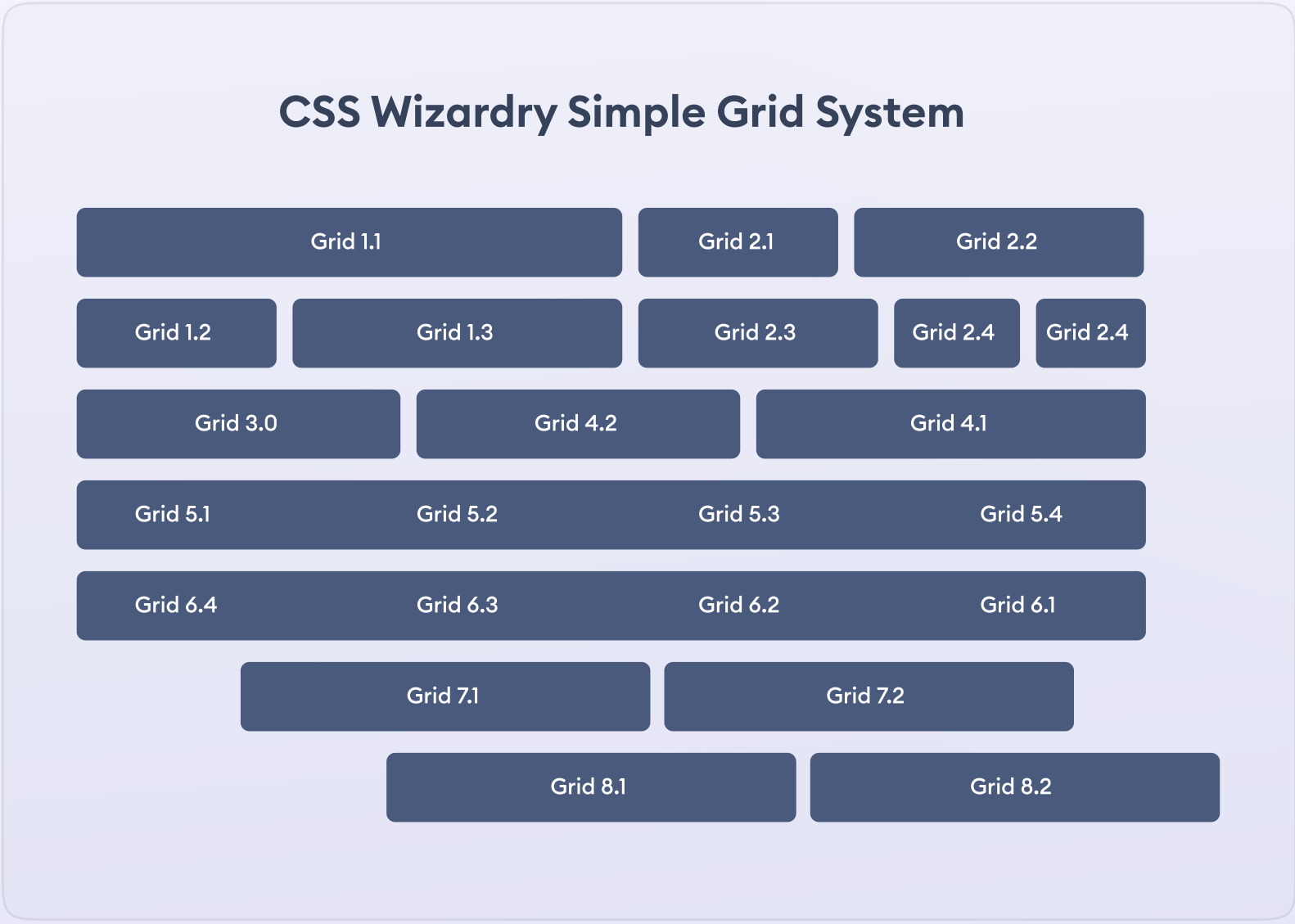


The CSS Grid for a Restaurant Website is a two-column grid layout designed for a restaurant website. This website is an outstanding example of a clean grid layout for common eCommerce websites, with vivid colour palettes, bold design style, and obvious visual hierarchy.

4. Isomtric Ecommerce CSS Grid

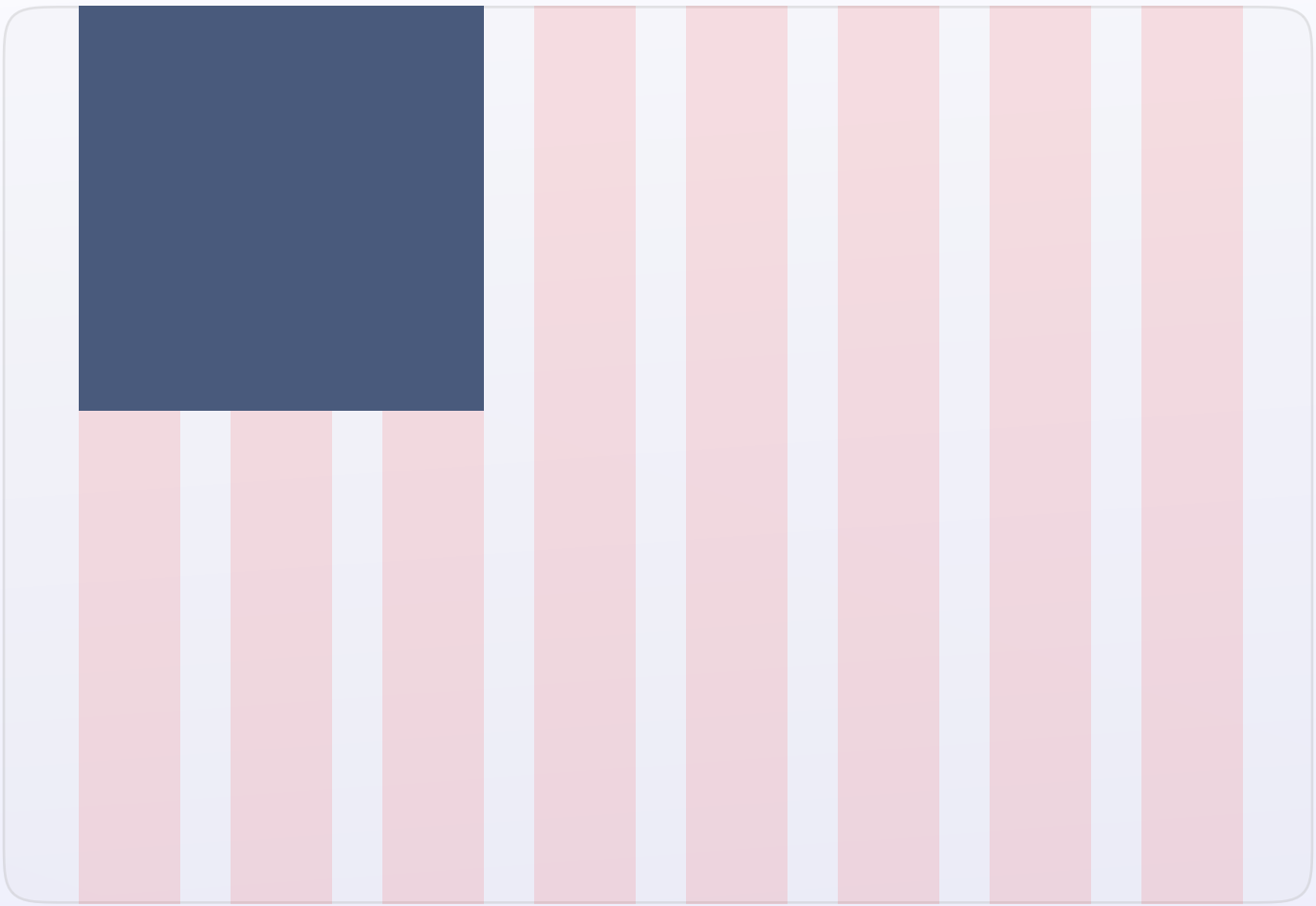
For a shoe website, Isomtric Ecommerce CSS Grid is a responsive and interactive ecommerce grid layout. Users will be captivated by the distinctive 3D visual impact.

5. CSS Wizardry Grid System



CSS Wizardry Grid System is a mobile-first and completely responsive CSS/HTML grid system. It can be nested and is easily reversible.

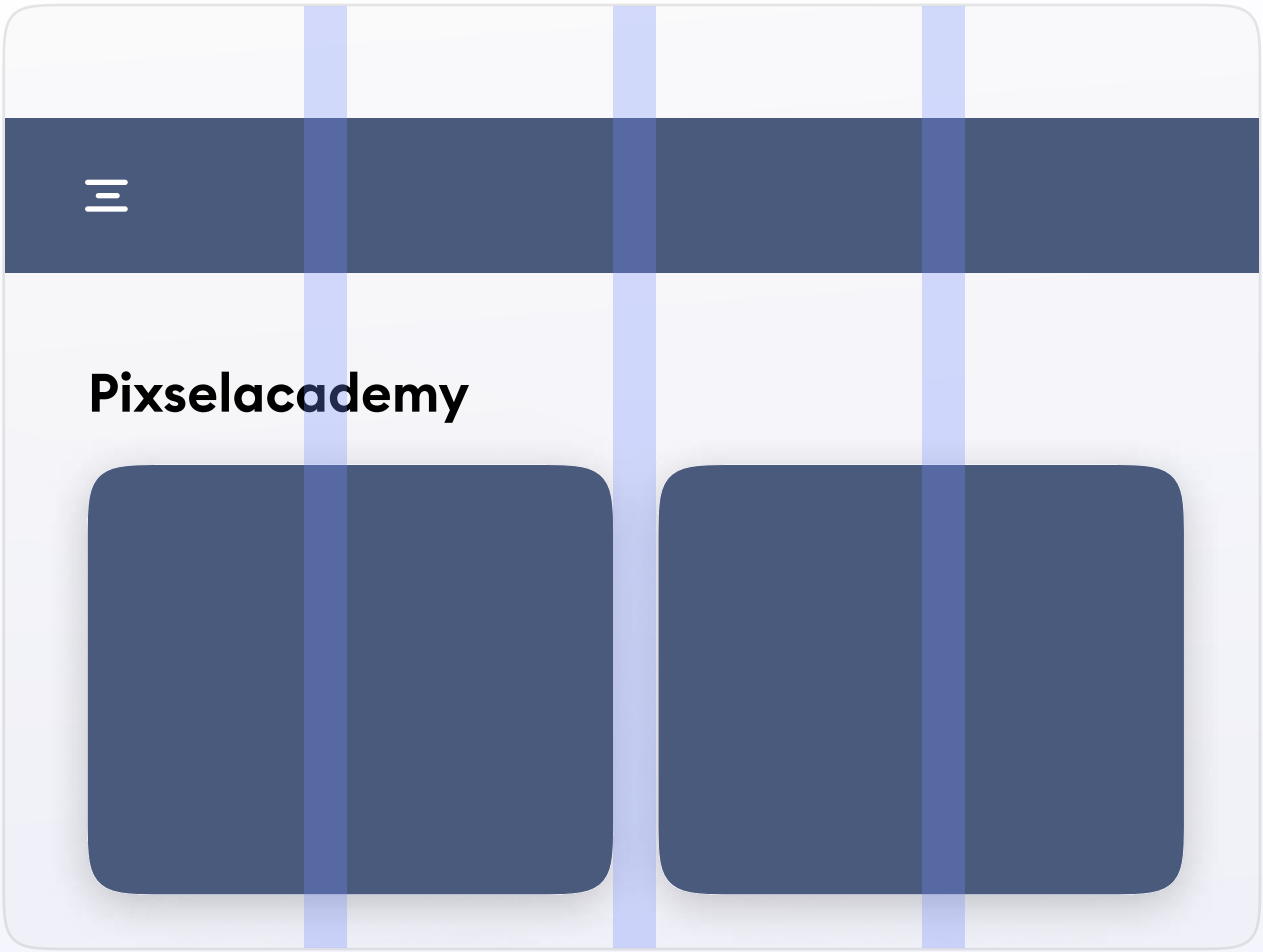
6. Bootstrap Grid System



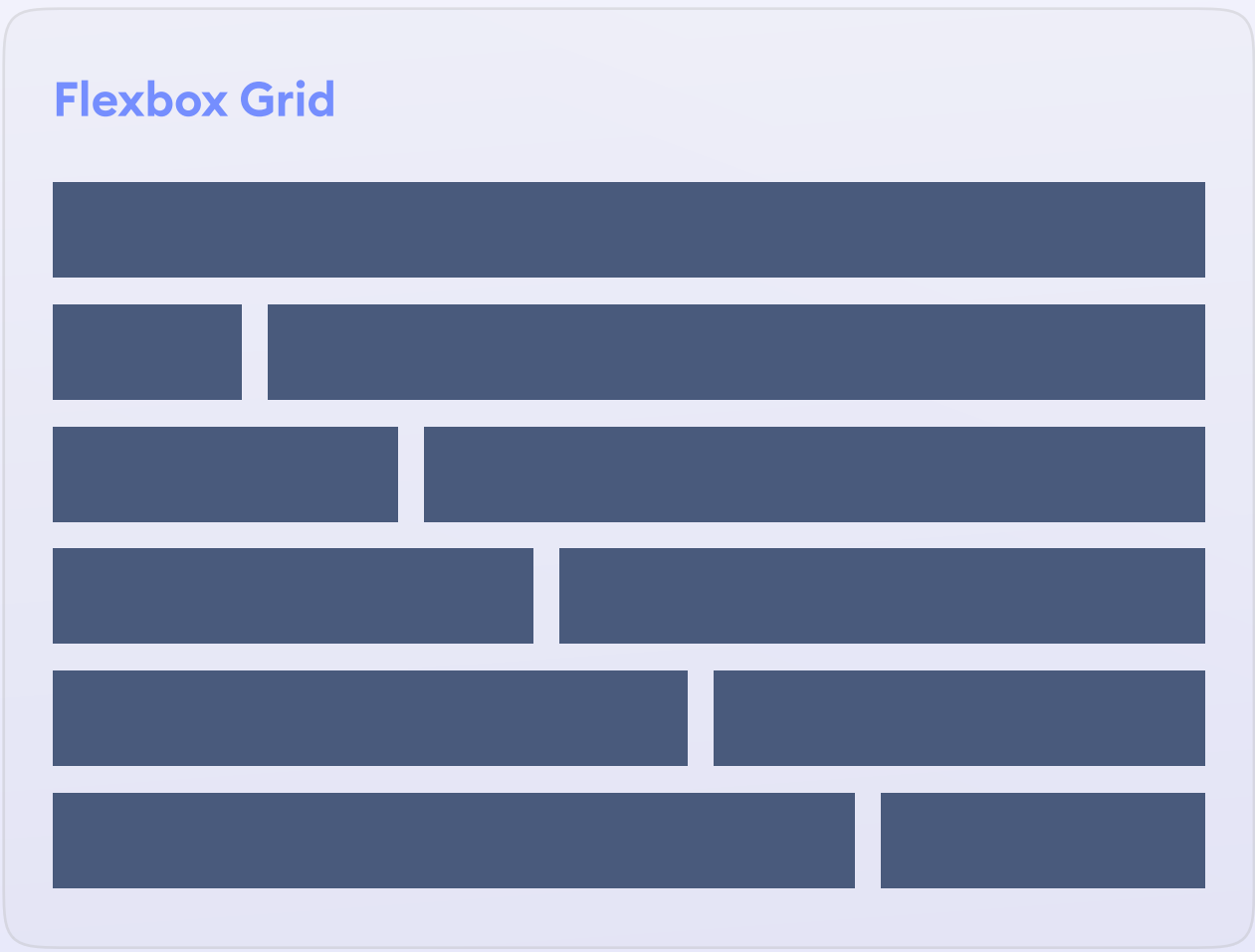
The Bootstrap Grid System is a 12-column grid system that is entirely responsive and mobile-first.

7. Material Responsive Grid

For designers, Material Responsive Grid is a popular grid framework. It's totally responsive, meaning it can adjust to various screen sizes and resolutions.

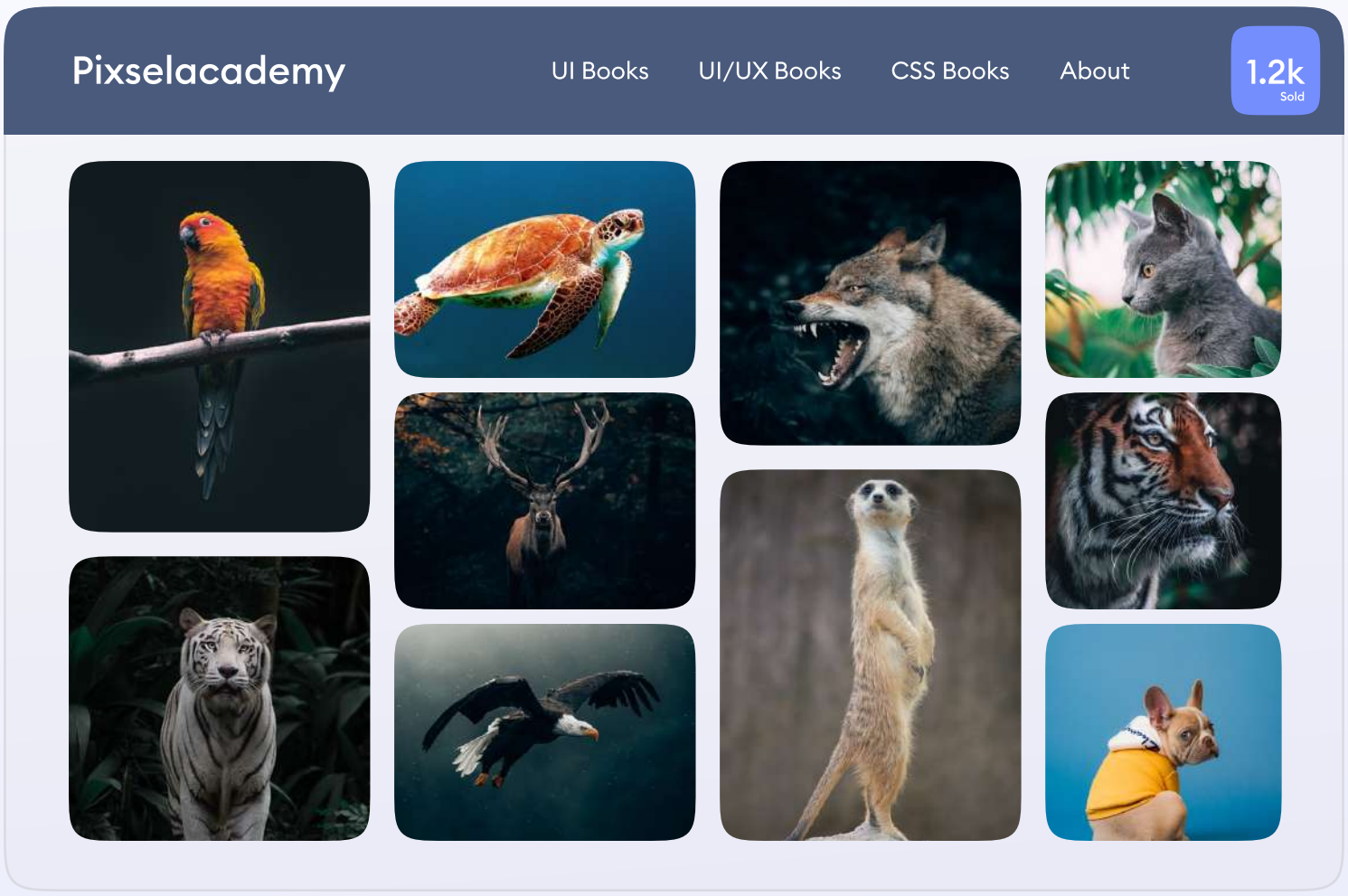


8. Flexbox Grid



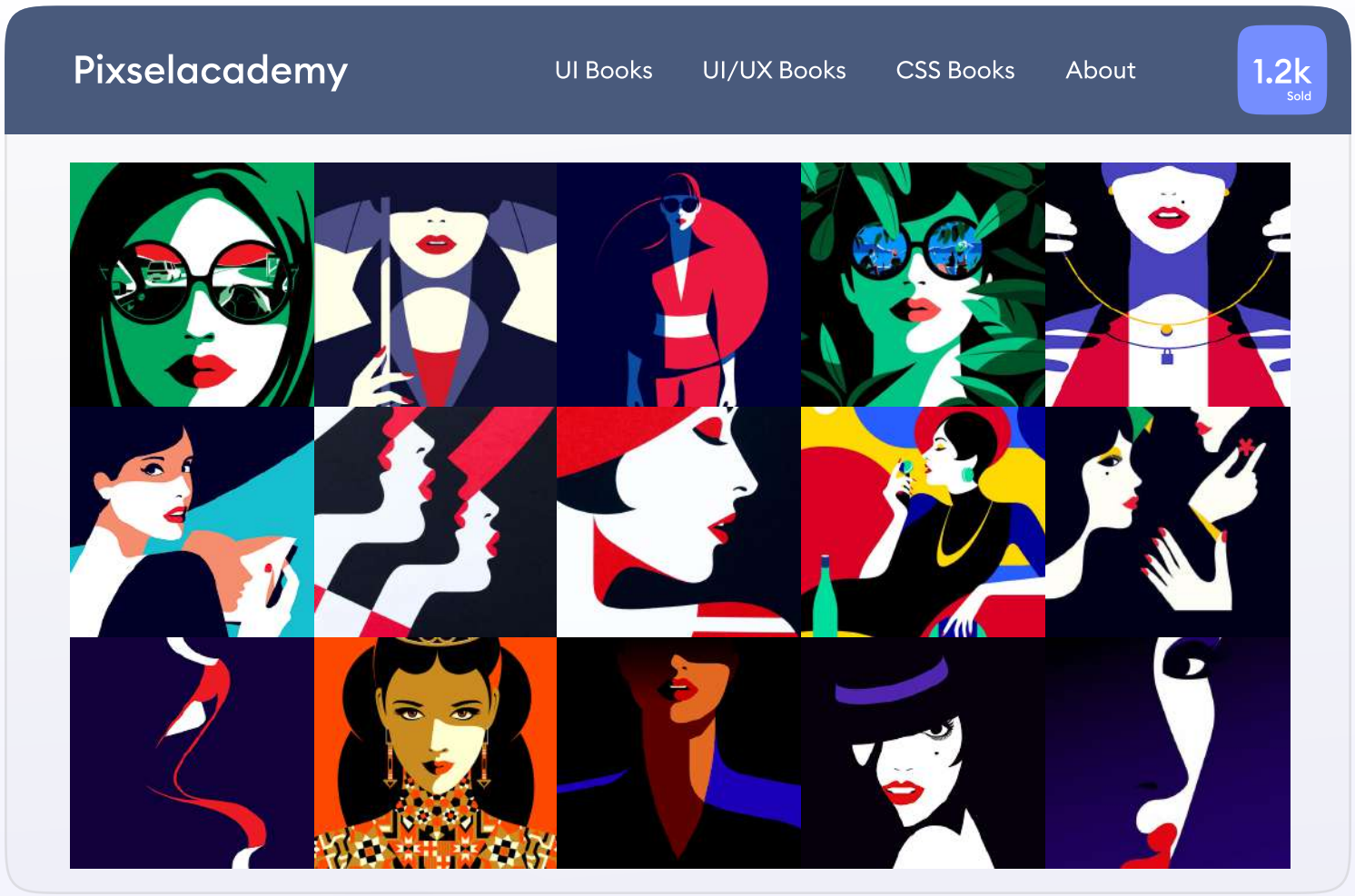
Flexbox Grid is a flexible grid system that uses the Flexbox display property as its foundation. It allows you to customise column sizes, offsets, alignment, and other features to suit your needs.

9. Altason



Altason is a strategic design and innovation firm dedicated to making the world a more attractive place to live. Its official website employs asymmetric grids to display various products, and this grid contributes to the creation of a distinct ambiance.

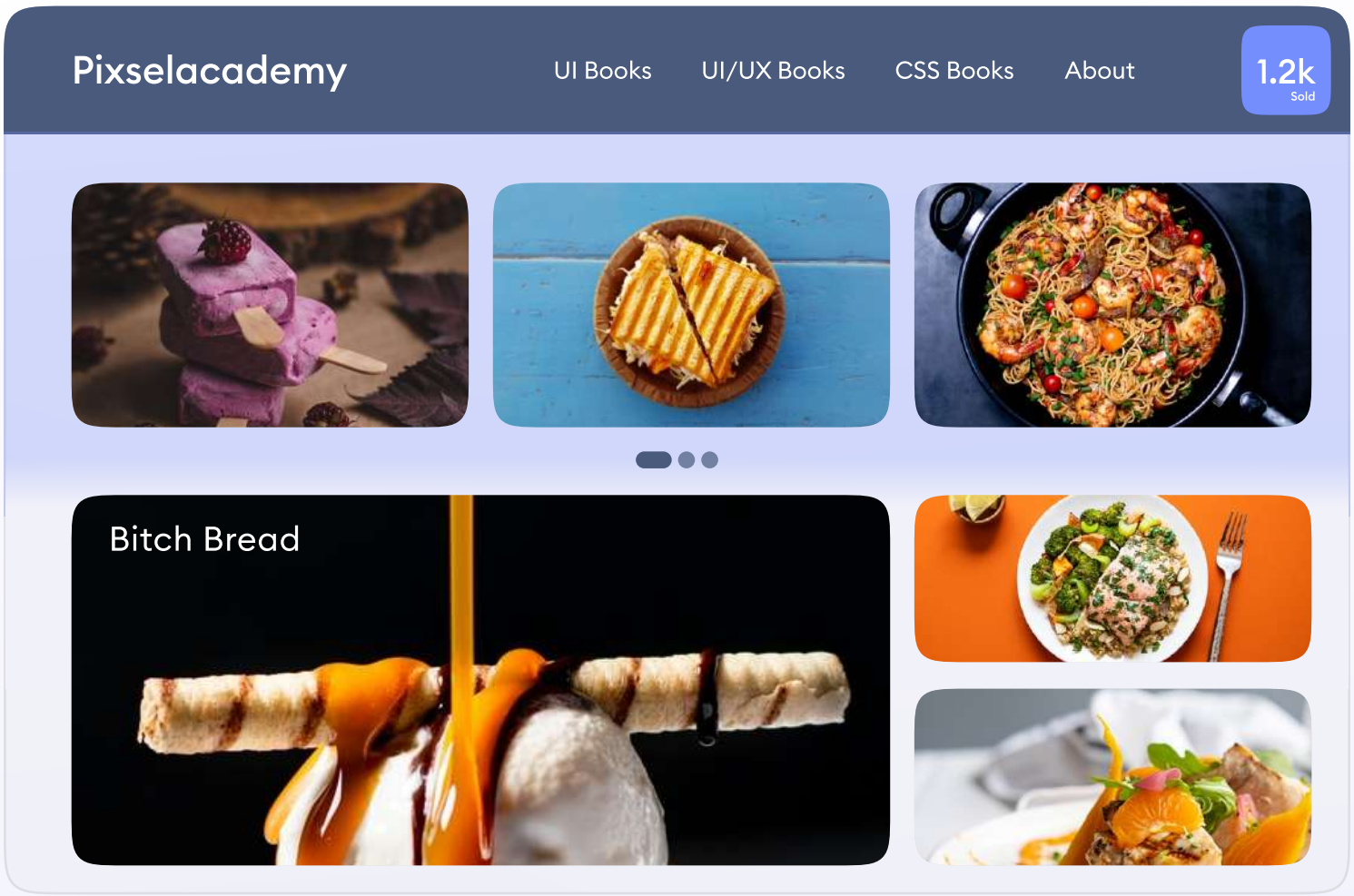
10. Malika Favre



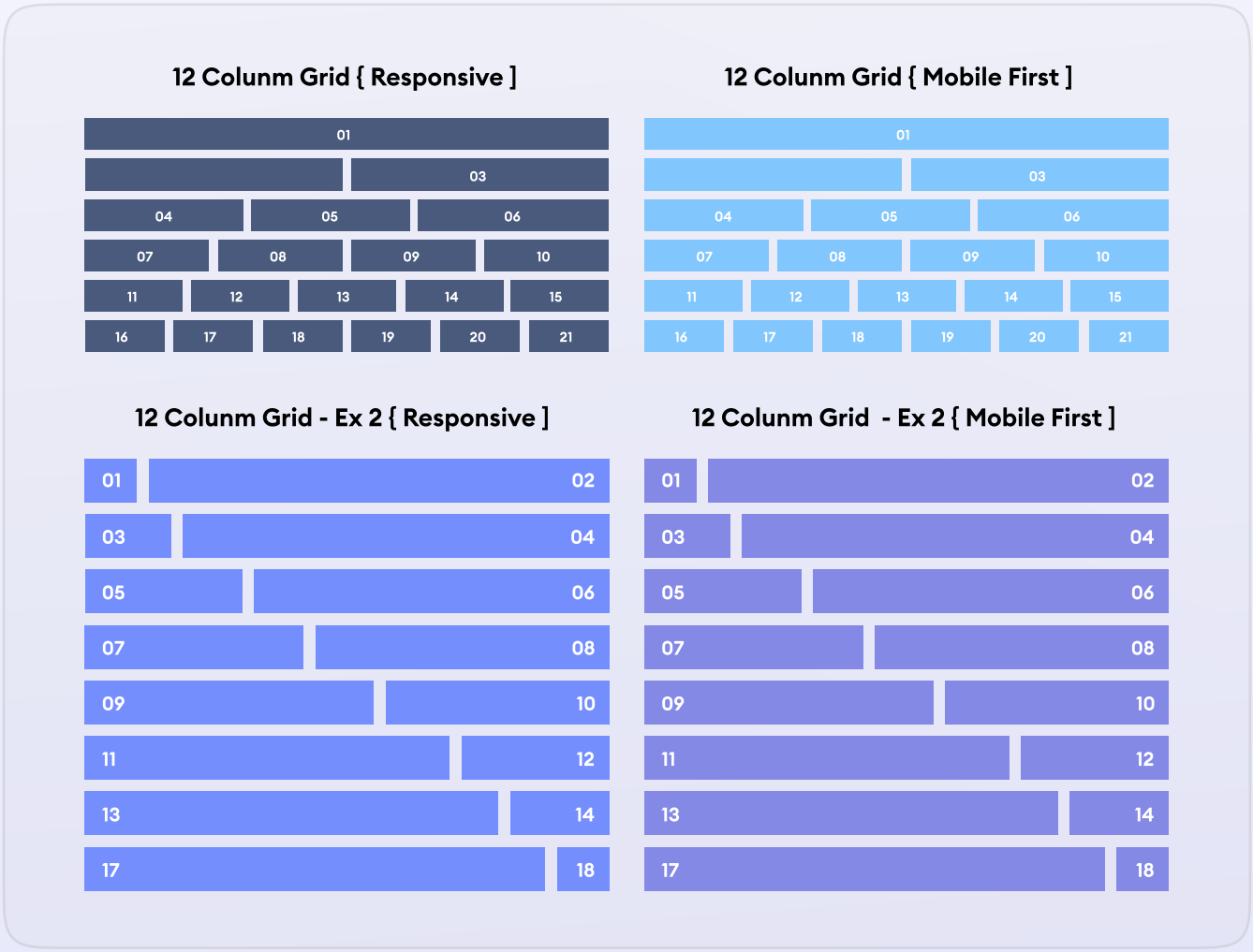
Malika Favre is a bright and minimally designed portfolio website. It's a fantastic example of how symmetric grids may be used by designers to attract and engage website users.

11. Lift Mag

Another grid example provided by Lift Mag employs a top carousel bar to aid navigation. If you need ideas for a grid layout for a virtual magazine or video website, this is a great place to start.

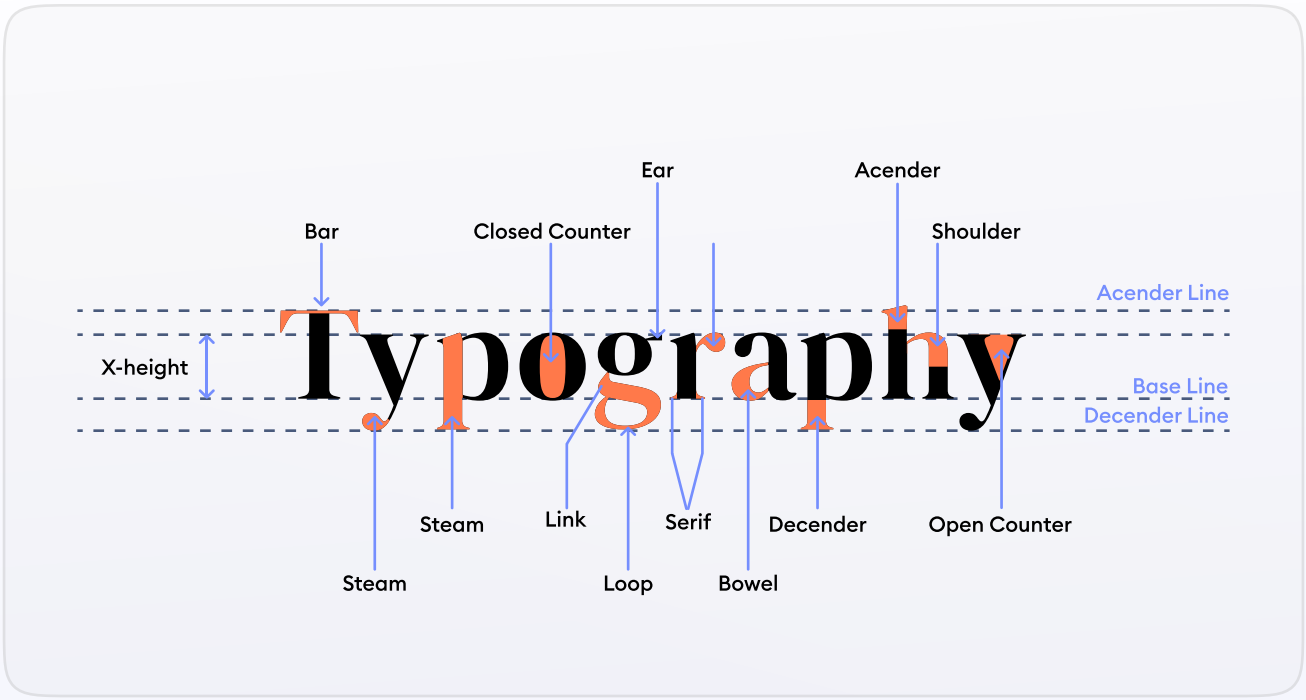


12. Grid layout template series



The CSS grid layout template series has selected a number of website layouts. You can use the source code to improve your website project by copying it.

Typography



In web and mobile UI design, typography is the art of organizing typefaces on the interface to make all copy readable, legible and scalable to the audience. Visually appealing typography sometimes even catches the users' attention and increases the interface conversation rate effectively.

The value of Typography is probab;y the most half important part in the UI Design. It isn’t just choosing the aesthetic fonts.

Being in the world of design field, you’d probably be familiar with the difference between serif and sans-serif fonts.

Typography is so much more interesting than that. Did you know that letters, like puzzle pieces, may be divided into parts? Fonts have personalities, moods, styles, and even physical traits, just like people.

In this chapter, we'll look at the various components that make up letters, as well as their real-life counterparts, which are depicted in the guide below with some amusing parallels.

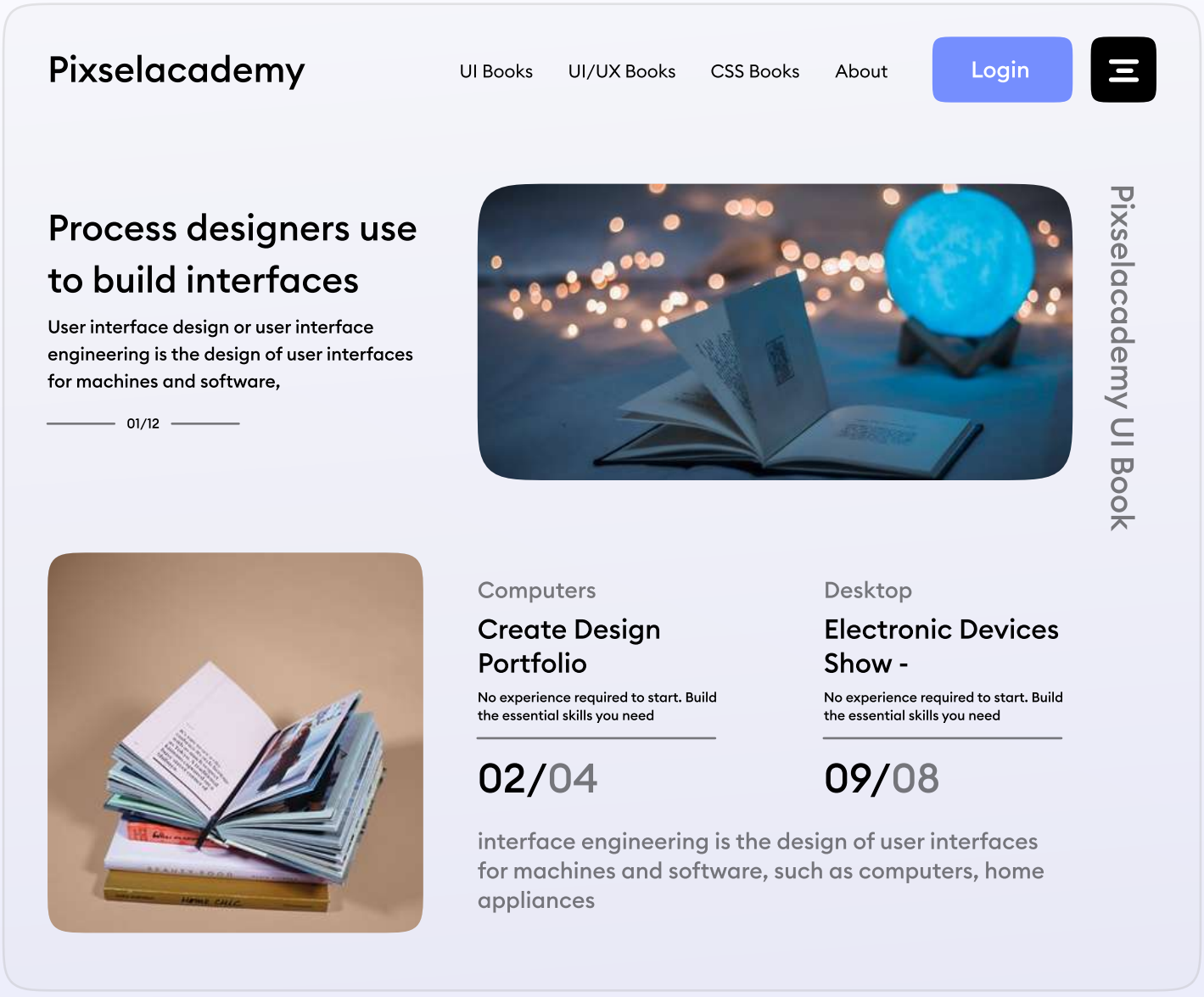
Finally, we'll look at how type can be adjusted to better fit in a space so that it appears balanced and easy to read.

You'll know exactly what "additional swashes" implies the next time you download a collection of fonts.

What role does typography play in UI design?

In UI design, typography serves as a visual communication tool to engage users and persuade them to stay longer or purchase something.

Instead of reading text line by line when visiting a website or mobile app, people frequently scan the full page to determine whether there is information they require. At this time, potential consumers or users will be impressed and engaged by scannable and well-organized typography.



Typography works just like a visual communication tool to convey interface content in a clear hierarchy and encourage users to stay longer or buy something there.)

Once users have stayed on a website, a clear or informative typographic design is needed to offer exact product or service information and encourage them to make a purchase.

When it comes to UI design, never overlook the importance of typography.

Why do you need good typography?

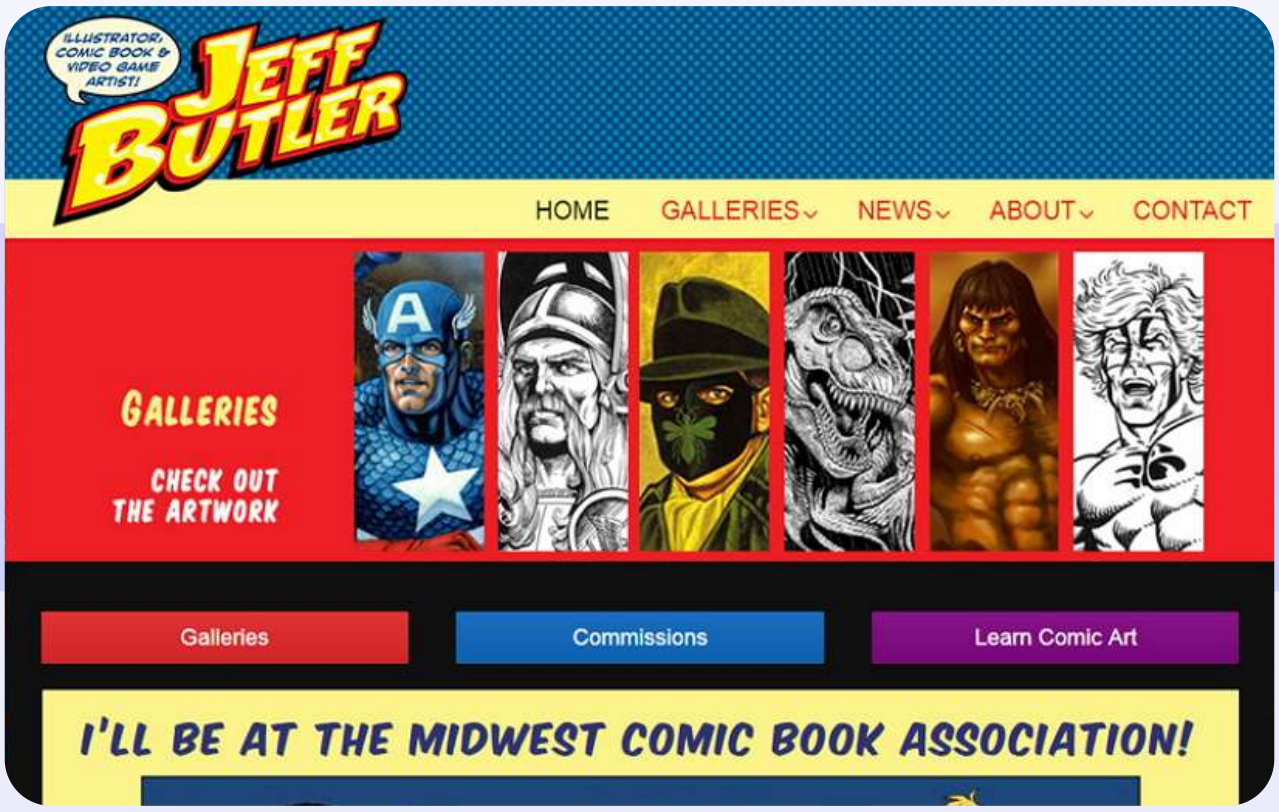
Typography is more than just a visual communication tool when it comes to building a website or mobile app. It also has a number of advantages:

1. Enhance UI readability, legibility and accessibility

Good typography makes it easier for people to read, scan, and move around a page by delivering content in an immersive visual manner. It shortens the time it takes for people to find the information they need and understand how the product or service can help them.

2. Set a consistent tone and mood

The general tone or atmosphere of all interfaces is sometimes established by the typeface style. When you show the page banners or headlines with a cartoon font with warm colours, soft lines, and bold strokes, for example, you add fun and personalization to your page. When you select a plain, simple, and serious typography, though, you appear to be setting a serious tone for your entire programme.



A colorful cartoon font creates a visual feast and sets a fun tone for the game app.

3. Make your app stand out from others

High-quality typography, like other aspects in UI design, frequently has a professional appearance and blends the brand vision, colour, and concept. All of these qualities help you stand out from the crowd. However, customers are impressed by unusual and excellent typography, which helps them recall the website or mobile app brand.

4. Boost product sales

Successful typographic design encourages users to spend more time on your app and makes it simple for them to easily access the information they require. This boosts product or service sales by removing any customer distractions.

So, whatever occurs, you and your team should always collaborate to improve typography.

What is the best way to style type that suit your purpose?

Bold and Italic

There are a variety of typographic styles that can help you convey your message more effectively. Italic and bold are the most frequent typeface styles. In any graphic design editor, regular typefaces can be made bold or italic. Headlines and highlighting crucial areas of text benefit from bold styles. The use of bold styles for links makes them out and is easier to see. Italics are mainly used for words that are written in a different language or for reference links.

Typeface Families

Some typefaces provide more alternatives than others. A typeface family might contain up to 20 different styles. Futura is a typeface family with 22 different styles. Light, condensed, semi-bold, extra bold, bold condensed, and book italic are some of the most notable Futura styles.

Novelty Styles

Apart from the styles mentioned above, which can be used for any type of text or design, there are hundreds more! Novelty typefaces come in a variety of styles, ranging from whimsical to hand-drawn to culturally influenced. Because they only exist in the way in which they were designed, these novelty fonts cannot be made bold or italic.
For example,

Inline is a style in which there is a white line inside each letter:

Ink is a style that resembles letters written with an Asian brush and black ink:

Script (or cursive) is a style of font that resembles letters written by hands; script fonts vary from classic calligraphy to freestyle handwriting.

Novelty styles are fantastic for designs that need a little something extra, but they should be handled with caution because they may quickly become overbearing.

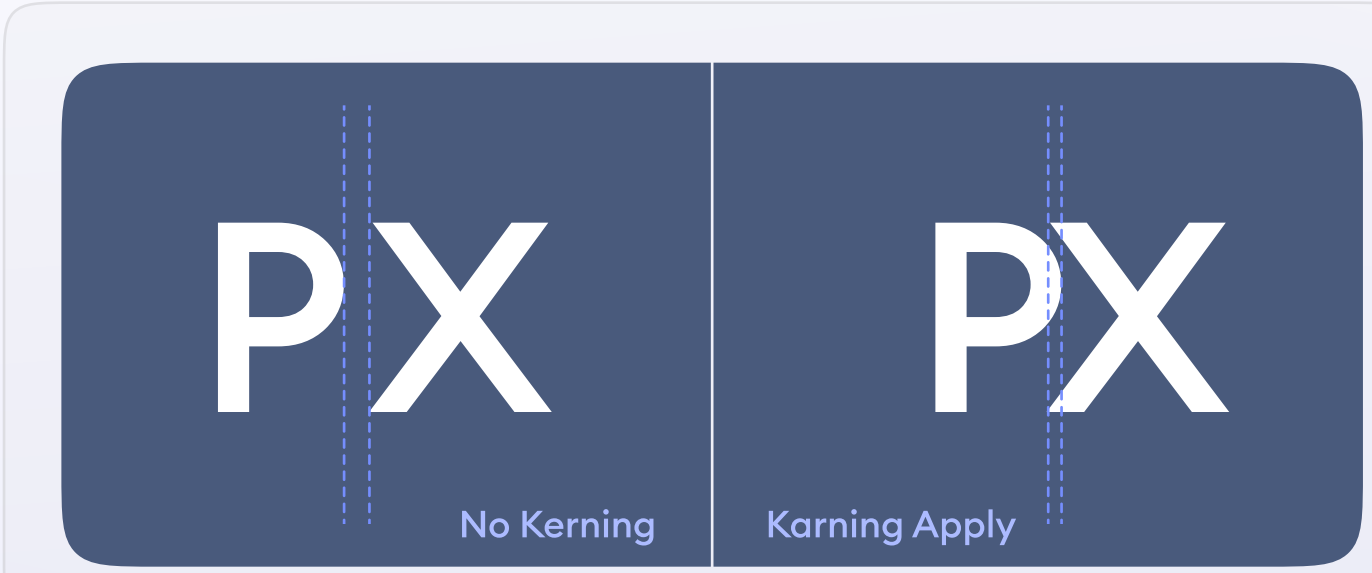
Cultural Styles

Other fonts are solely culturally relevant in fashion. For instance, fonts that appear to be Japanese characters but aren't. The characters that appear to be Chinese yet aren't. Fonts like the Disney typeface and the Coca-Cola font are examples of other cultural styles. Cultures have far fewer options than novelty styles. They convey so many messages that using them in your design will immediately give it a preconceived connotation, therefore use caution while utilising these fonts.

How Type is Manipulated to Fit in a Space

Letters may need to be resized to fit a certain space. There are three distinct ways to move type around in a space to improve its appearance. Kerning, tracking, and leading are the terms for the below given three metrics.

Kerning

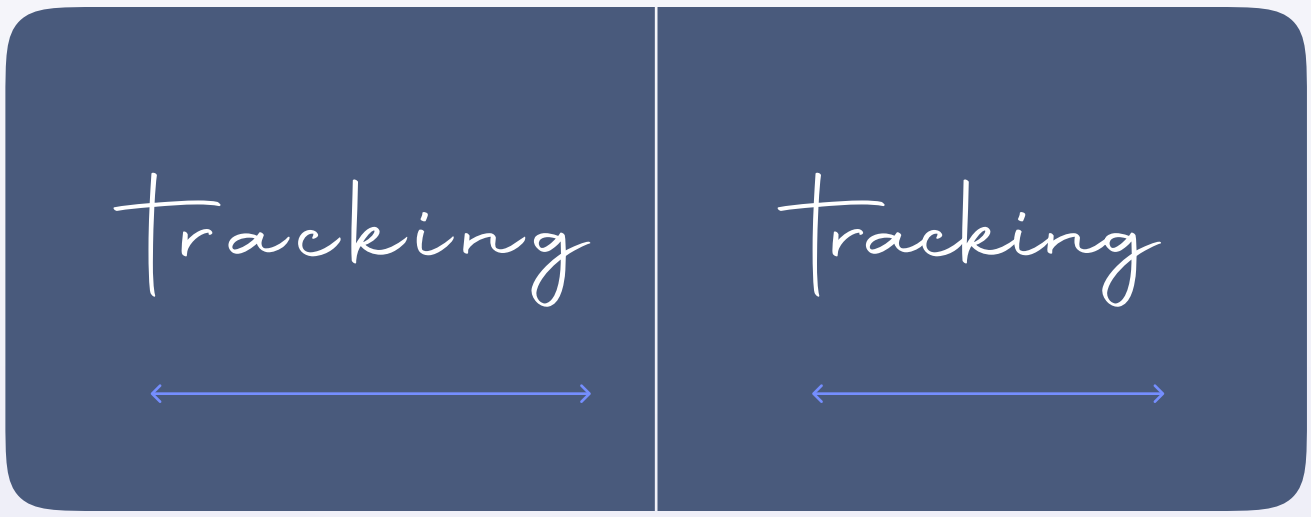


The space between two individual letters is known as kerning. It's utilised when only one letter has to be moved because it's too far away or too close to its neighbours. The space between the capital letter and the rest of the word seems odd in some typefaces.

Kerning aids in the creation of a better letter-to-letter balance.

Designers generally regulate the kerning from letter to letter while creating wordmark logos, ensuring that the entire word is precisely balanced and polished.

Tracking



The proportionate gap between all the letters in a piece of text is known as tracking. Changing the tracking allows you to fit more letters in a short space or stretch out letters that are too close together. Due to the way ligatures split and produce imbalanced spaces, script fonts cannot be tracked too much.

When designers want to get a look with even borders for all of the words, they alter the tracking. They can make all of the text look coherent and justified by spreading out or

tightening the tracking.

Leading

The space between the baselines is known as leading. This means that when we change the leading, we're changing the appearance of a paragraph.Leading and x-height have a direct impact on how text in a paragraph will appear. Another dimension worth mentioning is the baseline, which is the horizontal line on which letters are placed. Each letter's x-height sits on a baseline at the bottom.

There will be more white space between lines if the x-height is lower than the cap height. The leading appears more balanced and orderly when letters have a larger x-height in compared to the cap height.

How to create a good typography design?

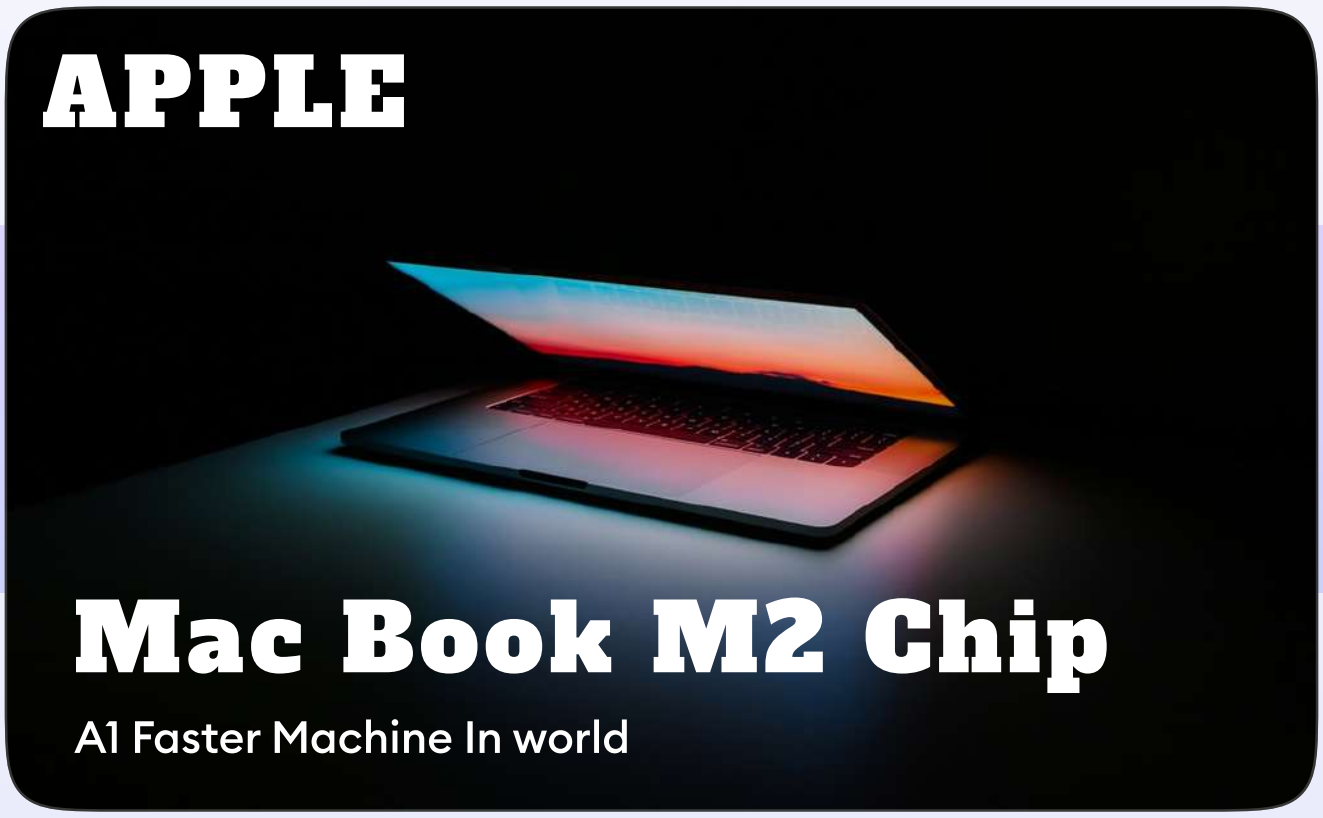
You now know the types of Typography, let me tell you the best 10 practices that you can follow in order to get the good typography design. Make sure to pay attention on each detail.

1. Choosing Typefaces

When it comes to selecting fonts, especially for use on screens, there are numerous factors to consider. To adapt your brand's typefaces and establish how they'll fit into your system, you may need to engage cross-functionally with brand/marketing teams. Typefaces can be another way to quietly convey the correct tone and personality in your digital interactions. If your company has a really distinctive typeface that isn't suitable for extended reading or small sizes, you might want to save it for display sizes for features like headlines that aren't used very often. For the majority of the typography that will display at lower sizes, you may wish to pair it with a more legible typeface.

Distinct typefaces and fonts have unique characteristics that provide users an entirely different experience. They can also provide a variety of visual experiences. As a result, you should always select the appropriate typeface and font for your design theme and style, ensuring that the page content is delivered in the appropriate mood and tone.

For example, if you want a bold, fat, and rounded font to capture attention for a split second on an illustrated or cartoon-style website, you could use the following bold, fat,



This pixelated typeface, on the other hand, evokes a retro vibe, making it ideal for creating a game app in the style of the 1980s and 1990s.

Below is a more curly font with a more unique design style that would be better suited to a personal or portfolio website rather than a company website.

2. Choosing Font-Weight and Styles

Consider how many weights or variations you'll need to make clear hierarchies in even the most complicated of screens. When is it appropriate to utilise a bold or condensed version? It's usually better to keep this list of font variants brief, as loading all of a font family's weights may not be very efficient (and more costly to license). How often will you employ specific UI styles? Consider the advantages and disadvantages of loading an additional webfont vs. using browser rendered italics if you have one or two tiny applications that require an italic variant. Also, consider whether you can accomplish the same effect on hierarchy

by simply raising type size rather than adding more font weight.

Do not use too many typefaces and fonts

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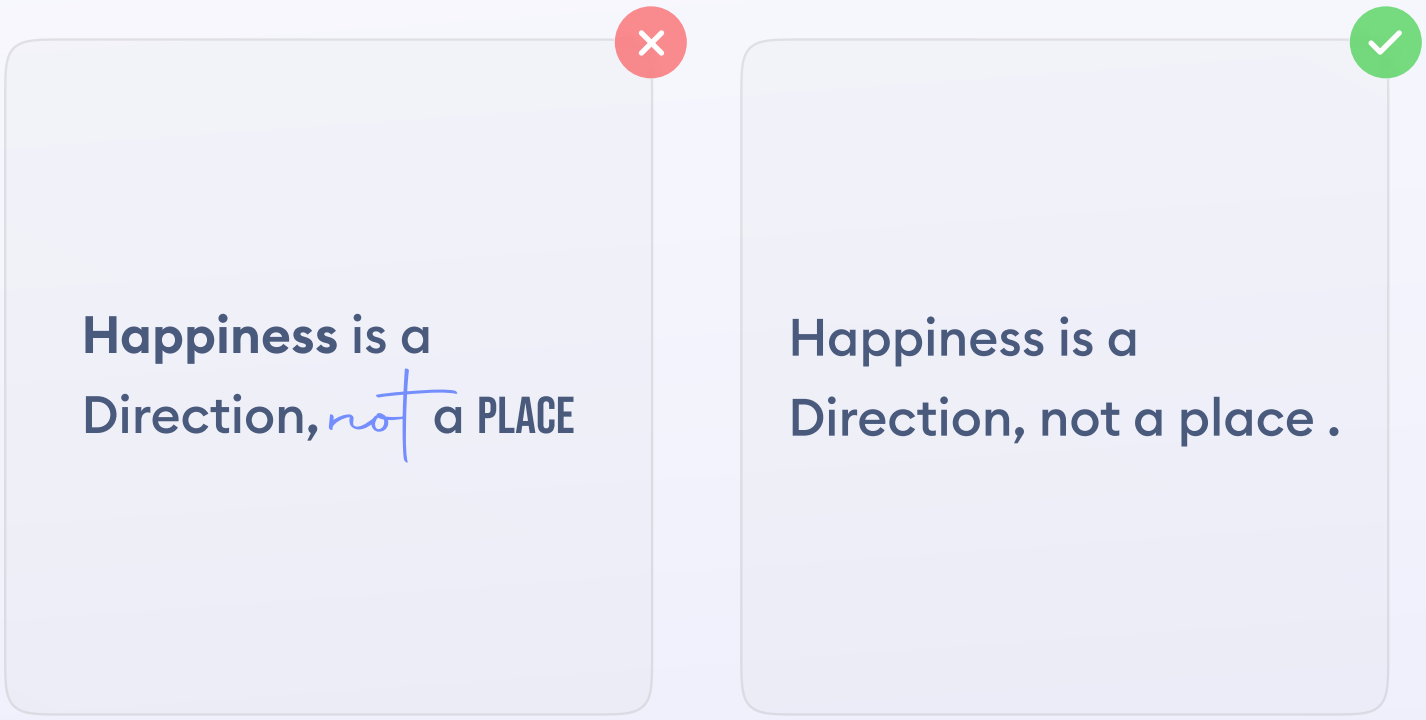


Too many fonts may emphasize too many elements, creating unnecessary noises to distract users.

Font sizes, line-heights, and responsiveness

This is likely where you'll spend the most time once you've figured out what fonts you're dealing with. Font sizes and

line heights are tightly related, and some of the underlying grids in your design will impact or be influenced by them. Many designers may start by determining an acceptable line-height from a base font size (typically the most commonly used size for body copy).

As a general rule of thumb, a line-height of 1.5 times the font size is a good place to start. Many designers utilise line-height as a starting point for creating an underlying baseline grid into which all sizes are mapped or divided evenly. A methodical approach will aid you in defining other system features such as icon sizes, margin, padding, and spacing settings, as well as the general sizing of UI components.

Consider how many sizes you'll need and which sizes will correspond to specific weights or styles as you begin to work on these font and line-height parings. Make sure you account for everything from helper text and form labels to body content and subheads, as well as headlines.

You'll also want to specify how these sizes behave across

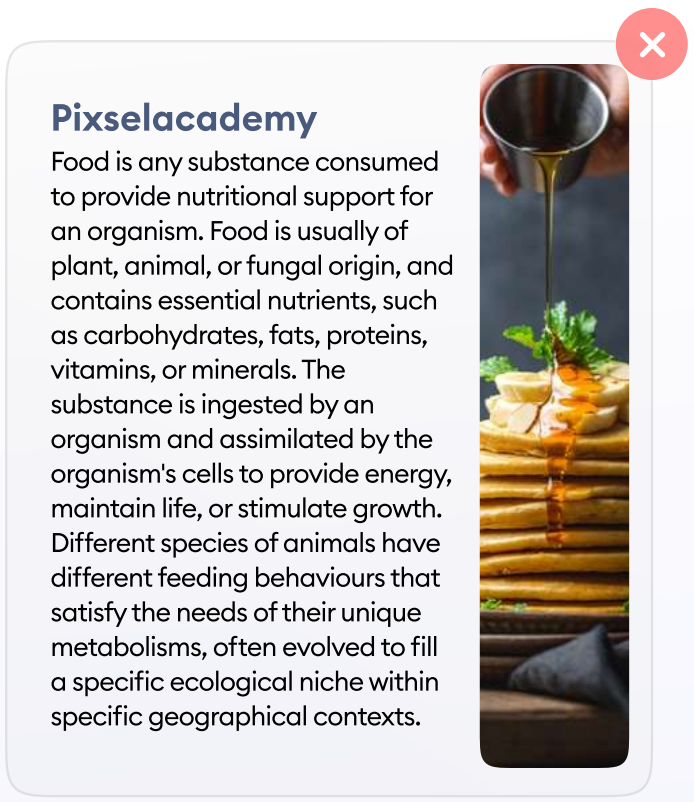
various device and viewport dimensions. The largest scale differences across devices are frequently found on larger display sizes. Your method may also be influenced by the type units you use, which range from pixels to rems, ems, and even vh/vw (a fluid unit that is based on viewport width or height). Many of these values, rather than being hard-coded, will be formalised into an easy-to-use token or variable structure, making them easier to manage over time.

3. Pay attention to space

The next rule to remember is to keep the space and elements on the interface in balance. We're talking about two types of spaces when it comes to space:

White Space

The empty space between distinct items and visuals is known as white space, sometimes known as negative space. White space on a website gives a clear layout and makes the text on the page easier to read.



Too much white space, on the other hand, might create a "empty" webpage, making it difficult for consumers to utilise and navigate. In addition, a lack of white space can result in a congested and packed interface, making it difficult for users to access the information they require.

So, when creating typography, remember to keep an eye on the white space; it's all about striking the proper balance of adequate white space with enough information on the page.

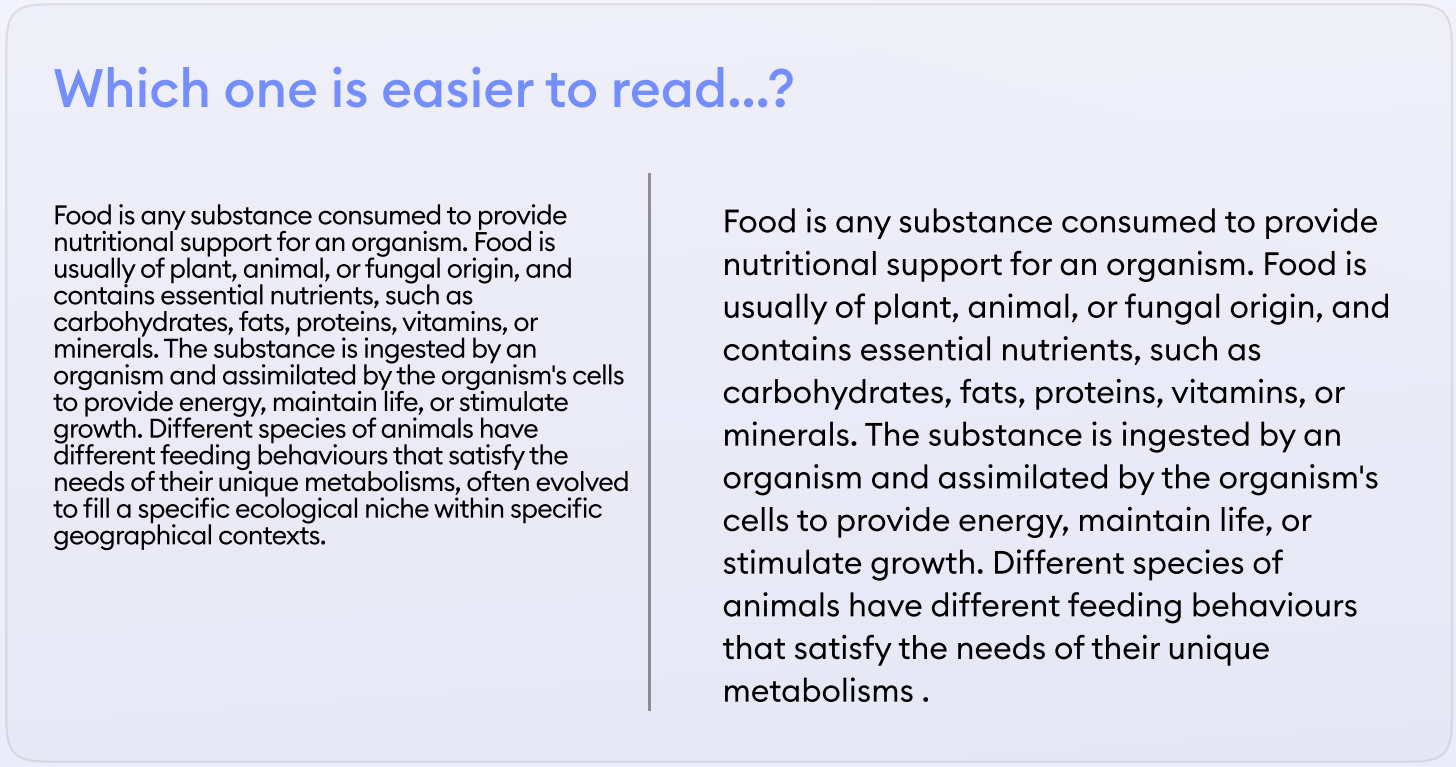
Text Space

You should pay attention to the space surrounding the

individual text, including the letter and line spacings, in addition to the space around the elements or block of texts, so you can build a better readable copy to communicate messages effectively.

Here are two suggestions that may be useful:

- When designing for larger fonts or typefaces, such as headings, banners, and titles, tighten letter spacing.
- For improved reading, use looser letter spacing when designing smaller fonts or typefaces, such as body texts, error messages, or notifications.



4. Create a clear visual hierarchy

Users will be able to find information more quickly if the

website has a good visual hierarchy. As a result, if you want to improve your typographic design, you should also aim to establish a clear visual hierarchy.

Apart from the standard elements like grid layouts, tables, and card designs, the following items can be used to improve visual hierarchy:

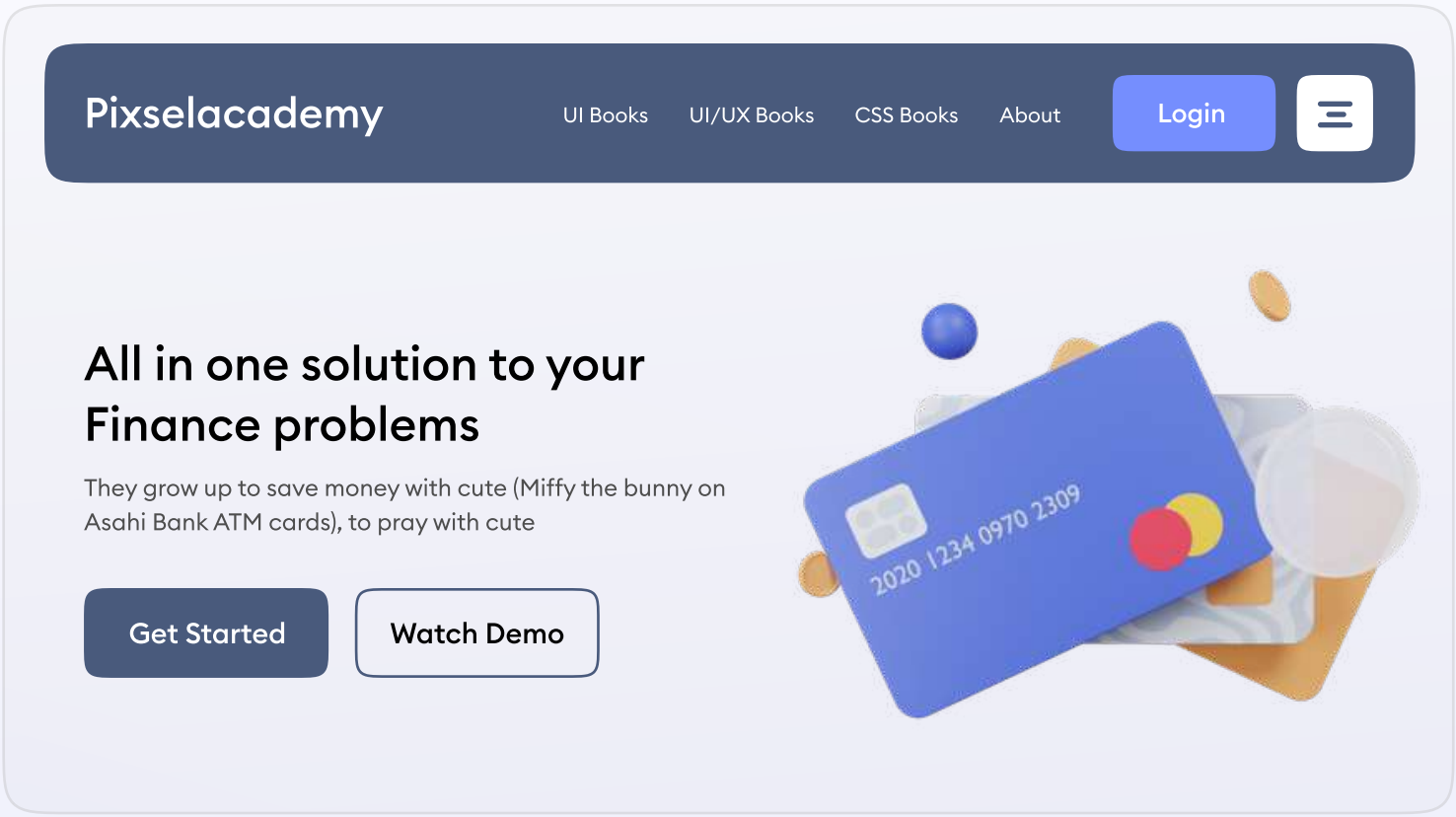
- **Headings and Titles**

  Headings, subheadings, titles, and subtitles are all helpful features for creating a good text hierarchy.

> *As you can see, hierarchial headings and titles stand out the important information visually, making it easy for users to read and scan. A different color enhances the visual effect.*

- **Shape and Size**

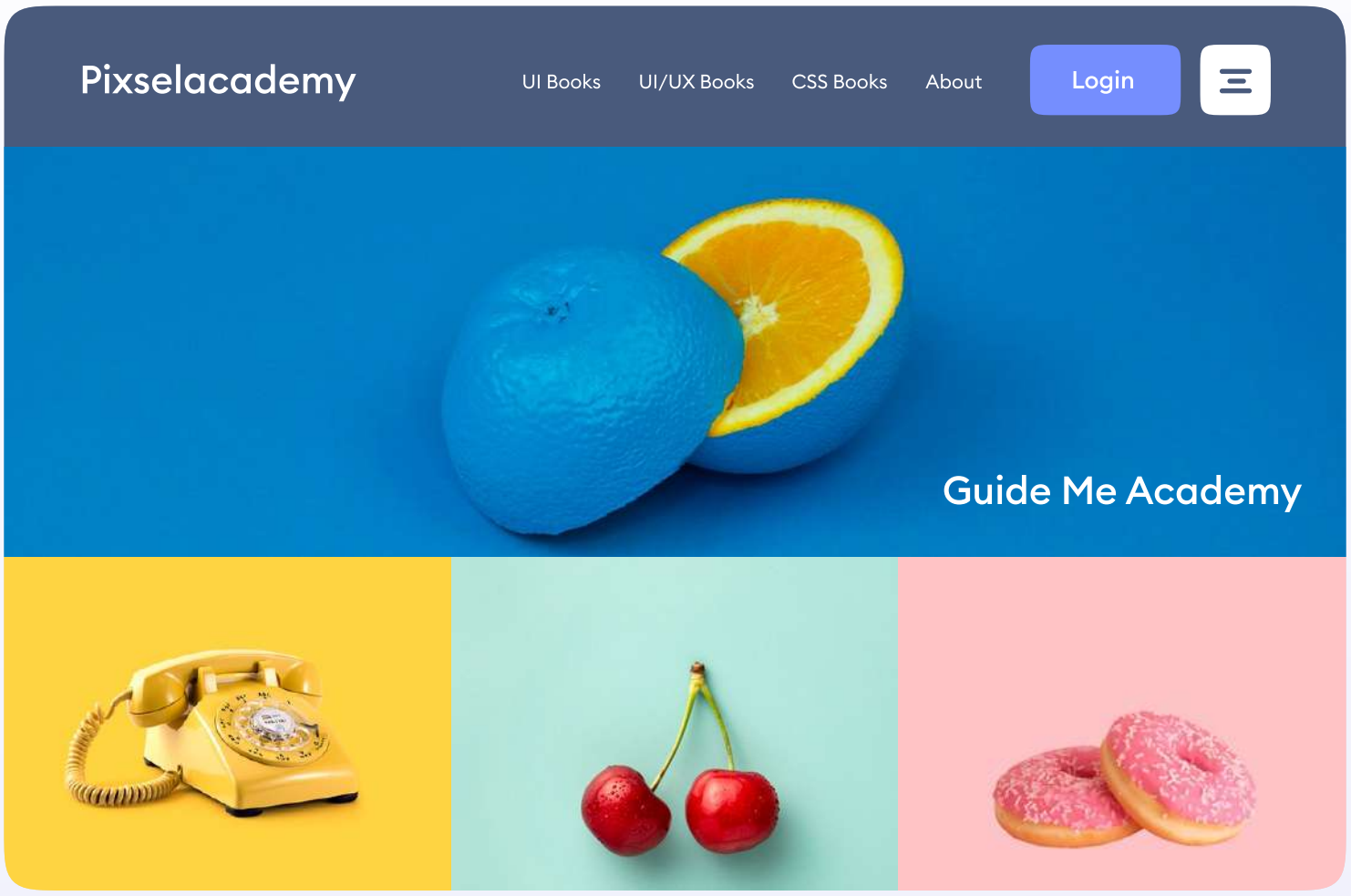
  Using various font sizes in conjunction with enough spacing will also aid in the creation of a clearer visual hierarchy, making the interface more readable and scannable.



In this image, the big, bold title illustrates the services in short words, catching the eyes of users quickly, and the following small body text explains the title in detail. Both of them play a role in engaging users and work together to create a clear visual layout.

- Colors

  Color contrast, colour gradients, and colour blocks all aid in the creation of a distinct visual hierarchy.

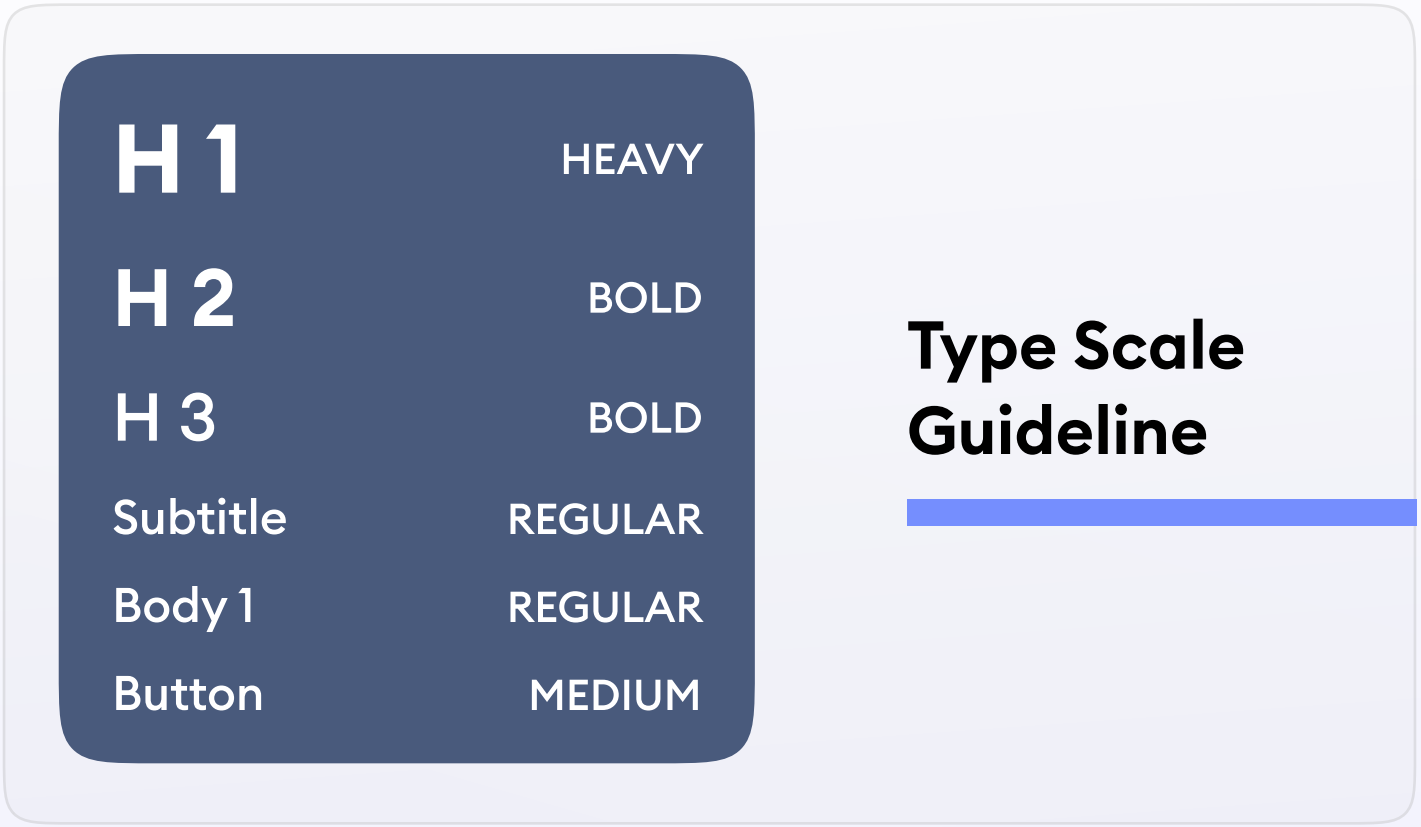


Color block helps stand out the visual hierarchy of the webpage.

5. Make your typography scalable

Designers are frequently asked to create a website app that works well on both desktop and mobile devices in order to provide the best user experience. This necessitates

designers creating typeface that adapts well across various screen sizes.



When developing a website, it's critical to establish a size for all fonts and typefaces from the start. Don't forget to share the scale recommendations with your team members for all platforms, including Android, iOS, and Web platforms, so they know which platform or context a font or typeface scale should be used for.

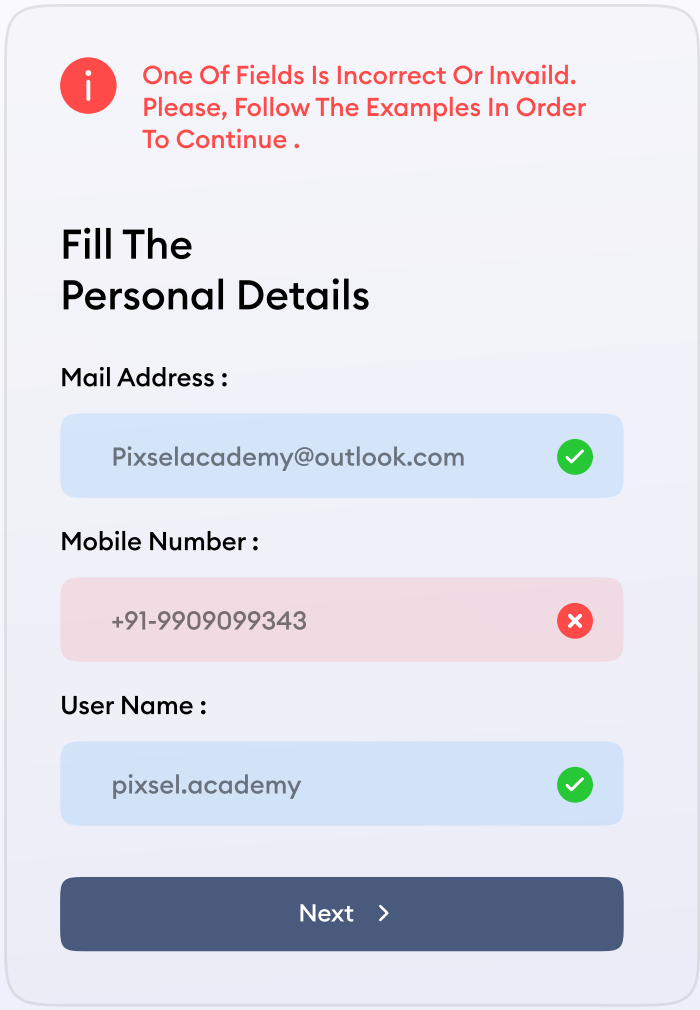
6. Use visual contrast wisely

Visual contrast should be used intelligently to make your UI more readable and friendly to all users. You might try the following while designing the font for your project to create

great visual contrast:

Color Contrast

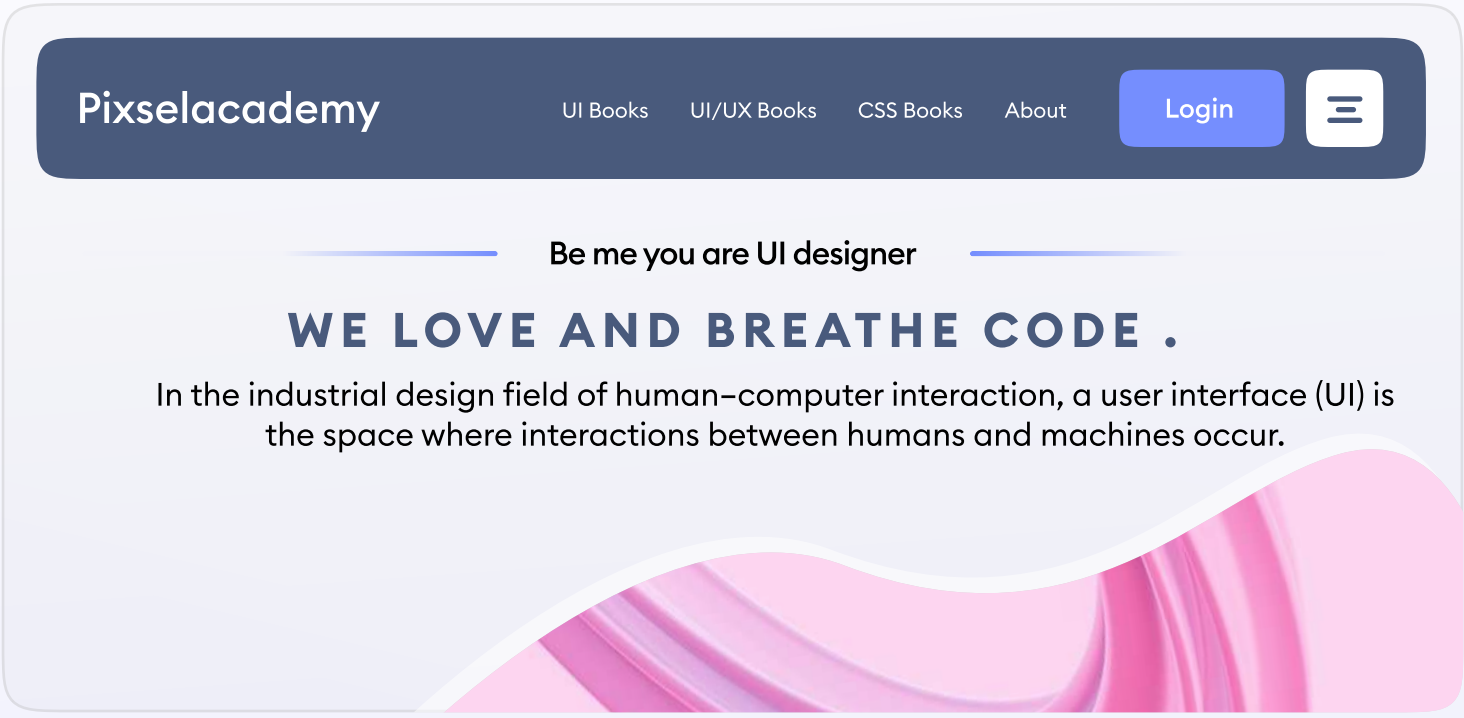
The most common tool used by most designers to generate contrast in UI design is colour.



As you can see, the red and green colors stand out from the white background, and emphasize the error message in an effective visual way. It is not so easy for any users or visitors to miss out on such error messages, right?

Upper and Lowercase combinations

When you use uppercase and lowercase words together, you can effectively convey desired interface signals by creating contrasts.

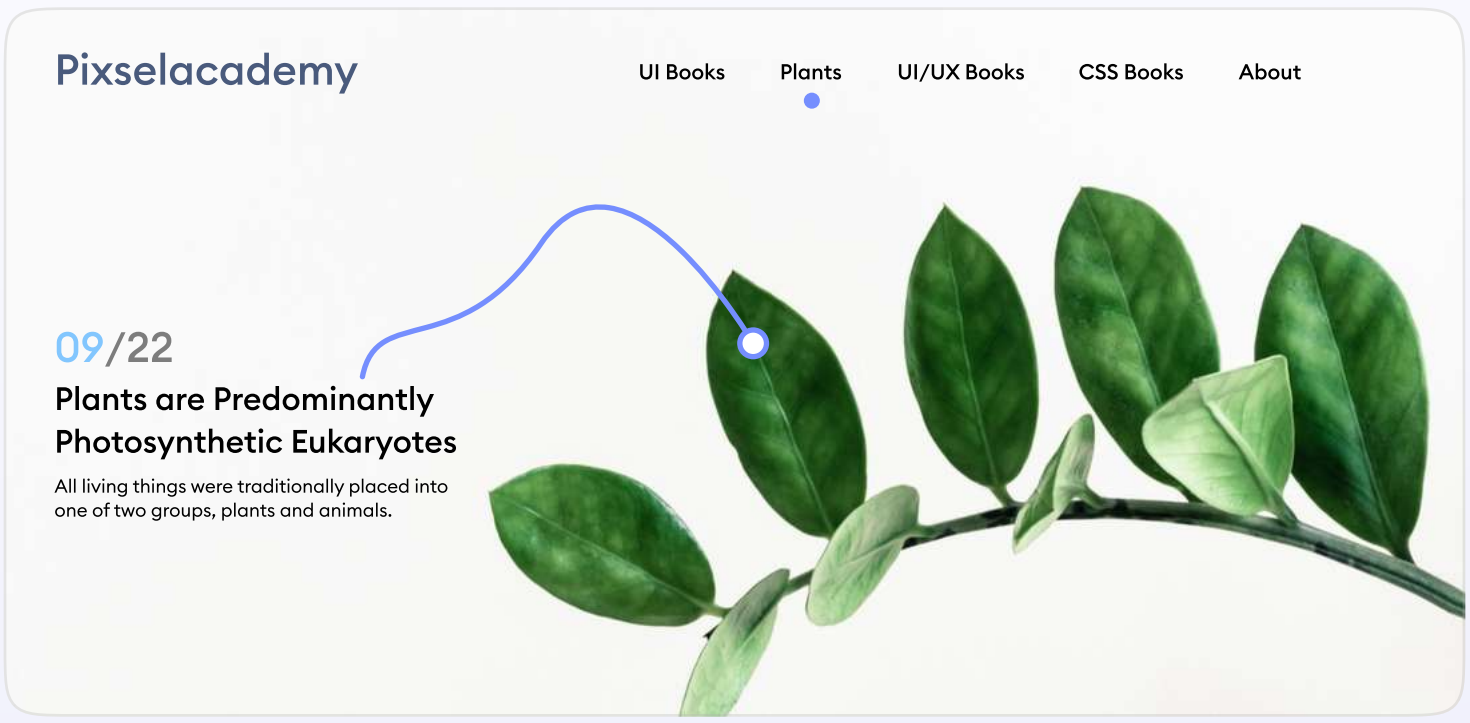


Italic and Bold Copy

The use of a different text style, such as italic, bold, or underlined text, helps the messaging stand out and draws readers' attention to it unconsciously.

