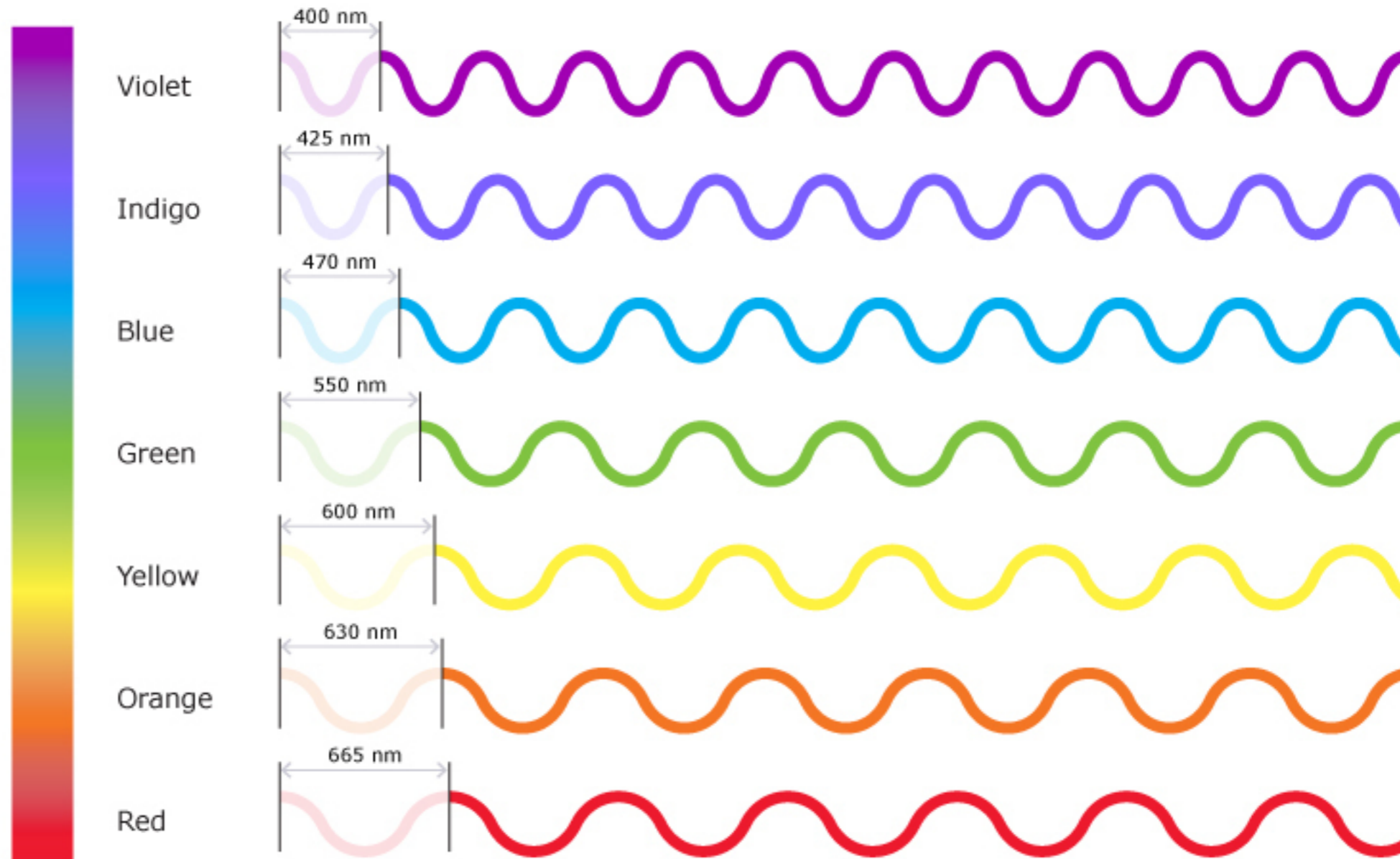
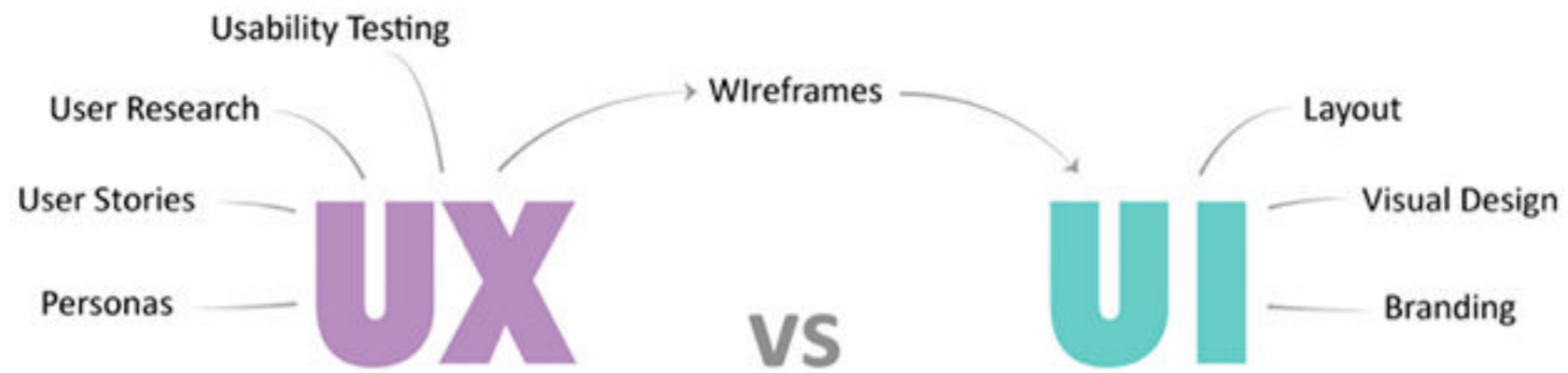


# DESIGN PRINCIPLES FOR EVERYONE



**MAHAK**  
NOVEMBER 6 2017





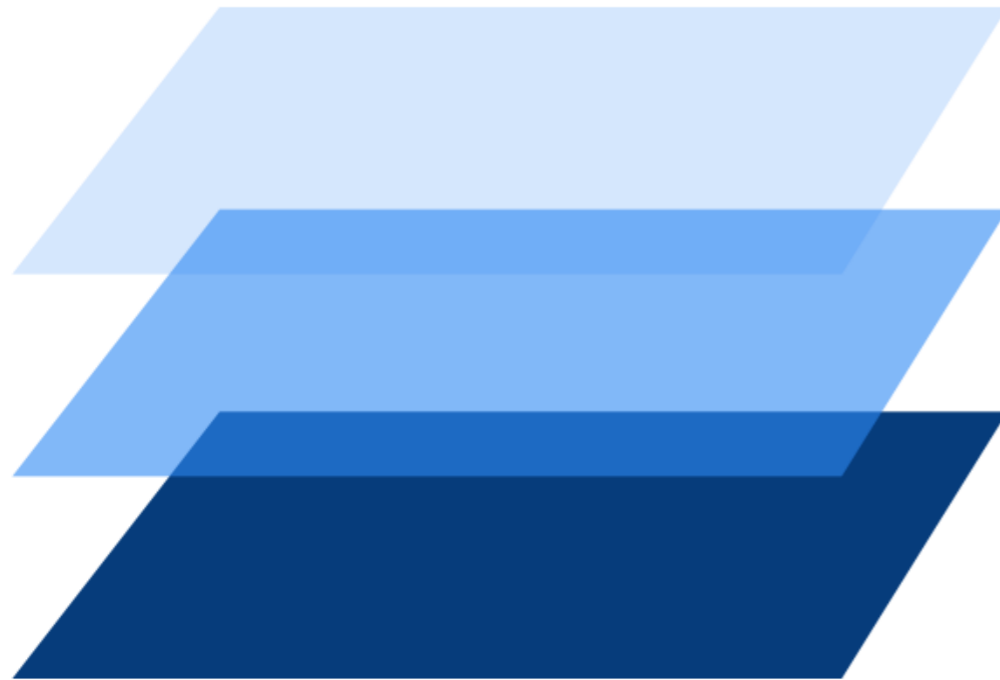


DESIGNING THE **PRODUCT**

VS

DESIGNING THE **EXPERIENCE**

# UI Design System Structure



— **Components, groups and patterns**  
Button, container, modal dialog, transition,...

— **Design Language**  
Typography, color, voice and tone, ...

— **Design Principles**  
Philosophy, brand guideline

## Hierarchy of Needs

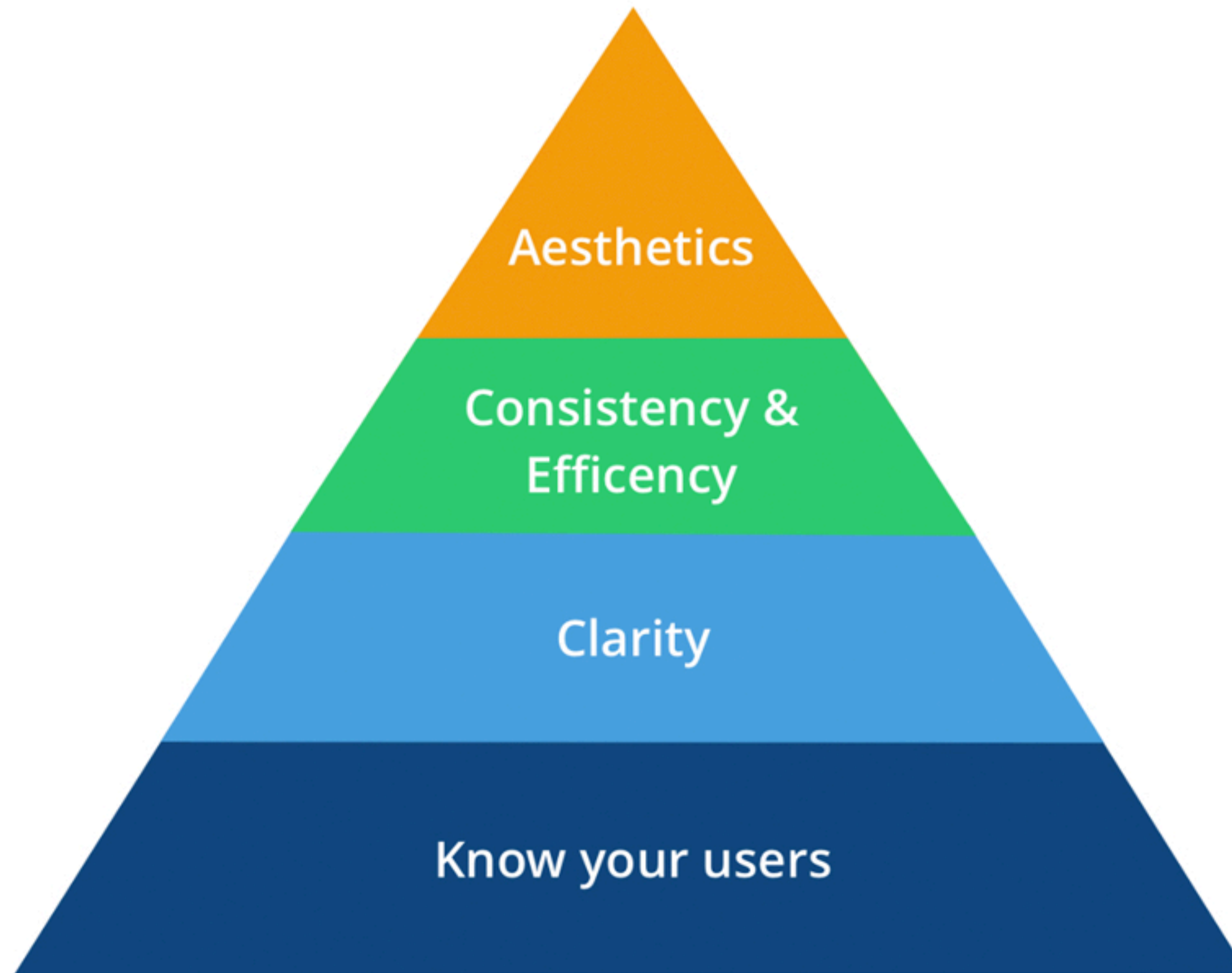
---

Self-fulfillment needs

Psychological needs

Basic needs

---



## How we visualize it

---

Sauce

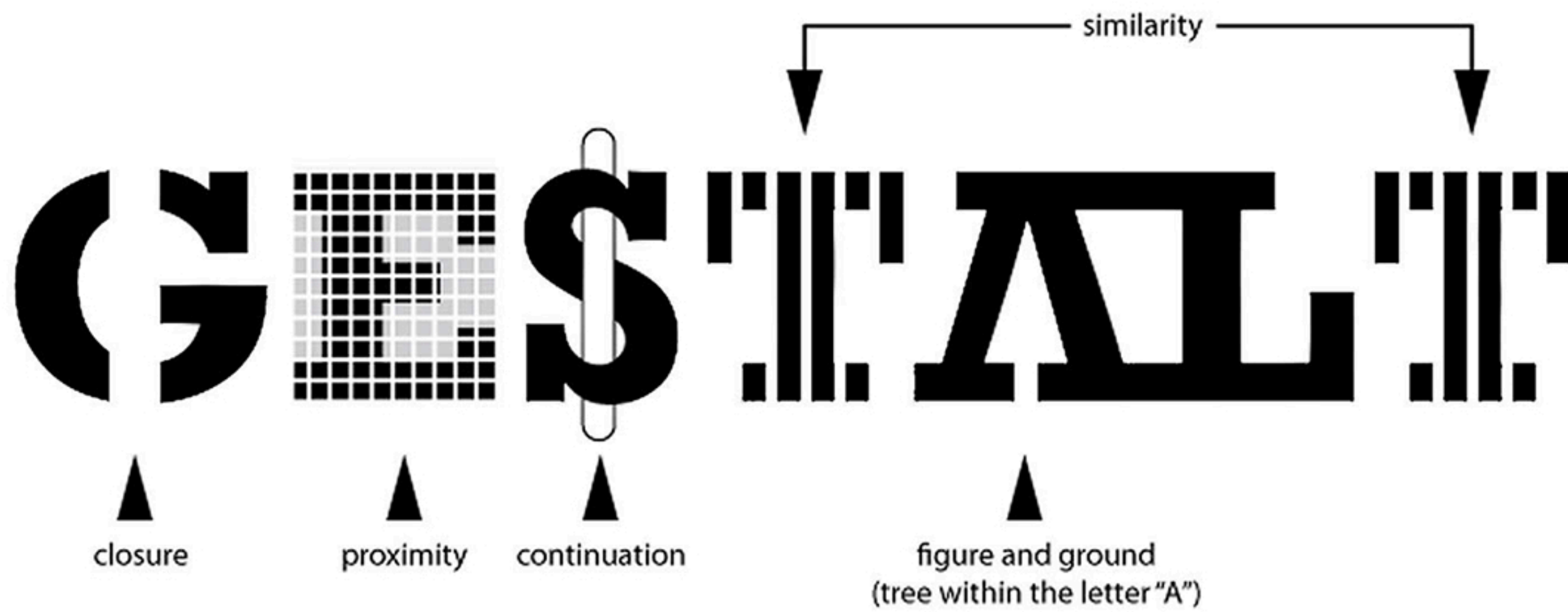


Ingredients



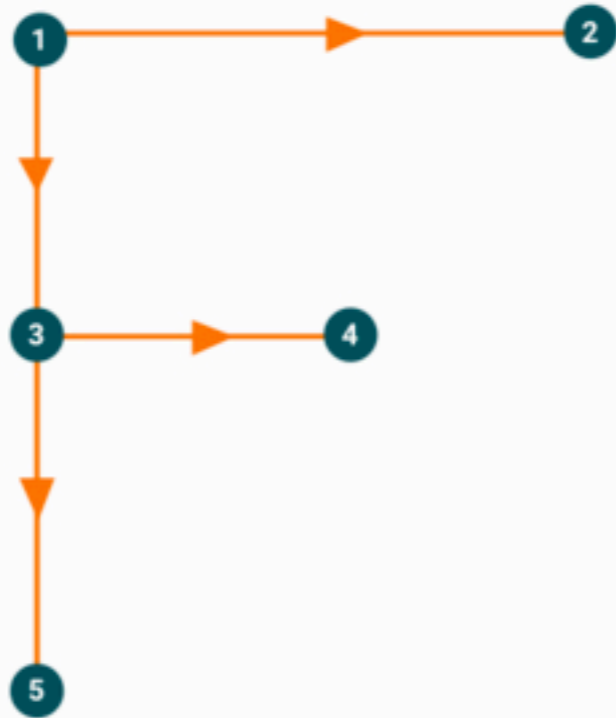
Bread





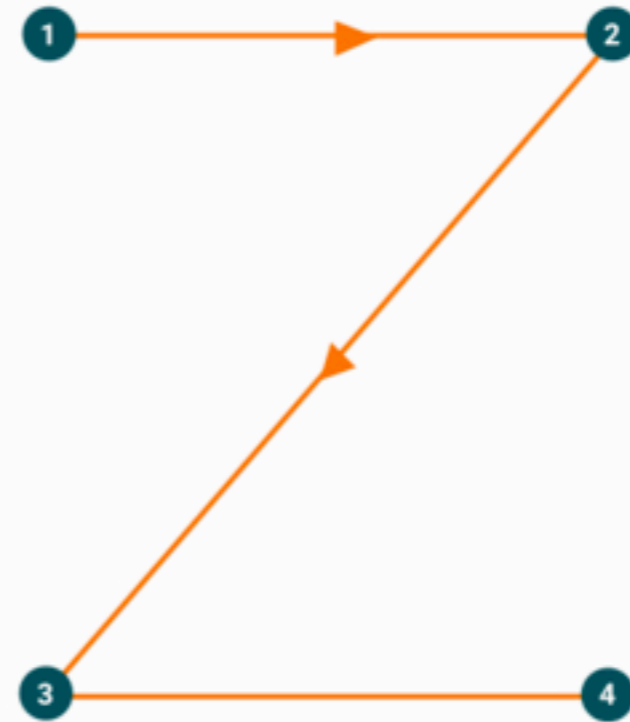
## LAYOUT SCANNING PATTERNS

*The predictable human eye*



F-pattern

VS



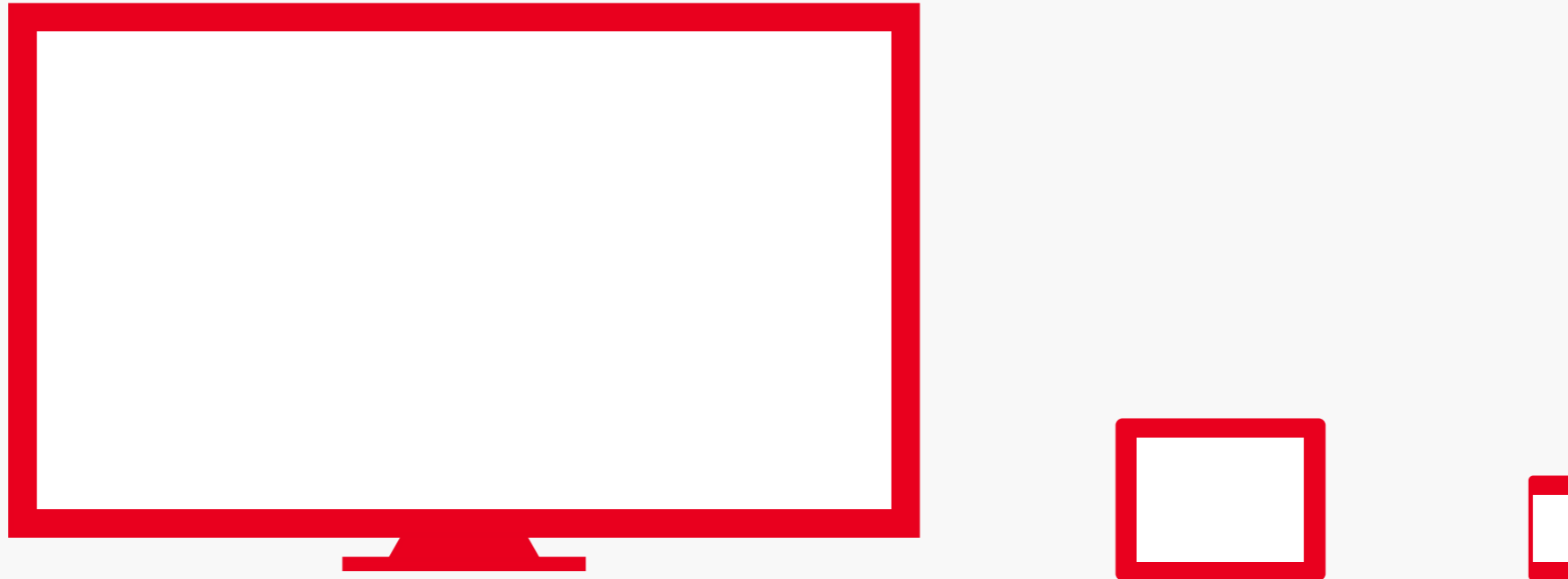
Z-pattern



## Users

Your primary consideration should always be your users. Guide design decisions by finding out what they want to do, and then structure your product so they can carry out that task as quickly as possible. Always bear in mind what is suitable for them as well; for example, a

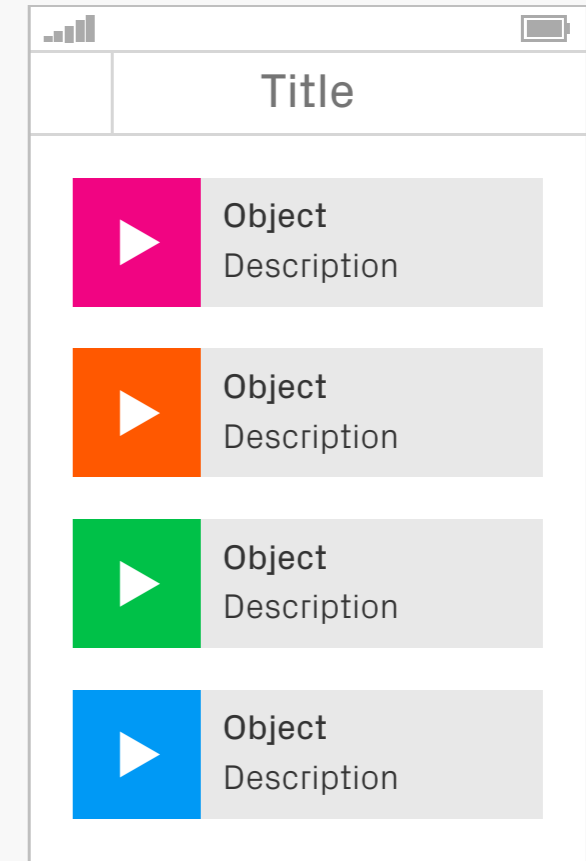
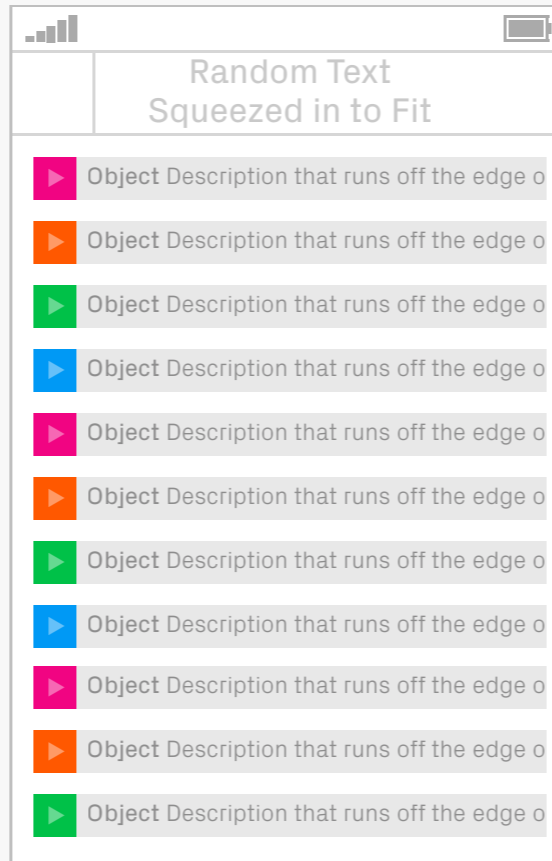
completely flat, cutting edge interface guided by grids and typography may work for a younger audience, but perhaps some friendlier skeuomorphic touches would be more appropriate for older users who aren't quite so tech-savvy.



