Consistency: Consistency in website design matters a lot. Match design elements throughout each page. Your fonts, sizes, headings, sub-headings, and button styles should be the same.

Simple is best: Putting too many elements on the page may distract visitors from the main purpose of your website.

Choosing Images: Don't use images simply to fill space. Instead, only use images which communicate useful information.

Animated Images: Avoid images that move. Resist the urge for flash or animated gifs, unless executed with the utmost skill. In general, studies show viewers much prefer websites that keep still.

Image File Size: Make image sizes as low as possible (resolution at 72 ppi and use the actual size). Images often account for 60% or more of a web page's size/load time.

Legible Typefaces: Look for typefaces that are sturdy and legible. High x-heights need a bit more space between the letters.

Minimal Fonts: To reduce clutter, keep the number of different fonts on a website to a minimum. Two or three at the most. One typeface is usually enough and two is plenty.

Font Size: 16 pixels is standard, about 12 points. It's the size browsers display text by default. It looks big at first, but when sitting comfortably, we are about 28 inches from our computer screens to avoid eye strain. This is much further than the distance we read printed text.

Navigation: Design at either the top or left side. Navigation at the bottom or right can get cut off. Use color contrast so the navigation is easy to spot. Include descriptive words so the viewer understands where the links are taking them. Navigation should be the first thing the viewer sees, so they have a nice experience going through your website.

Easy Navigation: Visitors spend more time on websites with easy navigation. Follow the "three-click-rule" so that visitors can get the required information within three clicks.
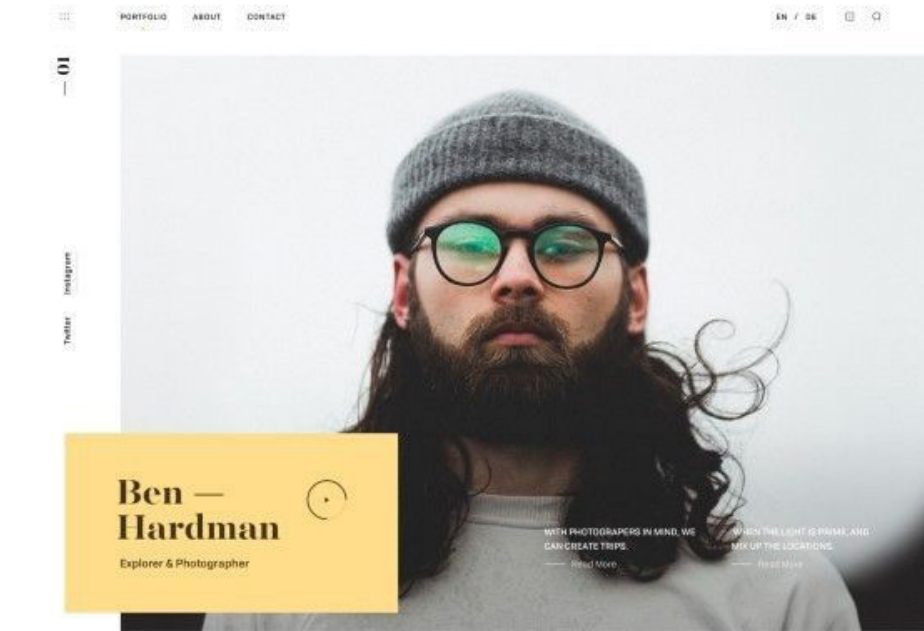
Indents or space between paragraphs separate paragraphs. An indent signals a break, so avoid indenting the very first line of a body of text.

If captions are essential to understanding the visual content, keep them close to the pictures.

Capital letters form more stable stacks than lowercase.

Designers break up text into pieces and offer shortcuts. One of design's most important functions is to help readers avoid reading. In some ways, pictures can be read and words can be seen.

Contrast is used to make elements stand out and grab attention.