7. Keep your text simple and short

Whether you're creating a minimalist website or not, you should always strive to keep your user interface text as simple and brief as possible. The ultimate goal should always be to "never make your users think."



Text that is excessively short or basic can sometimes be confusing to consumers, resulting in a negative outcome. On your website or app, you should always attempt to write short, concise, yet informative language.

8. Never forget consistency

Visual consistency should always be at the top of the list when aiming to create the greatest possible user experience. One of the primary concepts of using

typography in design is to strive for consistency in typography; use consistent colours, font sizes, and font kinds so that the visitor is not distracted or confused when viewing the website.

9. Animate your copy

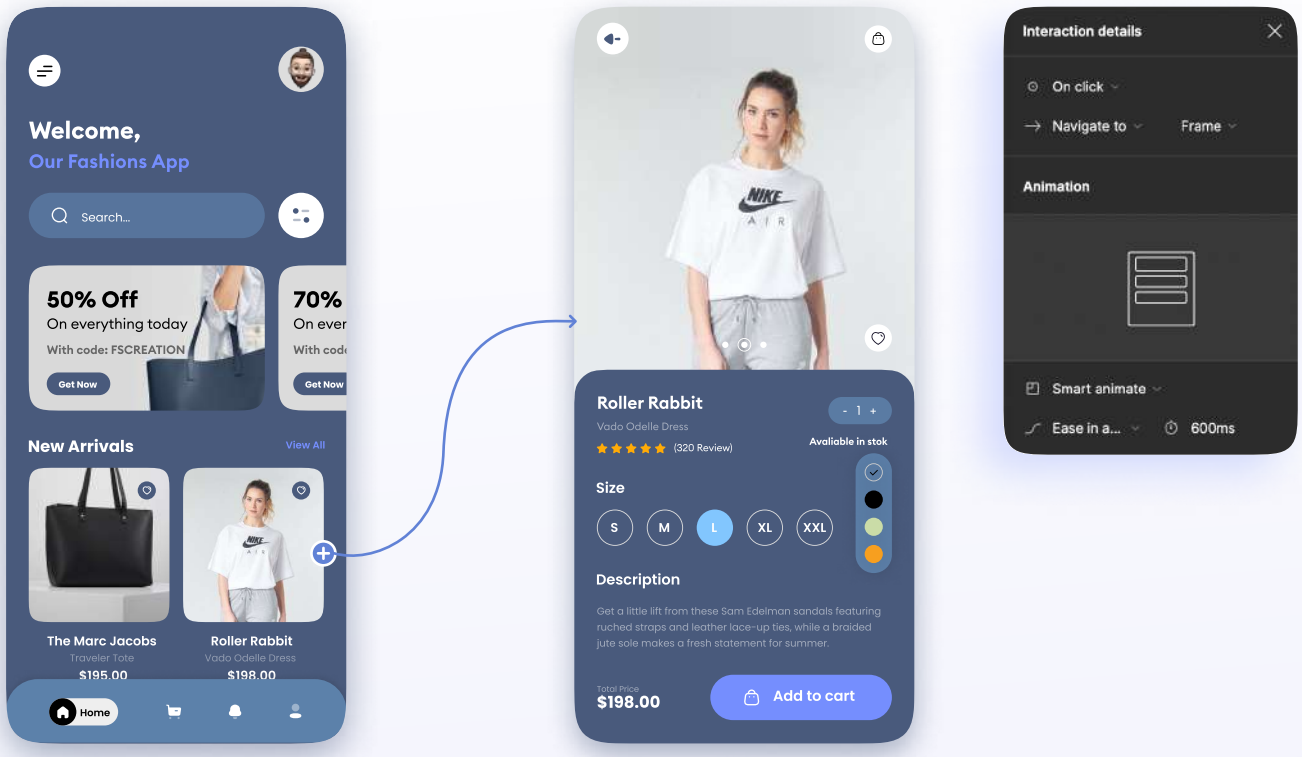
Try adding lightweight animations and interactions to your banners and subtitles that grab readers' attention right away to engage them as soon as they visit your website. The user will be more engaged if you use interactive text, and you will have more time to make your pitch.

> *The vivid micro-interaction brings life to your copy and makes it easy to deliver the product information.*

10. Prototyping and testing

To save time and money, fantastic typography or UI design should always be fully tested before being pushed to the production phase, no matter what type of website or mobile apps you're trying to design. As a result, a prototype tool like

Mockplus is critical for product teams and designers to visualise and test their design ideas in advance.



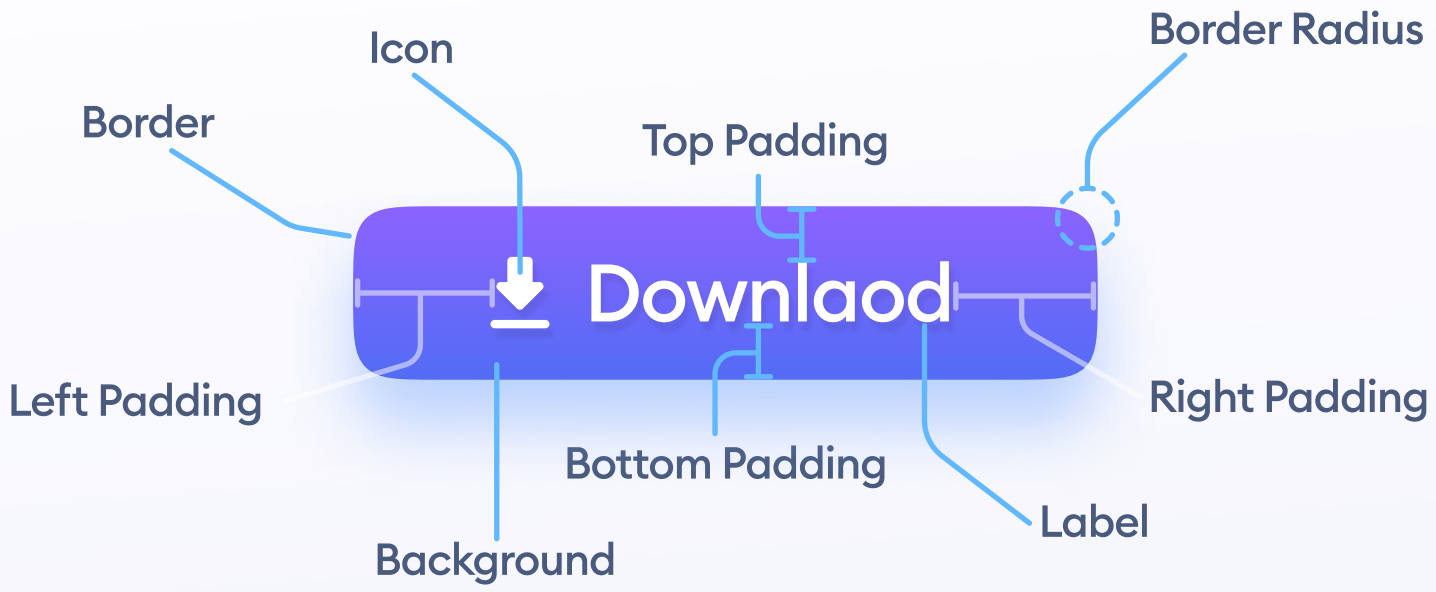
Prototyping and Testing Apps in Figma

Whatever prototyping tool you use, keep the following in mind:

- Check the type scales to verify if your typography looks good on a variety of devices;
- Check to see that the animations and interactions operate as expected;
- To see if the colors, white spaces, and sizes produce the desired results, experiment with them.

If feasible, invite some genuine users to test the details and provide feedback so that the app's functions and user experience can be improved.

Buttons



What is Button?

A button, as an engaging and interactive element, allows users to receive interactive feedback from the system in response to a specific command. It's a control that allows consumers to communicate with a digital product directly and transmits vital commands for achieving a certain goal.

In order to create the correct interactions, we must first understand the history and origins of physical pushbuttons, which were a direct precursor to the UI component that is now ubiquitous in all digital goods. Buttons are incredible.

Even if the user doesn't comprehend the underlying mechanisms or algorithms, the touch of a finger can start an appliance, an automobile, or a system. Rachel Plotnick's Power Button recounts the beginnings of today's push-button culture and describes how button-pushing evolved into a method of digital command, promising effortless, discrete, and fool-proof control.

This is what continues to captivate users today. The immediate delight of being able to make things happen with only a single touch. Physical push buttons are not going away anytime soon, despite the fact that many new household appliances and other gadgets are migrating to touchscreen controls, and behavioural habits created by them have an impact on how intuitive and easy to use your button design is.

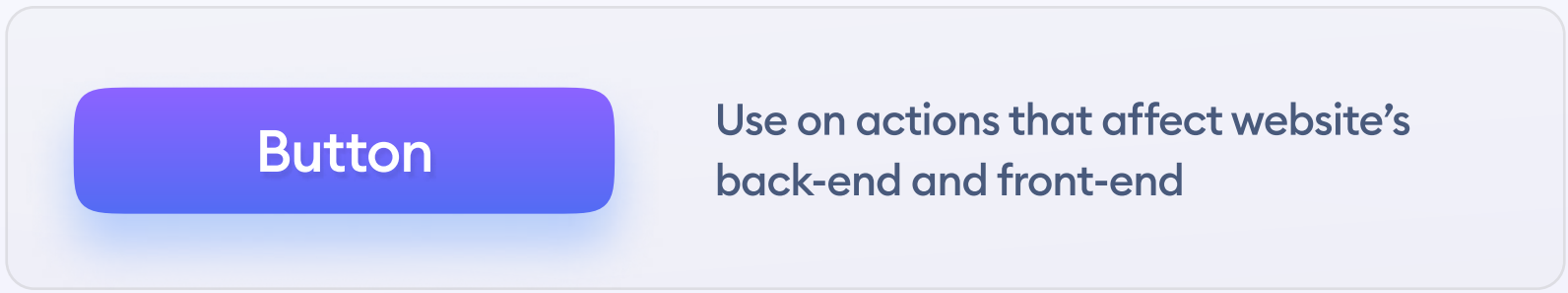
You press the button, we do the rest.

— Kodak cameras appealed to potential consumers, through a catchy and direct tagline.

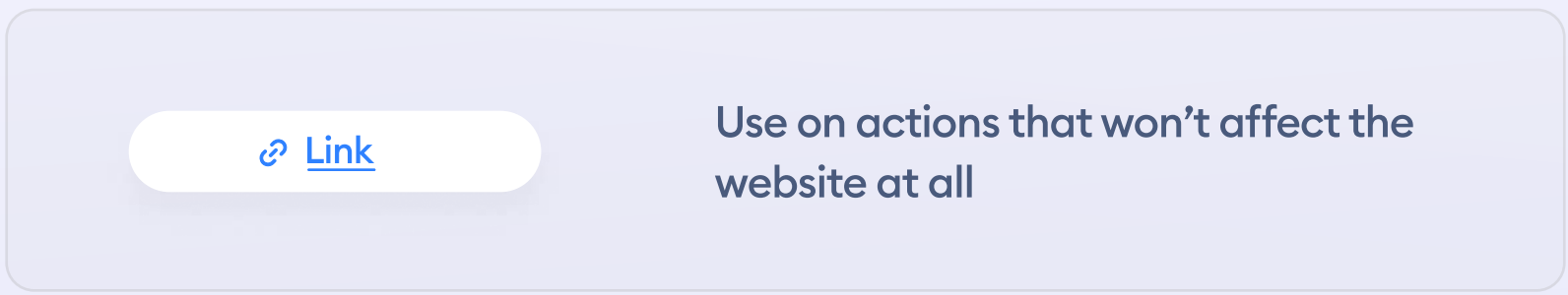
Buttons in General

Buttons vs Links

Buttons indicate what activities users can do. They're usually seen in places like Dialogs, Forms, and Toolbars in your user interface. It's important to understand the difference between buttons and links:



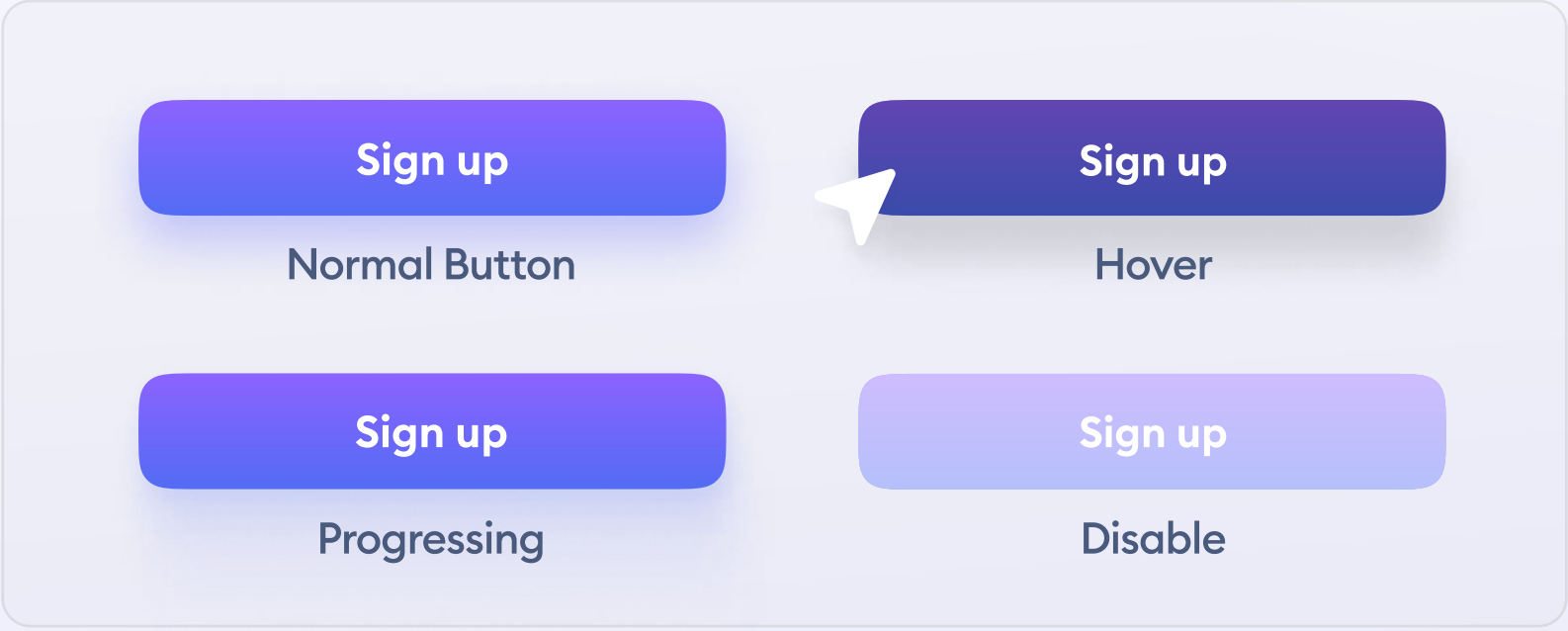
Buttons are used to accomplish actions like "submit," "merge," "make new," "upload," and so on.



Links are used to navigate to another location, such as the "see all" page, the "Roger Wright" profile, and so on.

The status of a button is communicated to the user by its state.

One of the most crucial aspects of the process is creating the right interactions and styles for your buttons. Each state must have distinct affordances that identify it from the other states and the surrounding layout, but they should not significantly modify a component or cause excessive visual noise.



Normal *- conveys that the component is active and interactive.*

Focus *– indicates that the user has used a keyboard or other input device to highlight an element.*

Hover *– indicates when a user's cursor is hovering over an interactive element.*

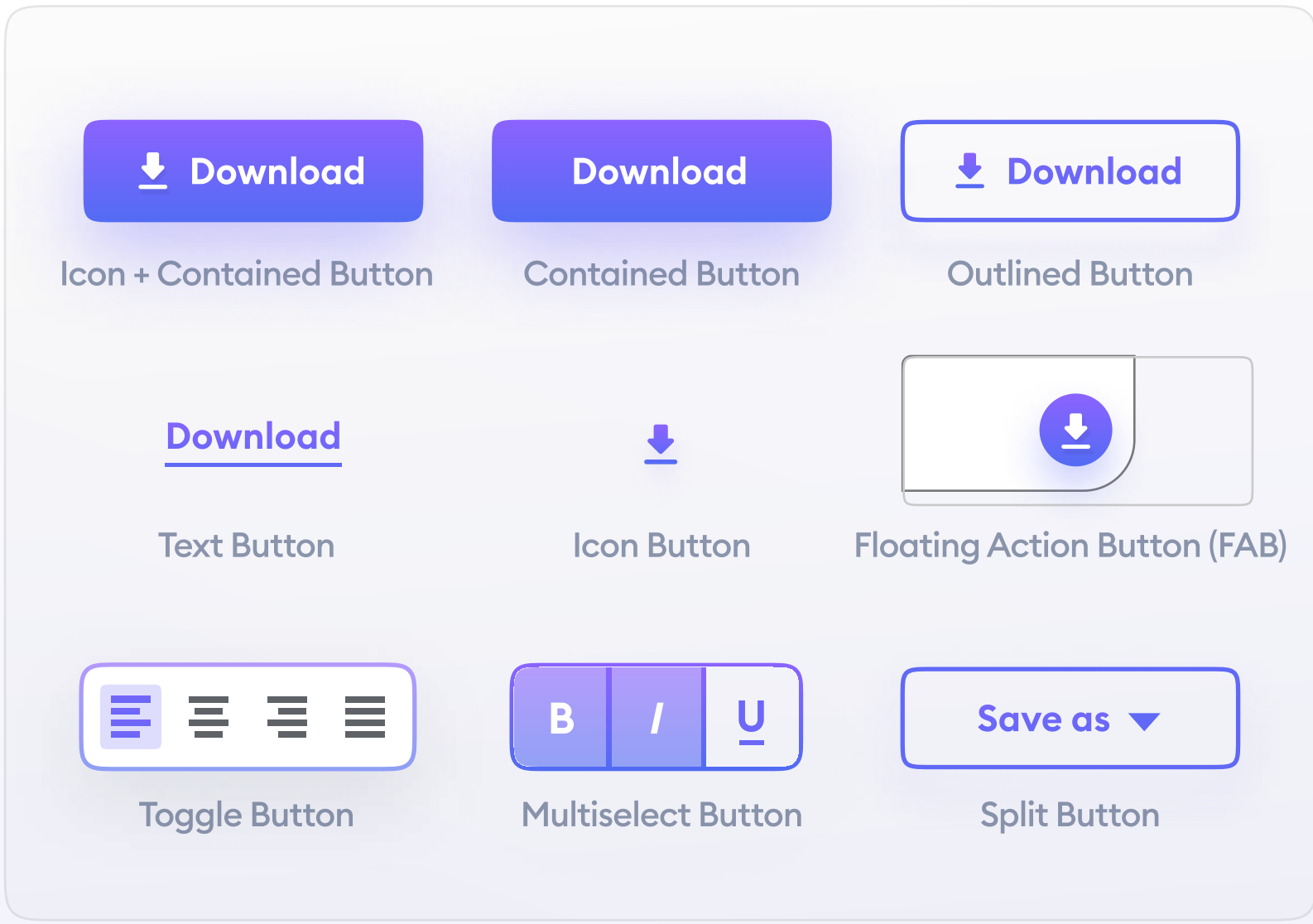
Active *– or pressed state indicates that the button has been pressed by the user.*

Progress/Loading *- When an action is not completed immediately, loading is used to signal that the component is in the process of completing the action.*

Disabled *– indicates that the component is now disabled, but that it may be enabled in the future.*

Buttons are available in a variety of colours, shapes, and sizes.

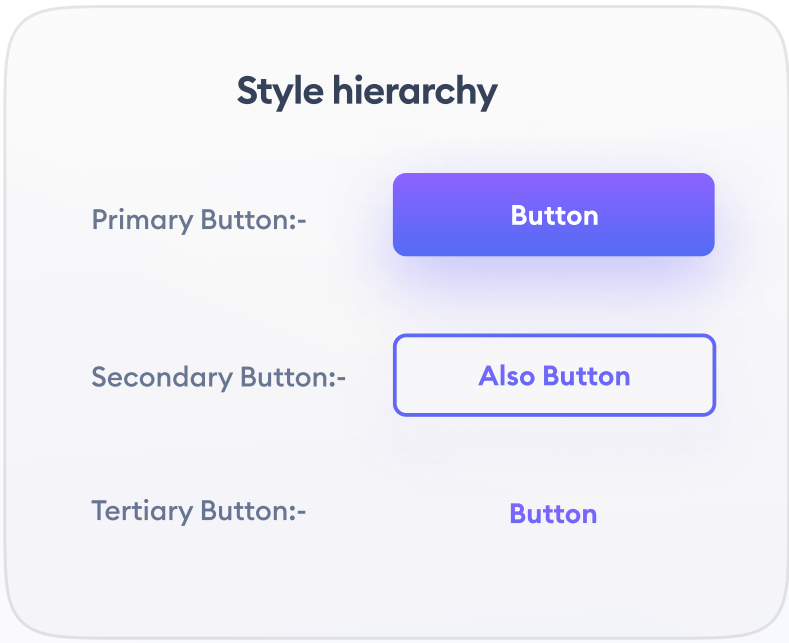
Rectangular buttons with rounded corners are the most frequent, as they are immediately recognisable and complement the input field. The goal, platform, and guidelines will all influence how the button is designed. Here are a few of the most common design variations:

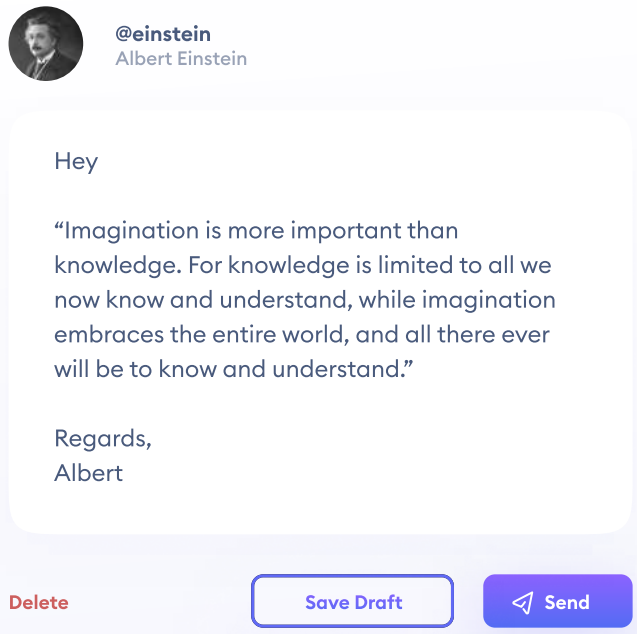


The value of an activity is communicated through styles.

Styles are usually used to distinguish between more essential and less important behaviours.

Create a hierarchy of actions to guide the user through the many options available. In most cases, you can have a single conspicuous button (commonly referred to as "primary"), as well as multiple medium "secondary" and low-importance "tertiary" actions.

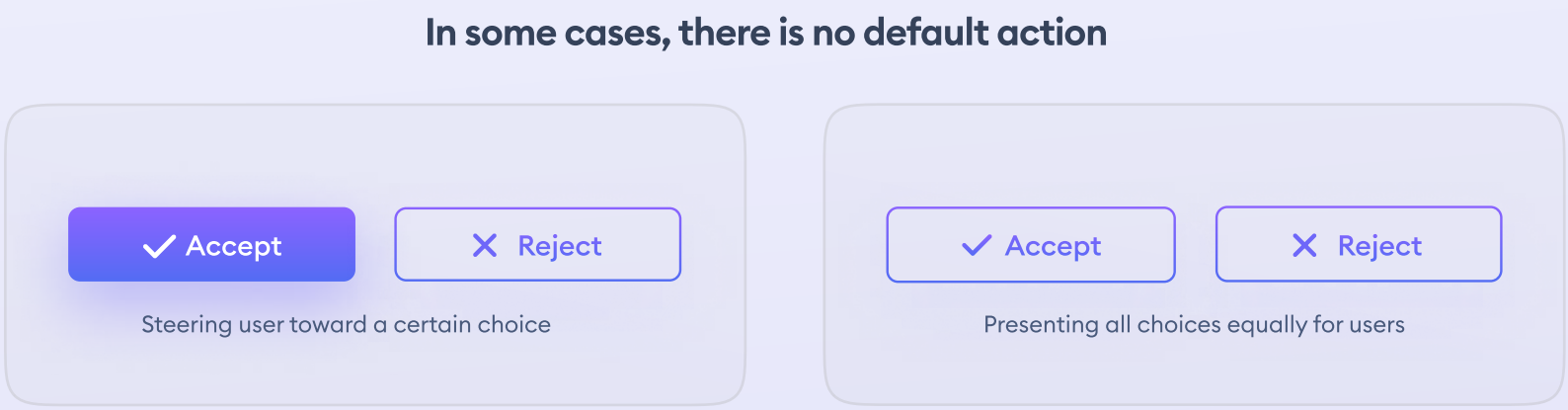




There isn't always a "default" situation.

In general, you should make the most often used button the "default" (using primary styles) and focus it. This aids the majority of users in completing their jobs more quickly and directing them in the appropriate route.

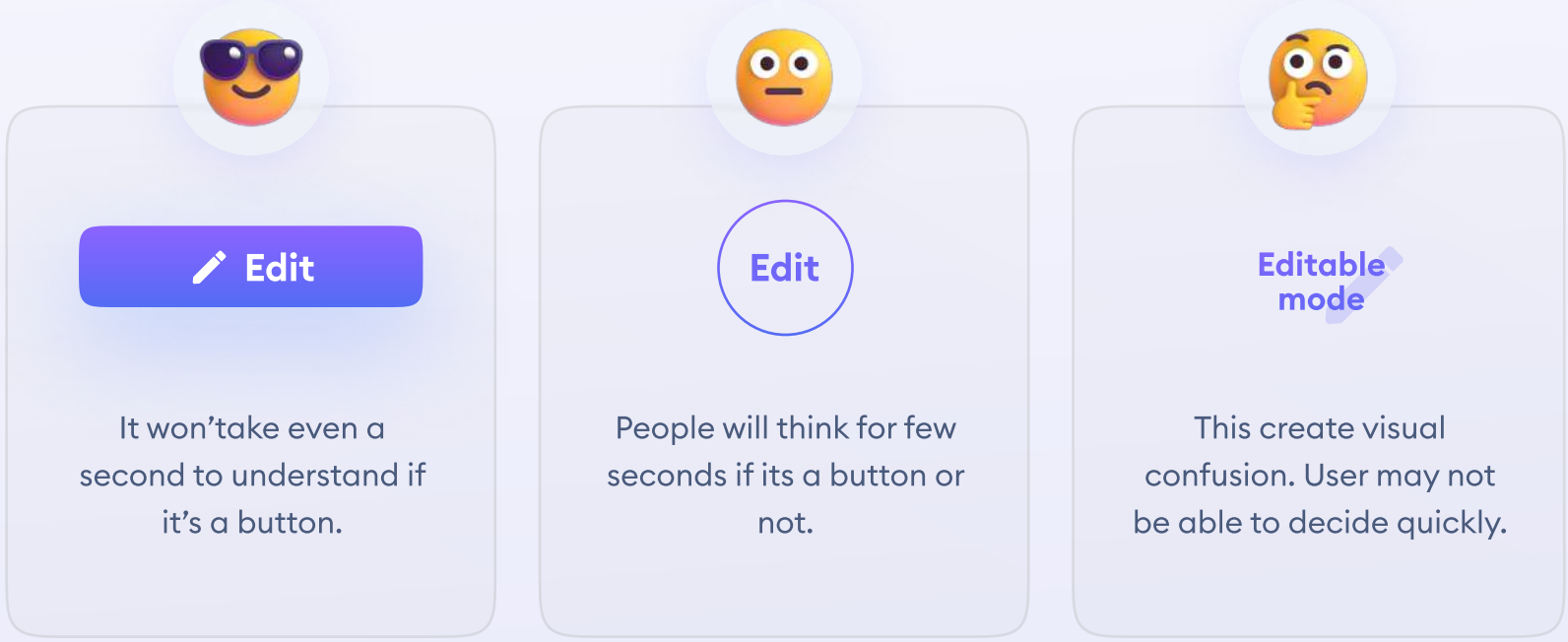
When all options are equal or the action is very risky, you want users to consciously pick the button rather than mistakenly selecting it.



Don’t Make me think

Steve Krug, a usability engineer, has written a book called Don't Make Me Think. One of the numerous points it makes is the need of making the interface plain to users rather than creating puzzles or mazes. We have a specific expectation of how buttons should look and work based on years of using various devices and other things.

Users will experience delays and confusion if there is a significant departure from what is deemed "normal."



When designing interactive and non-interactive parts, avoid utilising the same colour. It's difficult for consumers to recognise where to tap if interactive and noninteractive elements are the same colour.

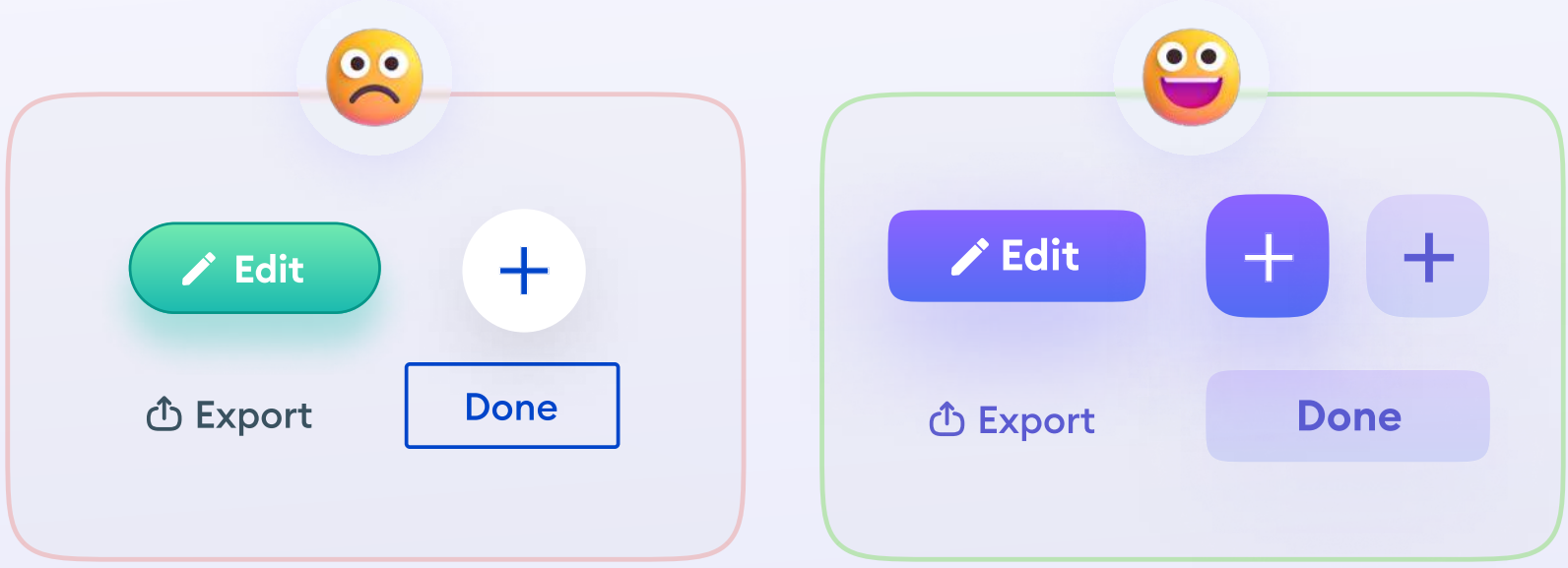
Consistency is one of the most powerful usability principles: when things always behave the same, users don’t have to worry about what will happen

— Jakob Nielsen

Consistency boosts efficiency and accuracy.

Consistency promotes speed and accuracy while also reducing the risk of errors. Create predictability in your product to assist people feel in control and capable of attaining their objectives.

When establishing primary, secondary, and tertiary styles, look for common aspects such as colour, shape, and so on. Try to be consistent not only inside your design system, but also with the platform you're designing for.

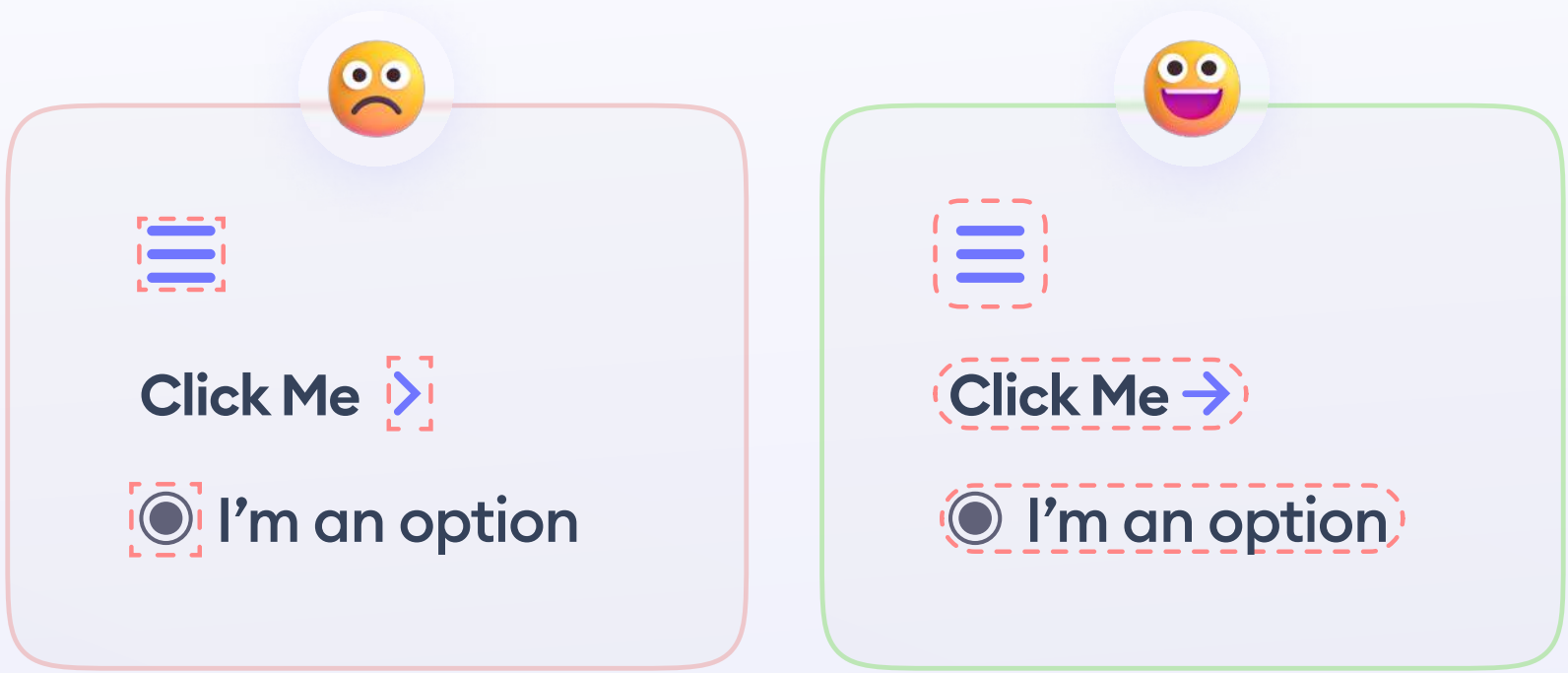


Make buttons large enough for reliable interaction

Pressing a button should be a simple activity, and if a user is unable to correctly tap on a button or, in the process, accidentally taps on a nearby element, it will result in an

unpleasant experience and time loss.

Consider making touch targets at least 48 x 48 dp for most platforms. Regardless of screen size, a touch target of this size has a physical size of around 9mm. Touchscreen elements should have a target size of at least 7–10mm.

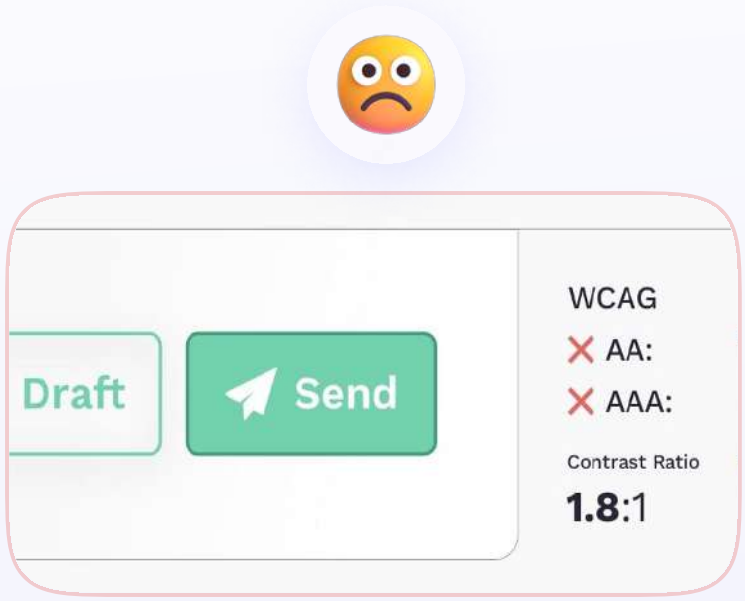


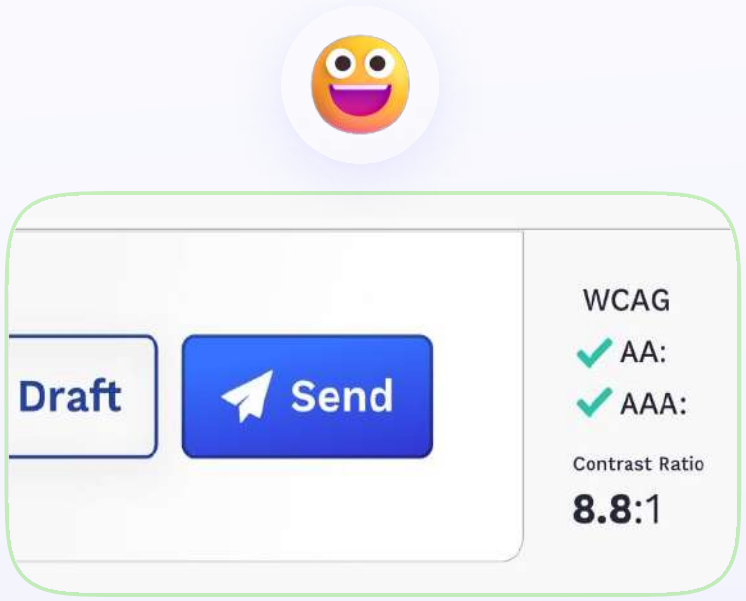
Make sure the touch target for icon buttons extends beyond the visible borders of an element. This is true not only for mobile or tablet devices, but also for pointer devices on the web, such as a mouse.

Design for accessibility

This advice should be repeated for each and every component. One of the criteria that affects accessibility is

the size of the target region. Font size, colour, and contrast are some of the other factors to consider. There are numerous methods available to assist you in determining how well your component design is operating.





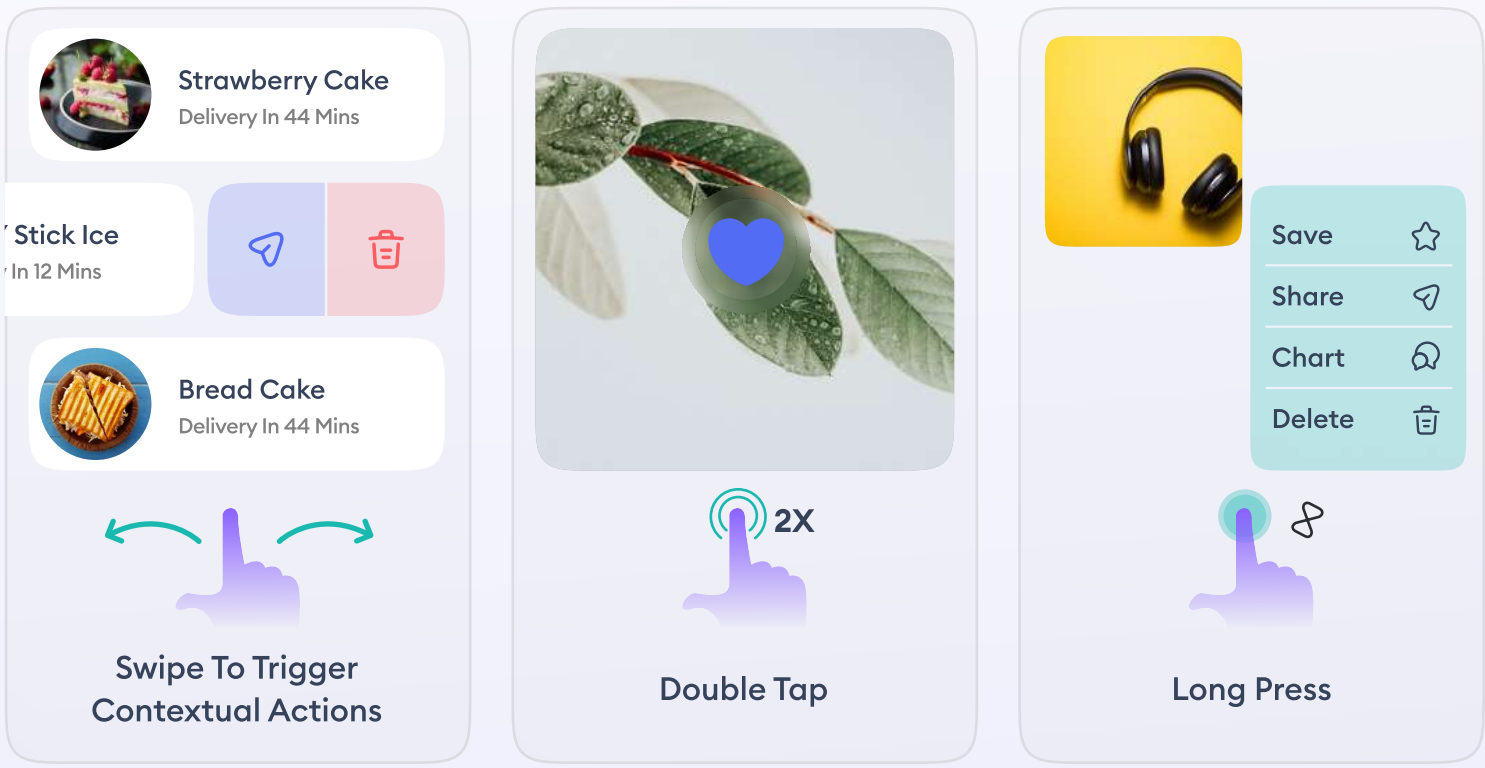
To ensure that buttons work with screen readers, designers should collaborate closely with development teams. The button role should be used for clickable items that, when activated by the user, cause a response.

When you add role="button" to an element, it will appear to a screen reader as a button control.

Gestures become fairly widely adopted

Gestures allow users to engage with the programme through touch. Touch as a method of completing a task can

save time and provide tactile control. Even though gestures like swipe to trigger contextual actions, double-tap to like, and long-press are becoming more common, they are still not intuitive to the typical user. For more skilled users, I recommend using them as an alternative method of performing an action.



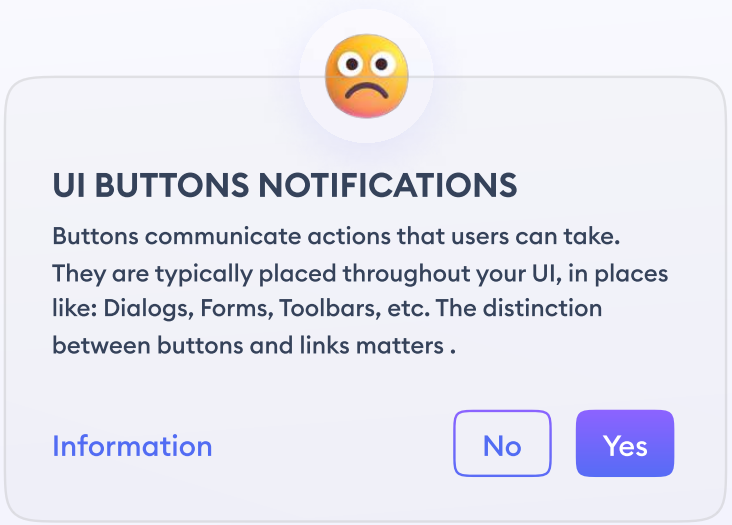
A good button label encourages users to act

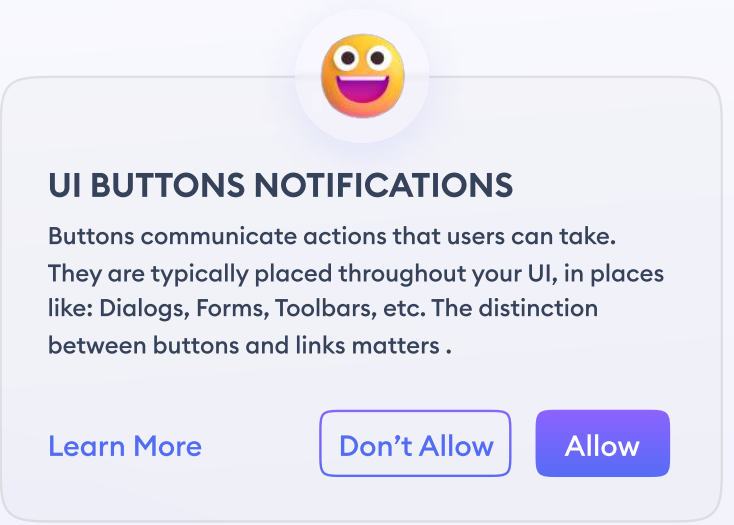
It's just as essential what your buttons say as it is how they look. Using the incorrect label can lead to user confusion, time loss, and possibly major errors.

A good button label encourages users to act. It's best to use verbs and name the button with the function it does.

"Would you like to (Add to basket)?" or "Would you like to (Confirm order)?" the button appears to be asking the user.

Use Yes, No, or labels that are too generic, such as Submit, to avoid using Yes, No, or labels that are too generic.



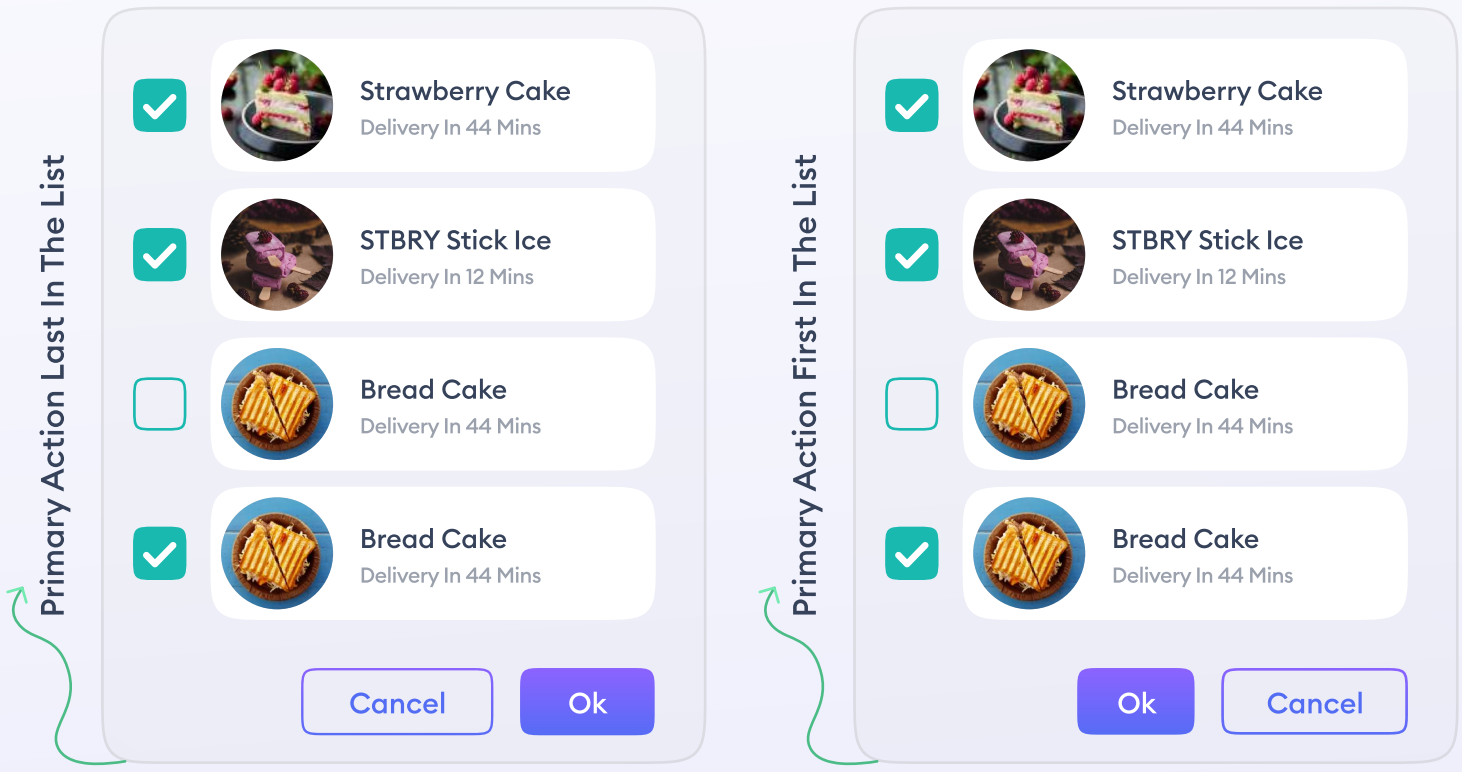


Ok/Cancel or Cancel/Ok? Either is fine

Both are just options, and designers can debate their preferences for hours.

- The natural reading order is supported by placing OK action first. It may be possible to save time if we know that this is most likely what users will choose. Windows prioritises OK.

- The order in which OK is listed helps the flow. Some may claim that it's fine because a next button will advance the user. Putting OK last allows users to consider all options before taking action, reducing the risk of making mistakes or making rash judgments. Apple places OK at the bottom of the list.



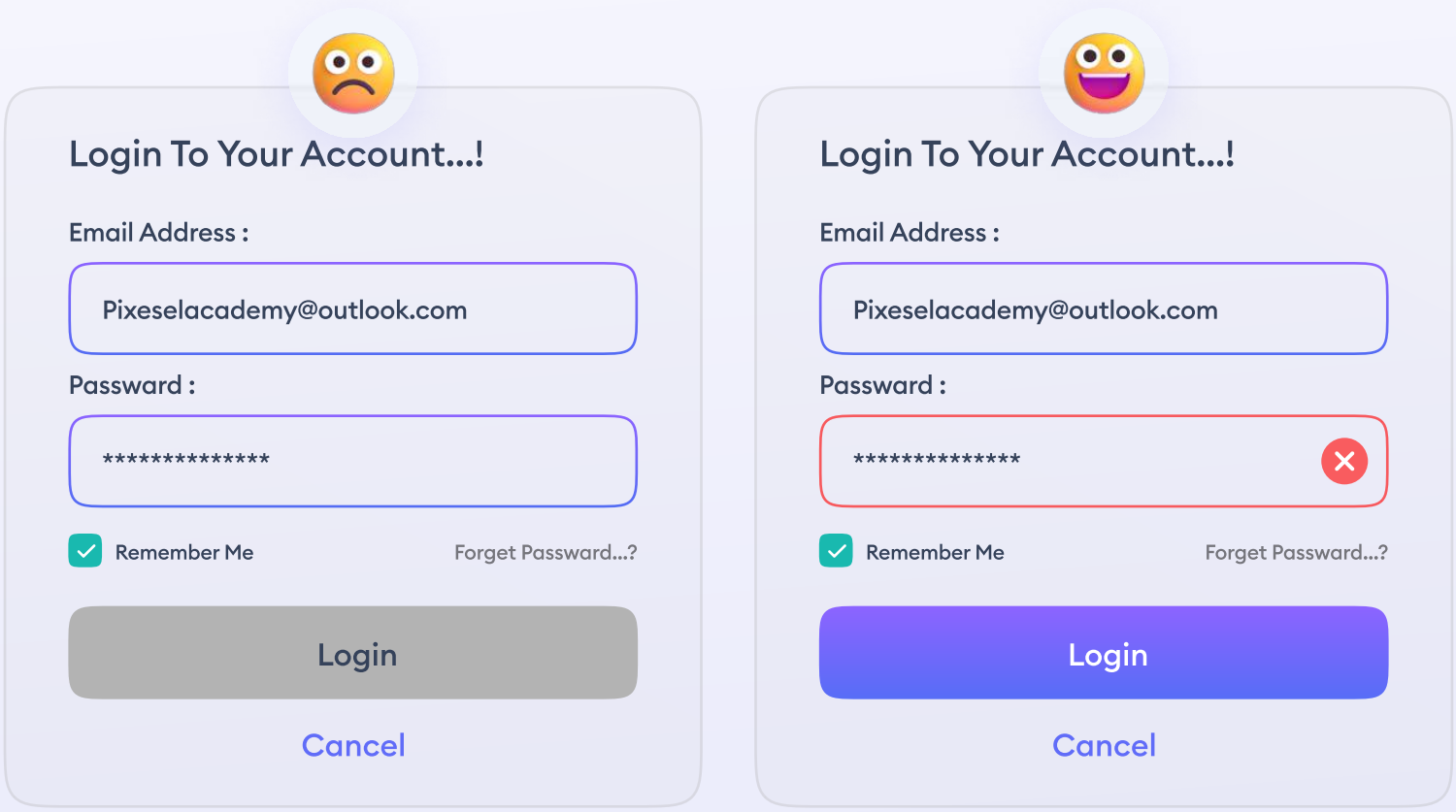
Either option has compelling reasons in its favour, and neither option is likely to result in usability disasters. (Perhaps because I'm a Mac user.)

I usually place OK last in the action list, in something like a dialogue box.

Disabled buttons suck

This has happened to everyone before. Being stuck on the screen for several seconds or minutes, trying to find out why a disabled button is preventing you from progressing, and what you need to do to bring this thing back to life).

Disabled controls indicate that a component is now inactive but may be enabled in the future. Because removing a button from its natural location and showing it in a later context could cause confusion, disabled buttons are used.



If at all possible, stay away from deactivated buttons. It's better to leave it on all the time, and if users don't give required information, simply highlight the blank fields or display a notification.

Types of Buttons

As I already said, while users may not notice buttons when they are used incorrectly, they are a vital component of a productive and enjoyable user experience. Buttons are typically themed links that draw people in and direct them in a particular destination. We can use buttons to navigate to different pages or complete actions such as submitting a form or making an online purchase.

When we need our consumers to complete their tasks on our website, we use them as CTAs (Calls to Actions). Take a look at this tutorial to learn about the most common types of UX buttons and best practices for button design if you're thinking about improving your button design to make it easier for your consumers to click through. This will assist you in maintaining a smooth and hassle-free customer experience on your website.

Because of its effective mimicked interaction with tangible things and user-friendliness, modern UX buttons are popular. These buttons offer a variety of functions to suit a

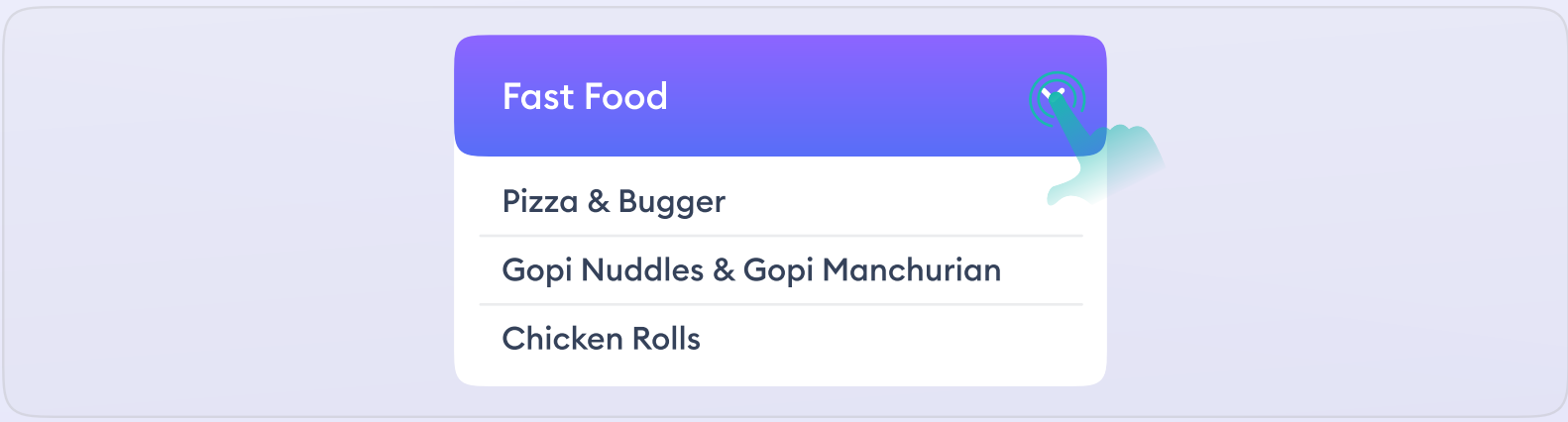
variety of needs. They show an interactive zone that is usually distinguished by its geometric shape and visibility. Designers must devote a great amount of time and effort to creating visible and functional buttons.

Common types of UI buttons

Users may make decisions and take action with just one click thanks to buttons. The actions communicated by buttons can be performed by users. Typically, they are positioned across the website's user interface, and buttons must be immediately identifiable and locateable while clearly indicating the action they enable a user to complete.

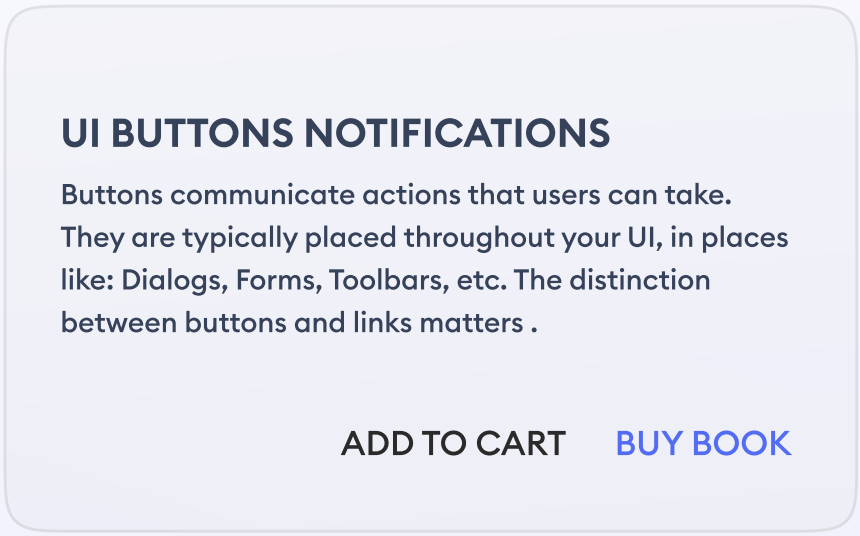
The following are the most popular types of UX buttons:

1. Dropdown Button



When you select the dropdown button, a list of unique products appears. The settings button may occasionally display the same type. When a user picks an option from a list, it is usually identified as active in some way, such as by color.

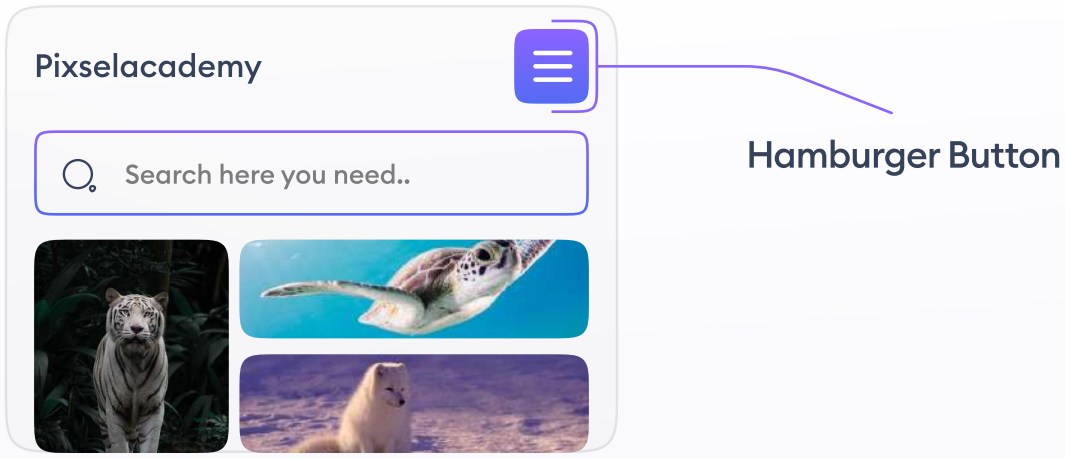
2. Text Button



These text labels appear outside of a text block and are referred to as buttons. When a user touches or clicks a button, the text must describe what will happen.

These buttons have a modest level of tension and are used for less important tasks. Text buttons can't distract from nearby content because they don't have a container.

3. Hamburger Button

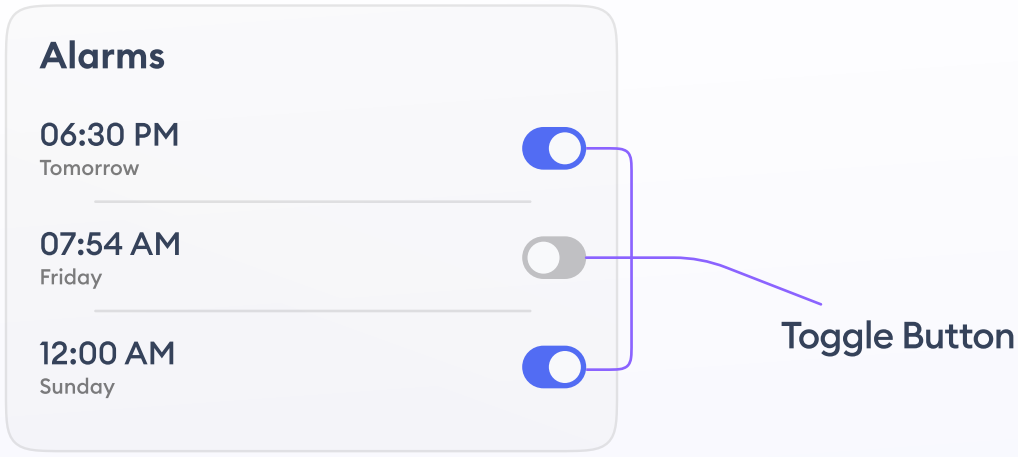


The hamburger menu is hidden when this button is pressed. As a result, when you click on it, the menu expands. These days, it's a widely used engaging element in mobile and online design.

Furthermore, hamburger menus save up space, making the UI appear lighter and more minimalist. It frees up a lot of room for other important layout elements.

There are arguments against the hamburger menu based on the fact that it can be confusing for persons who do not commonly use websites. As a result, it may have a negative influence on navigation and result in a poor user experience. As a result, prior to implementing the hamburger button, conduct thorough user research.

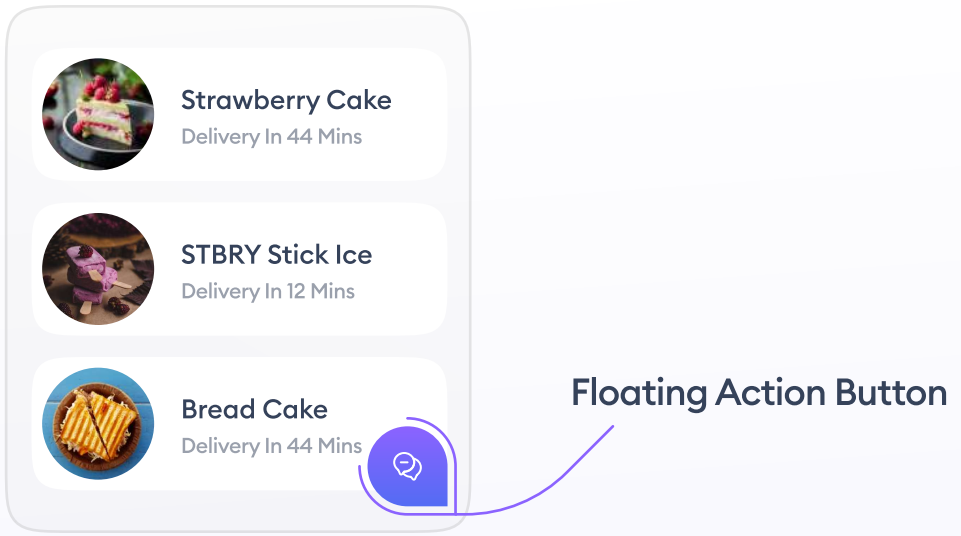
4. Toggle Button



Users can toggle between two or more states using toggle buttons. These buttons can be used as on/off switches. You can also use them to group related alternatives. However, make sure that your layout conveys that certain toggle buttons are part of a group.

In a group, there must be at least three toggle buttons. Furthermore, toggle buttons must be labelled with icons, text, or both. Toggle buttons that allow one option to be picked or not chosen, such as adding or removing a star from a product, require icons. Toolbars, programme bars, toggles, and action buttons are common places to find icons.

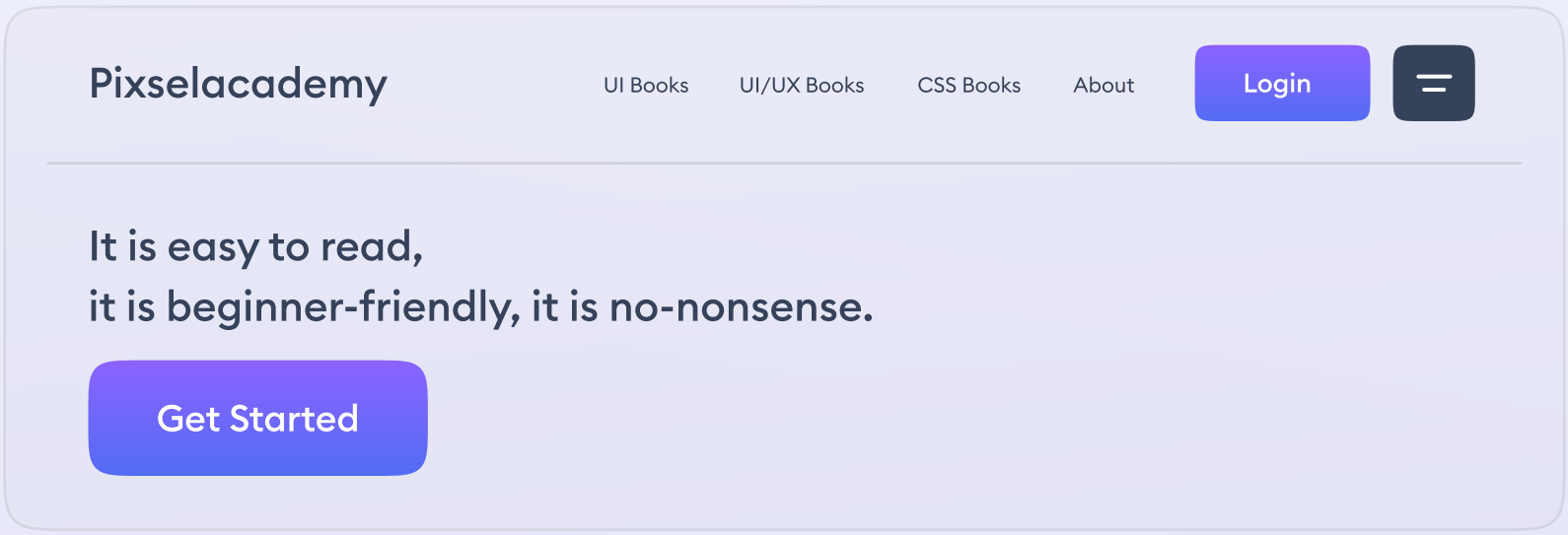
5. Floating Action Button



This button is made with Google Material Design in mind. This is a round material button that, when pressed, displays and lifts an ink reaction. This button can be used to perform a promoted action.

This button is distinguished by a circling icon floating above the user interface. This button has a transferring anchor point, launching, and morphing motion behaviours.

6. CTA Button



A **CTA** (Call to Action) button is another appealing UI feature whose primary goal is to urge users to take a certain action. And this precise action initiates a dialogue for a certain screen or page. To put it another way, it turns a passive user into an active one.

As a result, this button can technically be any type that is supported by a call-to-action text. It stands out from all other buttons on the screen or website because it is interactive. It attracts user's attention and urges them to take the necessary action.

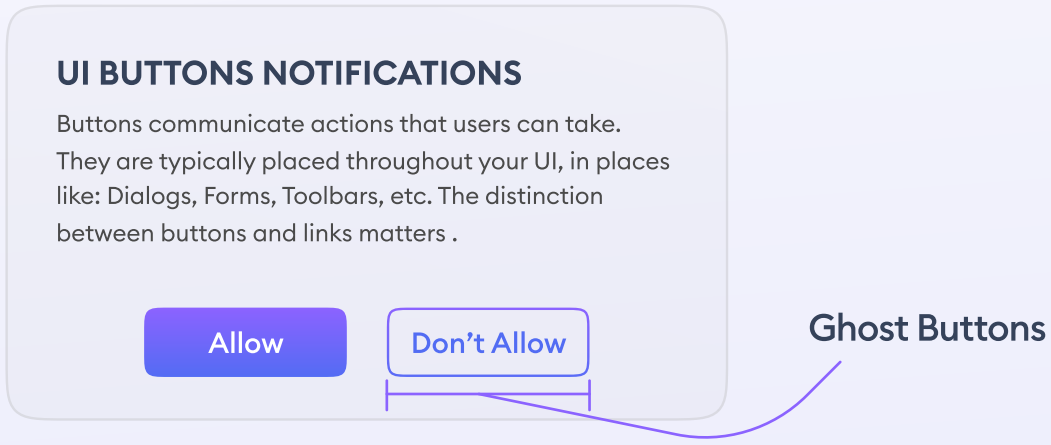
> *Remember to make your CTA button stand out while creating it.*

There should be no other buttons on the screen that compete with it visually or draw attention to it. The simplest approach to accomplish this is to make it the only element on the screen with a distinct colour or design. Remember to consider contrast so that your button does not merge in too much with the background.

It's also important to consider size. It's possible that people will miss it if it's too small. It may suffer from "banner blindness," which is the disregarding of visual elements that mimic advertisements, if it is too large.

> *The sweet spot, as with other buttons, is between **40** and **60** points of height, with adequate separation on both sides.*

7. Ghost Button

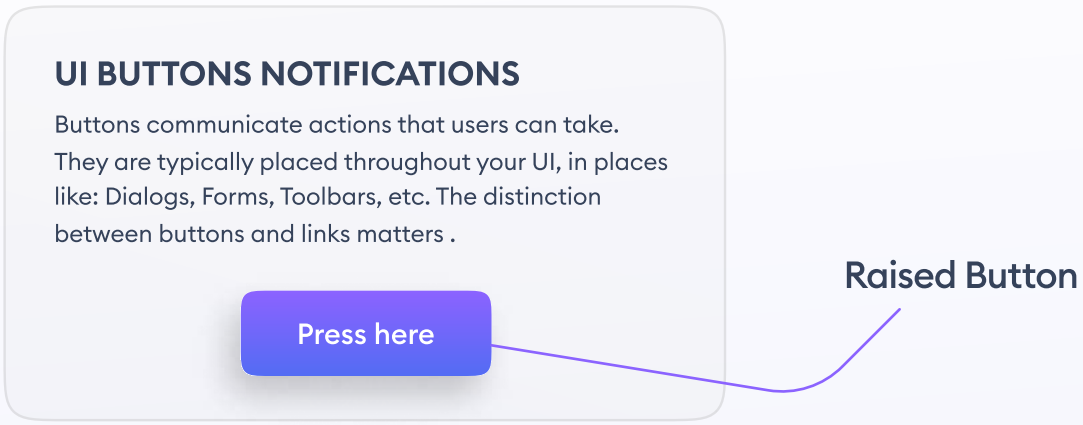


In button design, ghost buttons, also known as outlined buttons, increase the attention and complexity of the text button.

They basically denote crucial actions that aren't the page's main action. These buttons must be outlined alone, with no

surrounding text that indicates an action.

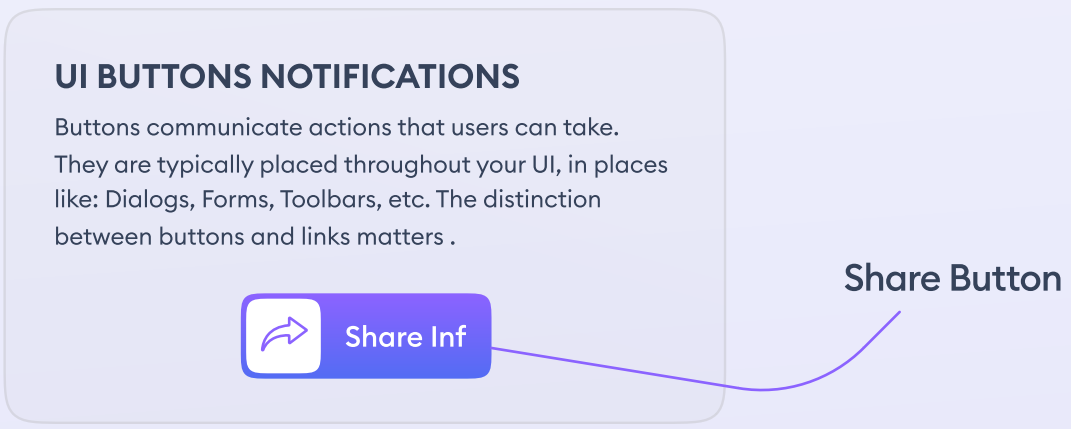
8. Raised Button



Contained or raised buttons are rectangular in design and use a drop shadow to lift them from the screen surface. This shadow indicates that the button can be pressed or clicked.

These buttons are mostly used to provide dimension to flat layouts and to provide usefulness in large, busy, or crowded areas.

9. Share Button

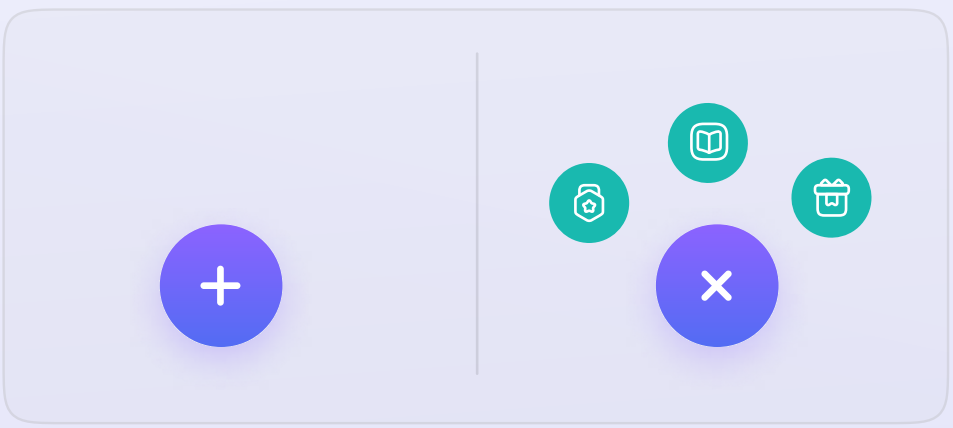


With the widespread usage of social media platforms, emailing, and chatting, share buttons make it easier to connect content on a website or app to users' social networks.

Users can post their material or accomplishments directly on social hubs with this type of button. These buttons are labelled with icons to make the link more obvious. These icons highlight an easily recognisable brand emblem for certain social media channels.

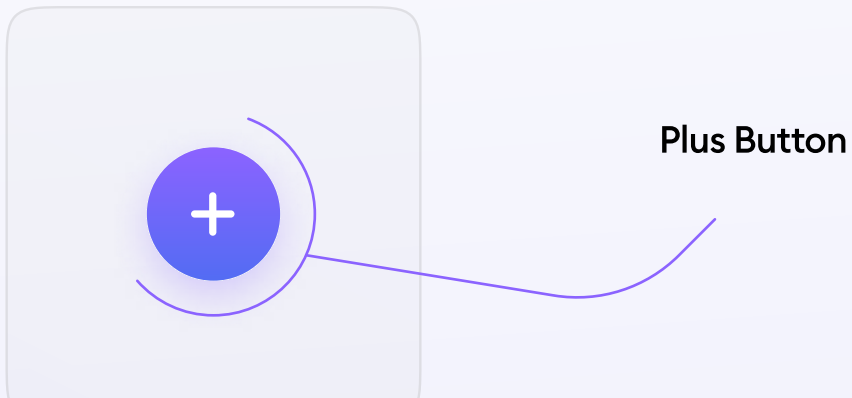
If sharing is not the user's primary activity on a page, it is not designated as a button in any way (no colour, extra shapes, underlining, etc.) - you only see the icons, yet they are engaging. This method encourages minimalism and effective use of negative space.

10. Expendable Button



An disposable button opens different alternatives when being pressed or selected by users. This is yet another technique to arrange the necessary interaction flow without overburdening the screen, which is especially important for mobile UIs with limited screen area.

11. Plus Button



The plus button, when tapped or clicked, allows users to add unique content to the system. It could be a new contact, post, note, location, or product in the list, depending on the app type - anything that is a basic action for an online product.

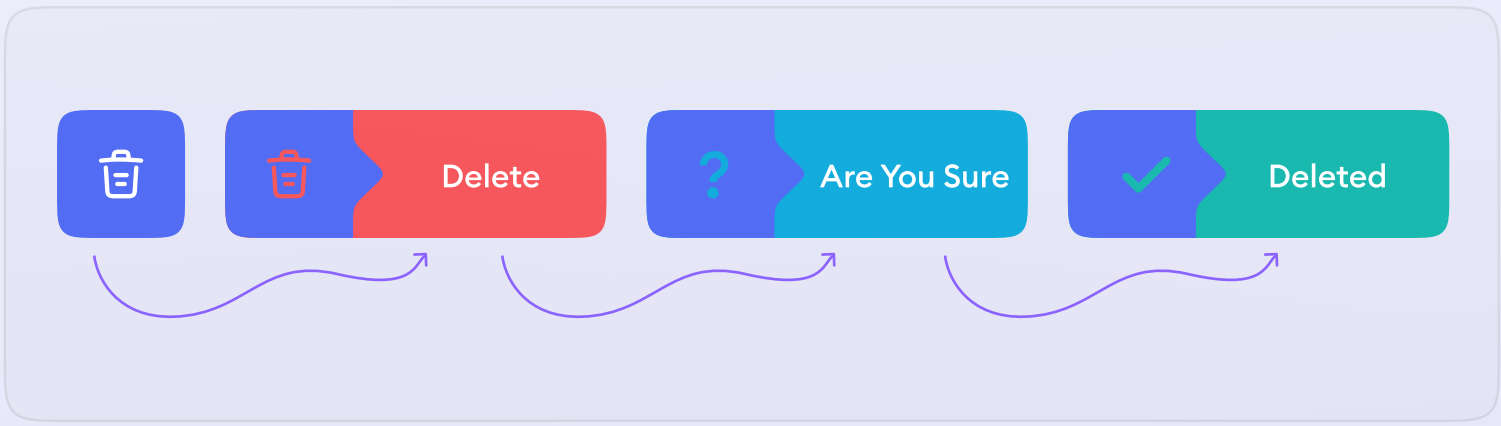
Users are frequently taken directly to the modal box for creating content by clicking the + button. In some circumstances, consumers are given additional options to choose from, which makes content creation more

concentrated.

12. Delete Button

When you select 'Button + Animation,' the functions of the buttons will be displayed more clearly. When a user presses the delete button, an animation portrays the action and shows the file being deleted.

This is a creative and straightforward way of displaying the Delete Button. It's a time-saving method that keeps people engaged when they're deleting a large number of files.

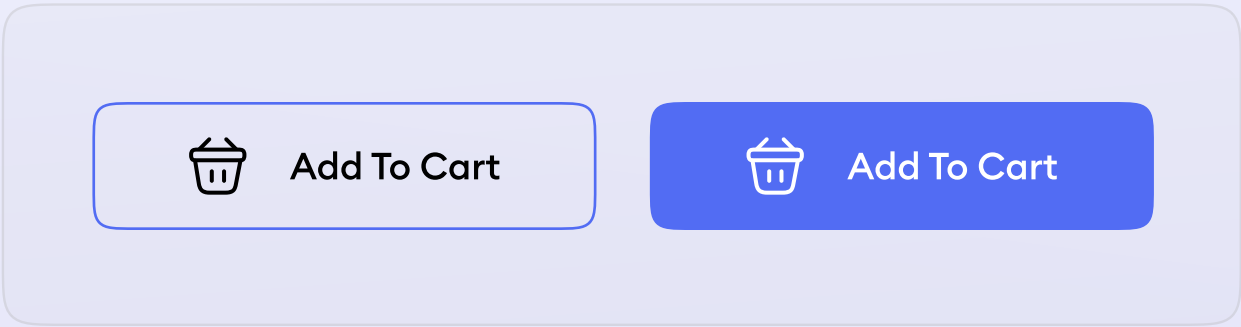


The Play Button has a beautiful hover effect. The full Framer button pops out with an astonishing 3D Gradient pattern when users travel over or over it. The effect will fully append if users move their mouse cursor away. These designs are both intriguing and seductive.

In order to optimise button designs in your online or app design, you can use various hover and interaction effects. They can persuade users to click and navigate to the next stage, such as purchasing a product, listening to a podcast, reading additional information, or entering contact information.

You can also alter the animations, frames, opacity, fonts, forms, shadows, and colours of a button to make it more appealing to consumers, depending on your action demands.

14. Flat Button



If you hit this button, it does not lift but instead fills with a rainbow of colours. The main advantage of this button is that it reduces content distraction.

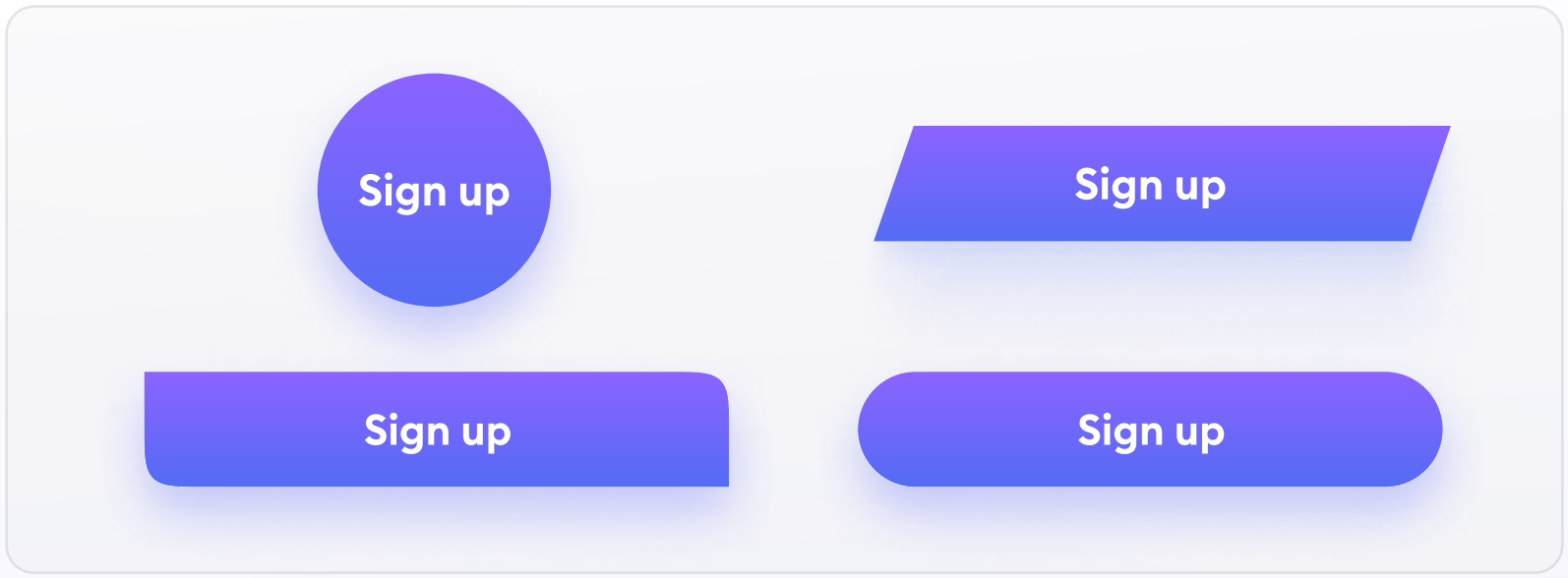
These buttons are used in conjunction with paddling to make it easier for users to locate them, on toolbars, and in dialogues to unify the button action with the dialogue text.

Things to consider when deciding UI buttons

Designers should utilise designs that adhere to UI/UX design's basic principles. Especially those that can not only efficiently guide customers through a mobile app or website, but also persuade them to click in order to increase revenue.

For creating helpful and original buttons for your mobile or online apps, designers always require unique concepts, clues, or inspiration. Let's look at the variables that you need to consider.

1. Shape



If button forms are an issue, create squares with rounded corners or a square-shaped button design depending on the app or website style. According to studies, rounded corners boost data processing, and the element's centre attracts your attention.

If you want to do something unusual with button shapes, undertake usability testing on your designs to ensure that users can easily recognise them.

Regardless of the design you choose, make sure that the UI controls are consistent so that users can distinguish certain UX elements like buttons.

2. Size

This is one of the most effective methods for informing users about the importance of a layout element and establishing a hierarchy of elements.

An effective and appealing button should be large enough to be noticed right away, but not so large that the layout structure is broken. In their instructions, market leaders may provide recommendations for particular button sizes.

3. Placement

Try to adopt common UI patterns and traditional layouts as much as possible when putting a UX button, as traditional button placement improves discoverability.

Even if it's only a button with no other compelling visual clues, using a standard layout will assist consumers understand what each element's purpose is. The layout is clearer when a standard layout is combined with ample whitespace and a clean visual design.

4. Color

To make some buttons easily identifiable, you must choose an appropriate colour. Human behaviour and emotion are strongly linked to the visual environment, and colour is a powerful weapon in this regard.

When choosing colours for buttons, keep in mind that the background and button colours should contrast well to distinguish the buttons from other UI elements.

5. Microcopy

The strong button microcopy is often constant but brief, allowing it to quickly capture users' attention. It is sometimes done in capital letters to make the copy more appealing in the layout.

This is not necessary, as the decision is based on the font, basic design concept, and mood of the text message.