## Environment

Environment refers not only to the platform you're designing for, but also how it will be operated and the physical space that it will be used in. For example, TVs have a completely different set of variables to mobile phones — they are viewed from a much greater distance,

almost always used indoors, and operated via remote. This in turn means different considerations for things like text size, colours, and contrast within the interface.



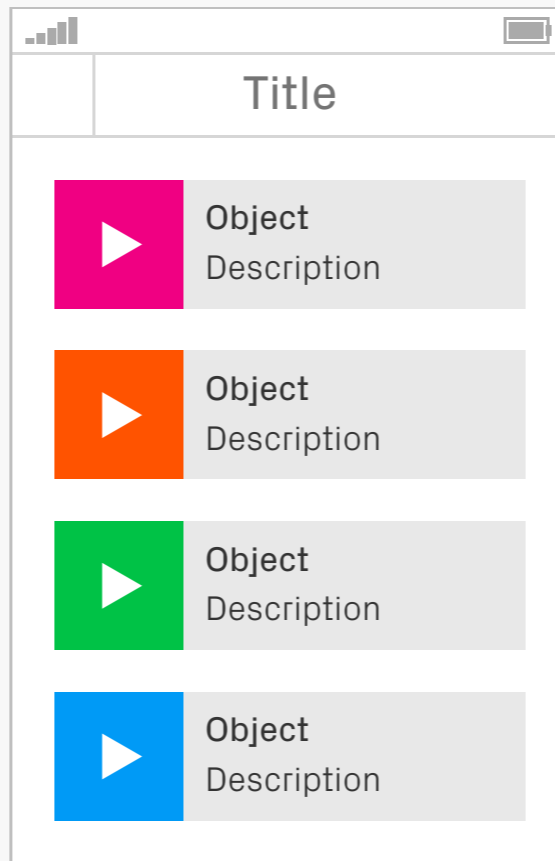
✗ Naughty

✓ Nice

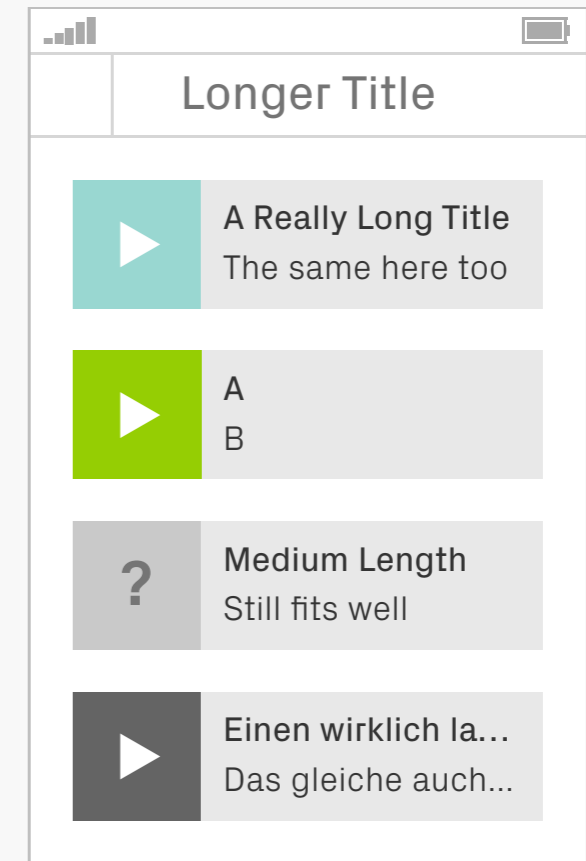
# Accessibility

Accessibility is relevant to every one of your users — not just those with some kind of disability. Good practice such as ease of use and clarity are a given, but there are also steps you can take to make your work more accessible for those with conditions such as

colour blindness and dyslexia. See the [Accessibility](#) chapter for more information.



Best-Case

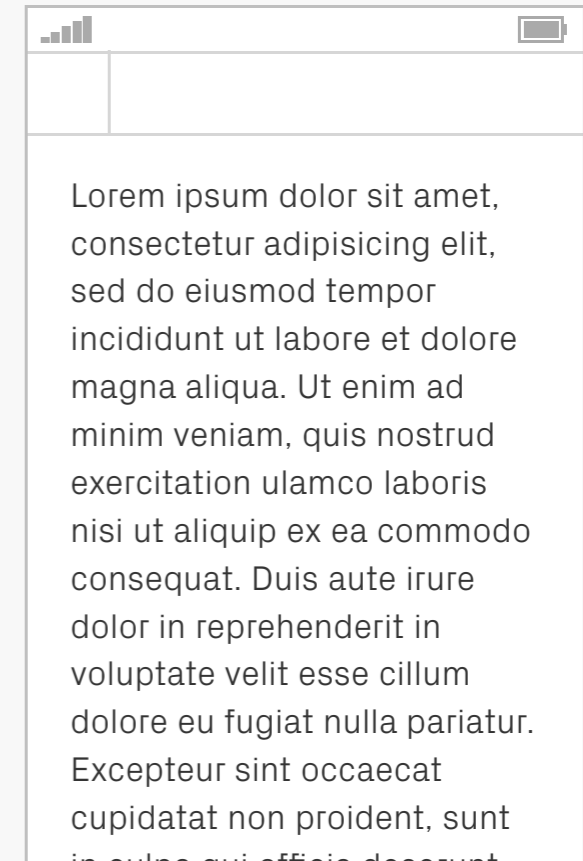
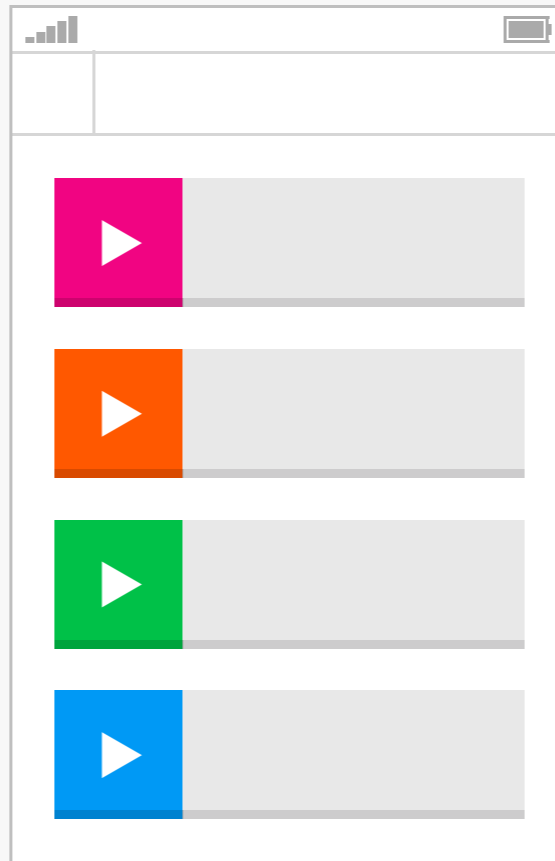


Worst-Case

## Worst-Case Scenarios

This principle has some ties to accessibility: make sure your product doesn't break in real situations with real users. We're all tempted to put in artwork and text that looks beautiful and impresses clients, but it's also necessary to check that your design works with longer

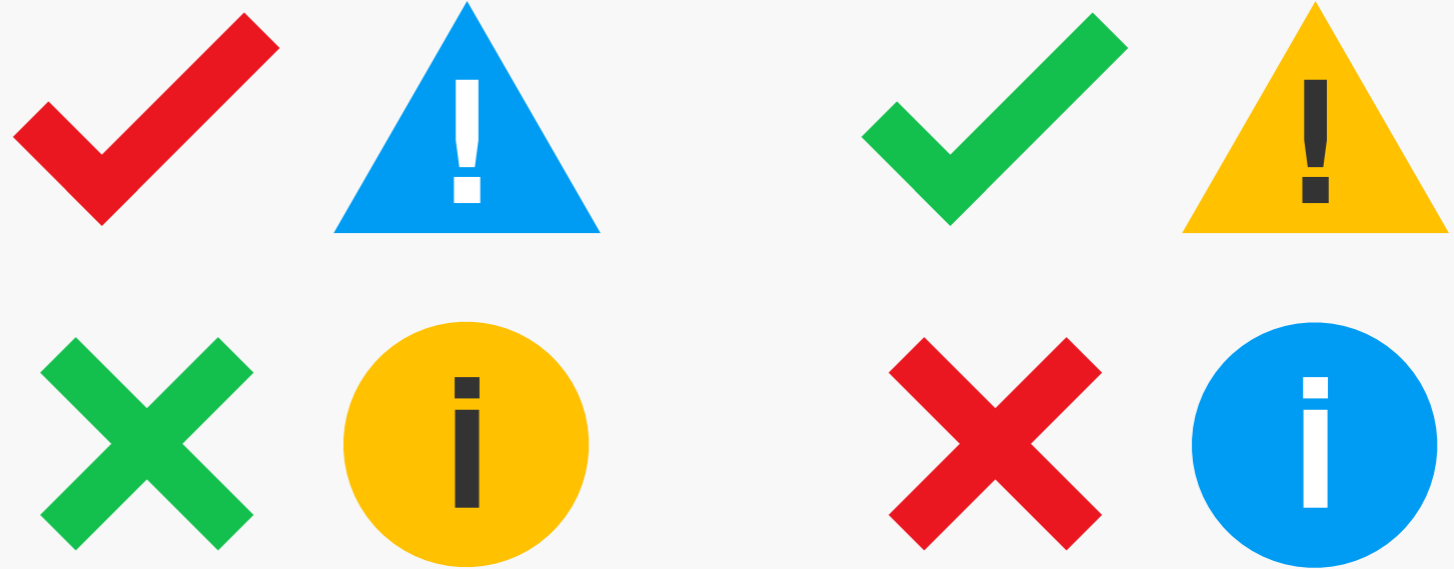
blocks of text, translations, missing or highly varied images etc. You can still show off the pretty version, but have some of these options available in your files to check now and then.



# Affordance

Affordance is an object's ability to convey its function through sensory means, for example a button suggests that you press it by being slightly raised; a door handle suggests that you pull it by being the right size and position for a hand. This technique can also be used in

digital design to lead users into interacting with objects. Commonly used affordances include buttons which are given depth to emulate the real world, and text which flows off the page to show that it scrolls.



 Naughty

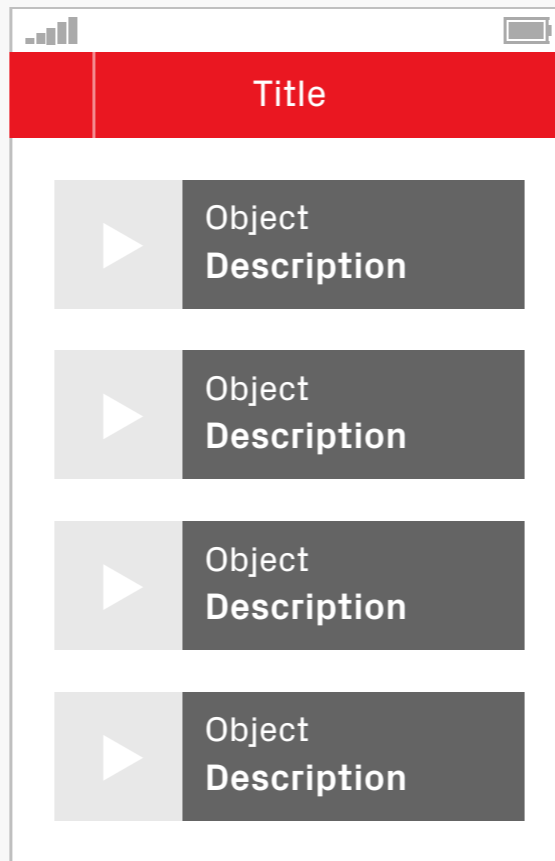
 Nice

## Colour and Shape

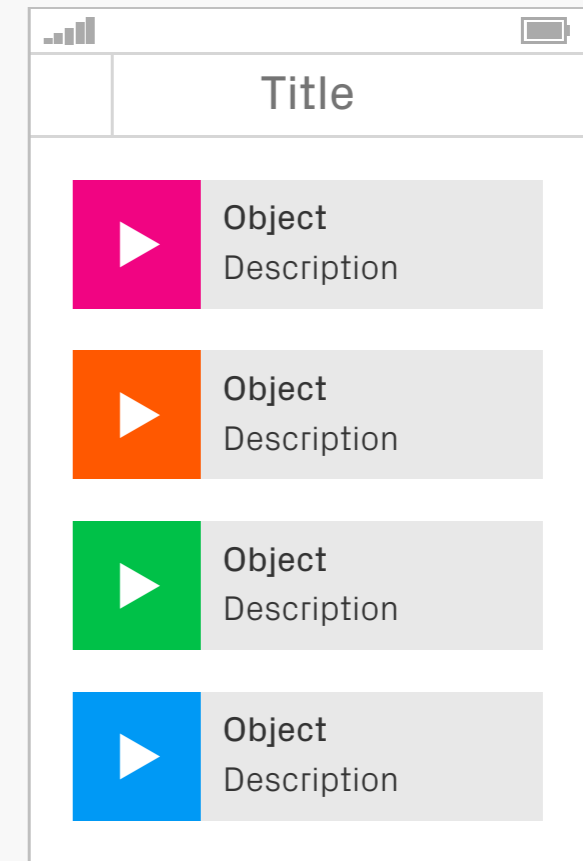
Certain colours and shapes have become synonymous with specific meanings in digital design. Be mindful of these norms, as mixing them up can cause confusion for the user.

Green and ticks are commonly used to indicate good, likewise red and crosses bad,

but jumbling the two up creates a mixed message. Similarly, yellow and triangles are often associated with warnings, blue and circles with information.



✗ Naughty

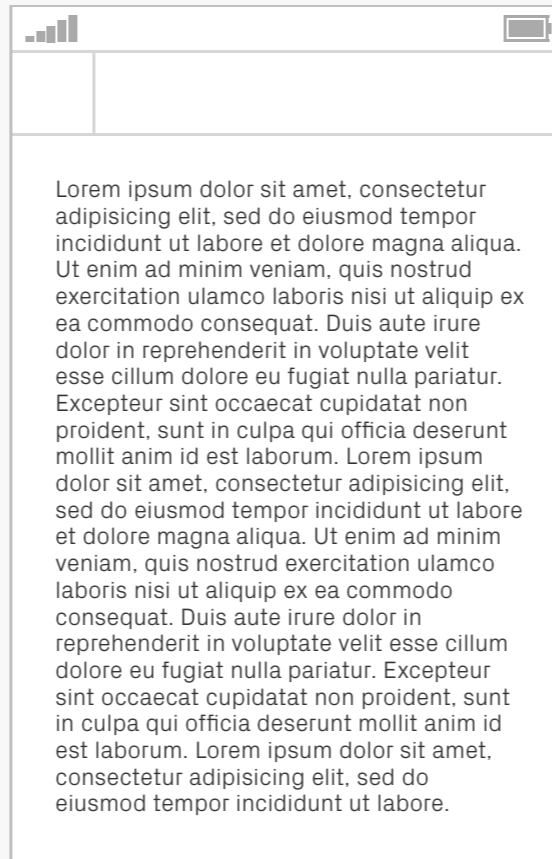


✓ Nice

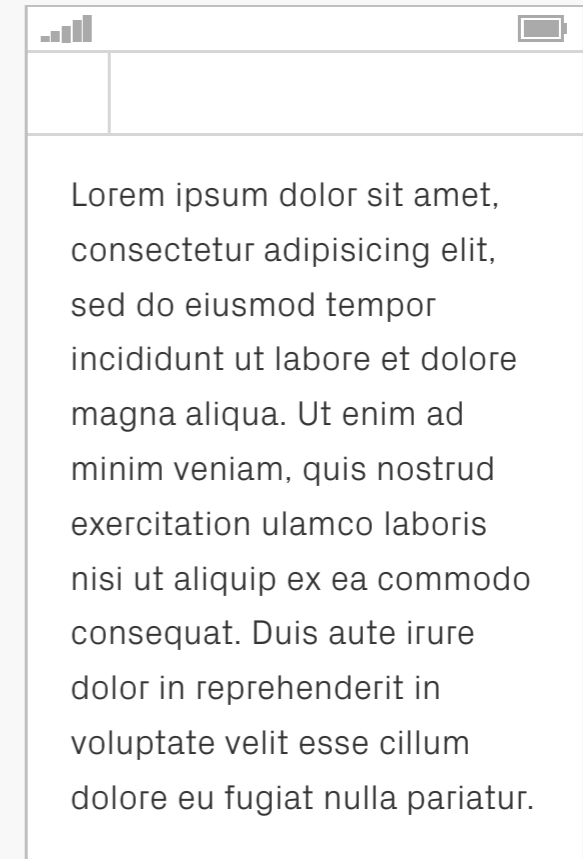
## Visual Hierarchy

Layout, colours and typography have a huge influence on what the eye is drawn to, and consequently how information is consumed. Think about what you want the user to look at on the page and in what order, then design around that hierarchy. Grab attention with high

contrast and large, bold type, or push items back with lower contrast and smaller, lighter type. Culture also plays a part: for example Westerners will naturally start near the top left of a screen as that's the way we read.



✘ Naughty

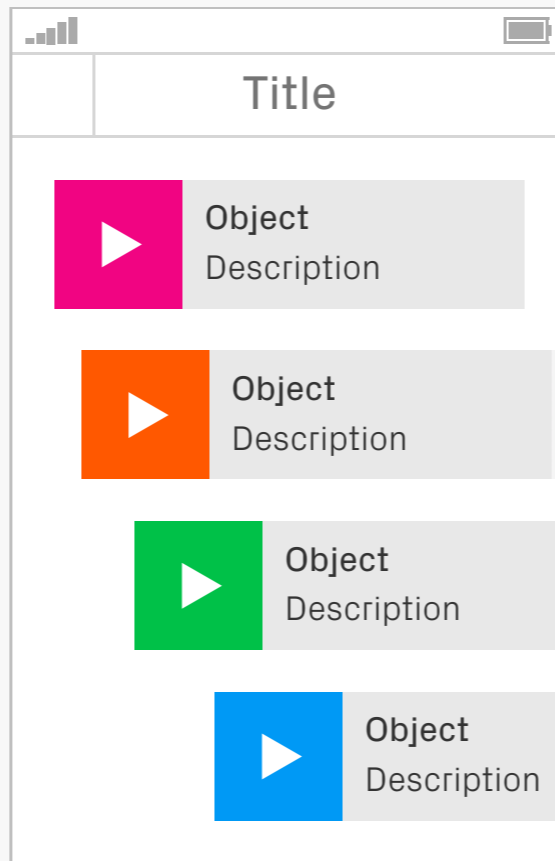


✔ Nice

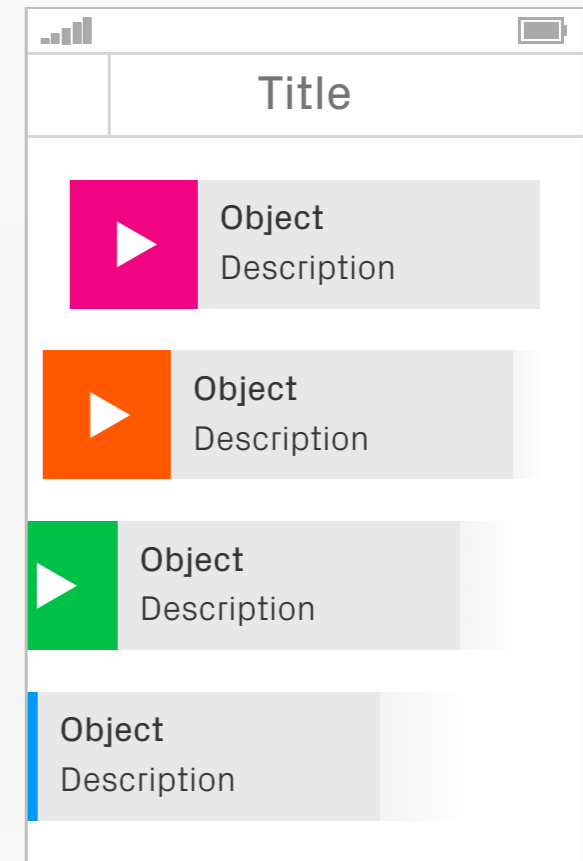
# Typography

Typography is often overlooked in digital products, but since most information is conveyed through text it should be high on your list of priorities. Apply the same basic principles as for other mediums: is it a comfortable size for reading without

squinting? Is there enough leading and are the line lengths short enough to make reading comfortable? Don't just accept the default font settings in your design environment — treat type with the respect it deserves!