A typographic hierarchy expresses the organization of content, emphasizing specific elements. A visual hierarchy helps readers scan a text, knowing where to enter and exit.
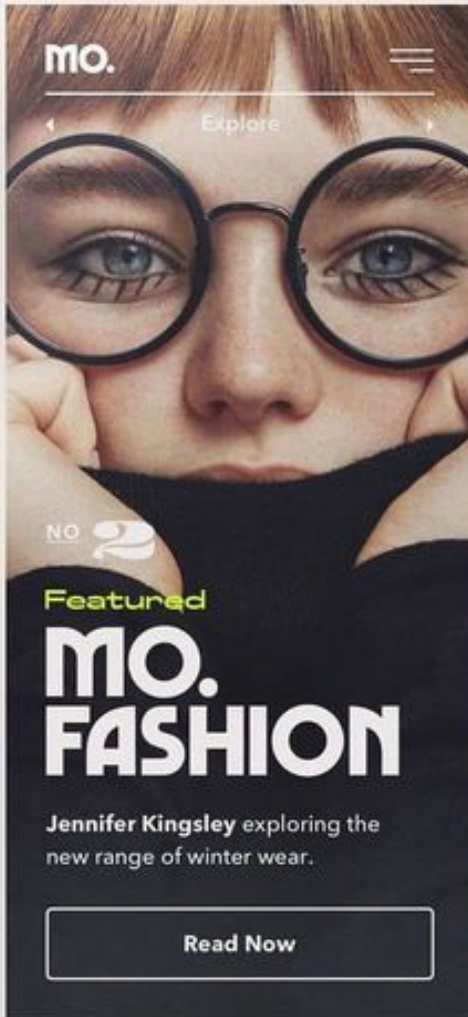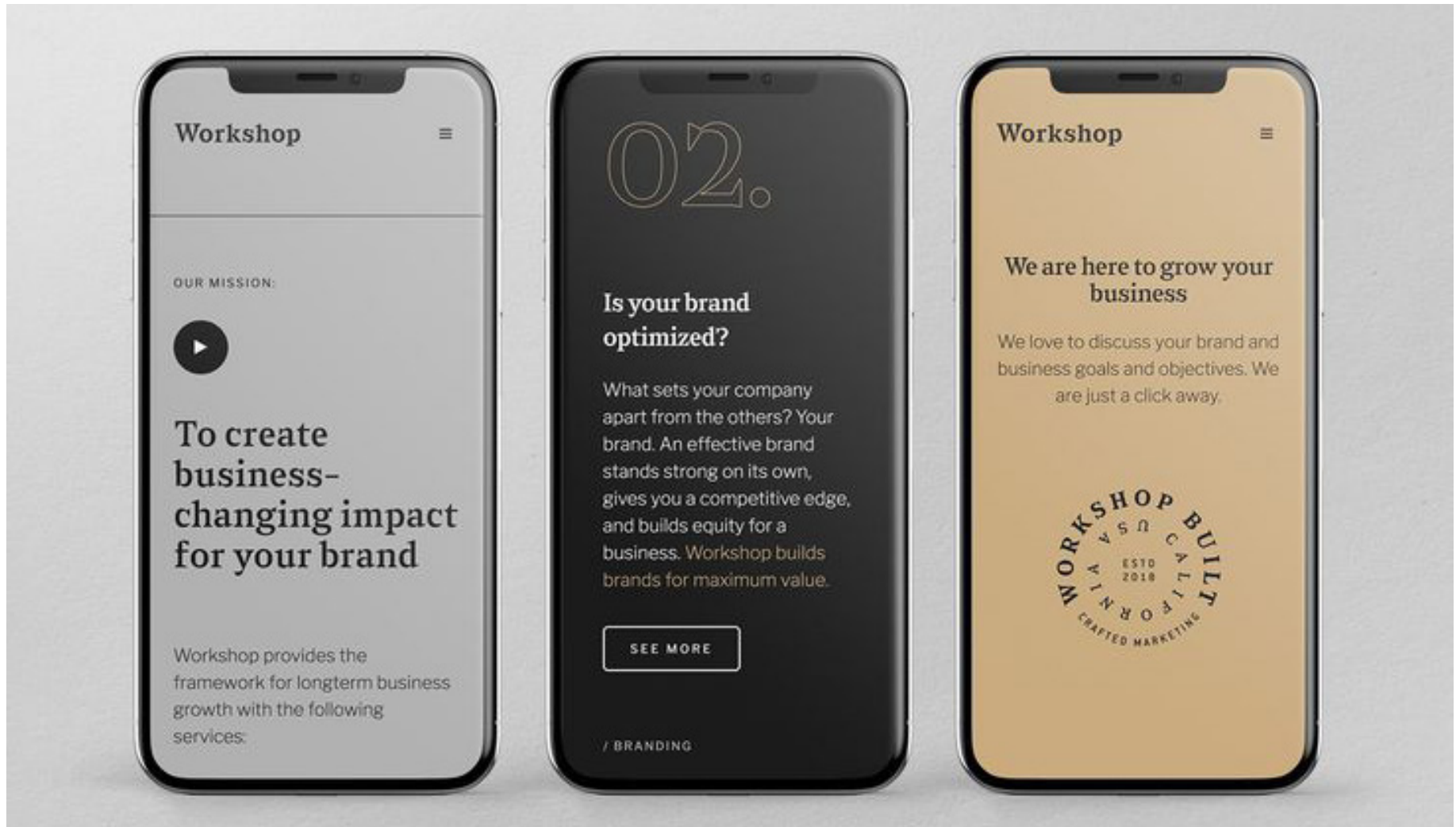
Emphasizing a word or phrase within a body of text usually