> ***Points to Be Noted :*** *Buttons are the most effective approach to get users to take the activities you want them to take. In the future, these buttons will appear and become more engaging. As a result, plan them around the above-mentioned factors. Make them more user-friendly, flashy, and useful so people can easily interact with your programme.*

Guide to design UI Button

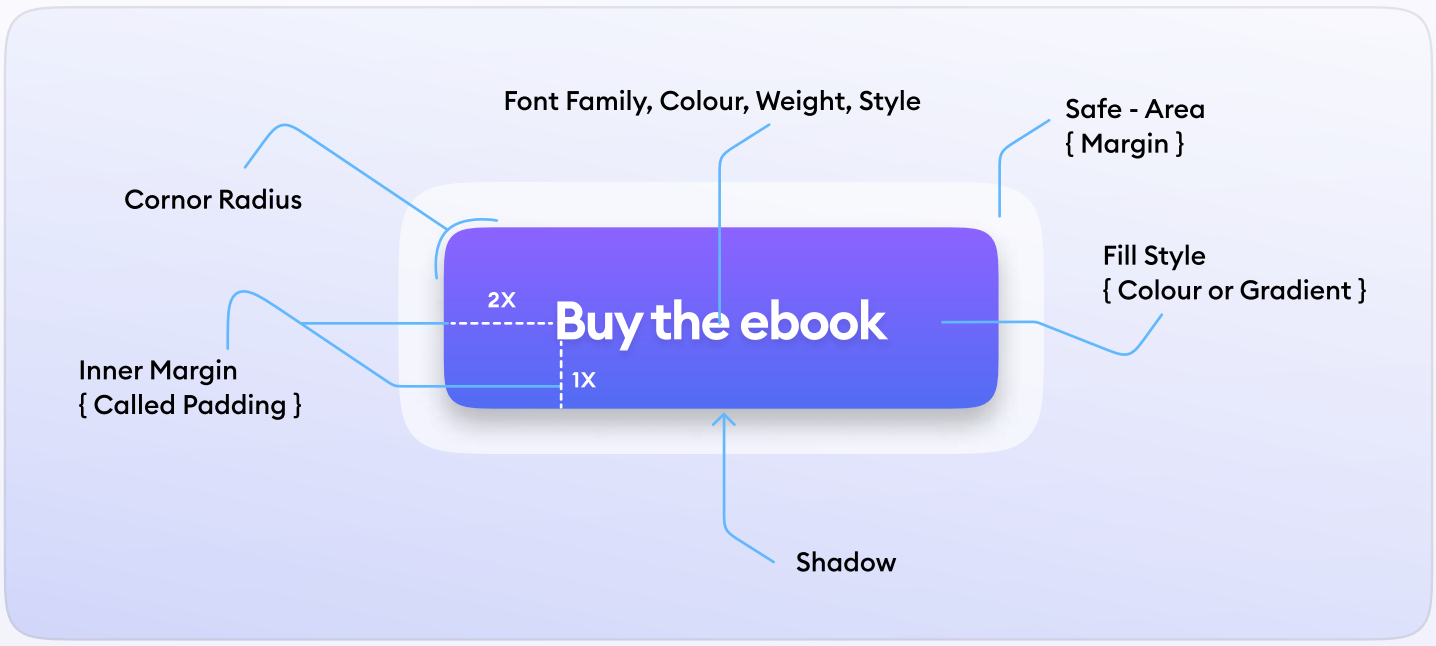
Okay. We learnt a lot about Buttons, their types and uses in UI design. Now, let’s learn how you can design the Buttons.

Buttons are an important part of establishing a great and productive user experience, even if they go unnoticed if they're implemented appropriately. UX buttons, at their most basic level, are stylized links that capture the user's attention and direct them in a specific destination. Buttons can take us to other pages or perform a specific activity, such as filling out a form or making a purchase. They're frequently employed as calls to action (CTA) on our website that we want our visitors to take.

The best way to indicate a button is to use visual cues

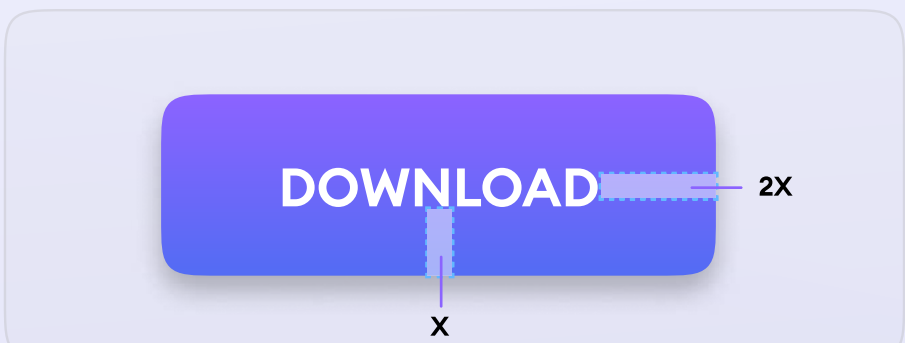
Building A Button

Keep all of the characteristics taught above in mind while creating buttons, and choose them intelligently. Consider what kinds of buttons will complement the brand and fit well within the interface, using the brand book as a guide.



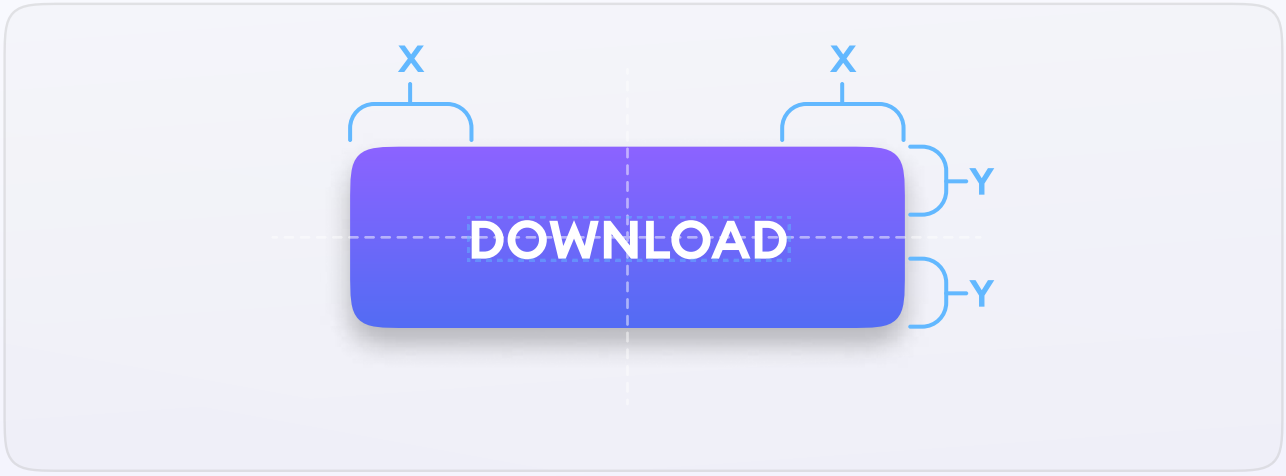
You should use your grid base numbers to set the padding and safe space.

The left inner margin is twice the size of the vertical one in the example above, which is a safe choice for better readability.



Alignment

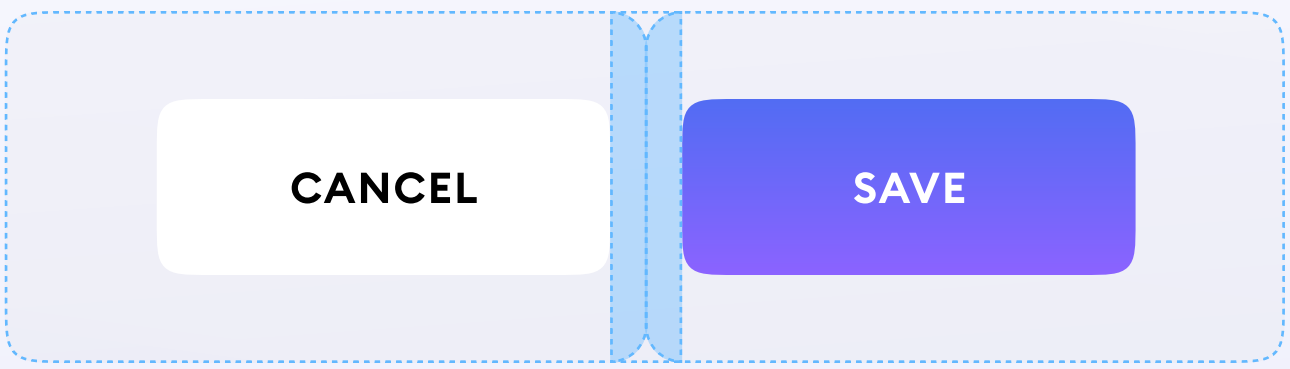
One of the most common difficulties with all interfaces is misaligned and irregularly positioned buttons. Check that your button labels are both horizontally and vertically centred. If you want to be certain, make guides.



Aside from grid-based solutions, choosing button spacing with multiples of capital W is a solid bet. You're safe if at least one W fits on each side of the button label.

It's even better to utilise 2 x W on the sides for improved reading. The smaller the padding inside the button, the more difficult it is to read and comprehend.

Remember to leave enough space around your buttons. If there are several of them, the safe area should be separate for each of them; try not to overlap it!



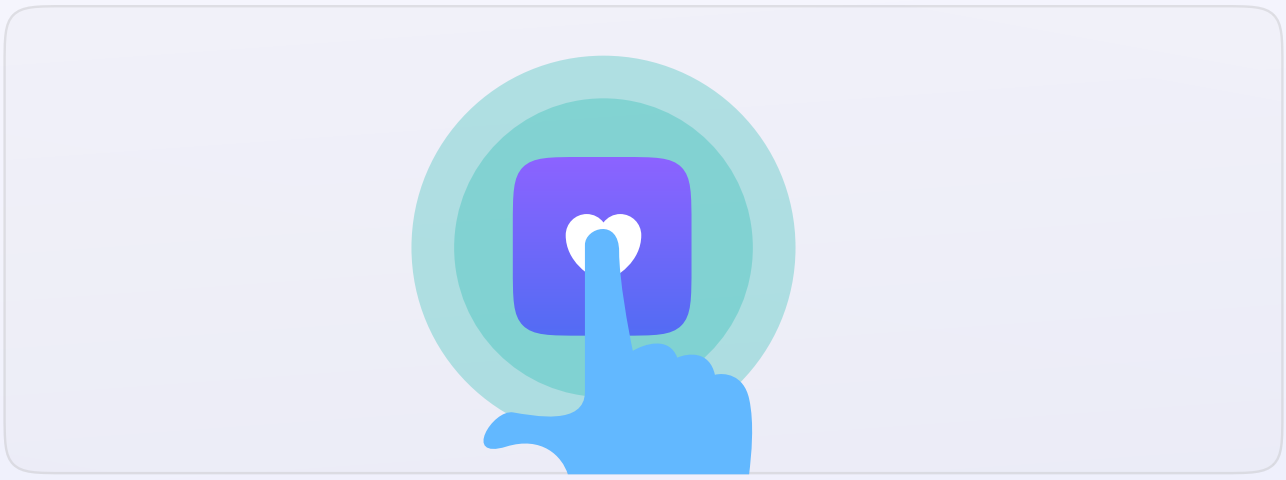
Size Matters

There should be a minimum size set for both online and mobile buttons.

It would be difficult to tap or click on your buttons if they are too small. As a result, consumers may become frustrated and uninstall your software.

For all interactive aspects on mobile devices, the optimum approach is to start with 44 by 44 points. For smartphone buttons, the sweet spot is roughly 50p in height.

Any number equal to or greater than the height can be used for the width (including the Double W minimum spacing). 32 by 32 should work for cursor-based devices as well. Even on desktops, remember that the larger the button, the easier it is to utilize.



This button is too small. User will get frustrated finding the inability to quickly tap or click on the button.

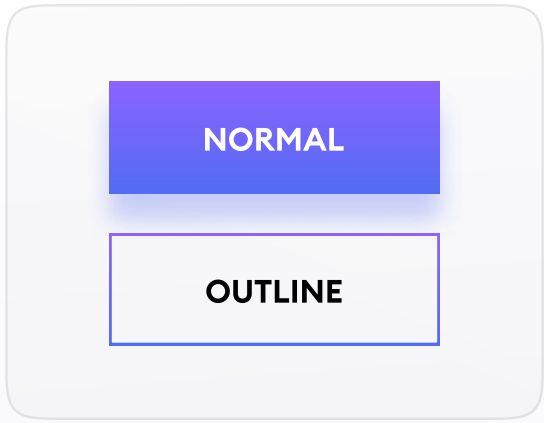
This button is still too small for mobile devices. For, laptops and desktops, it’s fine.

Now this button is big enough for both – Mobile as well as the desktop devices. Make sure, while interacting with your button, users should find it convenient to use.

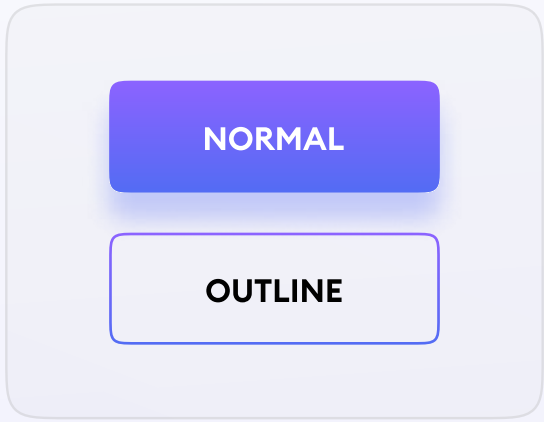
Choosing the Right Curve (Corner Radius)

If you're utilising rounded buttons, make sure the rounded corner ratios of other on-screen objects are correct. Using the same one for everything will result in margin imbalances.

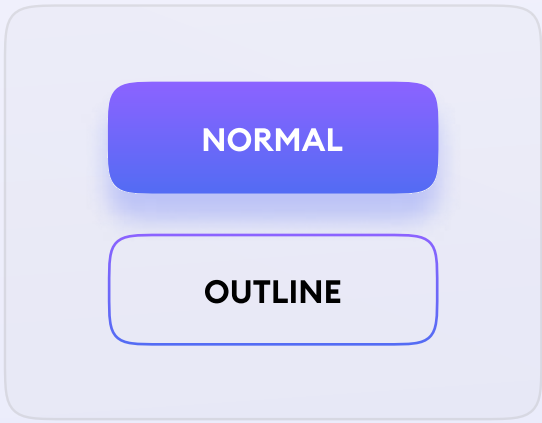
Buttons can be differentiated by their corner radius. Remember that each project is unique; if your brand image consists solely of sharp corners, having rounded buttons will result in an inconsistent user interface. Unless done on purpose, mixing a few of different corner radiuses inside one interface can lead to issues with consistency and readability.



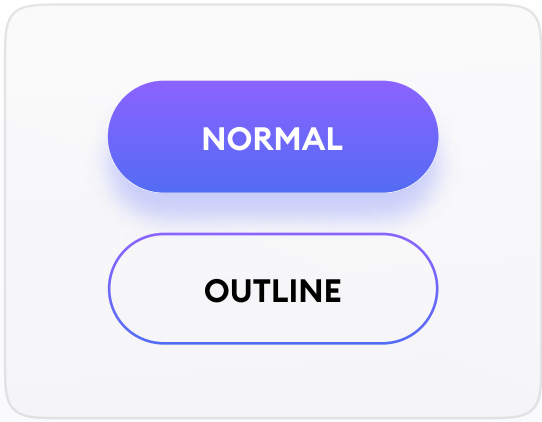
Sharp corners fit brands that have similar shapes in their logo and other elements



Slightly rounded corners are likely the most popular and also the most user-friendly choice.

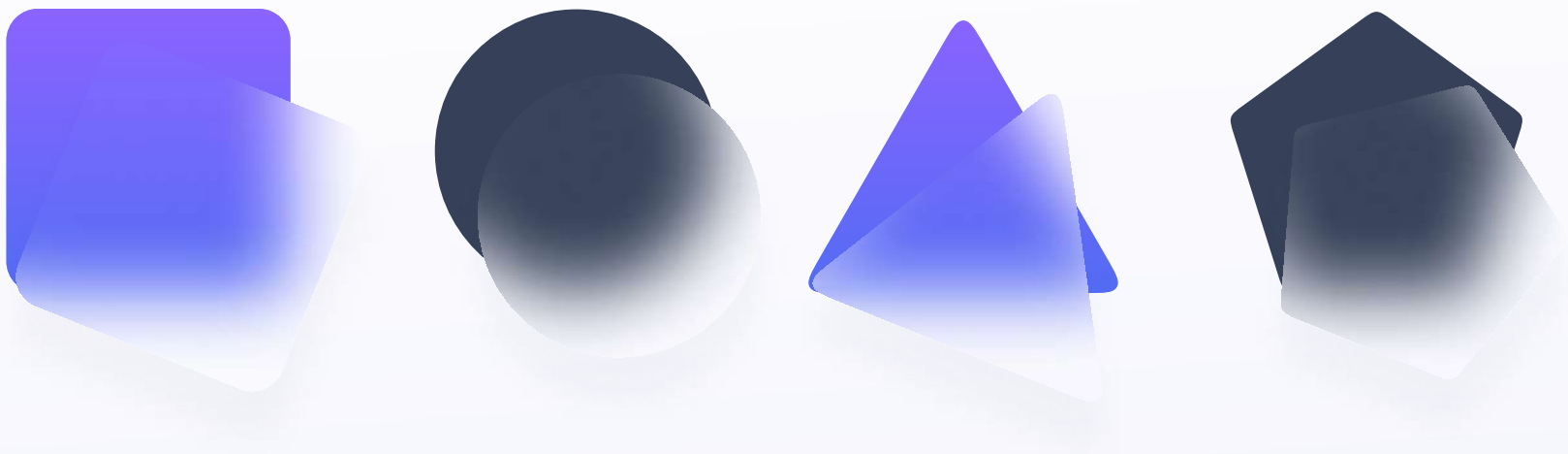


Larger corner-radius can make it harder to align the text above and below the button.



“Pill” or the highest possible border-radius works well for CTA’s.

Object and Shapes



Intro

When it comes to expressing brand and hierarchy in user interfaces, designers frequently use well-known colour, graphics, and font systems. But there's another item in the designer's toolbox that's often overlooked: Object and Shape.

Shape analysis can be applied to any visual objects. A typical house, for example, may be regarded as a rectangle with a triangle on top, while the sun is frequently depicted as a circle with lines surrounding it.

When most people hear the word shape, they immediately think of geometric forms. People observe a variety of

geometric shapes on a daily basis, including squares, circles, rectangles, and other shapes. But what exactly do they imply?

Just keep on reading, below is the answer to every of your questions.

Know your Shapes and Objects

The user's attention is a valuable resource. Every second counts when it comes to site design/UI Design. How can you make sure your visitors see what you want them to see? What is the best way to call attention to a specific element? The solution is simple: experiment with visual weight.

What is Visual Weight?

Visual weight is a force that draws a viewer's attention. Every object on the page carries a certain amount of weight. The more weight an object carries, the more attention it attracts. We can use visual weight to generate focal points (also known as visual magnets or points of attraction) – things with more visual weight than others.

How can you measure visual weight?

Visual weight is a measure of how much something draws the viewer's attention, yet unlike physical weight, it cannot be quantified. However, a simple test may be used to determine which objects on a page have greater visual weight than others. Take a few seconds to look at a page or screen. Close your eyes for a moment. Try to recall which thing (or objects) from the page are still fresh in your mind. Those items will be more visually significant than others.

How are the images created?

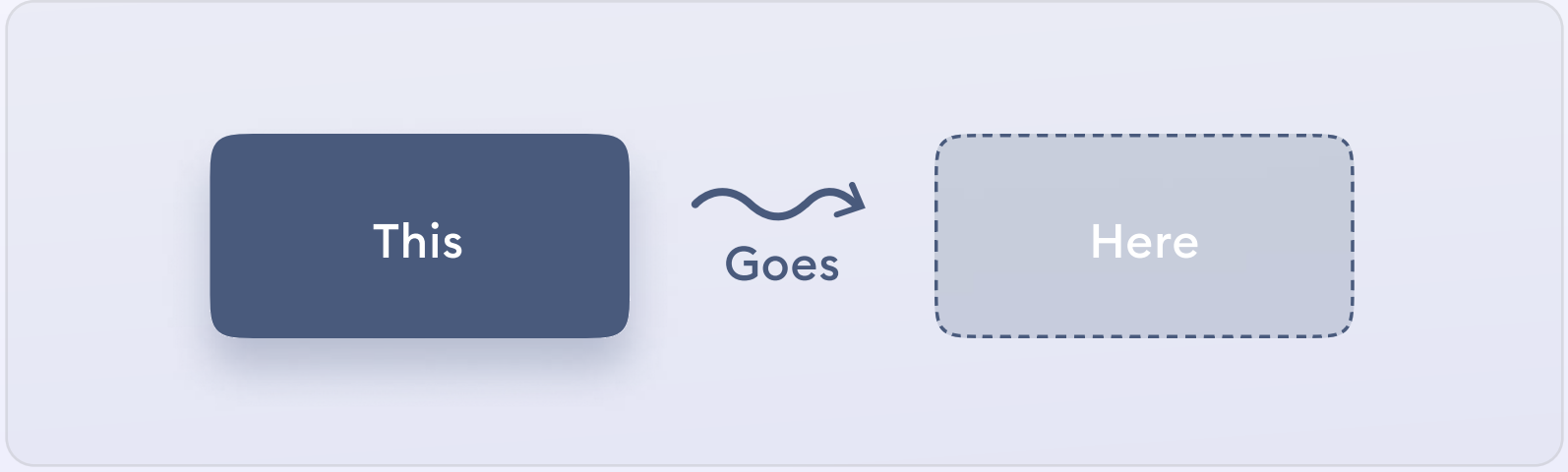
You'll use shapes and objects in a design programme of your choosing to create a low-fidelity wireframe or a completely finished, gorgeous UI design. You can even use Keynote or Powerpoint to familiarise yourself with forms and their relationships before moving on to Sketch, Figma, Adobe XD, or other programmes.

Vector shapes are used by all currently accessible UI design tools. That is to say, everything you see is represented by numbers. It also means that the item may be extended and

enlarged without losing quality, as it merely enlarges the numbers and recreates the object.

If you're going to design user interfaces, expect to spend the majority of your time pushing rectangular items about. Rectangles are the most common shape in all interfaces (right after ellipses).

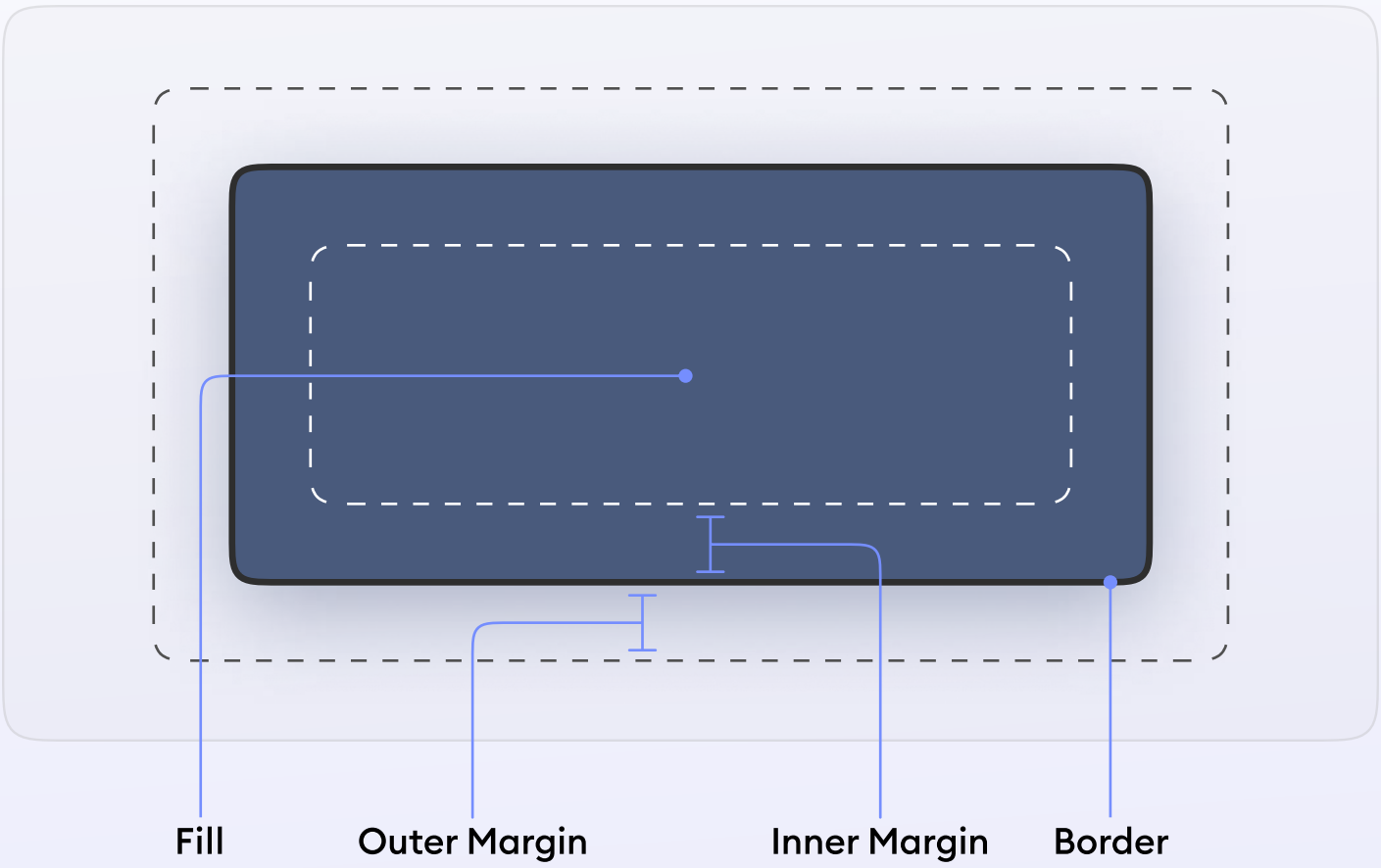
Moving rectangles about in just the correct way is the general notion behind UI design.



UI design is about moving rectangles around. And the skill is all in knowing HOW to move them, WHERE and most importantly WHY.

The Box Model

In both design and programming, the Box model is the most fundamental approach of designing a digital interface object. The box model is used in the majority of the design work we undertake, therefore it's critical to understand it thoroughly.



The box model consists of four main elements:

- **Fill**
- **Border**
- **Outer Margin**
- **Inner Margin**

Fill : *The term "fill" should be self-explanatory. It's our element's background. A solid colour, a gradient, an image, or a combination of all of these can be used.*

Border : *Our thing is surrounded by a border. In the following stories in this series, we'll look at all of the different types of boundaries.*

The Outer Margin : *The area outside of our object is known as the outer margin (or simply "margin"). It enables us to arrange it in a secure manner in relation to everything around it. It's the blue space on the outskirts of our rectangle.*

The Inner Margin : *The inner margin is also known as padding, which may be useful when speaking with developers. It means that the larger the safe area inside the thing is, the safer it is. It's the darker area inside our colorful rectangle in the illustration above.*

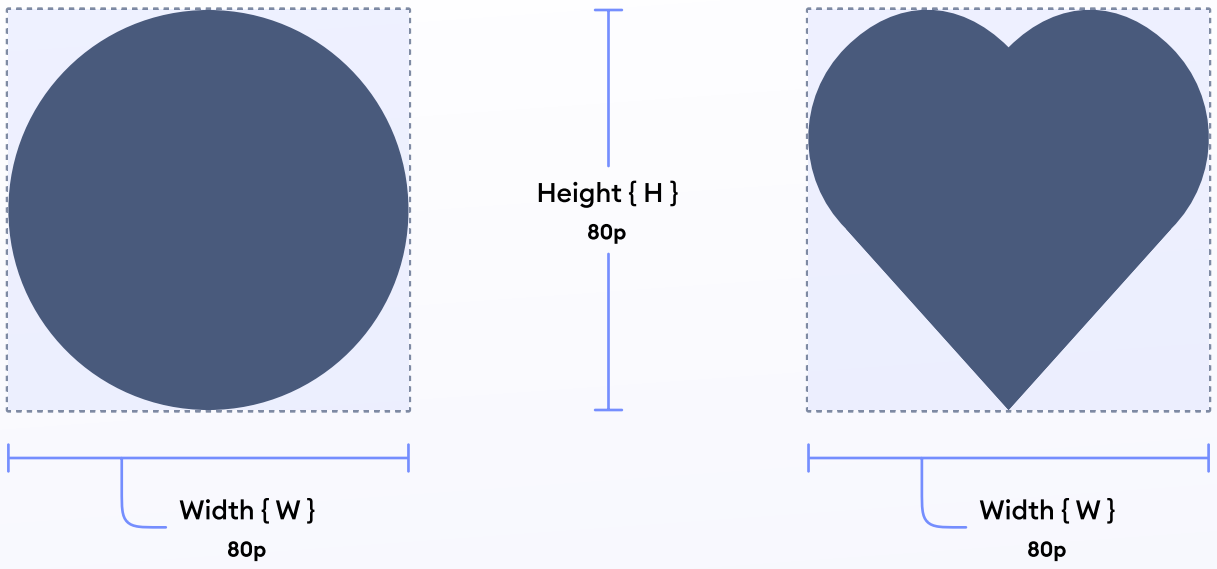
Characteristics that determines the visual weight of an object

Size

The size of an object is determined by its width and height (in points). W and H are the most common abbreviations. The width is a scale on the horizontal axis, while the height is a scale on the vertical axis, as it is a two-dimensional space.

A rectangle's width and height are measured in points.

Even if the object has an irregular shape, the width and height are always of the smallest available rectangular box that can accommodate it.



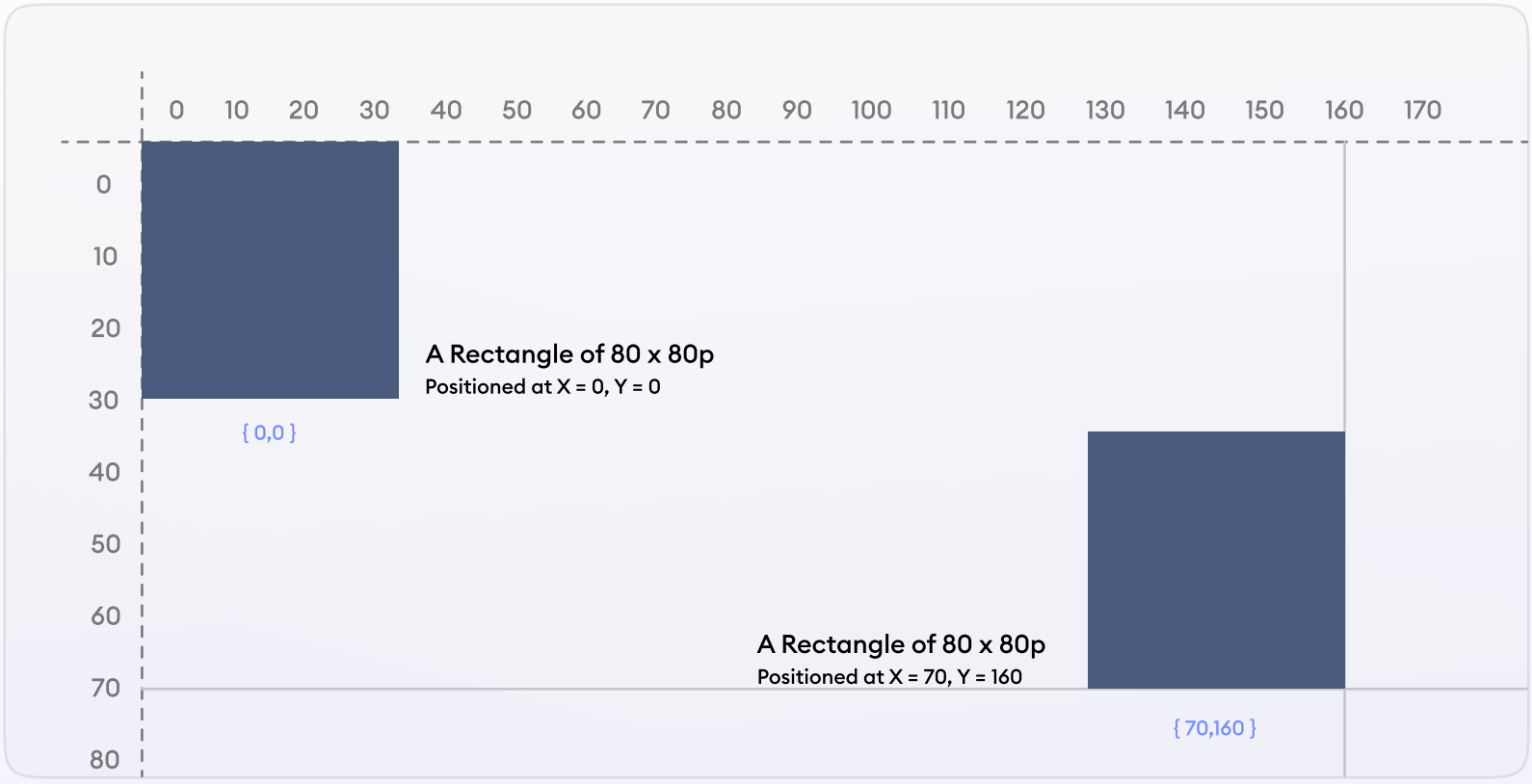
In a nutshell, points and pixels are not the same thing. Resolutions and pixel densities are a subject for another article, so here's a quick rundown:

Points are a vector representation of pixels that vary in resolution. On current, pixel-dense displays, one point can be as large as four pixels or more. The reason for this is that it is necessary to have huge elements that are also sharp and precise.

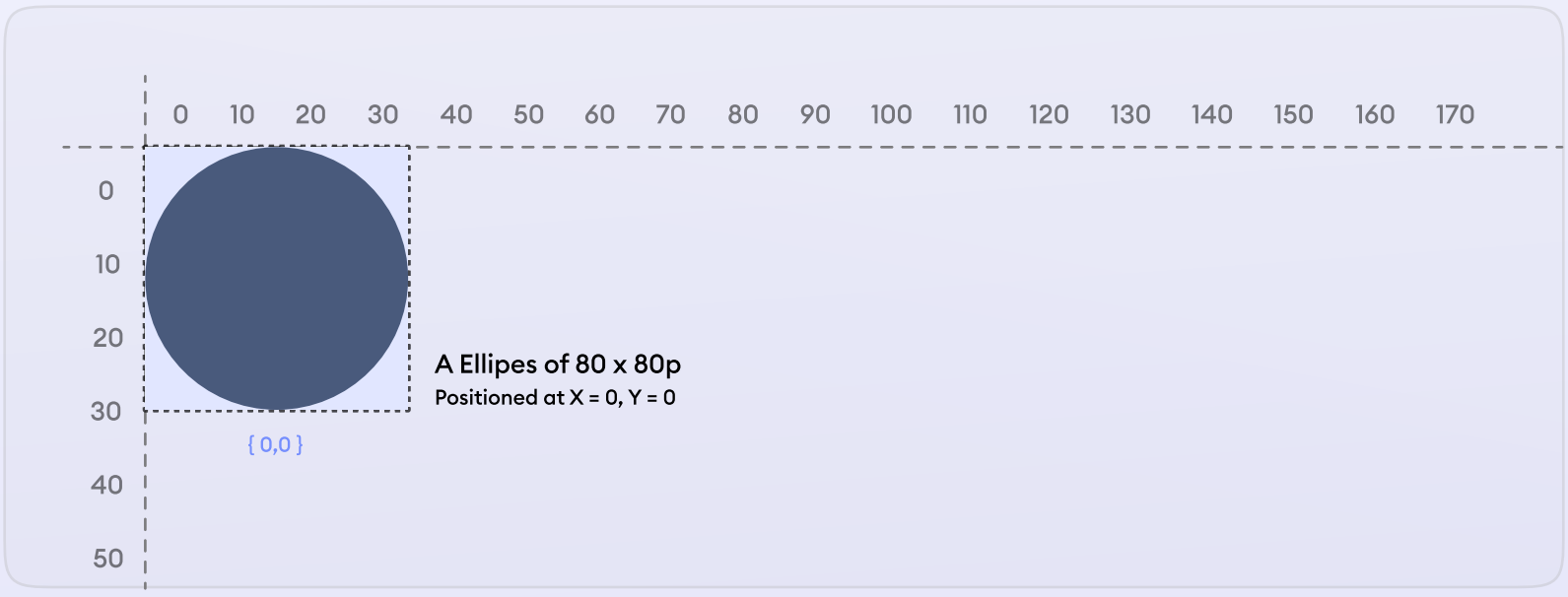
Position

The object's position is determined by the artboard that contains it as a collection of numbers on the X and Y axes.

The horizontal axis is represented by the letter X, while the vertical axis is represented by the letter Y.

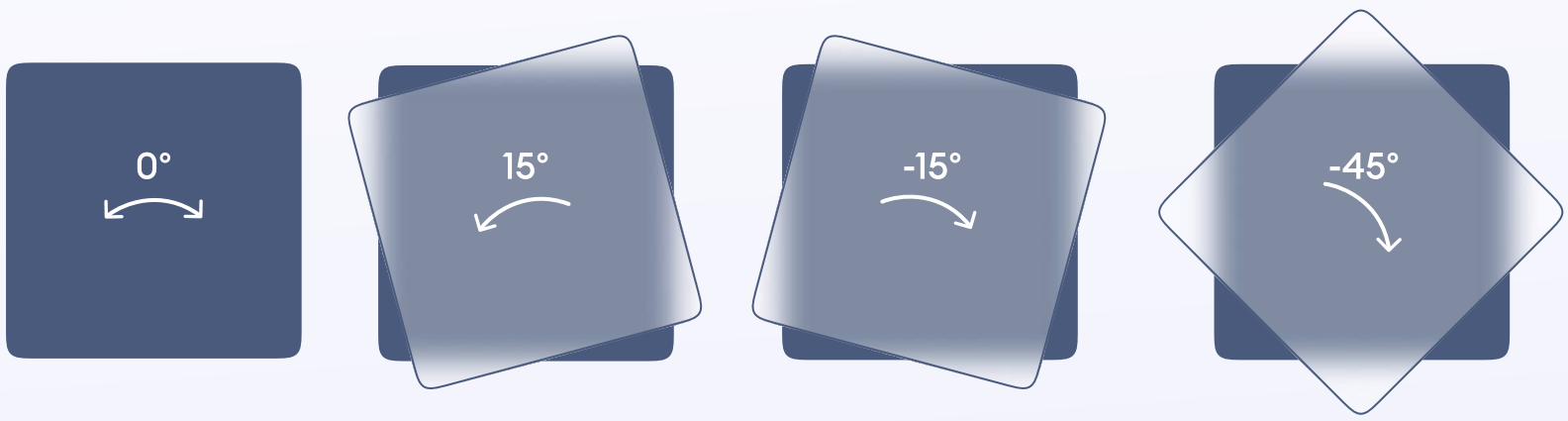


That's simple enough for a square. However, what about a circle? Or some haphazard blob? The position of irregular objects is that of their bounding box, which contains the actual shape within.



Angle

Angle determines the clockwise rotation of our object, with 0° being the default. Rotation can be a negative number as well. It's worth noting that a -15° rotation is equivalent to 360° - 15° = 345°.



0° Roatation { Or -345° Roatation }

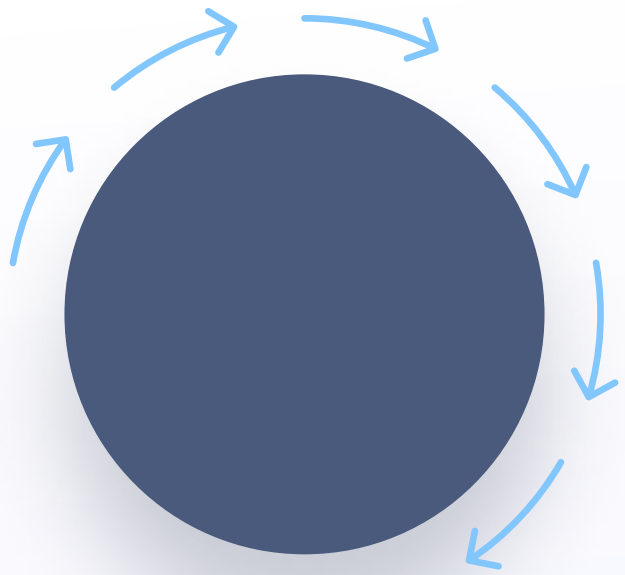
15° Rotation { Or 345° Roatation }

-15° Rotation { 315° Roatation }

-45° Rotation

It's advisable not to rotate things by hand in order to maintain a consistent interface; instead, enter the proper angle from the keyboard, which is far more precise than manually turning the item point by point.

If we Flatten the object (there's a button for that), the angle is reset to 0, but the object is still rotated – just the new perspective becomes the new rotation base.



Unless they are filled with a gradient or a photo, rotating circles will provide no apparent result.

Shape

Regularly shaped objects appear to be heavier than irregularly shaped objects. It occurs because irregular shapes give the impression that some of an object's parts have been eliminated.

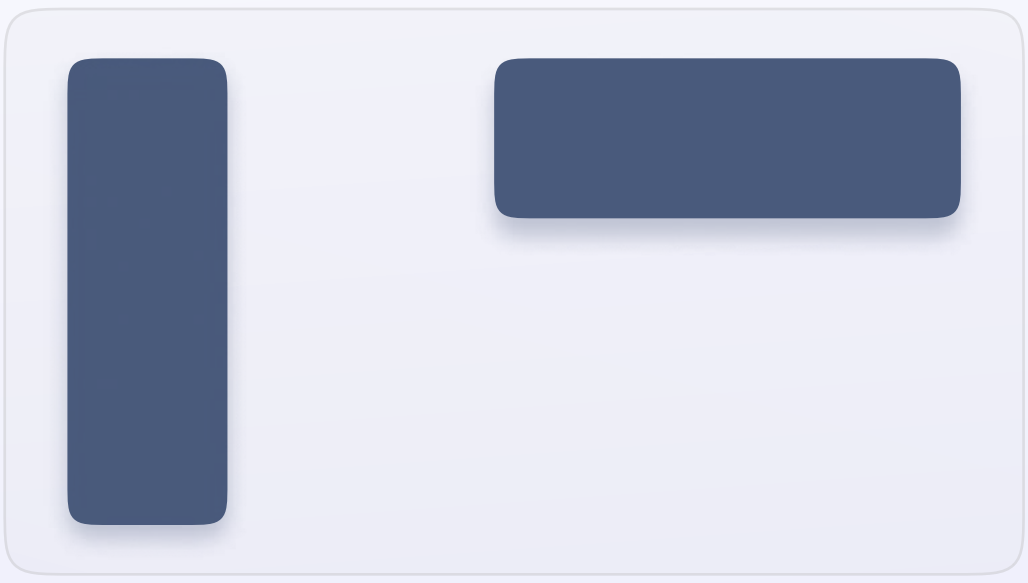
Circle

Star

Objects with a regular shape (circle) appear heavier than objects with an irregular shape (star).

Orientation

When you'll look at the image below, you'll find that vertical objects appear heavier than horizontal objects.

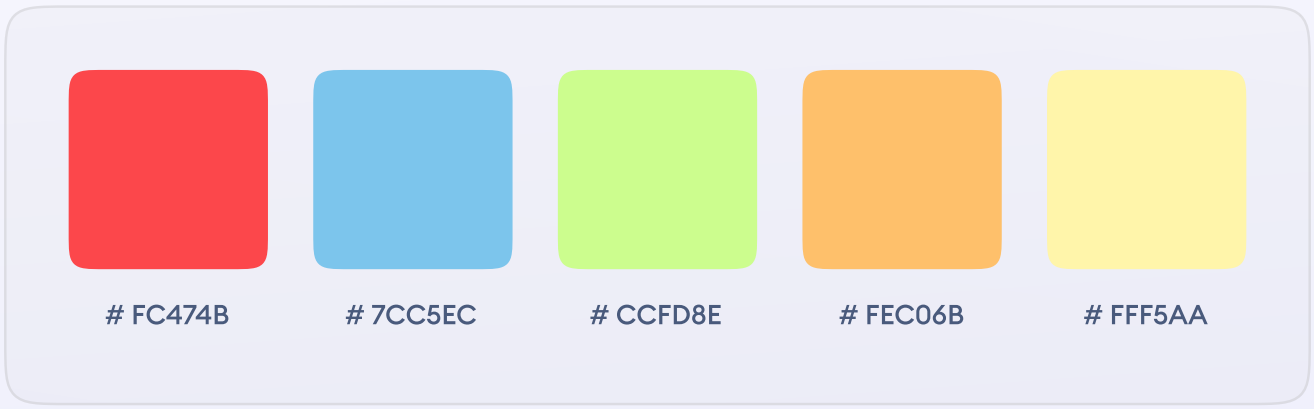


Also, diagonal orientation creates more visual weight than horizontal or vertical, as shown in the image example below.

Color

One of the most potent tools in a designer's arsenal is color. And this tool can assist us in experimenting with visual weight. When working with color, there are a few factors to keep in mind:

- Some hues are more intense than others. From darkest to lightest, here are some colours: red, blue, green, orange, and yellow.

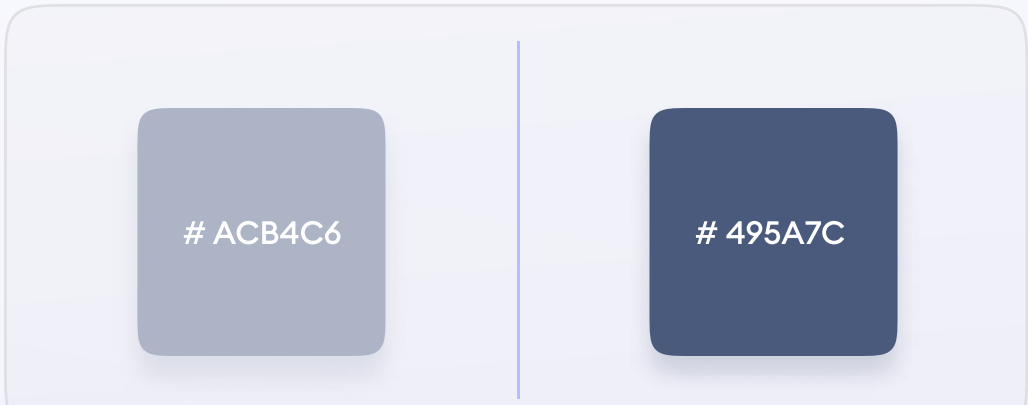


- Colors that are more saturated will attract more attention than colours that are less saturated.

- A splash of colour in an otherwise neutral tone can help you give an object more visual weight.

Contrast

Contrast is a natural way to bring attention to a particular element. When a piece appears visibly heavier than its surrounds, it is said to be in contrast.

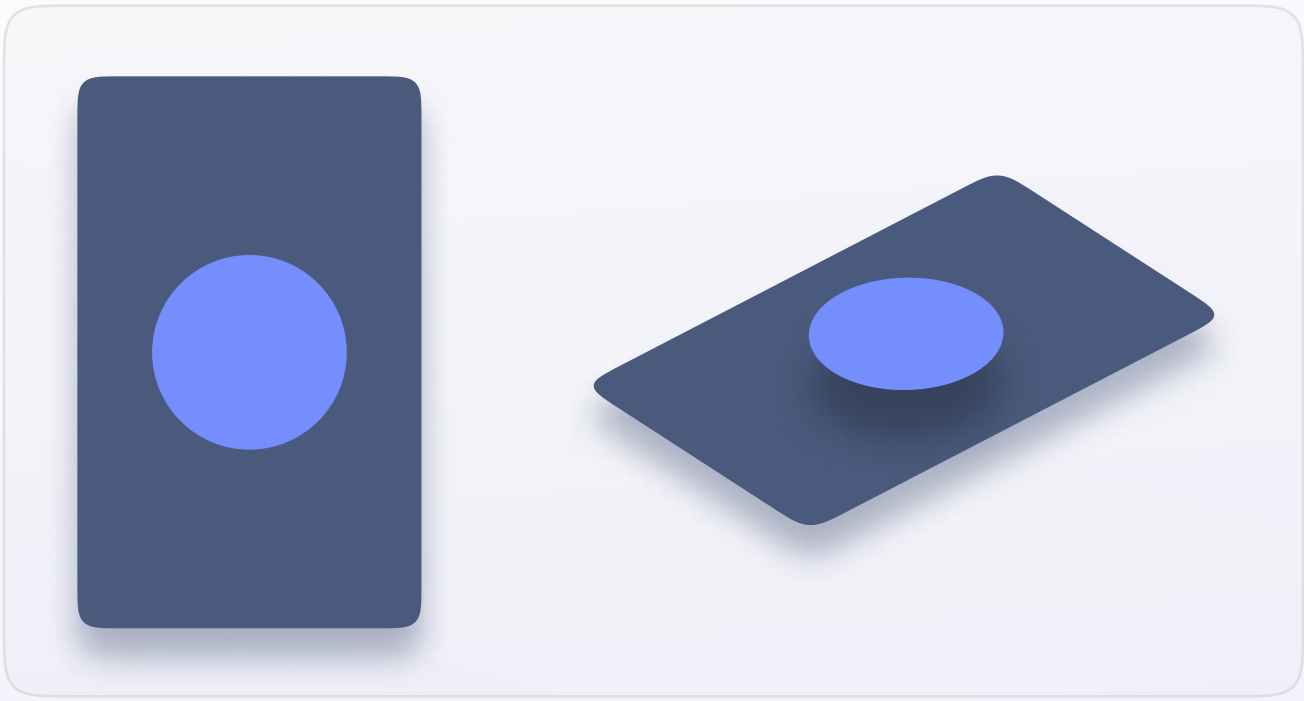


Texture

When compared to non-textured parts, textured elements appear to be heavier. An object's texture gives it a pseudo-3D impression, which gives it a heavier appearance.

Z-depth

The weight of things in the foreground is greater than that of elements in the background.



Personal Interest

The personal interests of viewers have an impact on how they perceive design. Some topics pique our curiosity more than others. If we're more interested in trains than cars, for example, the image of a train will grab our attention when we encounter two items (car and train). Because of their various interests, two people viewing the same page can easily gaze at different objects.

Car

Train

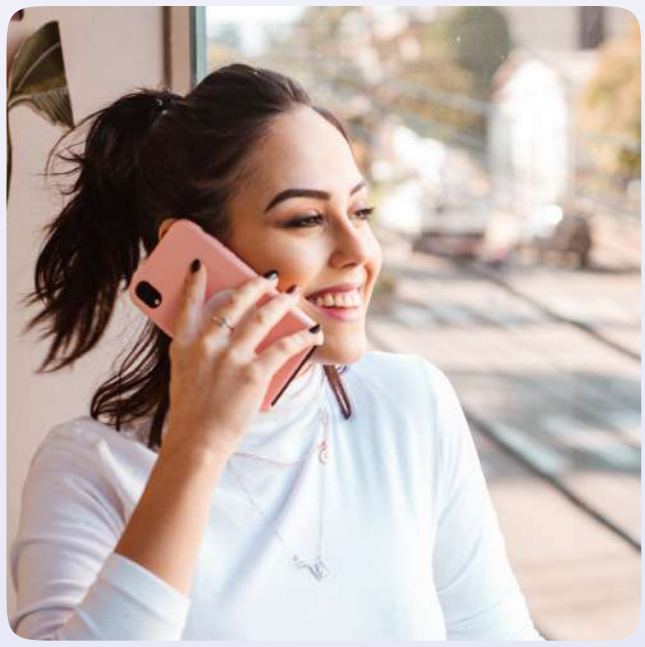
Human Faces

Eyes and faces are regarded to be visually weighty objects.

Human-faced photos will always have more visual impact.

YOUR SUCCESS
IS OUR
BUSINESS .

A great business success was probably never attained by chasing the dollar, but is due to pride in one's work....



The user's attention will be directed to the picture with a person holding a phone, and only after that

to the message “Your success is our business”.

Image by BestBuy.

Movement

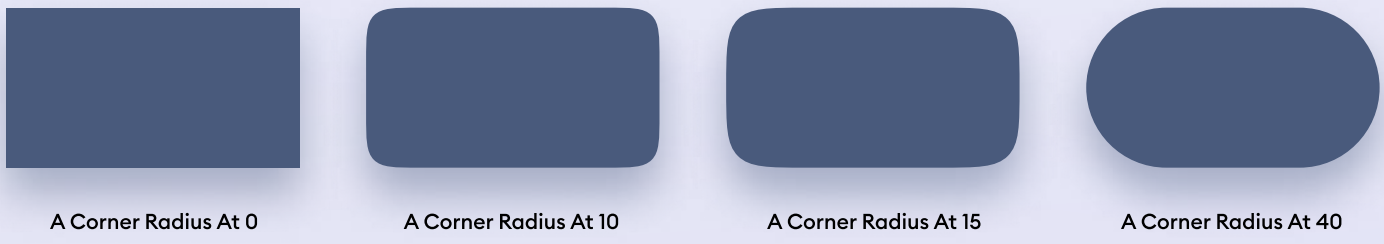
Moving things naturally draw our attention and direct visitors to the next best place to look.

Refer to Google Website for instance:-

https://yourplanyourplanet.sustainability.google/

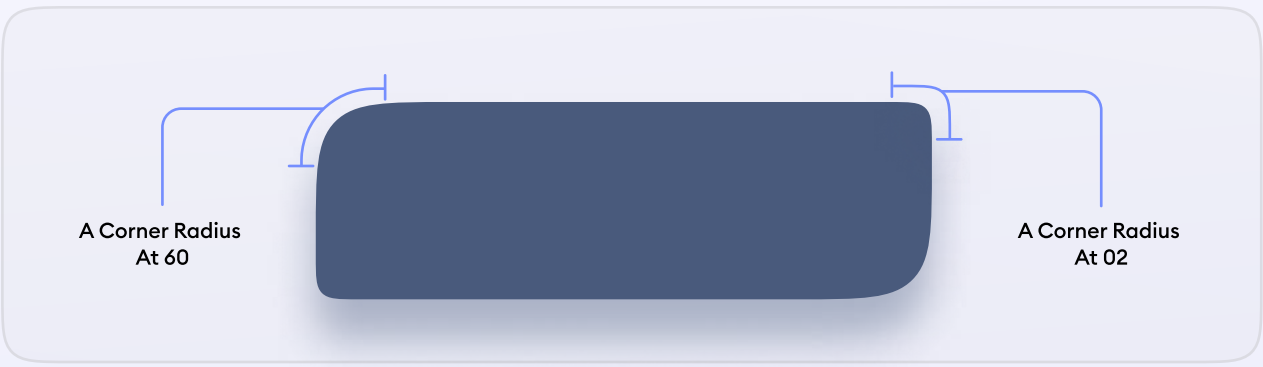
Border Radius

According to numerous studies, rounded shapes are perceived as more welcoming than pointy ones. Border radius is a characteristic that is used to describe the level of roundness (sometimes corner-radius).



The border-radius is a numerical value. It's provided in points, much like the width and height. The bigger that number, the more rounded our shape's corners will be. You can use it to set all of the edges at once or one by one.

Even slightly softened corners (between 2 and 6p) are deemed friendlier than sharp ones in general (of 0 p). Consistency in roundness, on the other hand, is beneficial. The border-radius should be defined by the grid base unit we choose. It should also blend in with the surroundings.



If the border radii of the same object are different, it can make a wonderful button if it follows the brand rules (i.e., the logo also has a similar pattern).

If you choose to build your buttons this manner, make sure they are consistent across all displays.

How to Use Shapes in UI Design

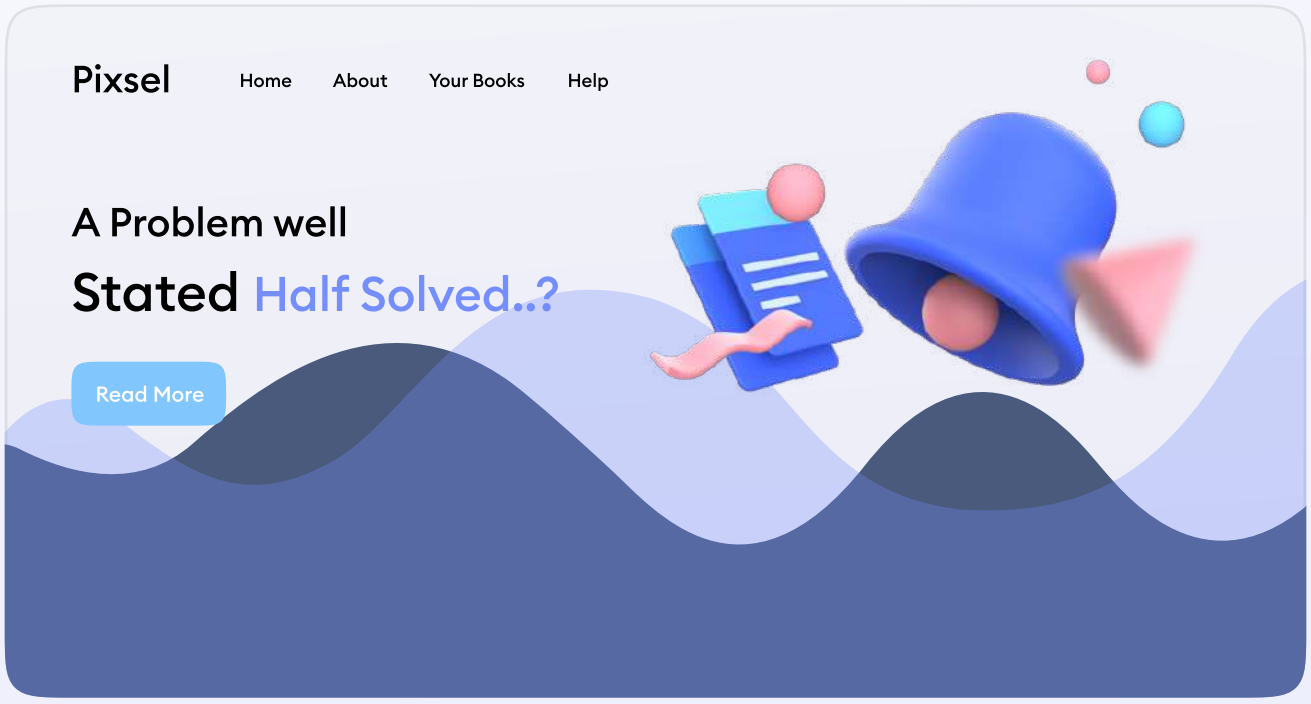
Almost every visual object that you see can be analyzed in terms of shapes. Vector shapes are used by all currently accessible UI design tools. That is, the forms themselves are defined by numbers and may be extended and increased without losing quality. Their parameters are simply numbers that, with each modification, form a new shape based on the criteria.

Curves

A smooth-flowing continuous line that has bent is referred to as a curve. There are no sharp curves in it. The curve can be recognised by the fact that the line bends and changes direction at least once.

Two-dimensional curved shapes include circles, ellipses, parabolas, and hyperbolas, as well as arcs, sectors, and segments. Curves will look great on modern, user-friendly websites. But use them with caution.

When you see some wavy graphics, what's the first thing that comes to mind? Yes, everything is new, fresh, and welcoming here! There's nothing out of the ordinary to explain. Curves will look great on modern, user-friendly websites. But use them with caution. Make sure you don't overdo it with them.



Lines

A line is a path that links two places. It's also the route that a moving point creates. Thin or thick lines might be used. They might be short or lengthy. They might be horizontal, vertical, or diagonal. They might be solid, dotted, or dashed in

appearance. Curved, straight, or a combination of both lines can be used. What we think of as a line has an infinite number of variations. Each way we draw or represent a line offers it its own set of properties. Thin lines and thick lines have distinct meanings. Curved lines communicate something different than a sharp straight line. They look great in a clean, well-balanced arrangement.

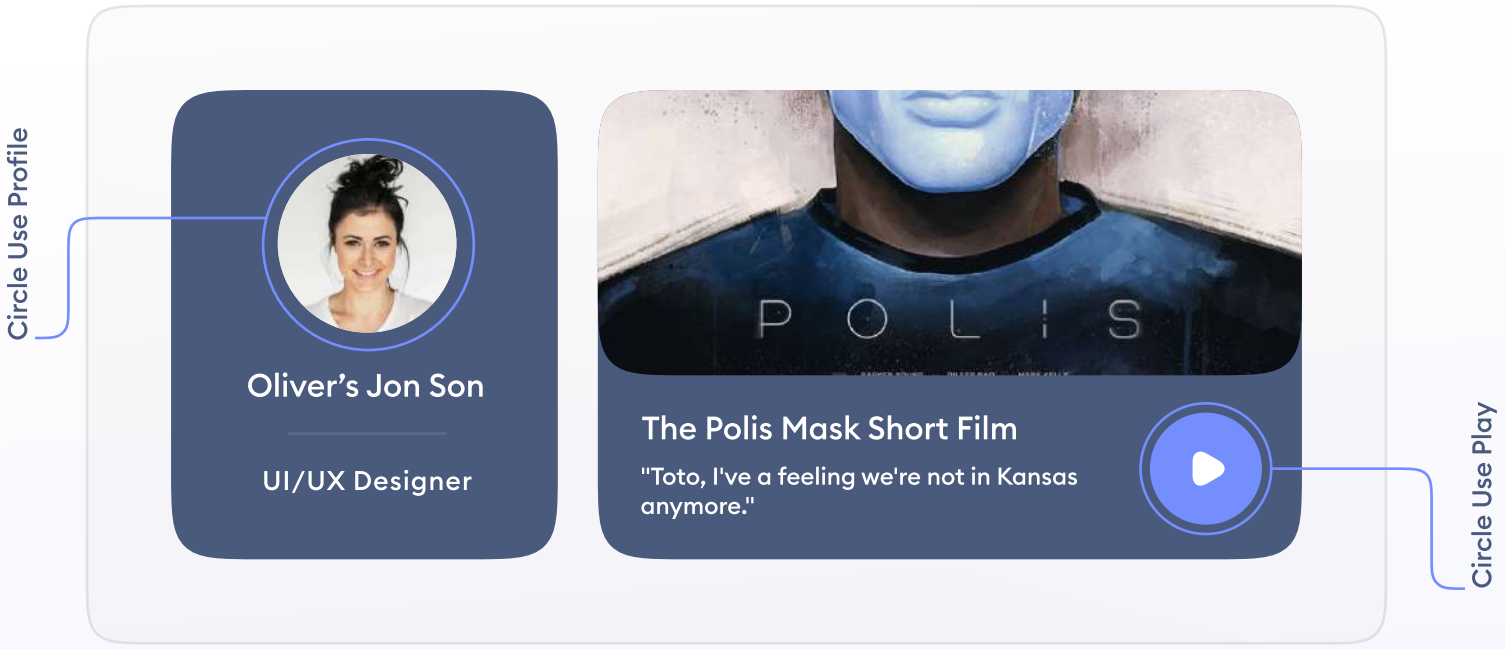
> *Oh, those delicate and little shapes. The most fundamental shapes around here are lines and points. They exude serenity and minimalism. They look great in a clean, well-balanced arrangement.*

Circles

The circle is a perfect shape, which means that no matter how you look at it, it remains the same. Consider how many natural elements are built on circles. It is comprehensive and in harmony with nature.

Wheels, balls, and merry-go-rounds all have a free sensation of mobility. Their movement could also be interpreted as a symbol of strength and vitality. Ovals and circles are elegant and complete due to their curving lines. They exude trustworthiness and perfection. They're great for backdrop decorating, introducing features, and isolating buttons.

> *Similar to the points, but larger :) Circles represent equilibrium and harmony. They can help you clean up your hierarchy in the most effective way if you employ them correctly. Background decorating, feature introduction, and isolated buttons are all possibilities.*



Diagonals

The layout has an off-center appearance due to the diagonal backdrops and slanted lines. It gives the impression of being crooked, which draws the attention over the entire composition. It also produces natural "breaks" in page content and gives the layout a gridless feel.

Diagonal lines may quickly transform a "meh" design into something outstanding. However, using diagonal lines excessively can quickly transform a design from amazing to unworkable. We achieve a lot of dynamism and a natural sensation of speed by using diagonals.

It's all about movement, movement, and more movement! We achieve a lot of dynamism and a natural sensation of speed with diagonals! They look great when combined with photographs or graphics that move.

Triangles

Thin triangles can be used in place of arrows or pointers in design. Smaller triangles can be utilised as shapes in a mosaic effect collage with an interlocking composition. Because larger triangles stand out more, you should analyse

their significance before employing them in greater proportions.

Triangles that sit comfortably on a base or have a point looking to the right, delivering a message of progress, are always the finest choice. People will like the layout if you use them carefully. Ideal for modern and abstract interfaces.

> *In terms of conveying meaning, they're similar to diagonals. They do, however, fit better in particular settings because to their fixed angle. People will like the layout if you use them carefully. Ideal for modern and abstract interfaces.*

Squares

Squares and rectangles are easy to utilise as the foundation of a design or as a frame because of their familiarity. Squares and rectangles give us a sense of security and confinement. They provide a sense of security and assurance, but they fade into the background quickly, and the emotions they express are primarily subliminal.

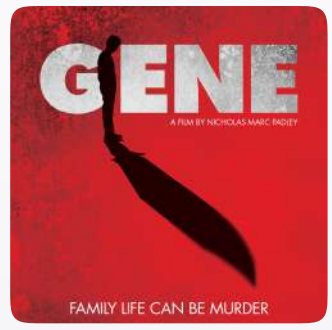
Rectangles and squares are used to create a grid layout on all webpages. Because the eye can easily comprehend these shapes, the majority of text is contained within them. Squares are ideal for corporate and serious interfaces, while still maintaining a modern feel.

> *We've got something serious on here! Let me introduce the class's most respected member. Sqaure. Squares are ideal for corporate and serious interfaces, while still maintaining a modern feel. You'll get amazing results if you play about with the stroke and fill.*

Square Use Videos Thumbnail

Watch The Movie For Lions Day Out...

Butterfly Mom Short Film | Pixsel |



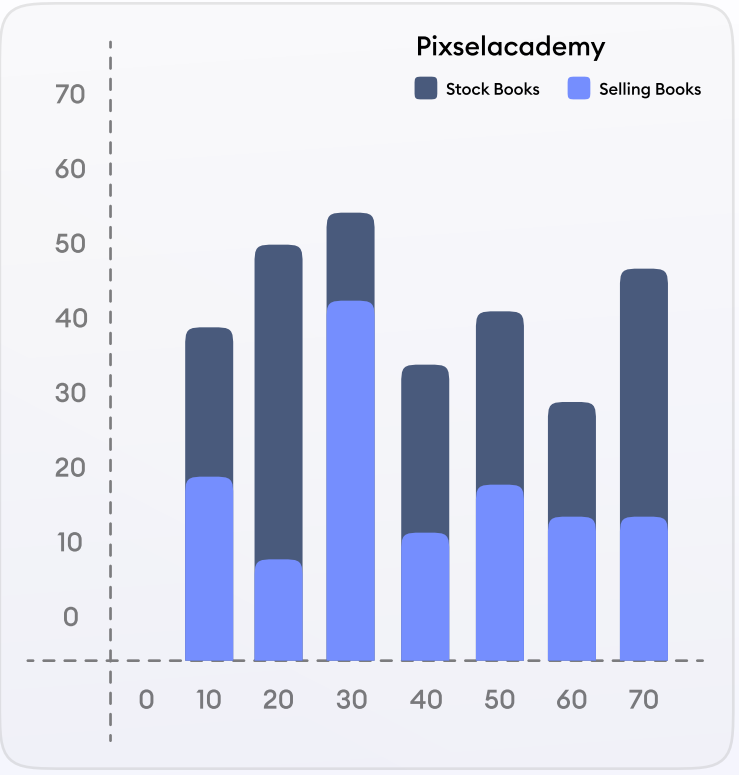
Watch The Short Film Of Gene...!

Point to be noted

Unlike other systems, such as type and colour, the shape has no well-defined standards for use in user interfaces. To identify the most effective way to interact with your consumers, use this chance to experiment with form alone or in combination with more established UI patterns.

Tables and Graphs

Status	Name Of The Books	Quantity	Cost Book
01	Pixselacedemy	25	$ 234.09
02	UI Book	100	$ 434.09
03	Learn UI Book	09	$ 334.09
04	Learn Colour	22	$ 21.09
05	Colour Gradient	34	$ 534.09
06	Learn Figma	25	$ 234.09
07	Tool Of Pen Tool	09	$ 23.9
08	Pixsel UI Book	12	$ 134.09



Intro

The size, complexity, substance, and purpose of data tables varies. Regardless of the use case, well-designed data tables provide clarity on the data presented and assist users in making decisions and taking action.

This chapter contains a list of best practices for creating better data tables in your apps. Keep on reading and you'll get each detailed information on building a table for your UI design.

What is the purpose of the Table?

In the world of digital interfaces, tables have a somewhat (undeserved) poor rep. They are frequently regarded as cold and intimidating. They are, however, the most effective approach to organize complex information in a digestible manner in many circumstances. In corporate software design, a well-thought-out table interface experience can improve clarity, make users' life easier, and optimise the data's value.

Large amounts of data are frequently served up to consumers by enterprise software businesses, therefore well-designed table experiences are a top focus.

Points to be remebered

There are a few things to ask about when developing a table interface. Here are a few points to get you started:

Type of data that will be contained in the cells.

You must first determine whether your data consists primarily of short numerical strings such as dates and sums,

or whether it contains more complicated data such as paragraphs of text, links, and files.

The user's intended use for the table.

The user experience of a table might vary dramatically depending on whether users anticipate to alter the data to read and compare information in order to extract insights or whether they intend to edit numbers, update statuses, and assign people.

Types of devices on which the tables will be viewed on.

The engagement experience on a mobile device and a huge desktop monitor can be very different.

Does the table need to offer customizable viewing options?

This refers to how much assistance you want to give users in finding what they want to view. This can take a variety of forms, including searching, filtering, sorting, and altering the display density, among others.

We're ready to go into some of the best practices for business table UI design now that you have a better notion of what the end experience should feel like. Be prepared to become engrossed in the tiniest of details that will allow this to all come together into a lovely experience.

Elements of Table

A table is made up of three components when broken down to its simplest form. Data, columns, and rows are all present. By juggling all that can be done with those elements and finding the appropriate balance for your specific corporate software needs, you can achieve peak table interaction.

Types of data

The data that a table is supposed to display is a crucial component. Whether the data is textual (strings, links, paragraphs) or numerical (amounts, dates, percentages), it requires special attention in order to provide the best possible experience. We've compiled a list of some of the best practises here.

Text

Left-align text columns

Everything made up of letters should be oriented to the left. This is how Western minds are accustomed to thinking. Let's not reinvent the wheel here; we've been reading words from left to right since childhood.

Status	Selling Books	Quantity	Cost
01	Pixselacedemy	25	$ 234.09
02	UI Book	100	$ 434.09
03	Learn UI Book	09	$ 334.09
04	Learn Colour	22	$ 21.09
05	Colour Gradient	34	$ 534.09
06	Learn Figma	25	$ 234.09
07	Tool Of Pen Tool	09	$ 23.9
08	Pixsel UI Book	12	$ 134.09

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03	Learn UI Book	09	$ 334.09
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05	Colour Gradient	34	$ 534.09
06	Learn Figma	25	$ 234.09
07	Tool Of Pen Tool	09	$ 23.9
08	Pixsel UI Book	12	$ 134.09

Match heading alignment to column

Column names (also known as headers, heads, or titles) should always correspond with the text of the column. This rule is broken, resulting in distracting whitespaces and superfluous visual noise.

Status	Selling Books	Quantity	Cost
01	Pixselacedemy	25	$ 234.09
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06	Learn Figma	25	$ 234.09
07	Tool Of Pen Tool	09	$ 23.9
08	Pixsel UI Book	12	$ 134.09

Don’t (EVER) use center alignment

It's crucial to employ the proper alignment for the right type of text if you want to improve the user's reading, mental calculations, and row comparisons. The eye jumps about excessively as a result of center alignment, which limits quick scanning and identifying abnormalities.

Avoid duplication

Avoid repeating the headline in every cell of a column if at all possible. For example, in cells like "Qualified Lead" or "Nurturing Lead," you can skip repeating the word "lead." Visual noise can be reduced by using the word "Lead" in the headline and only using qualifiers in the rows.

This is especially true if this table has a fixed header. If the user forgets the context of a column, they can instantly refer back to the column head.

Status	Name Of The Books	Category
01	Pixselacedemy	UI Design
02	UI Book	UI Design
03	Learn UI Book	UI Design
04	Learn Colour	Graphic Design
05	Colour Gradient	Graphic Design
06	Learn Figma	UI & 3D Design
07	Tool Of Pen Tool	Graphic Design
08	Pixsel UI Book	UI Design

Status	Name Of The Books	Design Category
01	Pixselacedemy	UI
02	UI Book	UI
03	Learn UI Book	UI
04	Learn Colour	Graphic
05	Colour Gradient	Graphic
06	Learn Figma	UI & 3D
07	Tool Of Pen Tool	Graphic
08	Pixsel UI Book	UI

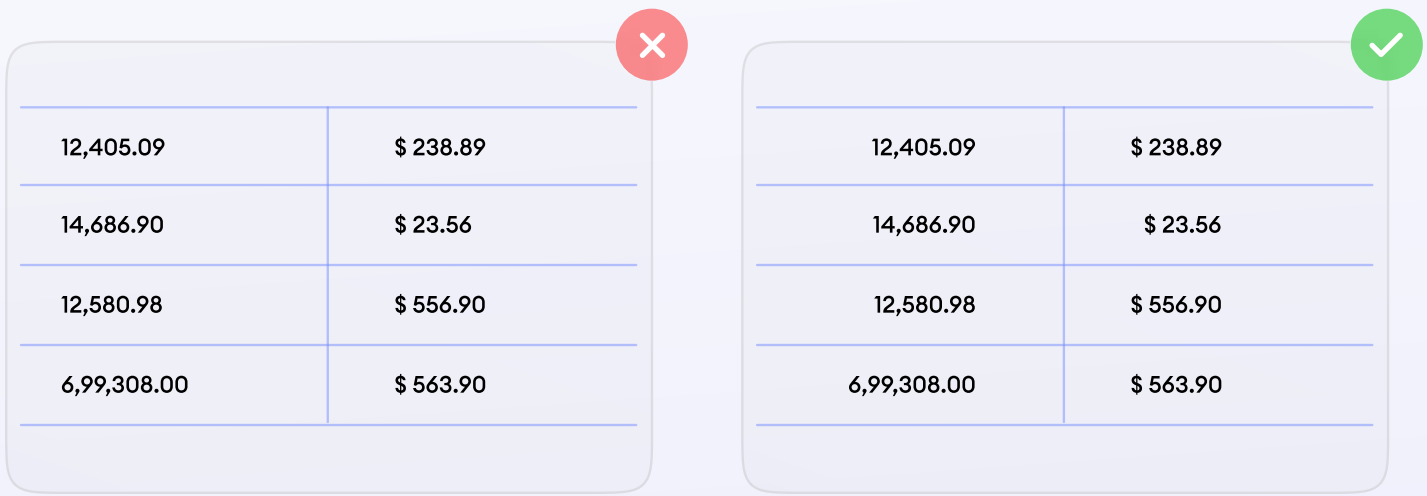
Numbers

Right-align numeric columns

When numerical values are right-aligned, they're considerably easier to compare and contrast than when they're left-aligned. The purpose is to align the numbers according to the decimal position. Aligning numbers to the right of the cell is the most sensible way to display them if you've properly prepared your data such that they all have the same number of decimal digits.

Use tabular typography

For numerical numbers, a monospace typeface is strongly recommended. Because all characters have the same size instead of having proportional spacing (where "W" is wider than "I" or "9" is broader than "1"), this form of typography is more easier to read and compare. This avoids issues like $1,111.11 appearing to be smaller than $999.99.



12,405.09	$ 238.89
14,686.90	$ 23.56
12,580.98	$ 556.90
6,99,308.00	$ 563.90

12,405.09	$ 238.89
14,686.90	$ 23.56
12,580.98	$ 556.90
6,99,308.00	$ 563.90

Some exceptions

If the first column has a date written in digits, left-align is advised. Although dates are technically numbers, they aren't really numerical values, thus it seems strange that the first column should be positioned to the right. To accommodate such a situation, all qualitative numbers can be adjustable. Some instances are as follows:

- **Quantitative numbers (always right-aligned)**

    - Amounts (money, quantities)
    - Measures
    - Percentages

- **Qualitative numbers (can be left-aligned)**

    - Date
    - Zip/Postal code
    - Phone number

    Otherwise, all the numbers should be oriented to the right.

Columns

The several sorts of information linked to the row/record are stored in the columns of a table. Because the information in each column tends to be about the same item, vertical dividers aren't necessary.

Column Seperators

Vertical separators can make a table appear cluttered. They aren't always required. Make sure to choose a light grey colour and a very tiny border of no more than 1px.

Status	Name Of The Books	Quantity	Cost Book
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03	Learn UI Book	09	$ 334.09
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Row

Choose the best row style

The row design makes it easier for people to scan, read, and comprehend data. Select the most appropriate style for the type and quantity of data in your table.

The separate records, or fundamental entities of data being displayed, are the rows of a table. Let's take a look at

several row styles you may use in your interface to give them more visual difference.

Grid

The largest separation between data points is achieved by using both horizontal and vertical lines, but the extra visual noise might be distracting. This spreadsheet-style is best for tables with a lot of data.

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09
03	Jon Son	Graphic Design	3,098	54,421	$ 43.09
04	Saitej	3D Animation	10,098	22,456	$ 12.09

Horizontal lines

The visual noise of a full grid is reduced by only presenting horizontal lines. This design uses a lot of white space while yet allowing the reader to keep track of where they are in the book. This is the most popular and recommended approach for all data sets of any size.

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09
03	Jon Son	Graphic Design	3,098	54,421	$ 43.09
04	Saitej	3D Animation	10,098	22,456	$ 12.09

Zebra Stripes

Another smart technique to help users retain their place while reading is to alternate different colour backgrounds for each row. This design is appropriate for larger data sets where the alternating pattern is evident and the fact that a specific row is highlighted does not cause confusion.

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09
03	Jon Son	Graphic Design	3,098	54,421	$ 43.09
04	Saitej	3D Animation	10,098	22,456	$ 12.09

Free Form

Removing all dividers creates a minimalist look by reducing visual noise as much as possible. This style is recommended for small data sets where the users wont need help keeping their place while reading.

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09
03	Jon Son	Graphic Design	3,098	54,421	$ 43.09
04	Saitej	3D Animation	10,098	22,456	$ 12.09

Vertical Alignment

The horizontal alignment of text and numbers has already been discussed. But what about vertically aligning the material within and across the cells?

This is dependent on how much variety there is in the content of your cells or the row height.

When the row height varies only slightly, use vertical center-align (up to 3 lines). Vertically centering the text within row height stretches out the white space within the table, making it easier to scan.

Pixsel 1	More space will help to create a better contrast between the headline and a tinted text .	This results in better visual balance and readability of your main CTA's.
Pixsel 2	Keep a consistent spacing inside your paragraph and between its elements.	Use your universal spacing for all elements inside the paragraph .
Pixsel 3	When using a grid, it's easy to fall into a trap a solely rely on it to align your text.	Instead, work with contrast and stay consistent with spacings to create a memorable rythm that will guide your reader.

If the row height fluctuates by more than three or four lines, top-alignment is the best option for legibility and ensuring that everything is visible.

Pixsel 1	Since working at Facebook, I found it very difficult to allocate significant amount of time on side projects. I often found myself too lazy to open my laptop after coming home from office.	Yet I felt like I needed a dedicated time to keep learning about different aspects of design.
Pixsel 2	Another was my daily work in digital product design. Typography is one of the most important aspect of digital product design .	Layout of digital product can depended on the density of text. Designers often struggle in balancing aesthetics and functionality of type in its medium.
Pixsel 3	Then I asked myself, why don't we have any user interfaces in vertical format? Indeed, this was a very stupid question .	Vertical text is supported by only certain East Asian characters. And its popularity and presence is diminishing .

To guarantee that everything is visible at first glance, multi-line cells should stay at the top of the cell. Sticking at the bottom of the cells can sometimes hide content (cells are at risk of being clipped by browser viewport edges) and necessitates scrolling; however, if scrolling jumps to the next row, the experience is choppy and jarring, and you risk never seeing the complete cell content.

Pixsel 1	More space will help to create a better contrast between the headline and a tinted text .	This results in better visual balance and readability of your main CTA's.
Pixsel 2	Keep a consistent spacing inside your paragraph and between its elements. When using a grid, it's easy to fall into a trap a solely rely on it to align your text.	Use your universal spacing for all elements inside the paragraph . Instead, work with contrast and stay consistent with spacings to create a memorable rythm that will guide your reader.

Viewing Options

Providing customized viewing choices is a terrific approach to make consulting complex tables more enjoyable. Options such as a 'Columns Shown' menu and a designated location for a horizontal scrollbar are excellent starting points.

Those two elements, plus a handful of others, provide useful visual cues for the viewer to feel in command of what they're looking at. They are aware that they can adjust the viewable columns and that this will enable horizontal scrolling if necessary. It gives them some control over the situation.

Column Management

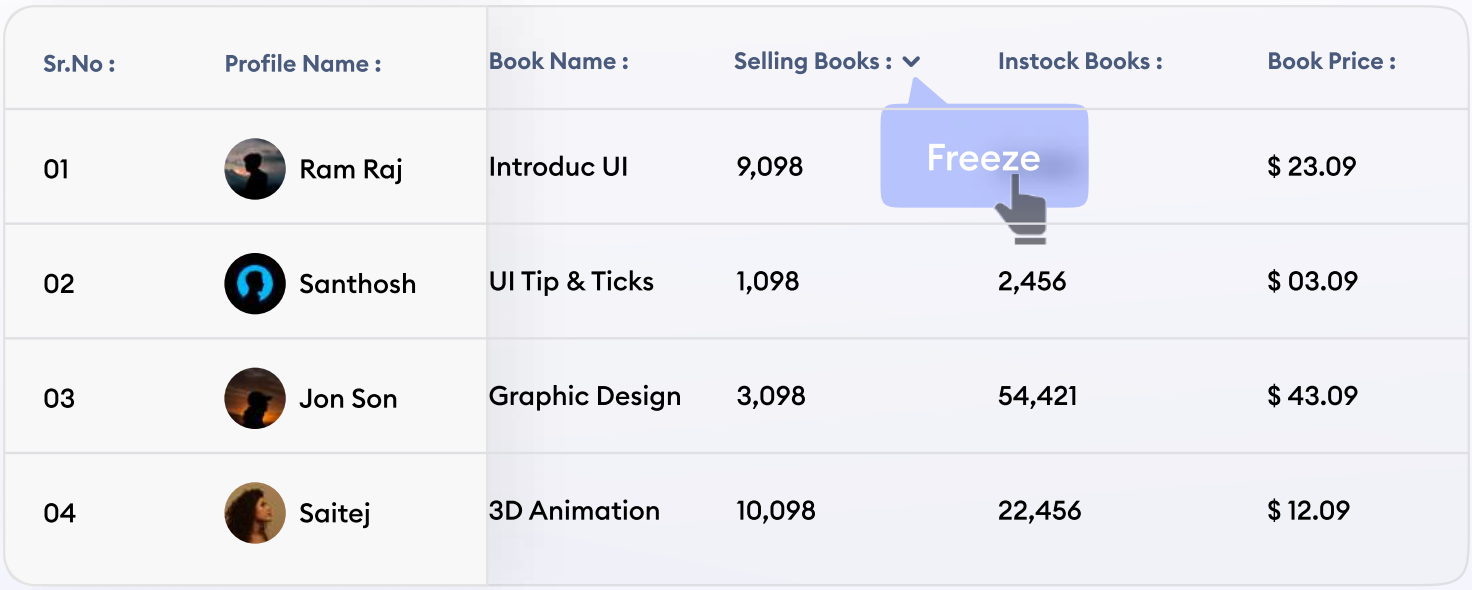
- Align textual data to the left (ie. Name).
- Align numeric data not related to size (ie. date, zip code, phone number).
- Align numeric data related to size (ie. count, percent) .
- Align headers according to their column data.

Freeze

When scrolling horizontally, having the leftmost column'sticky' is equally as critical as having a fixed header when scrolling vertically. The rightmost column, which usually contains summary text such as totals, is also used on occasion.

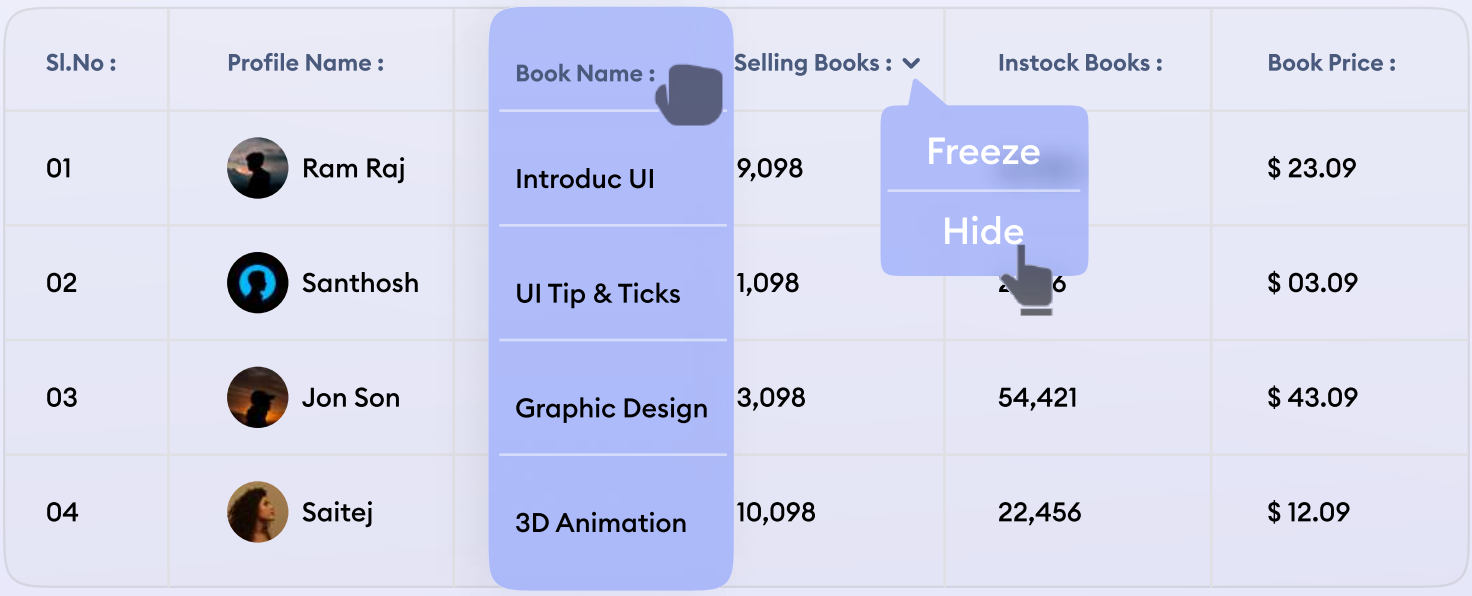
Some of these preferences might be incorporated into the

table UI itself, while others could be presented as options for the user to choose from. This can be accomplished by including a dropdown menu for each column heading.



Record & Hide

Giving your users choice over what they view will increase the interaction's engagement and productivity. Forcing users to navigate through dozens of columns of material that isn't relevant to their function or objective puts them under a lot of mental strain and can lead to dissatisfaction.



Resize

Depending on the sort of table you're working with, allowing users to resize columns is an option. In fact, the optimal circumstance is when resizable columns aren't required because the table's spacing is already adequate. However, this requires very clean, regular, and predictable data, which isn't always the case, especially if the table allows for user-editable input. In editable tables, however, having a drag handle appear when hovering over column separators has become standard.

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09
03	Jon Son	Graphic Design	3,098	54,421	$ 43.09
04	Saitej	3D Animation	10,098	22,456	$ 12.09

Row Management

Display density

Allowing users to modify the table's density is another effective approach to give them control and make them

feel more at ease with the interface. We all have different reading styles, and being able to customize your perspective is a huge plus, especially for data-heavy tables that can be overwhelming otherwise.

It also depends on the screen size; if I'm at my desk and looking at the table on my monitor, I can get away with a less dense UI and a more calm reading experience. When I need to compare items fast on a smaller screen, though, I need to optimize the available real estate and view more rows at once.

Typically, row density is centered on the following pixel measurements:

- 40px condensed
- 48px regular
- 56px Relaxed

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09

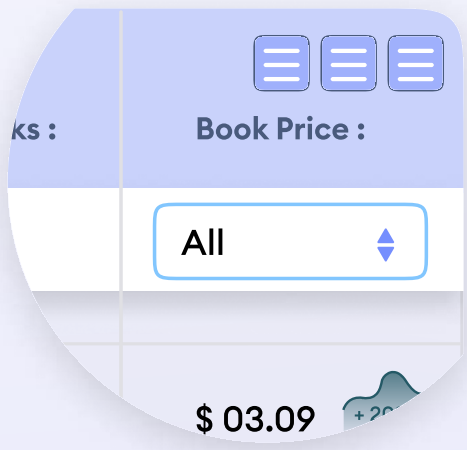
Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09

45 PXL

Sl.No :	Profile Name :	Book Name :	Selling Books :	Instock Books :	Book Price :
01	Ram Raj	Introduc UI	9,098	12,456	$ 23.09
02	Santhosh	UI Tip & Ticks	1,098	2,456	$ 03.09

50 PXL

User controls for row density can simply live in an icon switcher outside the table.