Enter



Exit

## Motion

With the ever-increasing power of hardware it's now possible to make your designs not only look good, but also move elegantly. Subtle animations can enhance interfaces, giving them character and increasing their intuitiveness by hinting to functions and

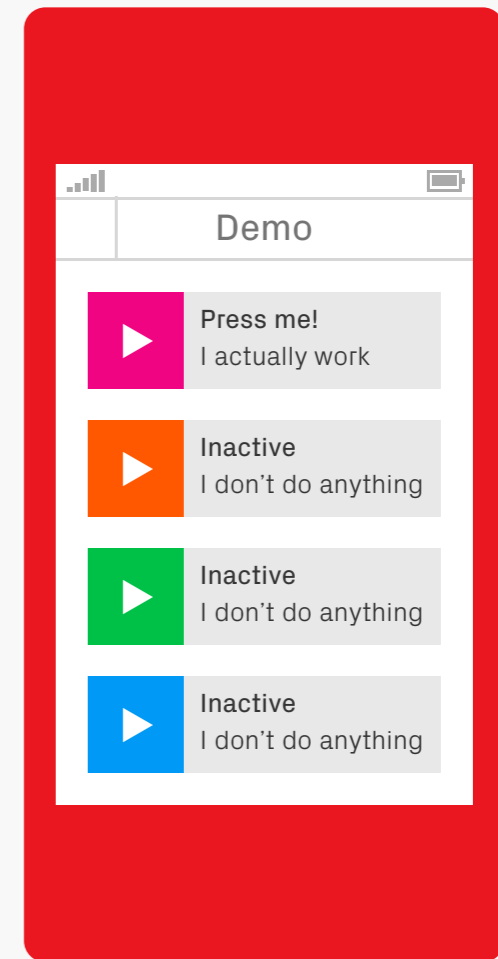
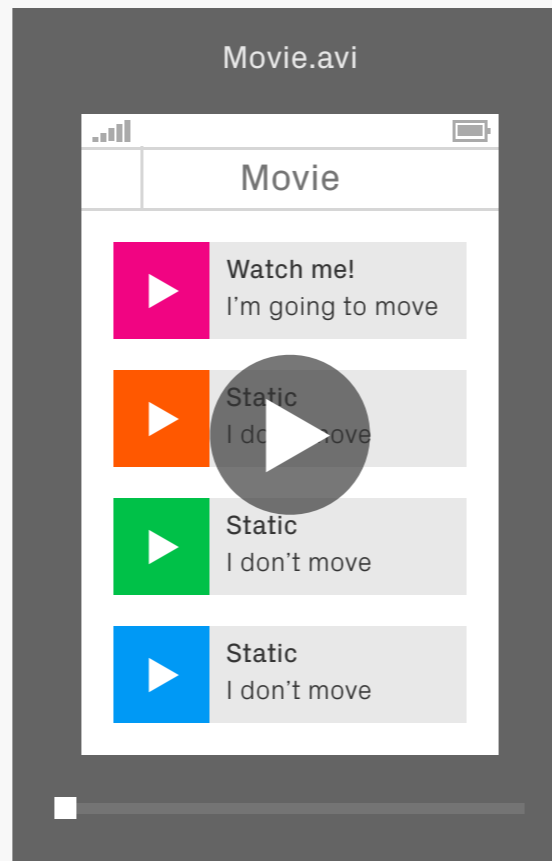
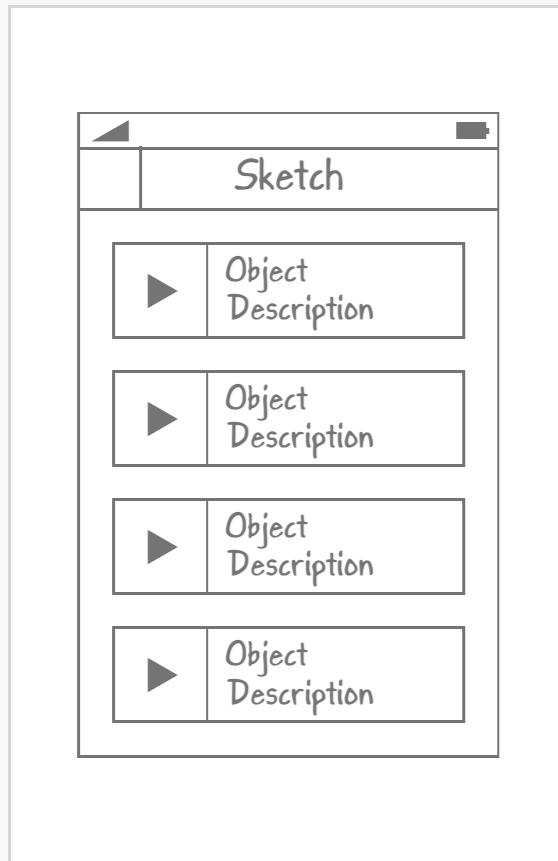
features; for example, if you wanted to draw attention to a new button you could make it periodically bounce to catch a user's eye.



# Testing

Nothing beats testing designs on their intended device. Screen resolution and technology can vary dramatically compared to your computer, as well as other variables like viewing angles and input methods. There are a wide range of live previewing tools available

these days that will take a design from your computer and place it directly on your device, updating in real time as you apply changes. Make sure to use them!



# Prototyping

Closely linked to testing is prototyping, which is a quick way to try out ideas and designs without investing time and effort into polished versions. There are many forms this can take, from simple drawings on paper, right up to building limited apps in the platform's native

development environment. Pick whichever suits the feature you want to test; the basic structure of a screen can easily be tested on paper, whereas an animated transition may require something mocked up as a video or even coded.



## Take a Break

It's very easy to get completely consumed in the design process, but sometimes it pays to take a break — not just for health reasons, but also the different perspective a refreshed set of eyes can bring. Go and make a brew, or wander somewhere else for a few minutes.

After coming back the solution to a design problem might be staring you right in the face, or you might spot a flaw that had previously gone unnoticed!

**PIXEL  
PERFECT  
DETAILS**

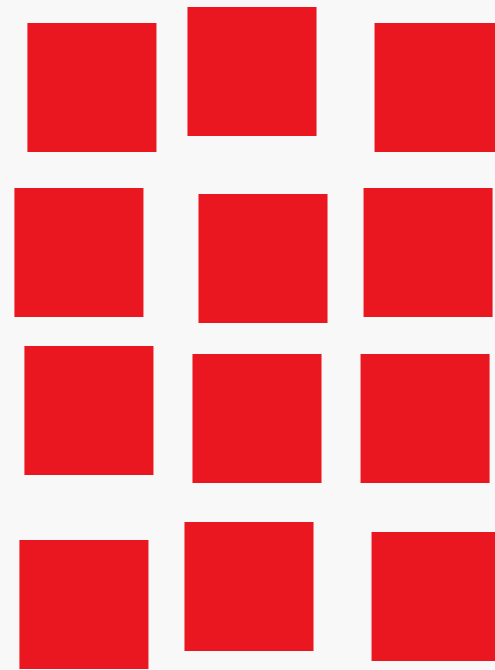


✘ Naughty

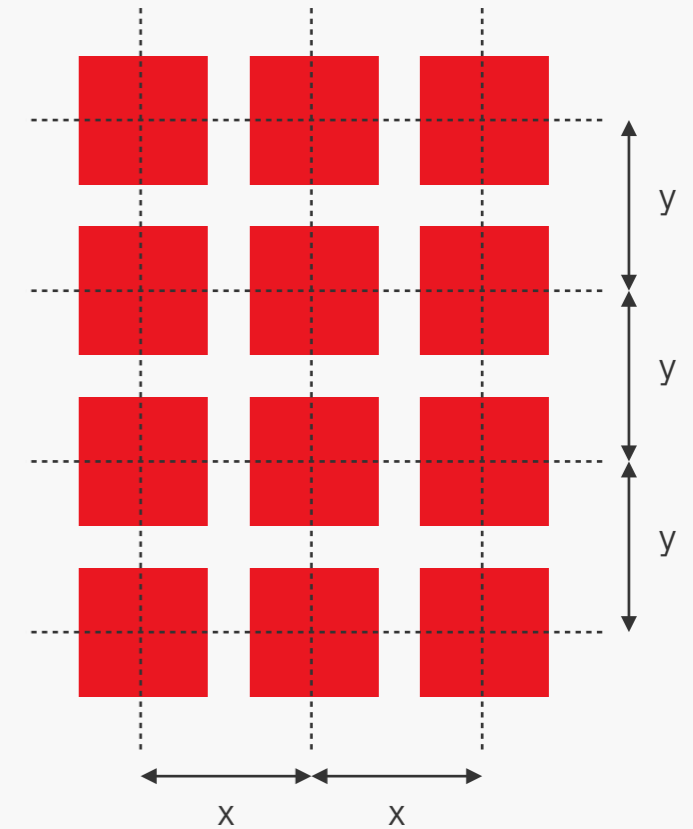
✔ Nice

## Sharp Edges

Straight edges should be on-pixel and sharp  
— blurred edges are a no-no!



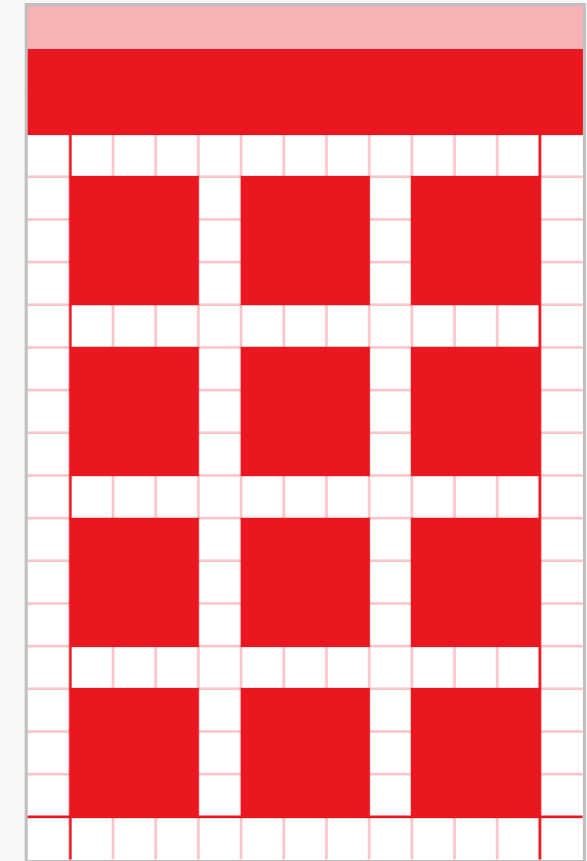
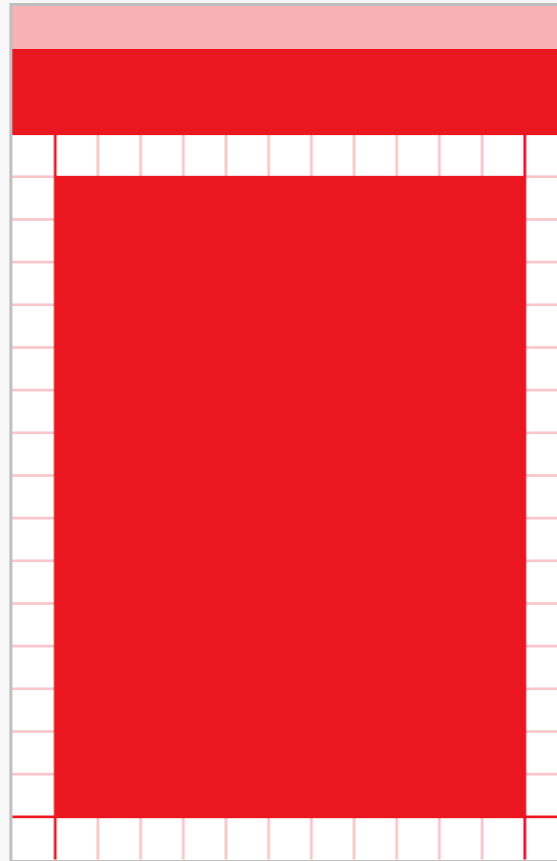
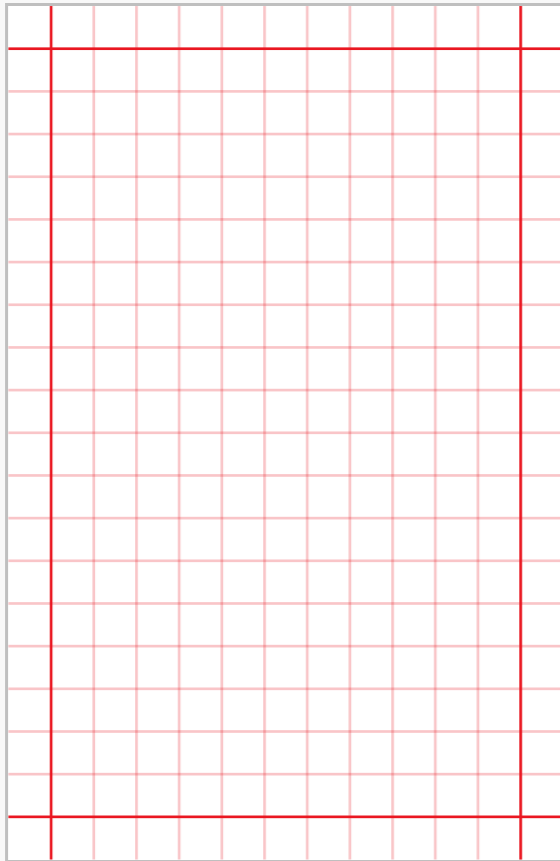
**✘** Naughty



**✔** Nice

## Alignment and Spacing

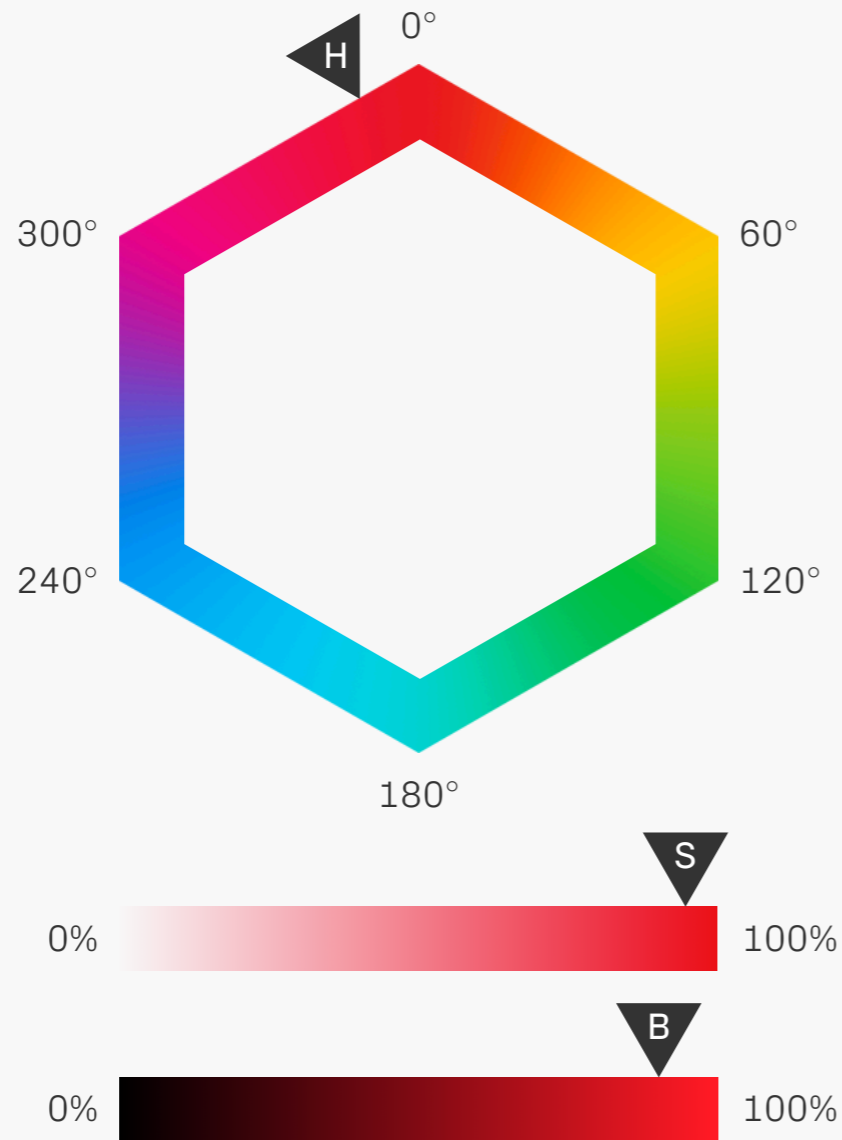
Once you've mastered the art of getting everything sharp, the next step in your journey towards pixel perfection is making sure the alignment and spacing are right.



# Consistency

Alignment of objects across multiple screens is just as important. Margins and placement of common items such as title bars, back buttons, and footers should be the same throughout the interface to prevent objects jumping around. The best way of doing this is

to set up a grid, which will define a structure that can be followed throughout your screens.



Hue	352	352	352	352
Saturation	95	22	45	95
Brightness	90	98	95	45
Red	230	249	242	116
Green	12	194	133	6
Blue	41	201	148	20

## Colour Model

HSB FTW! Have a go at using HSB as a colour model when creating a palette — once it clicks you'll see it's a really efficient way to create different shades of a base colour. In the example above the Hue (*H*) value has been kept the same, then the Saturation (*S*) and

Brightness (*B*) adjusted to create the variations. See how much more sense the numbers make in HSB compared to RGB?

Settings

Einstellungen

Configurações

## Text Length

If you're working on a product that will be used internationally then consider how long the text content could be in other languages. The example above shows what happens with the German and Portuguese translations of *Settings* — an increase of up to 75% in length.



Cap Height and Descender



x-height



Cap Height and x-height

## Aligning Text on Buttons

Shown above are three ways to vertically align text on buttons. Which method is best depends on a few variables, such as the choice of typeface (for example the cap height to x-height ratio can vary) and whether you're using uppercase, lowercase, numbers, or a

mixture of all three. Make sure that once you pick a rule you stick to it throughout the interface — consistency is king!

■ Align Text



■ Align Text

■ Align Text



■ Align Text

✗ Naughty

✓ Nice

## Aligning Text with Objects

Try to vertically centre text to an object using the x-height, rather than the cap height, as it gives a better optical alignment. In the Naughty example above you can see that the main visual weight of the typeface, located in the x-height area, sits lower than the square.

The exception to this rule is text fixed to all caps or numbers — these can be aligned by cap height as they won't feature descenders.

Active

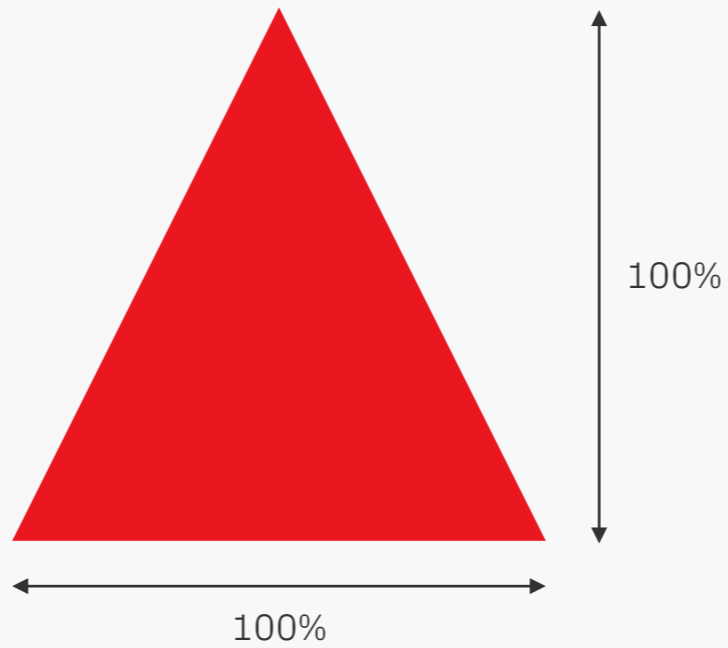
Selected

Disabled

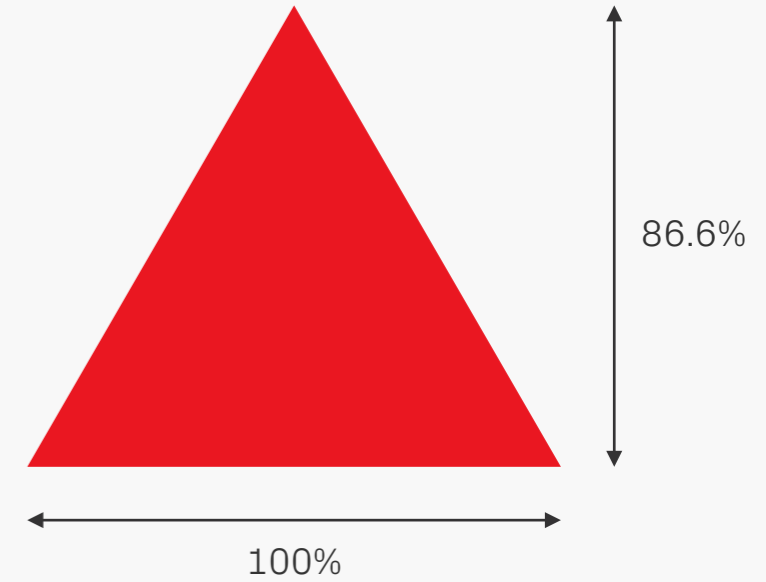
## Object States

Remember that interactive elements will likely need some extra states in addition to the default one you provide in a mockup. These can vary depending on the platform and input method, but in any case try mocking them up while creating your design rather than leaving

them as an afterthought — that way you can make sure their styling fits in with the rest of the design and works on an interaction level.