requires one signal. Italic is standard; however, bold, small caps, change in color, or a different font works well.
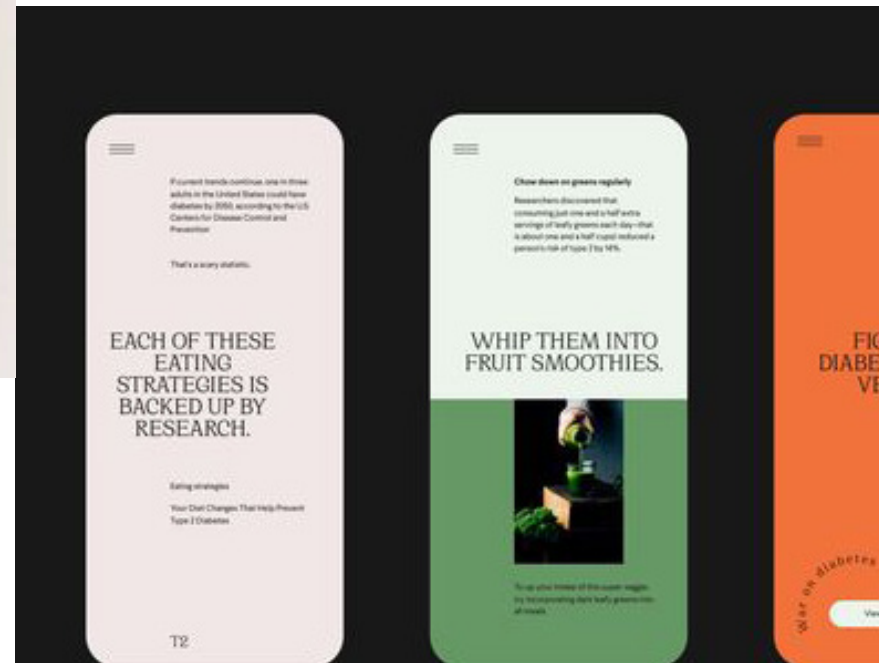
It is important to organize content structurally rather than stylistically. Refer to the parts of the document rather than to specific visual attributes.