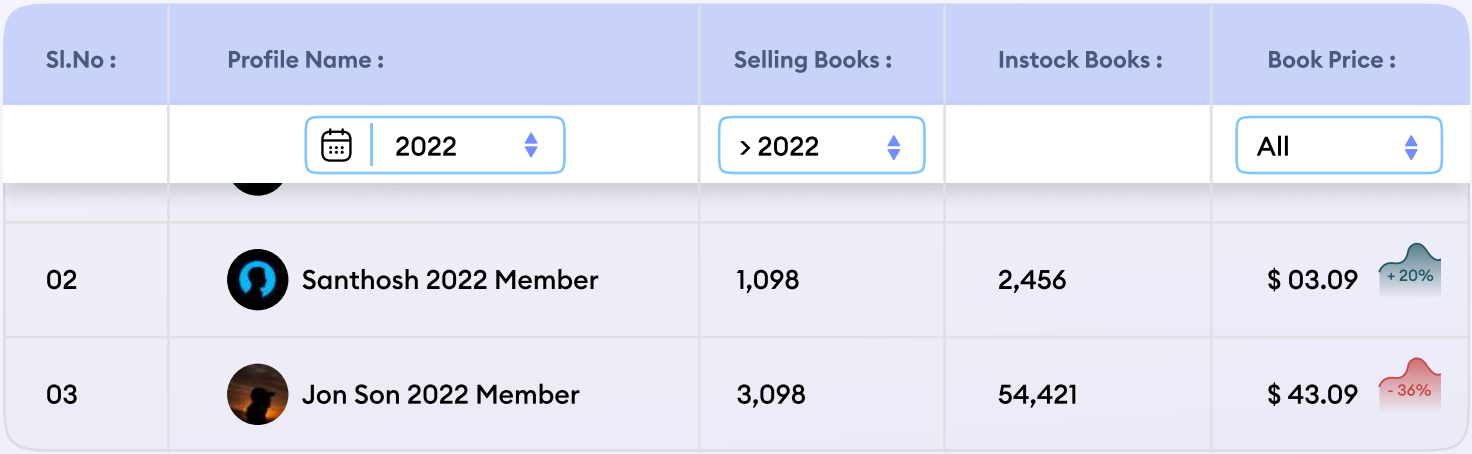
Basic Navigation

Scroll Behaviour

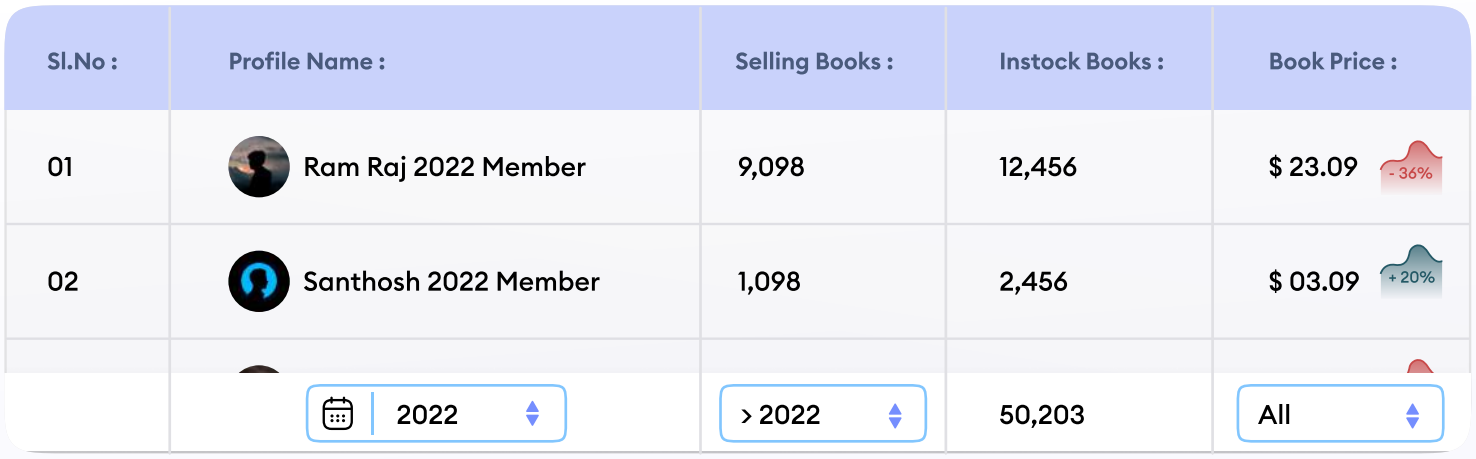
Make sure that both axes can scroll smoothly. If the visibility of the rows is linked to scrolling, and you have very high rows with multi-line textual cells, the experience will be jerky.

Sticky Headers & Footers

A sticky header is an excellent approach to keep the user in context while allowing them to effortlessly navigate throughout the table. The control panel should be included in that fixed component for tables with actions presented in a control panel row.



You can also make the controls appear only once one or more row items have been selected. They can be displayed as a toolbar at the bottom of the window, allowing the user to maintain context and readily understand what they're doing.



Pagination

Make it clear to your users how many rows they're looking at from a universe count. To fine-tune decisions like "what should be the default view of the table," you should conduct usability testing on your tables. Users almost always navigated to the dropdown to pick "see all" in my usability testing on tables.

As a result, I found it to be more user pleasant to set the default to show all of the data and include the number of lines in the table. A viewport's height and breadth only allow the user to see so much at once. For the table, add a simple horizontal and vertical scroll.

Sorting, Filtering & Searching

Filtering and searching are both rather difficult UI patterns in and of themselves, but they offer a lot of interaction potential in a table UI. We're still working on individual components on filtering and searching, so you'll receive everything in detail about these topics real soon on our future updates.

At the very least, you should include basic options such as column sorting. It might be as basic as a small chevron next to the column headings to get a quick win with big rewards. This is another common occurrence, but there are a few things to keep in mind:

Make sure your default makes sense for the data you're dealing with. In most circumstances, default sorting places the most recent entries (those that have been created or edited recently) or those that require the most attention at the top (lowest inventory, most urgent priority).

The sort chevron should not obstruct the alignment of the heading in relation to the content of the column.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Here are few typical sorting options that you could use in your UI table:

- Alphabetical (A-Z)
- Alphabetical (Z-A)
- By recency (Oldest to newest)
- By recency (Newest to oldest)
- By size (Largest to smallest)
- By size (Smallest to largest)

Actionable Interactions

Discoverability: Hover states

Because table interfaces are dense by nature, we don't

to overburden the UI with buttons. Instead, we should strive to display the appropriate interactions only when and where they are required. Hover states usually allow for actionable interactions at a table.

Hover states can reveal a variety of things to the user, including extra row details, bulk actions, and inline editing functionality. The ability to be found is quite important in this case.

Row details

When the entire row becomes clickable when hovered over, it suggests that there are additional details in a secondary view.

It's possible that your rows just include generic information about the entries, but that more qualitative information is required. What's the best approach to show more row information within a table UI? It relies on your development resources as well as the amount of data that needs to be displayed. Let's have a look at some of the possibilities:

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Expandable rows (Inline)

Although this is a more technically expensive alternative, having clickable rows expand inline is a natural method to convey more information. You're leaving blank space for additional precise details to live inside or outside the confines of the columns by doing this.

This can be done by clicking the entire row or a chevron icon on the row's right or left edge.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Total Payment	Credit Total : ₹12,998,098	Total refund : ₹ 3298
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Modal

Having a modal/overlay appear is a little more disruptive because it takes users away from the table's context. However, in terms of development, this is a more straightforward alternative.

The modal can be activated by clicking on the entire row or a smaller element such as a "View More" link or a three-dot menu symbol.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans		UnSubscribed
Premium		2,009
Basic		1,234
Enterprice		200

Total Payment

Credit Total : ₹12,998,098

Total refund : ₹ 3298

Quick view sidebar

The sidebar is the most scalable solution in this case. This might be your best bet if you require a lot of room and possibly even a scroll or subtabs to account for the extra content.

Clicking the entire row, a "View More" link, or a 3-dot menu icon will bring up the sidebar.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans	Subscribed
Premium	2,34,456
Basic	12,323,345
Enterprice	12,098,210

Premimum Plan

Total Payment :

Credit Total : ₹12,998,098

Total refund : ₹ 3298

Attech File

Download File

Multi-select & bulk actions

When a checkbox appears when hovering over a row, it indicates that the row is actionable.

'Delete,' 'Export,' 'Duplicate,' and whatever other functionality you desire to give your users are examples of such actions.

Only when one or more rows have been selected is it appropriate to display the actions. This is an excellent use of space that helps to limit the amount of clutter on the page.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

1 Selected Plans

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Editing

When a cell is made to appear clickable when hovered over with a text cursor, it indicates that the content is editable.

Allowing adjustments to be made inline, i.e. in the original table view, reduces friction and preserves context; the user will still be able to see neighbouring rows and columns and will only require a few clicks to get started.

Date:	Distance	Elevation Gain
03-12-2023	2,456 km	98,395 Mts
04-12-2023	3,345 Km	21,234 Mts
05-12-2023	210 km	2,000 Mts
06-12-2023	910 km	10,000 Mts
07-12-2023	2,210 km	5,370 Mts

Date:	Distance	Elevation Gain
03-12-2023	2,456 km	98,395 Mts
04-12-2023	3,345 Km	21,234 Mts
05-12-2023	210 km	2,000 Mts
06-12-2023	910 km	10,000 Mts
07-12-2023	2,210 km	5,370 Mts

However, if context isn't crucial and friction is preferable for the types of adjustments you want your users to make, altering the content of the cells can alternatively be done in the row details secondary view you've chosen.

You can make the fields only editable in the inline expandable rows to increase friction. Because the user must click through to begin editing, there is less chance for error. This is useful for high-stakes data that should not be tampered with excessively.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Total Payment	Credit Total : ₹12,998,098	Total refund : ₹ 3298
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Total Payment	Credit Total : ₹12,998,098	Total refund : ₹ 3298
Basic	12,323,345	1,234
Enterprice	12,098,210	200

You can also use a modal that is made up of read-only and/or read-and-write input fields. You may always choose which information is editable while keeping everything in one location.

Plans	Subscribed	UnSubscribed
Premium	2,34,456	2,009
Basic	12,323,345	1,234
Enterprice	12,098,210	200

Plans	UnSubscribed
Premium	2,009
Basic	1,234
Enterprice	200

Total Payment

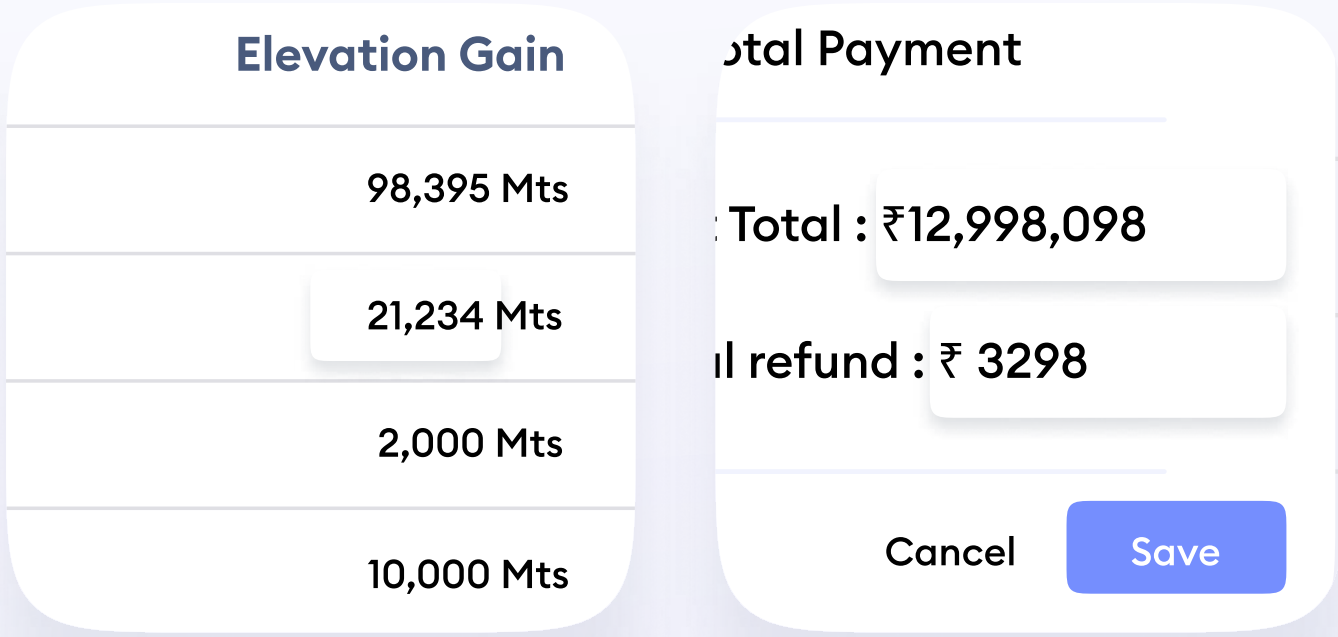
Credit Total : ₹12,998,098

Total refund : ₹ 3298

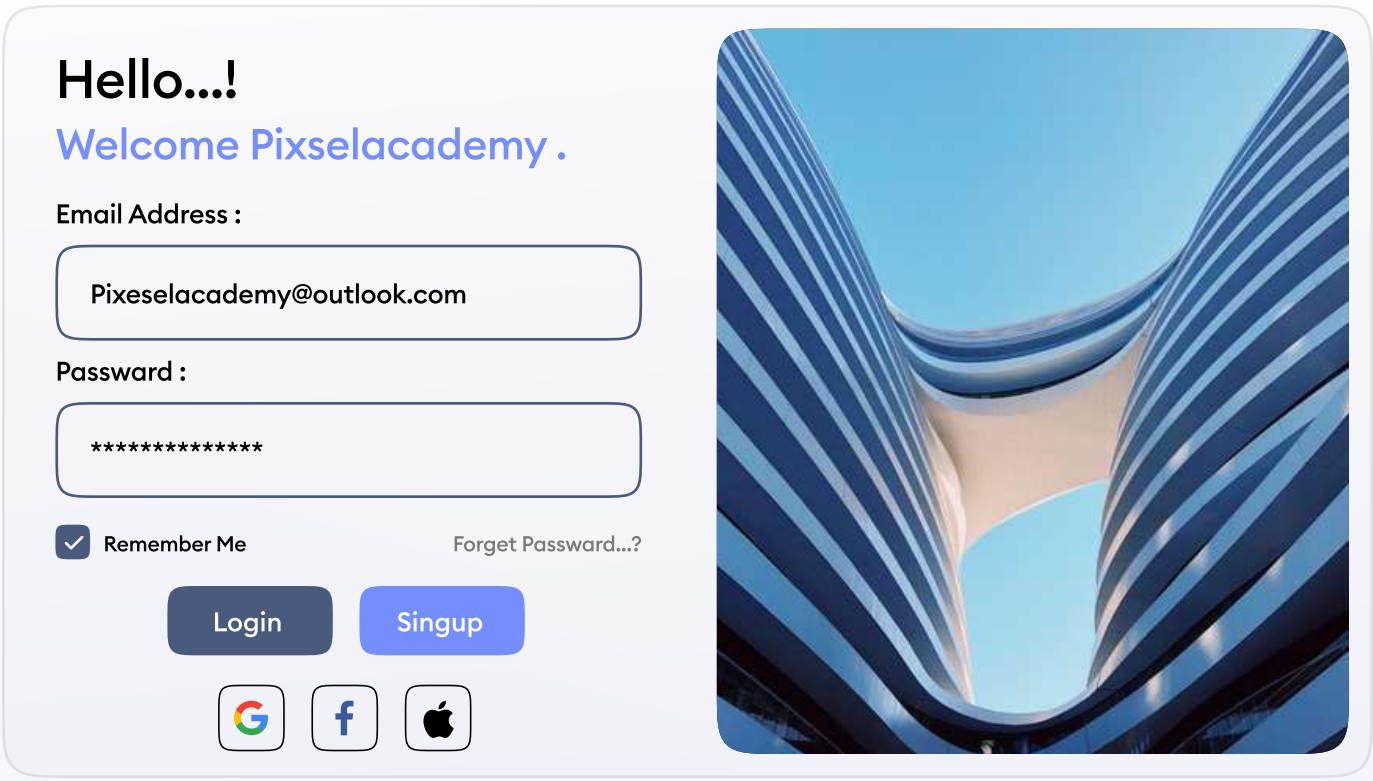
Cancel Save

Feedback & Confirmation

Exiting the secondary view or the inline cell must be followed by a confirmation of the modifications. Clicking out, pressing 'Enter,' or having a simple checkmark icon or 'Save' button are all options.



Forms



The majority of consumers would be unable to articulate what constitutes a good shape. Bad form design, on the other hand, is something we all identify when we see it.

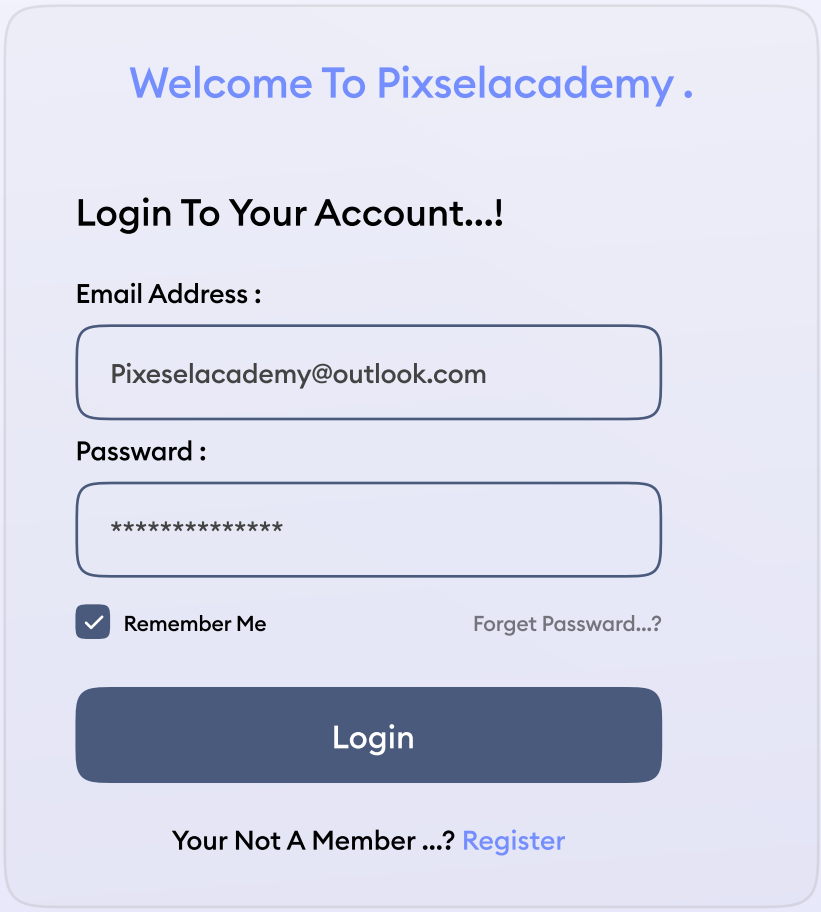
We're all used to filling out forms these days, whether it's to connect to social media, check out of our favourite online stores, or hunt for a cheap airline for our next holiday. Because online forms are so popular, there is a lot of discussion over what characterizes a good form design.

While designing the form, there are many questions like, Is it because the form is so short? Is it the visual elements and how they're arranged that's the problem? Is it the time it

takes users to finish it? pop up in our heads.

Form design, like "excellent UI design," is dependent on a number of factors in terms of usefulness and quality. Most consumers wouldn't be able to specify exactly what makes a form good, as various people value different aspects of the design differently. But here's the thing: we all know when we're seeing awful form.

In this chapter, you will learn everything on how to design an appealing form in order to get the maximum number of reverts. So without wasting any more time, let’s start the chapter.



What is a Form?

A form is a set of questions that employ field entries to collect information. With that said, there are many different types of forms and roles that each one serves.

Some forms, such as login or checkout forms, are short and serve as a basic means to an end. Others, such as customer feedback surveys or event registration forms, deal with complex issues and require more questions to collect all of the essential data.

Key Principles

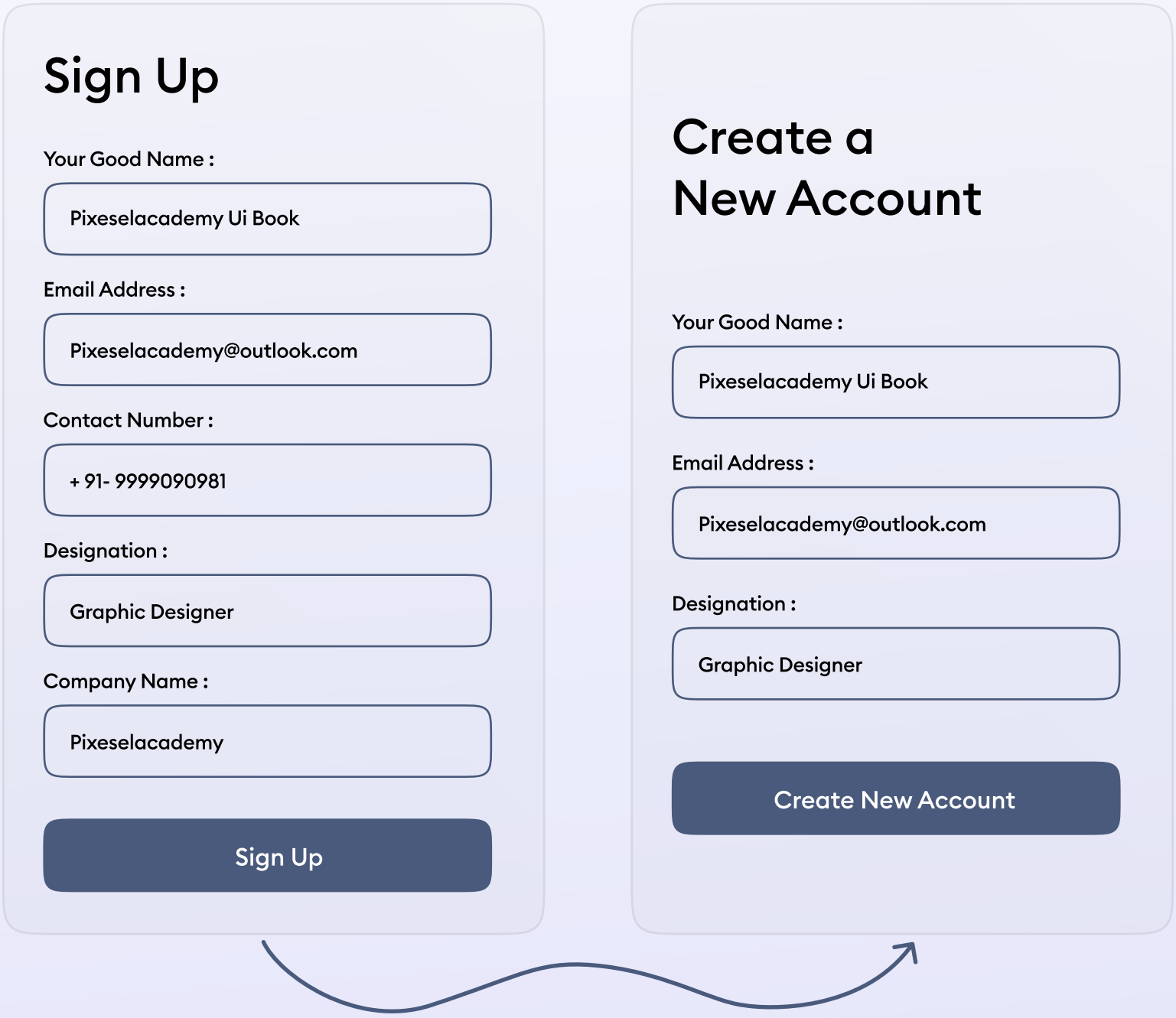
Because there are so many different sorts of forms out there in cyberspace, it's only logical that designers will have some flexibility when it comes to creating a form that is both creative and functional. When it comes to usability criteria, form design can be quite stringent, yet designers do have some freedom to make their forms memorable.

Regardless of whether you wish to make something unique, there are some fundamental principles that apply to all

forms. Key ideas that have a significant impact on the usability and user experience of your form, regardless of its shape or style.

Data Gathering

Data might be difficult to work with. When asking consumers for data, it's critical to have a clear picture of the problem or issue you're trying to solve – so you know exactly what kind of information you'll need.



It's pointless to inquire about a user's workout routine if you want to know how they feel about the design of your online store.

Requesting superfluous data not only adds to your workload (both in terms of form design and data processing), but it also adds to the workload of your users. Less is more when it comes to form design.

Apart from having a clear understanding of what you need to ask, you also want to make sure you ask it correctly. And by that, we mean that a question can be ambiguous depending on how it is phrased or framed.

Ambiguous questions allow the user to respond with multiple interpretations, which makes data analysis a nightmare.

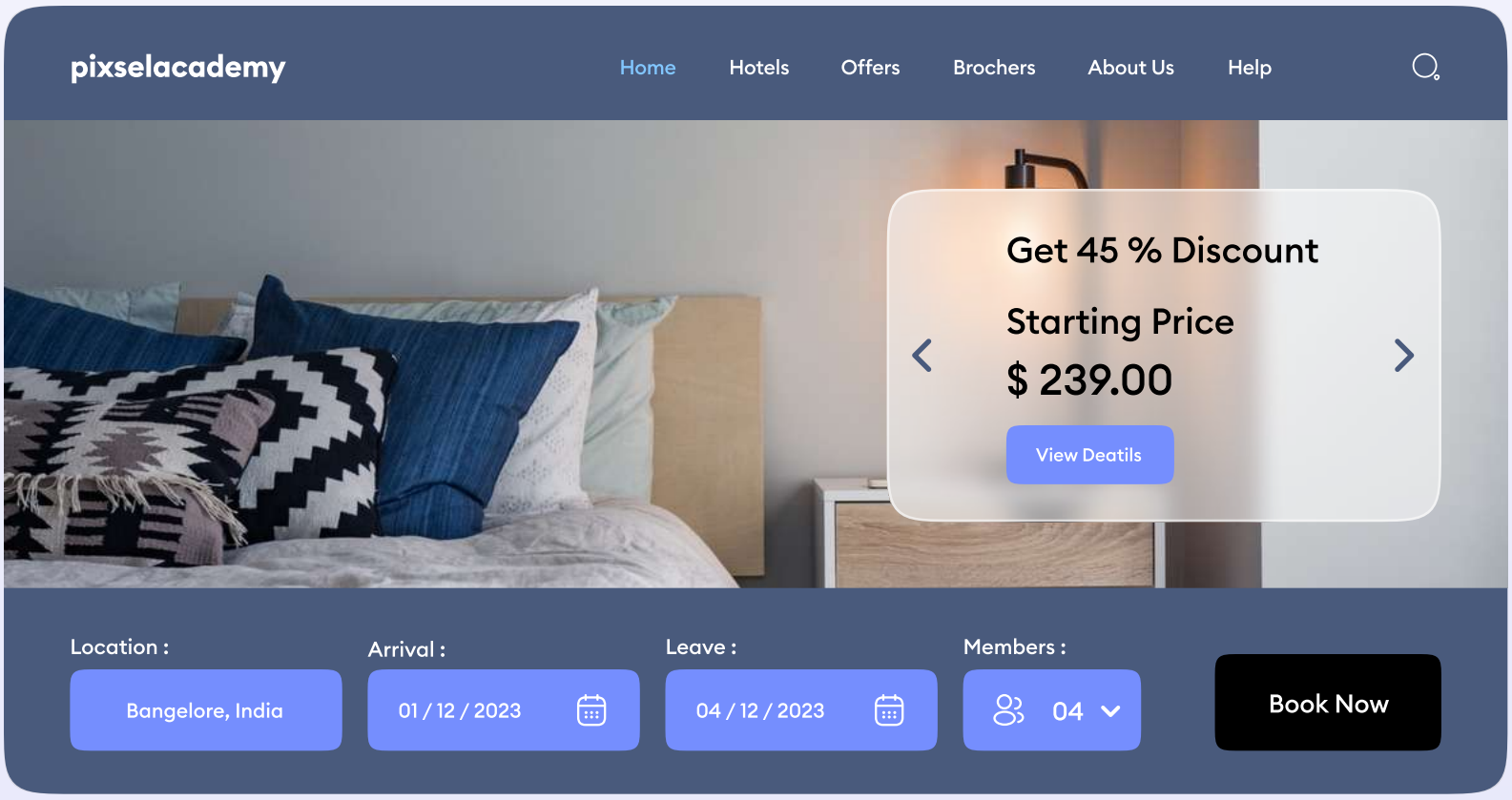
The concept of ensuring that data means what it says is known as data integrity. It implies that your data must be precise and consistent, so that no one has to second-guess their own database.

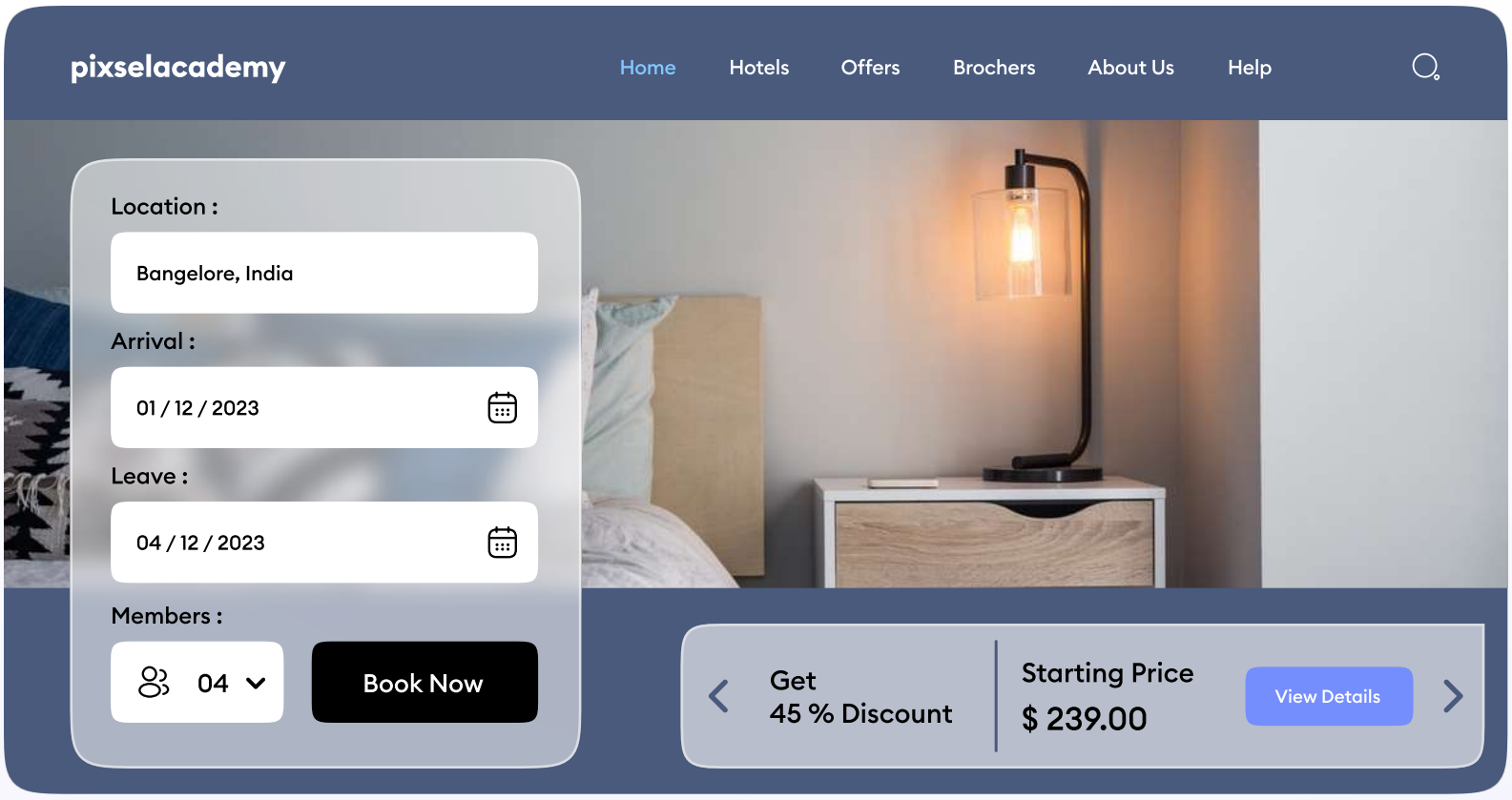
In its most basic form, a form is a straightforward method to collect data that you may use for various purposes; if the data integrity is compromised, the form has failed to achieve its primary goal.

Conversion

The primary purpose of any platform's form is to request information. However, in form design, the concept of data collection is linked to conversion. This is because the conversion rate will show how many people actually finished the form compared to how many people started it.

The conversion rate is an important indicator in all forms since it tells you if your design is asking too much of your visitors. In general, the quality and usefulness of your form's design will determine its conversion rate.





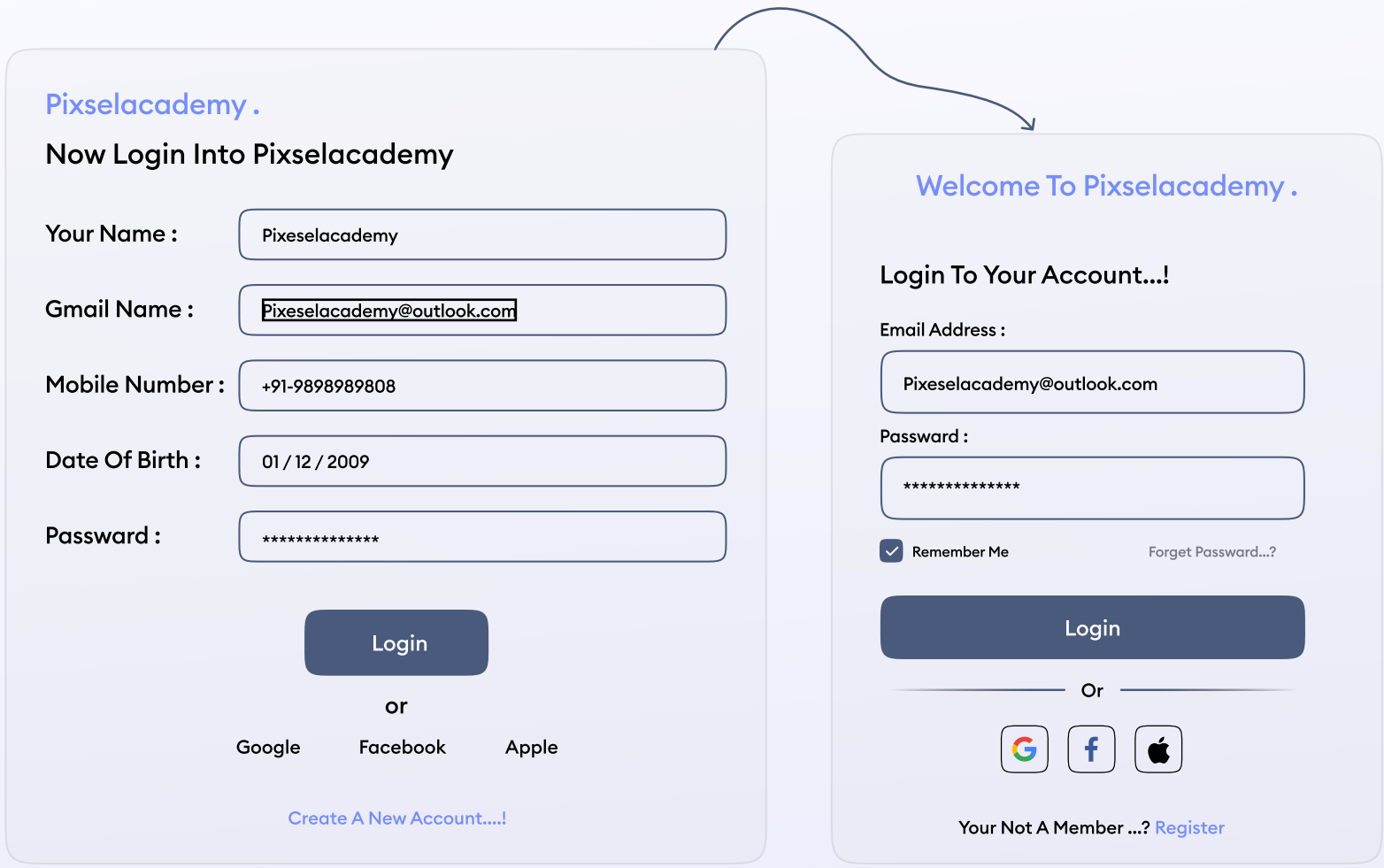
A/B tests are an excellent approach to figure out what percentage of your visitors convert. What is it that frightens users away? When do they decide to throw in the towel and move on to something better? We can examine what works with users and what doesn't by creating two copies of the identical form with only one difference.

Perception of complexity and interaction cost are two more essential elements that will have a significant impact on your conversion rate.

Perception of Complexity

You know how it's said that people form opinions about you within the first few seconds of seeing you? It turns out that

they do the same thing with forms. Users' first impressions of your form are vital because it is at this point that they decide whether or not they care enough to complete it. they do the same thing with forms. Users' first impressions of your form are vital because it is at this point that they decide whether or not they care enough to complete it.



Before

After

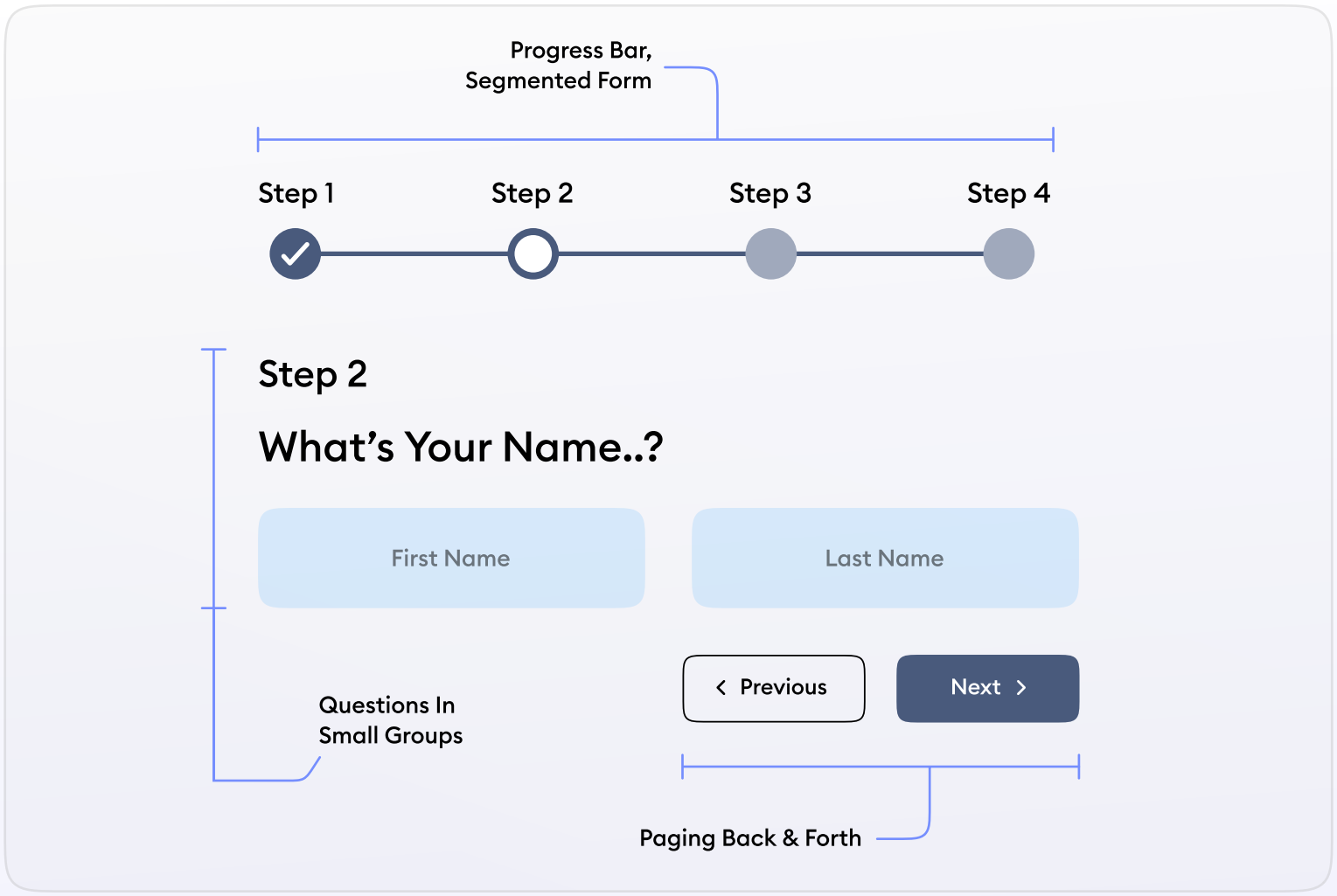
Perception of complexity is a topic that refers to how overwhelming your form design appears. The image of 20 field entries all jumbled together and in no particular order is terrifying for users. It appears to be a lot of labour and worry for the user, which isn't their idea of a good time.

When given the opportunity, most users will abandon a form that appears to be excessively complicated and seek for a simpler option. To reduce this effect, you should reduce the cognitive work users must engage in the form by breaking it down to the bare minimum - but we'll get to that in the recommendations portion of this tutorial.

Interaction Cost

Forms are hard work for both designers and users, as we all know. Designers put in a lot of time and effort to create the final form design, which is normally done to increase the form's usability. The work for the user comes from both the mental and physical effort required to finish the file.

Granted, physical labour is usually light - but you'd be amazed. People can get tired of scrolling or clicking, especially if they don't see any progress in their assignment as a result of their efforts. This frequent checking to see if they're getting close to the finish of the form adds to the user's mental load.



Here are some of the things users regularly experience online that push the interaction cost to the skies – in a really, really bad way:

Having to look around for information

- Typing and scrolling
- Having to wait for pages or files to load
- Having to insert information more than once due to errors/mistakes

Interaction cost is a key consideration in form design, and you want to keep it as low as possible. You may reduce the interaction cost by eliminating ambiguity and unnecessarily complex questions, dividing the form across screens, or adding a progress indicator – better usability usually equates to lower interaction costs.

When considering the interaction cost in your form design, keep in mind that it will vary depending on the user. Each form element contributes to the interaction cost in some way, but the true impact of each piece will be determined by the user.

In general, walking the user around the form while holding their hand is less difficult for them. Seeing questions in tiny groups rather than a big list of entry fields is both less demanding and less daunting.

On the other hand, wasting time on a simple question merely because the user isn't sure what the answer should be is incredibly inconvenient.

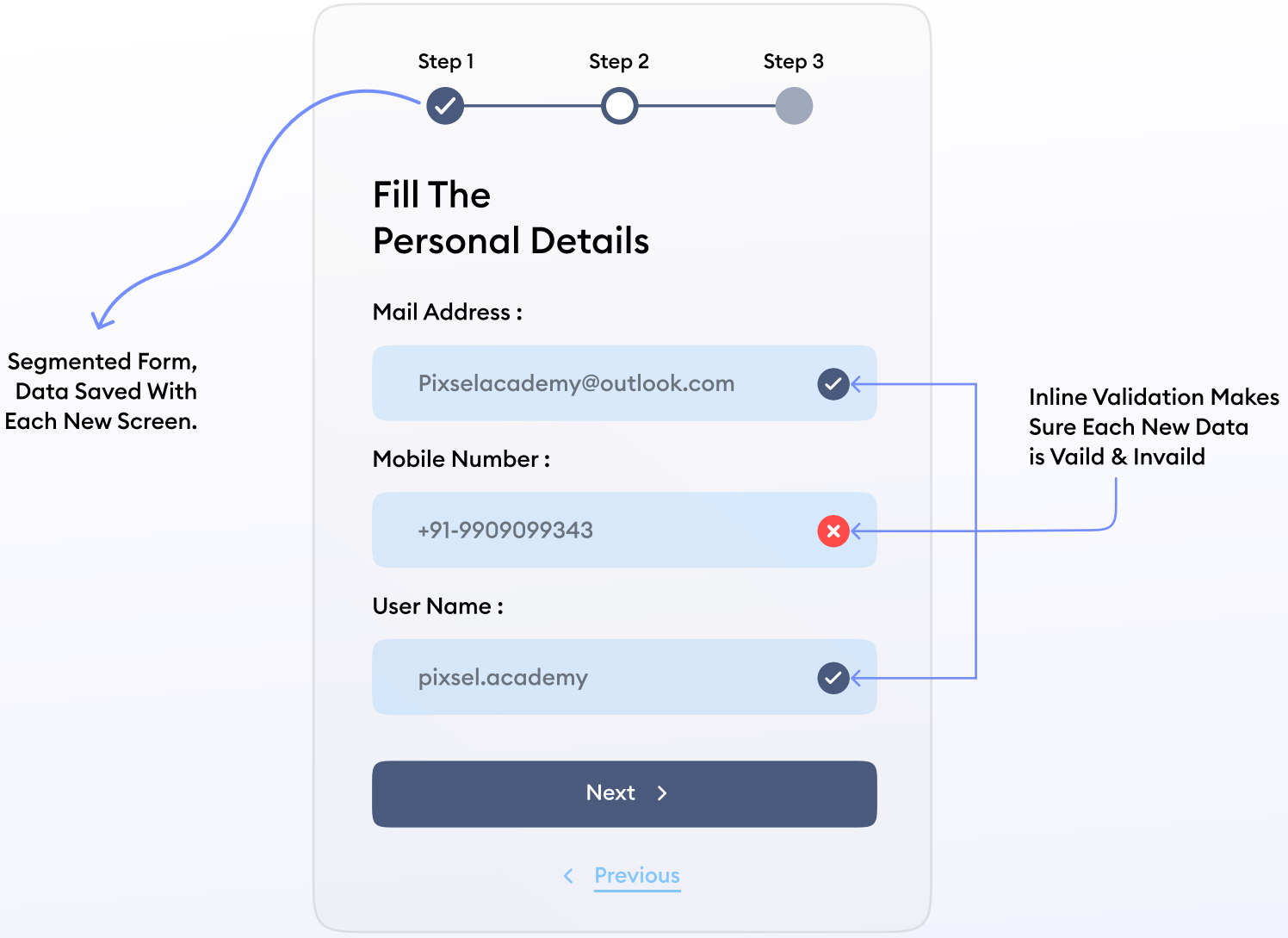
Designing Form

Keep things “Short and Simple”

Keep in mind – “The longer your form will be, lower will be the conversion rate”. With each successive question, a certain percentage of users will give up before reaching the finish. Users today don't want to wait and don't want to put up effort in filling out forms, so keep your form design simple.

Keep only what is absolutely required in your life and let the rest go. The length of some forms, such as "Sign in" or "Subscribe to a newsletter" forms, isn't an issue because they're designed to be brief by default. However, keeping the form to two or three entry fields isn't always possible.

That's because, from the user's perspective, losing the effort they put in would sabotage the entire experience you had prepared. At the very least, the users' hard work will not be lost if the internet connection is broken!



Breaking it up and offering a progress bar

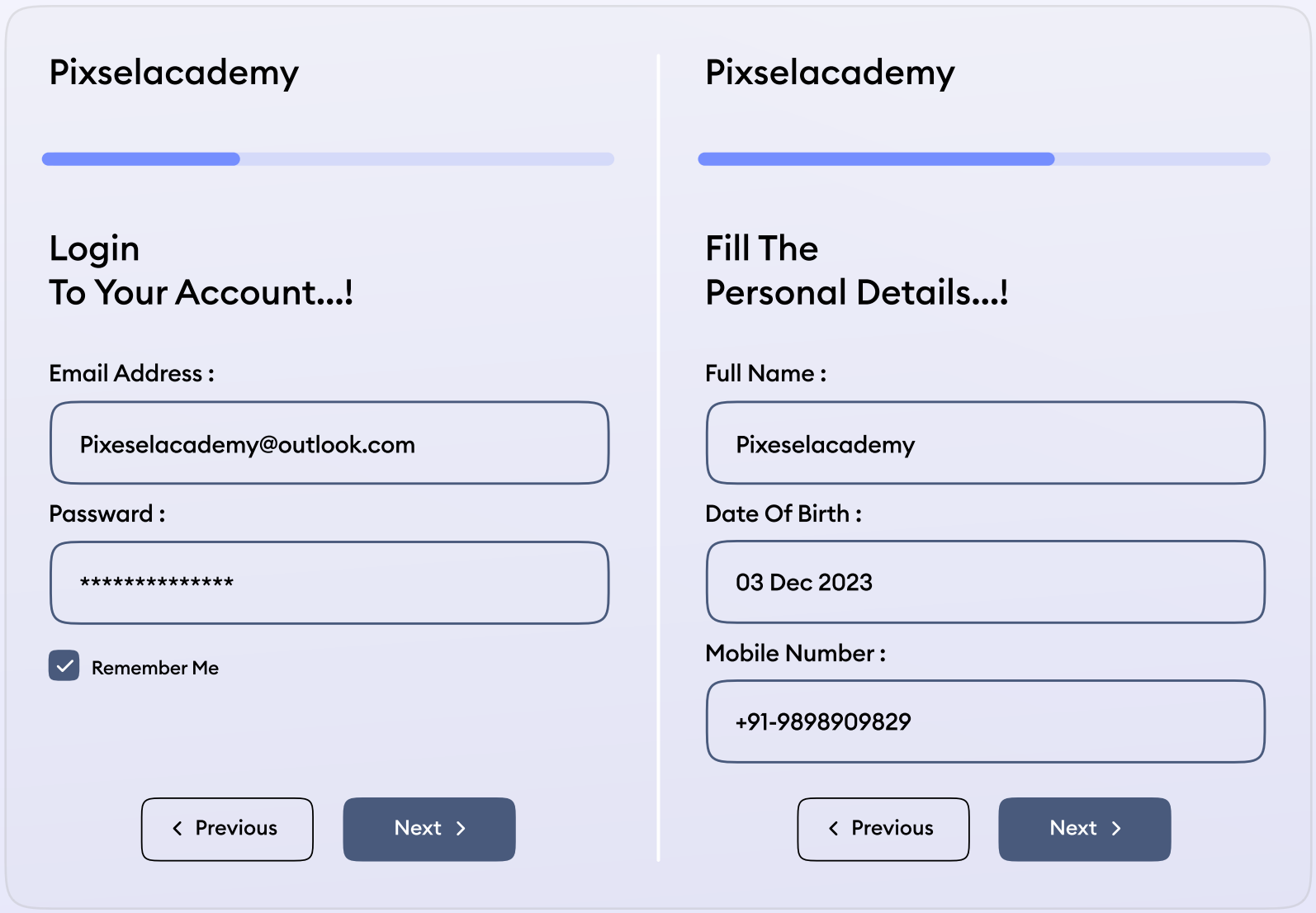
Again, depending on the situation, creating truly short forms may be impossible. Breaking up the shape is a practical way to reduce the complexity perception. You avoid overwhelming the user at first glance by dividing the from across screens.

Users will feel a sense of satisfaction with each screen as an added bonus - extra points if you include a progress metre with passing screens. Separately, it serves as a reminder of

how much work remains to be done - a sort of light at the end of the tunnel.

Ask questions in logical order

In their form design, smart designers attempt to emulate true face-to-face discussions – and it would be unusual if, upon meeting someone, they asked about your grandmother's first time consuming wine. Before going into something so personal from your family history, most people would expect you to inquire for the person's name, occupation, and possibly some background information.

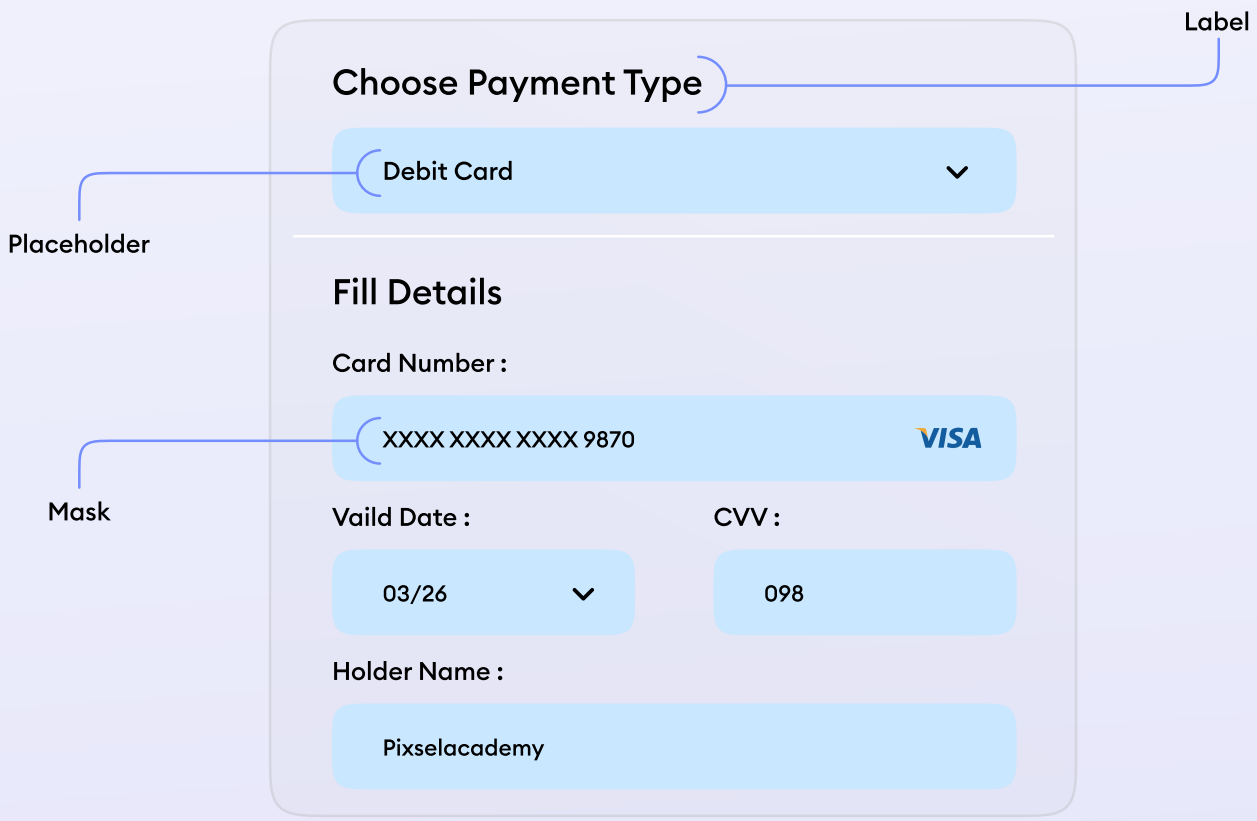


First, ask inquiries that are simple for the user, such as their name. Then progress to questions that can take a few minutes to answer, such as asking the user to rate a service on a scale or offering suggestions for improvement.

You can also arrange questions together by topic, so even the questions around the form might provide some context for what the user is being asked to do. Users can extrapolate what they don't fully grasp in this way.

Make your entry field speak to users

When confronted with something they don't understand in a normal conversation, people might simply ask for further information.



Users don't have a method to ask for help or additional information with your form; it's up to you to account for this in your design.

People are easily confounded, thus your form design should take advantage of every opportunity to convey the message to the user. To give much-needed clarity to any form, you can (and should) use the following aspects in form design:

- **Labels:** This should be a short, one- or two-word description of what the user needs to write/specify. Labels should ideally be descriptive and provide a picture of the real question.

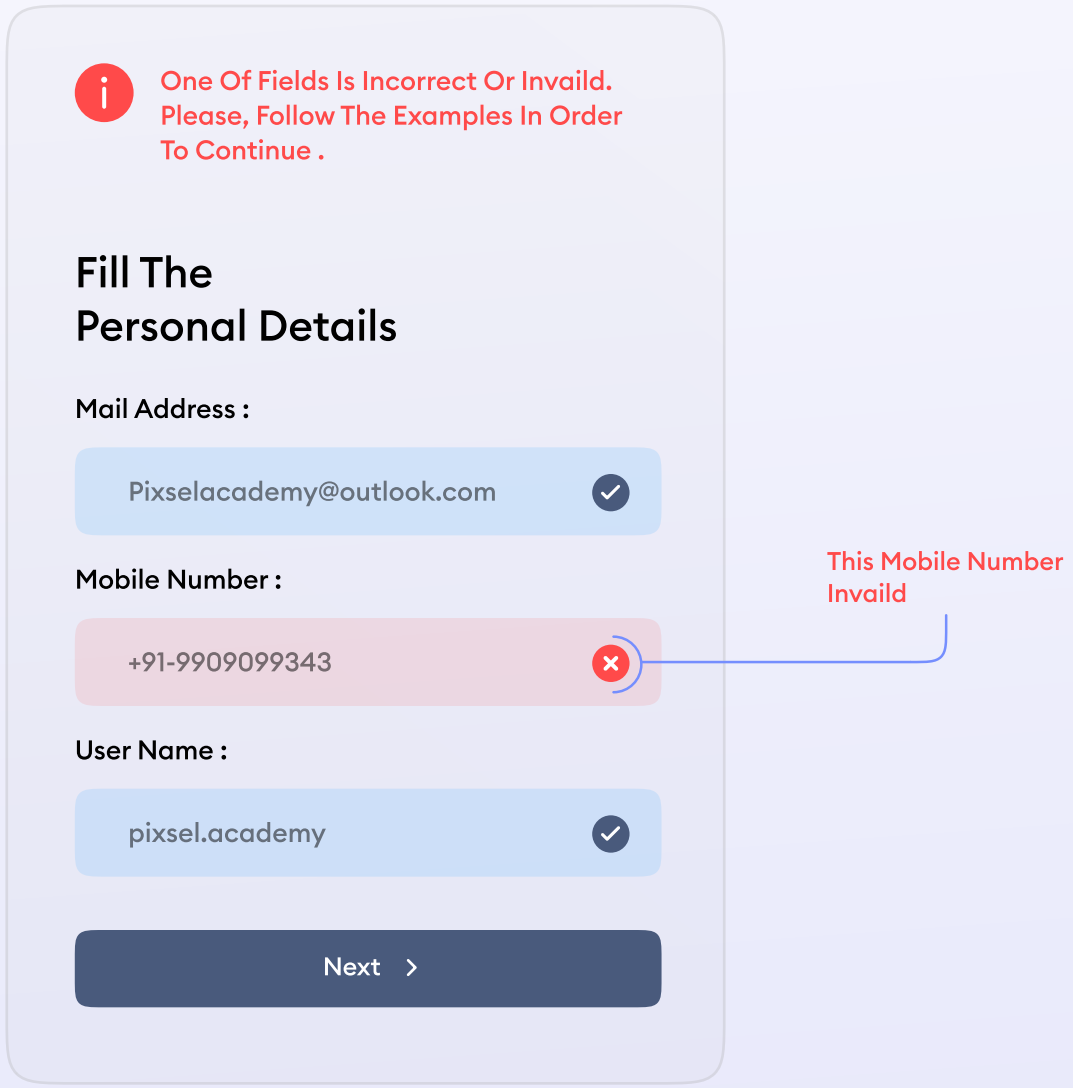
- **Placeholders:** This should be a short, one- or two-word description of what the user needs to write/specify. Labels should ideally be descriptive and provide a picture of the real question.

- **Masks:** They are especially useful for areas that require a specified format, such dates or credit card numbers. They

serve as a foundation, allowing users to avoid guessing how to convey information.

Validation is a Must

Few things are more irritating than completing a form only to receive a confusing error message at the last minute. Inline validation is the most effective approach to reassure consumers that they answered the question correctly or to alert them when anything is incorrect.



Inline validation is a fantastic feature to utilize on your form because it inspires users by telling them that everything is

going fine. It also saves users the annoyance of being told they can’t move forward in the form because they made a mistake.

Just as designers have their own particular style, each platform has its own brand identity. Inline validation can be done and developed in a variety of methods, including the use of a check icon, changing the field's color, or displaying a textual message or error.

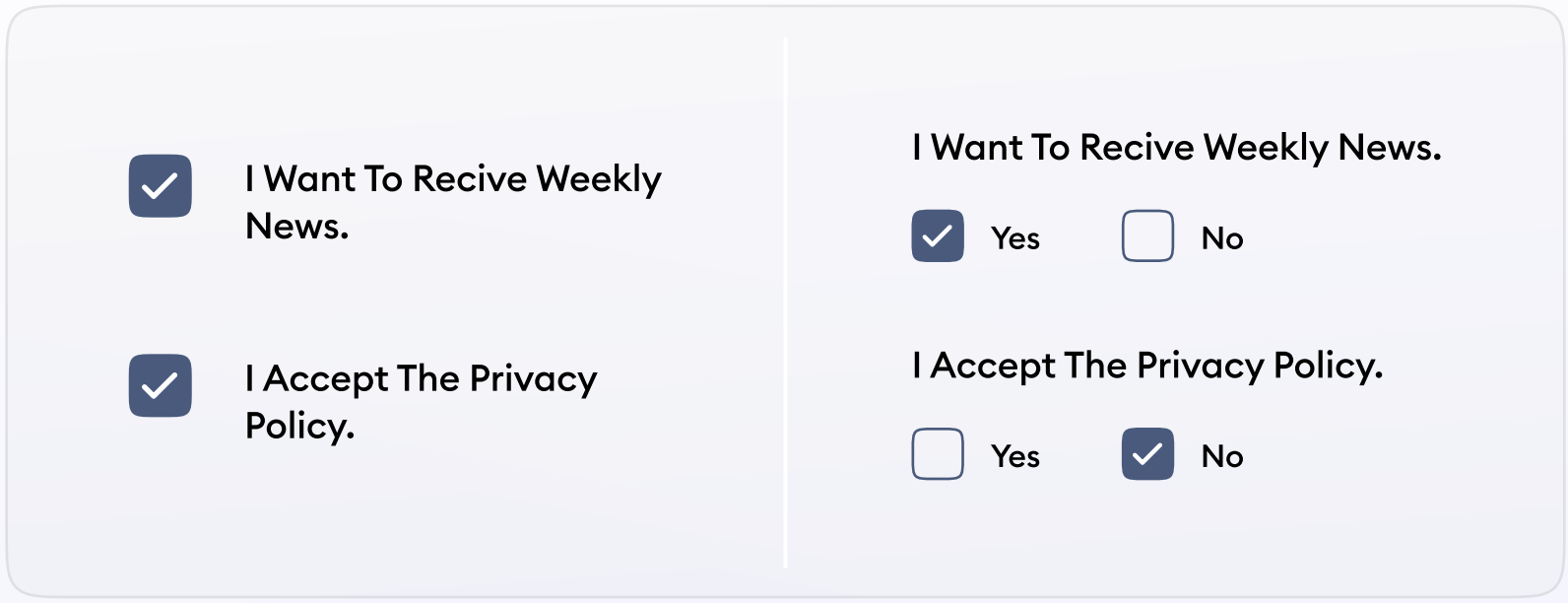
The most crucial factor is that there is continuous and constant communication between the form and the consumers – usability is the name of the game here.

Use the right input controls

You want input controls to be as obvious as possible because they are the users' way of moving around and making their decisions known to the form. The true concern here isn't getting users confused, but rather maintaining the integrity of the data you collect.

Some UI elements can result in unclear data, which can be

devastating to your database. That is the main point of contention when it comes to the use of checkboxes in forms.



The problem is that checkboxes won't operate if they're already ticked. If they are pre-checked, there is no way of knowing if the user saw the box or understood what it meant, whether it is for establishing consent, identifying a preference, or making a decision.

This has consequences for your data because it casts doubt on what users want or need. Even more intimidating is the practice of using pre-checked boxes to create consent for the usage of personal data. This is unlawful in the EU, and it can have an impact on your business even if it is not based there.

It goes to show that some controls can have a bigger impact on your product than the simple look and feel of the action control unit.

Help Users Reach the End Faster: Autofill

When the form performs part of the work for us, we all appreciate it. You effectively provide a shortcut to users by obtaining information that is already recorded in their navigators.

While there are certain safety risks with this technique, it is commonly used and accepted by people all over the world. When done correctly, it will lead to consumers completing your form faster and you get a higher conversion rate – a win-win situation on both the sides.

Error message should add value

Nobody likes error messages because they indicate that either the user did something incorrectly or that something is preventing the system from functioning properly. Neither of these approaches provides the best results for the consumer, and they both waste time and effort.

Instead of merely informing the user that something is wrong, try to include error messages that help them comprehend the problem. We generate a message that people won't completely despise by telling them exactly what's wrong and how they can remedy it (assuming it's not a system issue).

Don't just tell them something they don't want to hear. Tell them what's wrong and how to repair it. That is what

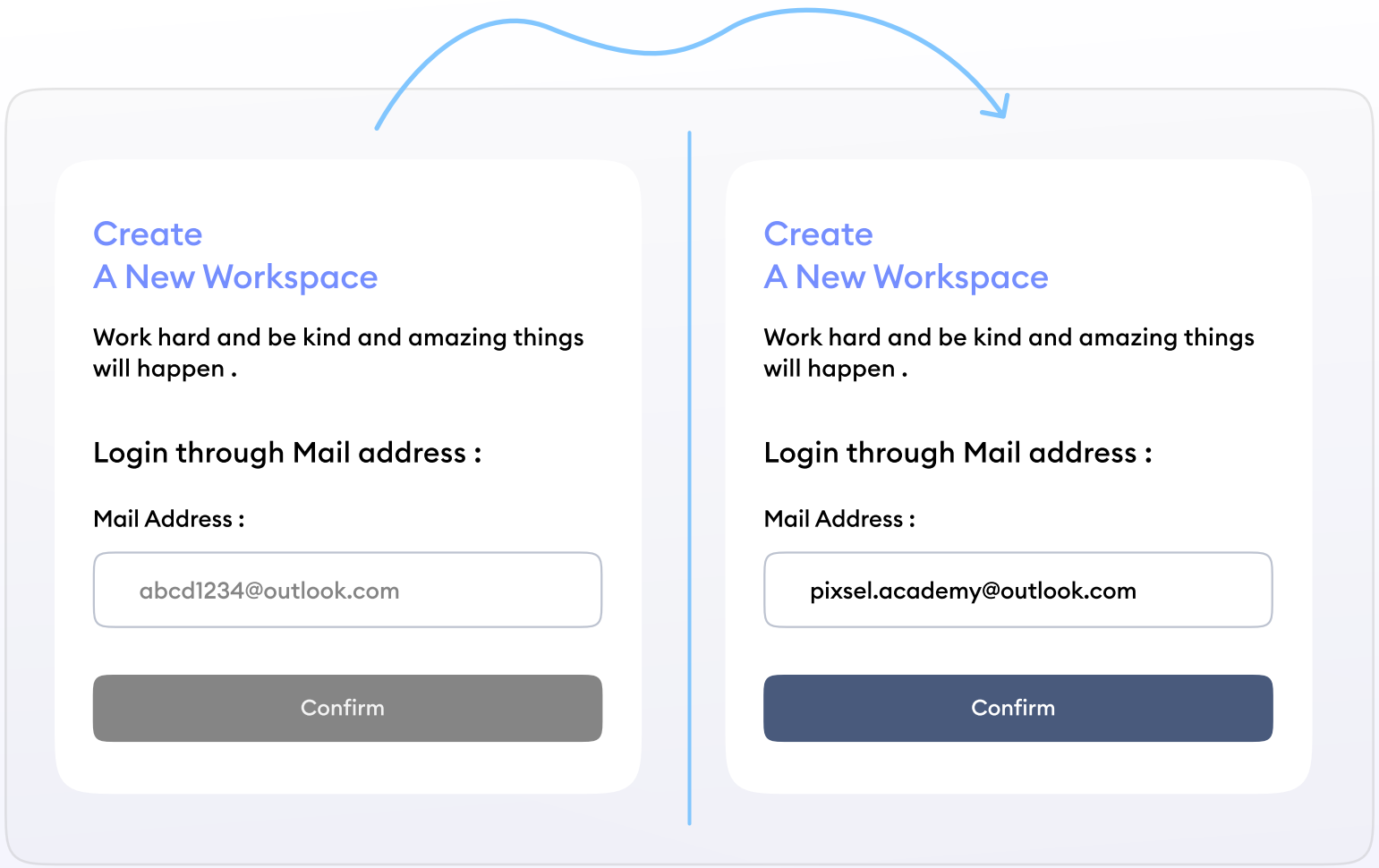
distinguishes a useful error message for users who require assistance.

Separately, you should employ a variety of visual error warnings that aren't solely based on colour. While a red line around the entry field is typically interpreted as an error warning, visually impaired users may find it confusing. To reach out to as many users as possible, utilise actual icons that clearly show the issue.

Drive attention to the button designs

The button could be a useful addition to the form's user experience. Logic dictates that the button in your form adhere to the same general design criteria as other buttons – but with a twist.

Primary and secondary buttons are common on forms. The primary button is the one you want to draw attention to, and it usually has to do with moving on to the next screen or finishing and submitting the complete form. The secondary button, such as the standard "Forgot your password?" button in login forms, can provide some assistance.



Here are a few things to consider when creating the button:

- Make sure the order of the buttons is apparent. You don't want consumers mistakenly pushing the secondary button when they meant to press the primary.
- There is no clear or reset button. This will prevent users from having an aneurysm if they mistakenly reset the entire form, resulting in the loss of all their work.

- Use micro-animations to let consumers know after the button is touched that the system has recognized their signal, so they don't have to worry if the form is working or press the button multiple times.

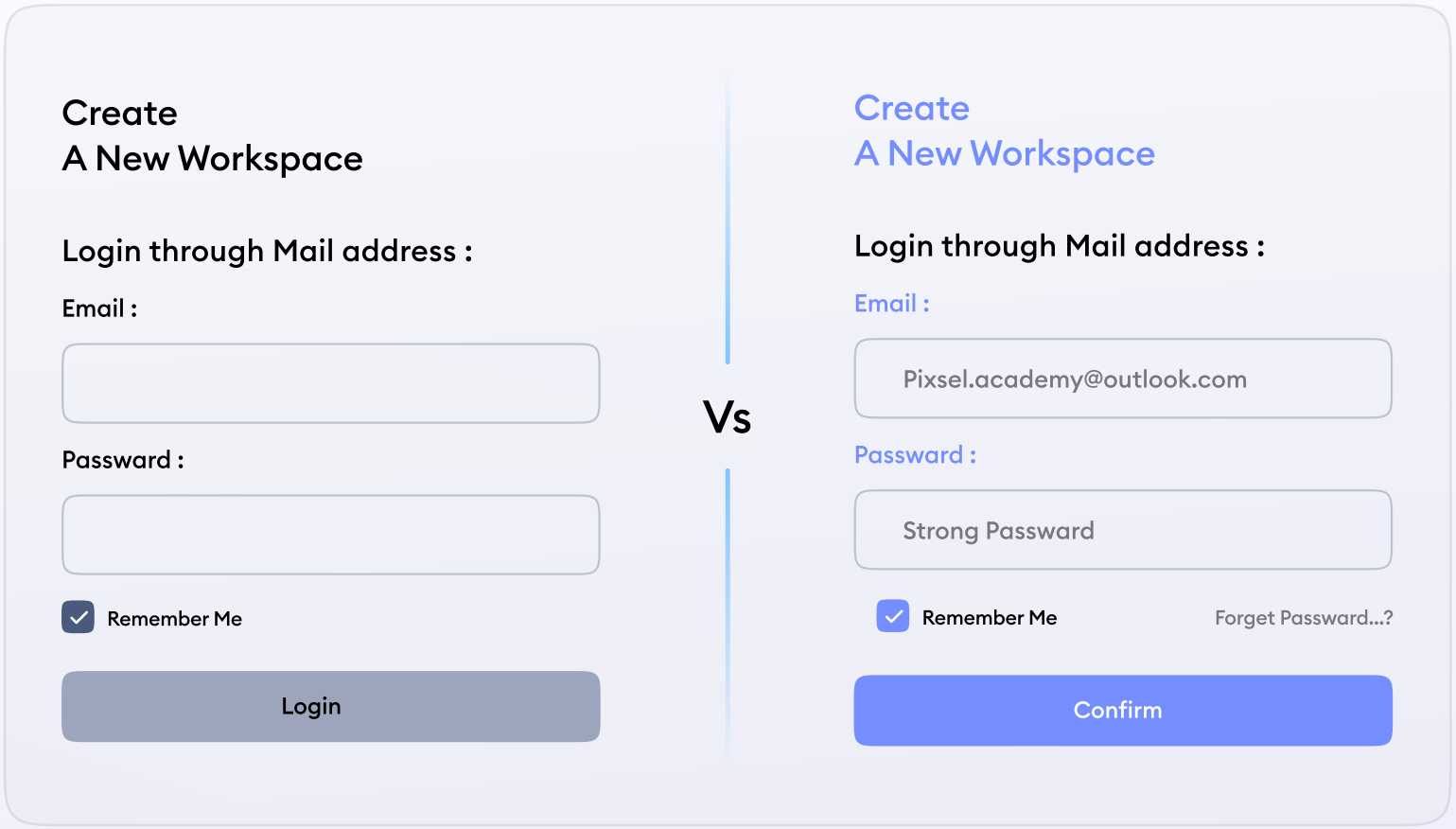
You might also think about enabling the primary button just once you've completed all of the needed forms. It's quite useful if you change the appearance of the button after it's enabled – for example, by making it a brighter color – to draw the user's attention to that part of the screen.

Drive attention to the button designs

Are we talking about the microcopy on the buttons? Are we talking about the labels and placeholders? Messages of error? To all of the aforementioned, the answer is yes. The copy in your form is critical for communicating with the user, and it applies to every written element in the design.

The importance of microcopy is frequently overlooked. Instead of using generic and wide copy in buttons like

"submit," try to use something that indicates the user's purpose. This will assist users keep focused on their goal – the reason they started the form in the first place – and will serve as a gentle reminder of the end result.



Make sure your labels are also descriptive. The appropriate work can reduce the number of attempts required by people to do it right. Consider the difference between the following two labels on a checkout form:

- **Name**
- **Name on Card**

While the extra copy may appear ridiculous or unneeded, the added clarity will be appreciated.

Do’s and Don’ts

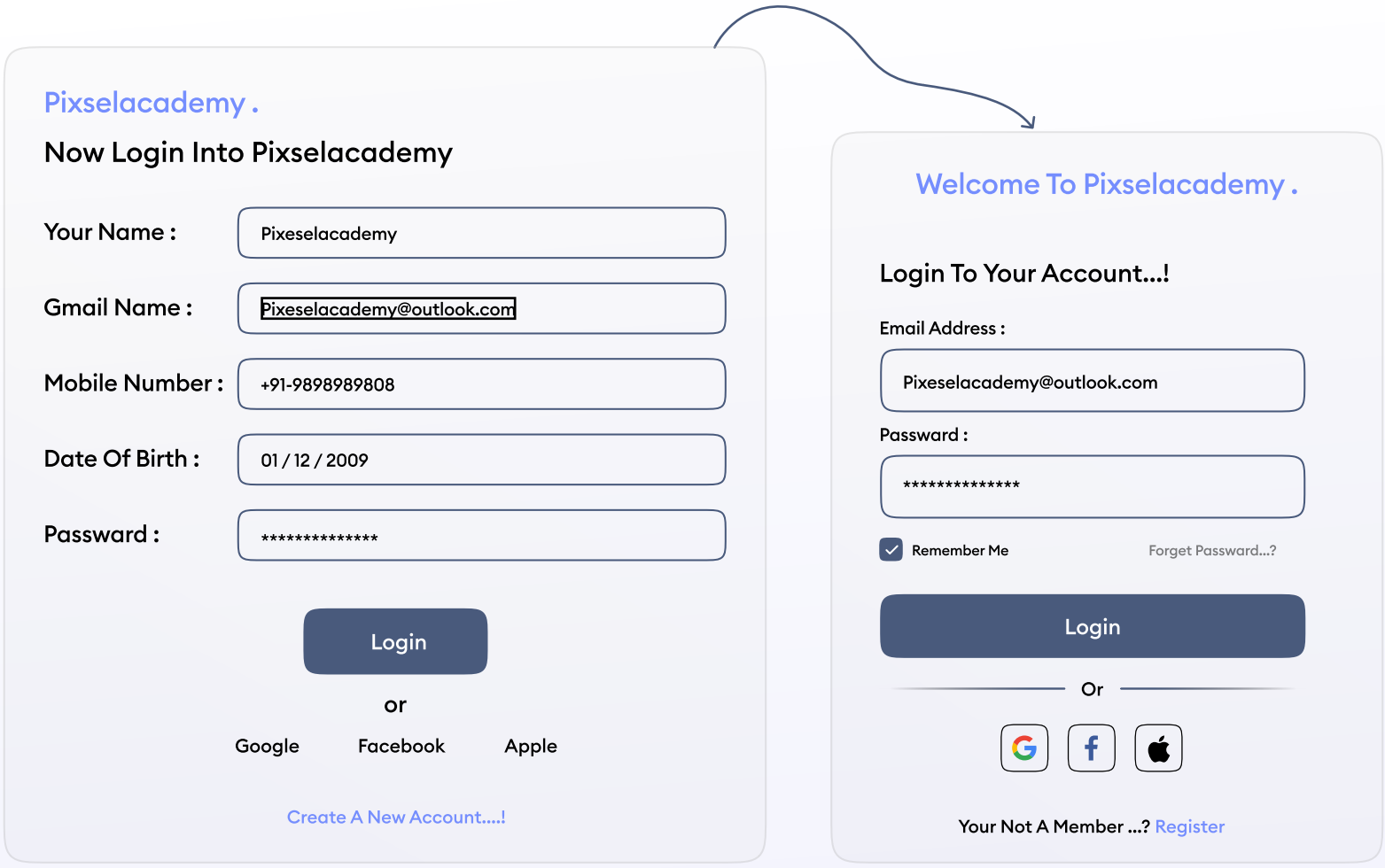
We've compiled a list of essential Do's that will help your form communicate with users in a way that encourages them to complete it. Also we've added a list of Don'ts that can have a negative impact on the form's conversion rate.

Do’s – Follow the right path

1. Keep things short and sweet

As said earlier too, this may seem self-evident, but it is so critical that it must be said. It doesn't matter what kind of form it is – consumers don't want to waste time filling it out. People want to get it over with as soon as possible, and they are all too willing to abandon the page once their patience has run out.

Everything that isn't absolutely necessary must be left out. Because users won't have time to quit your form midway through, the shorter it is, the higher the conversion rate.



Before

After

It's never about quantity when it comes to form UI design. Is there a solution around this question if you spend some serious time analysing each question in your form UI? Is there any chance we'll be able to get by without it?

2. Here CONTEXT is the king

It's more than simply getting folks to the finish line with a good form UI design; it's also about making sure they get there as quickly and easily as feasible. It's all about improving the user experience and ensuring that users aren't left wondering what kind of information is being

requested.

> *When filling out a form, it's easy to become perplexed - after all, you can't ask the screen what that question means. As a result, it's up to you to ensure that the form's user interface provides as much context as feasible.*

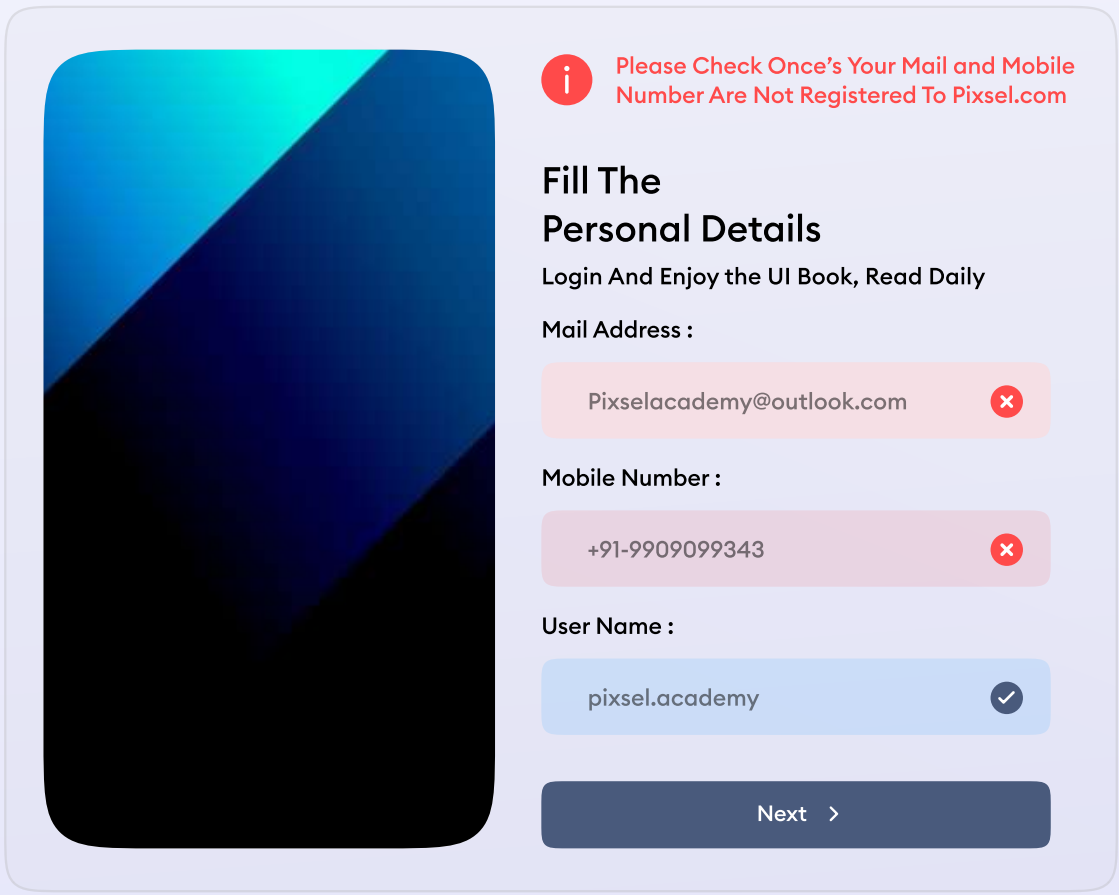
It's critical to provide context. You ensure that the user gets that context by ensuring that your questions are presented in a logical order and grouping comparable questions into parts. Yes, there are various methods to integrate context in a form UI design, but the order of the questions and how they are presented should be the beginning point.

The fundamental idea is that users would work their way through the form, starting with simple inquiries (such as their first name) and eventually progressing to more complicated questions (e.g. their rating of a service). Users can derive the meaning of a question from the questions surrounding it if they don't fully comprehend it.

3. Validation is non-nigotiable

The form UI must include some form of validation, regardless of the type of form you're building. You should notify users as soon as possible if the data they entered cannot be accepted; ideally, you should also inform them of the reason why the data is incorrect.

This is because no one enjoys thinking they've completed a task only to discover at the last minute that they need to return. This unexpected awakening might be aggravating and lead to the user throwing in the towel. Instead, reassure people that everything is fine – and when something goes wrong, explain how to remedy it.



Inline validation can be done in a variety of methods, but there are a few things to keep in mind:

- Colors alone should not be utilised for validation since visually impaired users may be confused. You should always include a clearly recognisable symbol, such as the standard check and cross icons.

- Validation should not occur until users have finished typing, as partial fields are likely to be marked invalid, which can be confusing for some users.

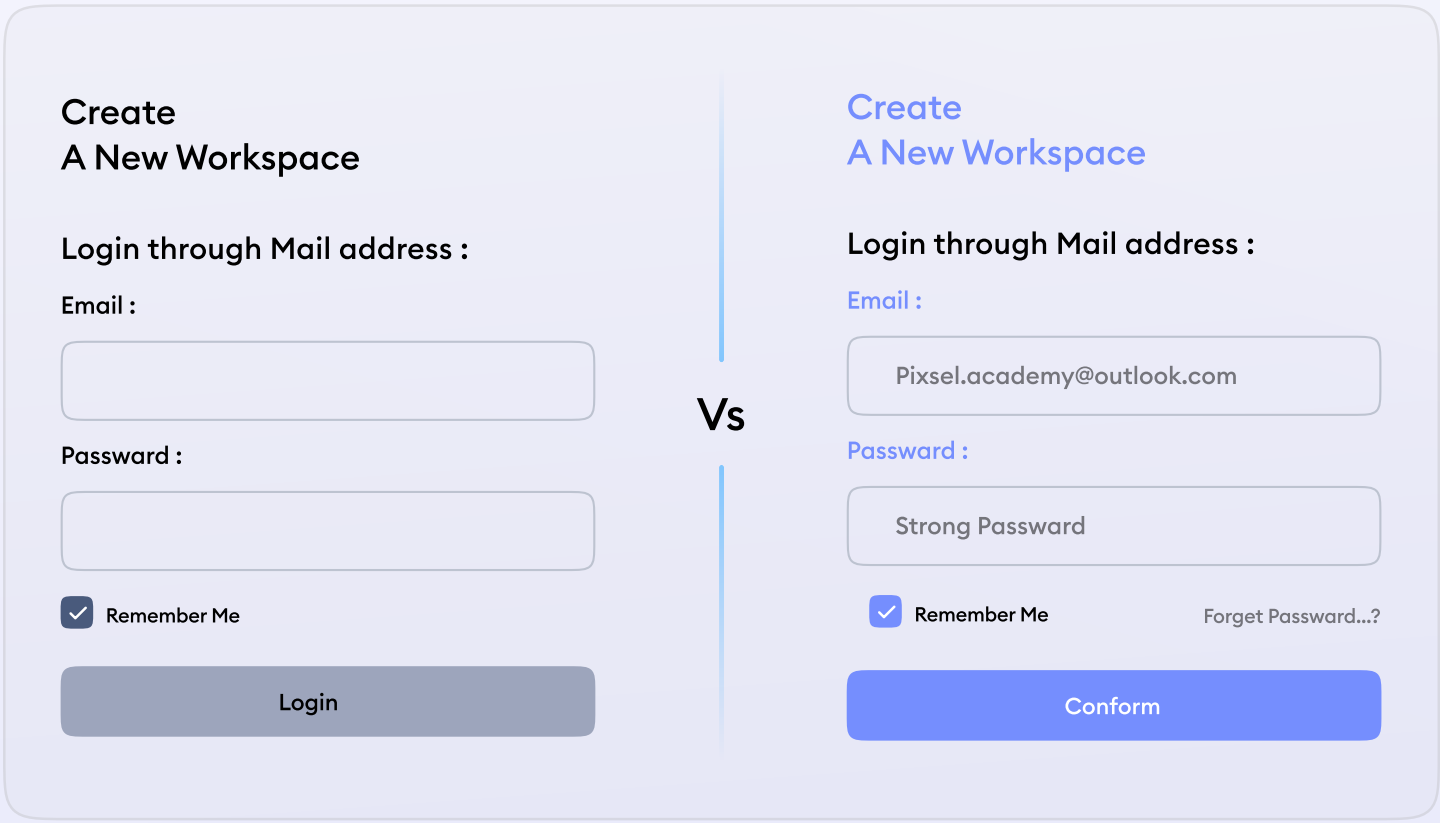
4. Add value to the copy

The way you organize the UI of your form is a strong approach to ensure that users can comprehend and complete it. The copy, on the other hand, has a greater impact on your form. Everything from the actual questions and place holders to buttons and error messages is considered copy.

Your queries should be straightforward, with no space for interpretation as to what the user should do. Consider the

tiny details, such as adding a word or two to ensure that the idea is obvious. True, these minor details may appear insignificant at the time, but they make all the difference to the puzzled user who simply wants to move through this form.

> *For Example: Take an example of a checkout form for an online retailer. In there, instead of simply asking for "Name", you can go for "Full name as on card".*



Consider the insertion of a birth date in a basic field. Is the day preceding or following the month? Should the year have

four or simply two digits? This level of specificity will have an impact on the data you collect and how much you can trust it to be reliable.

The error messages are one of the most significant aspects of producing copy for a form UI design. These small notifications are critical because they do more than merely inform the user that something is wrong. They should, in theory, notify the user exactly what went wrong and how to repair it.