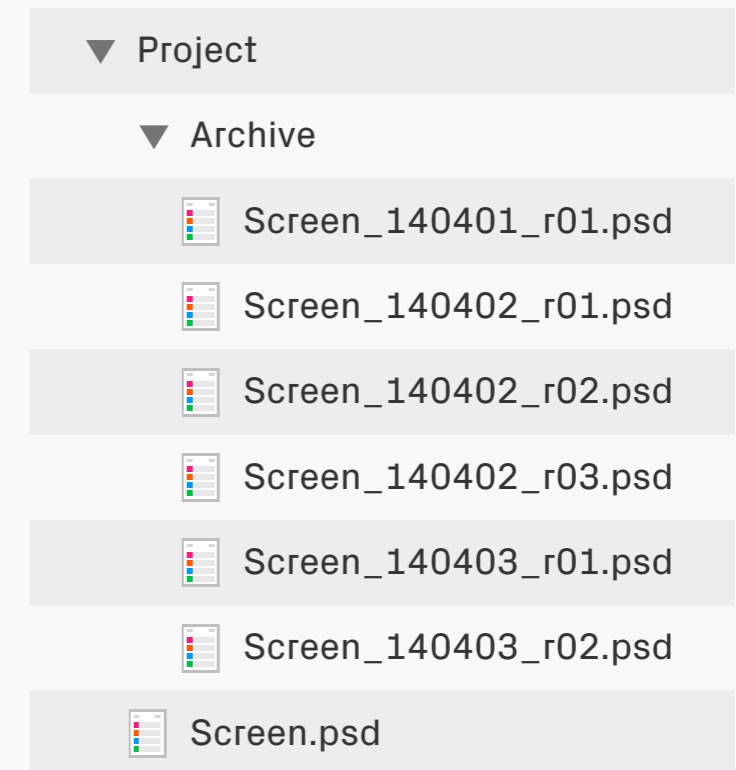
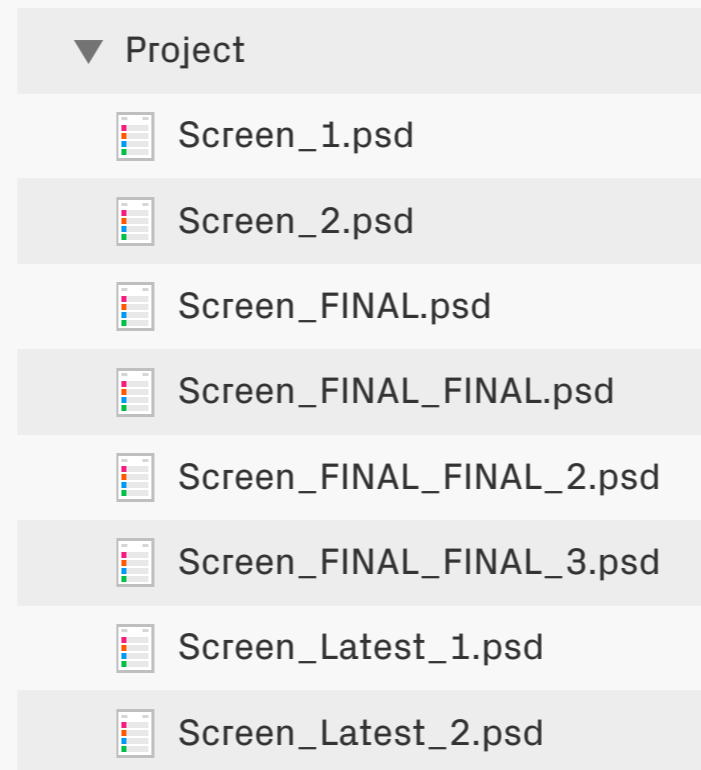
**✘** Naughty



**✔** Nice

## Equilateral Triangles

Some graphics applications draw triangle shapes that aren't equilateral by default, but instead use the same measurements for both x and y dimensions. To quickly convert to an equilateral scale the height (with the shortest edge at the bottom) by 86.6%.



 Naughty

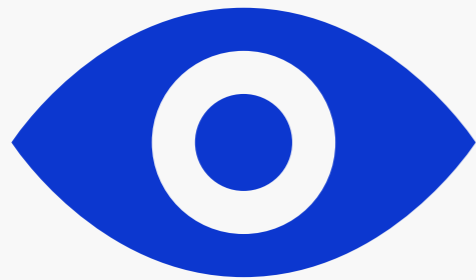
 Nice

## Version Control

Although there are now a multitude of version control applications available for designers, more often than not we still end up managing files and revisions ourselves. Doing this manually is more time consuming, but using a system like the one shown above will help. The

most recent file, *Screen.psd*, is kept at the top level of the working folder. At the start of the day and other key moments, that file will be duplicated, placed in the *Archive* folder, and given a filename based on the date (YYMMDD works best) and revision number. Tidy!

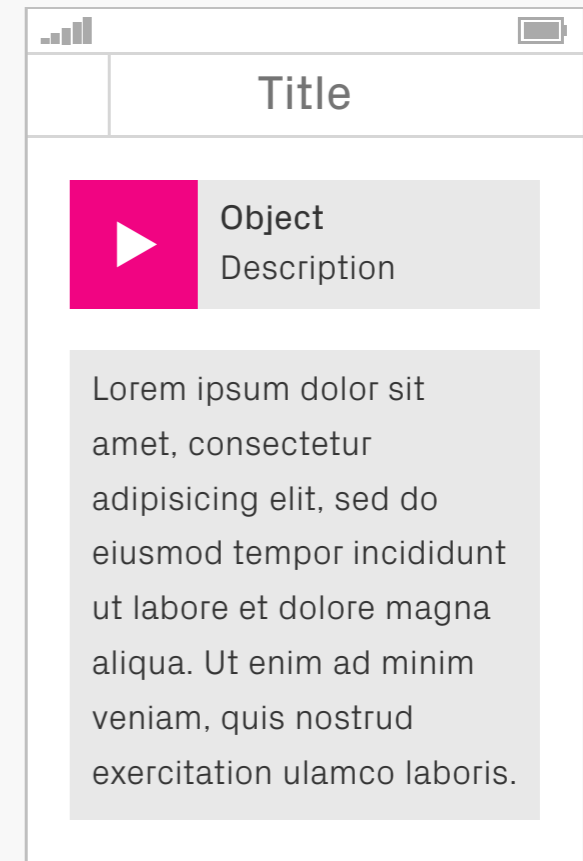
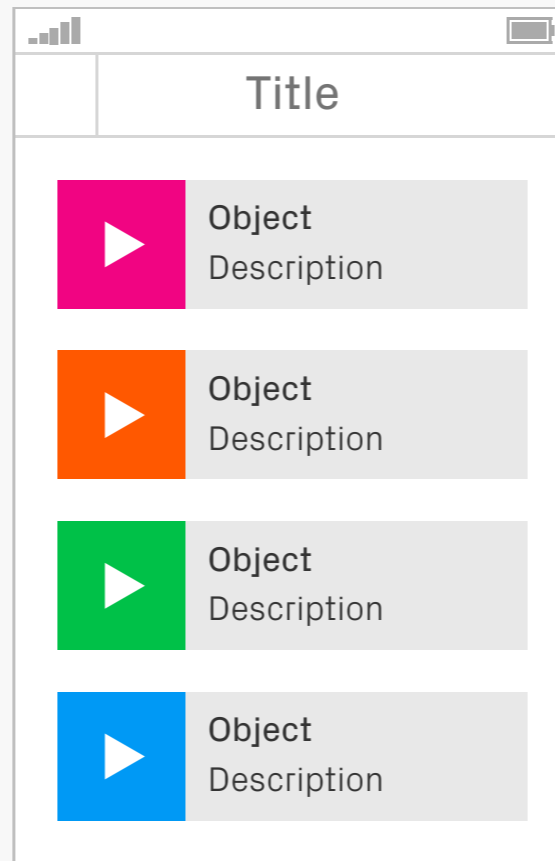
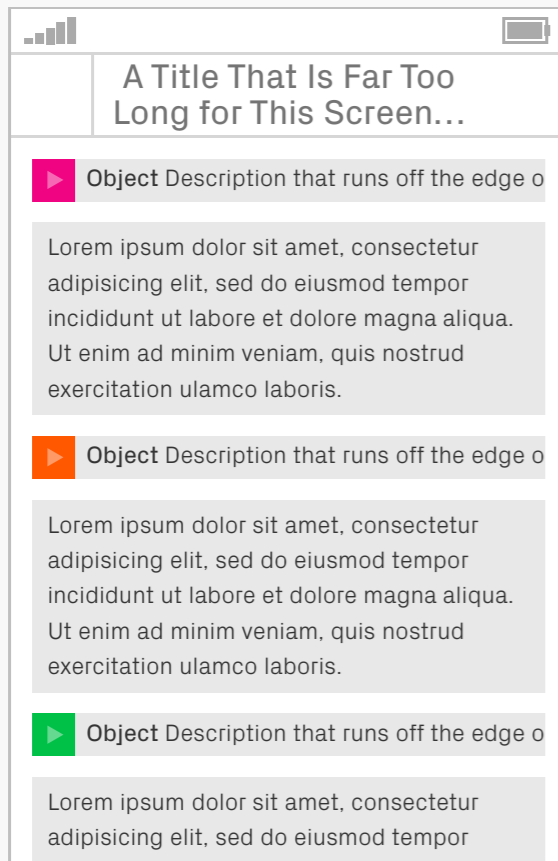
**ACCESSIBILITY**



## Types of Impairment

Around 10% of the UK population have some form of disability, which is a significant number of potential users. There are four main types of impairment that will commonly affect digital projects: sight, hearing, touch and cognitive i.e. the ability to process those other

three senses. Don't rely on one sense alone to make your product or feature usable, but instead allow multiple forms of interaction and communication where possible — for example enabling text-to-speech functions for visually impaired users.



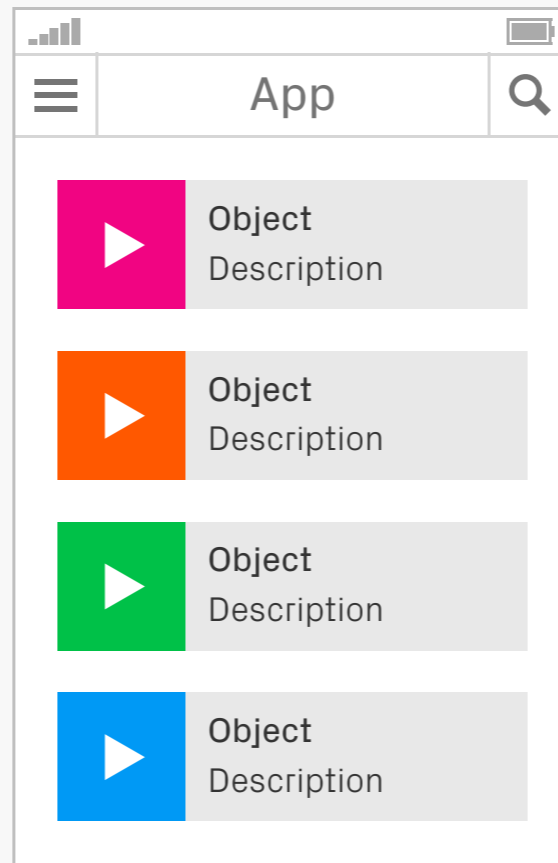
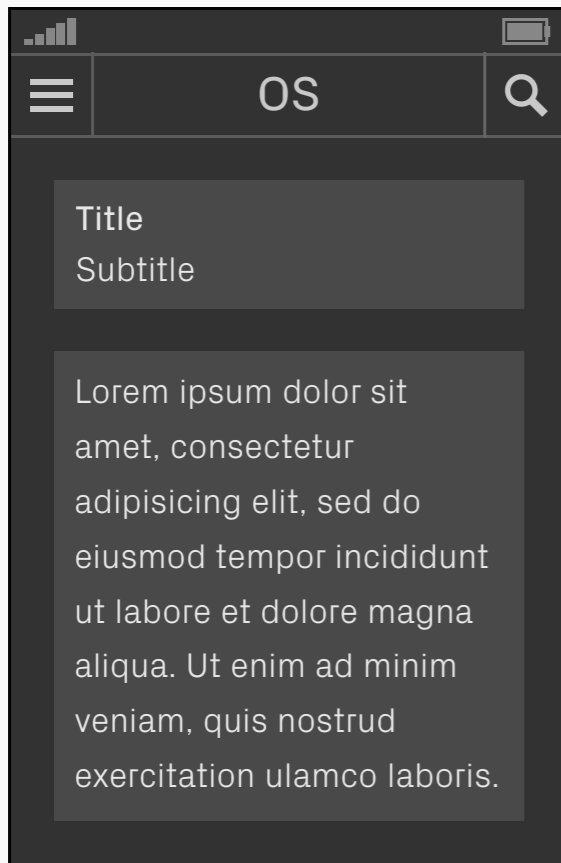
✗ Naughty

✓ Nice

## Clarity

Keep designs as clear and concise as possible to avoid overloading the user with too much content. You can do this by showing information which is relevant to the context of the user, and then utilising progressive disclosure to reveal more details as they are

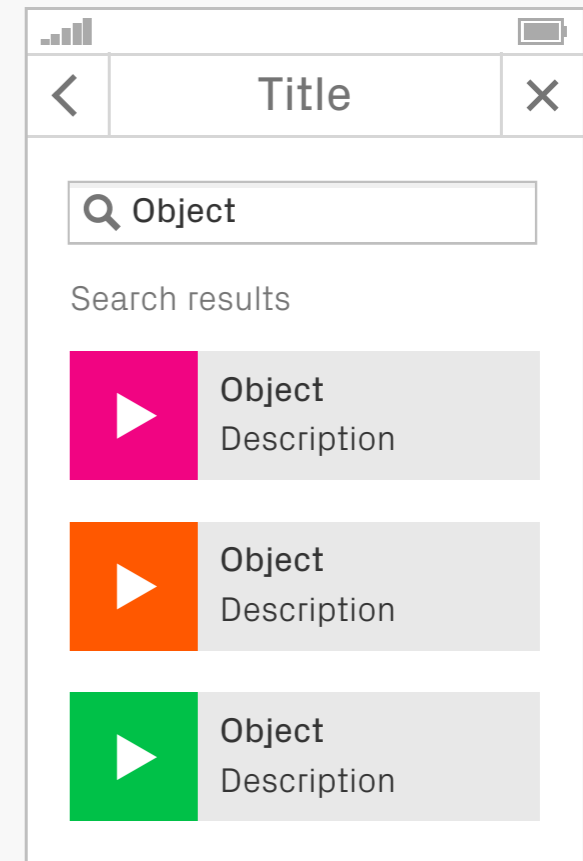
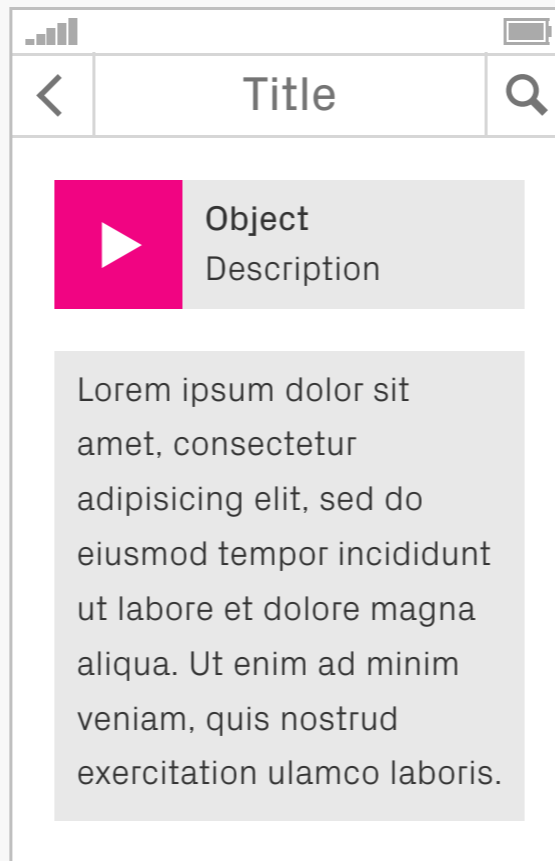
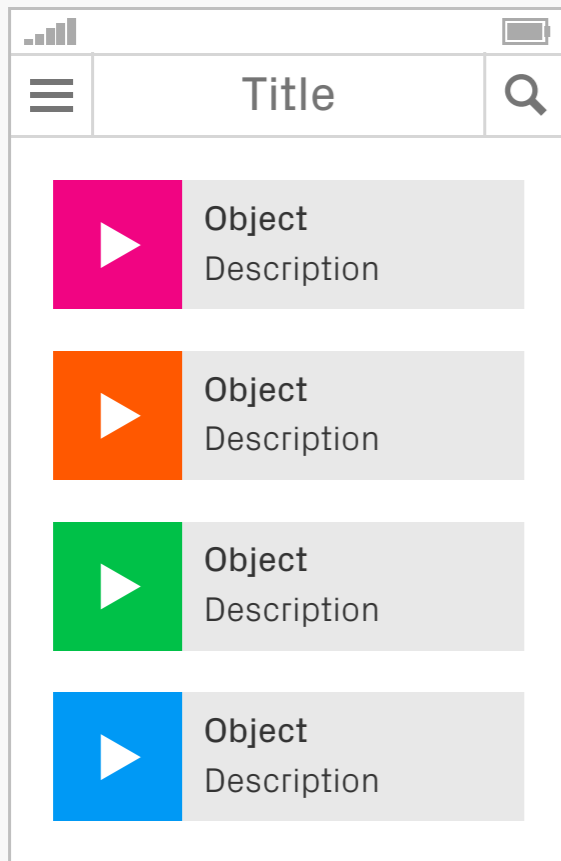
needed. It's also important to make your content suitable for mobile devices — for example keeping image sizes small for those on data connections.



## Consistency

Your designs should maintain consistency across a number of levels, including style, navigation, typography, and use of language. Interface elements should act in a standard way whenever they appear, and where possible follow any conventions or patterns

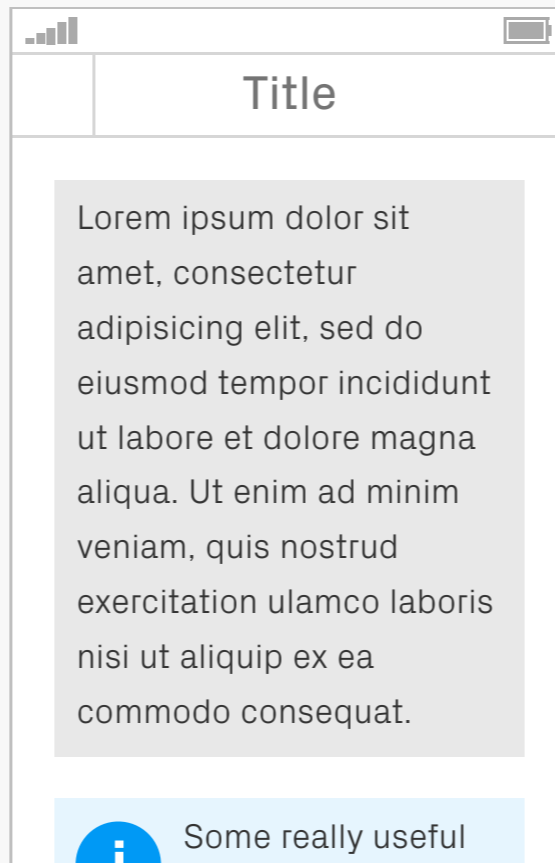
from the host operating system — this means that users can predict how the product will behave, based on past experiences with the platform. Most major devices have guidelines for their design and interaction patterns — so check those out.



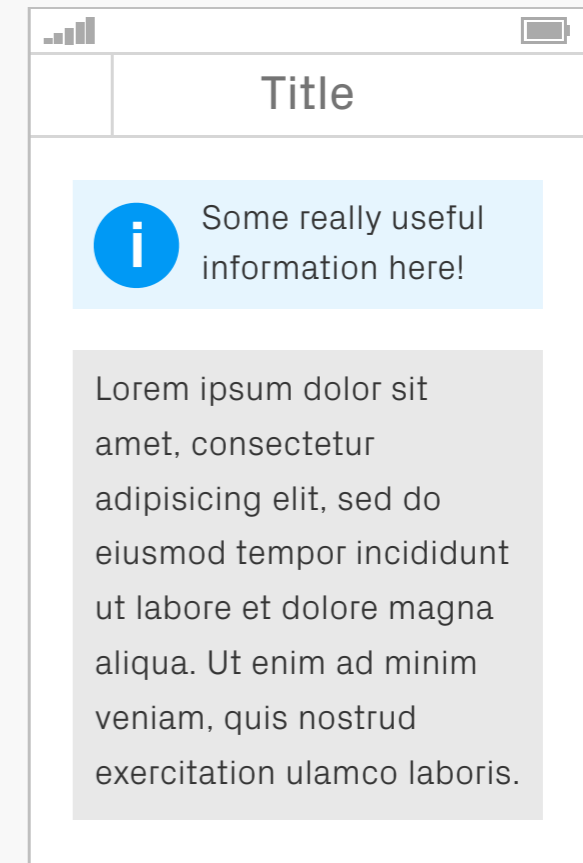
## Navigation

As mentioned on the previous page, navigation should behave consistently as it will help users move around your app without feeling lost. Position navigational elements in the same places across all screens, with the same styles and labels. This also applies to

other parts of the interface, for example, if a button performs a certain action in one part of the app, then it should do the same when activated elsewhere.



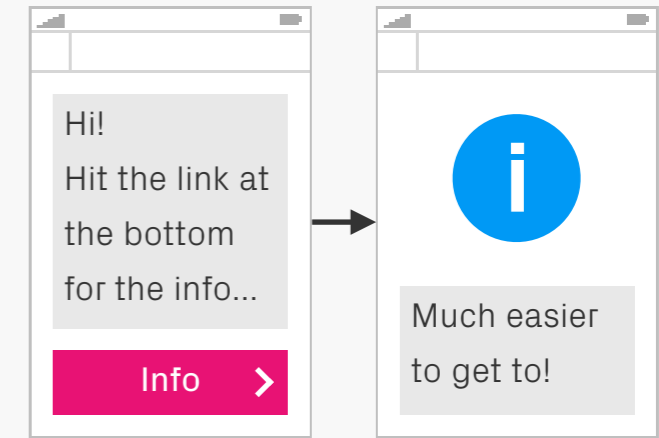
**✗** Naughty



**✓** Nice

## Navigation Content Structure

When creating the layout for a page, really think about why the user is there and what they're looking for. Based on that, structure your content in such a way that the most important parts are the easiest to reach.