Adjust the pointsize
create contrast small and dark

Strive for contrast rather than harmony.

Mixing typefaces on the same line, designers usually adjust the point size so the x-heights align.

Placing typefaces on separate lines, create contrast in scale as well as style or weight. Mix big, light type with small, dark type for contrasting textures.

type

type   t y p e

Negative letter-spacing creates tightly spaced letters, loosely spaced letters look like individual letters. Space the letters for an easy read. Negative letter-spacing is rarely desirable.
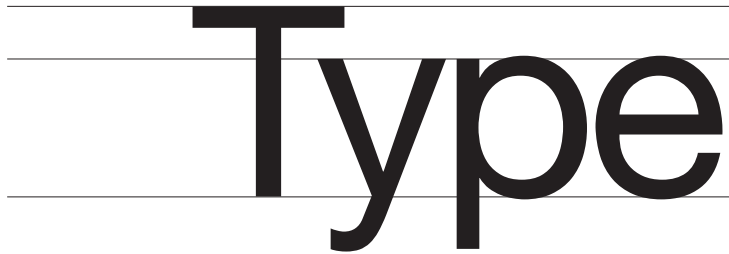
Expanding letter-spacing creates a more airy look. When sans-serifs, caps, or small caps are used, more letter-spacing is preferred.

leading
height

leading
height

Line-height measures the space between lines of text. Tight line-height happens when the ascender and descender interfere with each other. Large x-heights need more line-height.
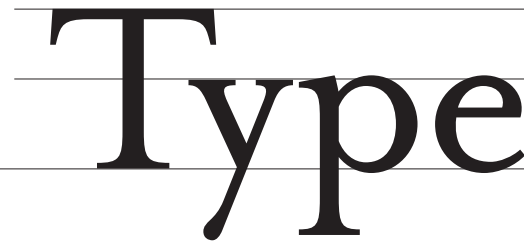
Type Type

helvetica 76 pts.

x–height larger

appears large

mrs. eaves 76 pts.

x–height smaller

appears small

These texts are set in the same point size, but their perceived scale is completely different. Scale and proportion are used to indicate the exact size of an object or to emphasize the difference between two objects.

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

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

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

The perceived size of a typeface is a function of its x-height as well as its cap height.

type

blackoak 54 pts.

large set width

louder, more aggressive, greater importance

type

universe 54 pts.

condensed set width

softer, quieter

The set width is the body of the letter plus the empty space around it.

Contrast in set width helps distinguish type. A letter has a horizontal measure called its set width. Look for typefaces that are condensed, compressed, wide, extended.

the words are spaced evenly

the words are spaced evenly

Word-spacing measures the space between words. Always reduce the amount of space, never increase it.

Uniformity is key to developing a
good ragged edge. A rag can range from deep
to shallow, but its uniformity and
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edge. A rag can range from deep to shallow, but
its uniformity and consistency overall are what
make it very desirable.

A bad rag is when the text is too deep and becomes a forced edge. A rag that is unforced and invisible is desirable.

The width of the paragraph depends heavily on the size of type being used and, therefore, how many characters can be fit onto a single line.

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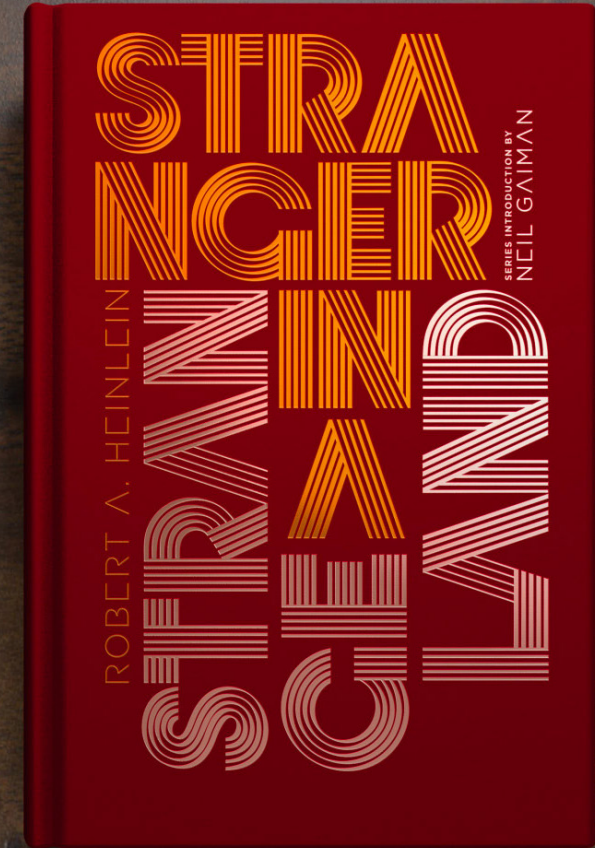
The line length should be between 8 to 12 words per line.

Herbert Bayer

Alex Trochut

When elements are aligned, they create a visual connection with each other that communicates a story. Axial alignment is when axis occur, strong visual relationships are formed that give the composition a visual order.

align center

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Centered text is formal and classical. It can look static and mournful, like a tombstone.

align left

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Flush left text respects the organic flow of language. A bad rag can ruin the relaxed appearance. Designers must strive to create the illusion of a random, natural edge without resorting to excessive hyphenation.

align right

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Flush right text can be a welcome departure from the familiar. Because flush right text is unusual, it can annoy cautious readers. Bad rags threaten flush right text.

justify

Align left is a very common and easy to read alignment. Align center is traditional, only use in traditional designs. Justify is hard to make look good, use later in your career.

Justified text makes a clean shape on the page. It has efficient use of space. Ugly gaps can occur as text is forced into lines of even measure. Avoid this by using a line length that is long enough in relation to the size of type.