> *For Example: Try something along the lines of "Please insert a full email address, complete with @" when putting an error message in an email field entry.*

Don’ts – Things that can get you wrong

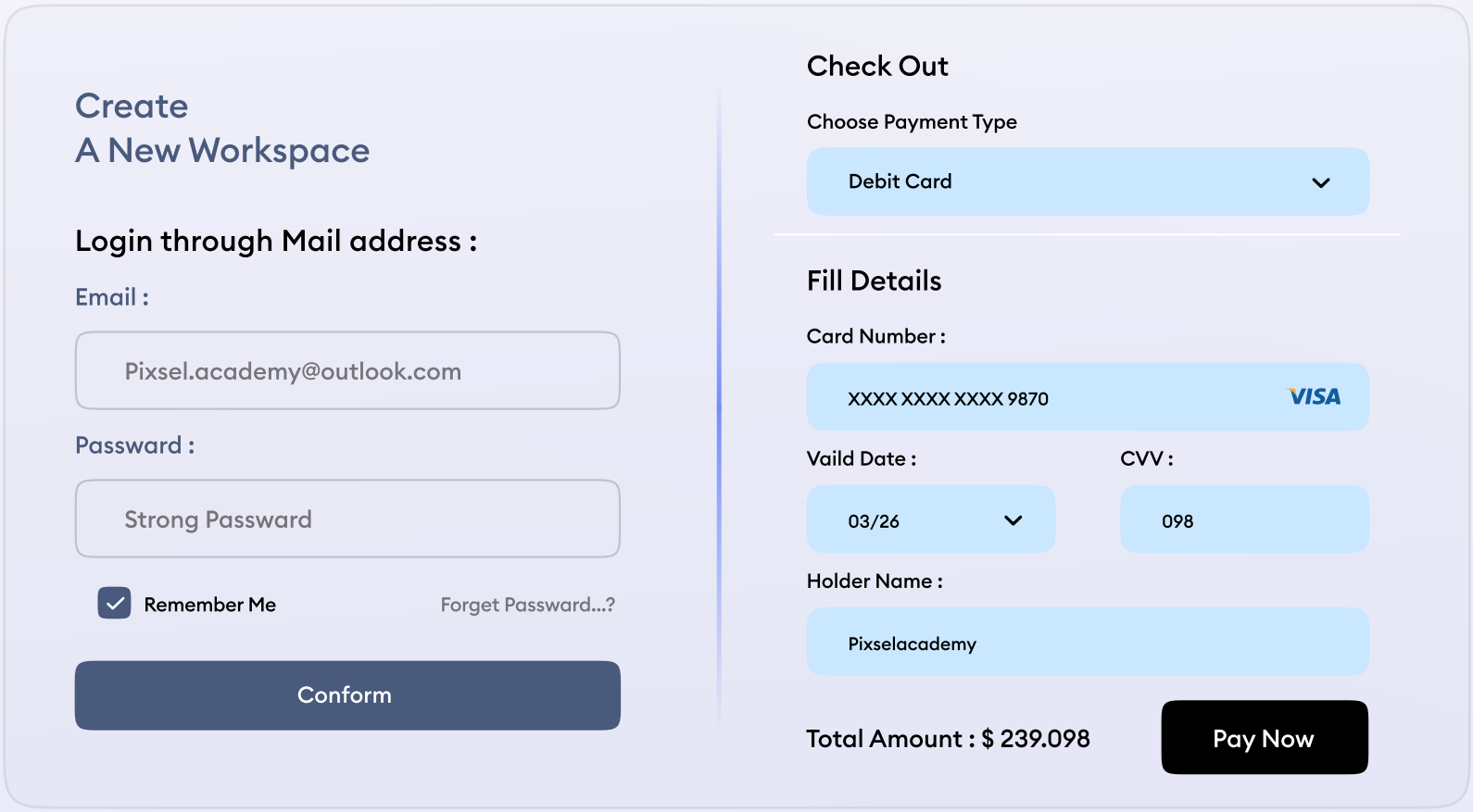
1. Set the form up to fail

We all know that layout is important, yet often people overlook one of the most important reasons for segmenting the form. On the one hand, there's the issue of usability, as

well as the purpose of avoiding confounding users by asking questions in topic-based packs.

Within a second of the user opening the form, however, it will be dependent on the first and possibly most significant test.

Users' willingness to invest time and effort in completing the form will be determined by that first impression. If the form UI appears to be too long, complicated, or time-consuming, consumers are likely to abandon it before even starting.



> *Notice the simple the checkout form is – like you could check out in mere seconds.*

This is due to a notion known as Perception of Complexity, which is a fundamental way for users to forecast how difficult it will be to complete out the form. As the designer, you want to organise your form UI design in such a way that it reduces the Perception of Complexity and provides consumers the impression that they can complete the form before becoming irritated. Here are a few ways to accomplish this with your form's user interface:

- Divide the form into sections based on the topics you want to cover. This will help with the form's initial impression as well as its overall usability.

- Divide the form into multiple screens or pages. This is useful for long forms so that consumers don't feel like they're inundated with information.

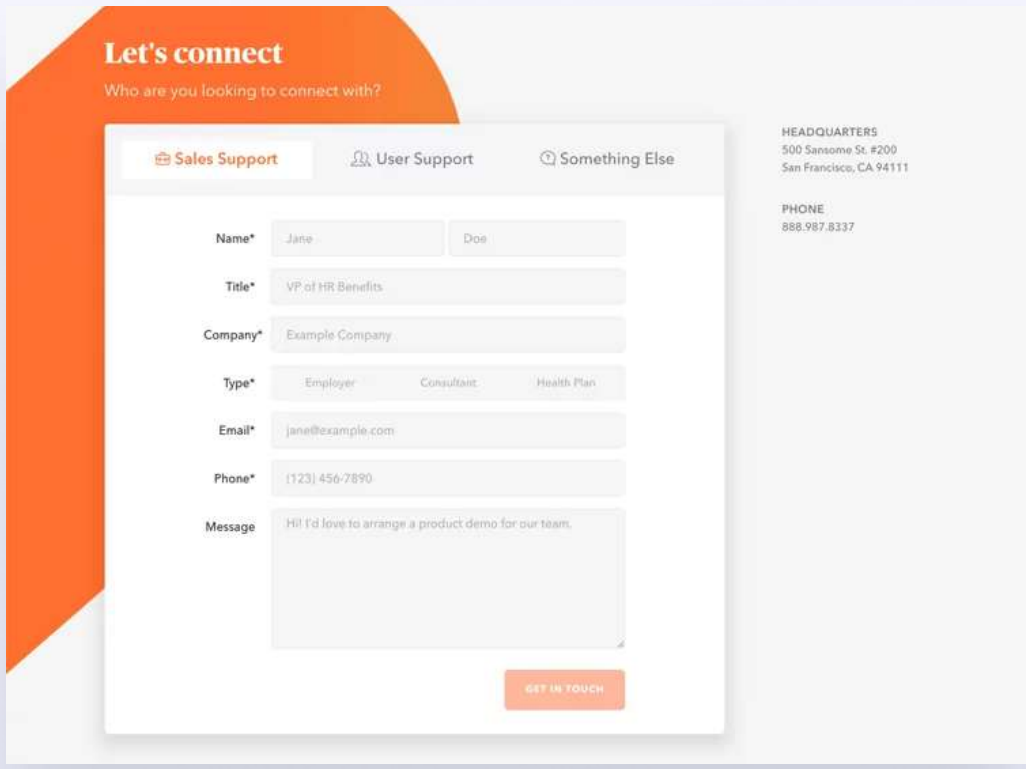
- In extensive forms, save data as often as can so that the user does not have to start over if something goes

wrong.

2. Make data entry difficult

This large DON'T of form UI design also refers to the previous point.

You want to make things as simple as possible for consumers, so think about each question you ask: what is the most straightforward way to ask this? Is it possible to divide this question into sections?



Even guys at Omada Heath broke up the name into two section...

When it comes to questions with multiple factors in the answer, it takes a lot of time and effort to elaborate and type these answers. The basic query about the user's birthdate is an amusing example:

The entry field could simply be an empty slot with a placeholder to indicate format. You can also have three little dropdowns that display the day, month, and year. This is a tiny alteration, but it compels users to think of each portion separately rather than the entire, which needs less brain work.

Applying this to the entire form should result in a form that is not just shorter but also easier to use for the user, which is an important aspect of effective form UI. What about the further benefit? You leave less possibility for confusion and errors by dividing answers into various entry fields.

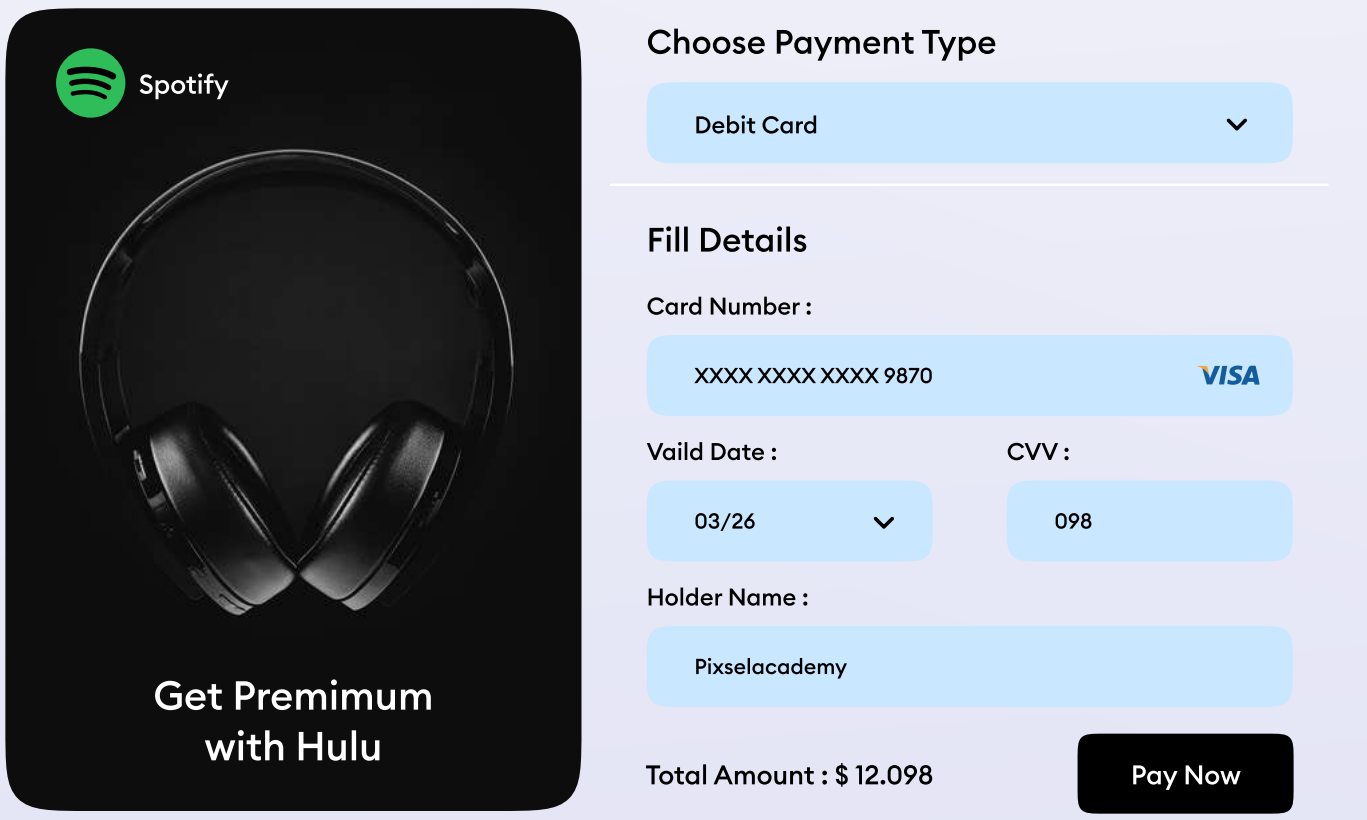
3. Have two columns in the form

When it comes to form UI design, two columns are a no-no. The main causes are usability and responsiveness concerns.

By providing two columns, we allow for the chance that users will not be able to follow a clear path through the form. Which side will take the lead? Should the user finish one column before moving on to the next? Why not create a new screen for the second column?

4. Forgetting the minute details

Form design, like all parts of UX design, contains both huge and tiny features. So, what are the specifics of a standard form user interface design? Small details include things like ensuring field attention, providing a success screen, and even having changeable button states in the form.



just notice Spotify's great microcopy on that button.

The thing about details is that each one is an opportunity for your form UI to communicate with the user. The more information on the form, the less likely there will be any misunderstandings. It's easy to imagine that such minor details won't make much of a difference, yet users will notice the difference.

When developing your form UI, there are a few elements that you should never overlook or ignore:

- **Field focus :** assists users in staying focused on the question at hand, reducing the likelihood of mix-ups.
- **Labels that vanish :** don't give assistance only to take it away when users start typing. People may need to return to the label in the middle of an answer.
- All microcopy, including buttons and placeholders, must be well-planned.

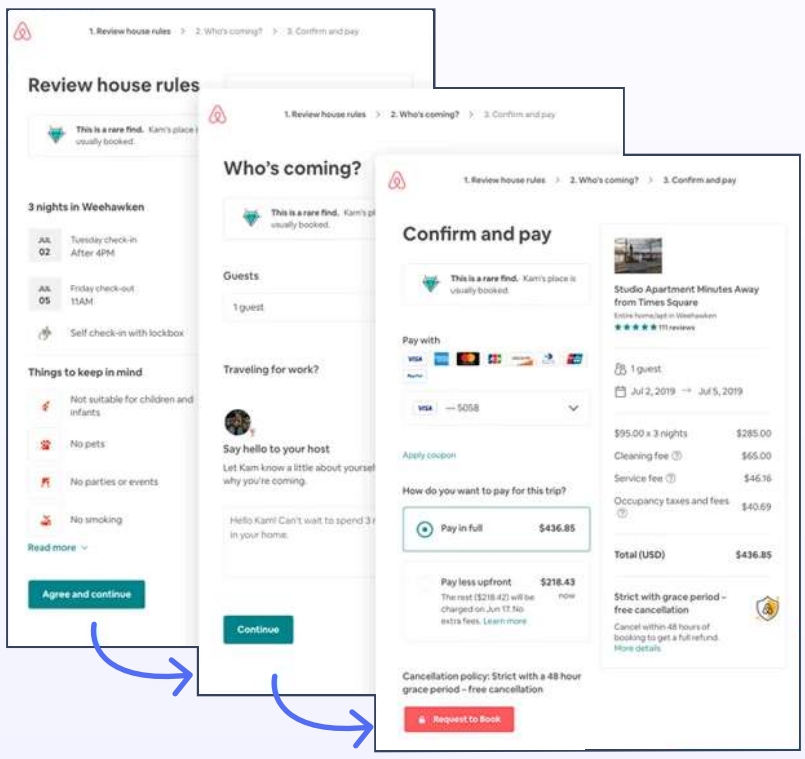
5. Not updating the users about the moment

Users and forms must communicate with one another, and communication must be two-way. Users want answers just as much as we want them to give their information by putting data into forms.

It's a well-known usability issue when users believe they're in the dark about how a product works.

People like to know what is happening. That can be tough when dealing with a machine or with a mass code – It's not like you can poke it and ask if everything is ok.

Users can easily second-guess themselves and rewrite things unnecessarily, resulting in erroneous data. It's just as easy for users to keep pressing the same button, assuming the form hasn't picked up on their command.



The navigation is a comparable element - just as you want to tell consumers what's going on, try to tell them where they are in the form. Breadcrumbs and other innovative alternatives such as progress bars assist users by indicating how much time is remaining and providing a sense of success as they get closer to the finish line.

> ***Note :*** *Always have a means to alert users that anything is occurring behind the screen in your form*

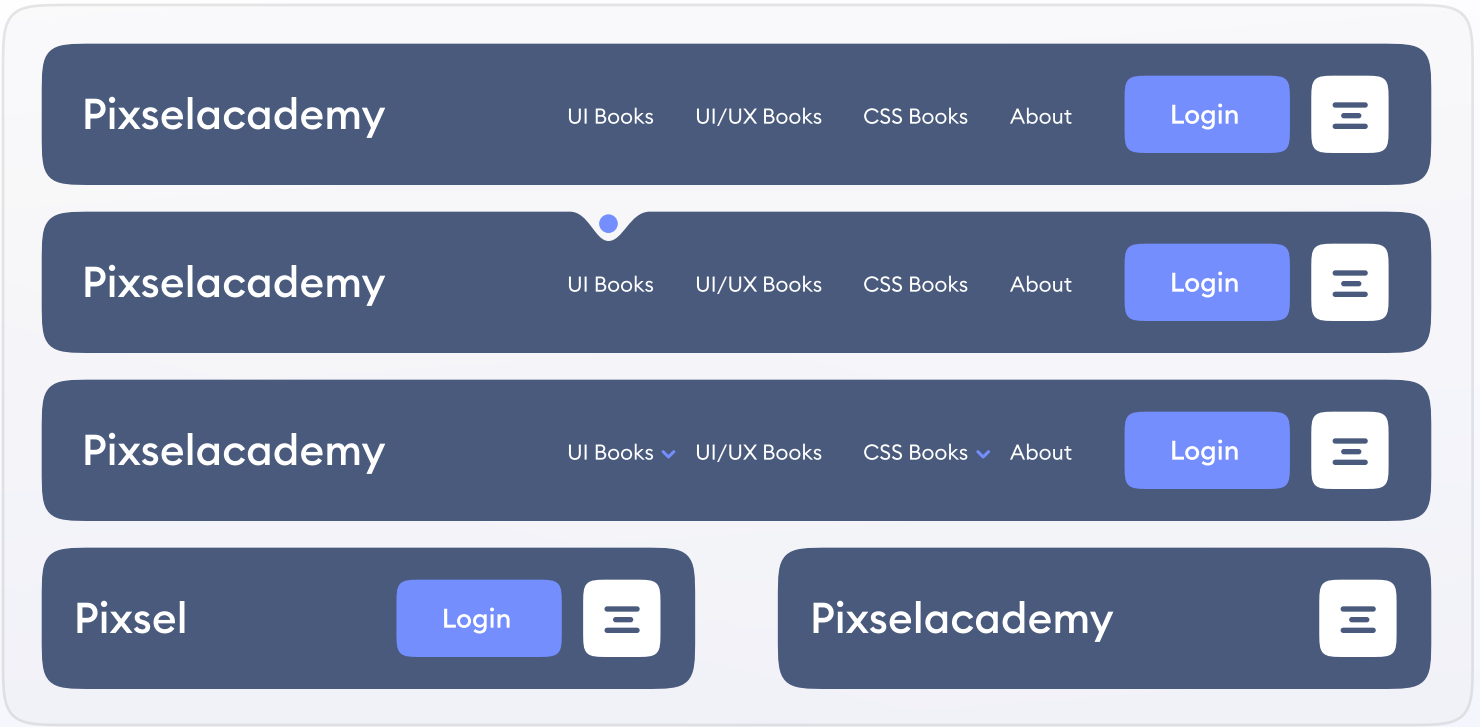
> *UI, even if it's simply a simple loading animation. For increased clarity, consider using a breadcrumb-style navigation system.*

Points to be noted

It can be difficult to create formulaires. Despite the fact that they can provide the impression of simplicity, this is rarely the case. Forms, like so many other items in UX design, have a lot of theory behind them – and a lot of various considerations that need to be considered.

Hopefully, this guide has shed some light on all of the aspects of developing a form.

Navigation



The discipline of navigation design entails developing, assessing, and implementing methods enabling users to navigate across a website or app.

The way users interact with and use your products is heavily influenced by navigation. It's the least frustrating route for your customer to move from point A to point B, and even point C.

Designers use a combination of design patterns, including links, labels, and other UI elements, to create these engaging encounters. These patterns provide useful information and make it easy to interact with items.

The goal of navigation design is to create a system that allow users to engage with and use your product more effectively. This is all you need to know about it.

A well-designed navigation system can:

- Improve a user's comprehension
- Give customers a reason to trust your product
- Assist a product's credibility

The optimal navigational design is one that encourages usability. Poor navigation will lead to fewer users using your product, which is why navigation is so important in user experience design.

When it comes to maximizing the user experience, navigation design is complicated, and there are various design patterns to select from. A design pattern is a solution to a problem that is generic and reusable.

There's no reason to believe that one pattern is superior than another. Each pattern you use in your product must be carefully planned and thoroughly evaluated before being implemented.

This guarantees that the navigation pattern you've selected is appropriate for your product.

Why is it so important?

Over 5.5 million apps are available in the Apple and Android app stores combined. Every single one of those apps will have its own unique navigation design.

Every product needs a user flow that a person can travel to reach their goals, whether it's in the form of a breadcrumb menu, a dropdown, or tabs.

Your user may have problems using your product if the navigation isn't well-thought out, and they may desert you altogether. The importance of navigation design stems from the fact that it is the means by which your user can explore and enjoy your product.

As Alan Cooper pointed out in his 2001 piece, **"Navigating Isn't Fun”**

"The structure and organisation of a well-designed business programme should be as transparent as feasible." Users don't want to waste time trying to figure out where

information and resources are buried."

On the web and in apps, navigation design is the same. Users will struggle and depart if there isn't a good navigation system in place, potentially never to return.

Other reasons to consider the importance of navigation design include:

- It reflects your company's image.
- It provides users with their current location.
- It gives people access to information.

General patterns of Navigation design in UI

There are a variety of tools available to assist users in their navigation. Because different patterns perform better depending on the circumstances, many goods will use a blend of these mechanisms in their designs.

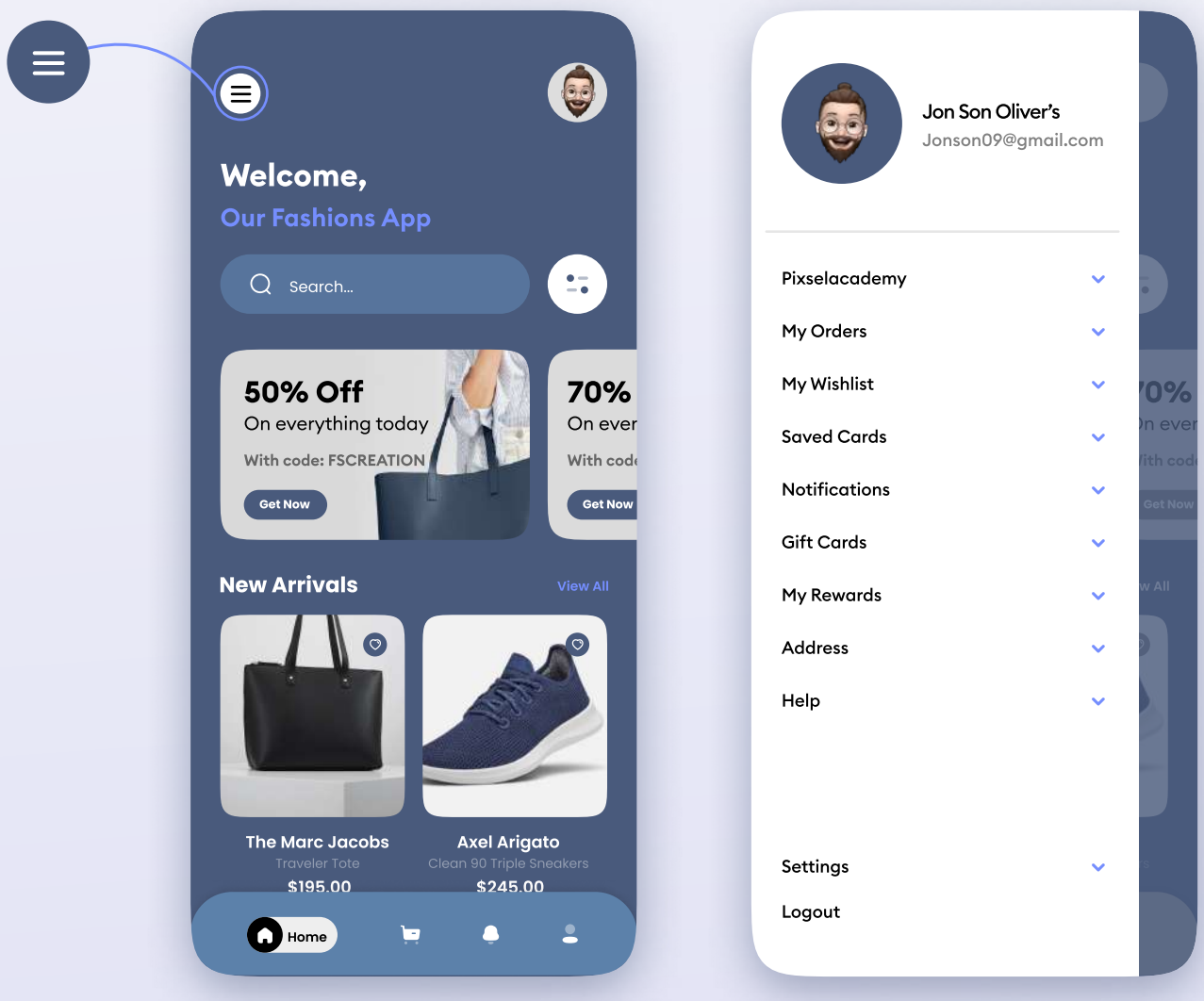
A breadcrumb menu, for example, could be handy for an ecommerce website with a big number of sub-categories

organized in a hierarchical fashion.

A tag cloud, on the other hand, would not be appropriate here – though the jury is still out on whether tag clouds are ever appropriate.

What other types of navigation are there? Aside from search, let's take a look at some of the most prominent desktop and mobile navigation design principles.

Hamburger menu

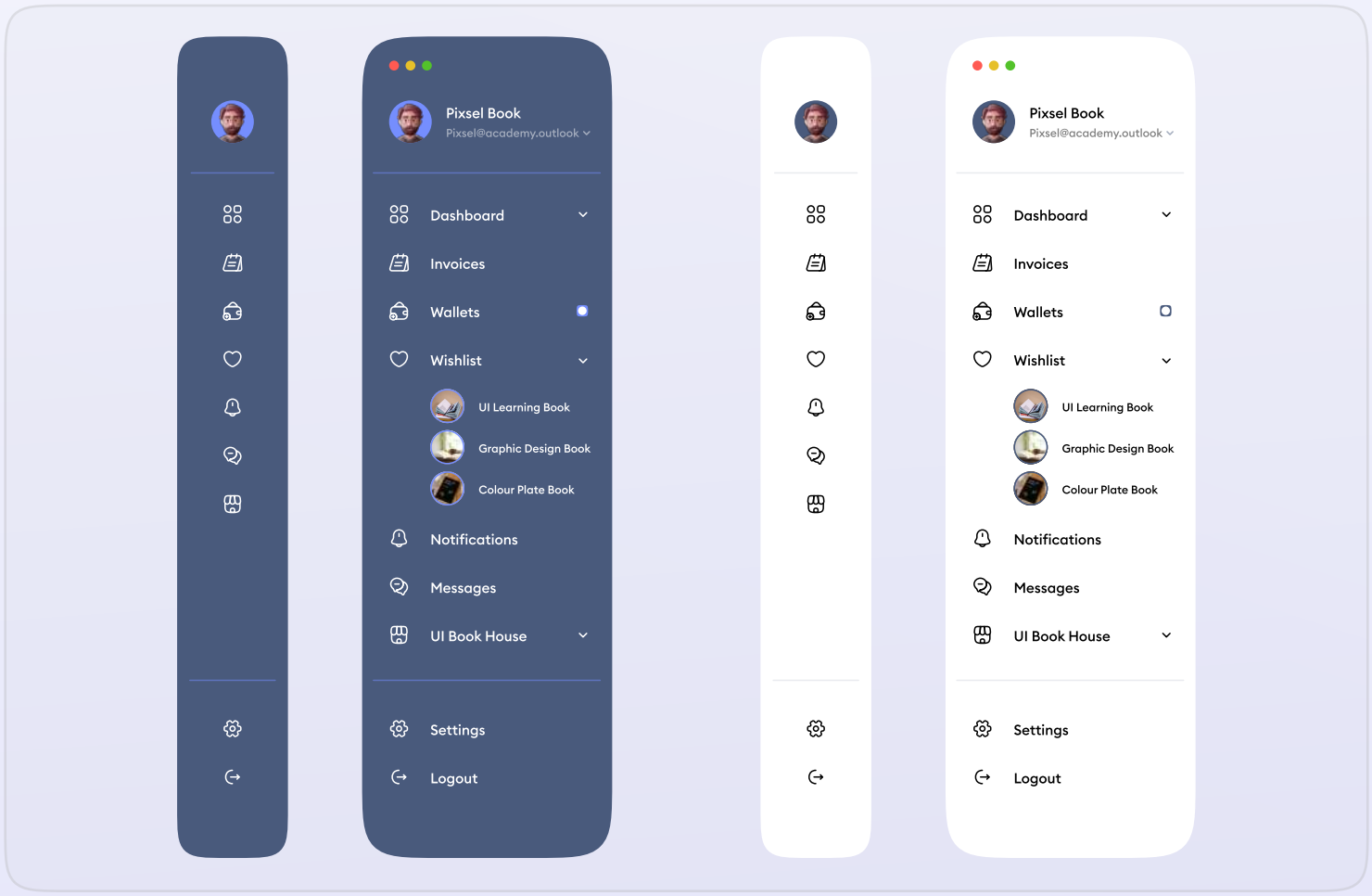


The hamburger menu is popular on mobile, but it is also growing more popular on desktop. The three-line hamburger menu icon can be clicked or pressed to reveal more navigation choices.

Tabs

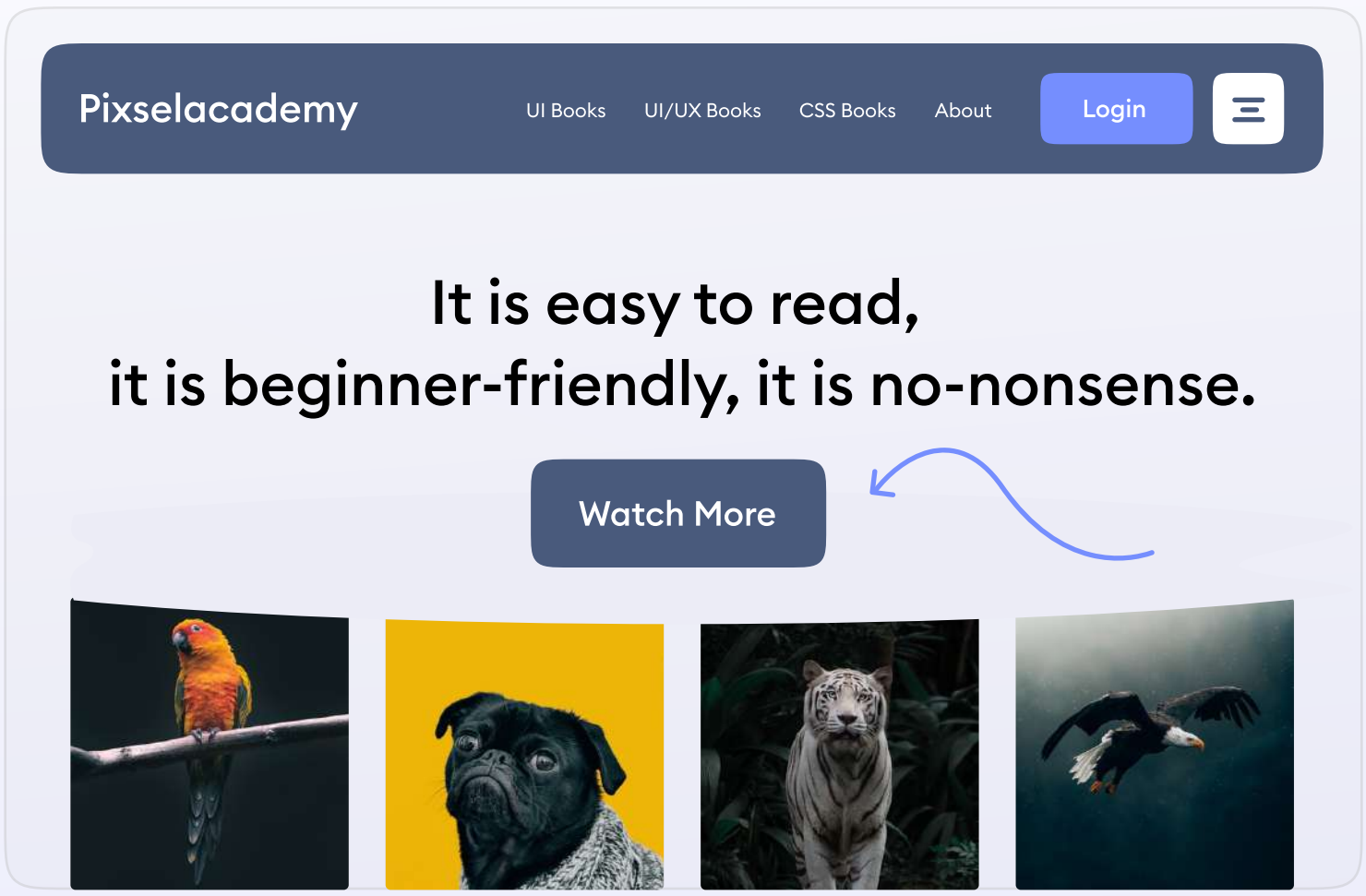
Tabs are a standard navigation pattern that can be seen on most mobile devices. You'll find them at the bottom or top of the screen. Because the bottom of your screen can only hold so many tabs, you'll normally locate the most crucial panels in a tabbed navigation.

Vertical navigation



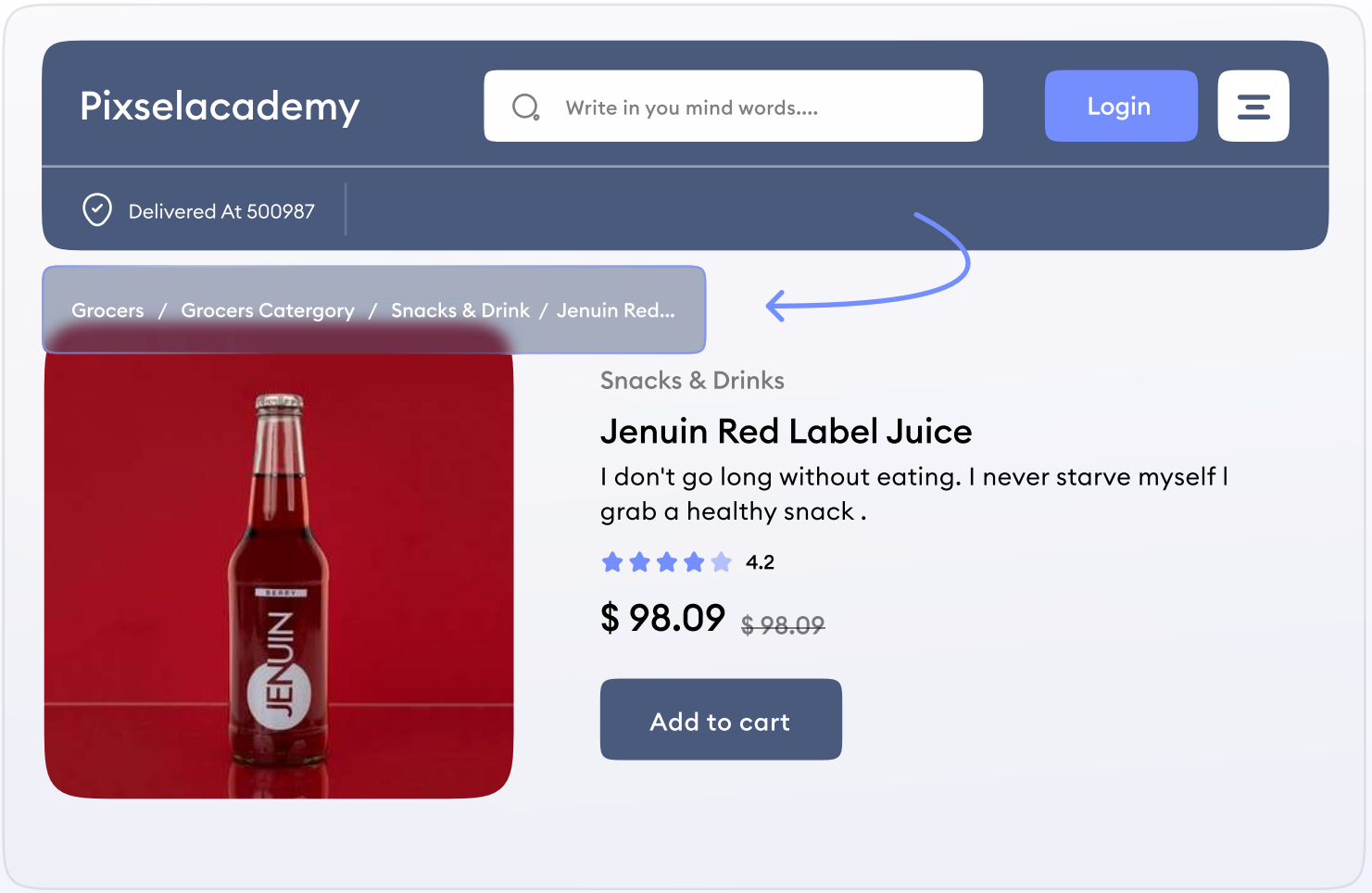
Vertical navigation, which is usually located on the left side of screens, takes up a lot of room but provides a list of global navigation links that can include primary, secondary, and tertiary navigation levels.

Call-to-action button



Call to action buttons are intended to convince, motivate, and move your audience to take a certain action, such as signing up, purchasing, or downloading something. They are frequently given top billing on websites and must be easily identifiable.

Breadcrumbs



Breadcrumb navigation (or breadcrumb trail) is a supplementary navigation system that shows the user where they are in the system, inspired by Hansel and Gretel's story.

Key points to make a successful navigation design

We understand the importance of navigation design, but what makes a navigation design successful? A good navigation system design is influenced by a number of factors.

Below are some techniques to improve your navigation design, which is a make-or-break part of UI design:

1. Content First

Before sketching a single wireframe, create the content. The navigation structure should shape your message to the world, not the other way around. Websites that are innovative, combine creative concepts with a useful purpose. Even the best-designed navigation won't keep you on the page if the content isn't good. Create navigation to direct the user experience after the content has been created.

Navigation supports Content

- **The Menu** - It is the first place customers look when they want to know what's on the site.
- **Breadcrumbs** - Similar to chapter titles in a book, breadcrumbs provide context for a situation. Because many users do not want to arrive at the homepage, orienting is critical.
- **Filters** – Filters can help manage information-heavy websites.

- **Links** – Assist users in connecting disparate pieces of information.

Content Should Dictate Navigation Structure

Great content takes a wide variety of shapes and forms. The navigation structure should match the flow of the content. **“Navigation reveals content”** (Steve Krug, Don’t Make Me Think). The site’s links, positioning, and labels should work together to drive the content to the forefront.

2. Placement

There are several options for navigation: Do you want to scroll or click? Should you read or watch? Do you want to enter data or go back? We often have to make decisions in two-dimensional space without knowing what will happen next. A website with good usability gives the user organisation and visual cues to help them navigate.

The order in which action options are presented on the page has an impact on how users respond. Our brains are conditioned to prioritise and filter data. People who speak languages written left to right (such as English) pay more

attention to the right.

According to Jakob Nielsen's research, individuals read pages in an F-Shaped pattern, with a few horizontal scans across the top followed by a vertical scan from top to bottom.

Because of these behavioural patterns, the most visible locations for a menu are (1) horizontally across the top or (2) vertically along the left side.

Horizontal Navigation

The majority of websites employ some type of horizontal menu. The horizontal navigation bar is easy to scan because we read content across the page. It has become a standard that users are aware of and anticipate.

By (largely unspoken) Western convention, right is the direction of horizontal progression–just think of the number line or written text. Left is subsequently seen as backward, even regressive. – Cennydd Bowles, Better Navigation Through Proprioception.

Vertical Navigation

The Supreme Sound website from Skullcandy is a unique take on the traditional vertical scrolling page. As the user follows the tangled headphone cord down the page, the screen turns. The right-hand vertical navigation helps to orient the page's location and gives access to relevant information.

Example: Skullcandy

When delivering a tale, vertical navigation can be beneficial. A long vertical page works nicely for linear content. We're seeing more single-page sites that use parallax to visually express a story. Users can use vertical navigation to figure out where they are on the website.

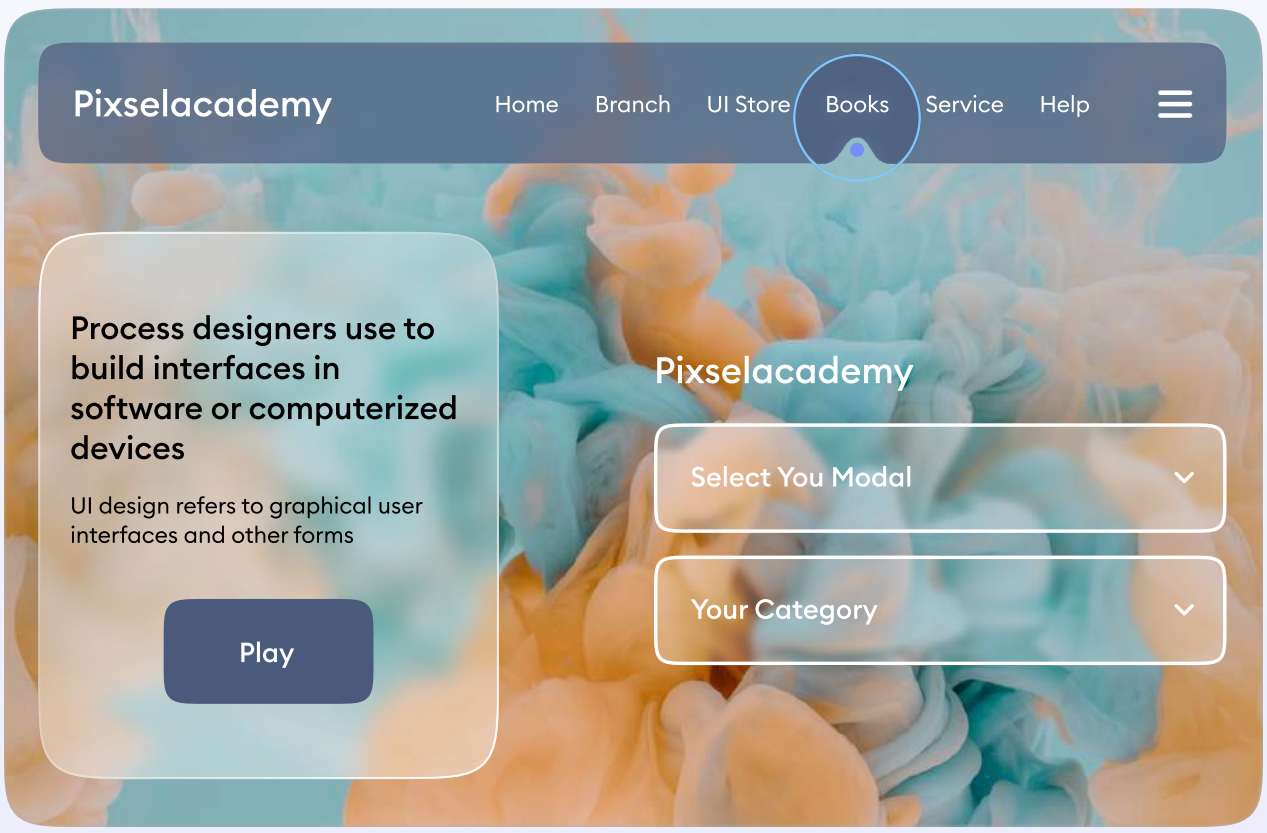
3. Clarity

Users should be able to comprehend where they are and where they can go if navigation is adequately labelled and signposted.

Your users will feel more at ease exploring your website if

you use relevant and familiar copy for your navigation elements throughout the design. The navigation becomes easier to understand when consistency and clarity are maintained.

A navigation bar, for example, will normally link to specific landing sites that are labelled with the most appropriate wording.



If you're building a museum's navigation and want users to be able to access a landing page dedicated to Collections, calling that page "Collections" in the navigation bar makes it apparent to the user what they can expect when they click that link.

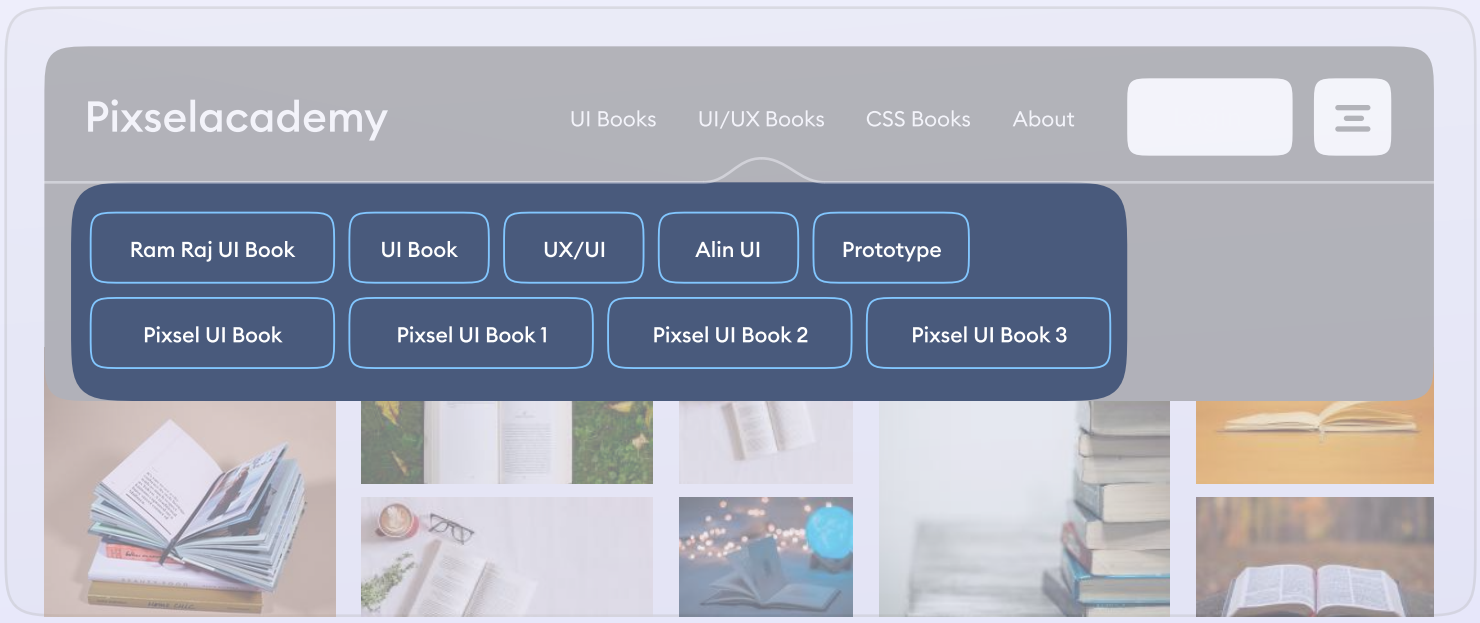
There are instances when you can break the rules, but when it comes to navigation, it's best to keep things simple.

"Past experiences and repeated practices inform user experience," according to Aurora Harley of Nielsen Norman Group, and "any variation from a learnt routine might lead to user errors."

4. Instead of formats, use meaningful labels

Your navigation bar is an opportunity to improve your SEO and present your users with more relevant information.

Is it telling you anything if you go to a website that sells watches and the navigation menu has the word 'products' printed on it? Not at all. People don't usually look for 'products.' It's a big, all-encompassing term.



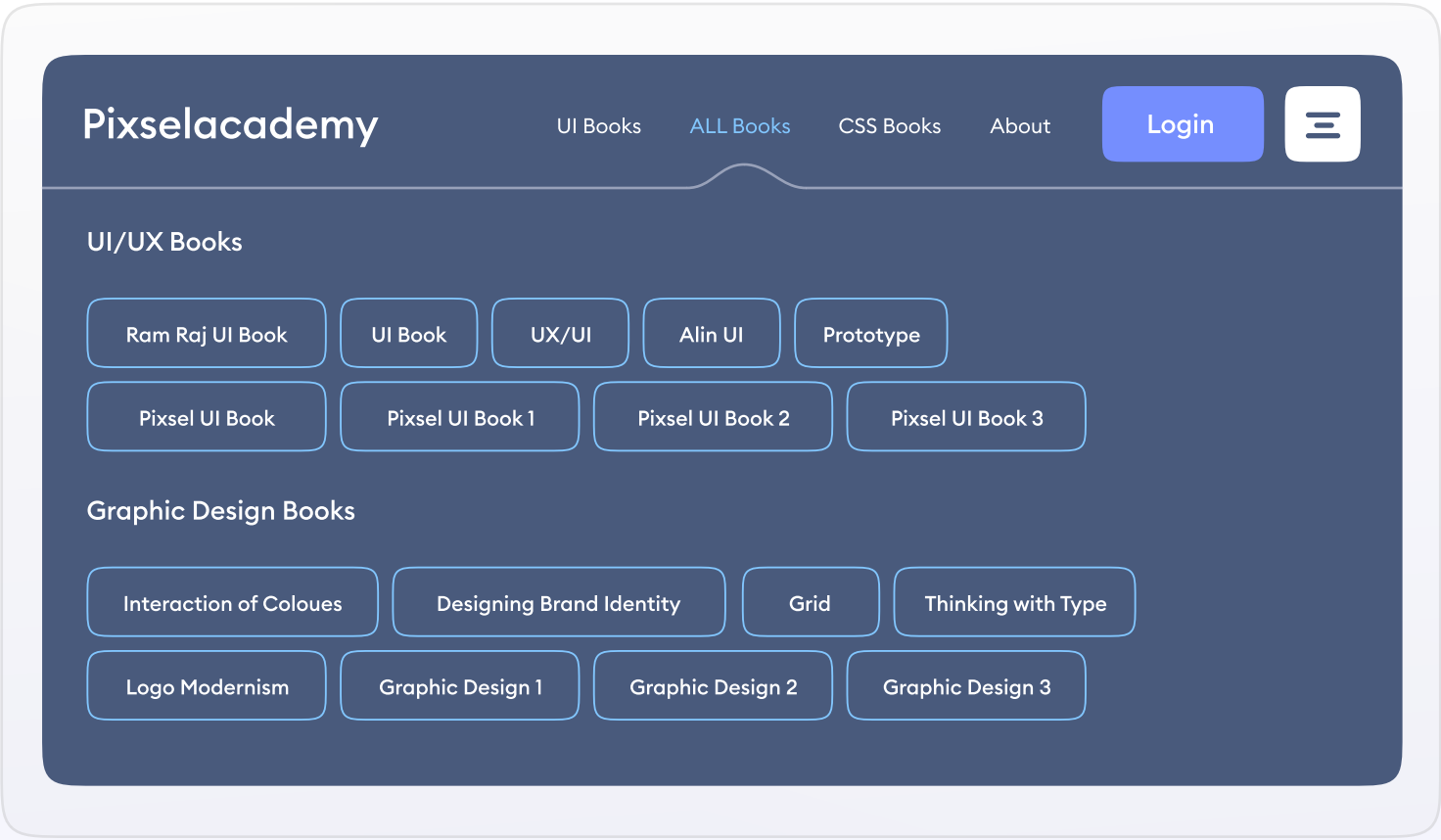
What if you substitute the words 'analogue watches' or'smart watches'? Because they convey exactly what the user will find on that page, these labels are more meaningful and less unclear.

Because you're using descriptive language and consumers are more likely to search for something particular like'smart watches' rather than 'items,' you'll increase your SEO by utilising more meaningful labels.

Of course, if you have a separate page for each of those pages and their keywords under your product label, that's great. That's preferable to having all of your products on a single page.

5. Use mega menus instead of dropdown menus

We've already established that no single navigation method is superior to the others. However, depending on the situation, some patterns perform better or are more usable.



Drop down menus have poor usability despite their ubiquitous use. Drop down menus should be avoided for two reasons, according to Andy Crestodina:

1. Crawling drop-down menus might be tough for search engines.
2. Users are more likely to skip key pages when using drop down menus.

Mega menus, on the other hand, are more user-friendly since they include the following features:

- Bigger
- Divided into contextual groups
- Visible at once

Mega menus also eliminate the need for users to scroll, which they dislike.

6. Align navigation design with user goals

In an ideal world, good navigation will cater to a certain group of people with specific objectives. These key groupings can be captured using user personas.

In some ways, aligning your navigation with your user goals is a form of reverse engineering. You'll be able to develop a navigation that supports your group by identifying their needs.

How do you figure out what your users want? You are inquisitive. Questions like the ones outlined in James Kalbach's Designing Web Navigation:

- How can I locate certain information or a product quickly?
- How can I be sure the information is current?
- Is the information on the website reliable?
- What is the best way for me to get in touch with the site's owner?
- How can I send information I find to people I know?

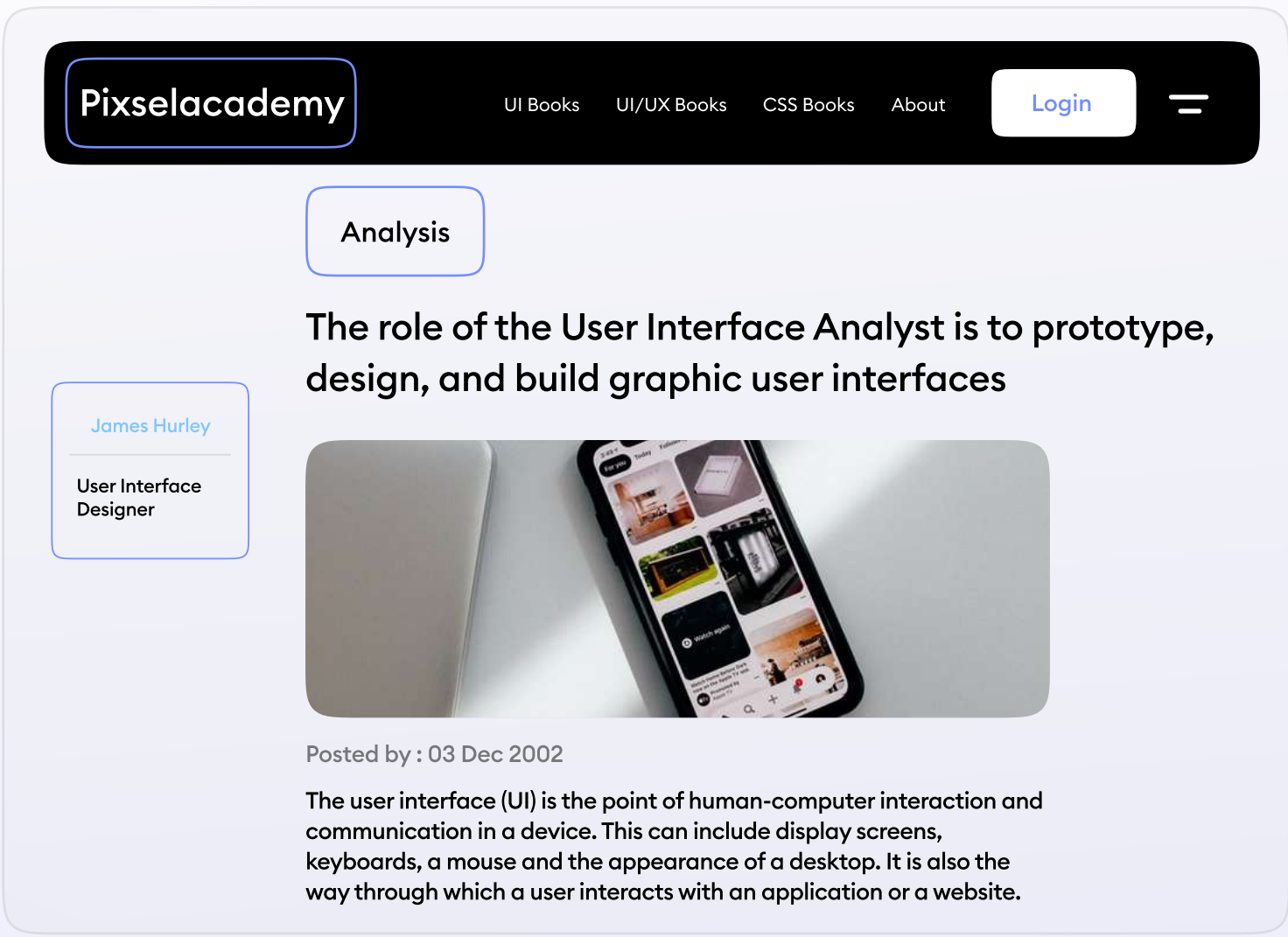
7. Navigation design isn’t just a back button

The back button on your computer browser may come to mind when you think of navigation. It's a fantastic tool that prevents millions of users from getting lost or taking paths they didn't intend to take. It is the "lifeline of the online user" and the "second-most used navigation tool," according to Jakob Nielsen.

That is navigation for a lot of individuals. However, there are numerous other components on the screen that might assist a user in orienting themselves and providing navigational direction. We're discussing navigational clues.

Navigation cues, often known as 'You-Are-Here' navigation,

are design elements that complement or enhance navigation on websites and products. They are not strictly navigation patterns, but rather general design elements that complement or enhance navigation.



Navigation cues help anchor the user and give sense of place.

Those navigation cues are:

- Your product's logo and branding
- The title of the tab on your browser
- Visual design changes
- URLs
- Breadcrumbs
- The date, time, icons or tags

All of these indications work together to help the consumer maintain a peaceful state of mind as they navigate your product or website.

8. Testing your navigation design is always the most important thing to do

Prototyping is an important UX technique. Prototyping can assist you in comprehending:

- Your product
- The direction of your product
- Your users
- What success and failure means

Your product's navigation design also plays a key part in

accomplishing those same goals.

Prototyping your navigation flow might assist you in identifying any flaws in the user experience. Prototyping allows you to evaluate the navigation design of:

- Your registration process
- Locating a certain item inside your product
- Purchasing patterns
- The complete product's navigation

Prototyping allows you to experiment with and test different navigation designs.

You may believe that a breadcrumb menu will help your product function better, but you'll be guessing unless you prototype and test different possibilities.

Even if your assumption is the most well-informed in the world, there's still a danger unless it's backed up by solid facts. That danger can be reduced by utilising data.

When designing or developing a navigation flow, look for a prototyping tool that includes built-in user testing features. CrazyEgg, UserTesting, and HotJar are examples of such tools. This will not only save you time and money, but it will also allow you to obtain the information you require with the least amount of hassle.

When it comes to testing, Laura Klein argues in her book UX for Lean Startups that - You don't need a large group of people, simply select 3-5 people and perform a user testing session.

Points to be noted

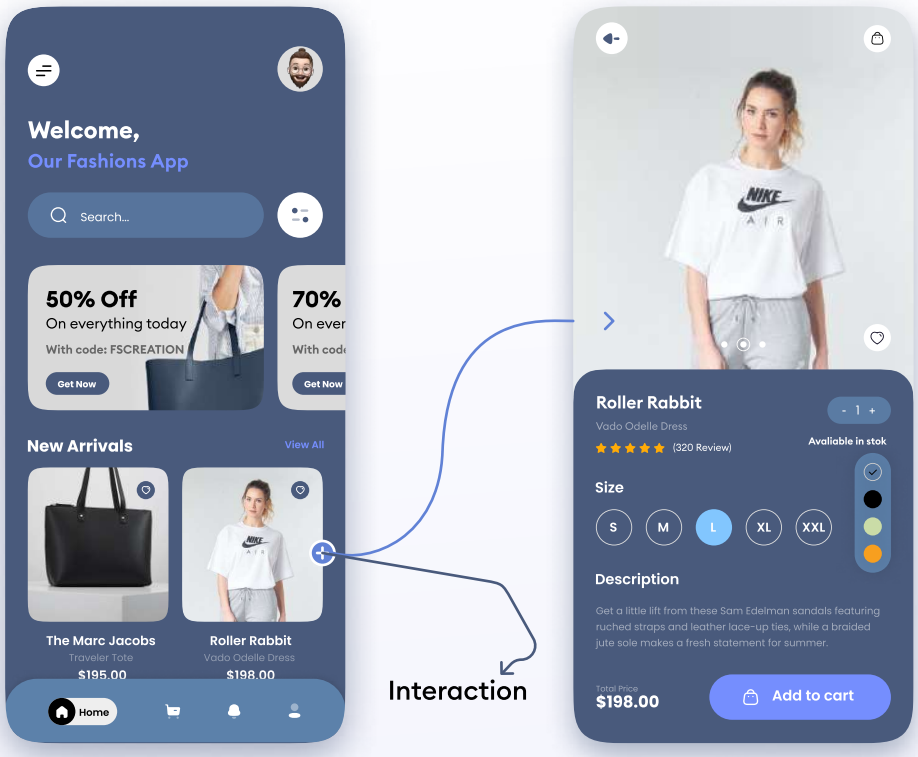
The evolution of navigation structure will continue to be driven by changes in technology and our interactions with our devices. In the meanwhile, outstanding user experiences are based on great content that is presented in a clear manner. Because navigation can determine whether the experience occurs at all, it is just as crucial as the material itself.

There's a lot that goes into navigation design, and getting it

well usually means it goes unnoticed.

You'll be able to develop a unified and consistent user experience that your users will like by harmonizing your user goals, content strategy, and navigation design.

Animation and Microinteraction



When you hear the word ‘Animation’, what’s the first thing that comes up to your mind? Okay, most of you might say, ‘Cartoons or Video games’ are the one that comes to mind. Animation is, in fact, all around us, particularly in the apps and websites we use. Not only does animation guide your consumers as they navigate through your site, from scrolling down a screen to receiving a notice, but it's also important for storytelling and developing a brand narrative.

Whereas, Microinteractions encompasses a wide range of our daily encounters with computer systems. Microinteractions provide feedback to users, often by informing them of system status or assisting them in avoiding

errors. Microinteractions can also be utilised to promote a company's brand.

What is Animation?

The method of animating UI elements to improve a product's interactivity is known as UI animation. Animation is used by UX and UI designers to lead users through the interface, notify them of changes, affect their decisions, and show a relationship between items, among other things. The mechanical sense of a website or app is also reduced by UI animation, resulting in a far more natural and intuitive experience.

Designers used to overburden their interfaces with animated trinkets and bright, flashing colours in the early days of the digital age. However, as we learned more about the psychology of how people engage with digital interfaces, it became evident that using too much beautiful animation detracted from the site's quality—and even caused users to leave. Designers gradually became more aware of the functional benefits of animation, transforming

it from a decorative feature to something that may improve the user experience.

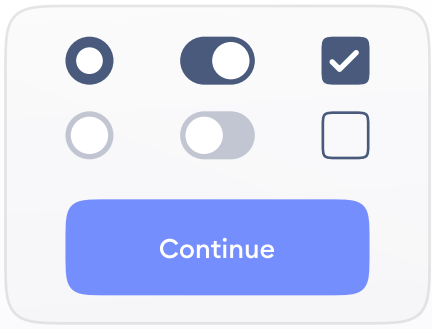
The transition from linear movement to interactions that replicate real-world qualities like speed, gravity, and weight was a watershed moment in the evolution of UI animation. As a result of this growth, we now have realistic UI animations.

Animation in user interface design can be both utilitarian and attractive. The user is guided and informed in real time by functional animation, whilst ornamental animation is an important storytelling and branding element.

What is Microinteraction?

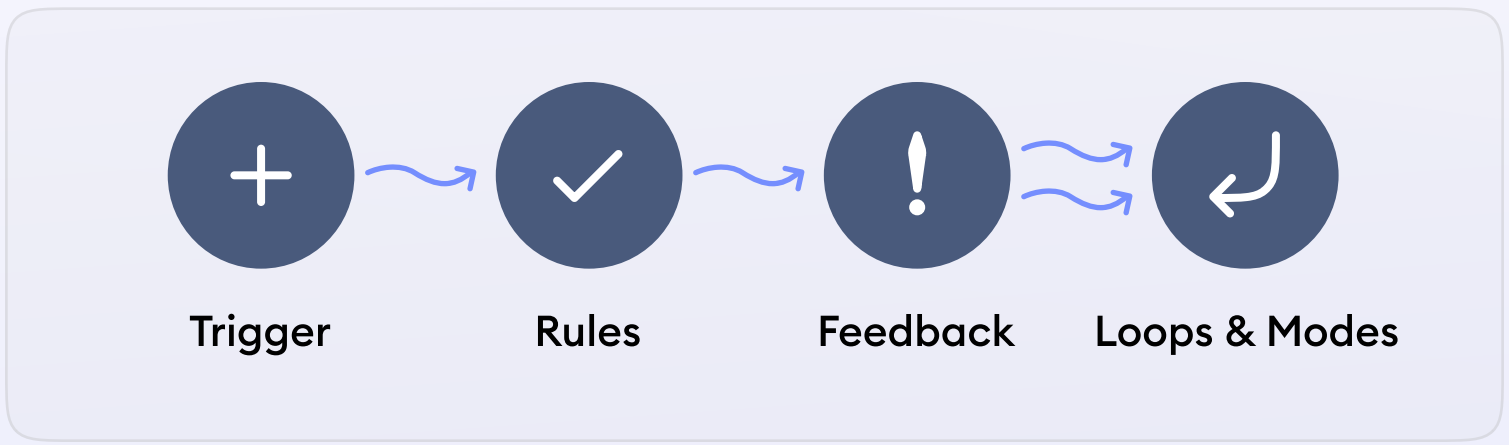
Micro-interactions are small occurrences that serve a single goal and can be found all over your smartphone and within apps. Their goal is to delight the user by creating an engaging, friendly, and, dare we say, human experience.

Take a look at the interaction below as an example.



This animation is an excellent example of micro-interaction since it accomplishes three key goals:

- Providing status updates and feedback.
- Enhancing the sensation of direct control.
- Assisting others in seeing the outcomes of their actions.



There are four parts to micro interactions:

- A microinteraction is started when a trigger is pressed. Triggers can be initiated by the user or by the system. A user-initiated trigger requires the user to take action. In a system-initiated trigger, software recognises the presence of particular criteria and takes action.

- When a microinteraction is initiated, rules dictate what happens next.
- Feedback informs people on what is going on. Feedback is anything a user sees, hears, or feels during a microinteraction.
- The meta-rules of the microinteraction are determined by Loops and Modes. When the circumstances change, what happens to a microinteraction?

Importance of animation in UI design

Users have come to expect powerful, functional, and unique interfaces that are easy to navigate as the number of websites and apps grows tenfold every day. Human-centered, intuitive, and responsive digital products are required in today's market. Animation is one of the ways that designers accomplish all of the above (and more).

By recreating the sensation of engaging with a physical object in real life, animation adds a key human touch to digital interfaces. This makes the user's experience easier and more natural, and it minimises cognitive burden. UI

animations serve as guideposts from point A to point B, yet they're often so subtle that you'd never see them. Animation also relieves stress by giving real-time updates and feedback, ensuring that the user is kept up to date at all times.

Animation, on the other hand, can make a user interface more enjoyable and engaging. It's critical to have a visually appealing interface, and just the perfect amount of motion can help you stand out from the crowd. Consider your digital product to be a stew, and animation to be a spice rack. Using only one spice may result in a dull and uninviting stew. On the other hand, employing too many different spices in your stew can result in an overwhelming and perplexing flavour. To make the stew appetising and nutritious, you must understand how to add exactly the proper quantity of spice.

Importance of Microinteractions in UI design

User empowerment and involvement are two of the most

enjoyable aspects of utilising technology. Microinteractions can play a macro role by positively contributing to the look-and-feel of a product or service.

Microinteractions can enhance the user experience of a product by:

- promoting participation
- The state of the system is displayed.
- Error-prevention services
- Brand communication

Unfortunately, many web developers and designers continue to ask this question, oblivious to the fact that ignoring microinteractions could cost their clients a lot of money. The attention to detail is what distinguishes a great website from a mediocre one. Here's why microinteractions are so awesome:

- They make it easier to navigate a website.

- They make it easier for visitors to connect with your website
- They provide users with immediate and relevant feedback on completed actions.
- They provide users with tips.
- They convey information about specific features, such as whether or not it is interactive.
- They enhance the user experience.
- They encourage users to share, like, and comment on your content.
- They draw users' attention to your content.
- Finally, they simply add an emotional component to your website.

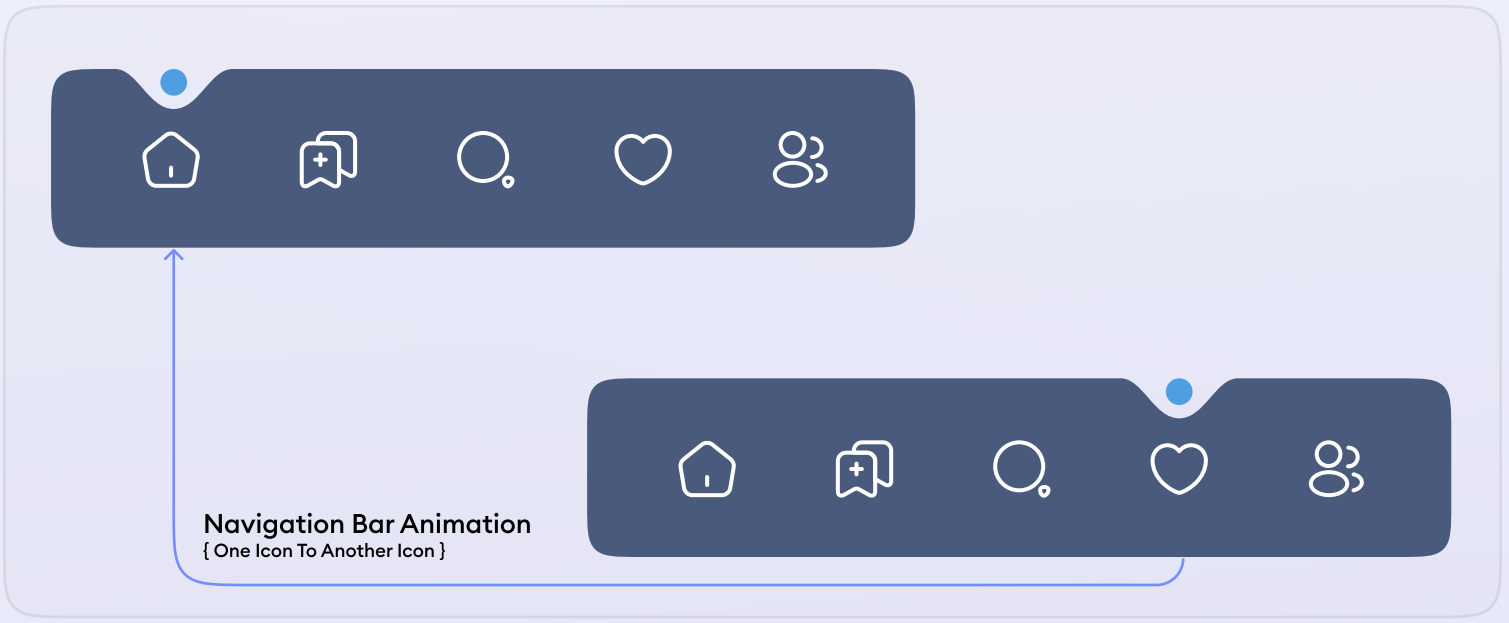
Microinteractions that are well-designed show that the user is being taken care of. That is why they are so valuable. A user receives instructions and receives instant visible feedback on whether or not their activity was right and accepted by the system – an app or website provides immediate visual feedback and teaches a user how to interact with the system.

When done correctly, microinteractions can create good thoughts about your brand and affect users' behaviour, often without the consumers even recognising it. You have a positive or negative bias for a product if you like or dislike one component of it. This so-called Hallo Effect can work in your favour as well as against you. This knowledge, in the right hands, can help you improve a user's feedback from your website.

Types of animation

While many designers have their own classification systems for animations, the four most prevalent UI animation categories are as follows:

1. Navigation



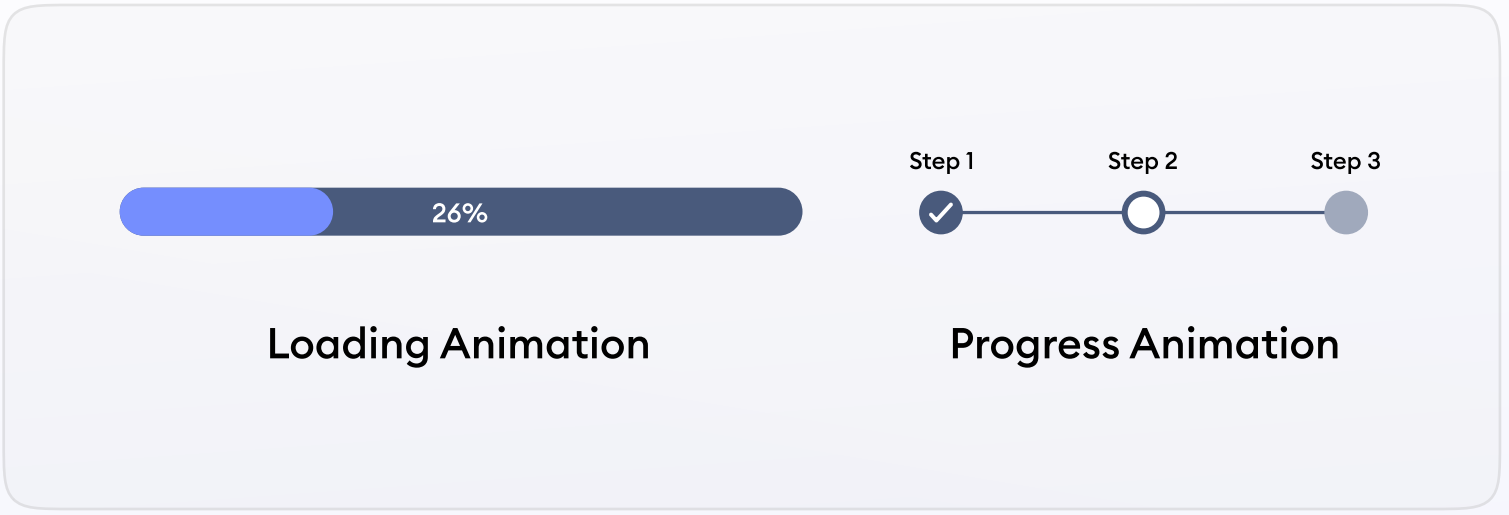
The user is guided through the interface through navigational animations. The more complicated or extensive a website is, the more important navigational animations are in making it user-friendly. The visual hierarchy becomes clearer with indications like arrows, hover animations, or swipeable layout elements, and the user may feel sure about where to go next.

2. Storytelling and Branding

Decorative animations, which are frequently seen on welcome screens, are an excellent method to reinforce brand identification and tell a story in a matter of seconds.

Animation can be used to draw customers' attention to specific brand features as well as to demonstrate a product in a fun and engaging way. An animated logo that instantly tells people what kind of brand you are is a classic example of storytelling and branding animation.

3. Loading and Progress



Loading and progress animations keep users informed by illustrating the process of performing an activity or informing them of the time it will take to finish the action.

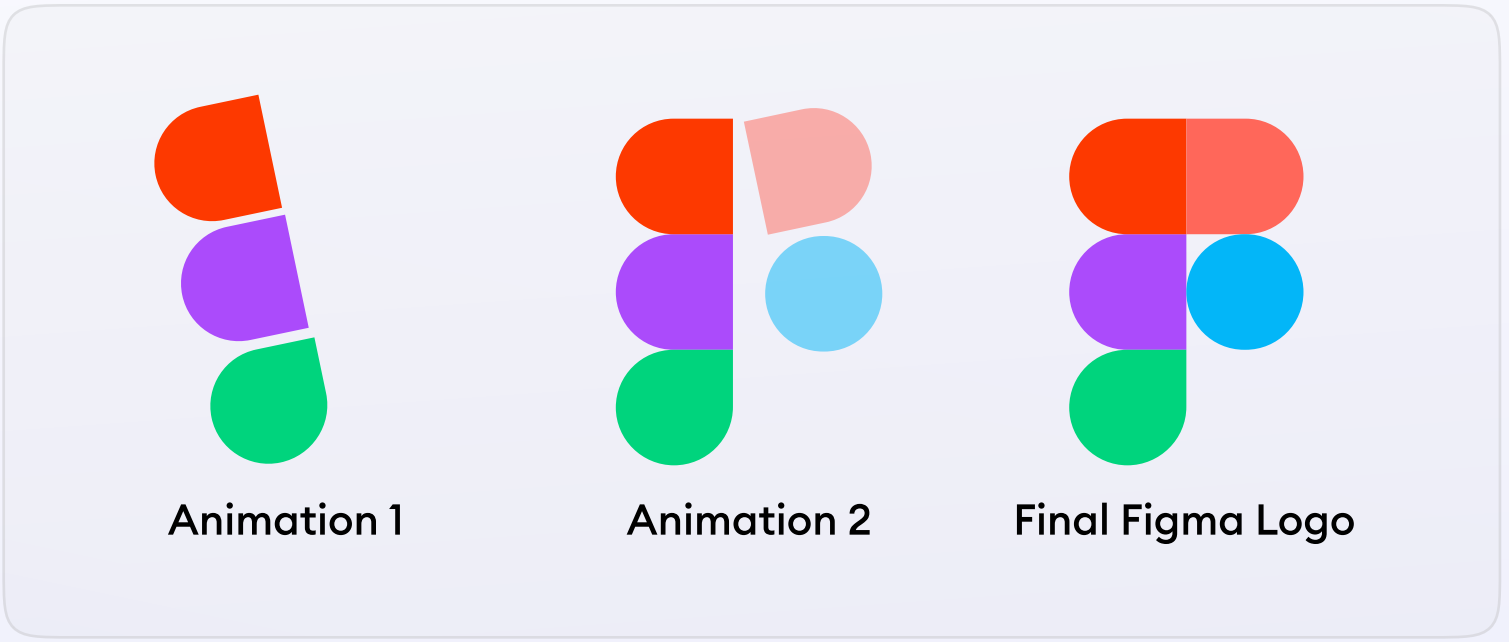
Nobody enjoys waiting for something to load, especially when they don't know how long they'll have to wait. Progress bars, timelines, and pull-down-to-refresh functions reduce stress by reinforcing the user's perception of progress.

4. Large animations

When we need to develop a unique site where all content pieces interact with one another, we use huge UI animations.

Such sites are incredibly imaginative, look fantastic in a portfolio, and demonstrate the company's overall level. Large animations are frequently used by web studios, architects, creative firms, exhibits, and business sites with limited content.

5. Logo animation



Animation 1 Animation 2 Final Figma Logo

The firm name's logo animation contains not only images but also movement of the letters. There are numerous examples of logo animation that are both bright and powerful. The movement of pieces is the most important factor here, since it may tell a complete tale in just 1-3 seconds.

Animations improve the modernity, brightness, and vibrancy

of logos. Such logos entice the customer from the first few seconds and convey crucial information about your business. Successful logos not only convey information but also elicit an emotional response.

However, you must employ logo animation with caution so as not to divert the user's attention away from the site's aim.

Uses of Microinteraction

Microinteractions are hailed as the powerhouse in the UX/UI industry when it comes to connecting with the user, despite their small size. The top seven microinteractions and their impact on the user experience are listed below:

Swipe : Swipe action replaces tapping with a more dynamic and seamless experience. It enables the customer to rapidly move between tabs and learn more about the product. Furthermore, swiping is a frequent gesture that helps consumers without making them think; exactly as we've been reading, 'Don't make your people think.' What else is

there to say? It's a tone of fun and quite addictive.

Data Input : We've all experienced the difficulties of generating a password or a user account. This action is certain to raise a few eyebrows. While proactive password strength and usage suggestions make it easier for users to go forward, some interactive data entry interactions keep users engaged with the process and help them achieve the goal.

Animation : Micro-interactions are simply enabled and improved through animation. They exemplify good design; their absence may go unnoticed, yet it has an impact on everyone. They operate as a glue, allowing designers to make even the most basic operations exciting and addictive. However, be cautious because they are intended to interest visitors rather than distract or frustrate them; delays in processing or the introduction of a new design to the website may cause confusion.

Current System Status : It's critical to keep users up to date on what's going on with a website or app. If consumers are

not informed, they are likely to become irritated and leave the site or service. Micro interactions inform the user of what is happening, how long the procedure will take, and so on. Even failure messages can be amusing while still being successful in retaining the user's trust.

Make Tutorials Interesting : Every single one of us is always on the lookout for new knowledge. Tutorials employ microinteraction to walk users through the operation of a programme by simplifying and emphasising key features and controls for easy understanding.

Call to Action : Microinteractions are small prompts that encourage users to interact with a programme or website. Call to action instils a sense of accomplishment as well as an empathy element in user behaviour, and the best method to get your users to connect with CTA is to make it entertaining.

Animated Buttons : They serve as an information manager by directing the user through your app or website. To make the user experience smooth, we must pay attention to

colour, form, special effects, animations, positioning, and texture.

We are hardwired to want immediate gratification. And, while it's easy to overlook microinteractions in the grand scheme of things, they're crucial for keeping your users engaged. As they say, the devil is in the details. Toggling between screens, emphasising a feature, or flashing a new notice are just a few examples of small interactions and design features that may make a big difference in improving a user's experience.

How to design Microinteraction?

Micro-interactions are fascinating for designers because they allow them to try out new design ideas and find fresh ways to surprise users. However, there are a few factors to keep in mind when doing so:

- **Put yourself in the shoes of the user** and use all of your resources to learn how they use your software.

- **Make animations that work.** Animations that are not only pleasing to the eye but also improve the user experience.

- **Have a good time and keep your users entertained.** The user's experience with the app is the driving force behind his continued use. If the user had a good time and finds it enjoyable, he will return.

- **Don't bother anyone.** An excessive number of animations has the opposite effect on users. Users that are irritated by your programme will abandon it.

- **Use non-technical language and a human tone.** A humorous and sardonic copy can temporarily distract you from the frustration of a blank page within the programme.

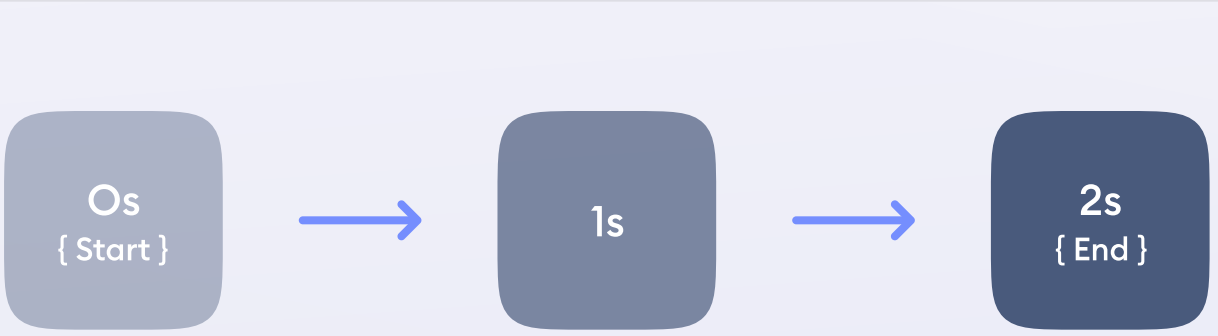
Different transition types

Linear, ease in, and ease out animations are the most popular. Because they're commonly supported in most

design tools like Figma or Adobe XD, I believe it's vital to go through them in depth. More advanced interactions necessitate the learning of more tools, and to be honest, they're an unique field.

1. Linear

Objects with a linear animation type move at the same speed for the duration of the animation. They will be exactly in the middle of their journey for the duration of the animation.

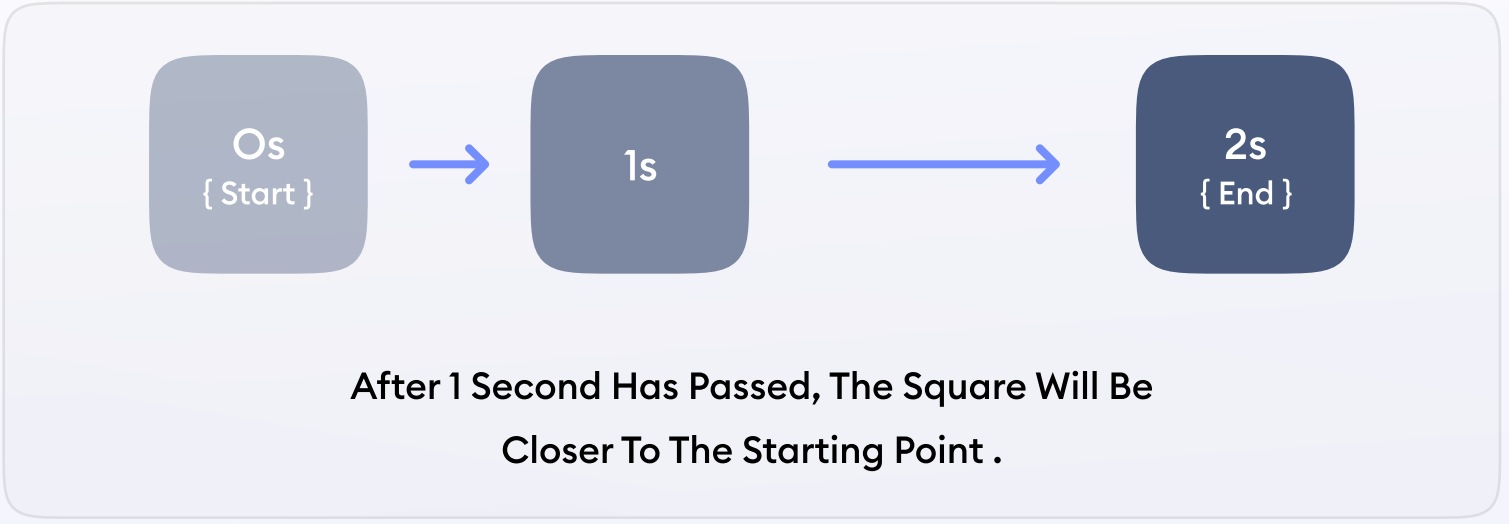


After 1 Second Has Passed, The Square Will Be Exactly On The Middle Of it's Path .

Please keep in mind that linear animations lack realism. In the actual world, most items must accelerate to reach a specific speed. Consider what would happen if an automobile started at 100 km/h. It must first accelerate for several seconds.

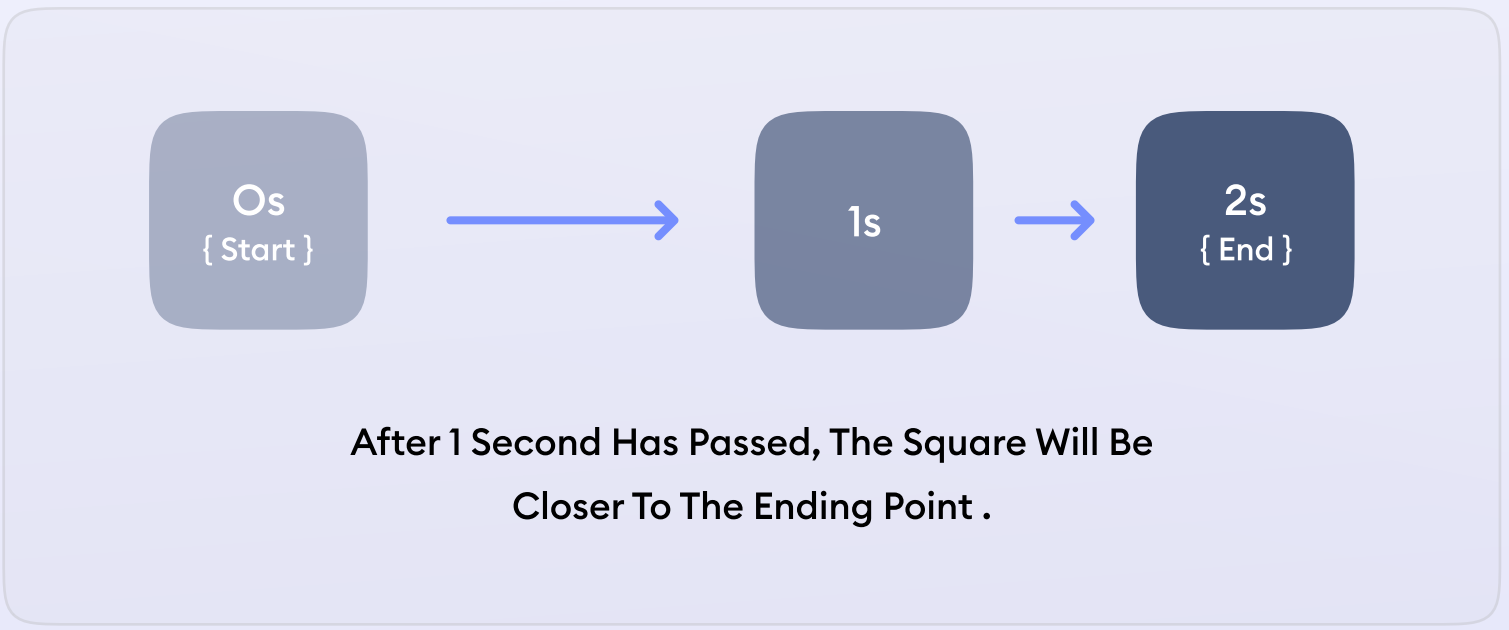
2. Ease In

Objects with the Ease In animation type begin moving (or changing state) gently, only to speed once the animation's half-time has gone. It's a little like driving a fast automobile.