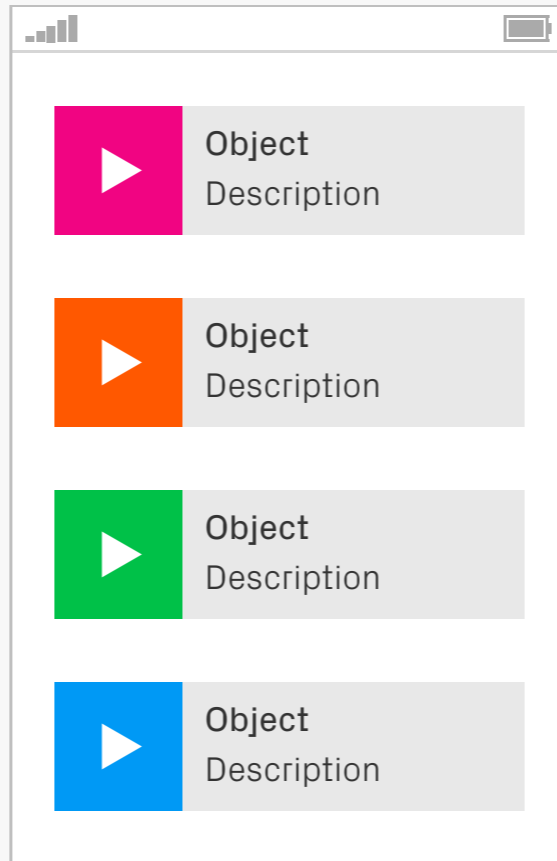


**✗** Naughty

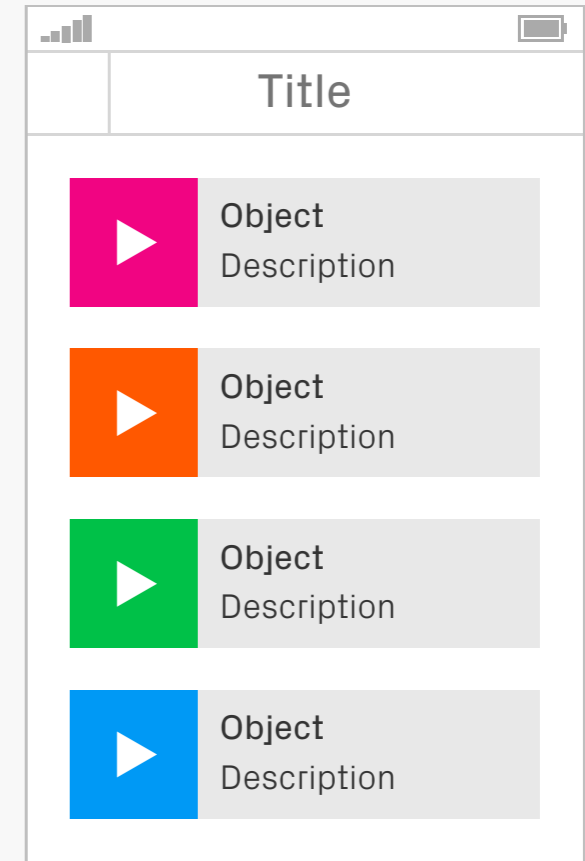
**✓** Nice

## Navigation Minimise Steps

Although cramming everything on to one screen isn't a great idea, be mindful that by introducing too many steps you can create hassle for your users. Try to make all information accessible within four pages — any more can cause frustration.



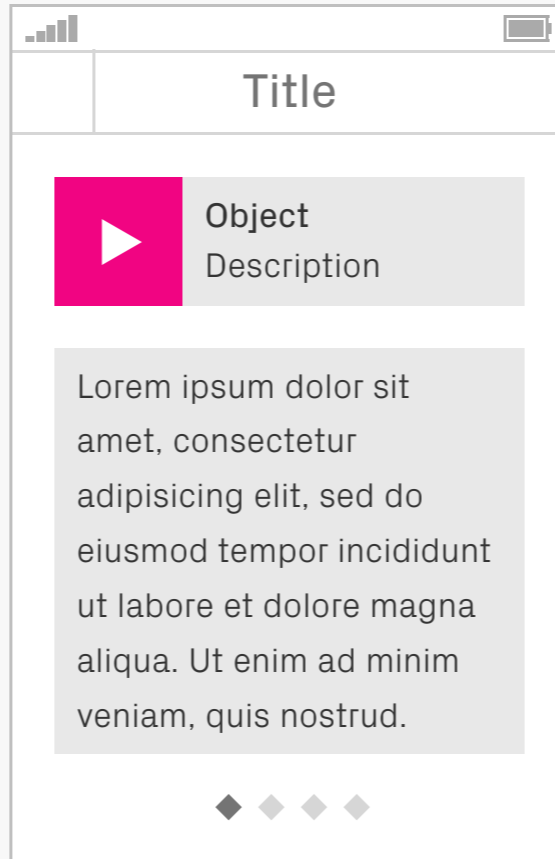
**✗** Naughty



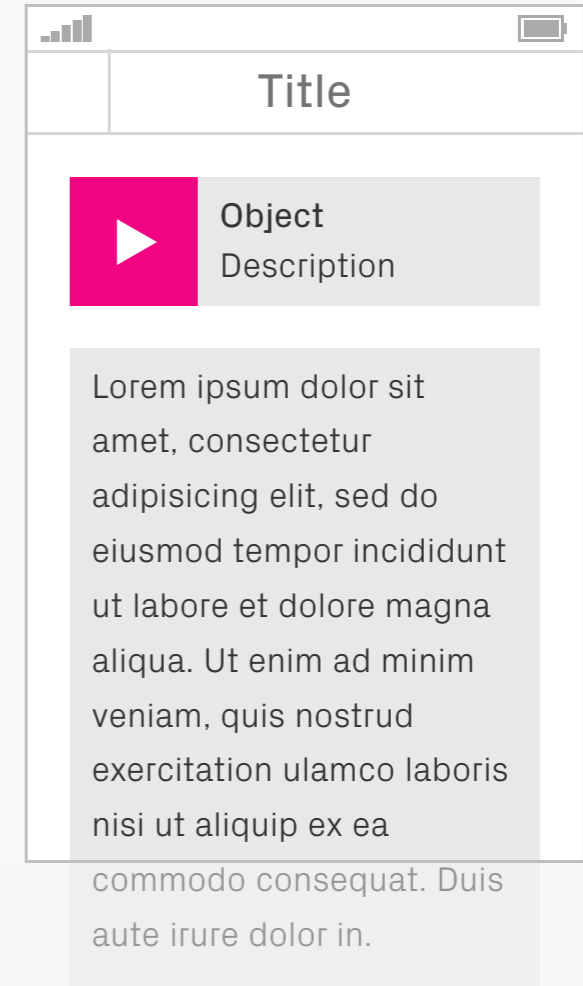
**✓** Nice

## Navigation Titles

Clearly title pages so that users know where they are, as well as the context of the information presented to them.



**✗ Naughty**

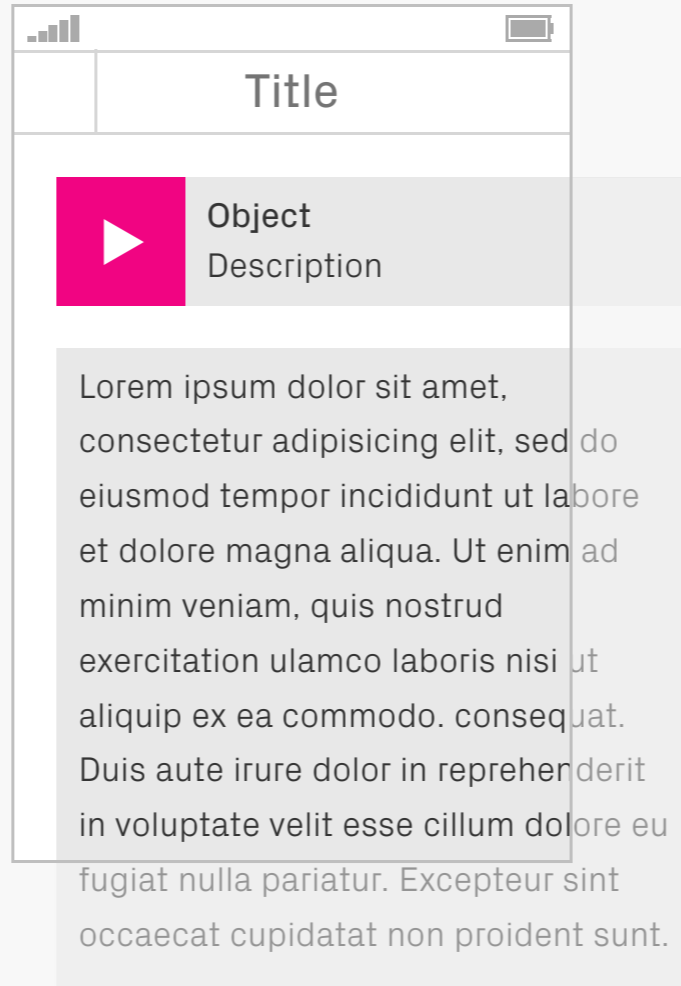


**✓ Nice**

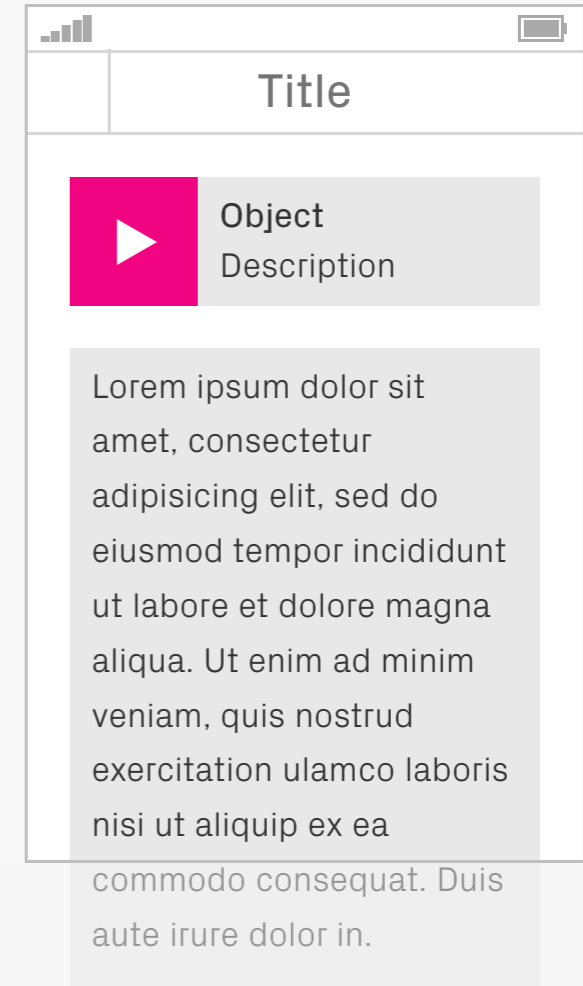
## Navigation Appropriate Page Sizes

Keep your content to an appropriate page size and try to introduce breaks where it makes sense. Scrolling through a page is much easier than linking between them, it also reduces the amount of page requests which will be beneficial to mobile users. Don't make the

pages too long though, as no one likes to endlessly flick up!



**✗** Naughty



**✓** Nice

## Navigation

### Limit Scrolling to One Direction

Make sure your content only scrolls in one direction — it's easier both physically and mentally for users, as they won't have to pan around trying to keep track of what they have and haven't seen.

- Pink
- Orange
- Green
- Blue

1. Pink
2. Orange
3. Green
4. Blue

 Naughty

 Nice

## Navigation Numbered Lists

If you've got more than three or four points in a list, consider using numbers instead of bullets as these provide some structure, which aids navigation through the content.

Action

““ This is a button that initiates Action. By pressing it you will proceed to the next screen of the app.

✗ Naughty

Action

““ Go to next screen

✓ Nice

Creating labels for text-to-speech functions is an art form in itself. Make descriptions clear, so that users know what's going on, but also concise so they don't have to spend ages listening to them.

## Navigation Labelling

Gyppsy

Enter email address

🗨️ Gyppsy. Enter email address.

 Naughty

Name

Gyppsy

Email

Enter here

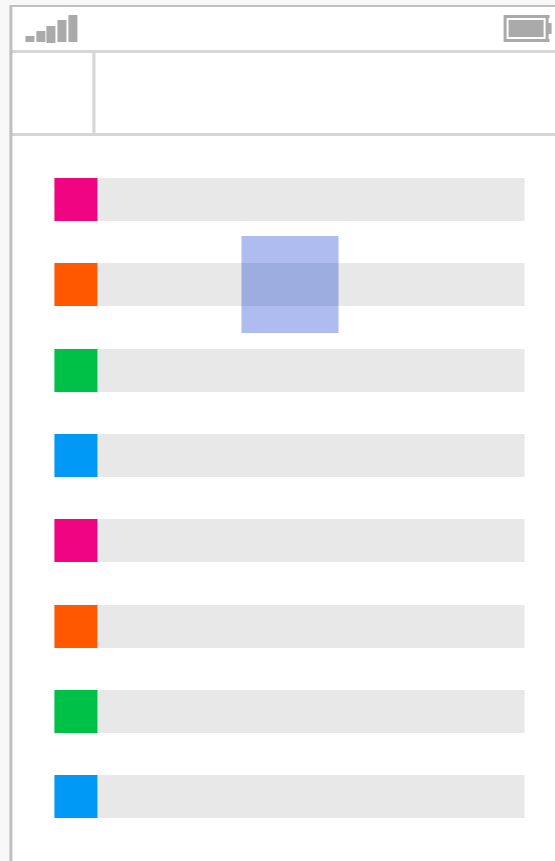
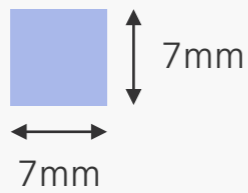
🗨️ Name Gyppsy. Email Enter here.

 Nice

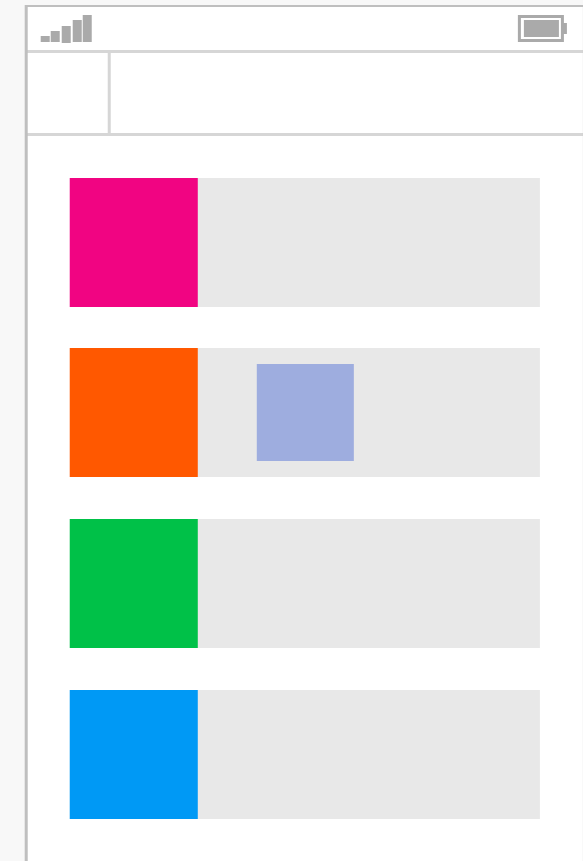
## Navigation

### Labels Above Input Fields

Place labels above input fields rather than in them, as once there's an entry in the latter, a screen reader won't make as much sense to the user — it will only output the value entered, not the field name.



✗ Naughty



✓ Nice

## Interaction Touch Targets

When creating designs for touch-based devices, always consider how easy they are to operate using fingers and thumbs. We usually base our designs on a minimum touch area of 7mm × 7mm, which is the rough size of the contact area between a finger and screen, and

then leave at least a 2mm gap between items so they don't get pressed accidentally. If you've got components that will be primarily thumb-operated, then make those wider, as the average width of an adult thumb is 25mm.

Action



 Naughty

 Nice

Buttons are the commonly accepted method of initiating actions in applications, so opting for hyperlinks instead will confuse the user.

## Interaction Buttons and Hyperlinks

This is not  
a link

This is not  
a link

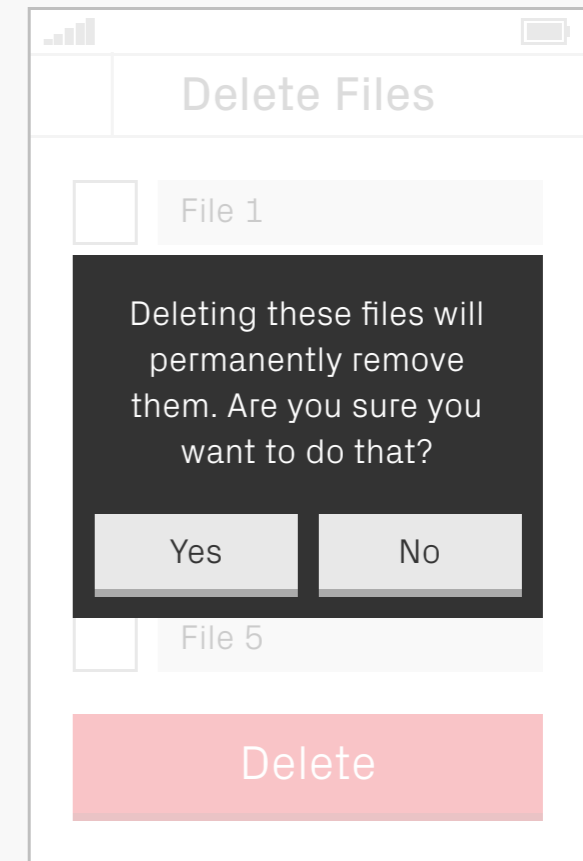
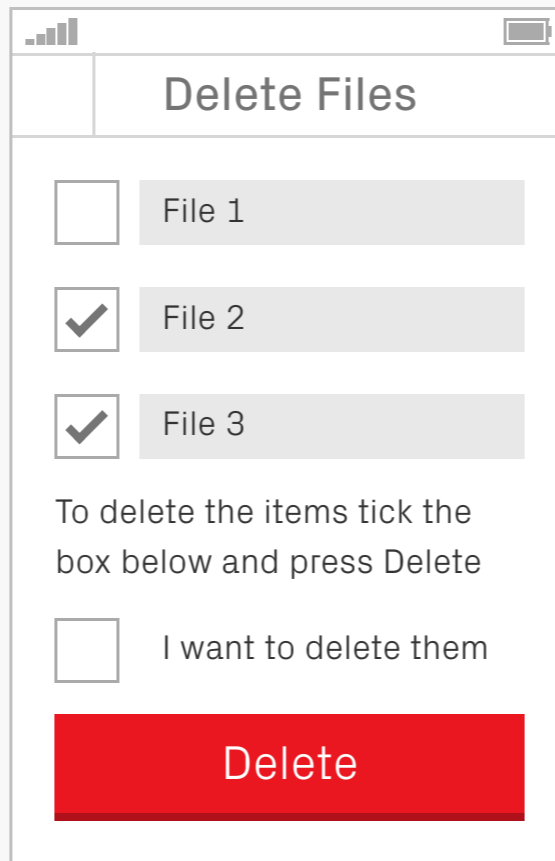
 Naughty

 Nice

And talking of hyperlinks, don't underline text that isn't a link, as again this can cause confusion. Users may think something is wrong when they tap it and nothing happens.

## Interaction

### Buttons and Hyperlinks



## Error Prevention Design

It's well worth trying to minimise errors that can occur while using your product. One of the best ways to do that is through design. There are various techniques available, such as placing useful elements at the fore and isolating or hiding those that can be risky;

using warnings and confirmations as methods to prevent errors; and providing fail-safes should anything go wrong. Also, try to make users think about what they're doing in important situations, rather than allowing them to cruise through on autopilot.

Name

Gyppsy

Telephone

01234 56789

Submit

Name

Gyppsy 

Telephone

01234 56789 

Invalid number

Submit

 Naughty

 Nice

## Error Prevention Checked Data

It's sometimes difficult to input data on mobile devices due to their small size, so giving users an indication that what they're entering is correct can be really useful.