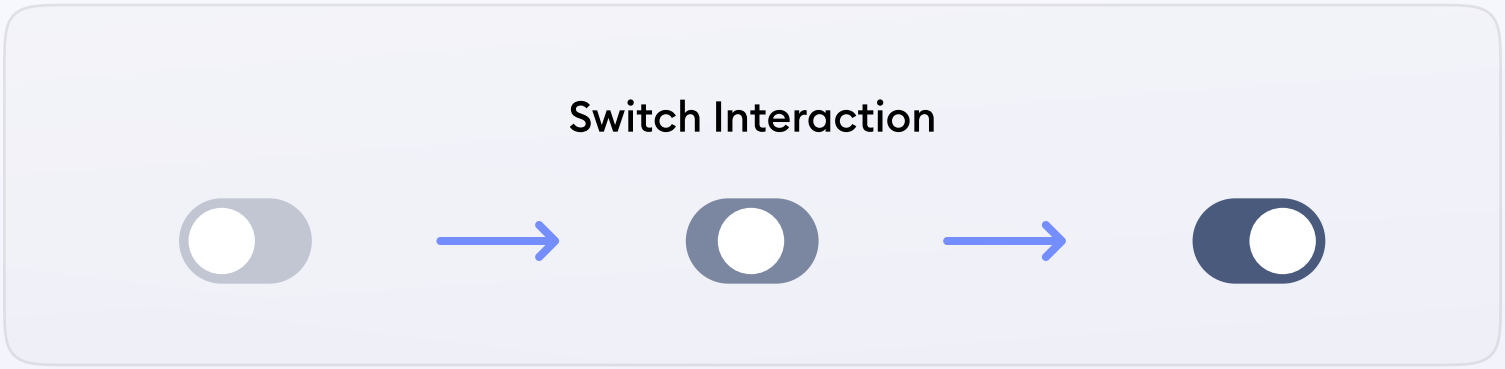
3. Ease Out

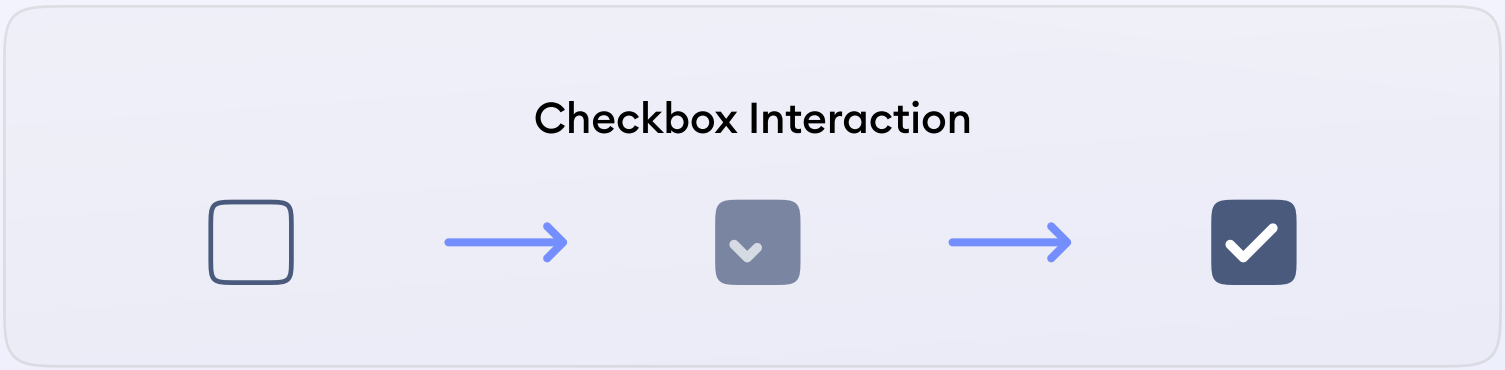
Objects with Ease Out animations start swiftly and end slowly, in contrast to objects with Ease In motions. It's similar to a braking car that is slowing down after a quick drive.



Microinteractions Example

I'll give you a few examples of microinteractions now that you know what they are and why we utilise them. Unfortunately, because it's a static eBook, you won't be able to view them in "all of their beauty," but these examples are very typical, so I'm confident you'll get the idea.

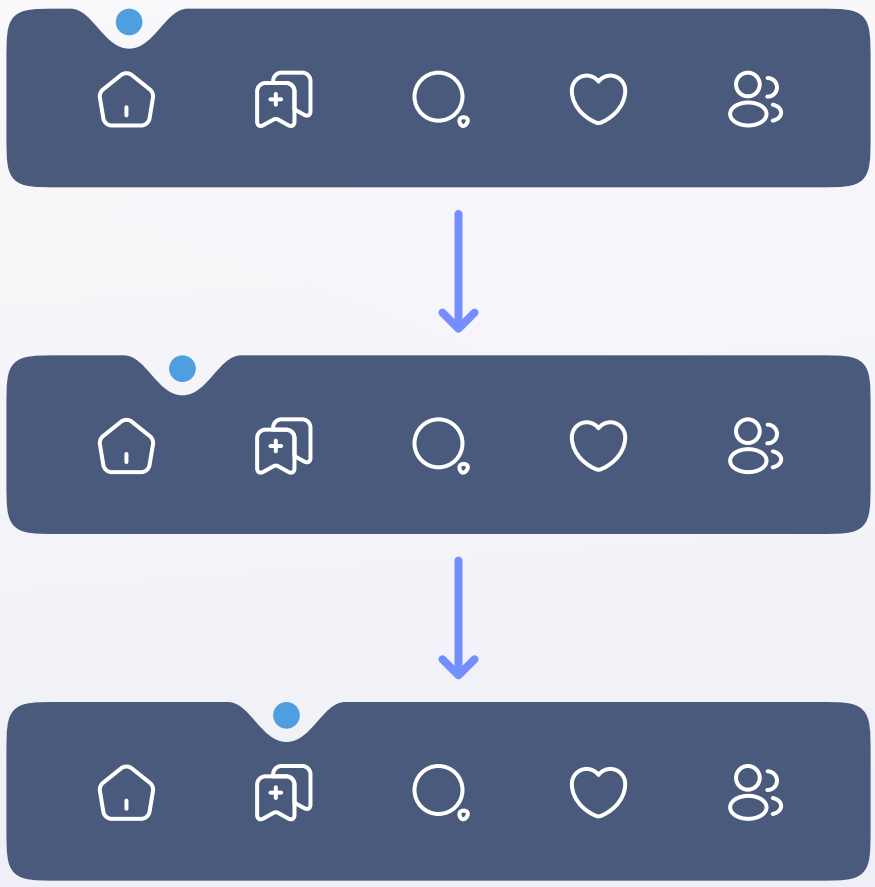




Switches and checkboxes are common form components that leverage microinteractions.

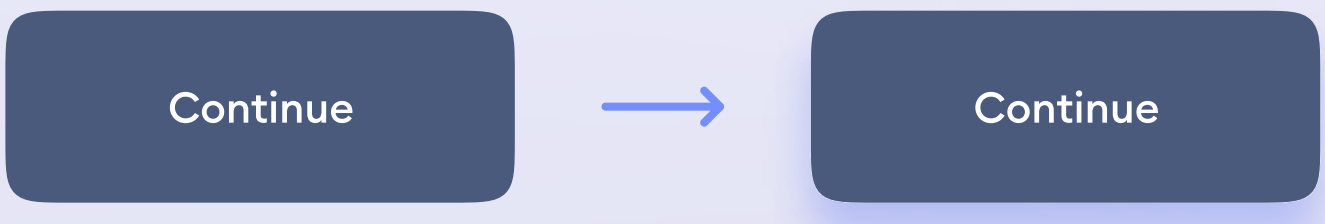
These animations are little and subtle.

Navigation Bar Interaction



Adding a very subtle and short microinteraction to a Tab Bar by switching icons is a wonderful place to start. The majority of users will not notice it, but it is lovely!

Button Interaction



> *After the user hovers his cursor over the button, the animation will be activated. He can be more assured that it is clickable this way.*

I'm hoping you get the picture. Microinteractions are subtle, which is exactly how they should be. Someone could argue that they aren't required for a digital product to function effectively, which is

partially true - a product can function without animations and microinteractions, but it isn't as enjoyable.

A well-designed product is both usable and enjoyable, as I outlined in the Basics chapter. Giving the user feedback for his actions through subtle, elegant state changes is a great method to improve the app or website's usability.

Illustrations

Illustrations help in improving the UX/UI design by appending value to a product. Well, you might be aware of this fact. While crafting the user interface, you may catch up with various top features. Let you know that they are the best strategies of interaction that prepare a pathway towards better UI design along with other functionalities while simultaneously working as a communication tool between the product and the user.

Illustrations are the best at explaining the sense of complicated concepts and ideas all through visual interpretations. They assist the designers in crafting a narrative for the users to help them make decisions.

But firstly, let’s explore illustrations and grab critical knowledge about them.

What are illustrations?

The visual representation of a story is Illustrations. They visualize a function, procedure, and environment. The object of interaction makes it different from pure art. Illustrations are the best way to convey a message and are informative also.

In general, illustrations meet various purposes. Users integrate them into published media, be it printed or interactive. Additionally, they act as an adornment, which adds style to the environment or media to which we apply.

Benefits of illustrations

An illustration offers a visual interpretation of an action, process, or environment. Furthermore, it contributes to visual storytelling and improves communication as the images are informative and convey a message.

Now, let’s check out how illustrations are beneficial in UX design.

- As compared to text, illustrations catch up with an eye faster and are easily understood.
- Additionally, they add up to the emotional and visual appeal of the user interface.
- Moreover, they are perfect at improving visual hierarchy.
- Illustrations activate the psychology of shapes, colors, and visual metaphors.
- Besides, they engage the users towards screen zones, essential details, or visual messages.

Although, on websites and mobile apps, illustration is a

functional element, despite a decoration. So, before you add them, you need to analyze the target audience and emerge with the ideas that may help users navigate, attain the product's tone, and accomplish their targets.

How to use UI illustrations

In today's user interface, we learn about varied styles and directions in strategies to illustrations, starting from vector images and icons to the elaboration and full-screen digital artworks. Being a functional element of mobile or web UI illustrations may include the below-following points.

Theme

One more illustration assists in setting up the mood and general theme of the application or website. Additionally,

they set robust visual associations to make the interface emotional when the visitor interacts. Such a strategy saves the user's effort and time, crafts the required atmosphere, and supports a positive user experience.

Rewards

Again, the reward images exhibit interface illustrations using cups, stars, medals, stickers, badges, and everything that may mark the user's progress and append some gamification to the user experience.

Onboarding

Digital products that deal with some techniques and steps are onboarding. They assist the newbies in understanding the working of the product. In addition, it proves to be supportive when any new updates or features come out, or users may need assistance to interact with new and strange functionality.

Tutorials and Pop-Ups

Such illustrations offer the users visual prompts. Furthermore, they demonstrate the explanatory

capabilities, and their target is to stimulate and clarify specific actions. These images help to make UI design more manageable and more friendly, especially for the users who have issues reading texts or don't like reading. It performs perfectly, especially in mobile interfaces, as it comes with limited screen space. On the contrary, you should ensure that every detail of the picture is well-checked to keep misunderstandings apart.

Entertainment

Sometimes, the chief target of UI illustrations is to entertain users. In this case, their target is to deal with the aesthetic and emotional face of the interaction, not usability or functionality.

Mascots

The personified characters, Mascots, append personification to the UI. Additionally, they act as communicators between the interface and the user. Mascots support the voice and tone of the website or app.

Why use illustrations for improving UI design?

- Illustrations come with the required strength that helps in deciding the emotional appeal.
- Illustrations perform storytelling to encourage users
- Illustrations come with needed humor.
- Custom graphics of Illustrations intensify aesthetic satisfaction that enhances the project’s value.
- Illustrations rely on engaging visual metaphors and make appealing and unique designs.
- Illustrations offer an illusion of real communication.
- Custom Illustrations develop a strong establishment of artistic harmony and originality.
- Graphics provide practical help to the copy implemented in the web or mobile interface.
- Illustrations perform perfectly in enhancing brand recognition and awareness.
- Illustrations craft visual triggers that transfer an important message rapidly.

Follow these tips to improve your UI design using illustrations

Adding graphics to your user interface can improve the user experience in a variety of ways. You can use them in your designs to help users understand a complex concept, communicate essential information, or just hold their attention.

1. Get the main point across faster than text

Illustrations are frequently used by designers to help users comprehend what they need to do. These might be dynamic or basic static graphics.

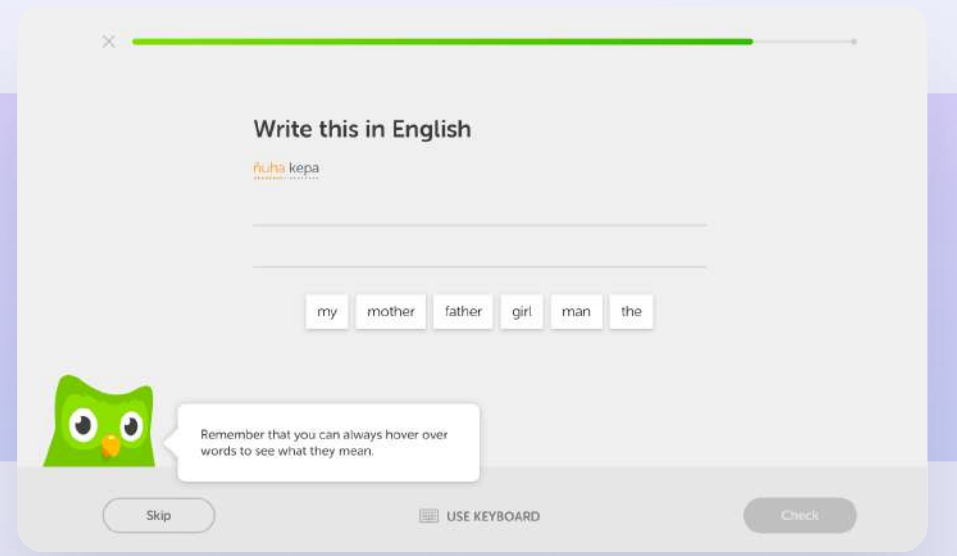
Drawings in lessons and onboarding pages make the process more entertaining and understandable. You're essentially demonstrating how to do something. Similarly, drawings can be used to better explain:

- Various pricing tiers are available.
- What does an error message imply.
- The product plan includes the following items.

Because illustrations are visual elements, they are perceived more quickly than words. This allows the user to swiftly comprehend the message you're attempting to express. Furthermore, it's ideal for skimmers who skip over the text and rely solely on images to get what they're looking for during surfing sessions.

Finally, illustrations are ideal for working with limited screen real estate, such as when developing for mobile interfaces or adopting a mobile-first design strategy. Tutorials and tooltips, for example.

In tutorials and tooltips, picture’s informative power is clear. Illustrations are used in this context to clarify a certain step or to inspire the user to take action. Adding graphics to user interfaces improves the user experience in this way.



Duolingo provides tooltips to users through animated drawings. As a result, when first-time users use the service to learn a new language (such as High Valyrian), they are aware of their alternatives. The user is aware that they may just hover over the text to see what the words mean in this scenario.

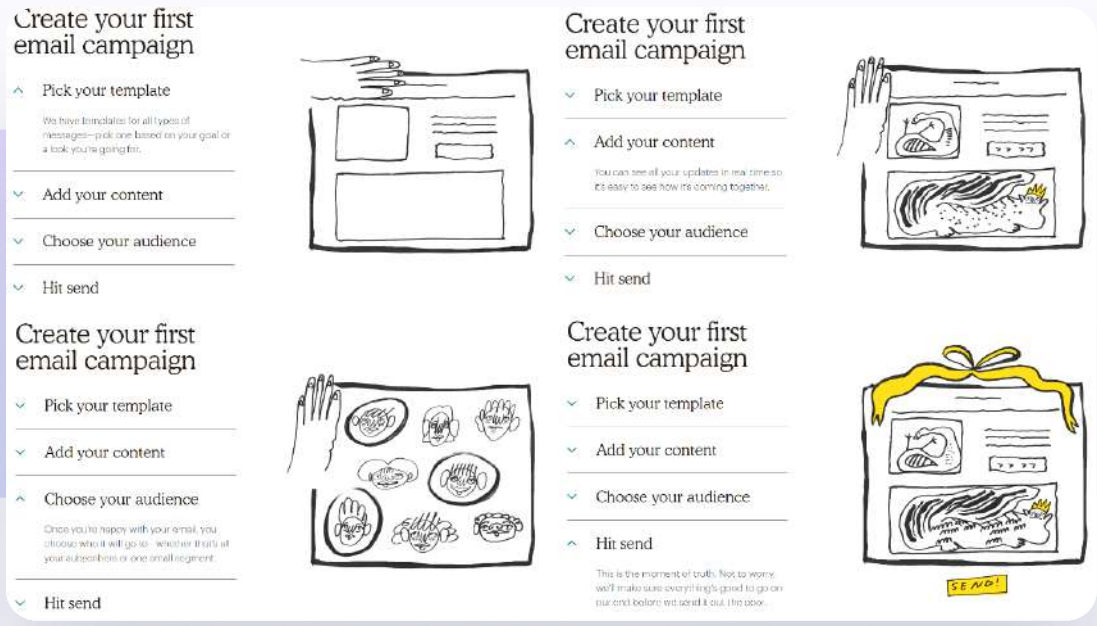
2. Engage the user through their journey

A user's goal when interacting with a website or user interface is to complete a certain task. Their user journey is made up of the steps they take to complete that task. The usage of UI graphics can help designers create interfaces that improve the user journey (and thus the user experience).

You can use graphics to interest the user and make the procedure easier in this instance. This is very helpful for creating long or complicated onboarding processes.

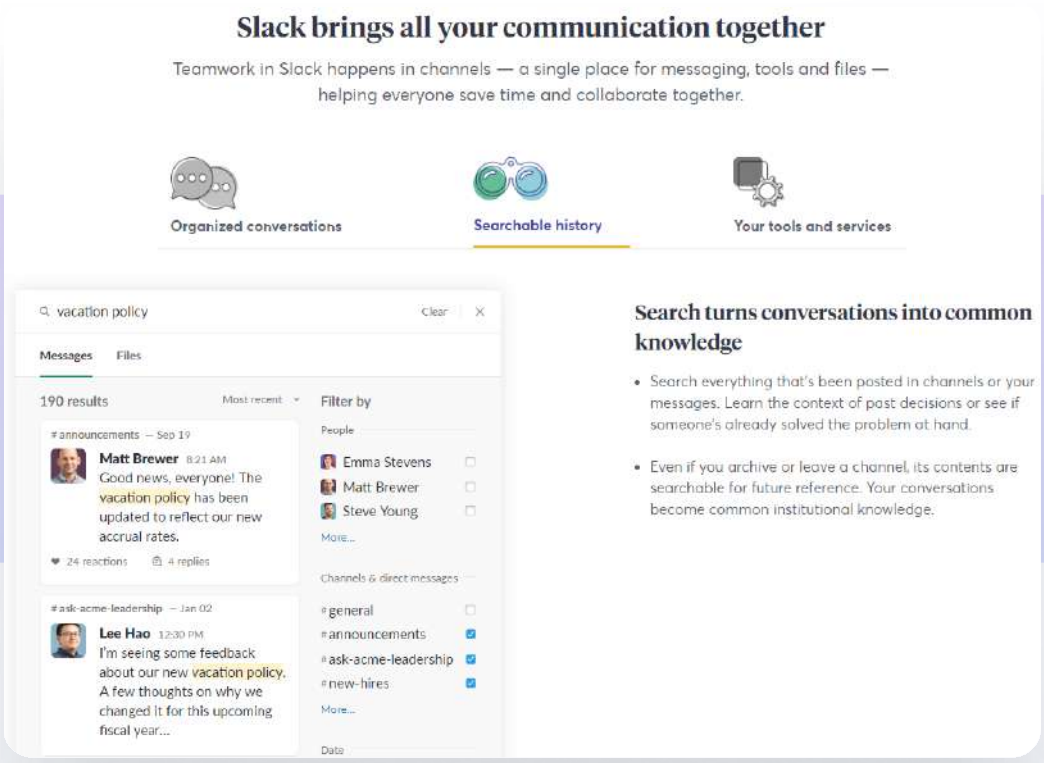
Example: Onboarding

The four-step onboarding procedure at Mailchimp is elegantly explained using a sketch graphic approach. The art style is consistent with the brand and simple to understand.



Example: Product features

On its product features website, Slack employs drawings to demonstrate the collaboration tool's essential capabilities. This informs consumers about the tool's capabilities at a glance and invites them to click through to learn more.



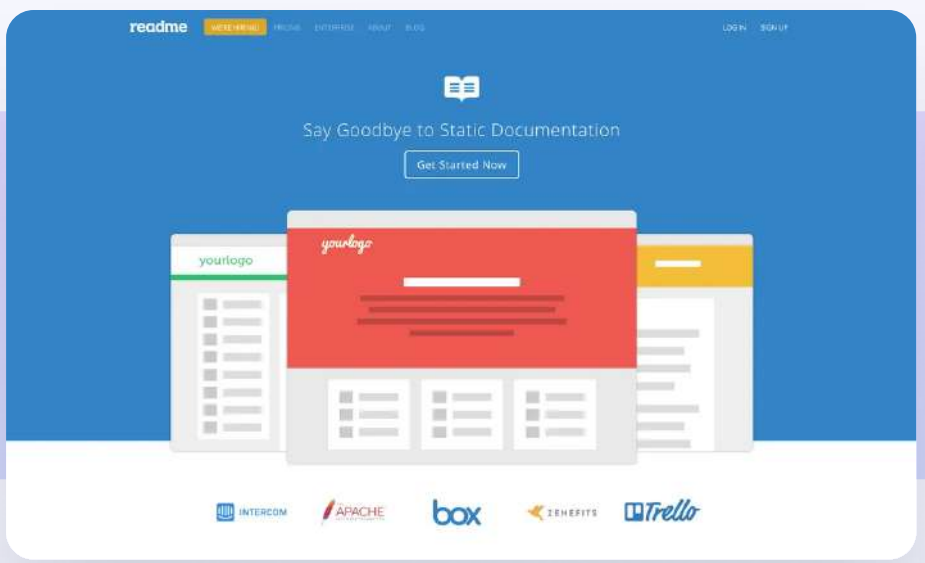
Another illustration that Slack uses on its Security at Slack page to show that the staff is concerned about security.

3. Create dynamic brand experiences

Website Example : *Readme Official Website*

Simple animation effects on illustrations are a simple method to improve the user's interaction with your website. It enables you to create brand experiences that are both memorable and dynamic.

On the homepage of the ReadMe website, an animated graphic complements the motto Say goodbye to static documentation:



They also have an owl mascot perched on top of the login box, which closes its eyes when you type in your password. It's a terrific illustration of how a little animation effect in your user interface design can instantly make the user experience memorable.

Example: Gamification

Gamification features are used by product designers to provide an interesting and dynamic brand experience for their users.

Badges, awards, medals, and trophies with simple artwork make the achievement feel even greater.

4. Strengthen the aesthetic appeal of the UI

Even when they aren't employed to accomplish a specific function, illustrations boost the user experience your site provides. You could, for example, use the illustrations for the following reasons:

- **To depict the brand's identity -** Using creative illustrations across your website will help you stand out. You'll be producing memorable user experiences for everyone who sees your site if you mix it with microcopy that suits the brand messaging.

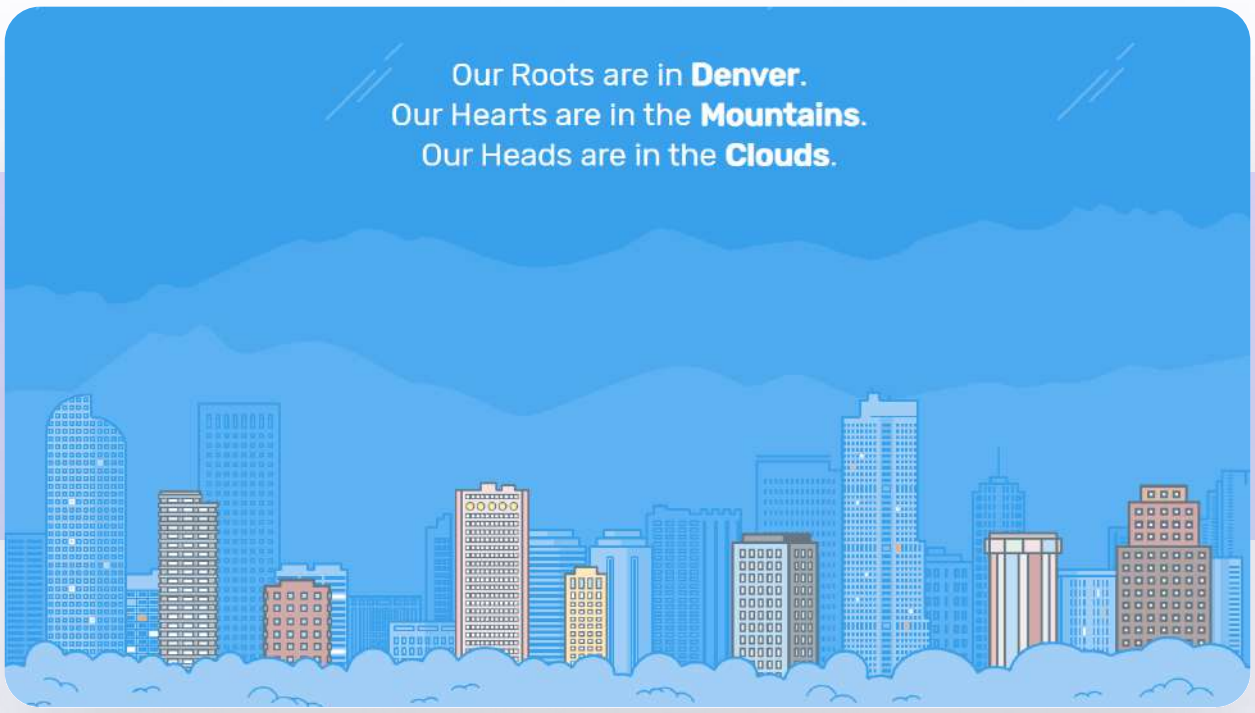
- **To symbolise your brand, create a mascot -** In web design, illustrated mascots are frequently employed to symbolise brands. Mascots that are well-designed have

- the ability to increase brand memory. Octocat from GitHub, husky from Trello, and Frederick von Chimpenheimer from Mailchimp are just a few examples.

- **To make users happy -** When images are included into the general concept of a website, they create a distinct mood that the viewer experiences upon first engagement.

Example: Theme

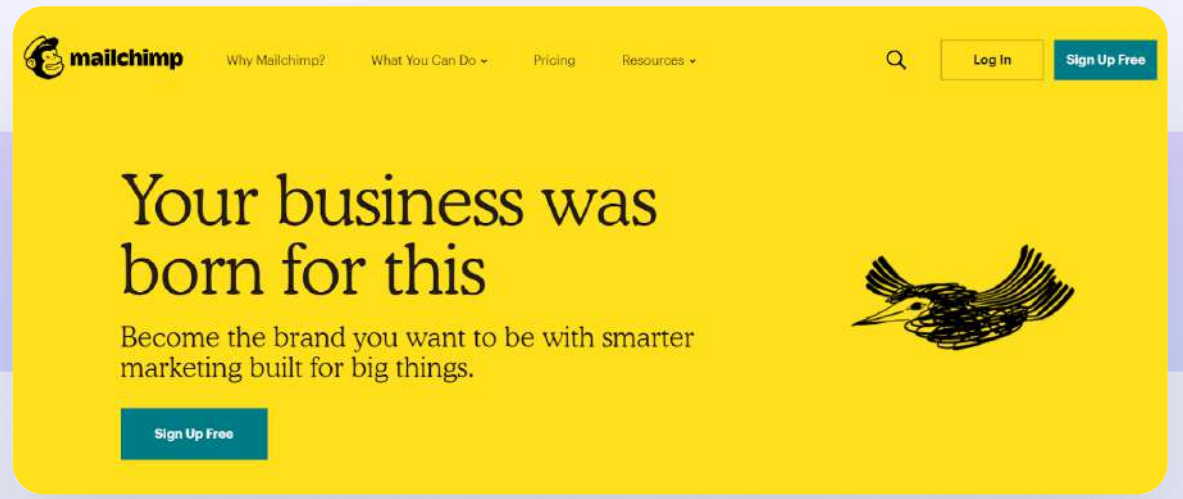
Illustrations that create a website's theme quickly allow you to present visual metaphors and establish strong brand connotations. Take a look at the examples provided below.


Our Roots are in **Denver**.
Our Hearts are in the **Mountains**.
Our Heads are in the **Clouds**.

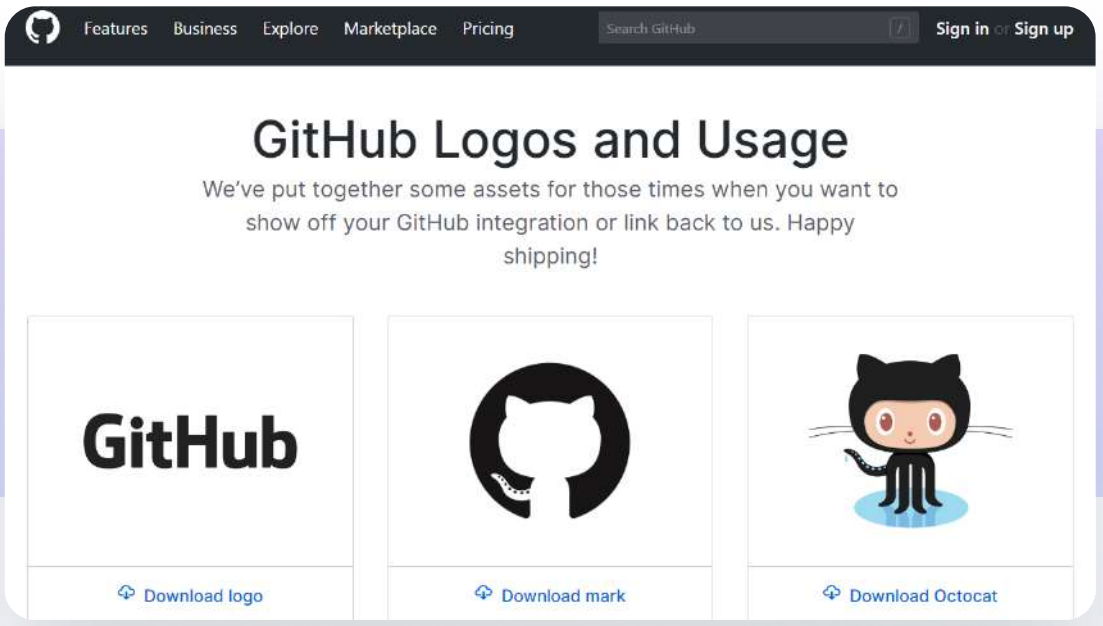
Home
About
Our Tents
Packages
Stories
Prices
Booking
Contact
PITCH
LUXURY TENT HIRE

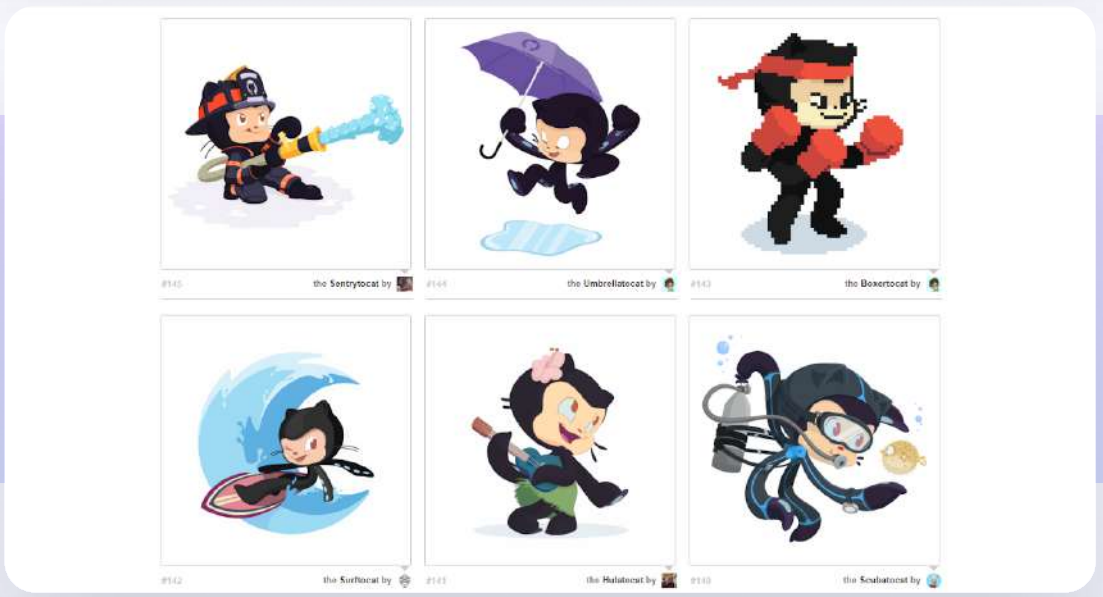
Example: Mascot

Brand mascots that are illustrated leave an impression on the user and offer them a sense of what your company is all about. Freddie's always winking because he has a fantastic attitude, according to Mailchimp's Brand Assets page.

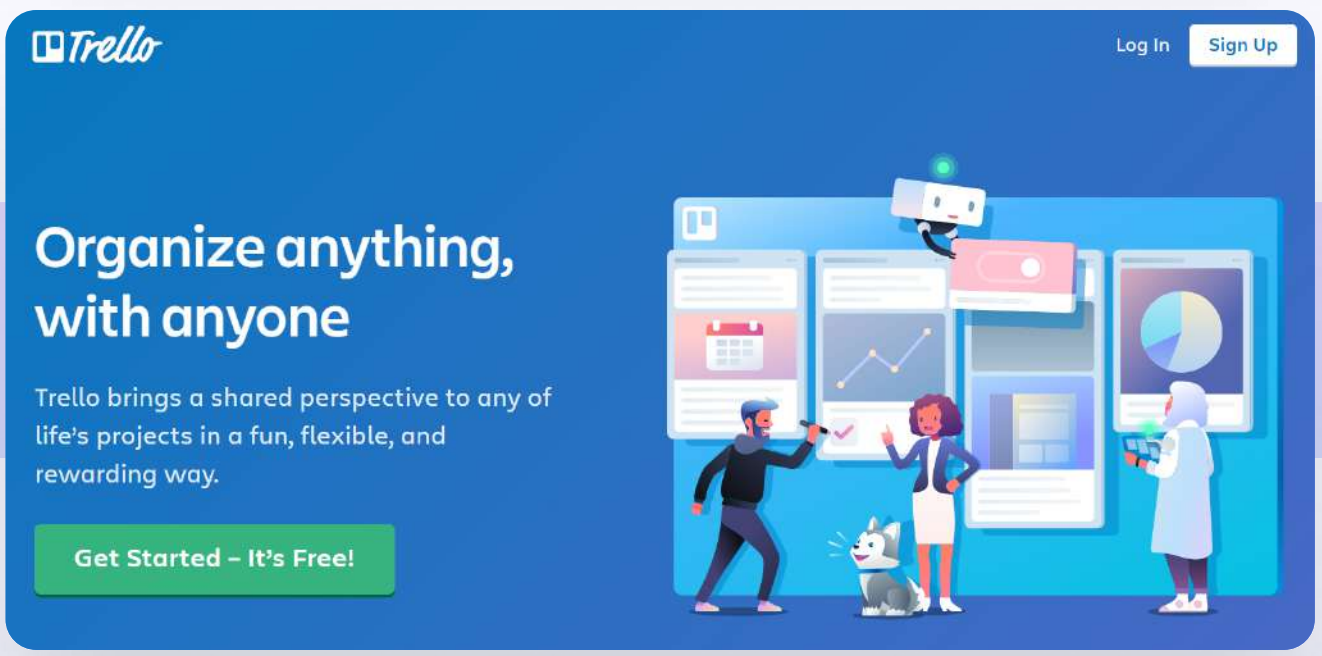


Similarly, GitiHub’s Octocat is an easy-to-recognize mascot

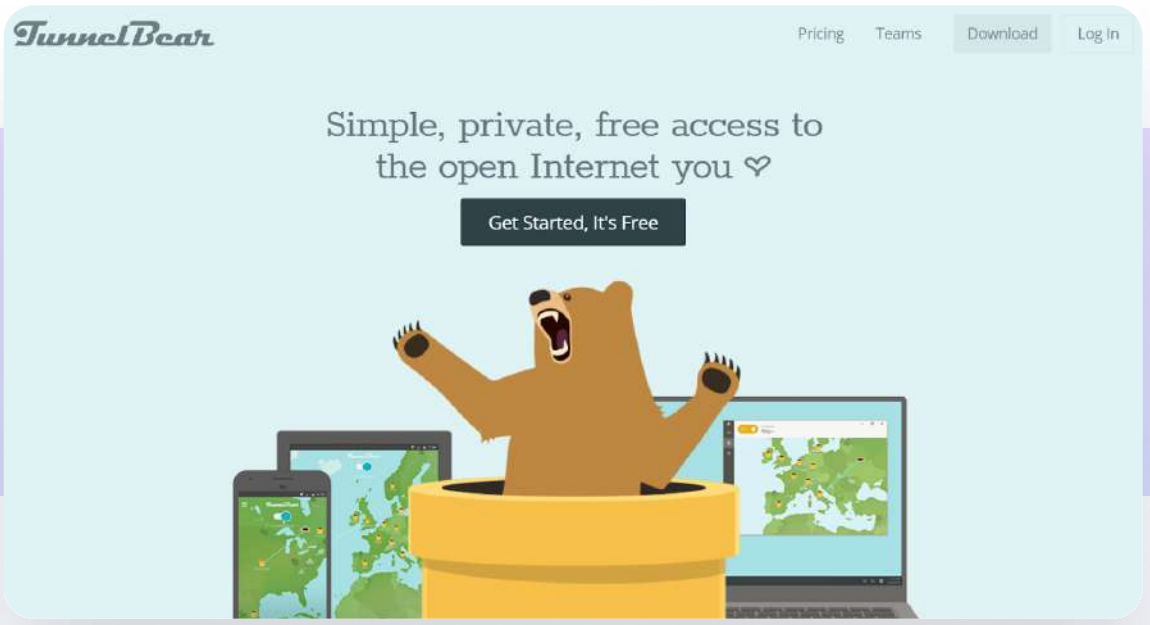




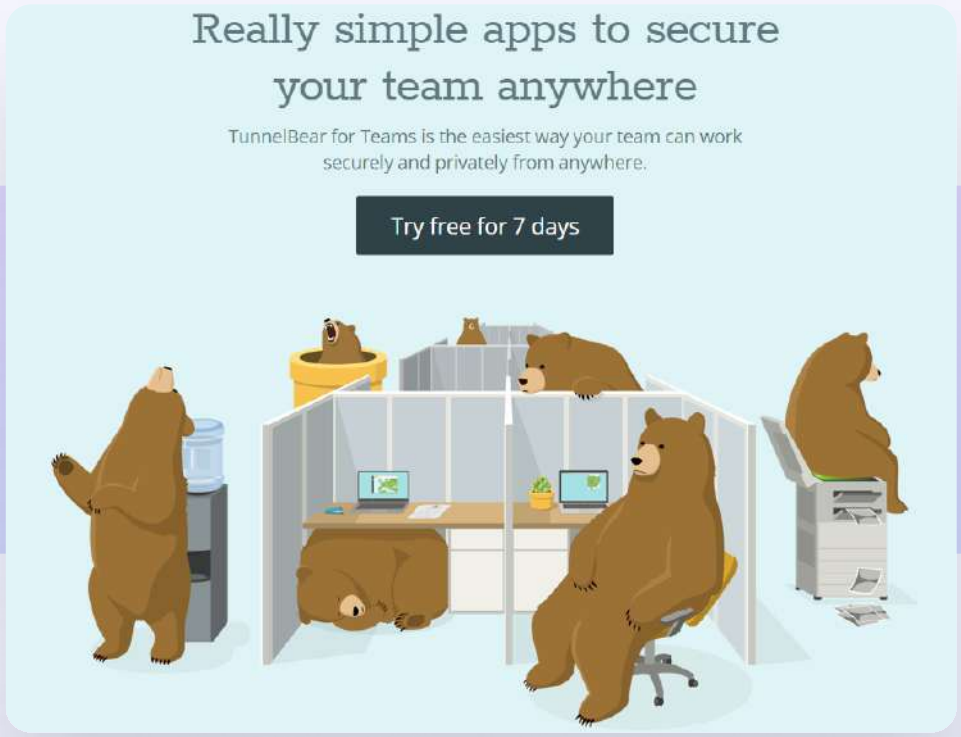
The spokes-husky Taco, according to Trello's design system Nachos, occurs on occasion across the product to provide contextual help and isn't a logo. The majority of people are unaware that Trello has two co-mascots: Chorizo the cat and Pete the adorable computer.



The bear mascot of TunnelBear is an example of a simple picture that can be seen throughout the site to describe product features, product names, price, and more.



Users may see right away that TunnelBear is perfect for groups in the picture below. It's unique, memorable, and consistent with the brand.

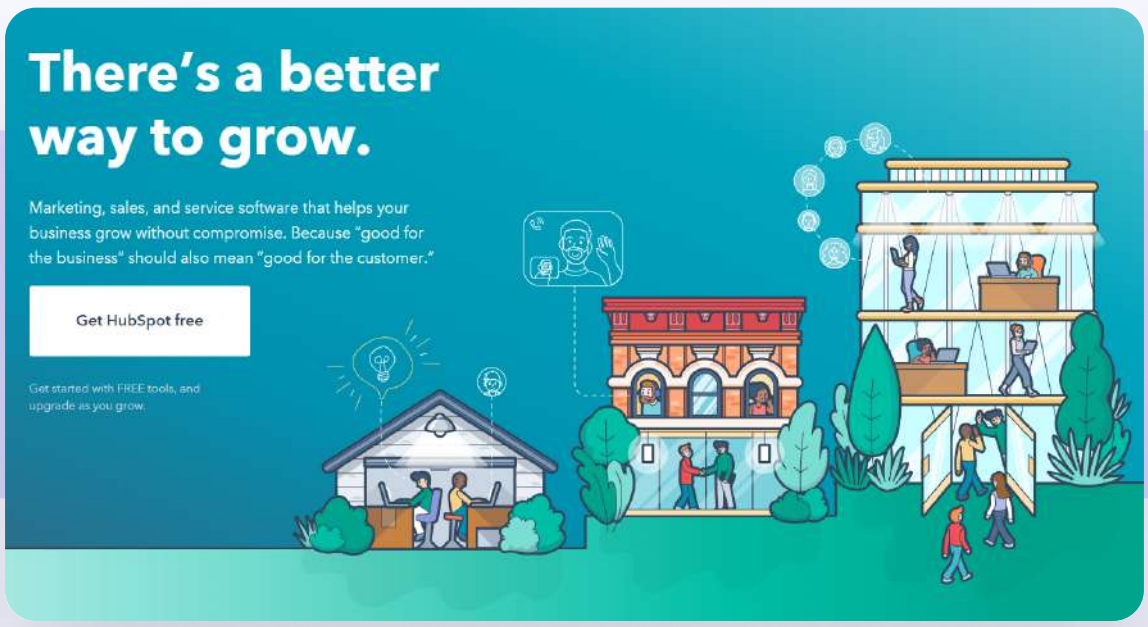


Example: Entertainment

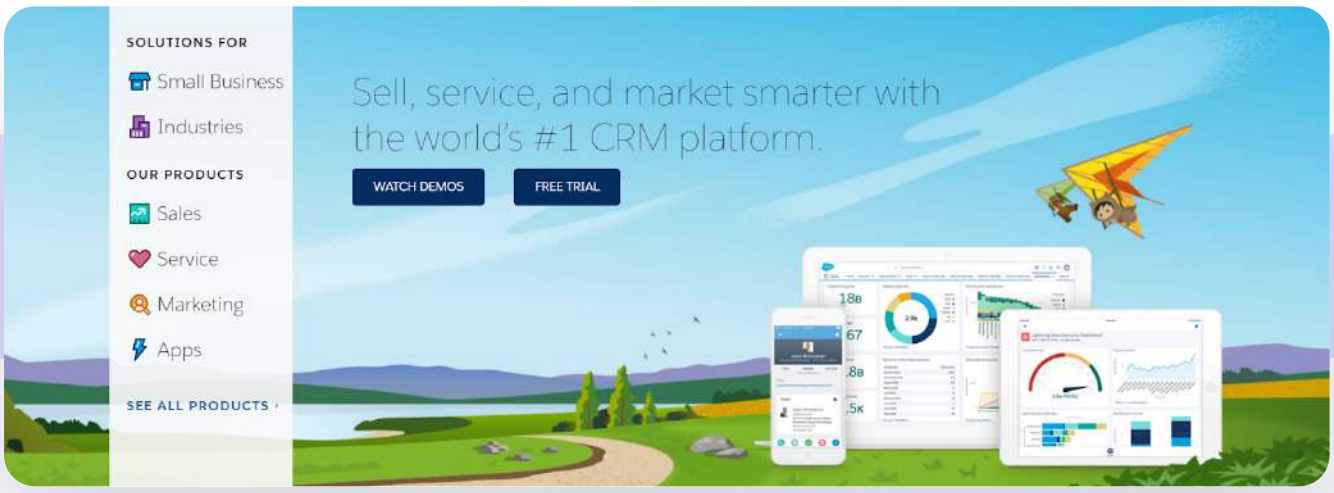
Illustrations are sometimes included in user interfaces just to entertain users. It's a terrific approach to get the user's

attention and engage them without forcing them to do anything. When done correctly, it may also be used to convey your brand message in a brilliant and unique manner.

According to HubSpot's style guide, illustration is used to lead visitors, users, or other viewers to a certain point in the narrative.



Two of Salesforce's brand mascots, Astro and Codey, hang gliding across the screen in an illustration on the company's site.

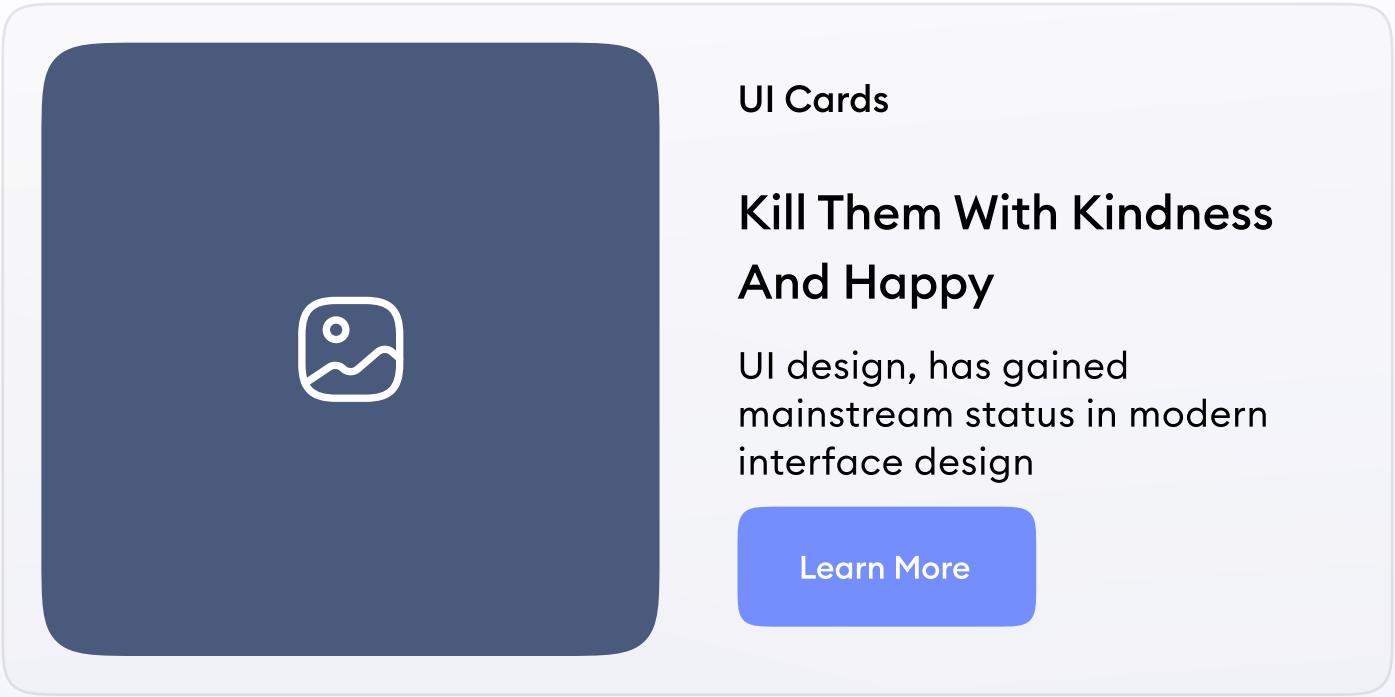


Conclusion

The power of illustrations to add passion, clarity, and beauty to your user interface is unrivalled. They improve the user experience provided by your website through:

- Faster than text at conveying the primary point.
- Keeping the user interested throughout their journey.
- Creating brand experiences that are both vibrant and memorable.
- Increasing the user interface's aesthetic attractiveness.

Cards



Salesforce, Apple, Netflix, Pinterest, Twitter, Instagram, and the BBC are some of the most well-known companies in the world. There is one element that all of these businesses have in common that you may not have noticed. They all use a card-based user interface.

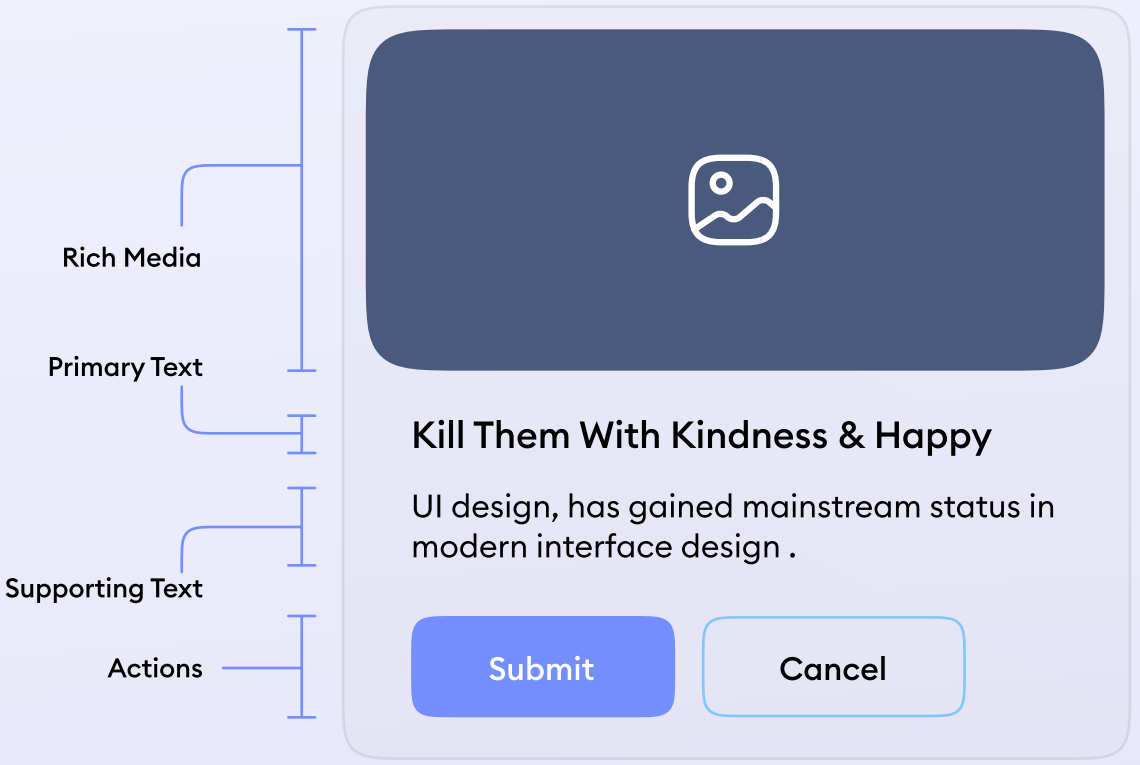
Cards, cards, cards - they're all over the place. If you pay attention, you'll notice that most apps and platforms these days use UI cards in some form or another.

But why are UI cards so popular, and which apps and platforms stand to gain the most from them?

Here in this chapter, you'll learn everything about card from the definition to how you can design the best card by yourself. So let's start the chapter by understanding what UI card actually is.

What is a UI card?

Cards are UI elements that serve as content containers. Cards often have an image, title, description, call to action, and subheadings or icons. The concept that each card symbolises one idea, item, or piece of content binds the cards together. A card is a user interface design pattern that bundles similar information in a flexible-size container that visually resembles a playing card, according to Nielsen Norman Group.



The modular design method, which focuses on independent transforming pieces, includes card-based design. In UI design, cards are self-contained components that can be rearranged or altered. It is now one of the most popular design layouts. There are a couple of strong reasons for this.

Advantages of card UI design

Users' attention is drawn to UI cards by the colourful picture element, little bits of information, easy-to-click CTAs, and other elements. They have a higher scroll rate and have a greater impact than lists.

Highly responsive

The fundamental benefit of UI cards is that they are extremely adaptable. They're transformative because of their rectangular shape. As a result, UI cards appear great on any screen size.

Easy-to-understand

UI cards are simple and straightforward design elements. They reveal small amounts of information that are easy to

assimilate.

UX-friendly and intuitive

The card interface style is familiar to most users, and they can easily move through it. The user experience is incredibly intuitive thanks to the rectangular design and basic clickable elements.

Clickable

The UI card is an excellent tool for getting customers to interact with your product. Users want to click and share right away when they see compact and well-designed cards with the proper CTA.

Attractive and modern-looking

Even though card-based design has been around for a decade, it is still a current design approach. This layout's core visual element makes it simple to make any product appealing.

Is Card always the best solution?

UI cards are fantastic. They are adored by designers, developers, and users alike. Is card UI design, on the other hand, truly a one-size-fits-all solution? This is the point at which you must make a decision. Cards, in the hands of talented designers, can transform practically on any web or mobile app. However, there are a few factors to keep in mind:

- **List layouts are more hierarchical than UI cards.** They're more useful for browsing than searching. If you're working with data or elements where order is critical, a more vertically structured list layout is preferable.

- Another compelling reason to reconsider using UI cards in your website or application is that **they are widely utilized nowadays.** As a result, standing out in a crowd is difficult. Card design, on the other hand, is never dull when the proper visuals are used.

- **Because cards take up more space**, the list is more efficient for scanning titles quickly. The same principle applies to content that is repeated. So, if you need your

user to wade through a lot of data or components where titles are more important than graphics, you should think about using a different layout.

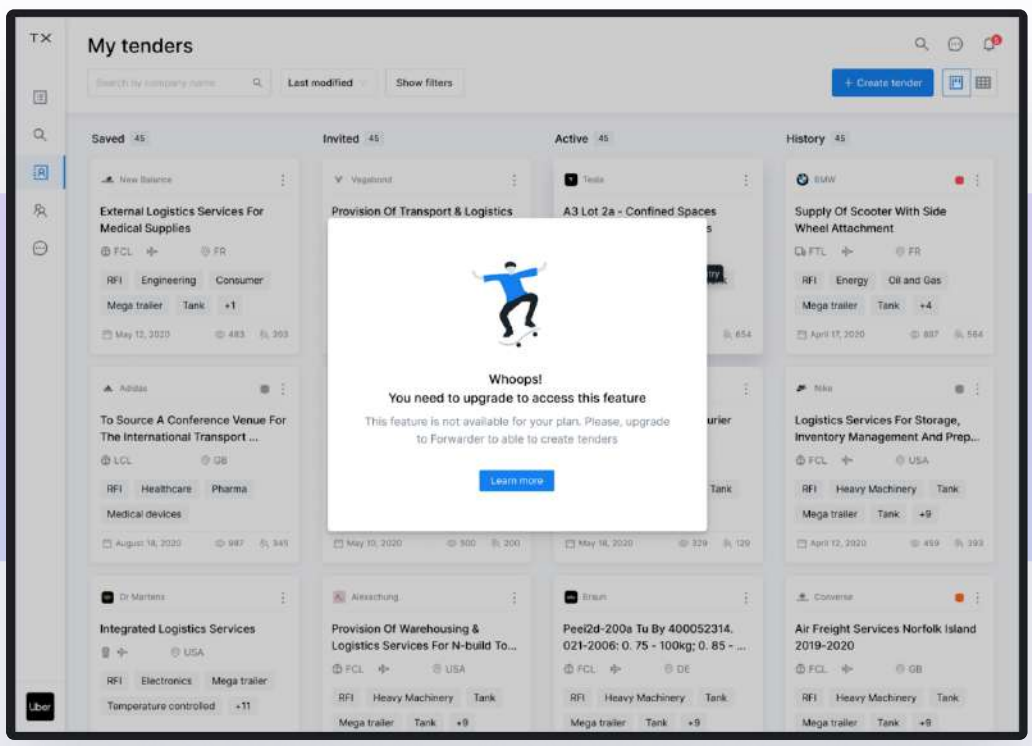
- **Cards are versatile components in and of themselves,** but only to a limited extent. The amount of rectangular pieces is always the deciding factor in the end. So, if you want to represent your goods in a more grandiose way, you should think about different design options.

Best examples of card UI design

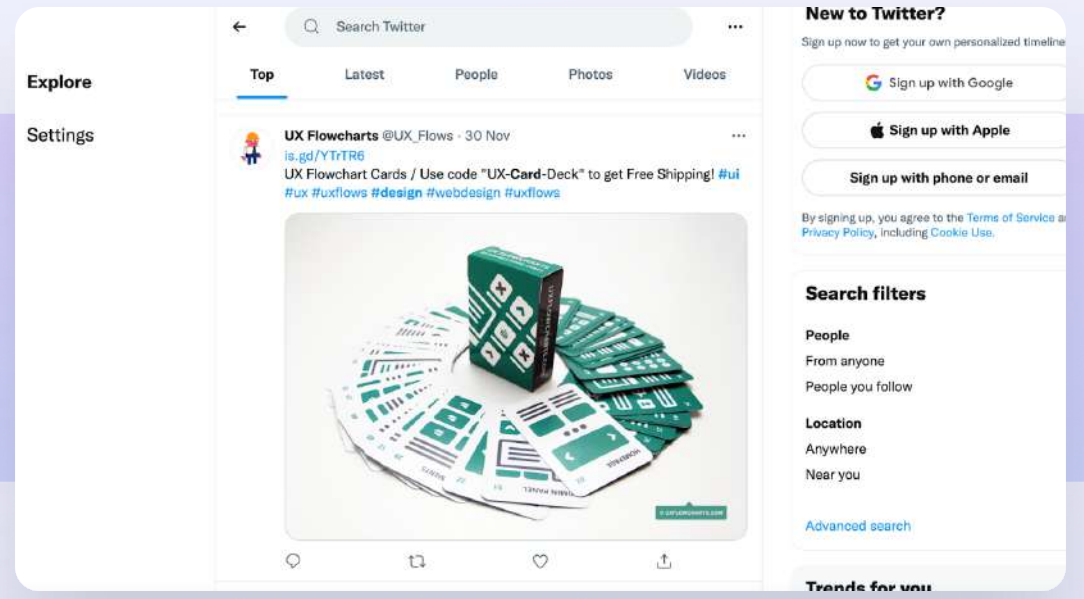
You may use some UI card design ideas if you're thinking about integrating cards in your app or platform. We gathered some samples of well-designed user interface cards:

SaaS organisations - UI cards are a good UI option for SaaS organisations. Tendx, is a perfect example of this. It's a platform that links shippers and carriers all around the world. For the most part, Eleken's designers employed a card-based style for this platform.

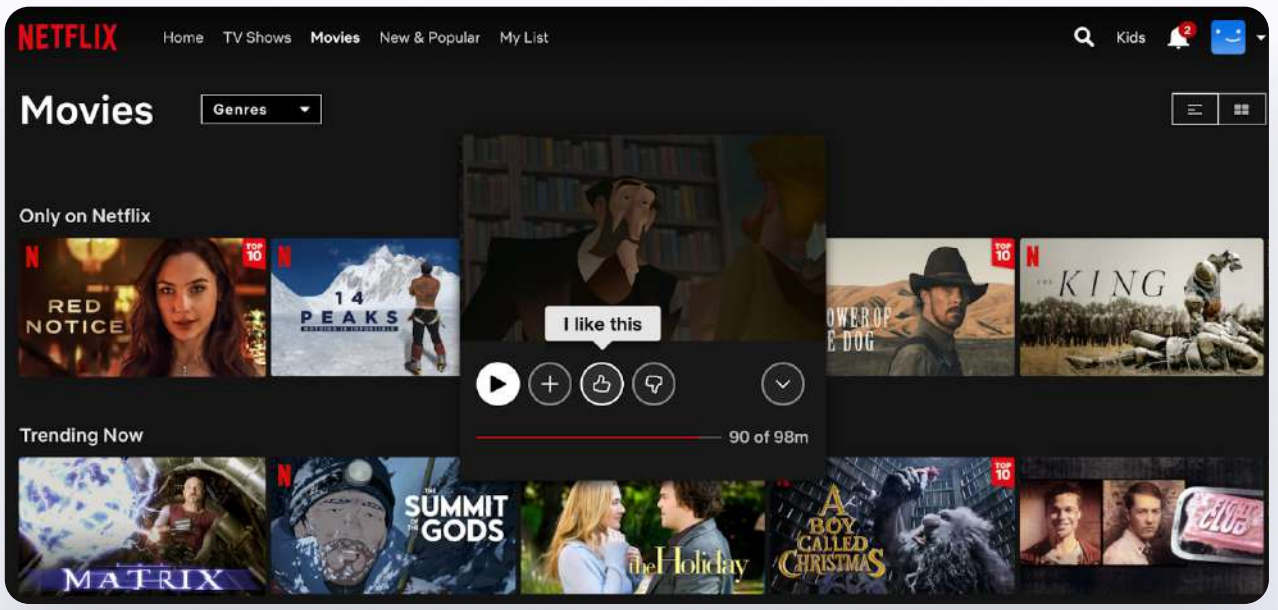
Tenders, the core component of the logistics platform, are represented as UI cards.



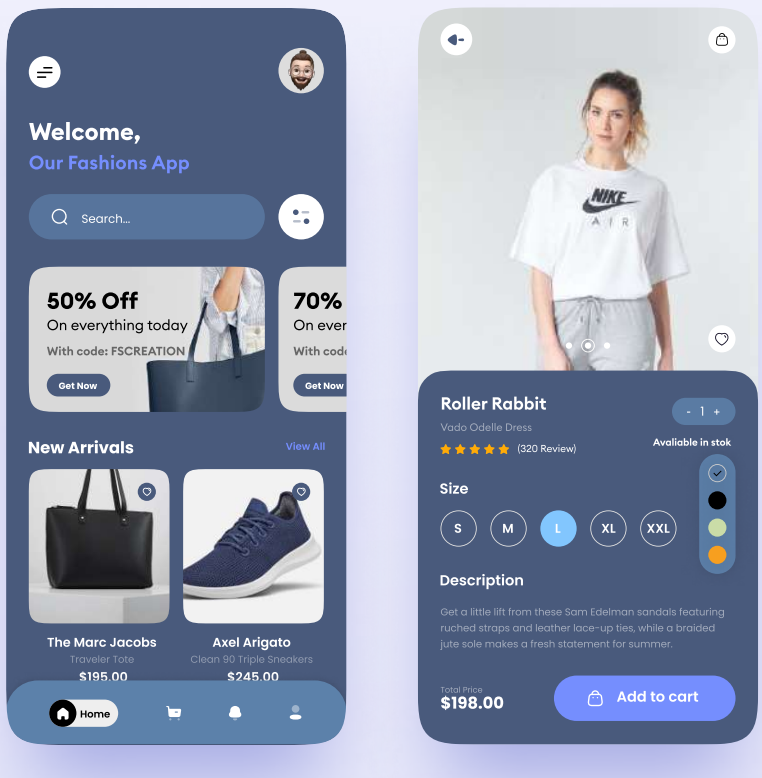
Media - Cards are ideal for displaying short snippets of articles, posts, and other content. Companies that employ UI cards for posts include Twitter, Instagram, the BBC, and many others.



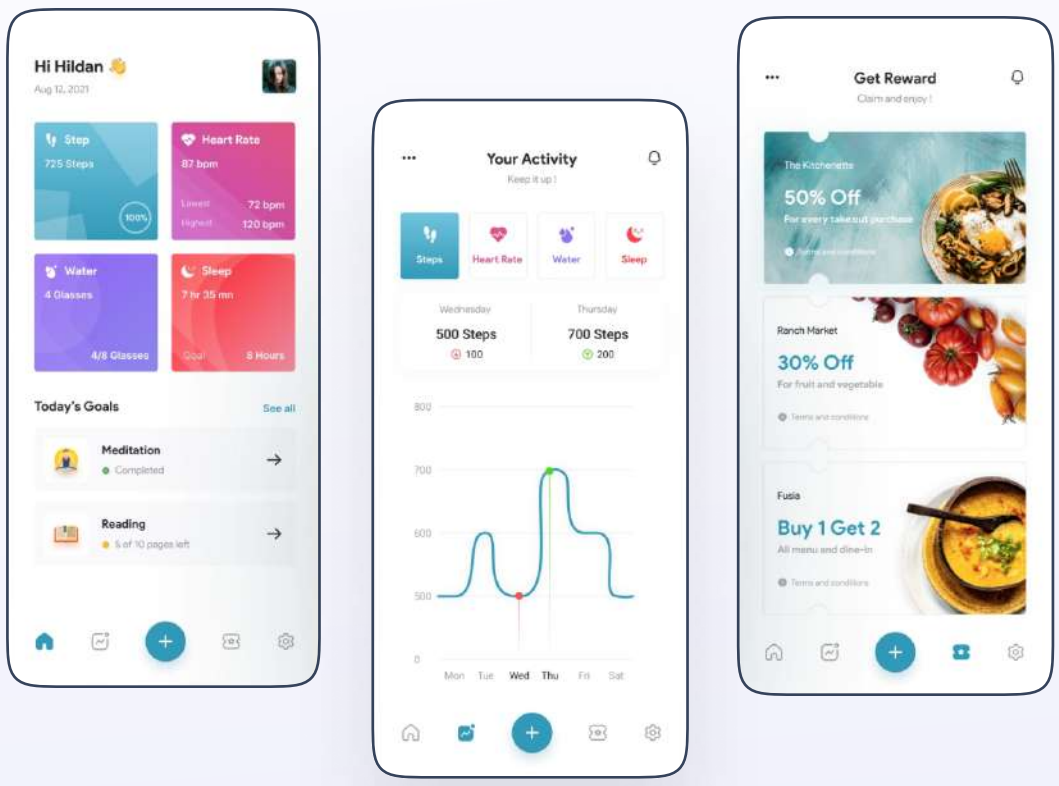
Entertainment Platform - Users interact with and browse via UI cards with engaging content. Netflix is the best example here, as we all know. Keep an eye out for their pop-up effects.



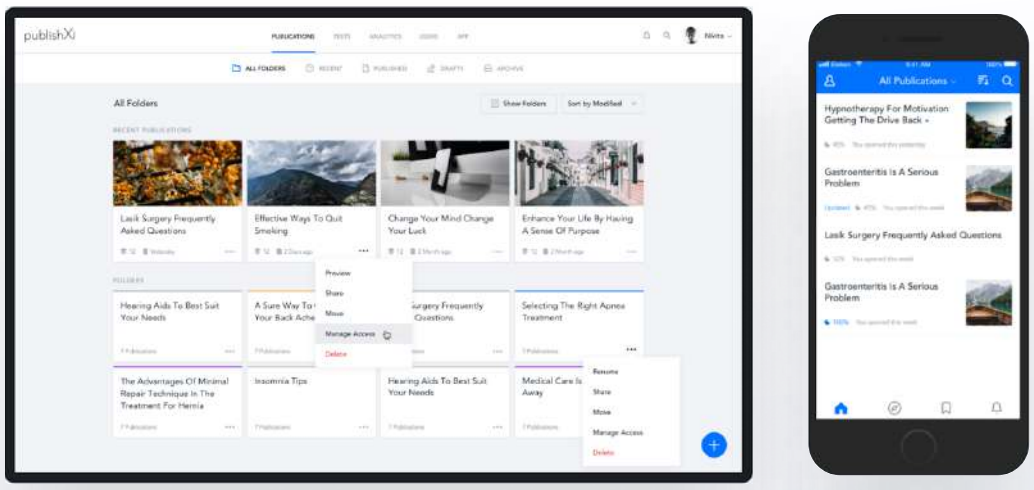
E-commerce or delivery apps - UI cards make exploring products or other similar objects considerably easier and more user-friendly in this scenario.



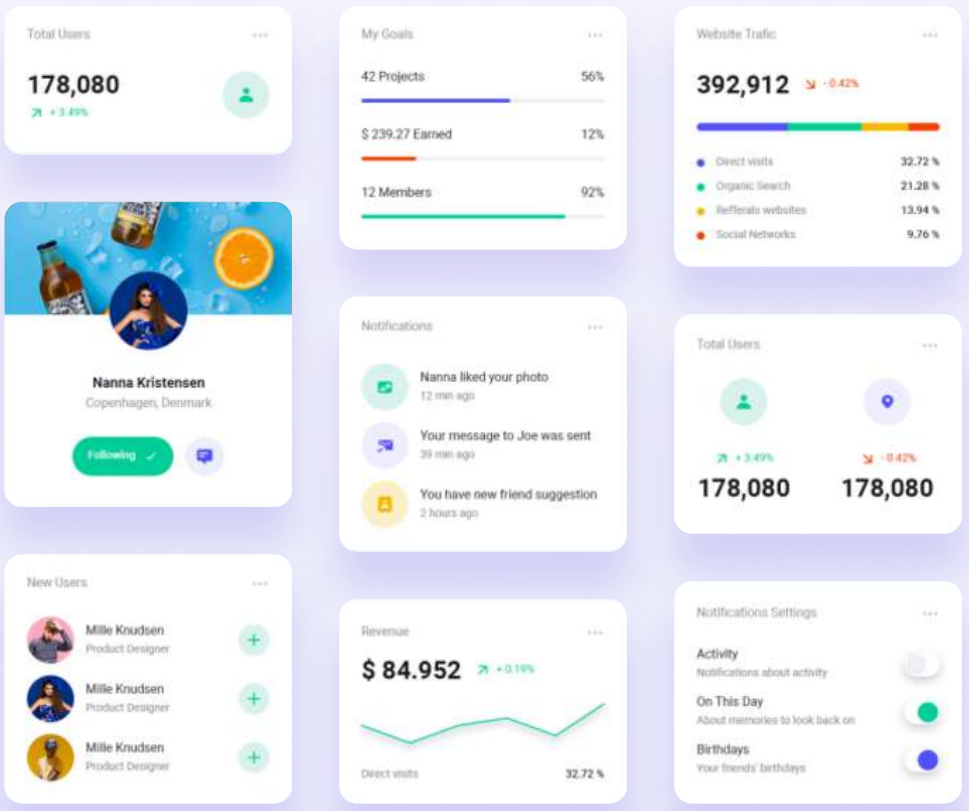
Task or activity managers - You can use cards to display chores or habits in this type of solution. UI cards can also be used to represent other aspects in the app, such as special offers or articles.



Ed-tech products - Cards can be used to represent courses or teachers' profiles. Eleken designers, for example, employed UI cards to make the platform more dynamic and simple to use when designing PublishXi, an online system for publishing educational content and building learning programmes.

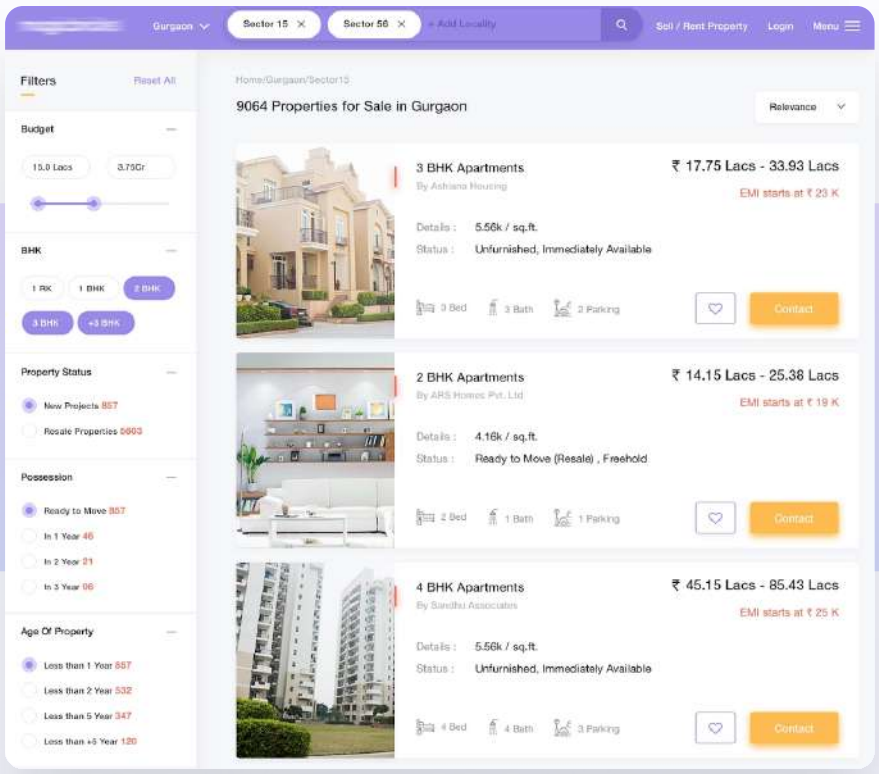


Dashboard apps and platforms -For products with a lot of dashboards, card ui design patterns are a wonderful choice. The white space between cards aids the user's focus and prevents them from becoming overwhelmed by the dashboard's intricacy.



Real estate platform - Cards might be a good choice for

real estate platforms. Every purchase or rental item can be represented with a card. As a result, it makes viewing the website much easier.



Apps with profile - Dating applications, healthcare apps, consultancy apps, pet apps, and any other app where the main feature is the profile are ideal candidates for UI cards. Keep an eye out for the animated elements our designers employed to make the UI card design more interesting.

Best UI card design practices

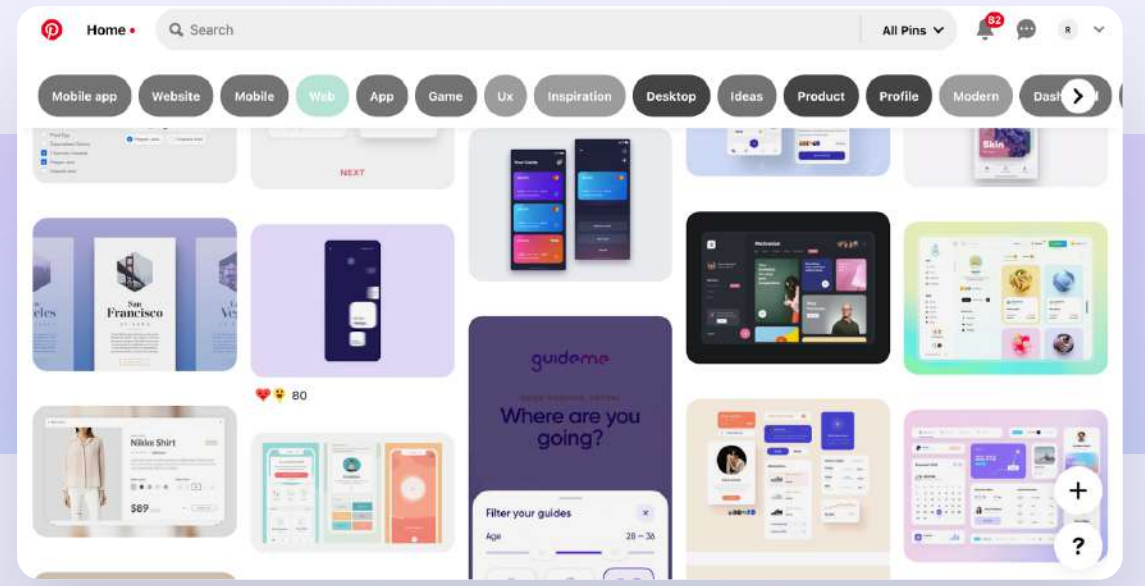
Let's examine how to develop a card design that sticks out now that you've seen some popular card-based apps and

platforms:

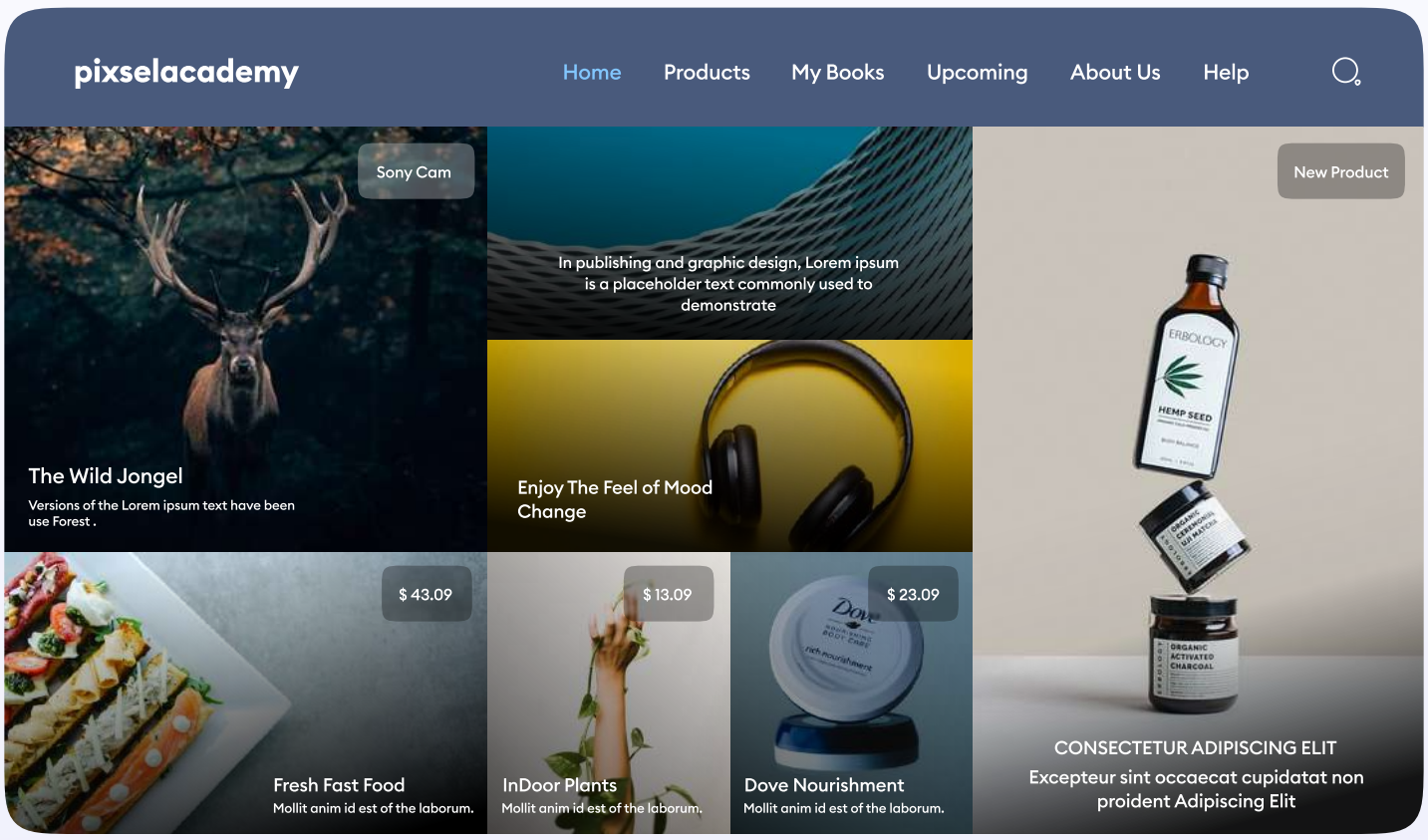
- **When it comes to UI card design, images are extremely important.** They are the primary attention-grabbers. So, if you don't have a distinct visual style, your design will be unappealing. For your UI cards, make sure you use transparent-background images.

- **Resolution is the key.** The reactivity of cards is something we adore. As a result, it's critical not to muck things up by using photographs of the incorrect resolution. To avoid pixelation, use high-resolution pictures.

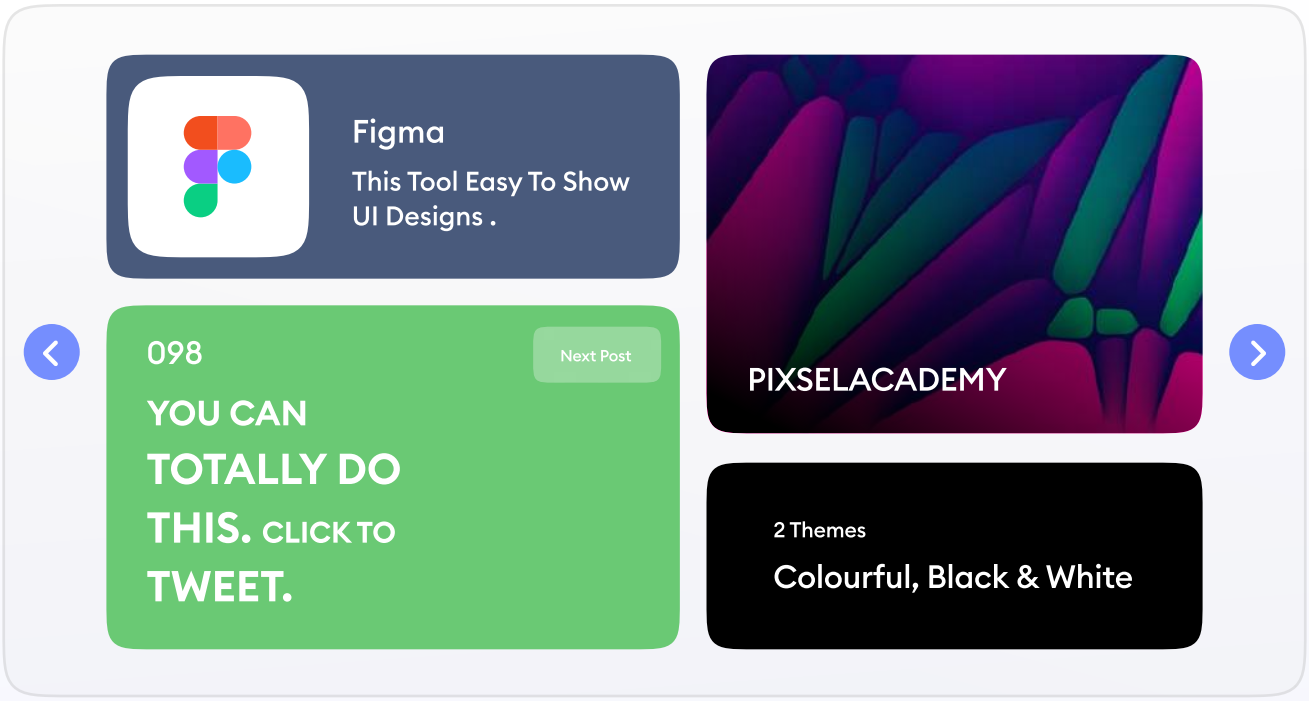
- **Round the edges.** This technique is recommended by our designers for creating more aesthetically attractive cards and calming consumers.



- **Another technique to alter the overall appearance is to use spacing.** For the user's convenience, ample space should be left around the cards. On the other side, no space at all, like larger spacious photos, can appear wonderful.

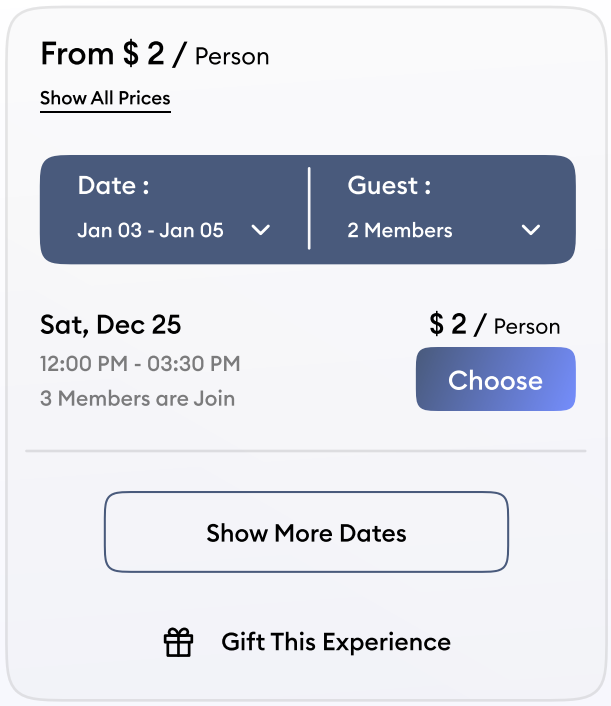


- **Experiment with different sizes.** The ability to change the size of UI cards gives you the ability to customise the overall design of your digital product. You can either arrange UI cards to allow the user to focus on the content, or make some cards larger than others to bring attention to them.



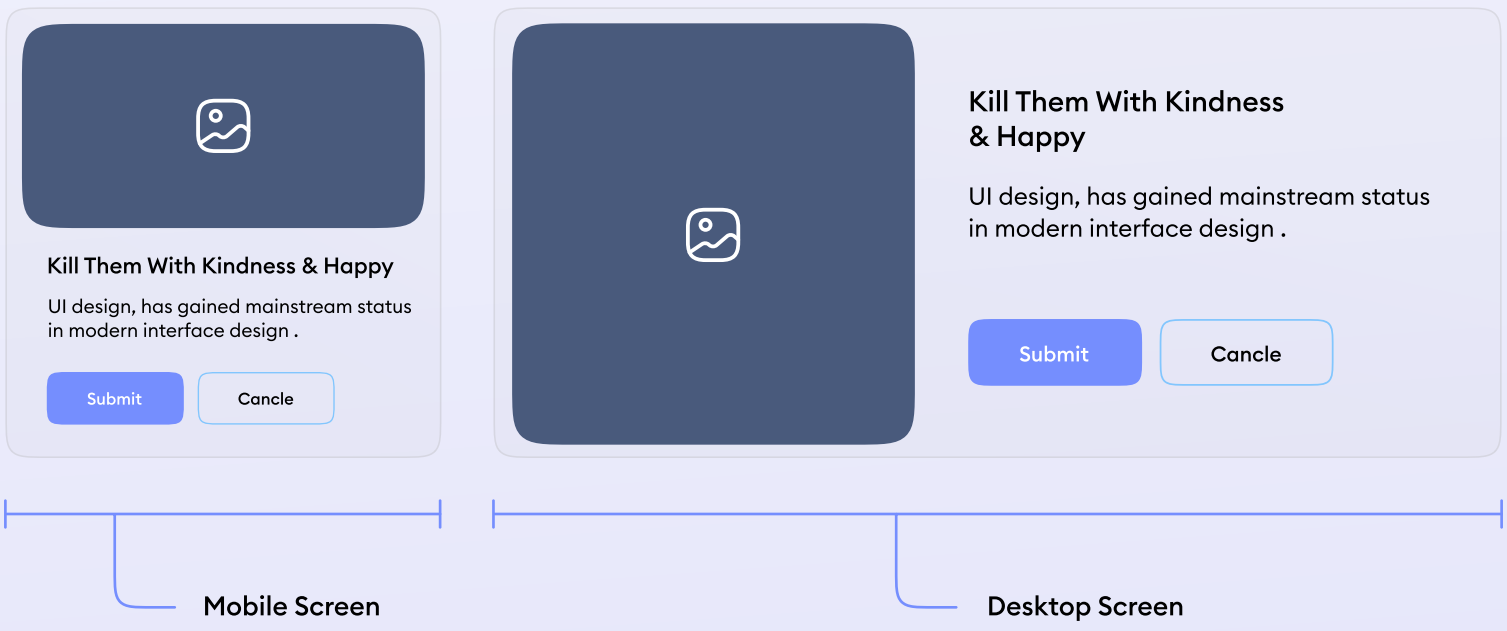
- **Make use of animation.** It's one approach to make your card's user interface design stand out. However, if you use too many animated elements in your design, it may appear cluttered. Instead of the main image, use an animated element or a video.

- **Colors, shading, and effects should all be used.** Cards would be dull if they didn't have all of that. Flipping, for example, is a pretty logical manoeuvre derived from playing cards. Make good use of it, and keep in mind that it appears better on smaller cards. For the deck of cards, scrolling is a good concept. However, avoid scrolling within a single card because the text may appear to be quite unclear.



- **For different sorts of devices, use different card forms.**

  The design of a mobile UI card differs from that of a web card user interface. On mobile devices, square cards look better, whereas rectangular cards are excellent for web apps or webpages. When organising cards into columns, keep this in mind, as mobile devices require fewer columns.



- **Less is more in this case.** Do not overcrowd your UI cards with buttons and content. Show only the most important data and expose more with a drop-down or a flip.

Points to take away

It's no surprise that UI cards are one of the most popular design elements. UI cards are adaptable and responsive, user-friendly, and simple to navigate and share. Cards conserve your users' attention and allow them to focus on the content, while also providing a clean and easy-to-understand user interface.

Almost any type of business can benefit from this design. It is not, however, a universal solution. If your users will be working with data where order and search are vital, use a list or grid style, as UI cards are better for exploring material. In many circumstances, however, cards might be a comprehensive solution for a web or mobile application, or they can reflect a single aspect of it.

Keep your UI cards simple, but never boring, to create a

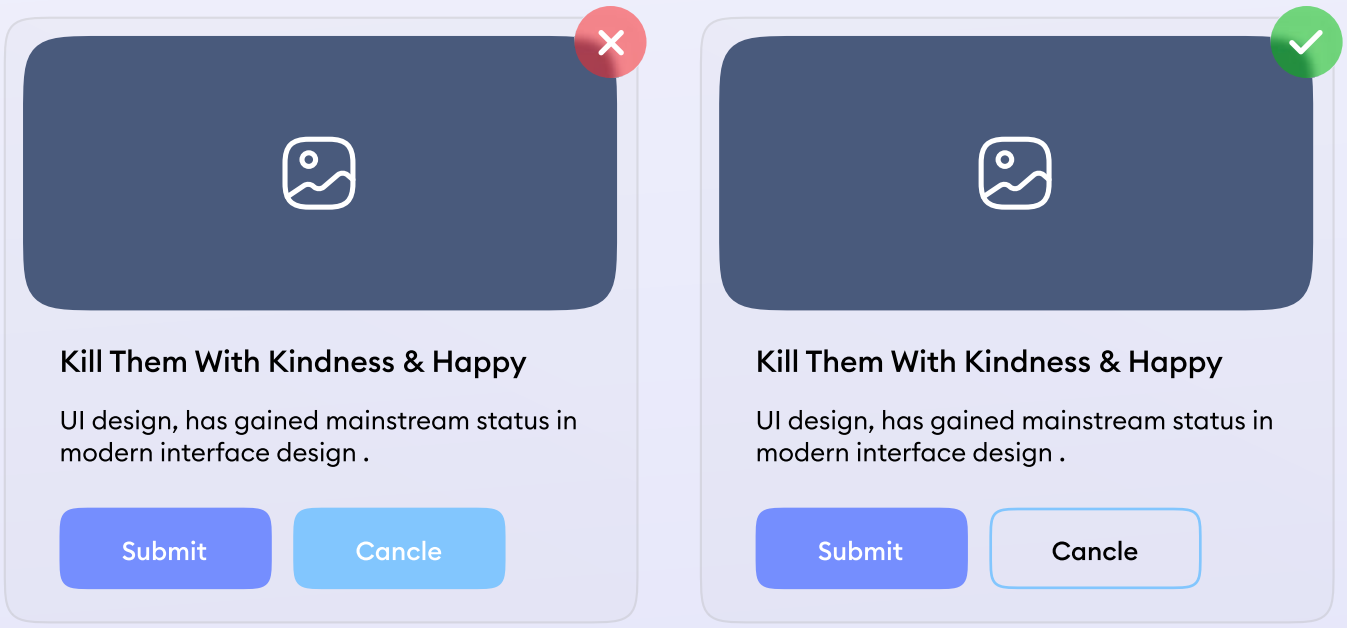
successful UI card layout. Make the entire card clickable, and use effects, motion, colors, shading, and space to entice people to engage with it.

Some rules to help you design a better card user interface

Now you have learnt a lot about the cards till now. Now is the time for you to apply all that in your design. Below I'm giving some of the rules that you must follow in order to design the good card...

Let's get started!

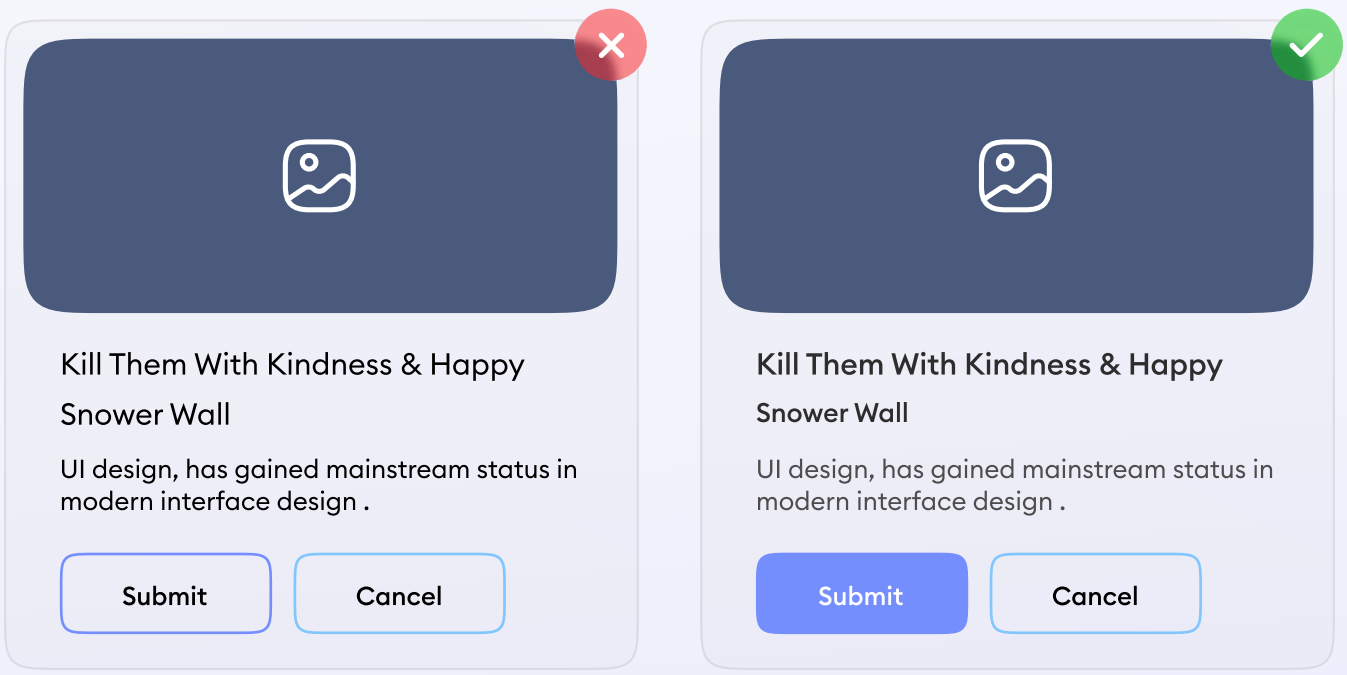
Differentiate actions



Multiple actions should be graphically differentiated on cards. In the example above, I use a link style instead of a button style to make the next action less obvious.

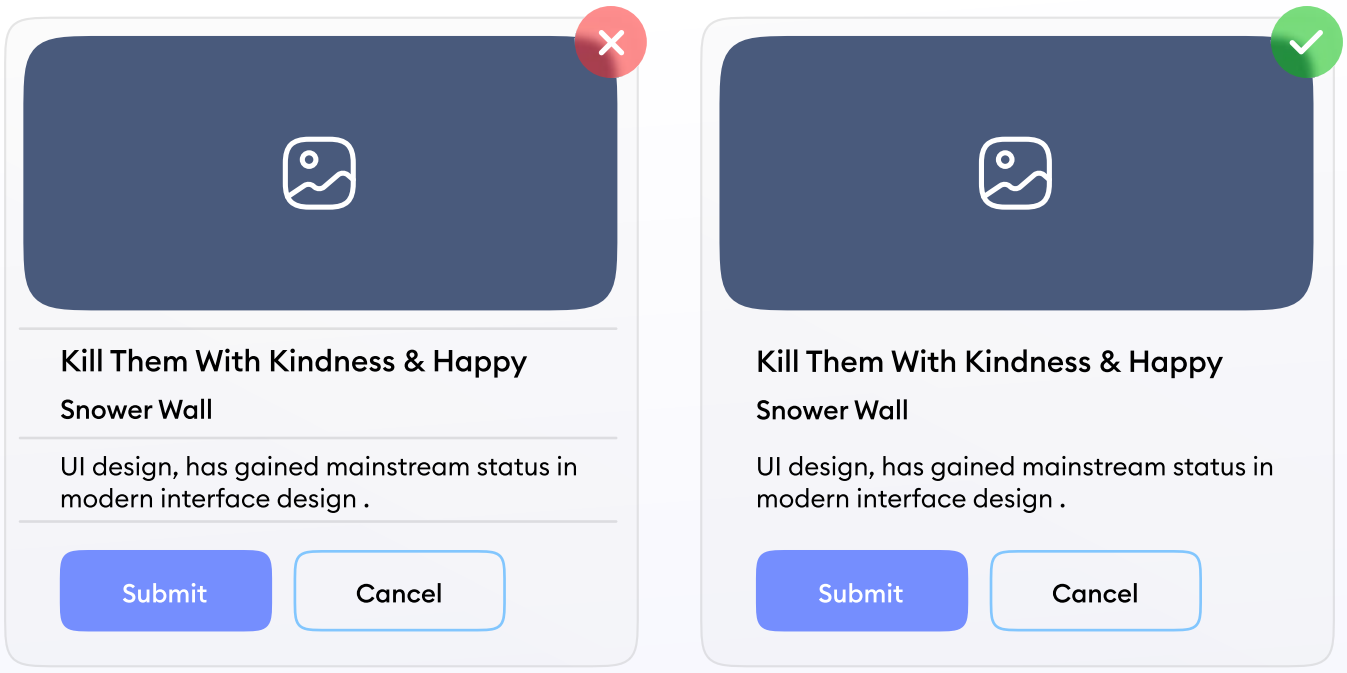
Add visual hierarchy

A visual hierarchy should also be present in the content. Visual hierarchy in text, buttons and other elements help user to avoid confusion.



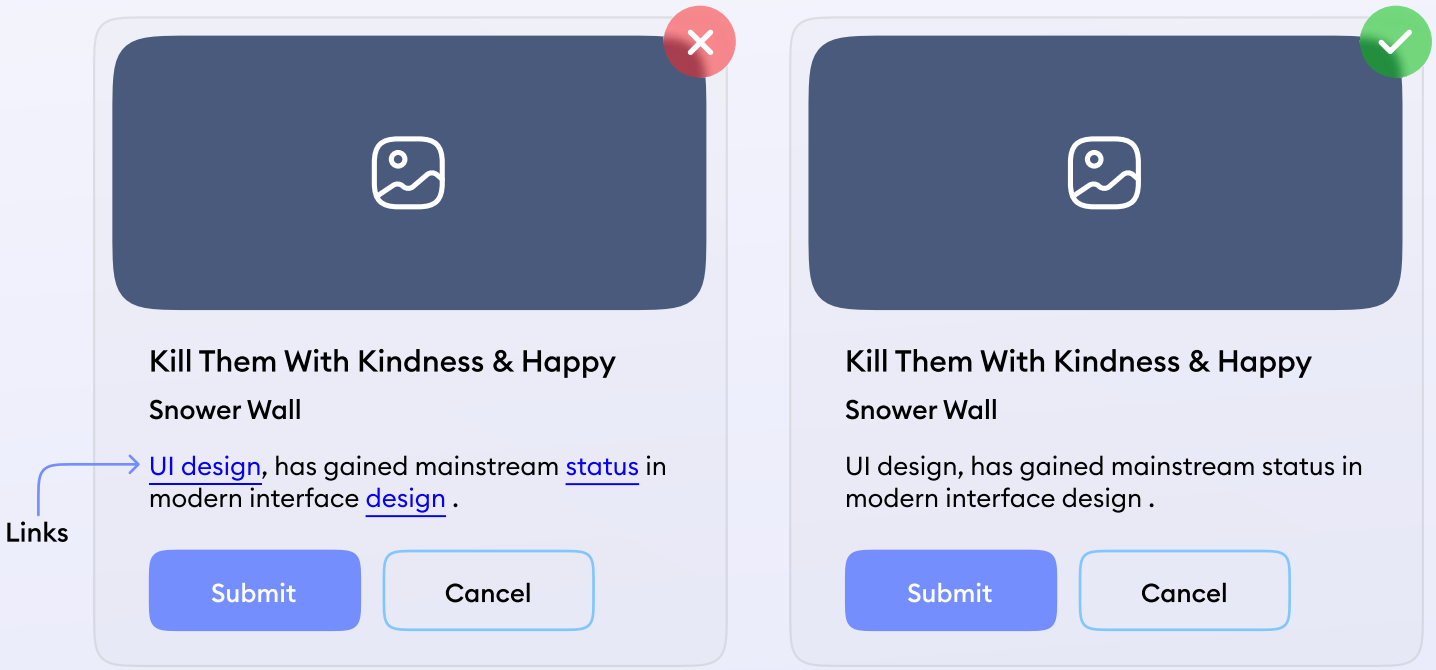
Resist excessive borders

It's usual for new designers to use borders to divide material into distinct categories. These borders add visual clutter to the page, detracting from the content.



Limit links

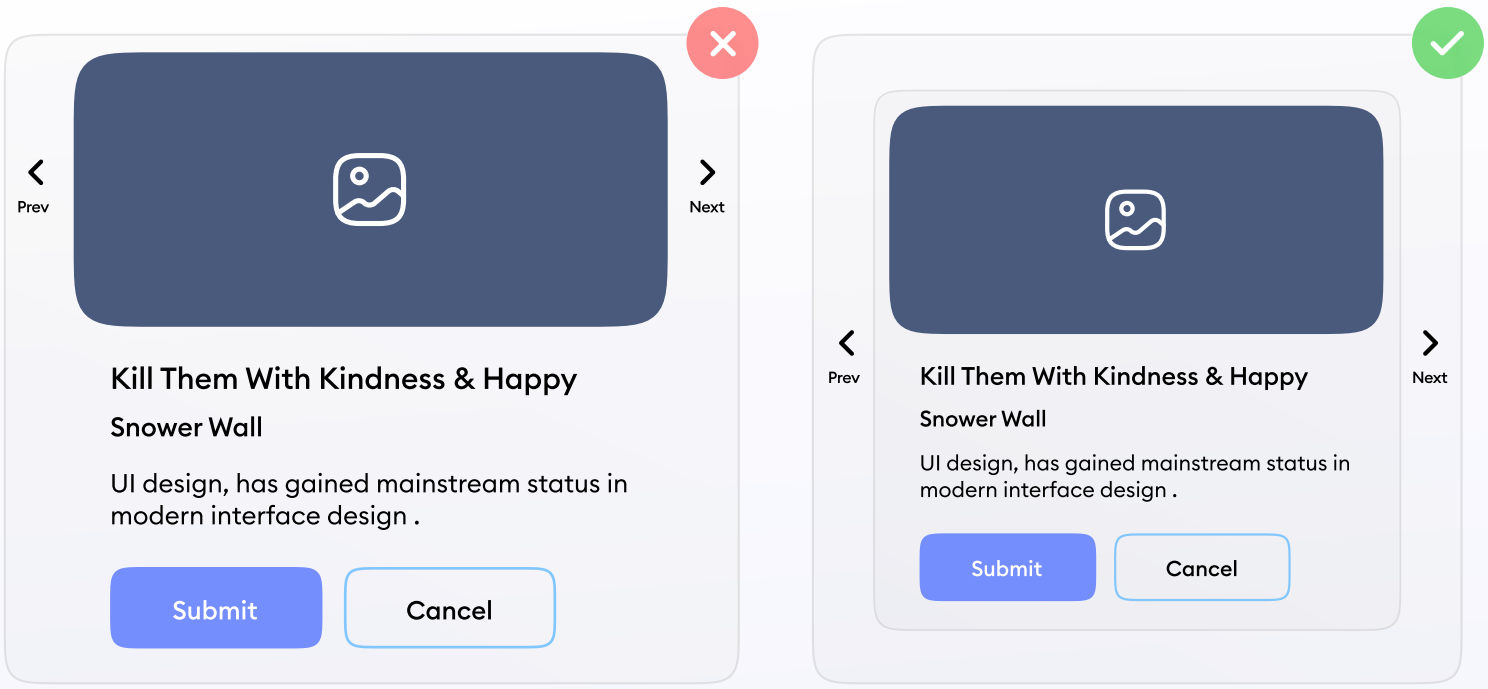
Inline linkages should be avoided. A single link or a limited set of actions should be provided by a card.



One idea per card

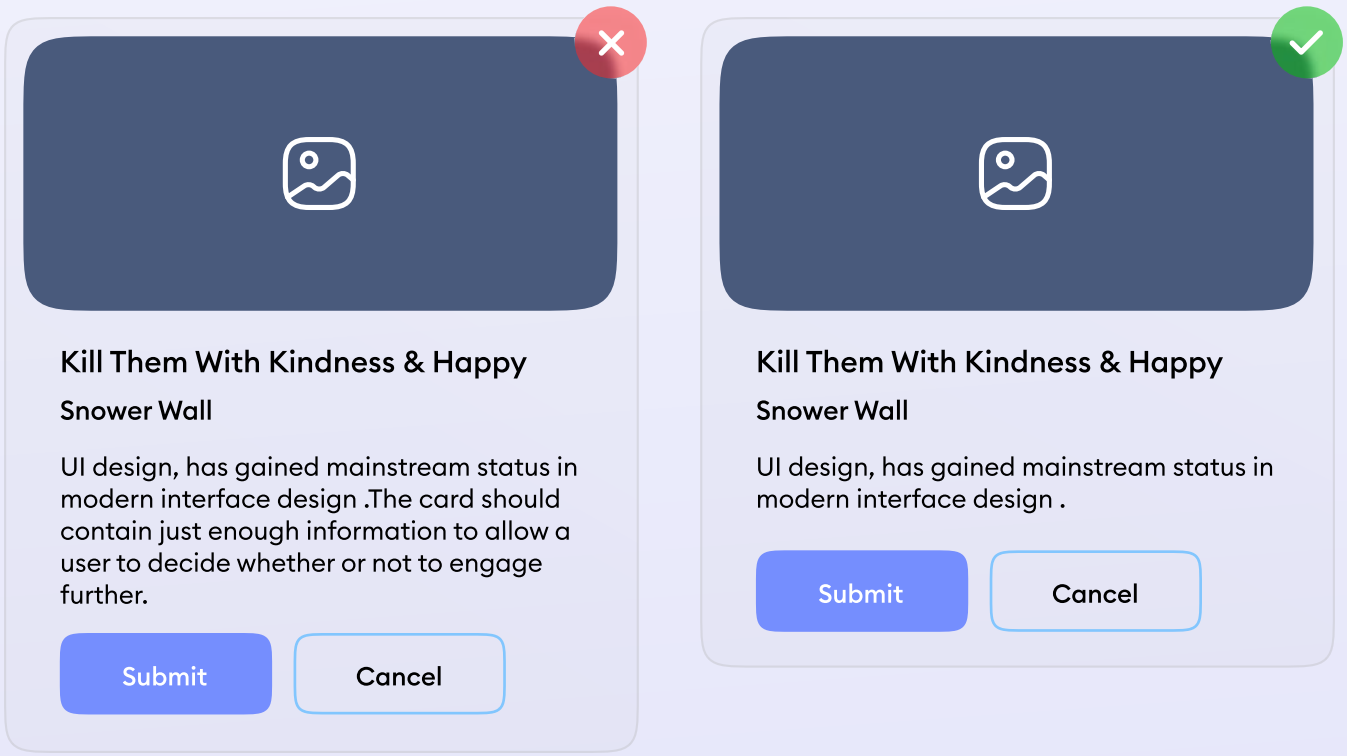
Presenting numerous ideas on a single card is not a good

idea. Instead, make a separate card for each concept.



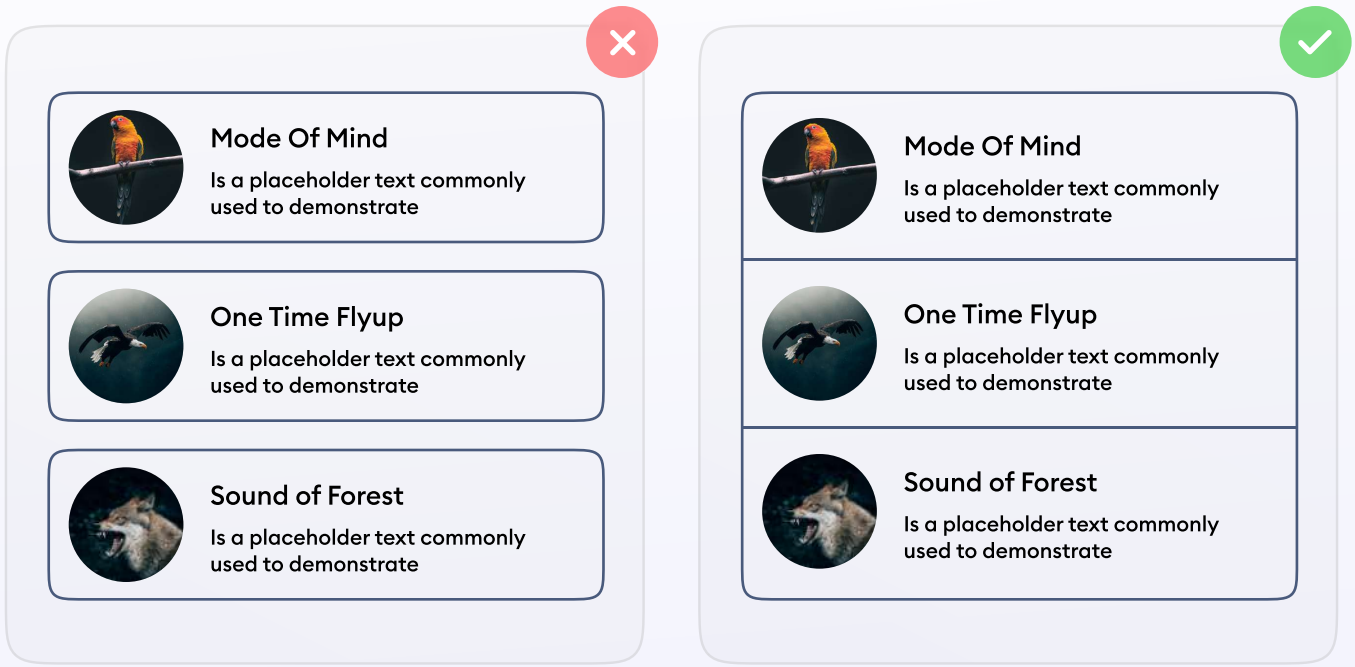
Limit content

Limit the length of your summary to less than 100 characters or two short sentences. The card should contain just enough information to allow a user to decide whether or not to engage further.



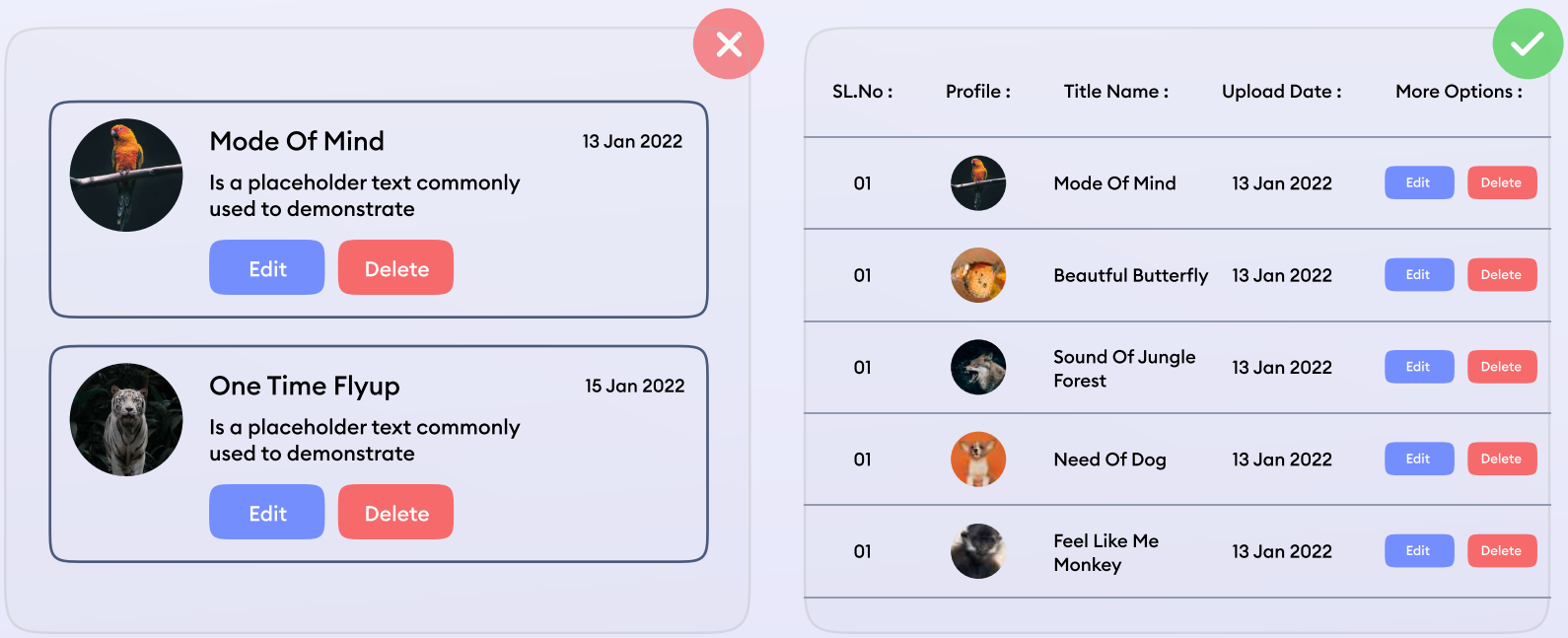
Know when to use a list

To promote speedier scanning, use a list instead of a card for homogeneous content that is smaller than a few lines.



Know when to use table

For huge data sets containing numerous similar variables that need to be scanned, sorted, and/or filtered, use a table instead of a card.



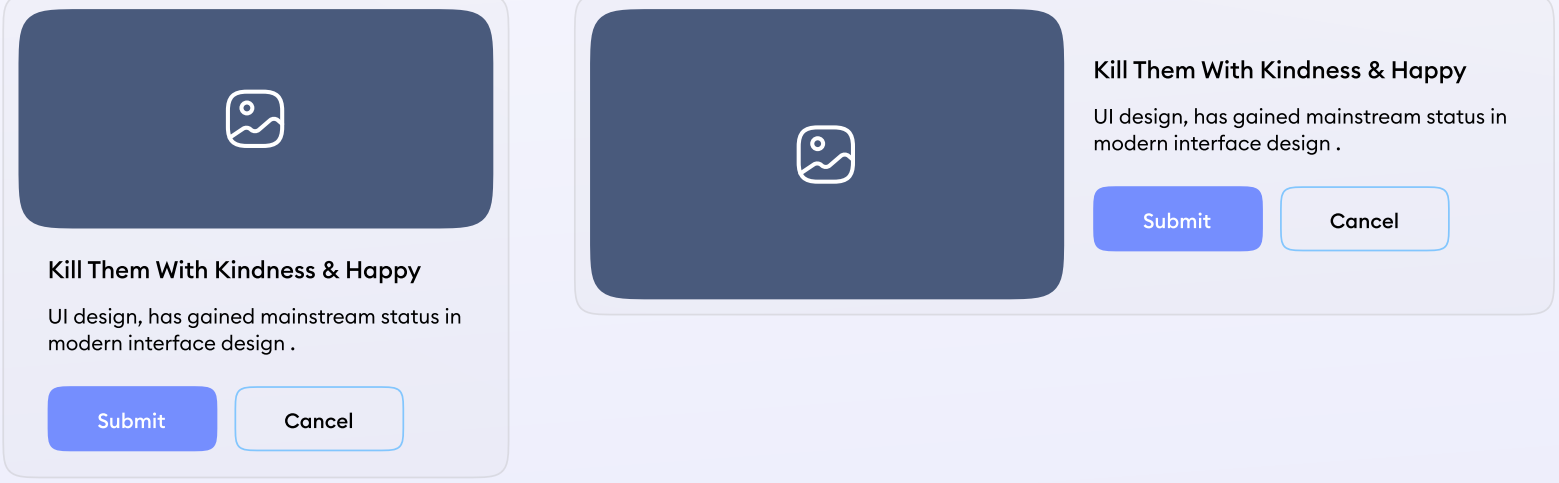
Always remember, there are no right or wrong way to do the work. Just remember some points and some ways that will help you make your design even more beautiful and appealing. After all, that's what we want.

I hope the above examples and rules would have helped you in some ways.

Before ending this chapter, let me give you a few more considerations:

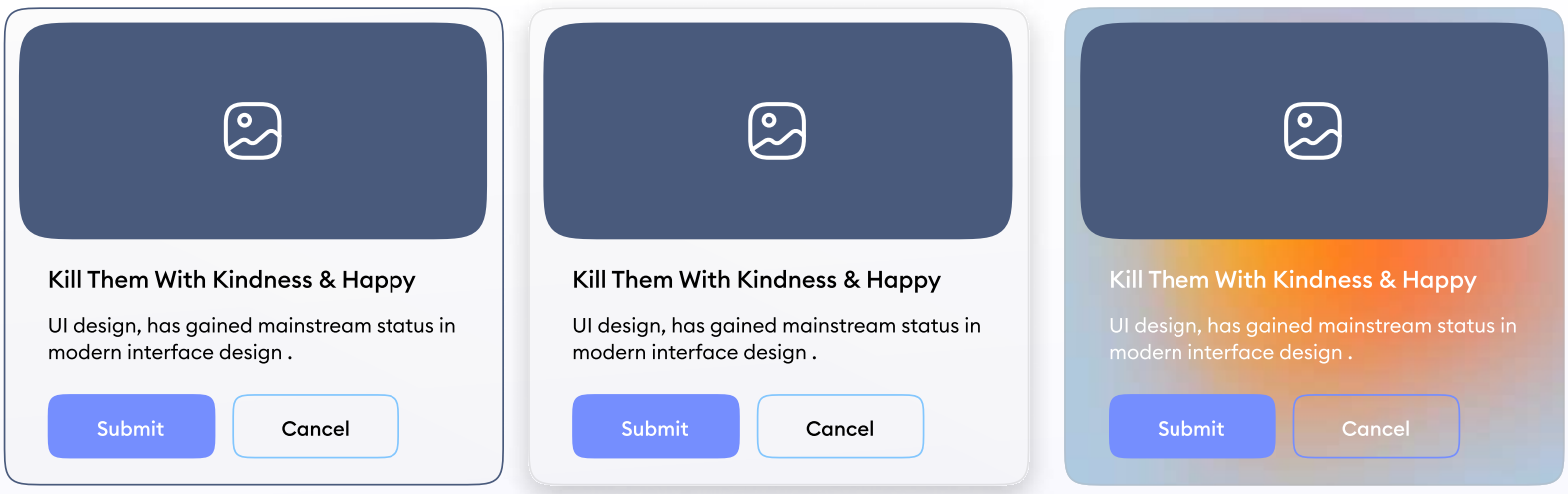
Card orientation:

Cards can be oriented vertically or horizontally. They can contain a media asset or simply text that has been structured in various ways.



Use a border, shadow, or color/value difference to set a card out from its surroundings:

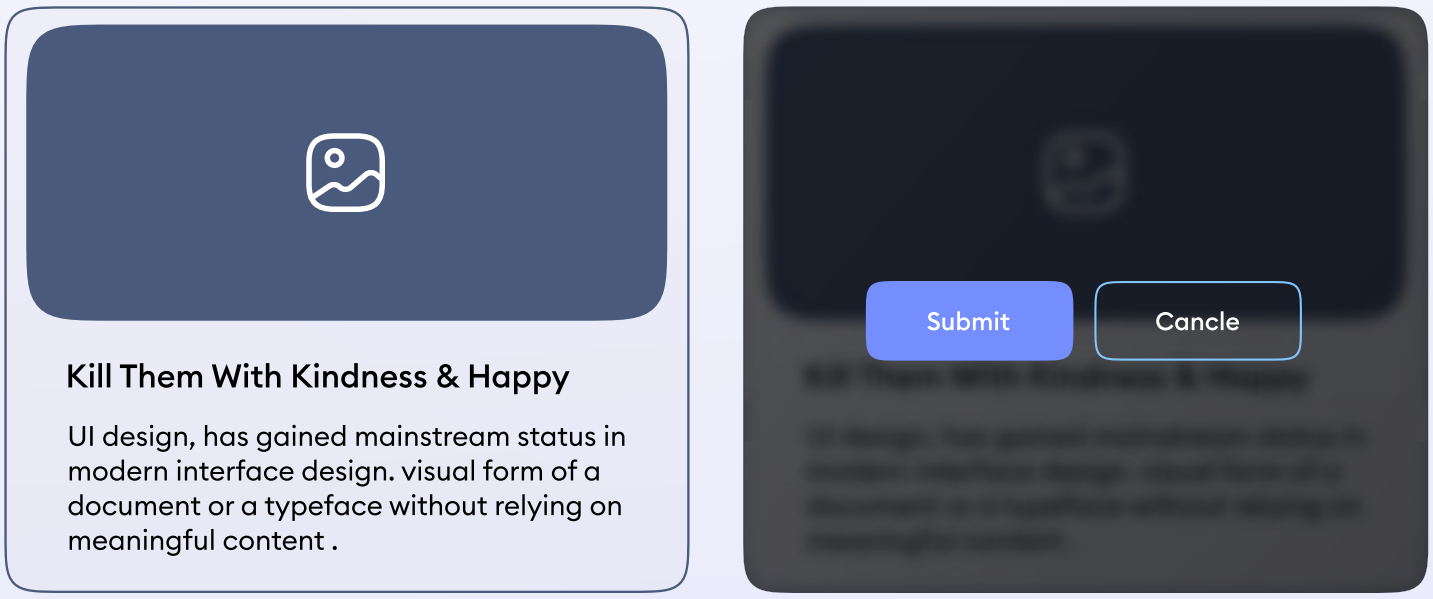
To create a grouping, design cards with a border, shadow, or a different background from the one it rests on. You may not need any of these visual tools if you effectively combine content and whitespace.



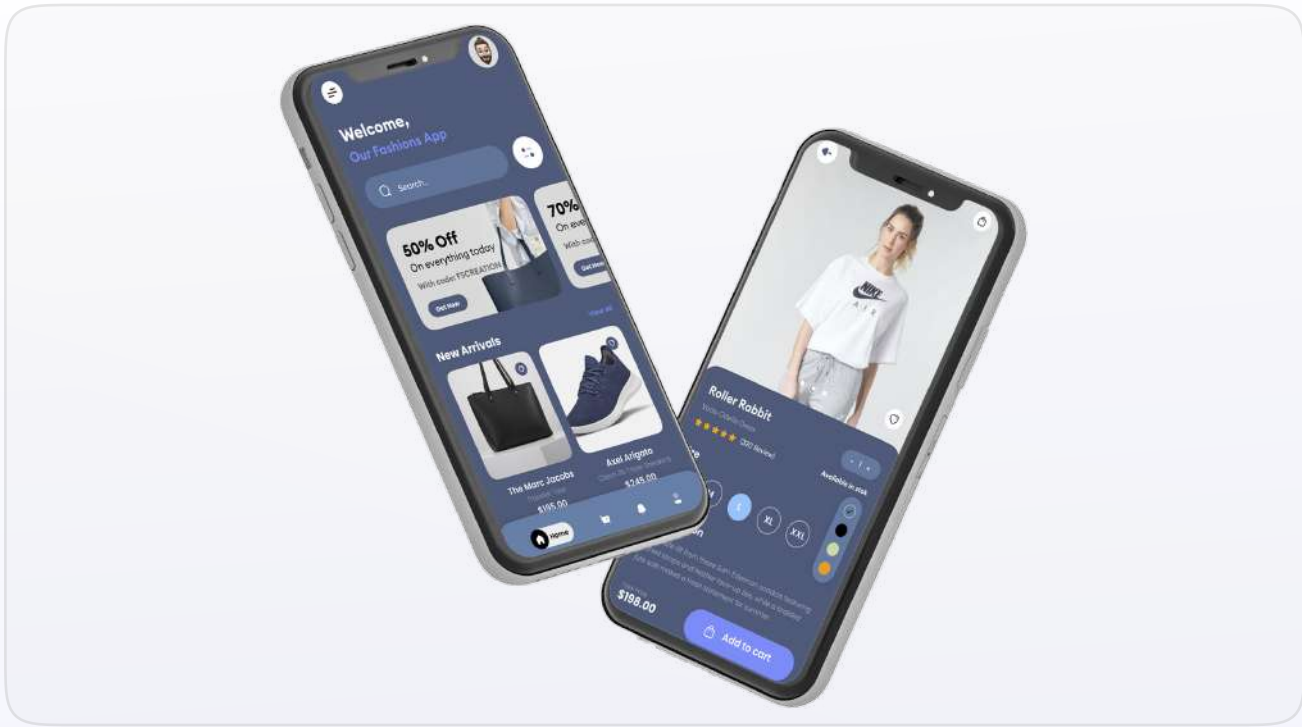
Stroke Shawdow Background

Consider hover actions:

Including action(s) on a hover event can be a good approach to shrink the card's size and improve its aesthetic, but it won't function on touch devices.

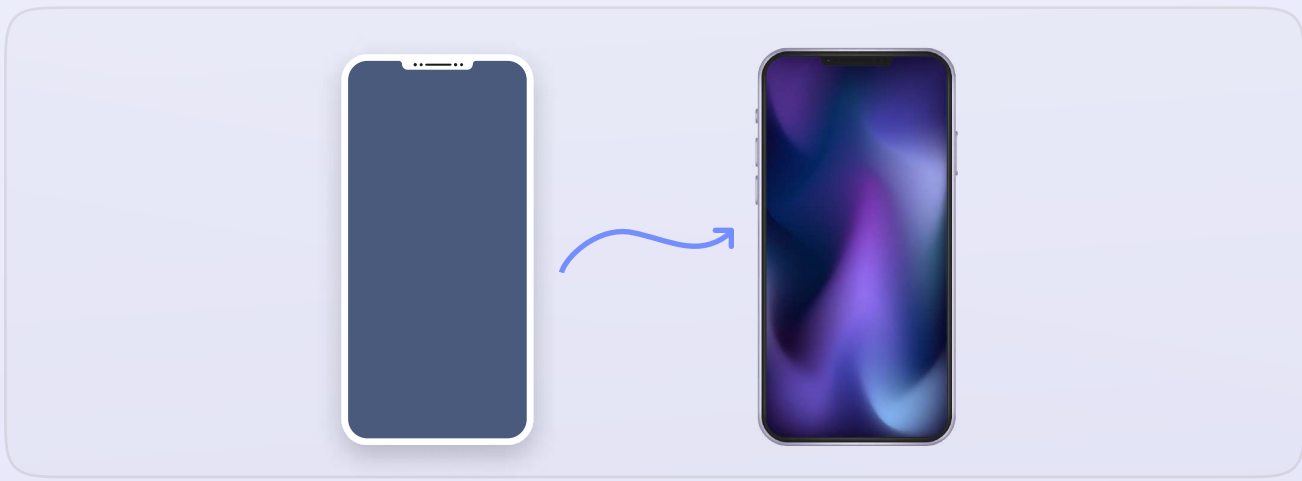


Screens



As of 2022, there are almost 22 billion devices connected to the internet with almost 7 billion smartphone users.

Every user expects that every website or application is perfectly fit on their screen. So as a UI designer, designing the user interface has to start with choosing which screen and which screen size to design on. And it all comes down to the smallest of them all, a pixel (px).



PX, PT, PPI - The difference?

What is it & What's the role?

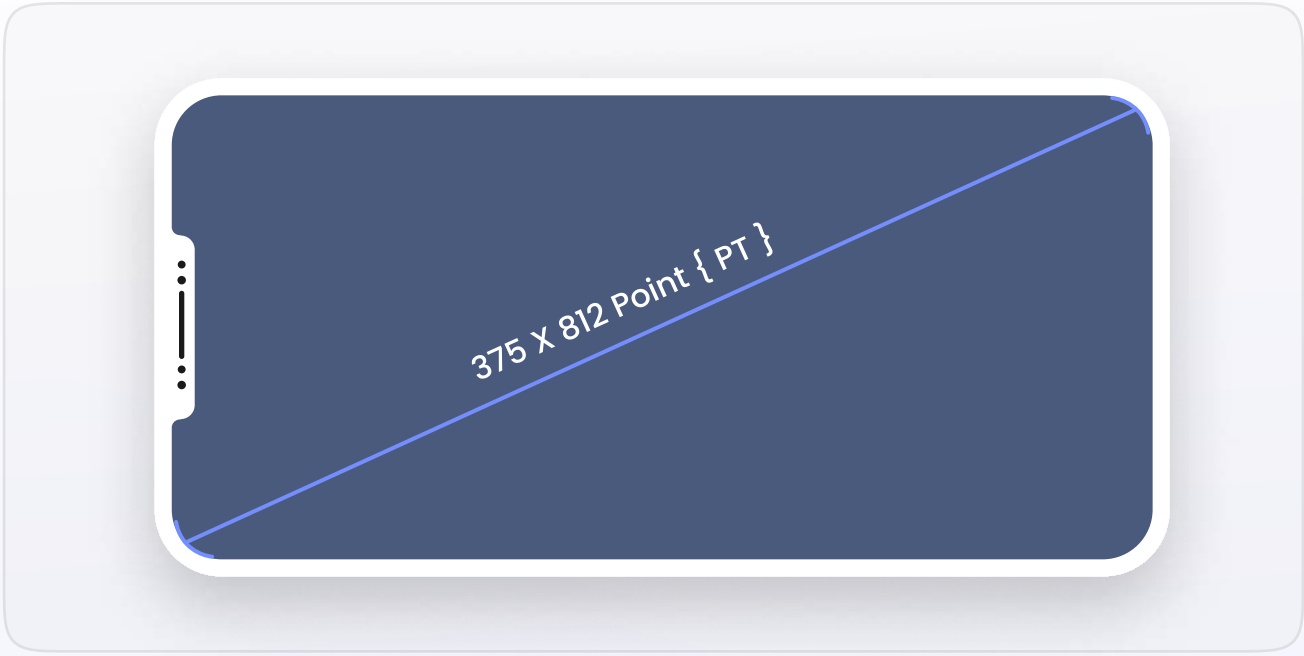
A pixel (or px) is the smallest unit of a digital image or graphic that can be displayed or represented on a digital display device,

Pixels, though small, are building blocks of the digital world. They allow designers to portray unlimited shapes & images when grouped together.

A point (or pt) is a measurement of space that depends on screen resolution.

For example, when viewing on original Iphone (163 pixels/

inch), 1 pt = 1 px. Meanwhile, with different Iphone screen resolutions, **1 pt = (ppi of your sceen/163) px**

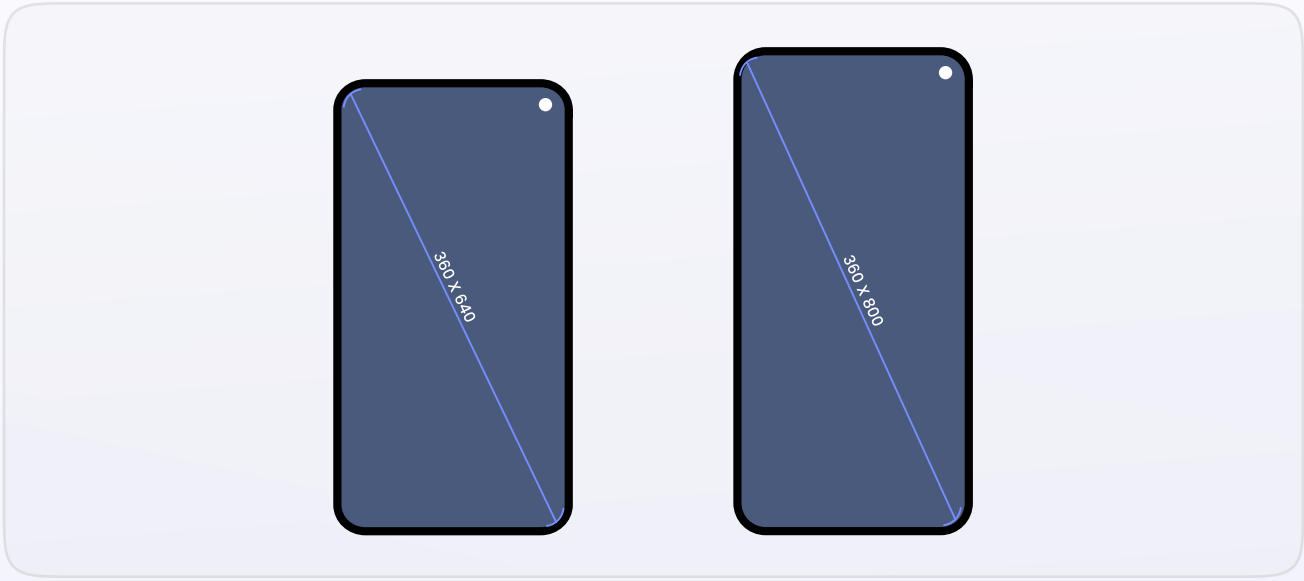


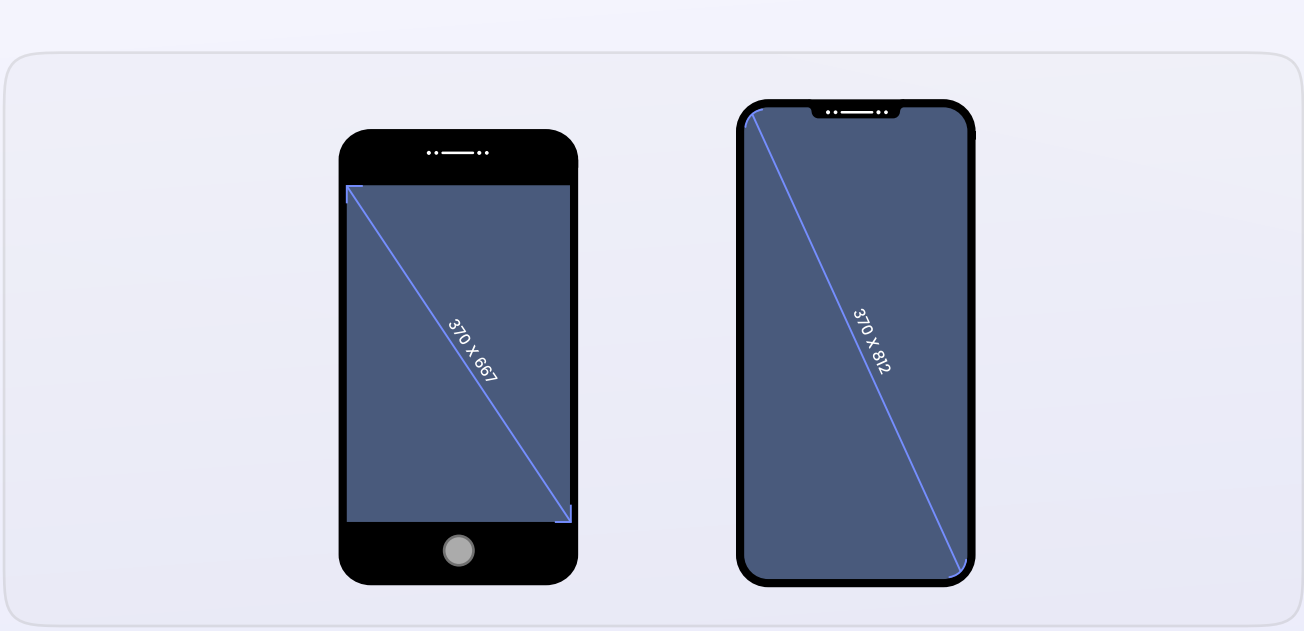
Mentioning PPI - PPI or Pixels per inch refers to the display resolution or pixel density of a digital device.

PPI will help you determine the resolution of your phone screen or your computer. The greater the PPI, the greater the detail in the image or display. On the contrary, a lower PPI will result in a lower resolution.

How to choose screen sizes in UI Design?

Now, what is the platform you are designing for? Android, iOS, or Desktop? Depending on the platform, target the most widely used and possibly the smallest screen size.





According to the Worldwide Screen Resolution Stats (Dec 2020 – Dec 2021), the most commonly used resolutions across mobile, desktop, and tablet are:

Resolutions:

1920×1080 (8.89%)

1366×768 (8.44%)

360×640 (7.28%)

414×896 (4.58%)

1536×864 (3.88%)

375×667 (3.75%)

From the above, you can see that 360x640 is the most widely used Mobile Screen Resolution. That's because Android is the dominant mobile operating system in the world and all (early) Android Devices with a 16:9 aspect ratio have 360x640 screens. And between iPhone 5 and iPhone X, every regular iPhone Model has a screen resolution of 375x667 pt.

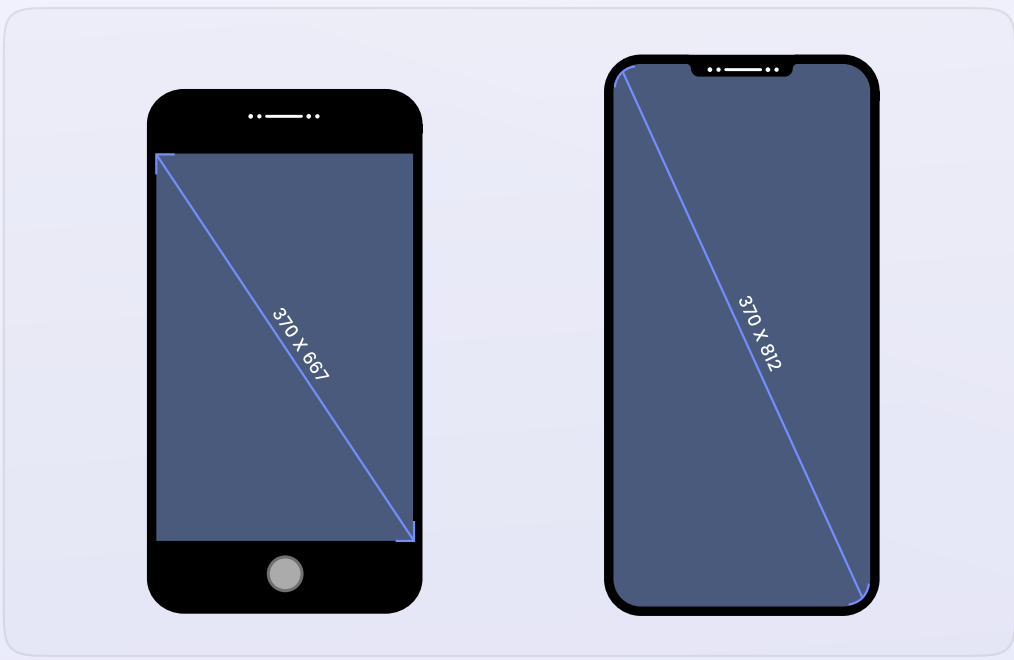
I recommend designing at 360x640 for Android and 375x667 for iOS. Unless you want to showcase your design in a modern and trendy device model such as iPhone 11 Pro or Samsung Galaxy S10+ or your target user base has a different screen size.

On the other hand, 1440 x 1024 is still the most dominant size for any Desktop. So I recommend targeting this screen size when designing for desktops.

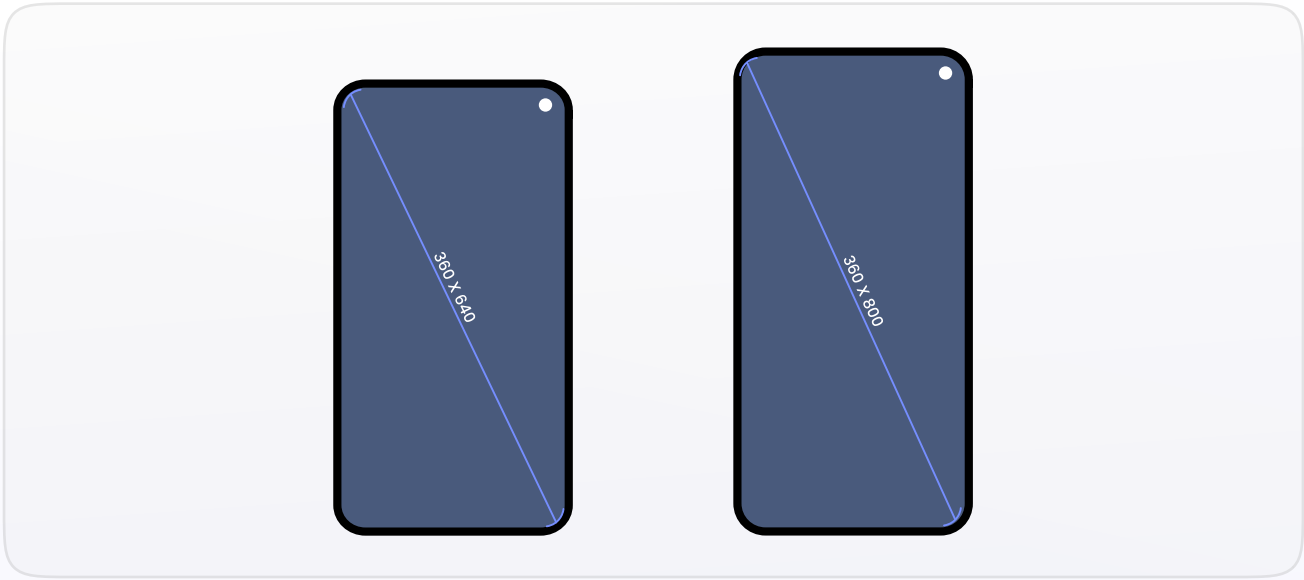
Choose the best screen size for specific devices

Struggling with setting the right size for different devices? In most cases, it's absolutely necessary to have a base canvas in the right sizes. Try to choose smaller devices to make sure that your design will fit with bigger devices. Here are the preferred screen sizes for UI design:

- For iPhone 8 and below (Left) & iPhone X and up (Right):

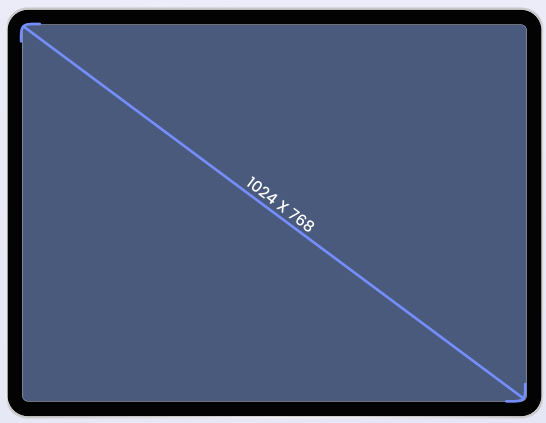


- For Small Android (Left) & Large Android (Right):



- For Desktops:

- For Tablets:



- For Apple Watch 40 mm (Left) & 44 mm (Right):

Find screen size easily on Figma

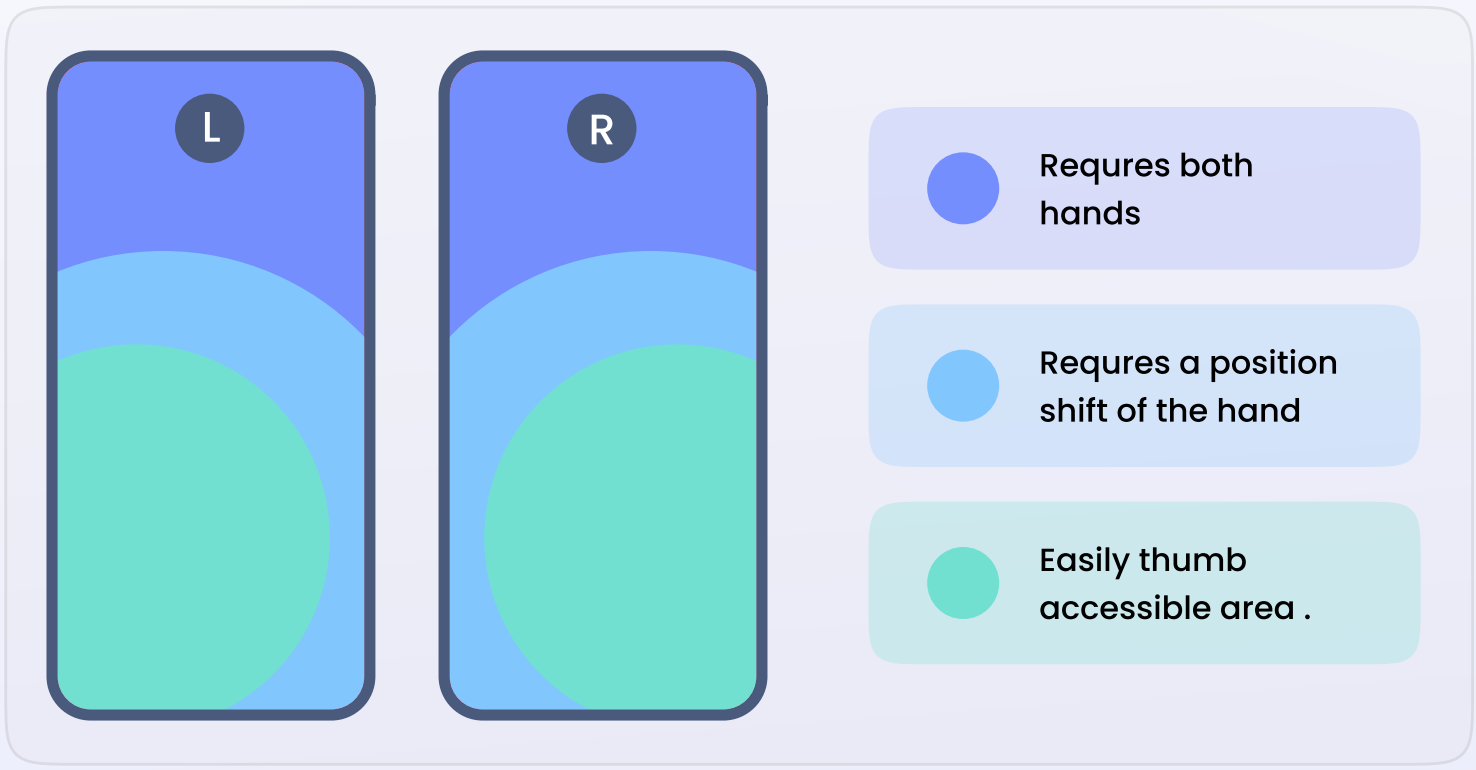
It’s not necessary to remember all those numbers every time you design any UIs, almost every professional design tool will have an option to choose the perfect design canvas or frame for that device you want to design on. Use this to save time and quality for the design itself!

- Example: **Figma (Software)**

Range and Reach

It is crucial to consider the typical reach while using mobile devices. An interface that was haphazardly put together might be frustrating to operate with one hand.

We presume that a single hand typically holds the phone while the thumb of the same hand does the majority of the on-screen tasks.



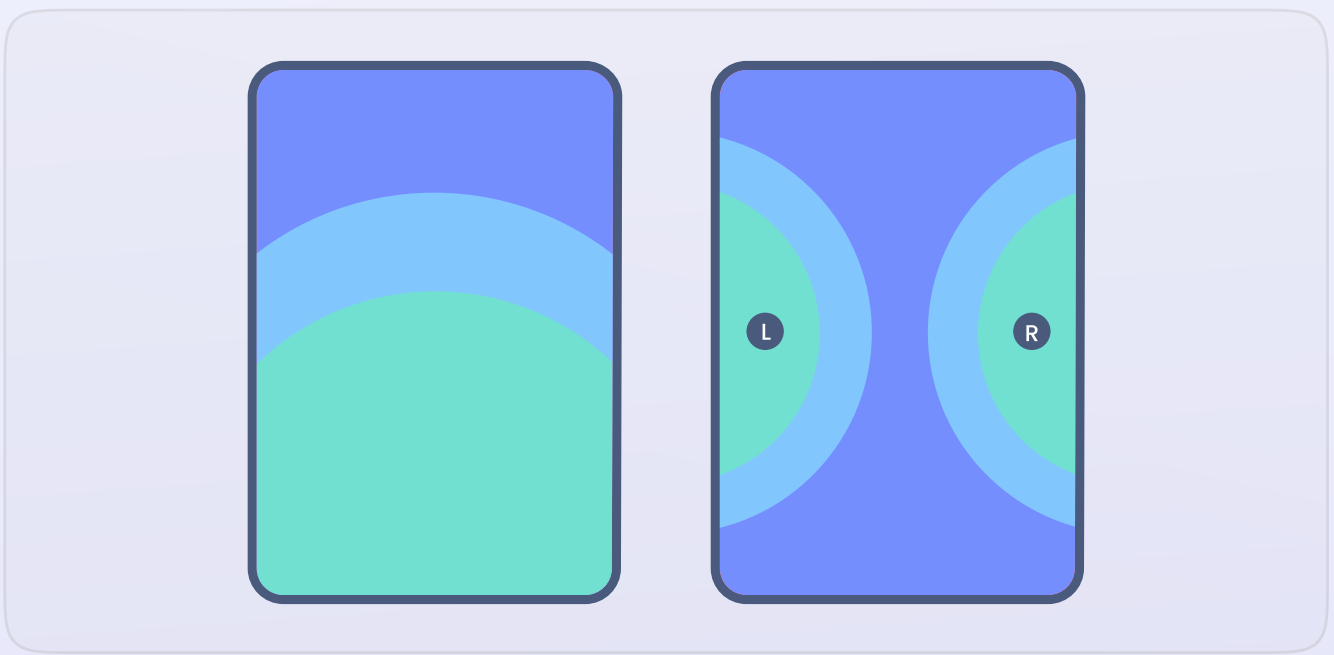
The ease of use of the product might also be determined by reach. The most unfavorable location for right-handed users is where the well-known hamburger menu design pattern is located.

Bottom aligned tabs are often the simplest method to

construct menus and need to be the first option for almost any product.

Tablet Reach

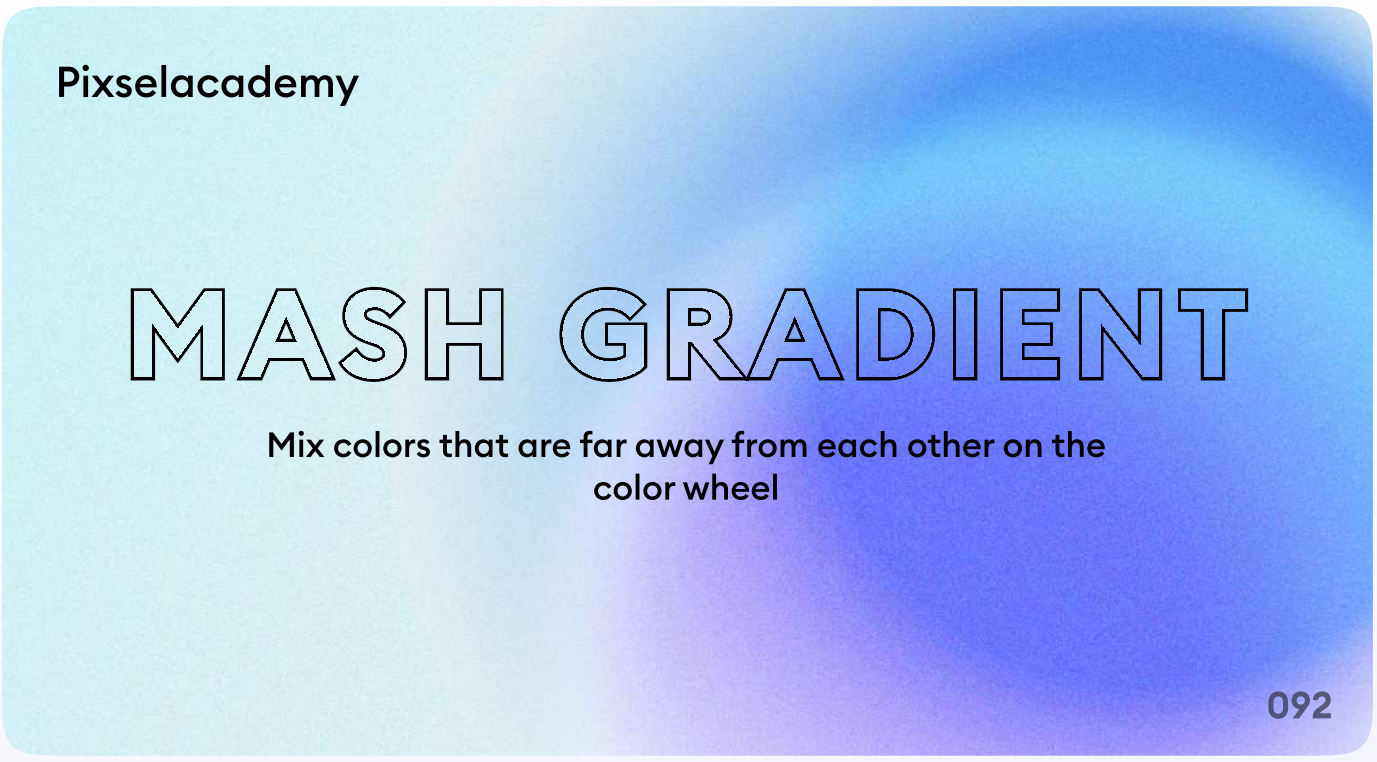
Our typical tablet usage varies. The most typical method involves holding the device in one hand while using the other to manipulate the user interface. Both in portrait and landscape orientations, the range is significantly increased.



Using both hands is the most typical tablet usage behaviour. It enables an alternative strategy for interface layout that combines the bigger reach area with the fact that the canvas is significantly larger.

The typical thumb reach extends on all sides of the tablet when it is held with both hands, which is an unusual occurrence. For split keyboards and game controllers, this arrangement works really well.

Gradients



The phrase "gradient" brings up dreadful thoughts of early Microsoft PowerPoint word graphics for traditional designers. However, UI gradients have advanced much since then and are probably utilized more frequently than you may think, often with excellent results.

Less is more is one of the UI philosophies that we uphold at One thing, and you'd be amazed at how much can be said by using a straightforward gradient in a design. Contrary to popular belief, gradients in user interfaces are incredibly useful, infinitely adjustable to accommodate a variety of demands, and a valuable addition to any UI designer's toolset. In this chapter, we'll explain why and how to employ

gradients in a color scheme for user interfaces without offending anyone's sensibilities towards modern design.

What are Gradients?

The gradual transition from one hue to another is known as a gradient. It allows the designer to essentially make a brand-new hue.

It gives designs a new dimension and gives the thing more reality, which helps the product stand out. Gradients essentially add depth.

A gradient is a progressive transition from one colour to another (or, if you're feeling particularly creative, from one colour to another colour to another colour; gradients aren't restricted to two shades). Gradients are also known as colour transitions.

Gradients can combine or change between colours that are similar (such as various blue hues or a mild orange to a dark red), as well as colours that are entirely unrelated or in opposition (like purple and red or blue and yellow).

The gradient fashion is very adaptable. It might be overt or understated, the centrepiece of a design or a supporting component.

Gradients may also provide new colour combinations that feel fresh and contemporary by mixing and blending various colour tones, giving designs a really one-of-a-kind vibe.

> The gradient design adds depth and dimension to the otherwise flat fox graphic.

The possibilities are unlimited! You may utilize gradients to add depth to a flat design, provide an intriguing texture for a backdrop, or give a photo new life (and color!)

Why are gradients currently so popular?

Why then is the gradient trend so popular right now? because they are so captivating and eye-catching. These strikingly brilliant color transitions stand out for their intensity and serve to boost any design.

Many designers were taken aback when gradients burst back onto the design world in 2018, especially when bigger businesses (we're looking at you, Instagram) joined the trend.

Going the gradient approach, in the opinion of many, was too retro. Was nostalgia enough to have individuals

connect with a previously witnessed trend?

It turned out that people adored it, especially given that the 2018 gradient trend is everything from dated. From the backdrops to the textures to the overlays, it feels more upscale and polished and less "Saved by the Bell." These new gradients include fascinating color combinations, bright, vivid hues, and a clean, contemporary aesthetic.

In addition, individuals are obsessing over the gradient trend for a bigger reason than just the nostalgic effect. Because there is so much material that consumers are exposed to every day, companies need to find a method to stand out from the competition and attract their target customers. The ideal approach to do this is through gradients that spice up a design with color and intrigue.

Types of Gradients

There are dozens of different gradient kinds that may be utilised successfully in user interfaces. We'll just cover three fundamental categories, which should be enough to give you a basic knowledge of how they operate.

Linear

The classic gradient is just a straight axis with one colour fading into another, either horizontally or vertically. As was already said, this kind of gradient is excellent for building momentum on a website, especially from the viewpoint of consumers. The ring surrounding the Apple Music logo gradually changes from pink to blue along a diagonal axis.

Radial

A radial gradient is one that starts at a point and fans outwards, or the opposite. This is most frequently seen in logos and may be effectively employed to enhance designs that are straightforward in terms of their structure or colour.

Reflected

Reflected gradients are made by creating a conventional gradient and then reflecting it across an axis to give the impression that it is enclosed. In this manner, the gradient contains a dash of a different shade in the middle and the

same colour at its beginning and conclusion. used most frequently by premium businesses, such the Audi emblem.

Why use gradients in your UI design?

Gradients may have a far deeper purpose in the UI design process than simply adding flare, as was previously discussed. Here are a few reasons why gradients should be used more commonly in interface designs.

Place emphasis on certain elements

In addition to being visually appealing, gradients may also be quite useful. Particularly with UI gradients, the change in color may be utilized to direct users' attention from one area of the design to another. For instance, the color theory postulates that the eye flows from bright to dark naturally, opening up an unlimited amount of opportunities to gradually navigate the user through the website without depending significantly on text or scrolling tricks.

Easily elevate simple concept

Take Instagram's logo as an illustration of this. In essence,

, it's just a circle within a square inside a bigger square, but the pink to purple to yellow gradient just elevates the design while preserving the original idea's exquisite simplicity. This gives an idea on how gradients can be used to great effects to give flat, plain, or even minimum contents plenty of personality.

Adding with light and shadows

Shadows and highlights are all types of UI gradients, however novice designers might not be aware of this. The truth is that every color may have depth by properly manipulating light and shadow; there is no such thing as a completely "flat" color.

Perhaps it's time to start experimenting with shadows to add depth back into your designs now that the flat UI colors design trend is progressively losing favor with some powerful designers.

Where to use gradient in UI?

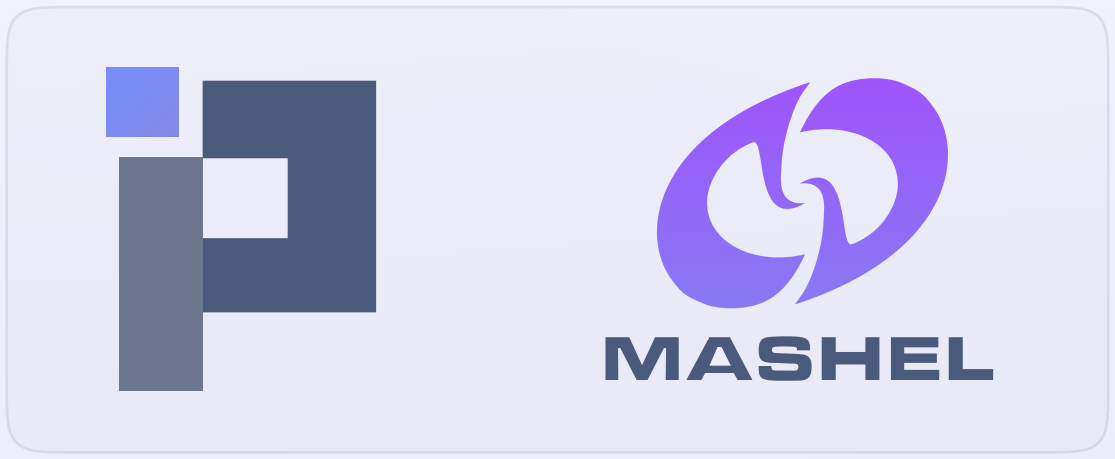
Because of their adaptability, gradients work well with

virtually every type of design media.

The gradient trend is demonstrated by the following examples:

Logos

Gradients may give your logo a distinctive vibe that makes you stand out from the competition (and because your logo serves as the public face of your business, it's a great method to creatively and visibly include your brand's color palette). Consider using strong colors for an overt impression or softer hues for a more subdued one.



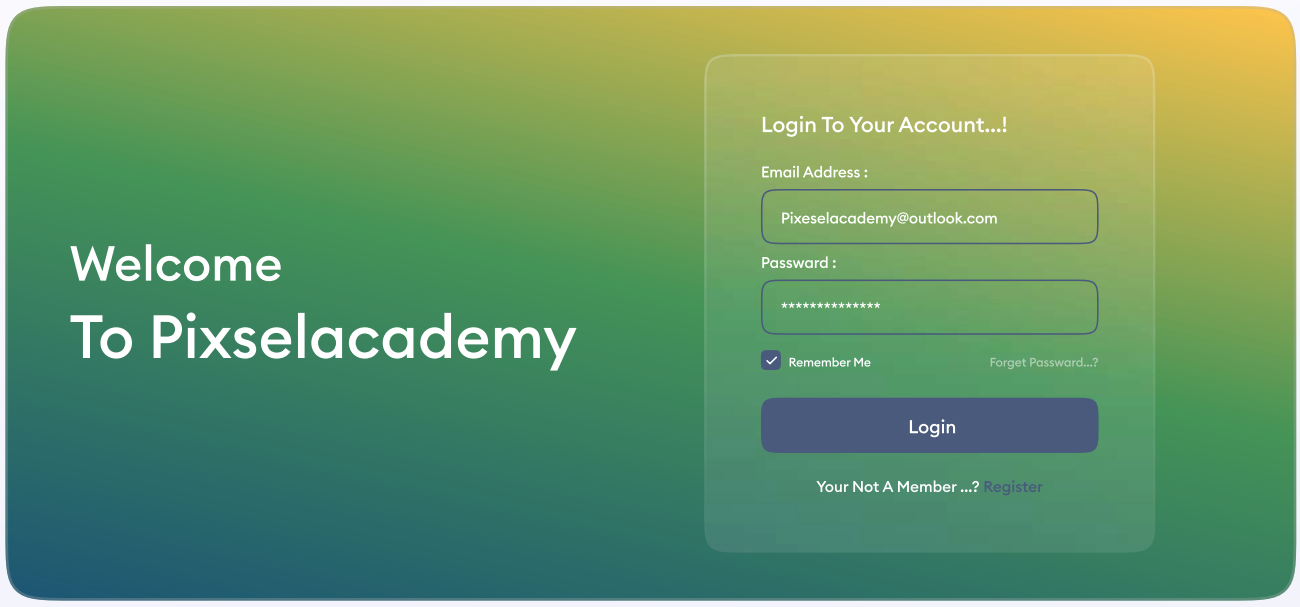
Packaging

Gradients are the best method to make your packaging pop off the shelf.

What is the secret to using gradients as a package backdrop element? Ensure that it complements your brand. Something bright and risky (like a neon gradient picture overlay or a loud colour palette) can work well if you're producing packaging for a direct new product aimed towards extreme sports fans. A single colour gradient or a palette that makes use of pastel tones is generally a better option if you're trying for a more delicate and understated vibe, like for a new face wash.

Bold or understated packaging may have just as much of an effect as long as it seems authentic to your brand and product.

Web design

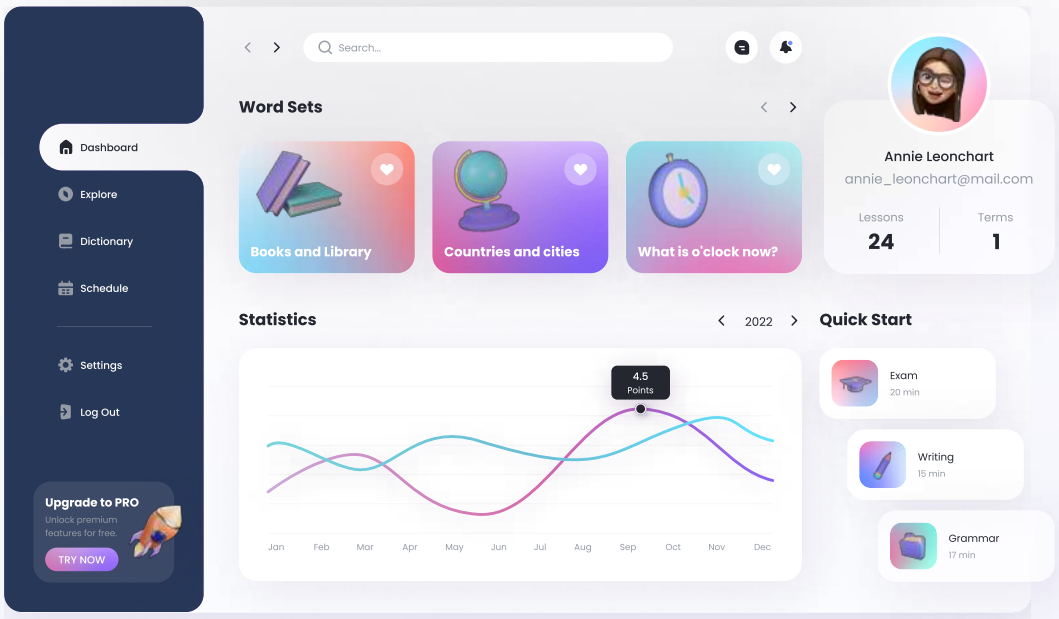


There are several ways to use the gradient trend in your website design.

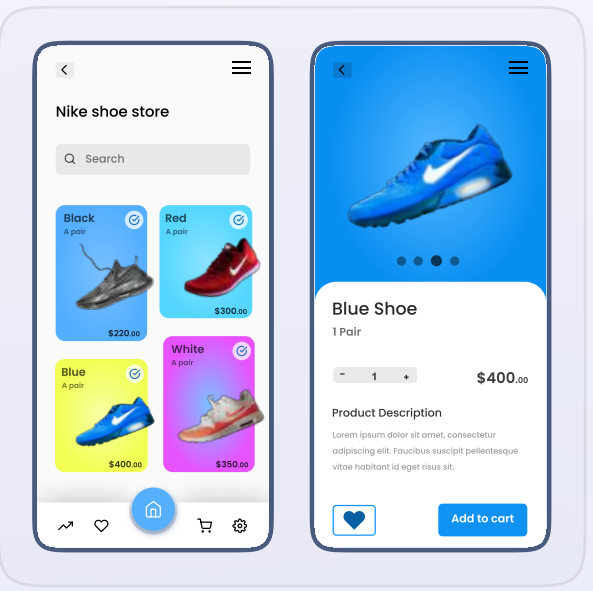
Literally. A tone.

For a delicate background, you might combine gentle hues. A picture overlay may give your composition a colorful, jazzy feel. By adding a gradient with striking colors to design elements, you may make a significant effect without being overpowering visually. Anything goes when it comes

to gradients in web design, so take advantage of the abundance of options and include this trend into your website design.

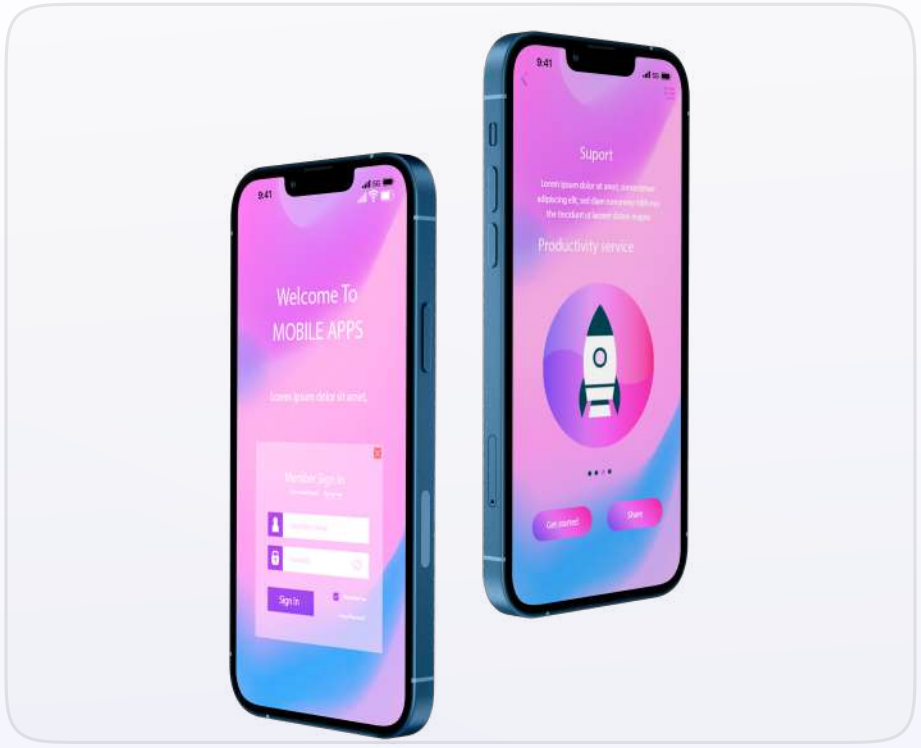


Apps

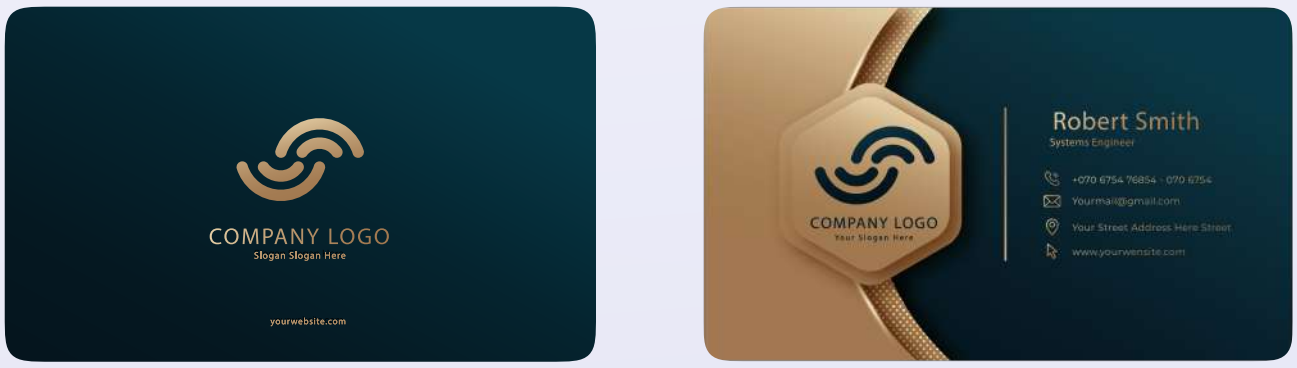


You need to discover a method to stand out amid a sea of applications. Gradients are a wonderful method to achieve that, whether you use them in your marketing materials, the backdrop of your app, or as a UI element or accent. Bold colours for an energising sensation and pastels for a

peaceful experience can be used to establish the tone for your app.



Print materials



Print products, such business cards, book covers, and posters, are a great way to practically implement the gradient trend. You may use it as an accent in an artwork, include it into a gradient logo, or use a soft color scheme as

a background (which will make your text stand out). Go crazy since the options are unlimited!

How to use gradients to your advantage?

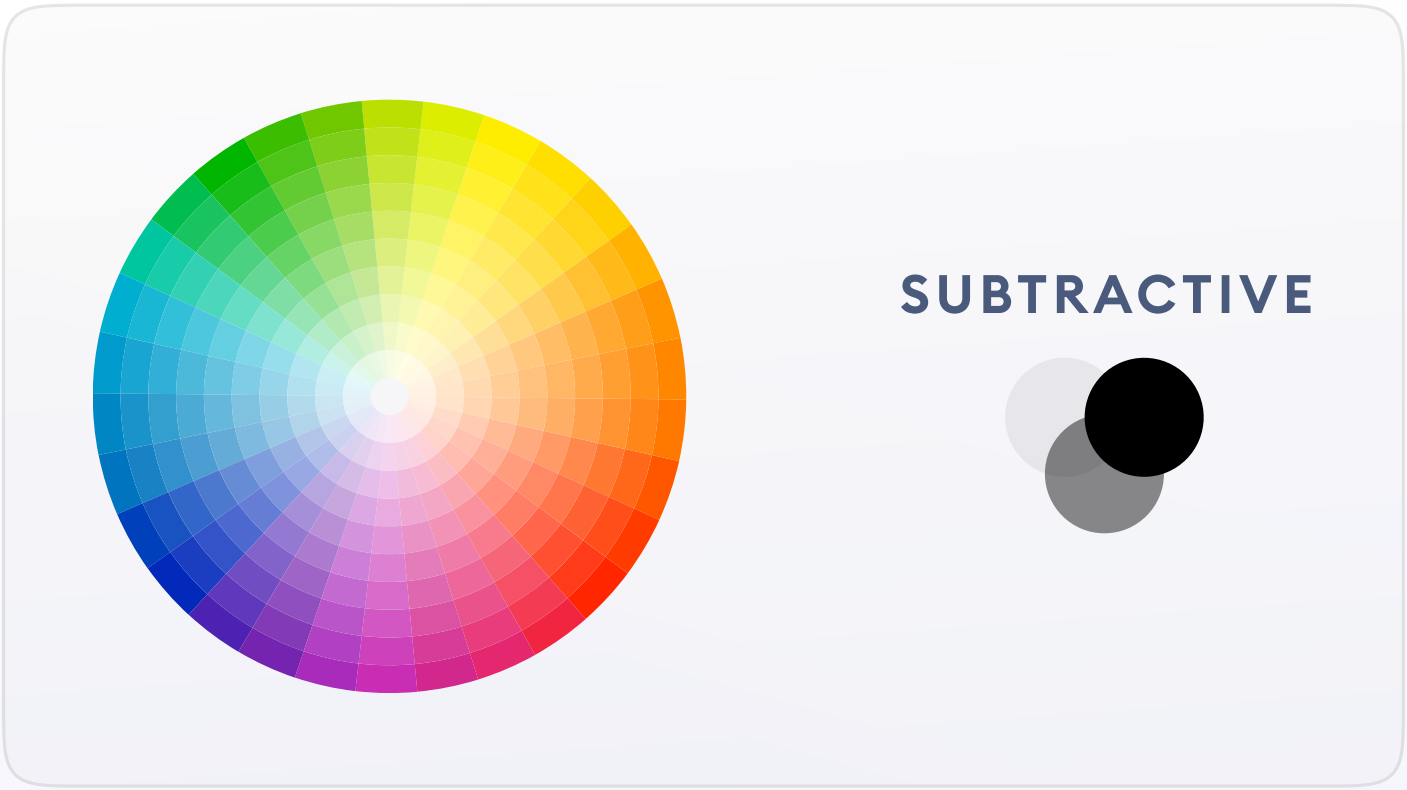
You may apply gradient in a variety of ways to improve your design. You are aware of this, but do you know how? You are aware of gradients and their uses now, but in order for the gradient to function for you, there are a few things you need to understand. So let me to answer to your query: "How can you make it work for you?"

1. Choose the right colors

The colors you select are the gradient trend's most crucial component. Choose complementary colours (colours that

are opposite each other on the colour wheel), analogous colours (three colours next to each other on the colour wheel), triadic colours, or colours that "work" together according to colour theory for the gradient trend to look well-designed. For example, a gradient that fades from light blue to dark blue (three colours spaced equally apart on the colour wheel).

Additionally, it's crucial to select hues that correspond to the emotions and feelings you want to arouse in your audience. Do you want visitors to your website to experience peace and tranquilly? It will work if there is a gradient that changes from a gentle green to blue. Do you want consumers to be prepared to buy when they are? Choose more striking hues that can inspire consumers to purchase, such as red or orange. Make careful to keep colour psychology in mind when selecting colours for your gradient because it is a strong tool.



Last but not least, make sure the colors you select for your gradients work with your current brand colors. For example, if your business's color palette is red and blue, creating a gradient with lime green and bright yellow is definitely not going to look great.

2. Be careful of color choices

Unsurprisingly, developing UI gradients adheres to one of the most important design principles. An essential talent for every designer is the ability to use colour to produce certain effects. Color theory is a fundamental concept for designers that permeates all facets of the profession.

Examining websites for vehicles targeted for various audiences is a fantastic way to see this in action. The website for Aston Martin always displays the automobile configurators in profile view with a radial gradient of grayscale tones, often ranging from white to black from the rear of the vehicle. With an older, more mature audience in mind, this highlights the luxury, elegance, and straightforward brilliance of their automobiles.

In contrast, the Honda Civic website, which targets millennials and young professionals globally, displays the automobile in configurator view against a gradient of vibrant colours in the user interface (UI), often yellows and blues, to represent the brand's youthful and joyful side.

Use complimentary colours as well; while gradients in user interfaces are a great way to liven up a design, when done improperly, they appear unprofessional and uninspired. Designers may experiment with colour theory and UI gradients with this tool from Codepen. Before moving on to final designs, we'd strongly advise testing your concepts.

3. Use gradients wisely

Gradients are useful, as we already stated. They may be used as an overlay, to provide depth to a flat design, to add visual interest to a backdrop of a single hue, etc. The list is endless.

But just because something is adaptable doesn't imply that you should take it as your new design mantra. Less is (possibly) more when it comes to gradients, just like any other trend. Don't complicate the design. Don't go too far. Gradients are important, but make sure you use them properly.

4. Spend time on smoothing transitions

It will take time and work to master a gradient, and it's doubtful that you'll succeed in creating one that is aesthetically arresting on your first try. Play around with color stops, try adding or removing gradient stages, or change the gradient's color palette.