Colour

Enter colour

Colour

Select colour ▼

Pink

Orange

Green

Blue

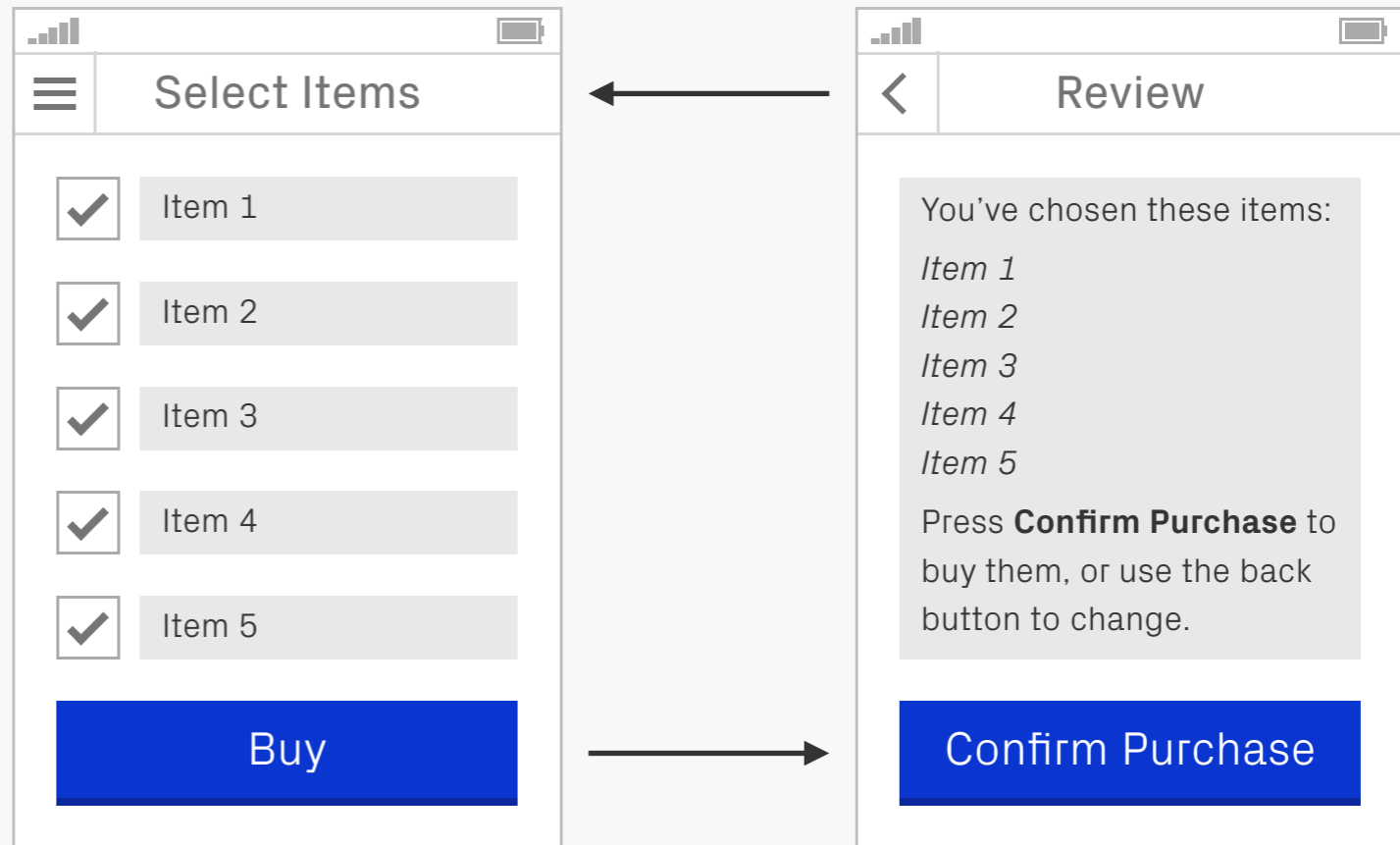
 Naughty

 Nice

## Error Prevention

### Free Text

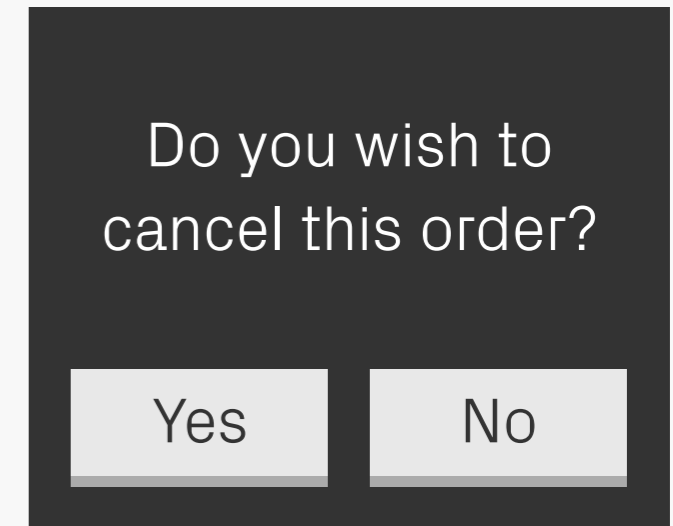
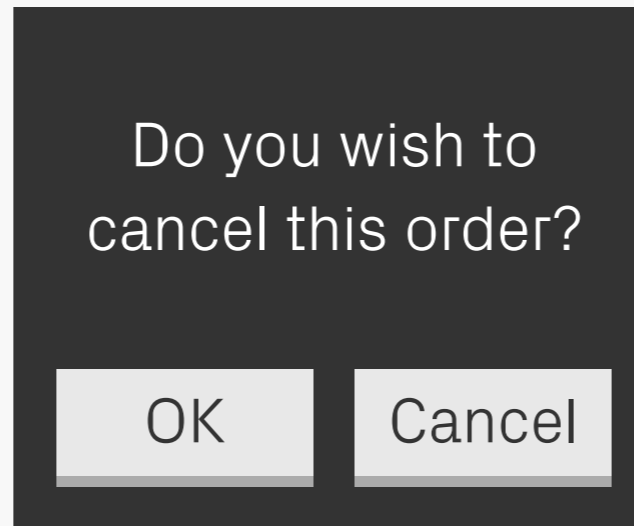
Where possible provide default values rather than free text entry, as it will reduce the chance of input errors.



## Error Prevention

### Review, Confirm, and Correct

When users are entering data as part of a process, give them an opportunity to review it before submitting, as well as the option to go back and correct if necessary.



 Naughty

 Nice

## Copy

It's not just how your type looks but what it says that's equally, if not more important. Unclear labelling or instructions confuse users, so spend time thinking about what you're trying to communicate and if it's being done effectively. In this Naughty example

would you select Cancel to cancel the order, or does it cancel the cancel?

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

 Naughty

 Nice

## Copy

# Break Up Large Blocks of Text

Break up large blocks of text so they're easier to digest and keep track of. Use around 5 lines as a maximum and you'll not go far wrong.

PPP

PPP  
(Pixel Perfect  
Precision)

 Naughty

 Nice

## Copy Abbreviations

If you're using abbreviations make sure to include their expansion on first use. Better still try to avoid them altogether, as remembering what they stand for can prove difficult for some users.

Click here

Pixel Perfect  
Precision  
Handbook  
(25MB)

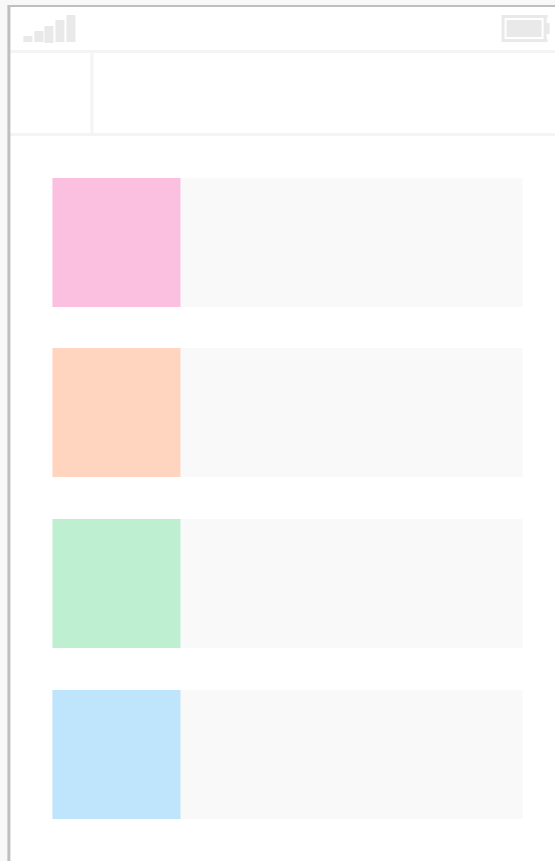
 Naughty

 Nice

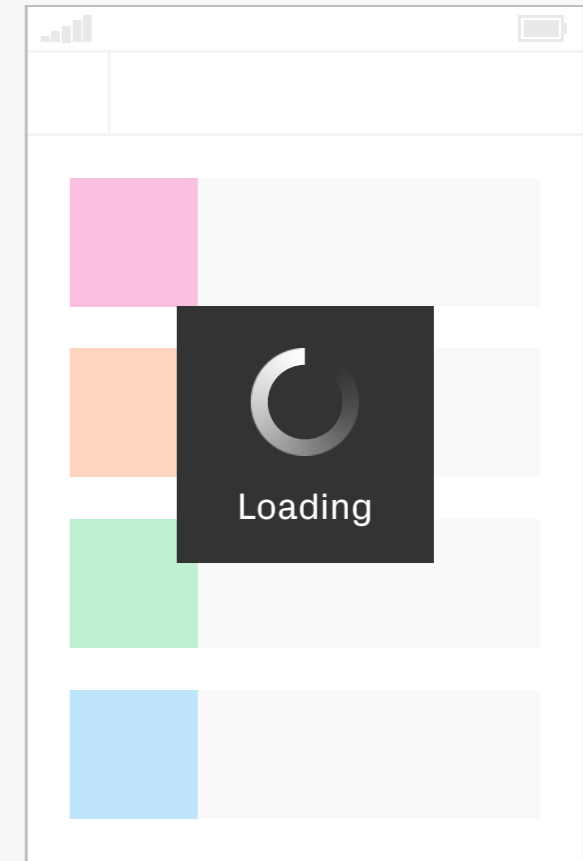
## Copy Link Text

“Click here” works well enough as a link, right? Wrong! Not only does it contain zero information on where the link leads to, but also most touchscreen users won’t even have a mouse to “click” with. Since it’s a form of navigation, the text should instead clearly

describe its destination, as well as make sense in isolation. Users will often scan a page and pick out links which might lead them to the content they’re after. Also include any other relevant details that might be useful, such as the download size if it points to a file.



**✗** Naughty

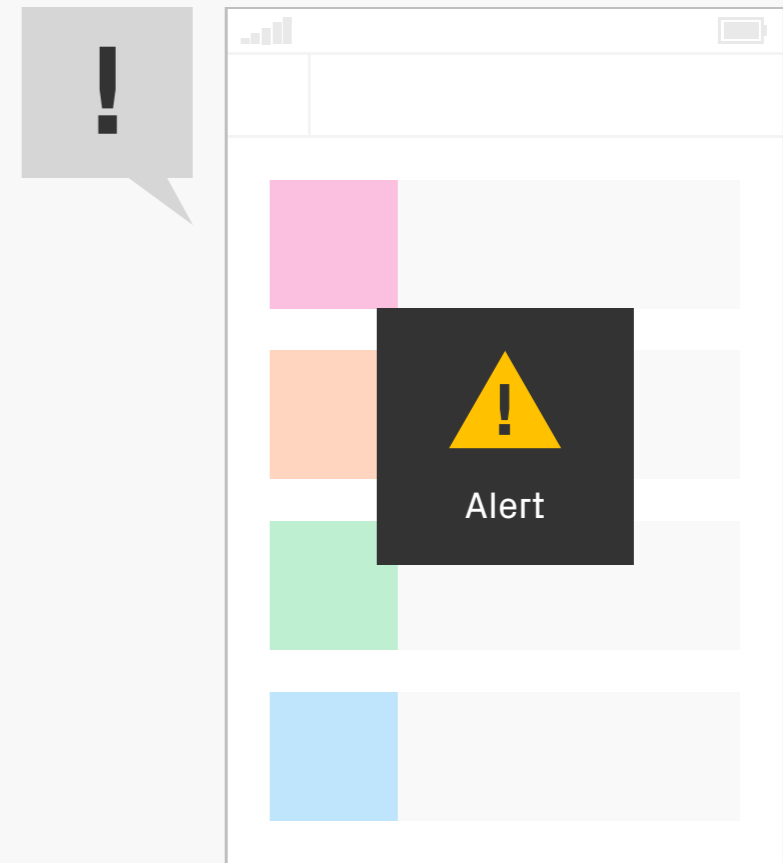
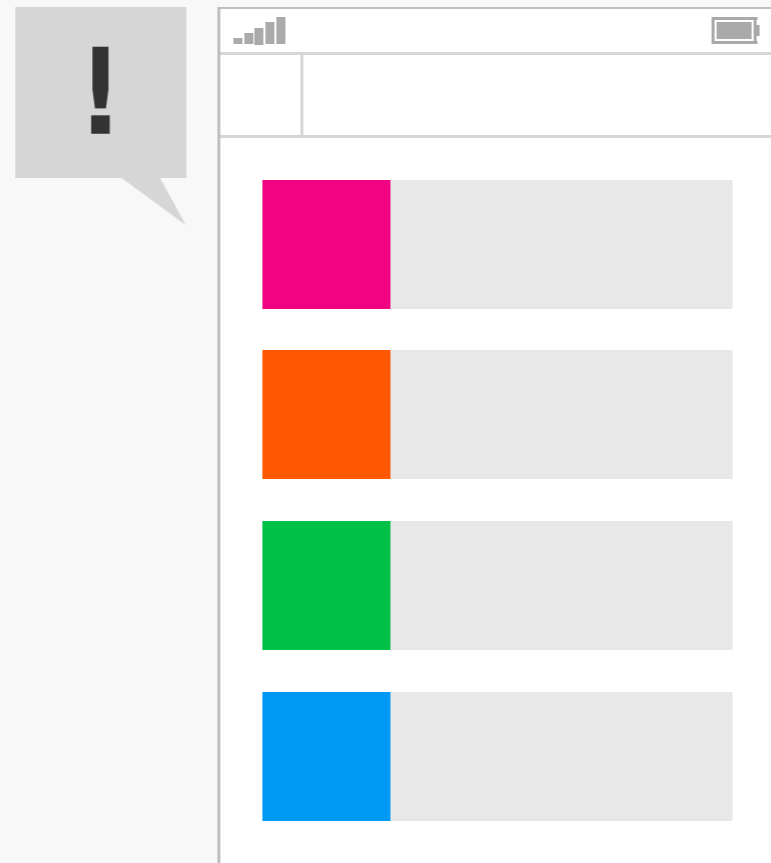


**✓** Nice

## Feedback

Give users some feedback when they're performing tasks so they feel reassured. There's nothing more annoying than wondering if an app's frozen when it pauses to process a request, or pressing buttons that don't seem to do anything. Feedback in these

situations could be in the form of spinners and messages that notify users of what's happening, or pressed states and sounds to reinforce that they've initiated an action.



✗ Naughty

✓ Nice

## Feedback Multi-sensory

Provide feedback in multiple forms where possible. For example, relying solely on sound for an alert would mean that deaf users, or those located in noisy environments, wouldn't be aware that something has happened which requires their attention.

**Error code 04 type 11**

An error has occurred in the bus\_1234 Library. This problem has caused a crash in the dynamic states of the system. Please contact your sys admin on the IT floor.

OK

**Something went wrong!**

But don't worry, press Return to go back to the previous screen.

Return

 Naughty

 Nice

# Feedback

## Error Messages

If something goes wrong let the user know what's happened in an understandable way, and provide them with the option to navigate back to somewhere useful.

 You work at ustwo

Name

Gyppsy

Company

usthree

Name

Gyppsy

Company

usthree



You work at ustwo

 Naughty

 Nice

## Feedback Error Proximity

When designing forms, place error messages next to the relevant field rather than far away, as this will help users identify the problem more quickly.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo, eleifend tempus enim. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo, eleifend tempus enim.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

 Naughty

 Nice

## Typography

As mentioned in Pixel Perfect Principles, good typography is vital in digital design, and has a great effect on your product's accessibility.

The basics of good line length and leading are just as relevant for this medium, especially for those with visual or cognitive impairments. By

keeping text light and legible you'll help these users navigate easily from one line to the next.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

 Naughty

 Nice

## Typography Font Size

The minimum font size you should be using is 12pt, with a good reading size around 16pt (1em). Make text too small and users will be straining to see what it says, especially on lower density screens which aren't that sharp.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo, eleifend tempus enim. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo, eleifend tempus enim.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

 Naughty

 Nice

## Typography

### Line Length

Keep line lengths below 80 characters wide. If any longer a user will find it difficult to gauge where the start and end points of each line are, making text harder to read. A good range to aim for is 45–75 characters, with the optimum length being 66 including spaces (as

discussed in Robert Bringhurst's [The Elements of Typographic Style](#)).

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

 Naughty

 Nice

Giving lines of text enough space allows the eye to clearly see each one, which helps with the flow of reading. The recommended line spacing (otherwise known as leading) is 1.5 times the type size — similarly, by then making the paragraph spacing 1.5 times the

line spacing, the break between paragraphs is also made obvious.

## Typography Spacing

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce pellentesque vehicula elit sed tincidunt. Nam bibendum tempus tellus ac interdum. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed fermentum sodales orci.

Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Pellentesque a nibh nibh, vel dictum risus. Nunc congue vestibulum nibh non sollicitudin. Donec eget metus leo.

 Naughty

 Nice

## Typography Alignment

Multiple lines of text should always be left-aligned, as the inconsistent spaces in justified and centred text can be a problem for users with learning difficulties. Justification also creates distracting white rivers running through the paragraphs.

Example

*Example*

Example

EXAMPLE

Example

**Example**

 Naughty

 Nice

## Typography Formatting

Keep text formatting as simple as possible to gain the best legibility for your users. Serif type is harder to read for visually impaired or dyslexic users, as its styling can obscure the shape of the letters — likewise, italics and underlines add visual noise. Capitalisation of

whole sentences or paragraphs also makes text more difficult to read AND LOOKS LIKE YOU'RE SHOUTING!

Example

Example

Example

✗ Naughty

✓ Nice

## Typography Formatting

Lastly, avoid moving or blinking text, as visually impaired and dyslexic users can find this very distracting. Also worth noting that these effects can trigger epileptic seizures.

Exa...

Exa...

Exa...

Example 1

Example 2

Example 3

 Naughty

 Nice

# Typography

## Truncation

Truncate text only where necessary, as it hides useful content.

Information



✘ Naughty

✔ Nice

Try to give users visual aids such as icons and colours to help them identify important content on a page. Colour coding is also a handy way to identify different types of content — something which can be especially

useful for those with cognitive impairments. Make sure it's used consistently though!

## Colour Visual Aids



Passed



Failed

 Naughty

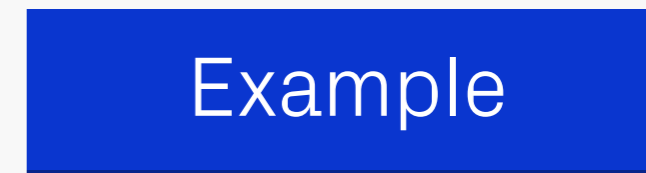
 Nice

## Colour Don't Rely on Colour Alone

However, don't rely on colour alone to convey a message, always include a secondary method as well. Some mobile devices suffer from poor colour contrast, or are used in less than ideal lighting situations, both of which can reduce the impact and visibility of colours.

Also bear in mind that approximately 8% of males have some form of colour blindness, affecting their ability to distinguish between certain hues — they would have difficulty telling the difference between the two Naughty shapes based on colour alone.

# Colour Colour Contrast



 Naughty

 Nice

Good contrast between text and background colours is the best way to make sure that important information is still visible for users with some form of colour blindness or visual impairment. Also check designs on an actual device in non-ideal lighting conditions, to

make sure there's still enough contrast in real-world situations.

 Foreground

 Background

 AA

 AA (Large)

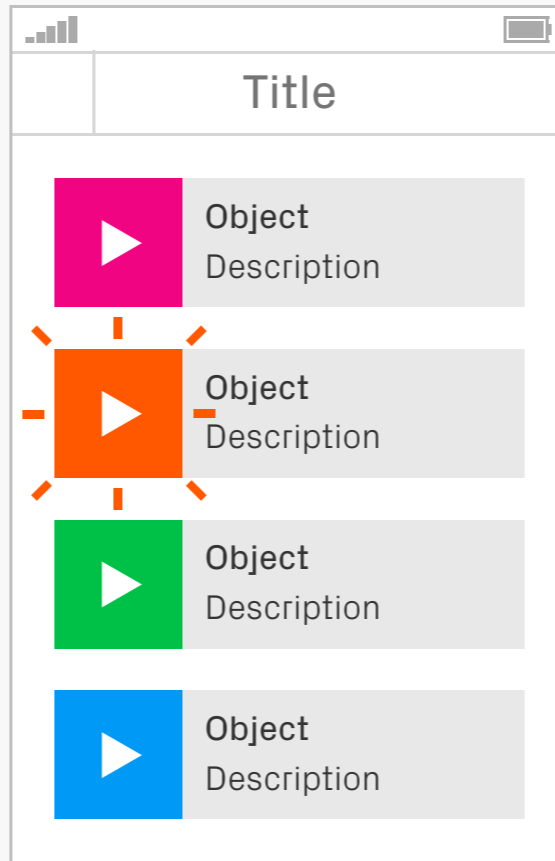
 AAA

 AAA (Large)

## Colour Colour Contrast Checkers

There are numerous tools out there for testing colour contrast. A couple of great options are [Colour Contrast Analyser](#) and [Jonathan Snook's web-based checker](#) — in either case just pop in the two colours and away you go! As a minimum you should aim to pass AA

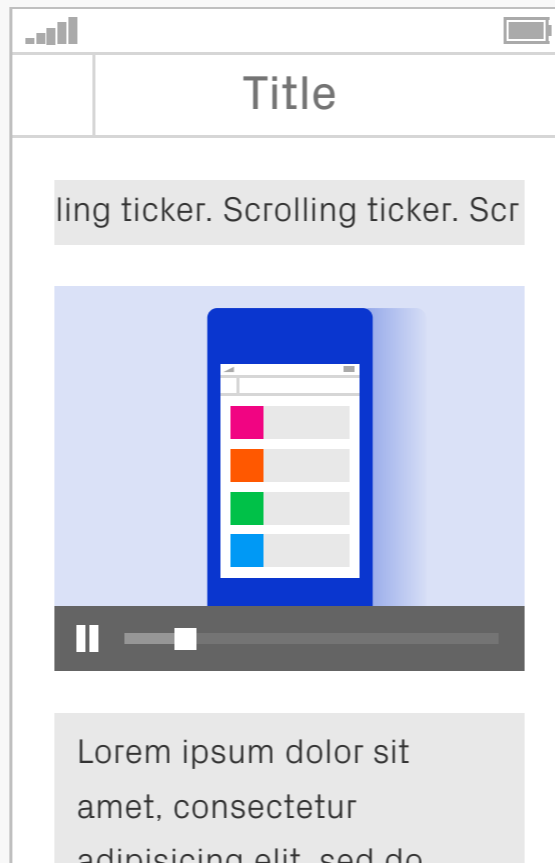
standards. AAA is better, needing a lot more contrast, but too much could have a negative impact on your designs. The tests also differentiate between body sized copy and “Large” text, which is 18pt+ (or bold and larger than 14pt).



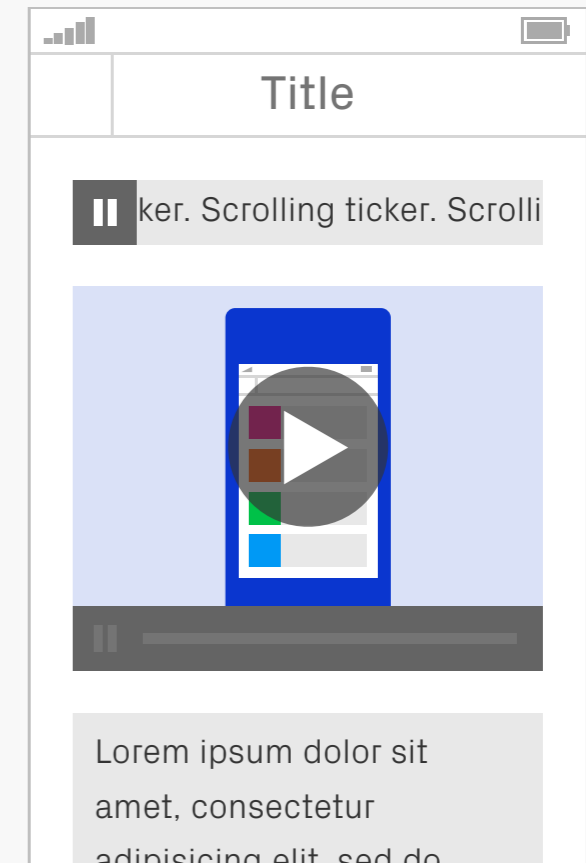
# Flashing

Users with photosensitive seizure disorders, such as epilepsy, can have episodes triggered by flashing at certain frequencies that lasts longer than a short period of time. The basic recommendation is that there shouldn't be anything on the screen which flashes more

than three times a second. For more detailed information have a read of [WCAG's \(Web Content Accessibility Guidelines\) page on the "Three Flashes or Below Threshold"](#).



✗ Naughty

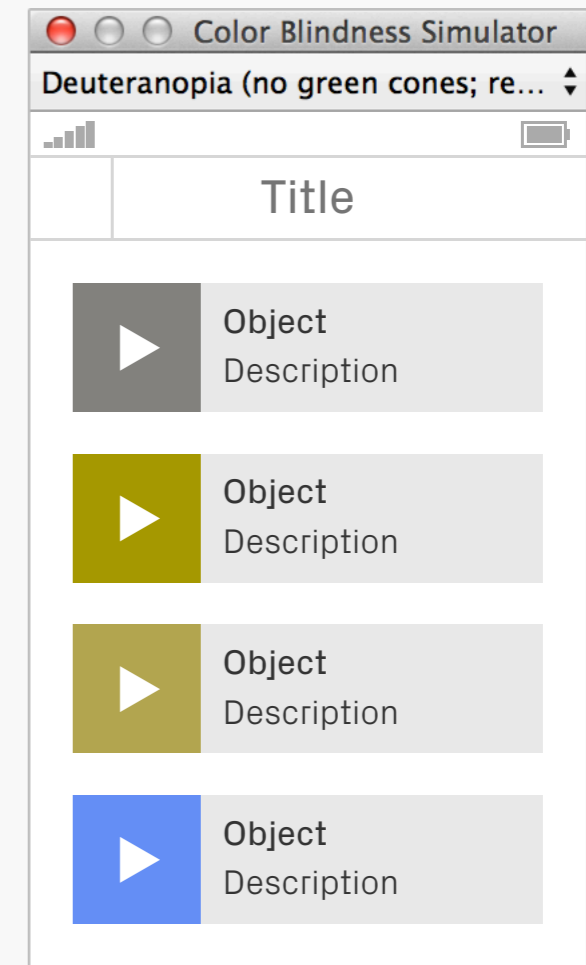
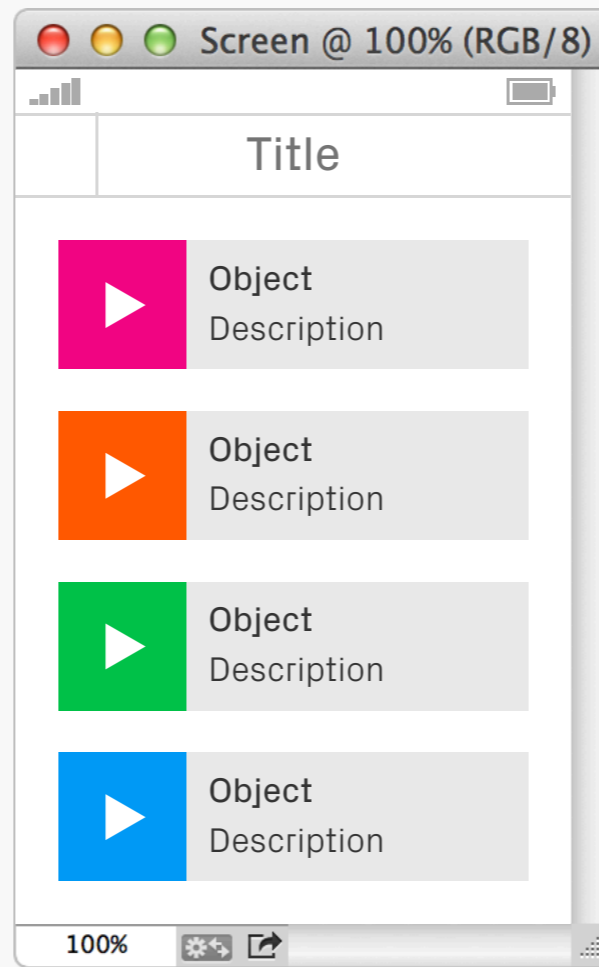


✓ Nice

## Movement

Movement may be problematic for some people, such as those with learning disabilities or attention disorders, as it can be very distracting and breaks their concentration from information elsewhere on the page. Others who can't read quickly will also want

elements to stay static, so they have a chance to take everything in. If you really need to include moving content in your product, then prevent it from starting automatically and provide the option to pause or stop, should users choose to press the play button.



# Testing Sim Daltonism

**Sim Daltonism** is a more advanced application for checking colour blindness accessibility, featuring previews for most forms of the condition. Rather than being a Photoshop only tool, it works across the entire OS, providing a

resizable floating window that filters whatever's underneath the mouse cursor.

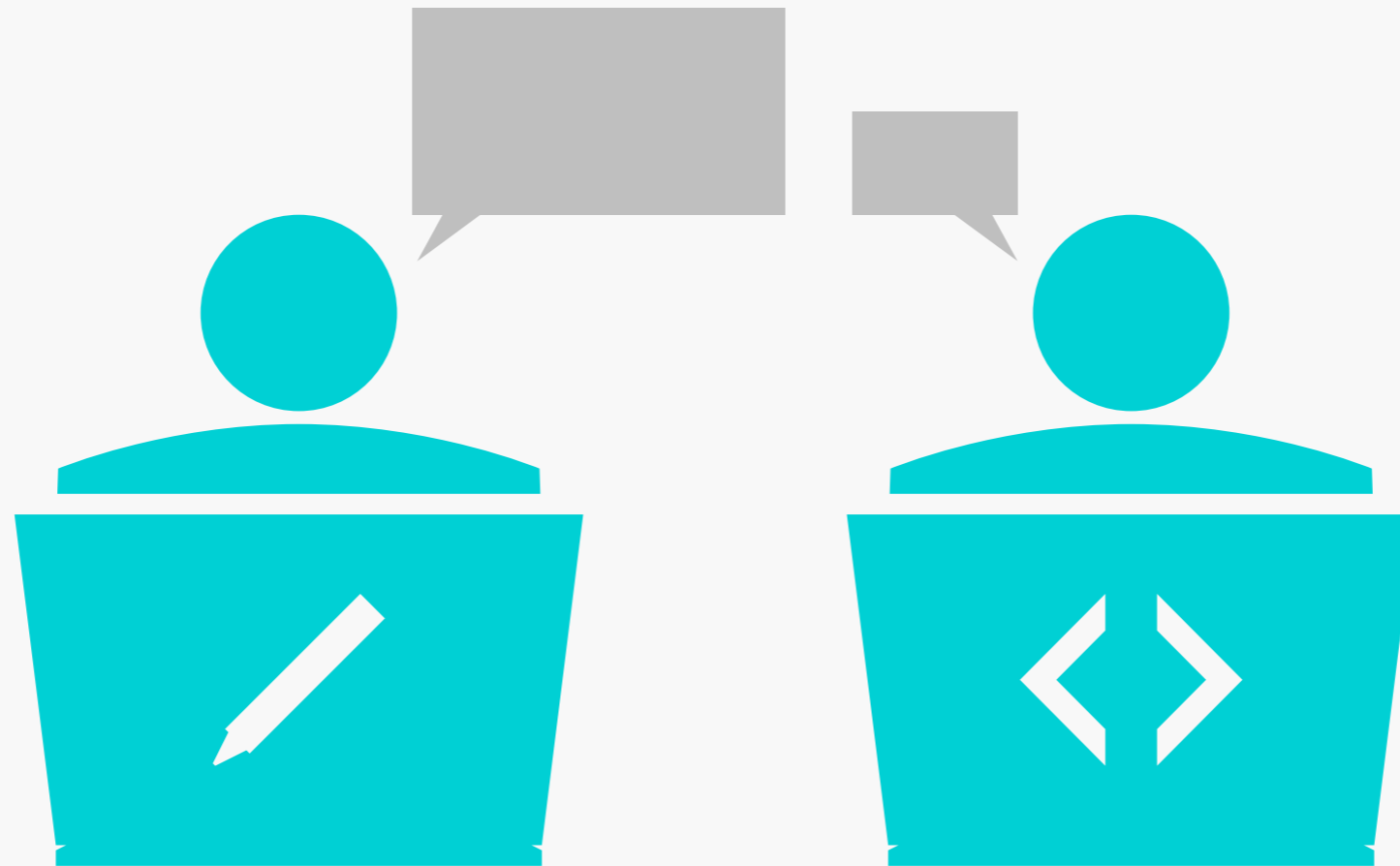
# DESIGN AND DEVELOPMENT



## Design and Development

Design is only one part of releasing a product, equally important is its development. There used to be a distinct barrier between the two disciplines, with designs being finished then sent off to be built by developers — classic waterfall. But that kind of disjointed process

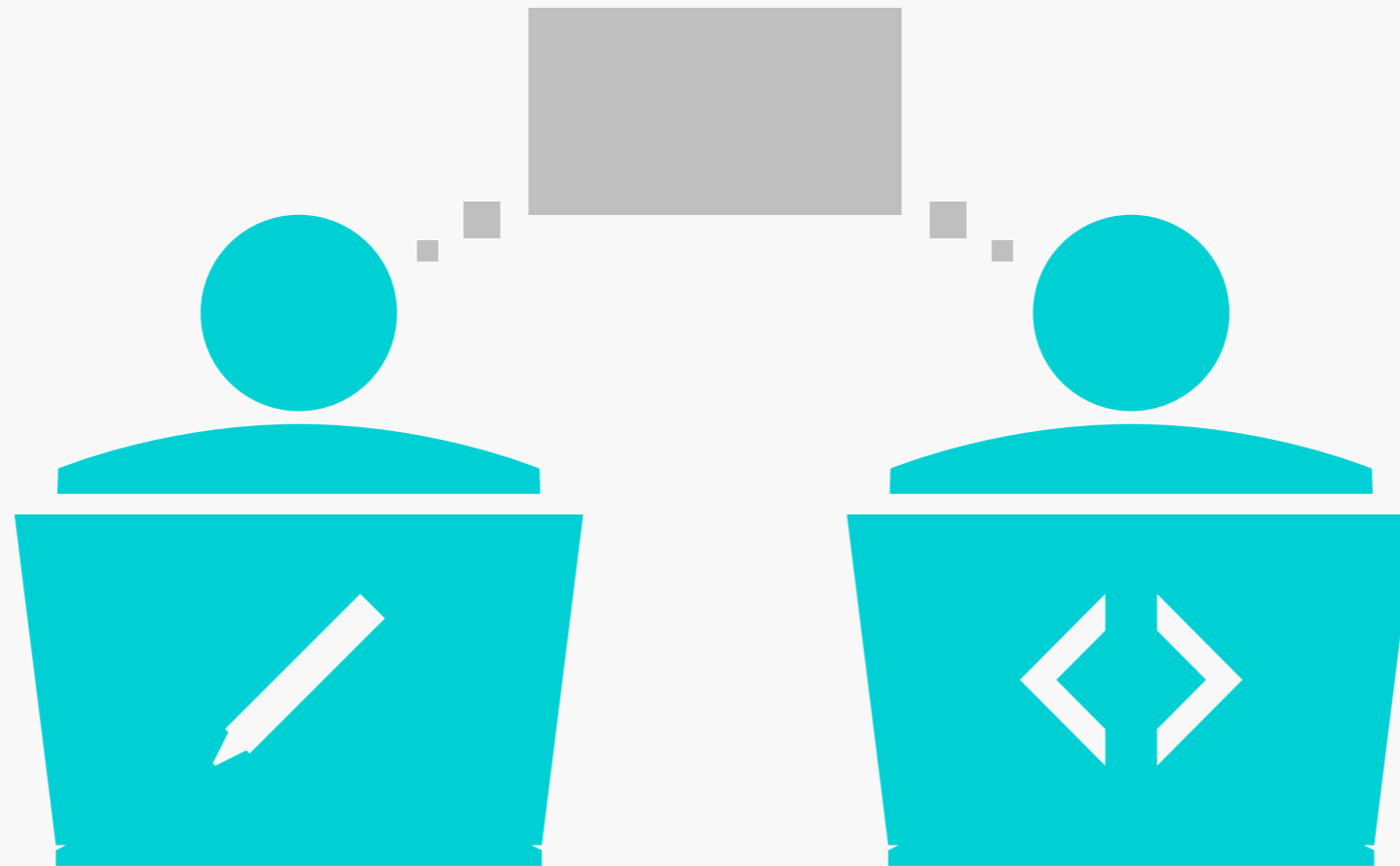
often produces unsatisfactory results. It's much better to work on a problem together as a team, which is the main focus of this chapter. Also highlighted are ways to make the transition from design to development more efficient, saving time and hassle for everyone.



## Essentials Communication

This first point is an essential part of working together. Rather than receiving a product build that doesn't look like it was intended, or designs that will be far too difficult to implement, good communication will allow you to explain your decisions, discuss them and if

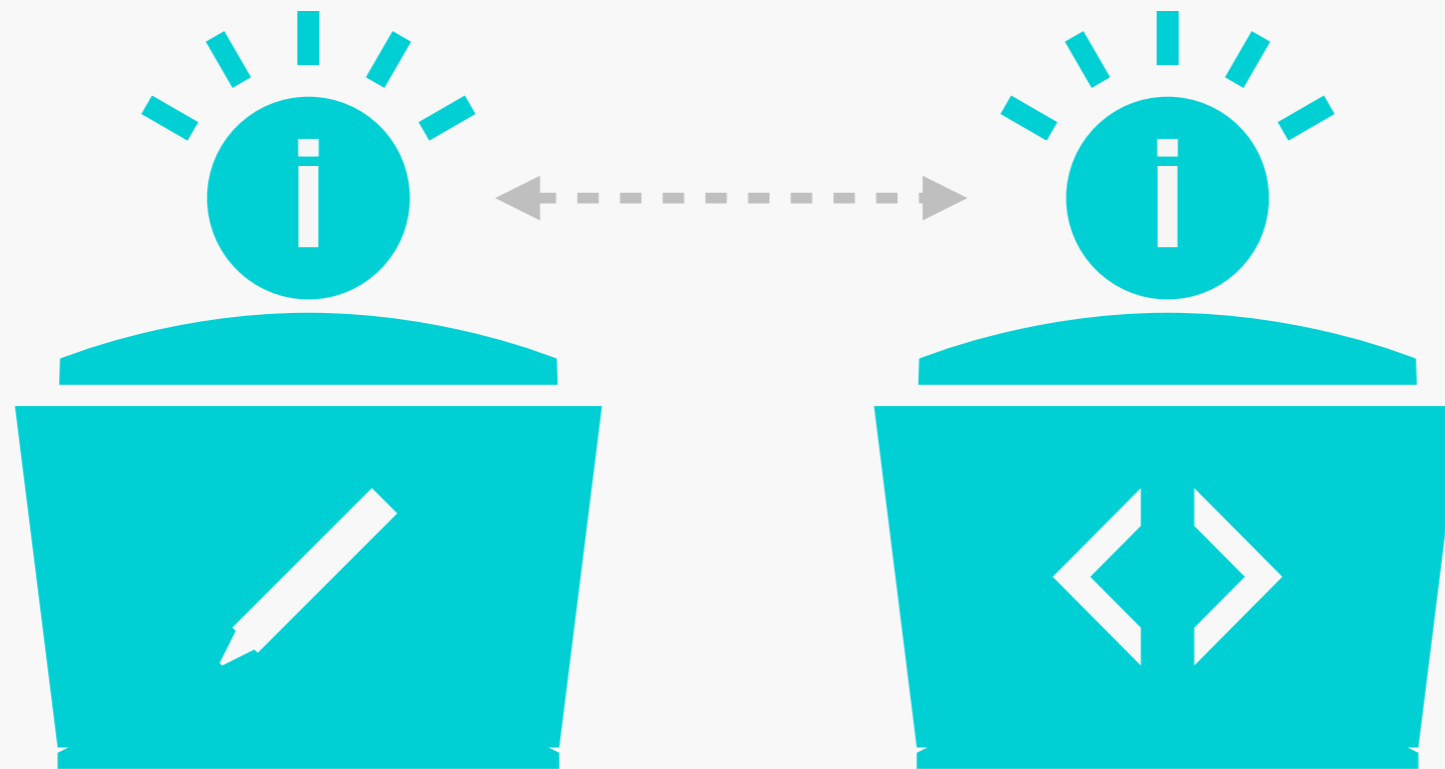
necessary come to a compromise — removing a lot of tension in the process. As a certain advertising campaign used to say: “It's good to talk.”



## Essentials Collaboration

Rather than staying in silos and sticking to your disciplines, try working together a little more. If you're having a design meeting to generate ideas, then get the developers on your project involved as well. Not only will this add a different perspective, but they'll also

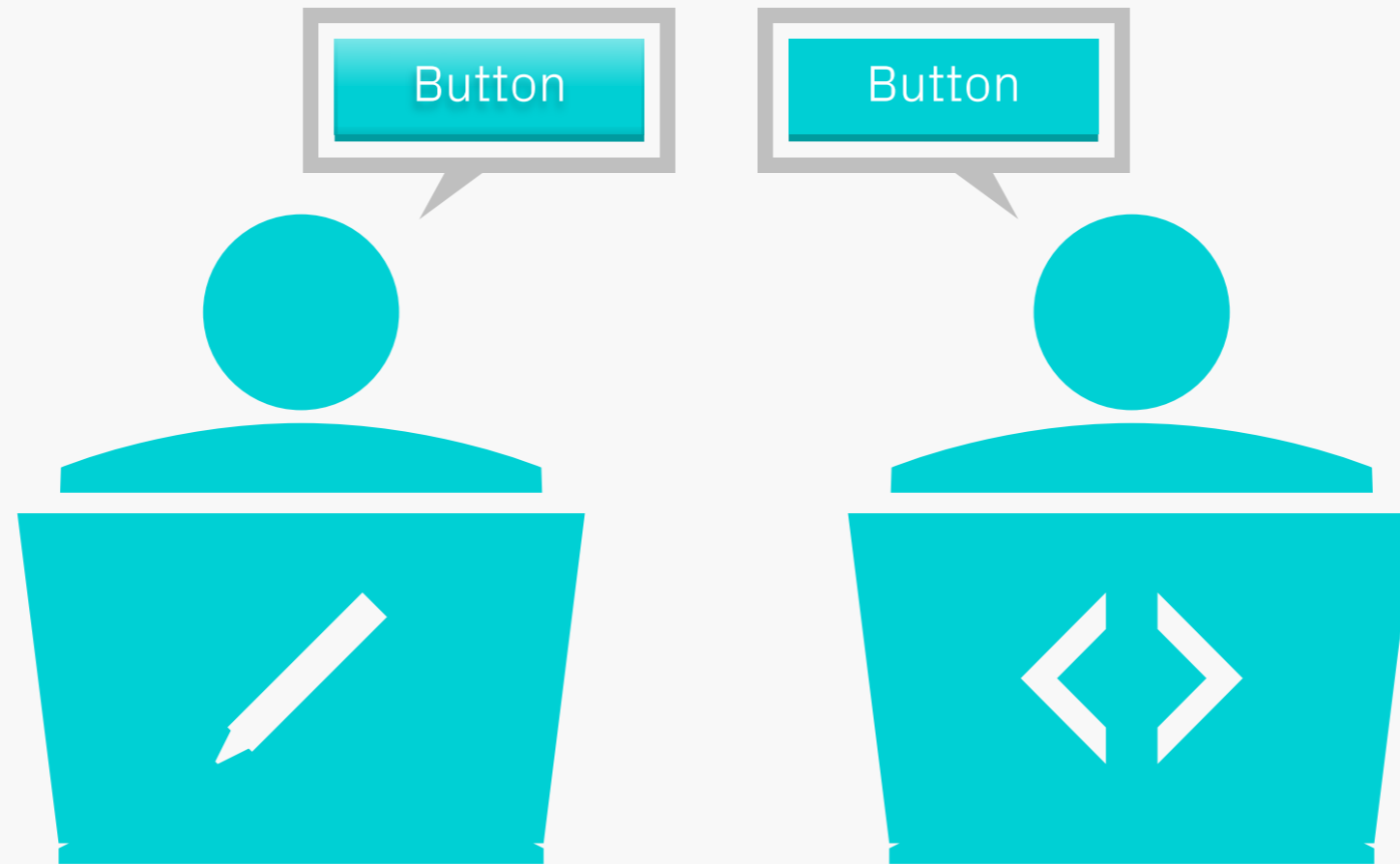
have valuable input on what's technically possible. In the long run, this means everyone on the team feels more invested in the project — which results in a better end product.



## Essentials Learning

By working together more closely, you'll start to learn about each other's disciplines, and in particular, any pain points you might have. By knowing these, you can both take steps to reduce them, which will make the project far more enjoyable. An additional benefit of

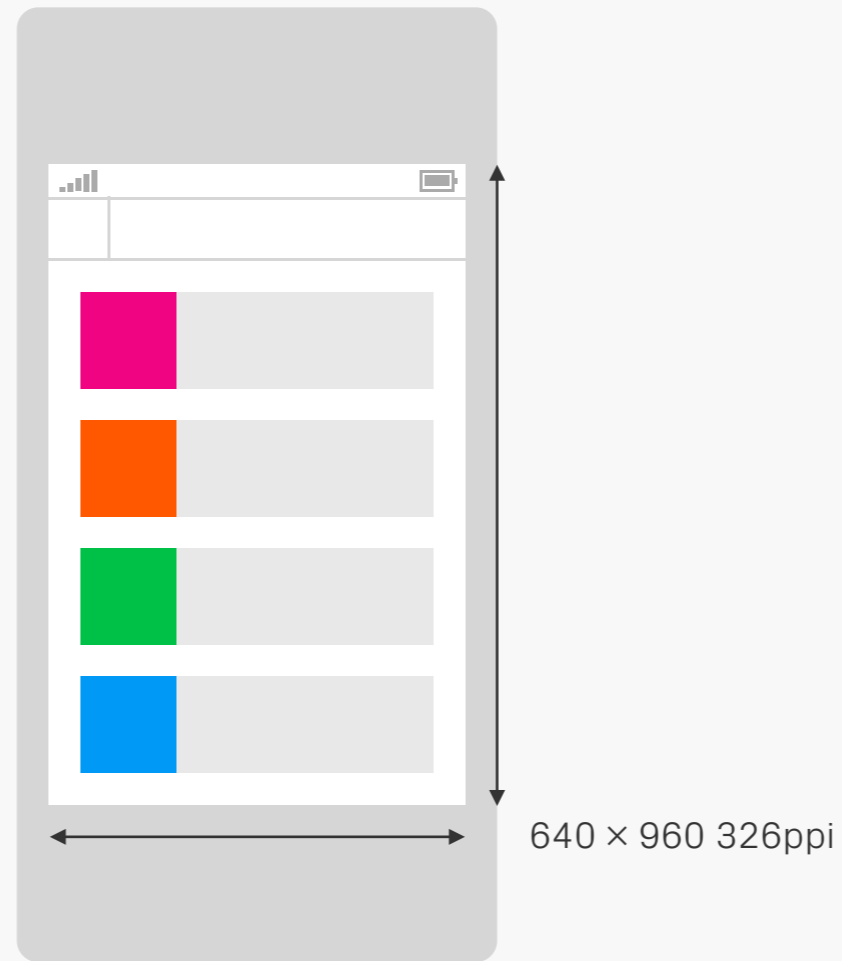
learning is more autonomy in decision-making. You won't need to keep asking whether your thinking is sound. Instead you'll know enough about what's possible, or why something should be a certain way, to make the choice yourself.