Also bear in mind that long transitions aren't always the

best option; in some situations, such as when shading tiny parts, quick transitions can emphasize motion more effectively. Try out three-stepped gradients; these may be effective when utilizing subdued tones. Like with anything else in UI design, some tinkering and fiddling is necessary, but we promise the end result will be worthwhile.

5. Know your audience

You must thoroughly understand your audience and the types of designs they will respond to if you want your gradients to have the desired effect. A vibrant pink and yellow gradient, for instance, is perhaps not the ideal choice if you're selling to a group of more established entrepreneurs.

Knowing your audience will help you select the ideal gradient, including the colors to use, how to incorporate them into your design, and whether to use a loud or subtle style.

5. Make it fun

Have fun with this trend; it's enjoyable! To determine what

works best for you, experiment with different colors, use gradients both as the focus point and in the background, and have fun with overlays. The idea is that this isn't anything that should be taken too seriously. Therefore, have fun and loosen up with your gradients!

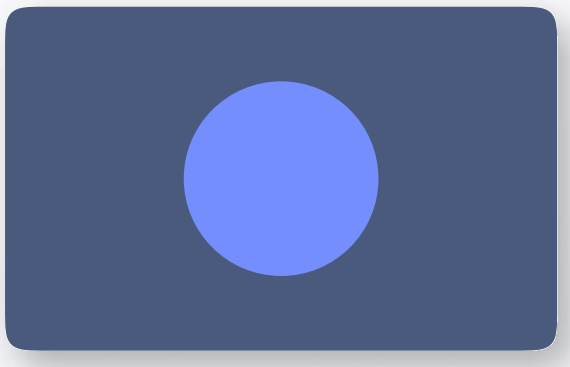
Conclusion

In conclusion, don't be scared of gradients! When it comes to creating extensive and appealing designs, a gradient might be another tool in your UI designer's quiver. Additionally, it may give designs that might otherwise lack "that particular something" a new depth.

When the industry moves away from the "flat UI" tendency, shading and highlights will be helpful in giving designs more dimension. Try several things and see what works; you'll undoubtedly find some use for UI designs.

The gradient trend appears to be here to stay, unlike other throwbacks from the. And now that you are familiar with gradients, you have all the tools necessary to use this style in your designs.

Shadows & Blurs

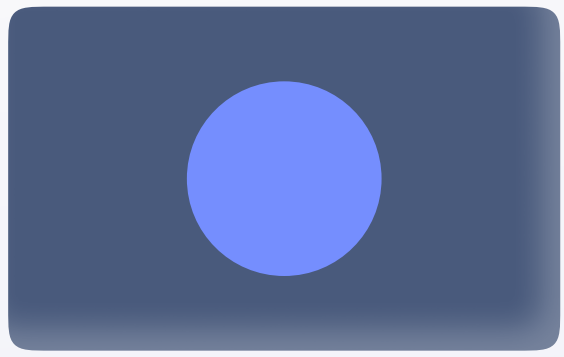


Outer Shadow

X-Axis : 5 Y-Axis : 6

Blur : 15

#000000 25% Opacity



Inner Shadow

X-Axis : -7 Y-Axis : -8

Blur : 13

#FFFFFF 25% Opacity

A line-thin shadow can be as vast and dispersed as a cloud. They can be narrow and white to visually differentiate an item from portions around it, or dark and diffuse to provide depth to your design. Generally speaking, there are a few "options" available when adding a shadow to something.

Color, opacity, spread, and blur are all present. Altering the 'x' or 'y' axis and defining whether the shadow should be on the inside or outside of the element are additional options. The entire impact a shadow has within a design can be altered by only adjusting one of these features.

Elements of Shadow

Z-Axis

The third axis in design is the z-axis, which runs front to back rather than top to bottom or left to right. You can stack items using this axis, which means you can utilize your available space more effectively.

The higher your element is located within the z-axis, the wider and more diffuse your shadow should be in order to best mimic real life. By adjusting the dispersion and blur of the shadow, you may control this.

Y and X-Axis

A shadow can move in the two other axes. The page's shadow can be moved with the Y and X keys up or down, respectively. Choose a direction and stick with it to ensure

consistency in your designs; this will ensure that all of your shadows point in the same direction relative to the light's "source."

Spread

The distance a shadow extends (or contracts) from the edge of the object it is applied to is known as its spread. From the element, a spread with a plus number (1 to infinity) expands outward. A spread that is negative (from -1 to infinity) pulls an element's edge spread inward.

Blur

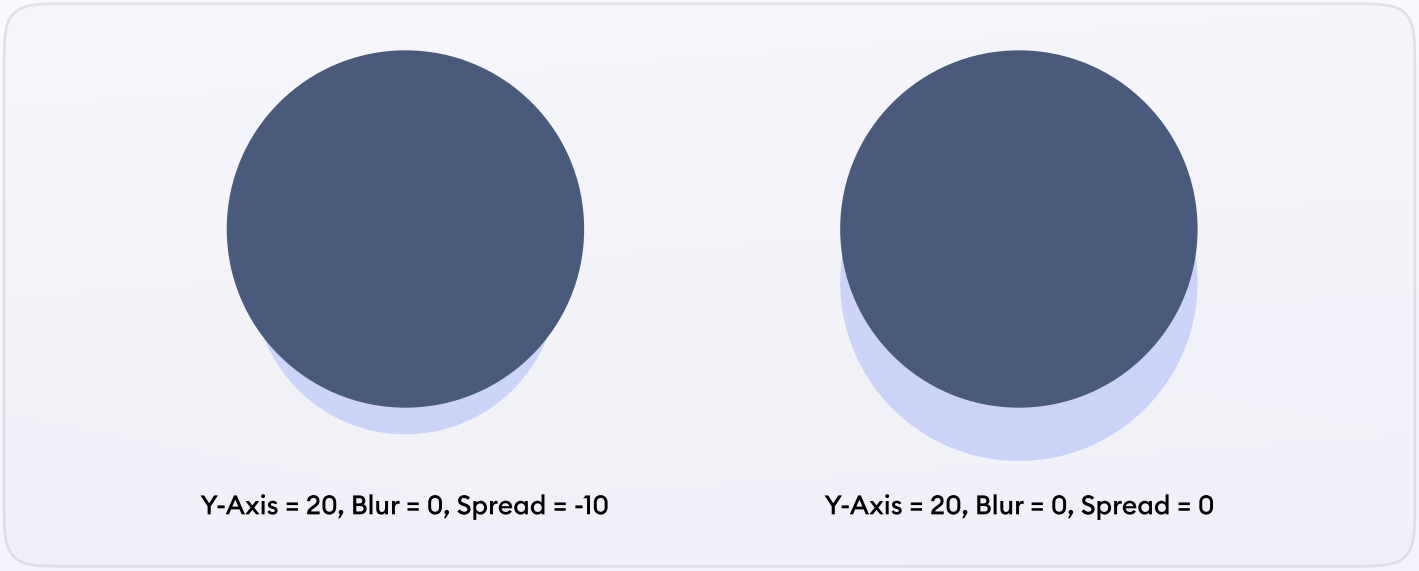
The blur of a shadow indicates how much the shadow's edge is... blurred. You will get a sharp edge with a blur of 0, a blur of 10 will blur 10 pixels in and out from the shadow's edge, and so on. The shadow will get larger and more diffuse the higher the number.

Types of shadows in UI design

Drop Shadows

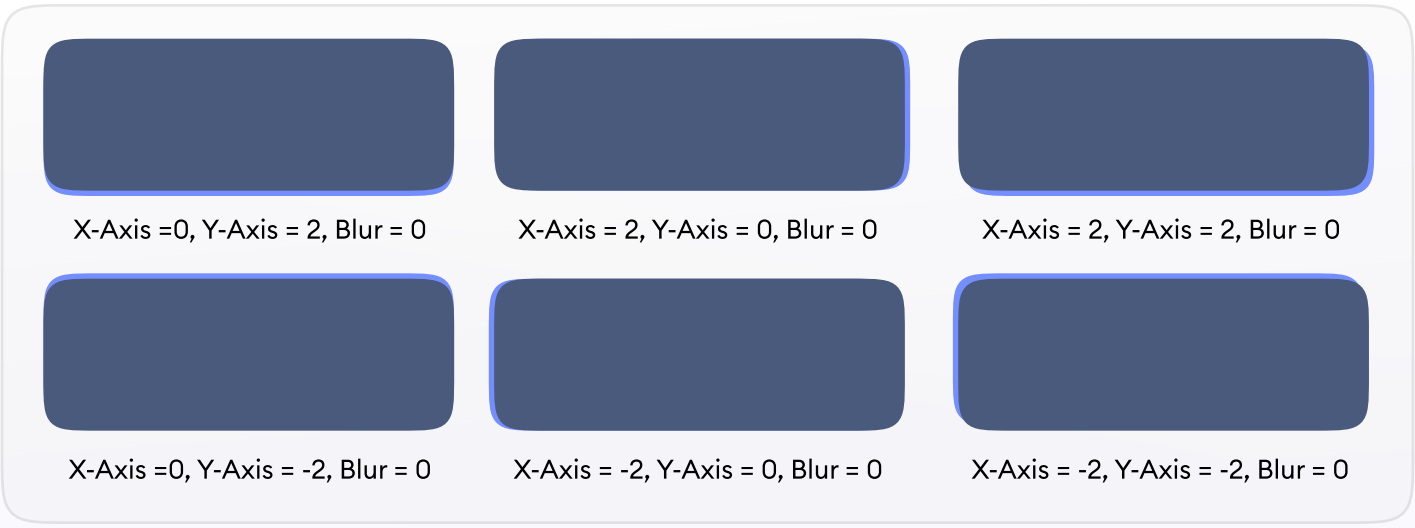
The most frequent UI effect is without a doubt outer

shadows, also known as drop shadows. A standard shadow uses an x, y, or both offset from the center, a blur, and an opacity value. The shadow is moved 20 points down on the Y axis in the example above, blurred on the left, and left un-blurred on the right.

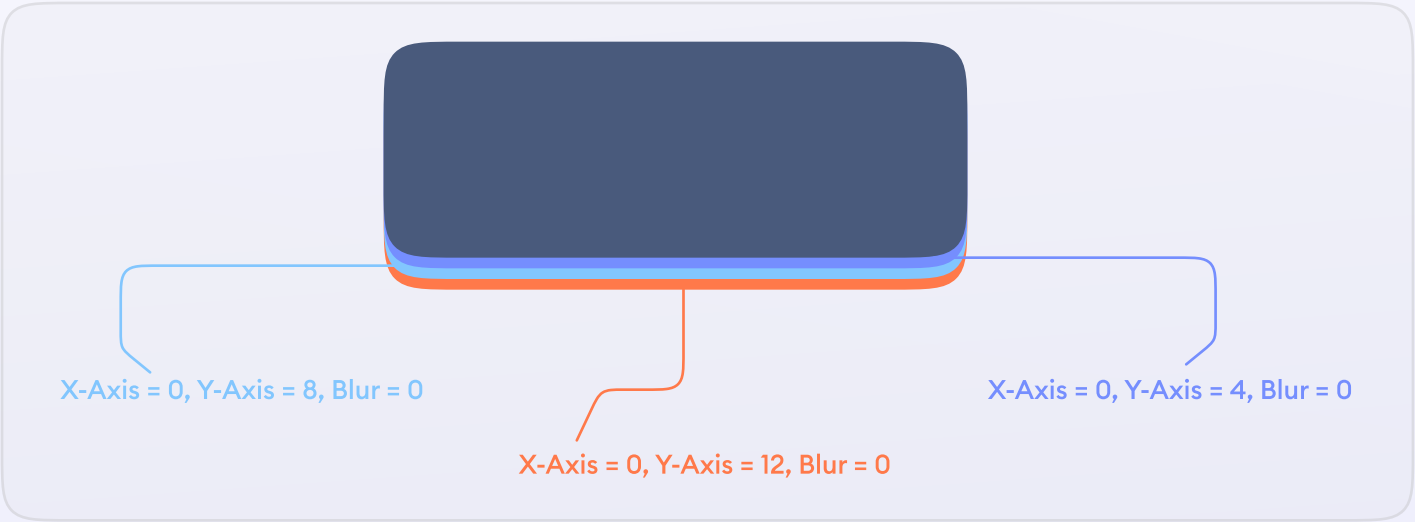


Additionally, certain tools, like Sketch, feature a "spread" option that makes the shadow appear to be cast by a smaller piece.

The X, Y, and Blur are the most crucial aspects of any shadow. While X and Y can also be negative numbers, the latter must be a number greater than 0, which causes the shadow to move in almost every direction.



Additionally, for some very intriguing effects, you may stack shadows by adding more than one to the same object. The example below features three shadows that are each 3 points down in three different darker tones.



Inner Shadows

In UI, inner shadows are not commonly found. Although it appears inside the object, it has the same specifications as a drop shadow.

Because most interfaces consist of multiple layers piled on top of one another, they are not as common. An outside

shadow in that situation makes sense because it adds depth. A hole in the object might be indicated by an inner shadow.

Natural Layer Stack

A Hole In The Stack

The example on the left uses a classic stack of layers, as seen in most interfaces. Adding an inner shadow to any of the layers (right) can result in an illusion of a hole created in the layers. That can break the visual structure of the stack.

Form inputs (including form fields and checkboxes or radio buttons) and extruded objects in the Neumorphism process are the only applications for this style. In some cases, they can be utilized to give the objects a more realistic appearance, but they should only be applied sparingly.

Neumorphism

A novel method of skeuomorphic building is known as "neumorphism." Neumorphism gives the entire design style a fresh focus even if it is connected to Skeuomorphism. Here, the focus is on the color scheme rather than on how the real and virtual worlds compare or resemble one another.

You read that accurately; that is true. The main goal of neomorphism is to entirely alter the hue of the user's experience on the screen.

Neumorphism Design

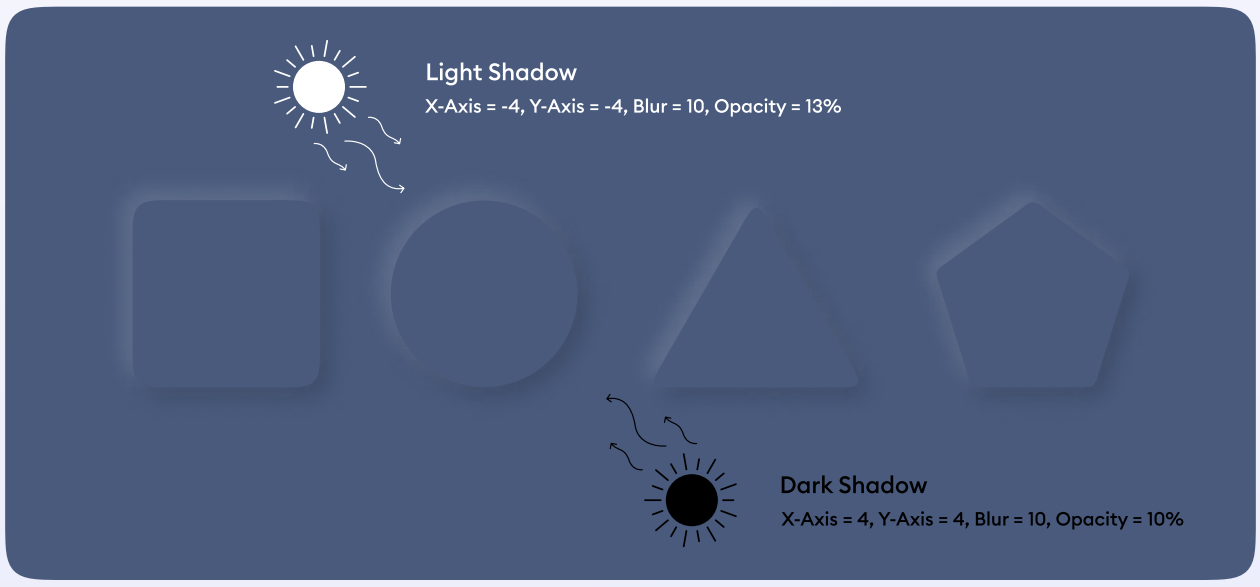
The fundamental tenet of neumorphism is that the background color must match the color of the elements. Additionally, to give the impression that the parts are extensions of the surroundings, the highlighting is done in a subtle yet effective manner. Each UI feature is projected with a light shadow on the upper left corner and a dark shadow on the bottom right.

As a result, it appears as though the screen's light source is

in the upper-left corner, casting a shadow on the lower right. Instead of appearing to float, the pieces seem to emerge from the background.

There are other strong reasons why Neumorphism stands out differently in today's UI in addition to the elements.

The fundamental ideas required for Neumorphism to function are the stacking of shadows and negative X and Y values shown below in the image example.



Different ways to use shadows

To indicate interactivity

A nice example of how to use shadows is to represent interactivity is on buttons. When a user hovers over a

button, designers will frequently create a shadow to make the button stand out from the background.

The element can be "pushed" down if it is visually elevated from the page it is on. In order to give users feedback that their action has been carried out, the shadows we employ in this instance should likewise change when they interact with the element. When a button is pressed or tapped, the shadow should get smaller to let the user know they've engaged with that particular element. This is also true in reality; when a button is pressed, the object's height falls and a smaller shadow is created as a result.

To create visual depth

You will need a technique to stack components on top of one another while guaranteeing that they remain visually distinct from one another unless you are designing with a flat interface style. By enabling you to layer components using the z-axis, shadows can aid with this. Using this method, you can open dropdown elements or display modals that appear "above" the page's content while still distinguishing the list from other inputs.

To create a visual hierarchy

To show a hierarchy of elements, visual depth can also be used. What do you want a user to focus on initially? The user will be forced to focus on the objects in the order they appear to them by stacking that item on top of other design components and using shadows to show each separate layer.

In mobile applications, where a menu might appear above other elements, this is a more often utilized technique. By including a shadow, you can push that piece to the front of your users' attention. This is crucial if you want your user to engage with aspects like cookie or privacy regulations that you are trying to communicate.

Blurs

Blurs were briefly discussed in the elements of a shadow section, but now we'll go into more detail about what they are and how to apply them. In contrast to shadows, which must be applied from an element's edge, blurs can be applied directly to an element.

Types of Blur

Depending on whether you're working on a graphic or an interface, there are many blur kinds you might employ. We'll go over the ones you can apply to interface design, but if you're interested in learning more about blurs, check out the gaussian, motion, and radial blur types online!

Background

Only the element's background receives a background blur rather than to the actual element. Imagine you have a square with a picture as the background. The image would appear blurred if you applied a background blur, but the edge of the element would still be razor-sharp.

Layer

Layer blur, on the other hand, blurs the entire element.

Consequently, not only are the edges of the element blurred, but also the background. If you want a background element to disappear so you may draw visitors' attention to something else, you might use this technique. Or you might include it into a design as a decorative element.

Using Blurs in UI design

To focus attention

Blurs have a lot of uses but the most common use in interface design is to focus the users’ attention. You will likely have seen it used when modals are opened or when a

navigation element is opened on mobile, you can blur the existing background elements to bring the user's attention to the item they have just opened.

If you use an iPhone with an up-to-date operating system you will see this in effect every time you use the control center and open a specific item. The item you have opened is in focus but the background gets blurred.

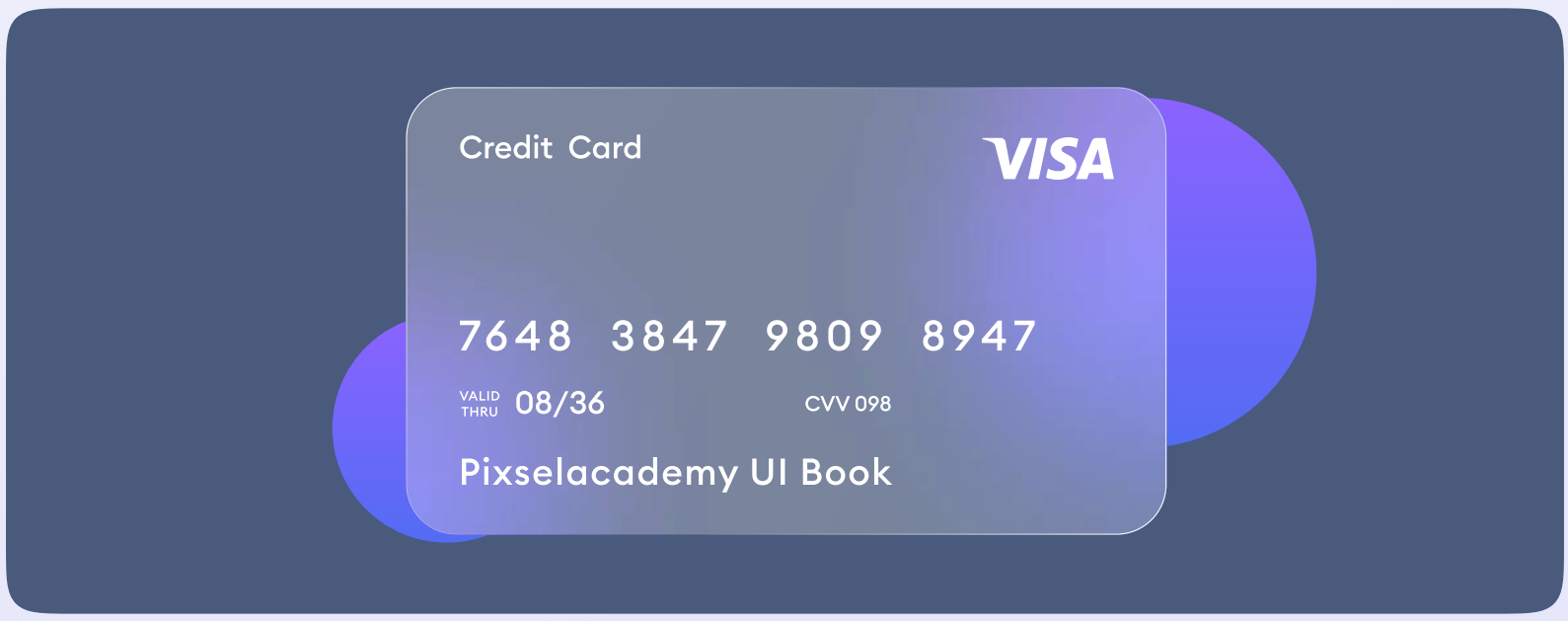
To increase the legibility of overlaid text

If you are using text over images or video you have two options, a hard background or a blurred background. A hard background can be good for subtitles but a blurred

background allows you to keep a visually pleasing aesthetic without compromising on accessibility. You will want to make sure the images you are using behind the blur all follow a similar color pallet though, as depending on the text you are using, it may not be visible on a blurred dark or light background.

As a decorative effect

Blurs can also be very aesthetically pleasing to look at, and although interface design is about usability, it’s also about making sure the things we create look good. Blurs can be used on background images to bring focus to graphic elements laid on top. This is common in the ‘hero’ section of websites when companies want to use imagery but don’t want it to steal focus. It can also be used to great effect in animations and abstract elements.



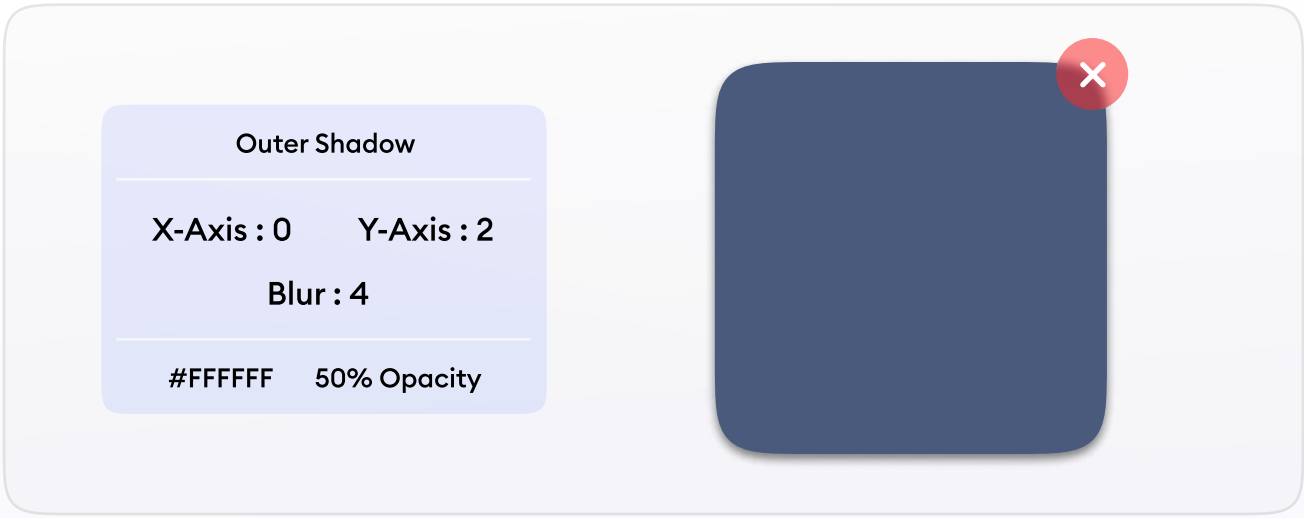
Point to be noted

Remember that there are a variety of ways to incorporate blurs and shadows in your design, or even both. Experiment with the settings to see how they effect the overall mood of your creation. An interface can become more entertaining by switching a thin, dark shadow for a colored, diffuse one. Your users' ability to concentrate on a particular element may be improved by blurring the background.

Also, below are some points that you should keep in mind while using shadow in your design. So take a cup of your favorite coffee and follow these 6 simple steps for stunning shadows.

1. Do not use shadow defaults

It makes no difference whether you employ Sketch, Figma, or Adobe XD. All of the design tools' default shadow presentations are terrible. Use them not! You must constantly alter their appearance if you want to make them appear sleek and contemporary.



2. Make shadows look softer

The gentle shadows are generally the most attractive. Lower the opacity (10–30%) and increase the blur level to improve the way they look (16px-40px). Look at your shadow now; this arrangement has greatly enhanced it.

3. Consider creating shadows as a layer with blur

Standard shadow styles are simpler to use, but if you want to stand out, consider creating a separate layer and using a

blur as a shadow. You will have more control over the position and size of the shadow using this technique.

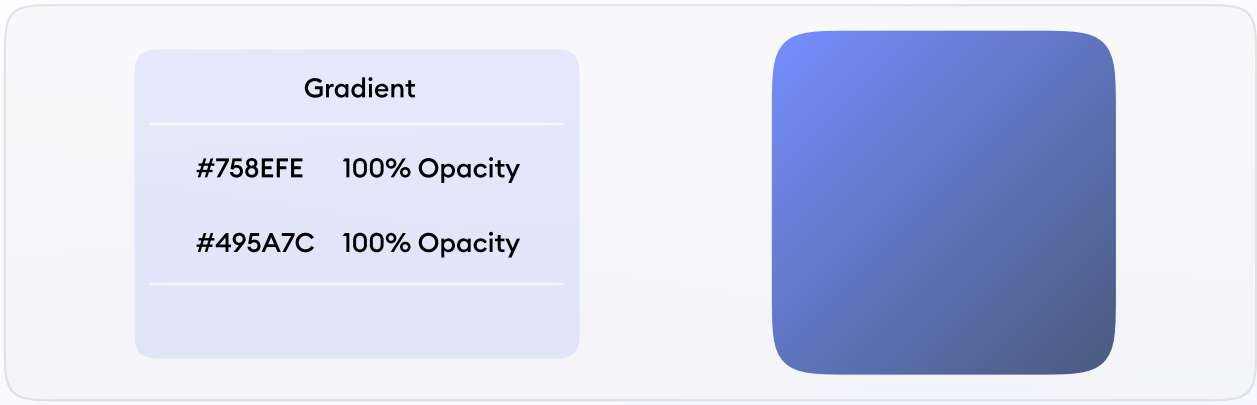
4. Make shadow color more natural

Pure grey in its purest form never looks good (except pure black-white theme). Look, the shadows in the real world always have a faint color. The shadow will appear much better if you give it the neutral color of your UI's tone.

5. Make Material Color as Shadow

Examine several materials from the actual world, particularly those that are semi-transparent. The color of the object is transferred to their shadows. To illustrate that

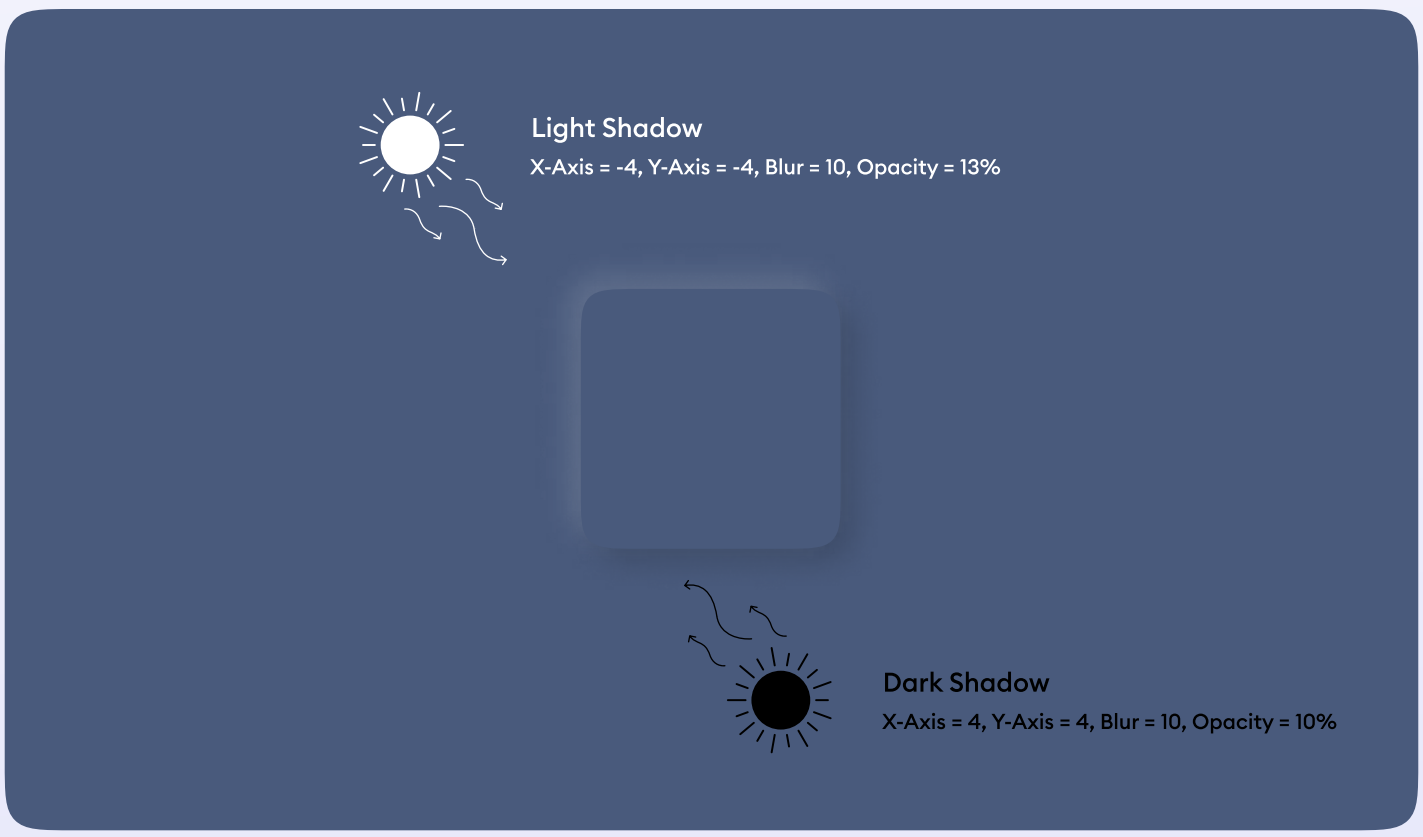
kind of material, you can utilize these tones. It'll look brand new!



6. Inspire yourself from the real world

The aforementioned illustration is just the start. Watch how other materials and things respond to the illumination. See the hues, blurring, and angles of the shadows they create.

Exceptional outcomes begin with a spark of creativity.



Soft Skills

The creation of a digital product (apps, websites, etc.) is both challenging and rewarding. Because no two design jobs are same, the issues that arise are also unique. While anyone can learn to design by taking classes, through Ebooks, or following YouTube tutorials, being a great and successful UX or UI designer is difficult. Designers must develop not just hard talents but also soft skills in order to stand out. Soft skills, if nothing else, are essential for landing a job as a UX/UI Designer.

According to Icons8, 92 percent of decision-makers believe that soft skills are as important as or more important than technical skills when recruiting UX UI designers.

While putting hard skills on a resume is easy, Soft skills, on the other hand, are difficult to quantify and often relate to emotional intelligence, personality qualities, and situational awareness. These non-technical abilities can make the difference between a good and a great UX designer!

Let's take a closer look at the differences between hard and soft skills.

Hard Skills for UI designers

- User Research - Finding out what the target audience wants is called user research.

- Information Architecture - Information architecture is the process of structuring data in a logical manner, including navigation, labelling, and search tools.

- Wireframing and prototyping - Wireframing and prototyping are terms used to describe the process of evaluating the functionality of a digital product. A wireframe is a blueprint for each screen of a user

interface, and prototyping is the process of testing the functionality of a digital product.

- 4. Proficiency in visual communication - Visual communication proficiency entails a grasp of visual concepts such as images, typography, layout, icons, color, and design theory.

A UX/UI designer's skill set extends beyond hard talents. While technical skills are vital, UI experts must also master personality (soft) skills in order to succeed in a competitive industry. These abilities appeal to one's emotional intelligence and problem-solving abilities, which ultimately makes all the difference. Take a look at some of the most important soft skills for designers.

Soft Skills for UI designers

Now let’s learn about the soft skills required to be a perfect UI designer.

1. Effective and clear Communication

So, you've come up with a fantastic project design idea? Great! Can you, however, communicate your thoughts and explain the reasoning behind the design? You won't be able to nail the presentation if you don't have solid communication abilities, which is vital when working with other designers or team members.

UX UI designers need effective communication skills to express their ideas to team members and clients. And, in order to accomplish any job successfully, communication is essential. Because no one knows your thoughts better than you, it's critical that you can boldly express what you're thinking.

2. Empathy

If the designer does not grasp the client's wishes and needs, it is impossible to build a product that meets those goals. Simply put, you can't grasp what someone else desires or is going through unless you put yourself in their shoes.

This is what empathy entails. It's about being able to comprehend other people's emotions, sentiments, goals,

and thoughts. An empathic designer may readily incorporate those insights or understandings into the design project, resulting in experiences that are not only relevant, but also useful to those who will use them.

Talking to end-users via user interviews, usability testing, and surveys is one of the greatest ways to learn their needs. Another excellent strategy is observation.

3. Creativity

Technical talents, to be honest, can be taught. Creativity, on the other hand, emerges from within and is defined as the act of transforming creative, one-of-a-kind thoughts into reality. One of the most sought-after soft skills for designers is the ability to go outside the box and create something unique.

Designers with a creative bent of mind are capable of recognising or producing brand-new, distinctive ideas, as well as perceiving everyday objects in novel ways. Creativity, on the other hand, is a skill that can be refined and sharpened by keeping up with current trends and being

inspired by the work of other designers.

4. Problem-solving skills

Design is about resolving issues and making things run more smoothly and easily for end users. After a sequence of tries and errors, a designer's task is to choose the optimal solution. After comprehending the precise brief supplied by the client and working on the constructive comments provided on the design prototype, the difficulties must be addressed from all perspectives.

Problems are bound to arise no matter what project you're working on, especially when you least expect them. Great problem-solving abilities aid in remaining calm and overcoming obstacles.

5. Open-minded and Flexile

Open-mindedness isn't the first ability that comes to mind when thinking about UX design, but it's crucial. It would be impossible to come up with answers or excellent designs if you were narrow-minded. Designers must be open to new ideas and embrace the opinions of others. In addition, one

must be able to quickly adapt to new design trends and integrate them. Clients frequently add new requirements or decide to change everything, so being adaptable and open-minded is critical to overcoming such obstacles.

6. Passionate

Being passionate is certainly a must-have soft talent in any sector, but it's especially true for a UX designer because a lack of interest will immediately reflect in the design of a product. If your designers aren't enthusiastic about what they do, they're unlikely to succeed in the field of UX design.

A designer's career entails difficult workloads, strange hours, and a barrage of criticism from clients, bosses, and coworkers. Professional difficulties can swiftly tyre one down unless one has the ambition, enthusiasm, and desire to learn.

7. Love for constructive criticism!

There is no such thing as an ideal design. Because there are no defined algorithms or mathematics, and people's goals

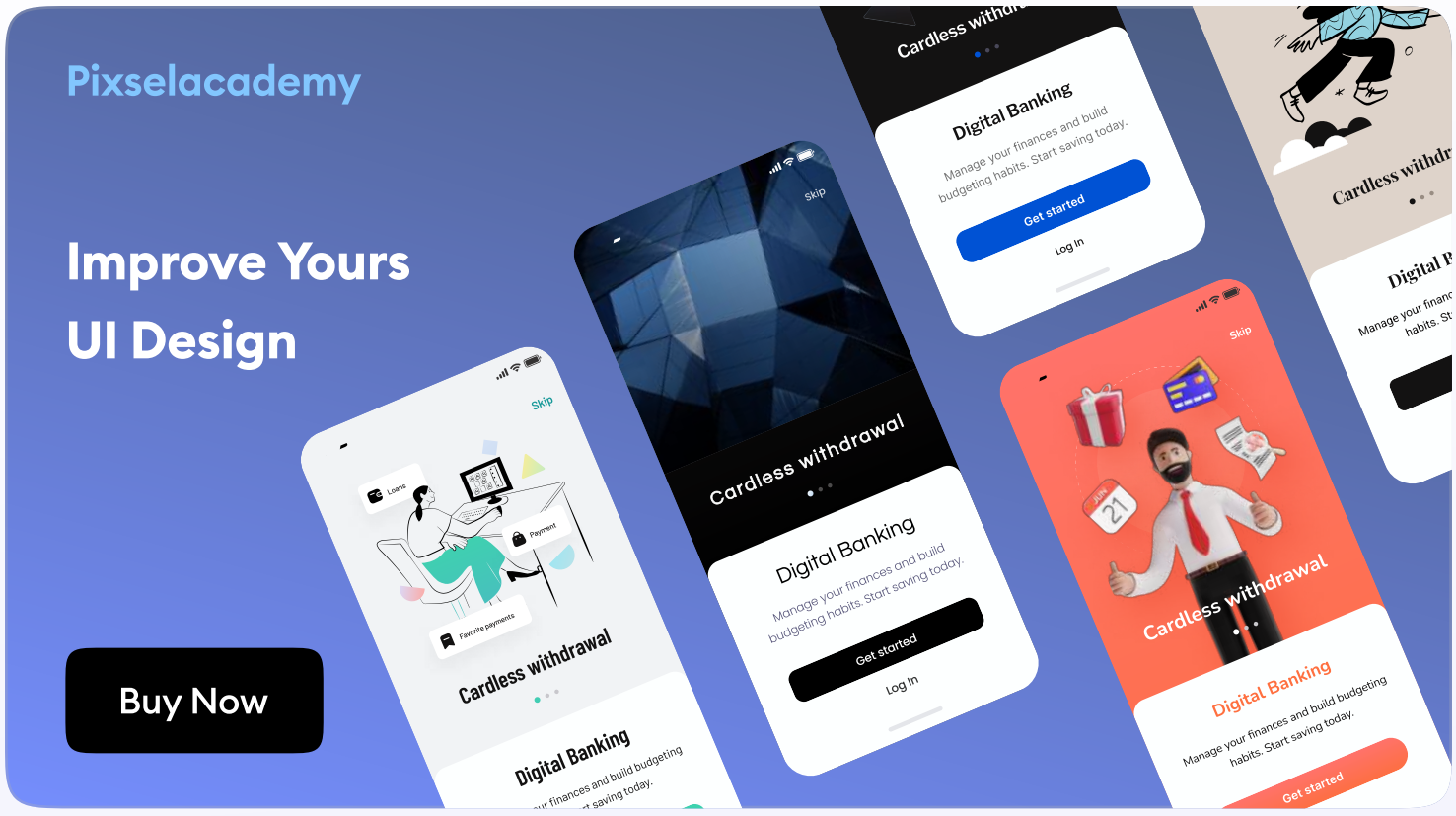
and requirements are constantly changing, a flawless design is a fiction. As a result, a UX/UI designer must recognise this and be willing to accept constructive criticism. Designers must work well with others and be willing to adapt their designs in response to input.

Points to be noted

Designers' soft talents are just as vital as their technical skills, if not more so. A UI designer who possesses a mix of hard, soft, as well as questioning abilities can design a brilliant digital product.

Bonus Content

Improve your UI design skills with these exercises



One of the biggest problems with trying to learn design is INFORMATION OVERLOAD. There are tons of design articles and tutorials of thousands of different sites. But most are pretty short – they touch on one particular topic, and that's it.

Trying to get a design education from design articles is like trying to eat a meal of crumbs.

Consider this BONUS CONTENT to be the hub of a wheel of information, tools, links, and ideas that will help you get started with UI design. I've put up a list of resources that I

wish I'd known about when I first started learning about interface design. But with this piece, I'm going to focus on a specific topic – one that I strongly advise every of our readers to pursue.

"YOU NEED TO CREATE"

90% Production, 10% Consumption

Okay, so let me you take you through a small story. "There was a friend of mine named John. He undertook the dubiously useful task of building a floor-to-ceiling climbing wall in his garage. The thing was so over-engineered that it probably made his house more sturdy. The grade of the lumber, the gauge and size of the screws – everything was a couple notches stronger than it needed to be, and consequently, He was pretty sure a silverback could boulder on that with no ill effect.

Anyhow, while building this monstrosity, He noticed that he had a bad habit. Every time he drilled in a screw, he would step back and admire his own work. Not just that one screw,

but he would admire the whole wall, at whatever stage of completion it was. It was like 10 seconds of drilling followed by a minute and a half of looking at the remaining markers he still needed to drill, planning how much he could finish that night if he worked X more hours, dreaming how awesome it would be to have everything finished, etc."

Now, he was all for "measure twice, cut once", but this was absurd. Why wasn't he just hustling through the menial work to get to the fun part – the climbing?

Uh, obvious? Because work is hard, and it's easier to sit there and dream.

Similarly, it's alluring to read, discuss, browse, and consume endlessly about the things we want to accomplish. Have you ever had a friend who begins a new martial art and spends more time talking about it than really practicing it? Or do you know someone who has talked for years about quitting his job and starting a business, but hasn't made a dollar in the thousands of hours of nights, weekends, and holidays he's spent doing so?

This is a mistake you must avoid if you want to understand UI design. It's a thousand times easier to read random design papers than it is to design. However, the latter is significantly more crucial to your abilities.

To put it another way, let me say it this way. Spend 10 minutes designing for every minute you spend reading design articles.

Now as you've learned everything about UI designs, from principles to the basics, instead of providing you with some of more theoretical knowledge, let me give you some of the best exercises that will help you to get better in design. Not just designs though; you will also be creating lists and resources for yourself to refer to down the road, effectively earning you compound interest on your time.

You'll be making more than simply designs; you'll also be making lists and gathering resources. Exercises are beneficial since they direct you to the appropriate question to ask. One of the most difficult aspects of learning by reading is determining what is valuable and what is not. You

have to fully immerse yourself in the action before you can tell where you're going to have trouble.

When I first started designing, I observed something similar. I could read as much as I wanted about color theory, but it would be worthless. The answer to concerns like "I have a button that seems too plain - what options do I really have to make it look cooler?" turned out to be valuable.

Alright – let’s get on to the exercises. Here is what we’re going to talk about:

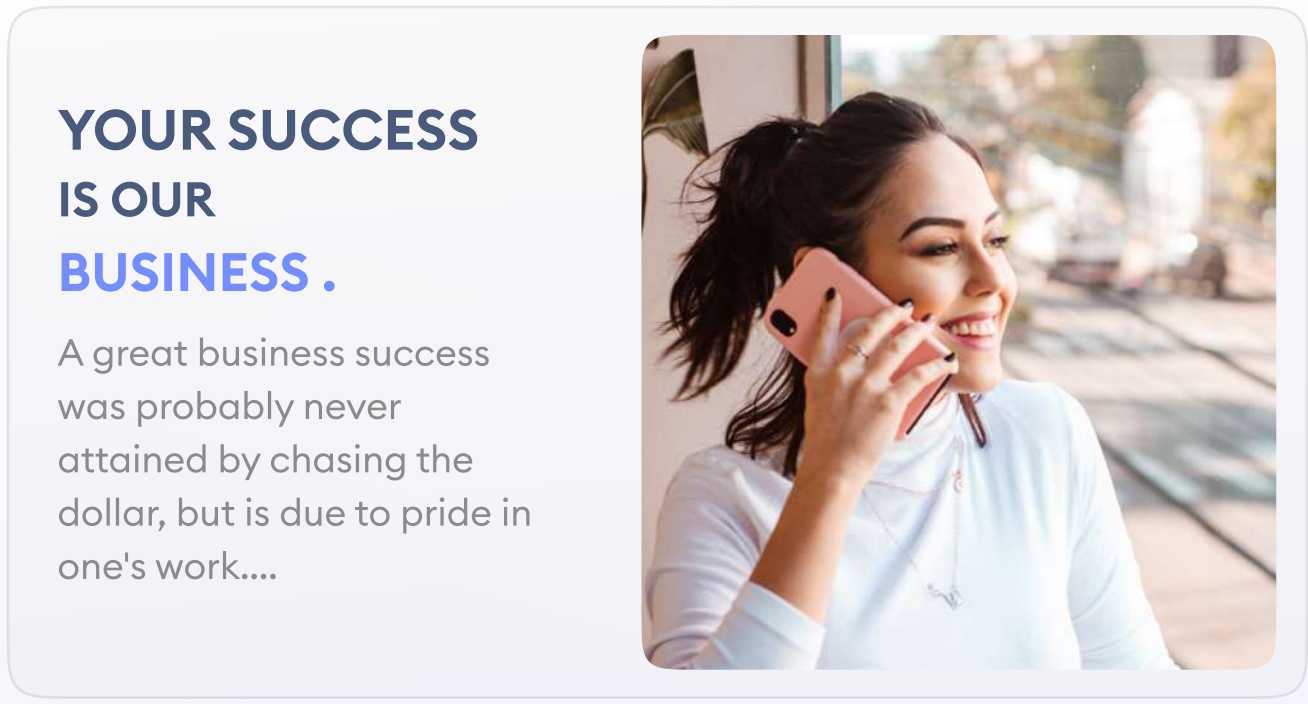
Exercise 1: Analyze your gut instinct to strengthen it

Successful UI designers, like any other open-ended creative effort, have a strong "gut instinct" for what will look beautiful. One of the most common concerns I hear from new designers is that they lack a strong gut instinct.

So, guess what? That's to be anticipated when you're just starting off.

Sure, some designers are born designers who create

wonderful software from the start, but that wasn't me.



After years of designing, I've developed a strong design gut instinct. Every time I start a new project, my head is bursting with options – typefaces to try out, colours to consider, websites to visit for inspiration, layouts to use, and so on. Some of these may be things I've never done before, but I have a feeling they'll work – whether because I did something similar on a project a year ago, or because I saw something similar on an app I used only last week.

This way of describing gut instinct makes it appear more approachable. It's understanding what options are available and having a good idea which ones will work

better than others.

Your unconscious mind has an excellent map of the region, which is what gut instinct is.

Now, we're talking about your unconscious mind having a decent "map of the area" (i.e., knowledge of potential possibilities for getting from here to where you want to go), but all of that comes down from what you consciously think about. In this situation, we'd like to begin sketching out our possibilities.

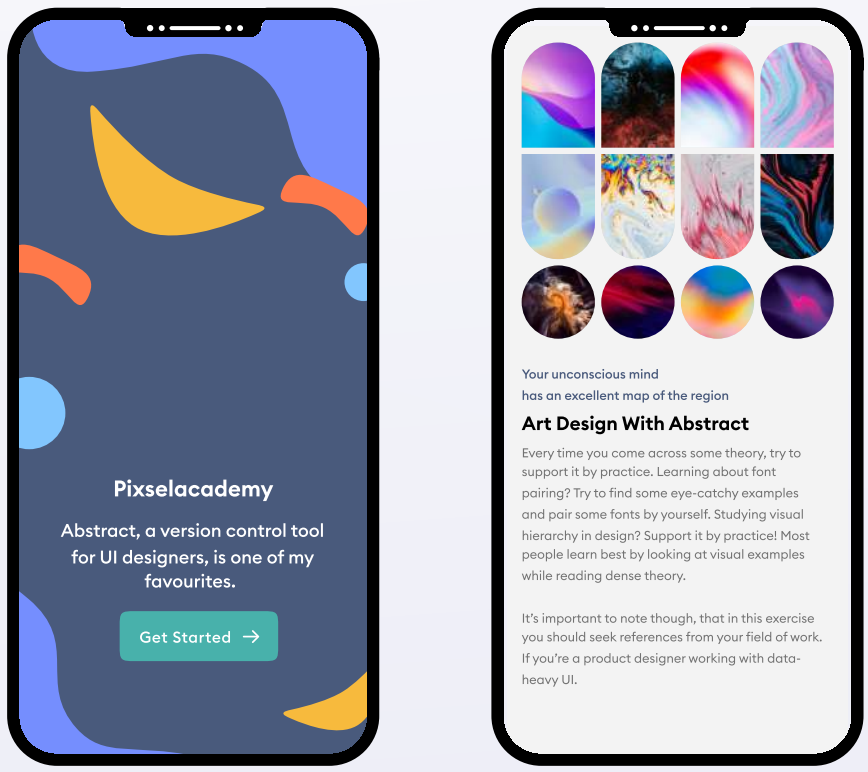
To put it another way, we want to figure out what works in UI design and what doesn't.

For this activity, make a list of apps/sites with outstanding UI (and those with truly awful UI) and explain why and what you enjoy (or dislike) about them as clearly as you can.

"Hey, I don't have a lot of ideas on what looks good or bad - I can't even tell!" you could argue, but that's not an excuse. Surely, you'll be able to locate something that appears to be

well-designed.

Look at this website below, the site for Abstract, as an example.



I'd explain why in the following way

- The use of a pastel colour pallet is both enjoyable and relaxing.
- A haphazard sprinkling of rounded rectangles has a whimsical sense to it.
- An beautifull typeface, “Euclid Circular B” gives a c;ean and plain vibe about it.

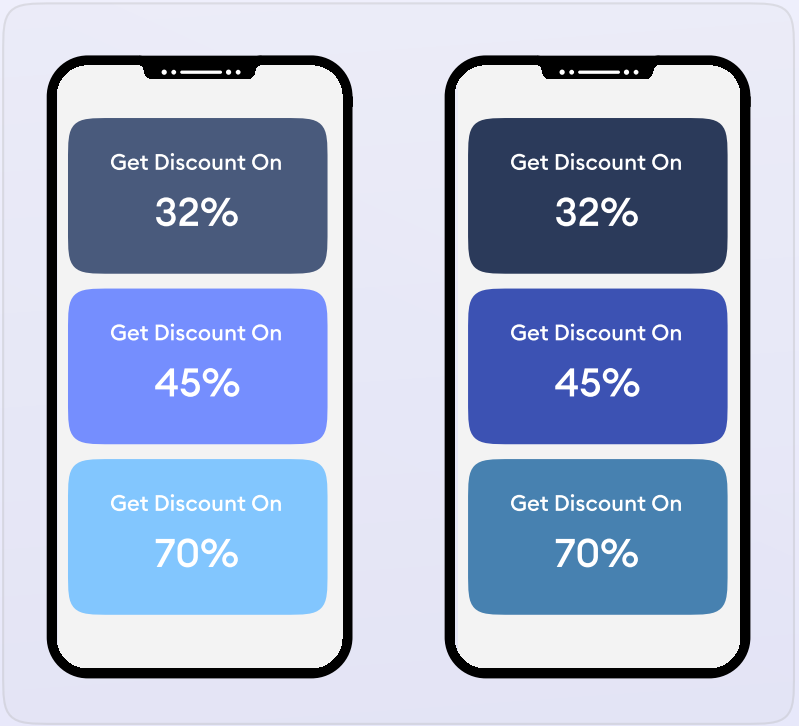
- The "abstract" brand is supported by the logo, name, and scattering of shapes.

Now, you could appreciate this design, but for entirely different reasons. Fine.

The point isn't so much that we agree as it is that you comprehend why you feel the way you do. Everything I've just mentioned can be generalized into a design philosophy that I might employ in the future.

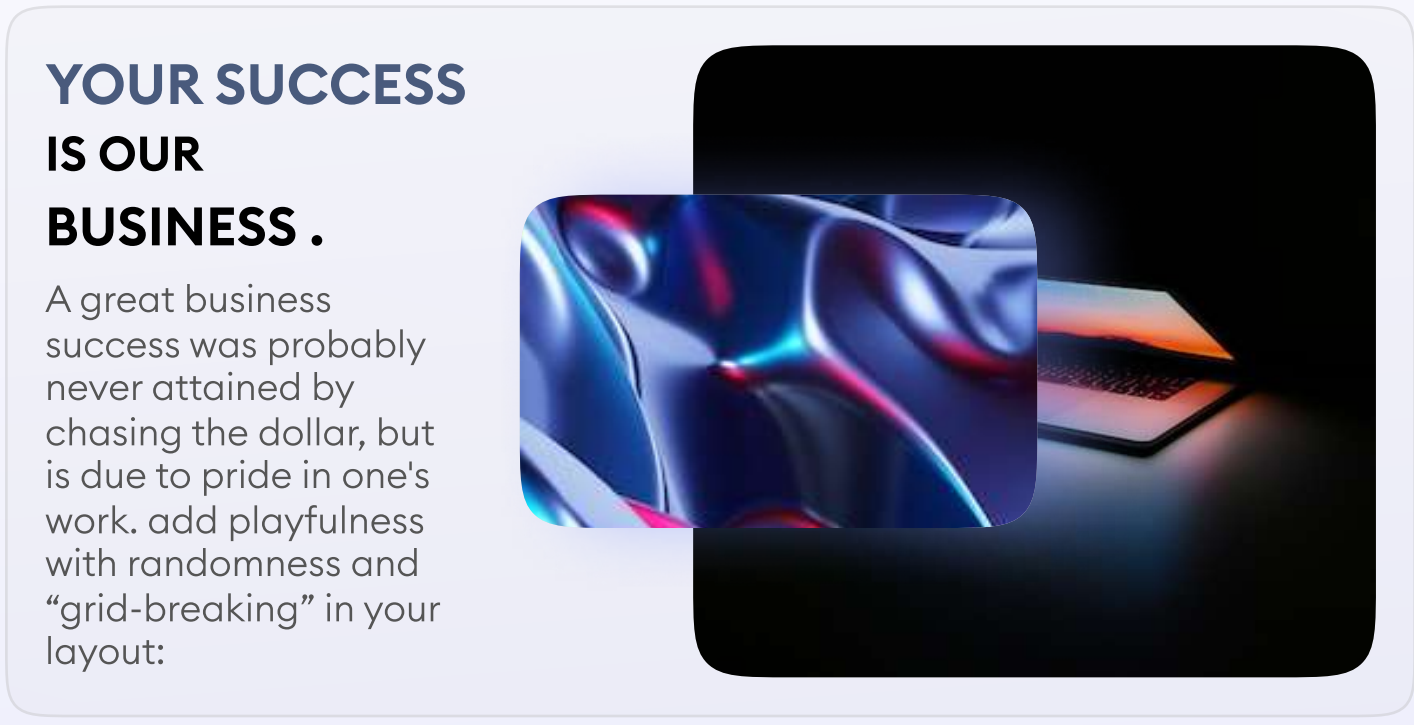
Consider the following example:

1. Pastel color schemes are more relaxing than dark/ saturated color schemes:



Each of these swatches has the same hue between devices – it's merely the saturation and brightness that have changed.

2. Add playfulness with randomness and “grid-breaking” in your layout:



Scattered assortment of books lend playful feel.

3. Sans serif fonts with unusual stroke weights or kerning can give a slightly untamed appearance.

This old, imperfectly-spaced version of Century Schoolbook offers a quirky charm – which is, not coincidentally, a good way to describe MSDS Studio's overall vibe.

4. Make an effort to infuse features of your brand into all elements .

logo, layout, colours, and so on...

I wouldn't expect a novice designer to derive these broad concepts from this exercise - rather, I'd expect them to begin sketching out a map of the land. The beauty of having

even a hazy map of the territory is that it provides markers against which to plot other data points. It becomes easier to insert new lessons as you begin to fill out this map of alternatives. You start to think to yourself, "I've seen this before" - and you have. Or something along those lines.

And before you realize it, you've developed a strong instinct for UI design.

> ***WEEKLY EXERCISE 1*** *– Make a list of 5 sites or apps with good UI design and 1-2 sites or apps with bad UI design. Explain why you think it works or doesn't work in your own words for each.*

Exercise 2: Copywork

Even though copywork is an excellent way to improve your design skills, few designers really practise it.

In a nutshell, copywork is simply replicating an amazing existing design in your preferred design tool pixel-for-pixel.

Copywork isn't a novel UI design exercise. From painters to writers, everyone has mimicked the greats before them for practise:

- To adapt his forefather's world-class cadence and phrasing, **Jack London** plagiarised large sections of Rudyard Kipling's writing.
- **Robert Louis Stevenson** would study passages of text that he thought were particularly lovely, then recite them word for word from memory.
- **Ben Franklin** used a form of copywork in which he took notes on each sentence in an essay and then attempted to duplicate the essay by reading his notes and comparing the outcomes a few days later.
- "The artist ought first to exercise his hand by reproducing drawings from the hand of a good master," **Leonardo da Vinci** recommended this as the first painting exercise for any of his students.

Copywork has fallen out of favour, despite the fact that it was once a foundational practise for some of the world's finest artists. Nowadays, it's seen as routine, unimaginative,

and plagiarised.

I expect to see a reversal of this tendency among UI designers, as copywork is a great way to broaden your "design vocabulary."

The basic idea is that when you reproduce a design pixel for pixel, you're compelled to redo every decision made by the original designer. Which typeface should I use? How big is it? What's the layout like? Which graphics, backgrounds, and decorations are you using? You become engrossed in the minute design decisions made by talented designers. As you re-create those judgments, you'll realise that the original made choices that you wouldn't have taken, and used tactics or tricks that you wouldn't have picked up just by looking at the design.

You'll be able to use those tips and strategies for the remainder of your design career.

> *We took the following example from the idea given by **Erik D. Kennedy** .*

Consider the following scenario. Here's a link to Dan Petty's outstanding Oahu Epicurrence website, which he copied:

"I got a lot of fresh ideas from copying this piece that I could apply to my own work. For example, consider what I noticed in the header alone:"

Font size is absurdly huge

The Hawaii letters "HI" in size 365 font were included in my copy of the original. he had never contemplated making text that large in all my years of professional work. Despite this,

he uses it as a visual element, aligning it with the other header elements and even inserting an image in the space between the letters. That's fantastic.

As a "shadow," use a paint stroke

The bottom of the seal, the header, and the pineapple all have a watercolour smudge. It's where a shadow might be, as if the shadow had been painted on the page. Whoa, that's not how it's usually done!

Letter space is generous in uppercase type

Without a doubt, uppercase text provides a strong sense of alignment, and increasing letter-spacing is a textbook approach to add some classiness to type, but I find myself becoming self-conscious when I do it frequently. It's interesting to note that all of the text is capitalised, and that almost all of it has changed letter spacing.

Before opting to duplicate Dann Petty's design, I had seen it. "Wow, this looks fantastic," I thought. Even as I skimmed over the design, I didn't immediately internalise every approach he employed. Only after I replicated it did I begin

to consciously incorporate those elements into my user interface toolbox.

Figuring out what to replicate is becoming an art form for me. You can copywork from very specific parts based on what they do well or what you lack. Copy something with insane gradients or a bright palette, for example, if you want to improve your colour use. Copy a prestigious website with a ritzy design and feel if you want to improve your premium branding.

WEEKLY EXERCISE 2 *– Pixel-for-pixel, copy the UI of a decent site/app. Write down particular approaches that the author utilised to "increase your design vocabulary" at the end.*

(Note: instead of doing it all at once, this might be done as a 30-minute daily activity.)

Exercise 3: Start a Fonts Database

You'll need to know how to work with fonts if you're serious

about mastering user interface design. There's no getting around it. Some say that "web design is 90% typography," which may be an exaggeration, but it doesn't change the fact that typography is an important talent in interface design.

However, "typography" is a rabbit hole as well. There are thousands of fonts to choose from, and even that is the easy part. It's far more difficult – and much more important – to style them correctly.

But all will be done in due time.

The first typography-related skill any designer needs is some working knowledge of decent fonts and which situations each performs best in. I've had limited luck Googling for lists of good fonts, as anything that has more than about 10 recommendations either drifts into pretty niche-use typefaces, or ones that are sub-par in some way or another.

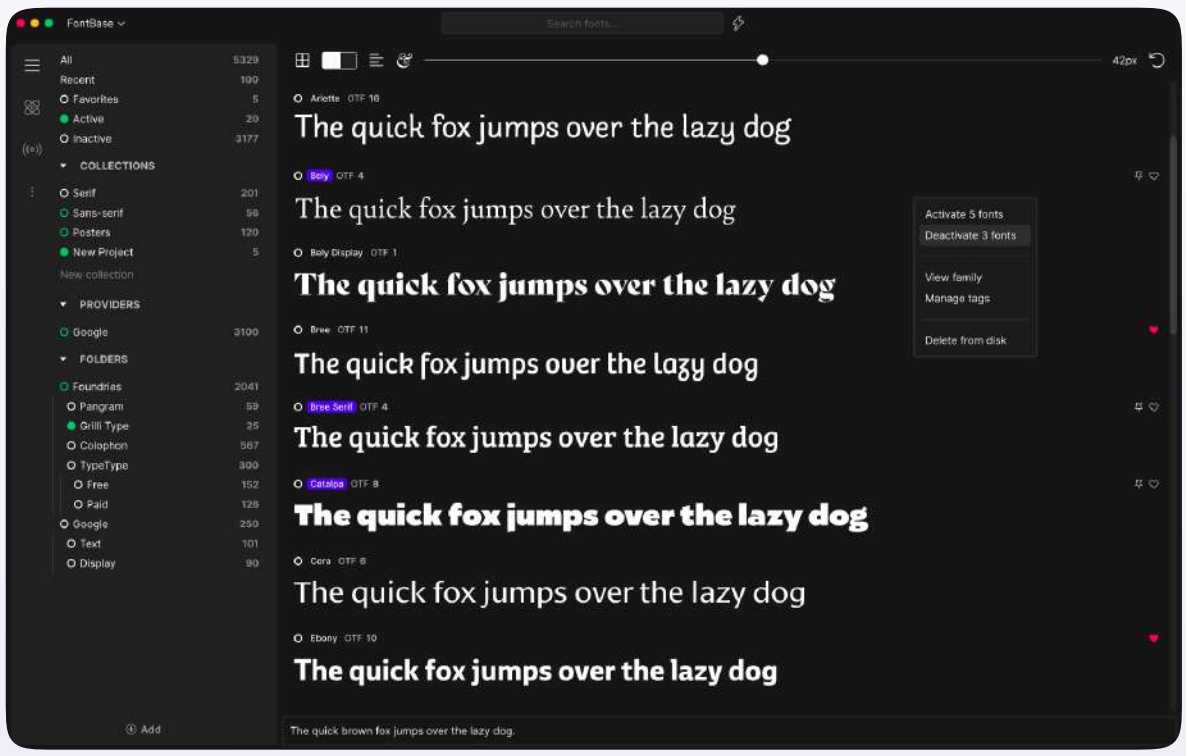
But until then, I recommend building out this list for yourself,

not by Googling, but organically, as you stumble across beautiful typefaces in use on various sites and apps.

The ideal method, as with any research procedure, is the one that works for you. Nonetheless, whenever you come across a typeface that works very well, I recommend keeping the following information in mind:

- Font name,
- Website/app it’s found on,
- Usages it would be good for – body font, title font, certain types of brands, etc.,
- A screenshot of it in use, particularly if you can’t download it,
- Price.

In a Font Manager like FontBase, I like to organise my fonts into groups (such "Brush" or "Chunky heavyweights"). I utilise multiple groupings to represent different sorts of fonts and different types of usage concepts.



FontBase is a decent cross-platform font manager, although if you're on Mac, the default FontBook works just fine.

If you like a font and it's free, you should download it right away. The reason for this is that you must try a font to determine if it is appropriate for your design. And you're not going to want to start a project by downloading a thousand fonts you jotted down last year. You'll want to keep them on

hand (as much as possible) and start comparing how a paragraph of body text looks in font A vs. font B as quickly as possible.

> ***WEEKLY EXERCISE 3*** *– Make a list of any fonts you enjoy, noting details like when they seem to work well and where you've seen them.*

Exercise 4: Style Tiles

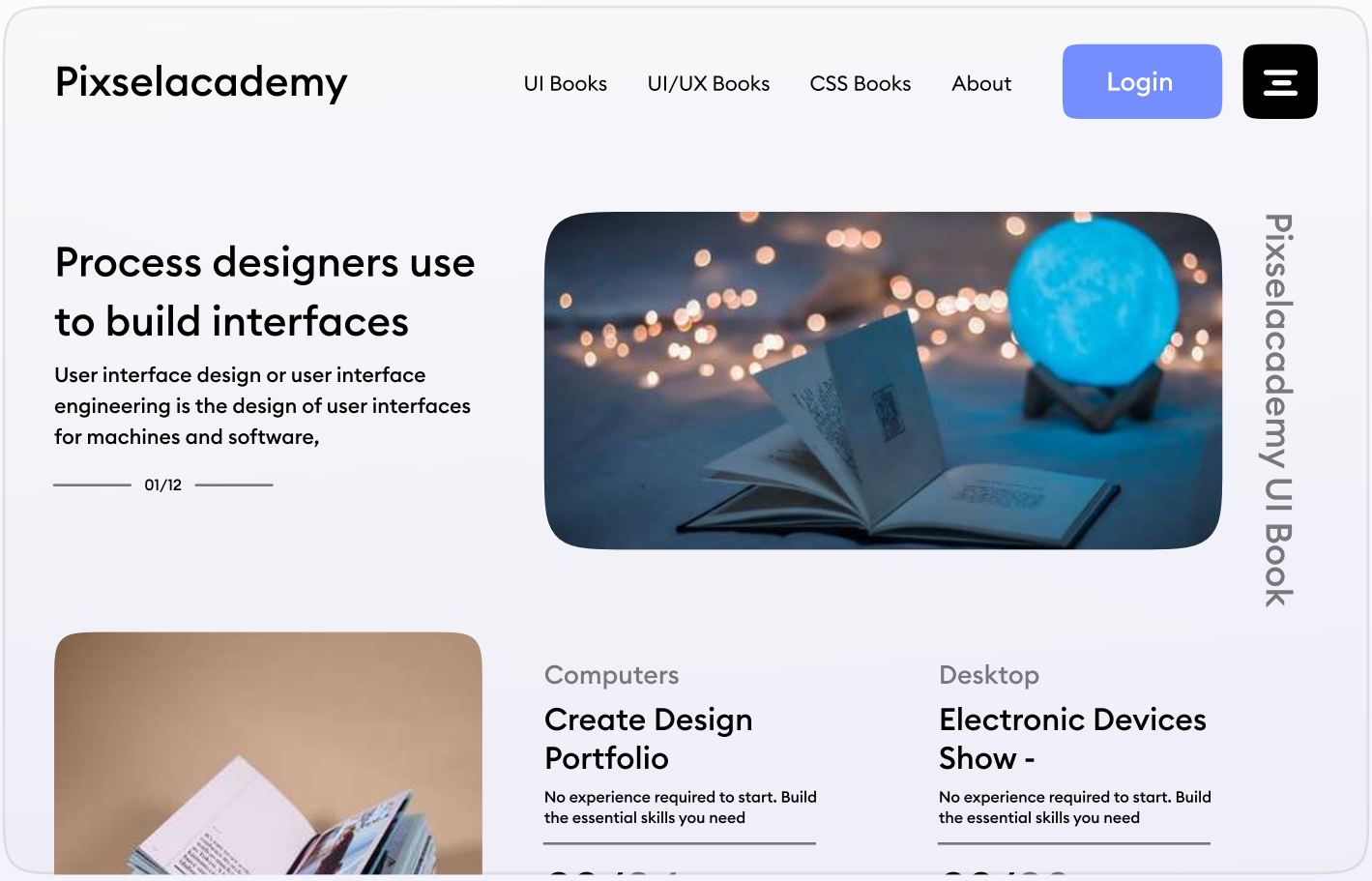
If you're anything like me, you can't just collect your favourite fonts and not want to utilise them. And you can't look at all these gorgeous websites without wanting to try out some of the same concepts.

This is when the use of style tiles comes into play.
Style tiles are little artboards that include all of the brand aspects you're considering, such as font, colour, form controls, and a logo. They don't show you the final product, but they do give you an idea of what it will look like.

They're brief, one-off explorations of a particular UI concept

you could have.

Let's have a look at an example provided:



Years ago, I worked for a company. Well, I can’t reveal the companies name, but it had something to do with the finances.

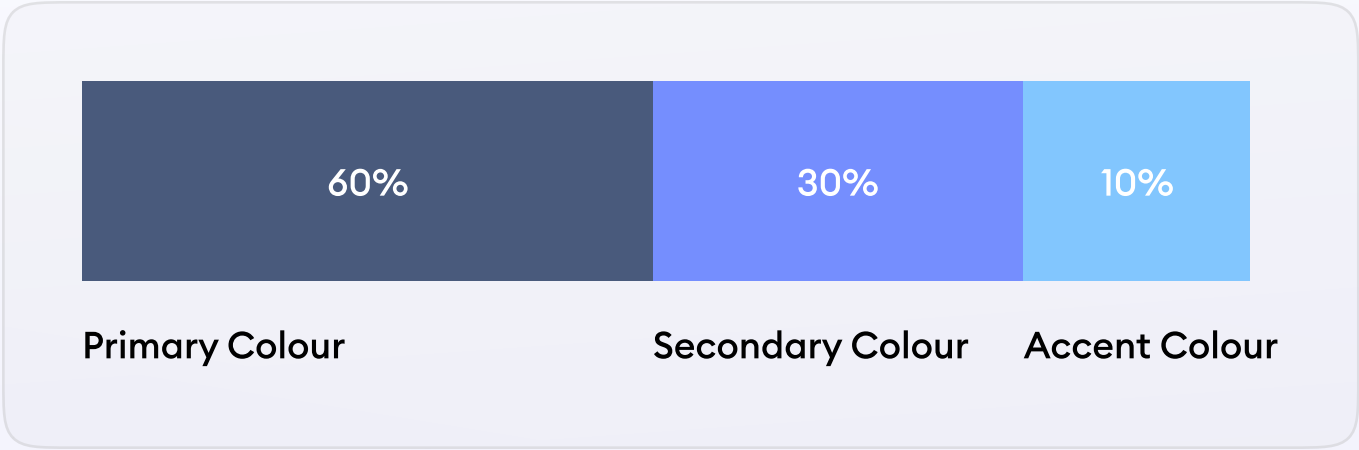
I talked with the founders about the vibe they wanted to achieve. They wanted a platform where individuals might feel comfortable depositing large sums of money, but not anything too generic. It couldn't seem as tech-illiterate as a typical bank; it needed to stand out.

As per their conversation, some pieces were put together. Let's go over them one by one:

- **Logo** - I'm not a logo designer, and I don't put on a show for my clients pretending to be one. So for this first-iteration style tile, all I wanted to do was make a simple text logo (or "wordmark" in designer speak). After experimenting with approximately a third of a dozen typeface and style alternatives, I settled on Museo bold, a quirky sans serif that, when small enough, resembles a serif. For beginners, it'll suffice!

- **Colors** - Blue is a natural option for any bank or financial firm. It's the dull, predictable, and unsurprising colour. So I wanted to use ANYTHING BUT BLUE. Take a look at the colours on the above-mentioned style tile. Do they refer to you as "financial" or "money"? If that's the case, it's because they're the same colours as the euro bills! Simple idea, seemed worth exploring, so I added it to a style tile.

I notice pattern here,



“Thinking outside the box for color palette inspiration”

- **Snippets of UI elements** - Style tiles aren't the same as style guides. My purpose here is to display a sampling of the types of items that might appear on the site, such as a stock chart and a user-submitted stock tip card (though older/wiser designer-Erik cringes at that dirty tan colour now). Kids, take it from me: cards should be neat). Because they're so popular on almost any site, a button is frequently one of the first things I'll slap on a style tile.

- **Font** - . I chose PT Sans for the text on the style tile. When it comes to fantastic Google Fonts, it's high-quality, free, and underutilized. It seems to be the best option for this investigation.

- **Copy snippet** - The way the website communicates is an important part of its brand. I want to utilize terms that could appear on the genuine site in my style tiles. Real language makes the style tile feel as the site would, from "3 clicks and no hidden fees" to a startlingly casual user-submitted stock tip.

That's everything there is to it! Color, typography, and copywriting hunches were turned into something tangible and debatable. My client and I don't have to talk about the brand in such broad terms from now on; we can simply advise what's working and what's not from a notion like this.

But first, let's pause for a moment.

Despite the fact that style tiles are an excellent first UI

deliverable for a client's website, I recommend them as a personal exercise for honing your UI skills. Why?

They're low-risk, quick to put together, and simple to try out.

When you come across a typeface and think to yourself, "This would be perfect for a premium brand!" test it out! Download that font (or a nice free replacement if it's too pricey), pick some classy photographs on Unsplash, choose a colour palette (OK, OK, simply use grayscale + gold), and play around.

By the way, the "experiment" portion is crucial. The sooner you can cycle between (A) generating an idea, (B) putting it into action, and (C) assessing it, the faster you will learn. There's nothing stopping this process from taking seconds with style tiles (at least as an individual exercise). There was no need for approval, there were no UX limits, there was no budget, and there was no bureaucracy.

You alone, working on your trade one step at a time.

WEEKLY EXERCISE 4 *– Create 2-3 style tiles for fonts in your database that you particularly want to experiment with. Think of a concept for a site, then design out a style tile featuring:*

- *Realistic font choices and text elements (e.g. headers, navigational elements, body text)*
- *Appropriate color palette*
- *Example form controls or imagery*
- *Logo (optional)*

Exercise 5: Personal Project Mockups

Working on personal design projects is the fifth and last UI activity I propose.
This translates to:

- You are not compensated for them (at least not by a client or employer)
- You – and only you – have complete creative control over the project.

These could take any of the following forms:

- You create an app that you wish existed but doesn't.
- You remodel an existing app or website that you believe may be bettered.
- You create a website for a non-profit or other charitable organisation, and you may send it to them at the end.

(I'm referring to the part where "you alone" have a complete creative authority.) Maybe you're working on a side project with a partner. If your partner has a lot of feedback on the design, you have two tasks: (1) understand your partner's feedback on the design, and (2) strive toward something that both of you are happy with. This is much more difficult – especially for a beginner designer – than simply trying to create something you enjoy. So I strongly advise you to look for a project where the criterion for success is whether or not you believe it looks beautiful. Is that how it works in the real world? No, no, no, no, no, no, no, no, no, no, no However, this is a learning exercise in which we eliminate real-world limitations to learn more efficiently.)

Choosing a style tile that you particularly enjoyed working on and turning it into a more full-fledged app or website is a simple method to choose a personal project. There are three possible outcomes here, each of which will influence how much of the design you complete before reaching the point of diminishing returns:

1. **A project for self-study** - This is something you develop just for your own educational benefit; you don't necessarily intend to show it to anyone (though you might show it to more experienced designers for comments). For a project like this, you may skip a lot of the UI phase or ignore some real-world business limitations. Fine. This is primarily about improving your visual talents, such as color, font, and so on. Focus on the "primary screens" of the app for projects like these to get the most bang for your money – the homepage, profiles, dashboards, feeds, and articles – where the user will spend the most of their time.

2. **A portfolio project** - For a project you're particularly proud of and design out in its entirety, you might consider putting it on your portfolio. This is getting a bit beyond the

scope of this article, but you'll basically want to design out the entire app – not only the main screens, but also auxiliary experiences such as error states, loading pages, first-time-using-the-app flows, etc. I'll be writing more on creating a solid portfolio on Design Hacks.

3. **A real app or site** - If you or a partner have the development skills, what started as a quick project might become a real app. This is really beyond the scope of this article, but as you work on these 5 exercises over time, you will start to find yourself closer and closer to completing a real app. At that point, it might be time to graduate to a real curriculum.

Creating some realistically branded screens for personal project apps, on the other hand, will tie everything you've done so far together – the design details you've noticed and recorded, the lessons you've learned from copying the pros, the fonts you've collected, and the styles you've put together.

WEEKLY EXERCISE 5 *– Design 1-3 screens of an app/ website that you're most interested in working on using the style tiles you developed in Exercise 4.*

Alright, so I've listed the 5 exercises that will help you build more creative and beautiful UI design. As I mentioned above, the key to success is practice. So I hope you'll practice each of them weekly as this is actually going to help you in improving your creative skills.

The Steps I follow to design my UI

So, first and foremost, allow me to share something with you. Every brain functions in a unique way. That is a proven fact. We cannot compare ourselves to one another or mindlessly follow anyone's work routine.

But... Creativity is a big power and the most crucial aspect of being a UI designer. That is the tie that binds us together. You might not have a lot of huge ideas at the beginning, but

guess what? Practice and knowledge help you come up with new ideas. You can't make something on your own if you don't know anything about it.

This is my own way, thus the steps I'm mentioning are mine. I'm not the best user interface designer, and I don't claim to be on either. But... I do know how to approach UI design. And let me tell you exactly how you can too...

The product development process includes UI/UX design. It determines whether or not your product will succeed in the future.

The most effective technique to create a good UI design is to combine structure, content, and user experience in a specific way that allows your company to achieve its objectives.

When it comes to UI Design, take a user-centered approach. Adopting the method allows you to create micro-moments that are straightforward, intuitive, and engaging for your users. As a result, you'll stand out from the throng! If you

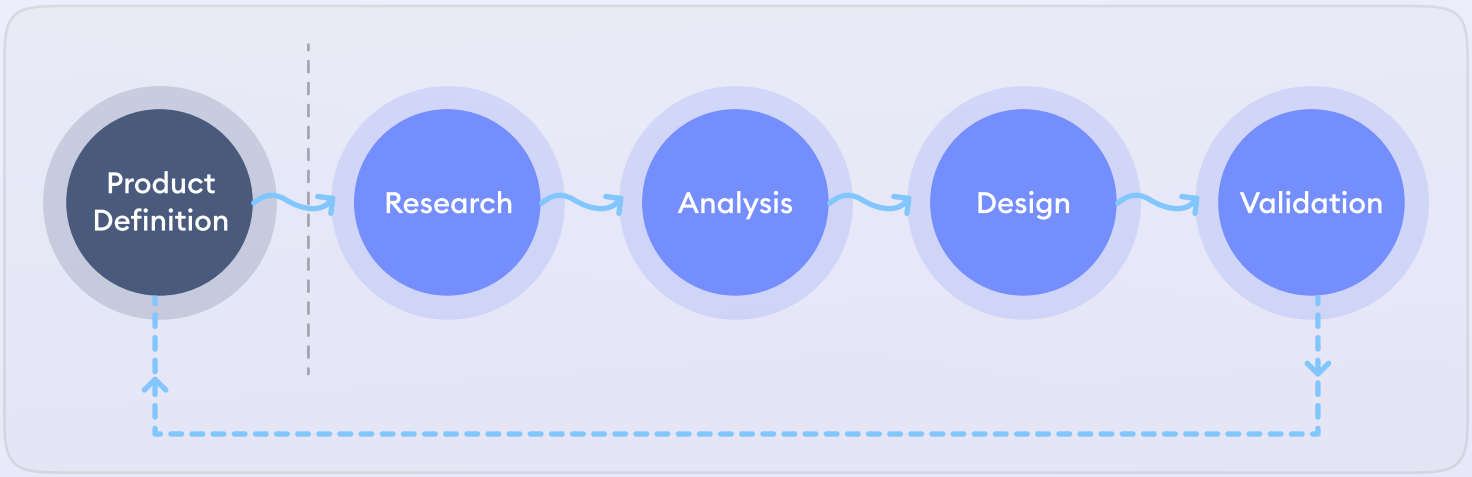
want to be an excellent UI UX designer, you must first master this skill.

Follow my steps

The UI/UX Design Process is a methodology for polishing your user interfaces to make them the best they can be for your business if you follow it. If this procedure is not followed, we may find ourselves having to remodel ourselves on a regular basis!

So, let's get started on the subject!

According to my pattern, The entire UI/UX design process may be broken down into five distinct stages. Every single stage will be scrutinised by the responsible department of your company, and as a result, it will be nearly perfect!



1. Product Definition

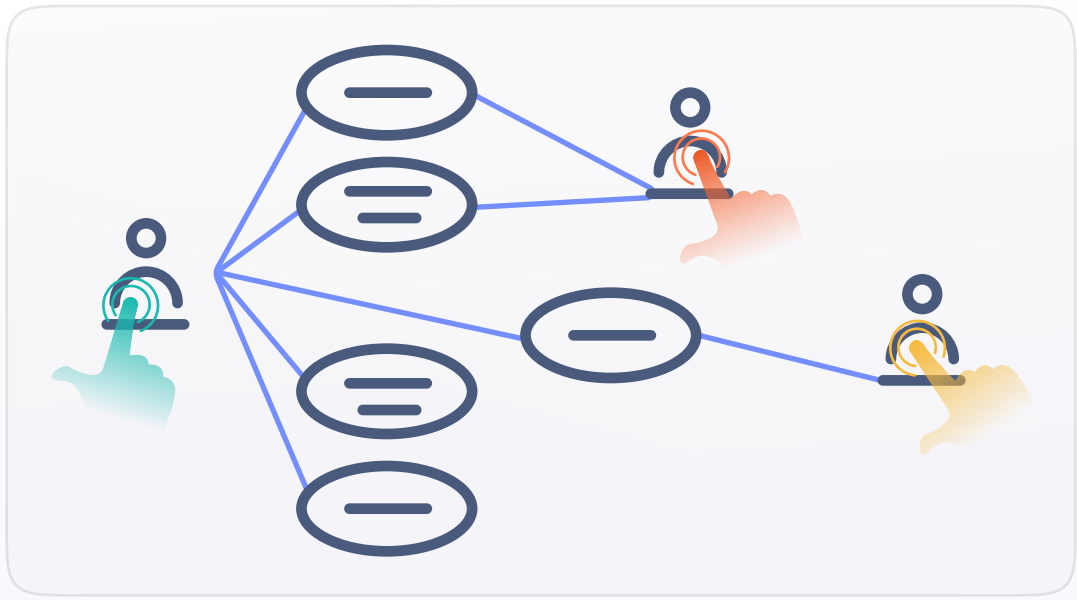
The initial step in the user design process is product definition. The team in charge of gathering user needs will do so based on their business context.

It is critical since it is during this phase that the true extent of the product and its existence is realised.

It's simple: inform your UI/UX designers about the requirements before beginning work!

The Design Team, Business Manager, and Product Manager are all active in this phase. Clients should be consulted by the entire team in their surroundings. Examine their requirements within the context of your business.

User Personas, User Stories, and Use Case Diagrams are important deliverables of this phase.



2. Research

For a designer, the most important aspect is research. For the current customer proposal, the design team investigates how the current system functions. The following are the three primary functions at this stage:

- Know what the competition is all about.
- Examining your current domain thoroughly.
- Examining competitor strategy to see what happens.

Understanding the newest UI/UX trends, design principles, and guidelines should also be part of the research process.

3. Analysis

Make advantage of the information gathered during the research phase in this phase. Create hypothetical personas and experience maps using the information you've gathered.

- **Hypothetical Personas :** Creating hypothetical scenarios allows designers to learn more about the many types of people who will use your product. It allows for an accurate portrayal of the final product to be depicted. After delivery, the design team can work out how it will look.

- **User Experience Maps :** A user experience map depicts the flow of users through your final product. All of this is accomplished through the use of visual representations and correct interactions with clients during the product definition phase.

4. Design

We finish up bringing life to the concepts we collected in the previous three processes during the design process. Now is

the time to start working on the final graphics. In this step, the design team will put the final design into action.

The following are key outcomes of the design phase:

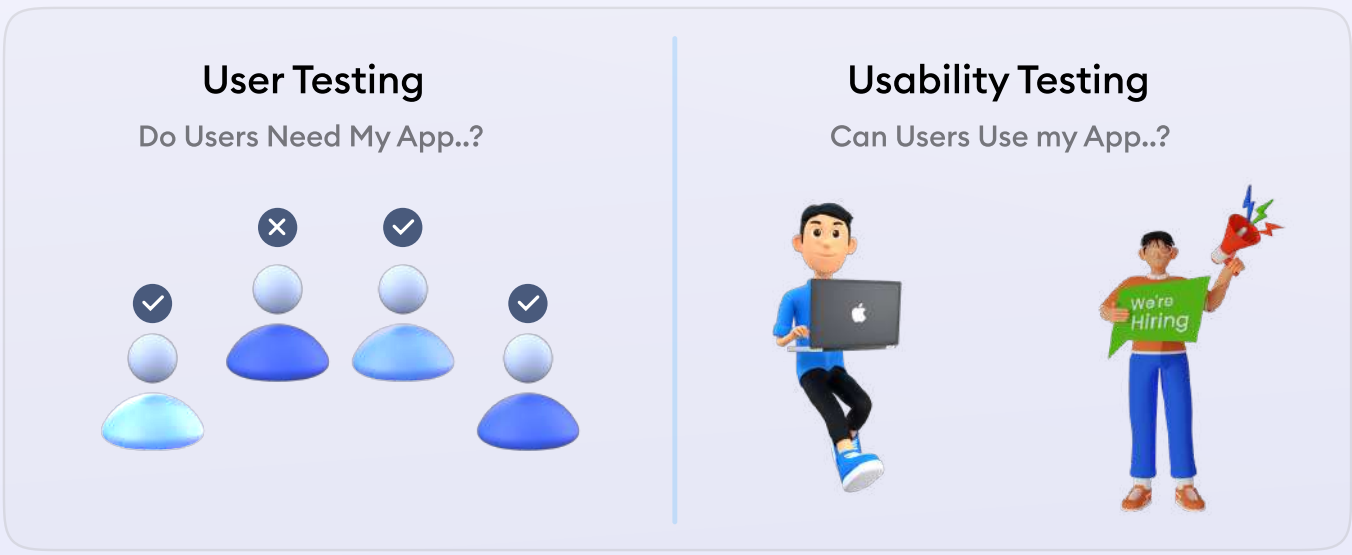
Sketching : Sketching is the first step in the design process. Designers frequently create hand-drawn sketches to visualise concepts in simple ways. After the sketching process, the UX/UI designers can stick to a specific option.

Creating wireframes : A wireframe is a visual representation of the page hierarchy and product aspects. A wireframe is regarded as the product's backbone. It's also known as the design's skeleton. It's largely about the end product's overall appearance.

Making Prototypes : Prototypes focus on the look and feel of the UI/UX product being designed. It's all about the experience of interacting with others. The effect of a prototype is similar to that of a simulator.

Creating Design Specifications : User flow and task flow diagrams are included in the design specification. It describes the UI/UX product's overall working and stylistic requirements. It explains how to create excellent user experiences by describing the procedures and graphical aspects involved.

5. Validation and Testing



Testing is the process that establishes the final product's overall quality. The testers make a list of items that need to

be improved and send it back to the respected team to be fixed.

There are a few things to consider while reviewing your final work. The following are the details:

- Is the system simple to use?
- Is it adaptable and simple to use?
- Is it effective in resolving the customer's problem?
- Is it trustworthy, and does it entice users to return every time they require your services?

Point to be noted

Hope you might have took something from here. A systematic and planned strategy is required for producing excellent UX/UI interfaces. A UI/UX design process plan can assist you in accomplishing this.

The End

Congratulations

Finally, you've made it to the end of **"UI Pedia".** Well it could be the end of this Book, but a start to your new journey of UI Designing.

We hope that content on this Ebook must have put a great impact on you.

Their's a long journey ahead of this book. We wish you a successful and a great future.

What about Future Updates?

This book is not the last version that you get here. There'll be various updates of the book in near future. Once you purchase the book, in future on every updates, you'll recieve an email containing the link to UI Pedia and other added freebies.

What to do in Doubt?

You might think that once recieved the book, the connection between you and us just gets over. Well that's

not it. Once connected with us, the relationship remains forever.

There will be full support from our team once connected.
Feel free to ask any doubt either through our:-
email id - pixselacademy@gmail.com or
Instagram - @pixselacademy
We'll try our best to reply to as many people as we can.

We Thank...

...Every person involved in this project to make it the best UI Design book. When getting to the edge of any idea, there were some people/websites that helped us to unblock the mind. And we were able to finish this book.

We're here to offer our grattitude to them as well as to thank all of them for there precious contribution.