## Essentials Be Realistic

A frequent sticking point between designers and developers is the difference between the original mockups and the finished app. The previous points about teamwork can help get the two closer together, but there should be some realism as well. Instead of trying to get

your designs matched to the pixel, ask yourself whether that time could be better spent improving the app or fixing bugs. It's no good having a beautiful product which is difficult to use or keeps crashing.



## Preparation Specifications

Before starting any design work find out as much as you can about the app's intended platform. Screen size is an obvious starting point, as well as the pixel density, but also track down its bit depth (how many colours the screen can actually display) and any

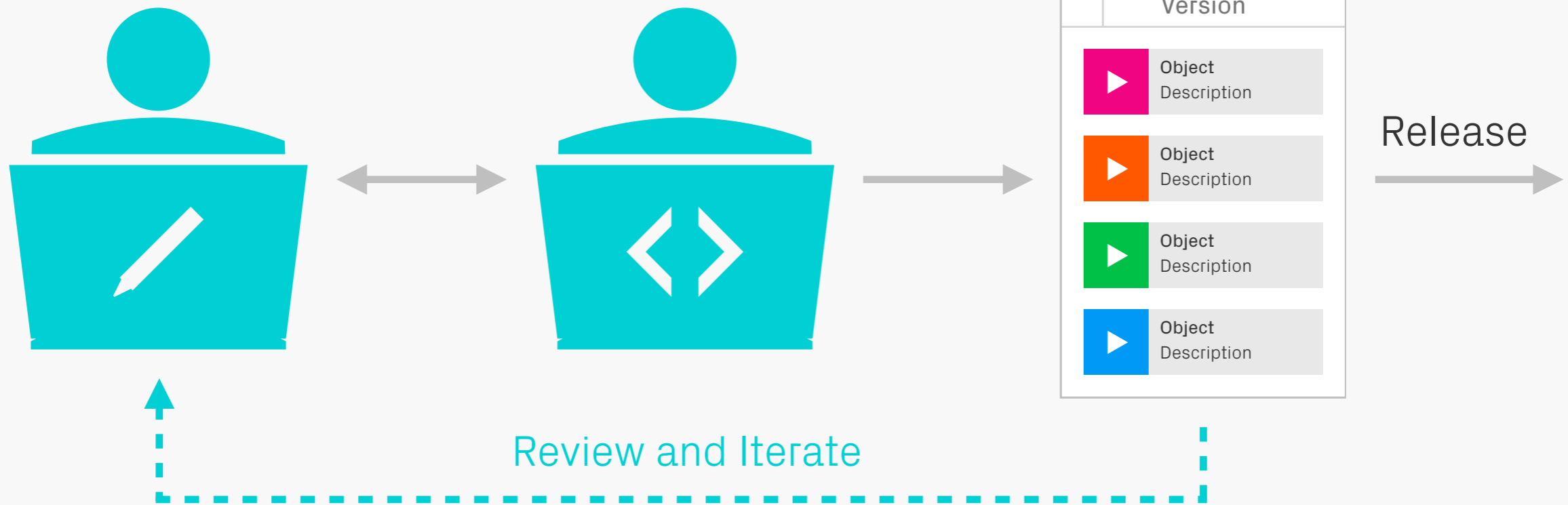
limitations around interaction or animation frame rates. The development environment might also have restrictions in terms of available fonts or rendering effects, so check those out too.



## Preparation Deliverables

Part of the specification discovery process is learning what you need to deliver to the developers, so they can build the product. What format do they need the files in: PNGs, PSDs, vectors? If the designs will be rendered in code, what limitations are there in terms of

colours and effects? Do assets need to be 9-sliced so they're scalable in the product? Getting hold of this information now means you can design around any requirements from the start.



## Preparation Workflow

In addition to figuring out what you need to deliver, sit down with the developer(s) and discuss how you're going to work together. Will the project be waterfall or agile? How often will there be builds of the app to look at? What resources do you need from each other,

and how are you going to manage sending files back and forth? What's the best way to track changes and requests? It's also important at this stage to schedule in regular review sessions, so you can both sit down and discuss the project's progress.

- <> PPP-09 Work on translated version
- / PPP-08 Supply fonts
- <> PPP-07 Create a test build and send to Gypsy
- <> PPP-06 Squares need to be left aligned
- / PPP-05 What colour is the text?
- <> PPP-04 Create search results page
- / PPP-03 Down state for play button needed
- <> PPP-02 Fix bug in playback controls
- / PPP-01 Supply green square asset

## Preparation Tracking

An essential part of the workflow is setting up some sort of tracking system. Developers will want somewhere to request additional or missing assets, as well as log bugs, and designers will want to note down any visual changes that they'd like updated (along with

any bugs they spot too!). Trying to do this over email is messy, so use something more suitable for the task. This can be something as simple as a shared to-do list, right up to full-blown project management software.



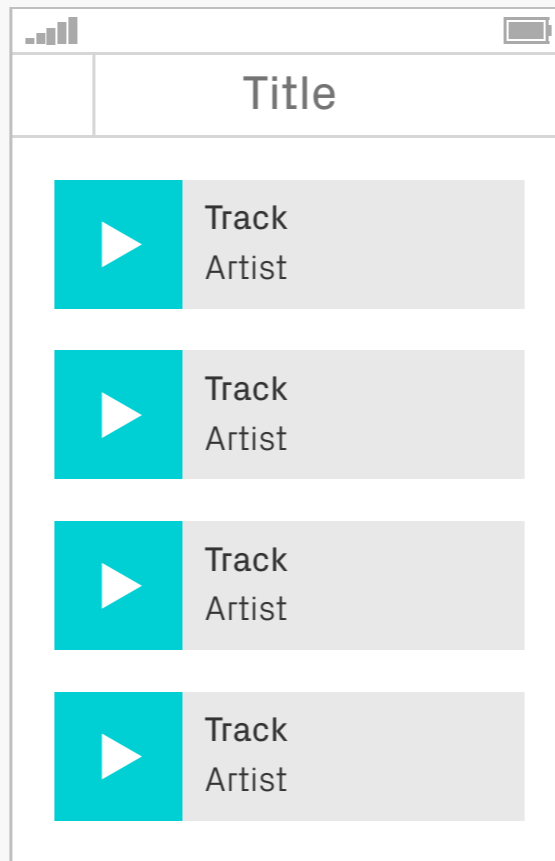
 Naughty

 Nice

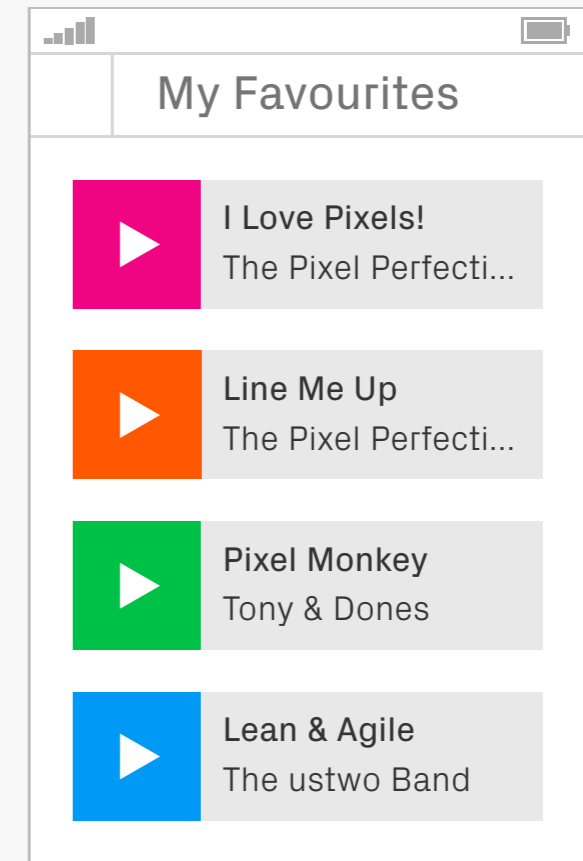
As part of the project preparations you should have found out any visual limitations, so try to stick to those when creating your designs. Use typefaces that are available on the device, and keep to styling that can be recreated faithfully. Simple gradients, drop shadows, and strokes

are usually OK, but more advanced effects might not be possible. If in doubt, have a chat with the developer to see what you can and can't do.

## Design Appropriate Styling



✗ Naughty



✓ Nice

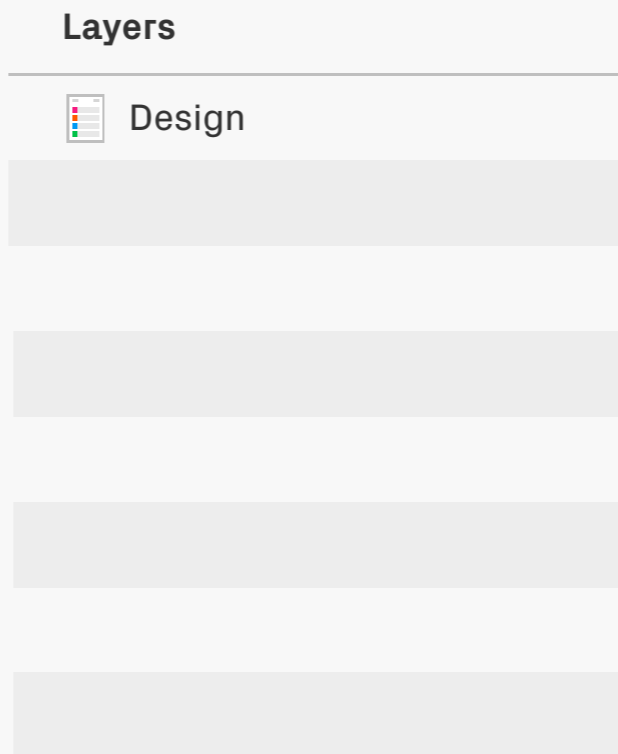
## Design Realistic Content

To maintain the team's collective sanity, try to use realistic content in your designs. It's incredibly annoying when you have to go back and redo everything because there wasn't enough room left for an average amount of text. Also consider what happens when worst

case scenarios occur, such as too many words or a missing image — you can bet your life they'll crop up when the app is out in the wild.

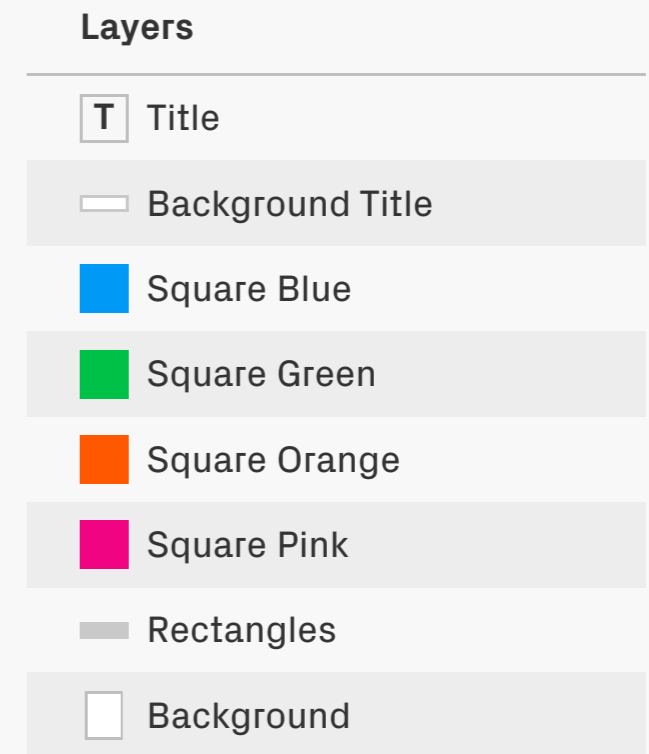
# Design

## Keep Everything Editable



**✗** Naughty

Design is rarely a one-step process, so keep your files editable — that way you can quickly make changes and updates. It's also very useful as sometimes developers will want the source files to see how a design's been



**✓** Nice

created, or because they want to export assets themselves.

Button

Active

Selected

Disabled

 Naughty

 Nice

Remember to design and deliver the different states for objects and export them all at the same size, so they're aligned and pixel perfect.

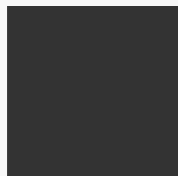
## Design Object States



Accent Colour  
#15d0d4



Secondary Colour  
#757575



Body Text Colour  
#333333

## Title Text

Px Grotesk Light 36pt #15d0d4

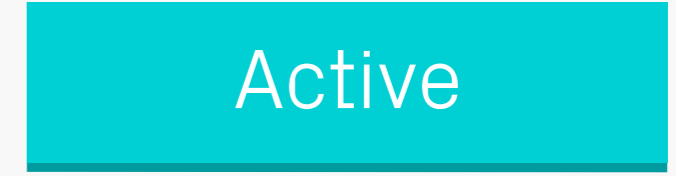
## Subtitle Text

Px Grotesk Light 36pt #757575

## Body Text

Px Grotesk Light 14pt #333333

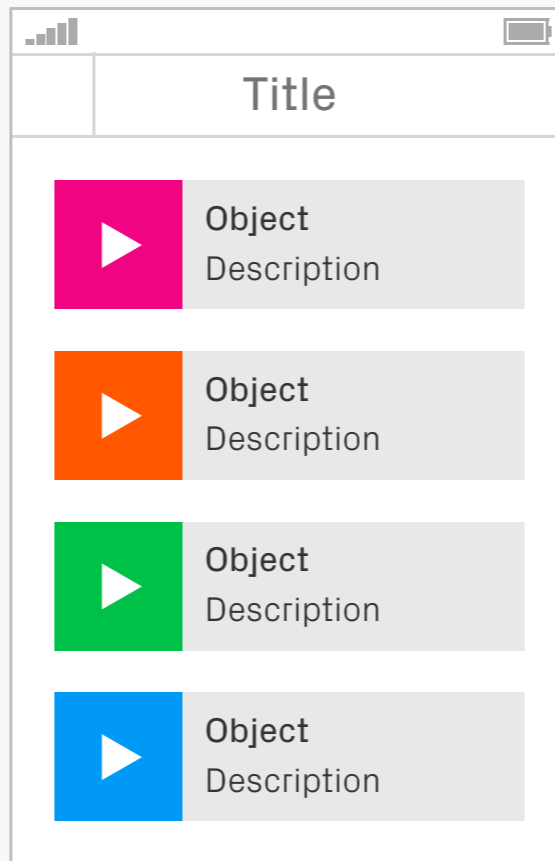
Divider Line 2px #999999



# Design Style Guide

Style guides are a really handy resource to have on a project, since you can gather all the various assets and styling in one place, see if everything looks consistent and then send off to the developer as a reference guide. Also, if this file is kept up to date and you both use it

as the master document for all the project assets and styles, you'll no longer need to go through every single screen mockup making tiresome changes. Whatever's in this bible is correct and variations elsewhere can be ignored. It's liberating.

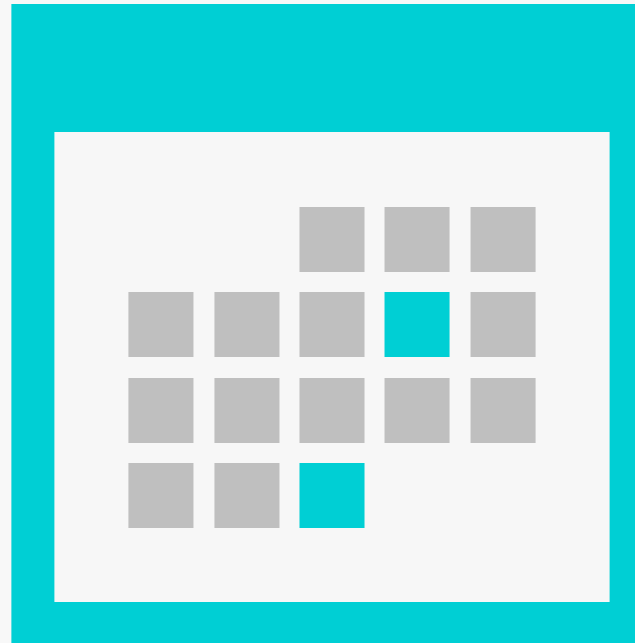


```
.square_pink {  
  background-color: #ed0082;  
  position: absolute;  
  left: 32px;  
  top: 128px;  
  width: 96px;  
  height: 96px;  
}  
.rectangle {  
  background-color: #e8e8e8;  
  position: absolute;  
  left: 32px;  
  top: 128px;  
  width: 96px;  
  height: 96px;  
}
```

## Design Design in Code

One way of making sure that everything looks and works how you want it to, is designing in code. You could write this from scratch, but it might be quicker to create a mockup as usual, then export the layers and styles directly to CSS. Once that code's generated you're well

on your way to making simple interactive prototypes in HTML — designs really start to come to life once you can play around with them on a device.



■ = Deadline

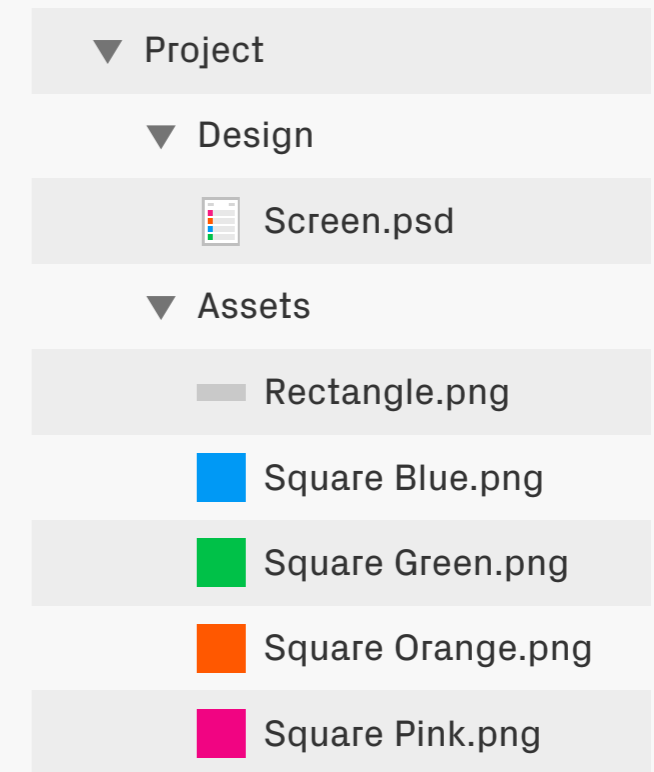
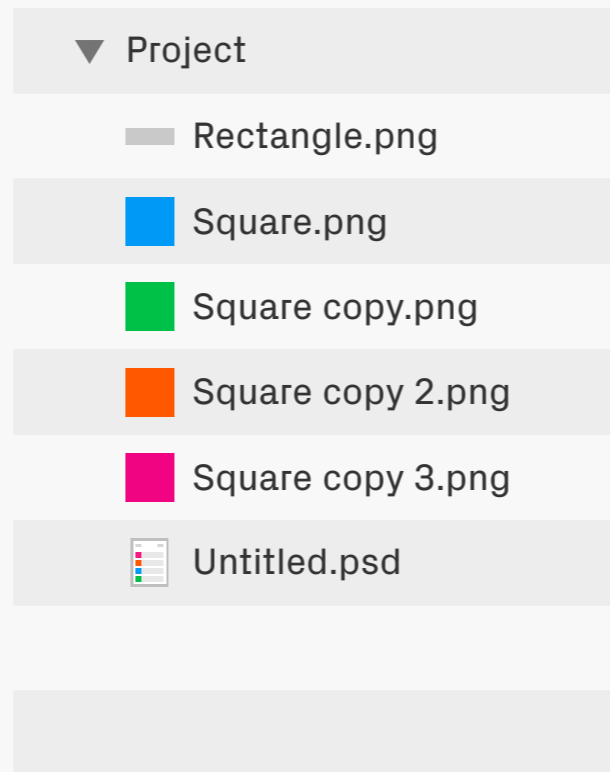
✗ Naughty

✓ Nice

Try to deliver work on time, not only does it create bad feeling when people miss deadlines, but you could also become a bottleneck in the project. If something's taking longer than expected, then speak to the team in advance so everyone can adapt to the

change in schedule. Chances are it won't be a problem and they can work on something else in the meantime.

## Delivery Timing



# Delivery Organisation

Keeping your project files organised will make the transition from designer to developer (and back again) far more efficient. Name and structure everything logically and consistently, using a system that you both understand. This also applies to the content within files (for

example Photoshop layers) as other people might want to work on them.

# Delivery

## Naming Systems

The naming system you use plays a large part in setting up a good organisational structure. At the start of the project speak to the developer about the best way to name files, as they often have a preferred method and then adapt it over time if needed. A good approach is to base your naming on a hierarchical system, which starts off with a broad identification of the component and then progressively adds more information. So you might end up with a structure like this:

*type\_location\_identifier\_state*

The *type* refers to the category the component belongs to, such as:

*bg* (background)    *btn* (button)  
*icn* (icon)        *img* (image)

The next step is to add the screen or location where this component appears (*global* means it's used across multiple sections):

*bg\_help*    *btn\_home*    *icn\_global*

Then add the unique identifier, as an example, buttons on the home screen which create and delete documents would be called:

*btn\_home\_new*    *btn\_home\_delete*

Finally, if the component has multiple states then add them to the end:

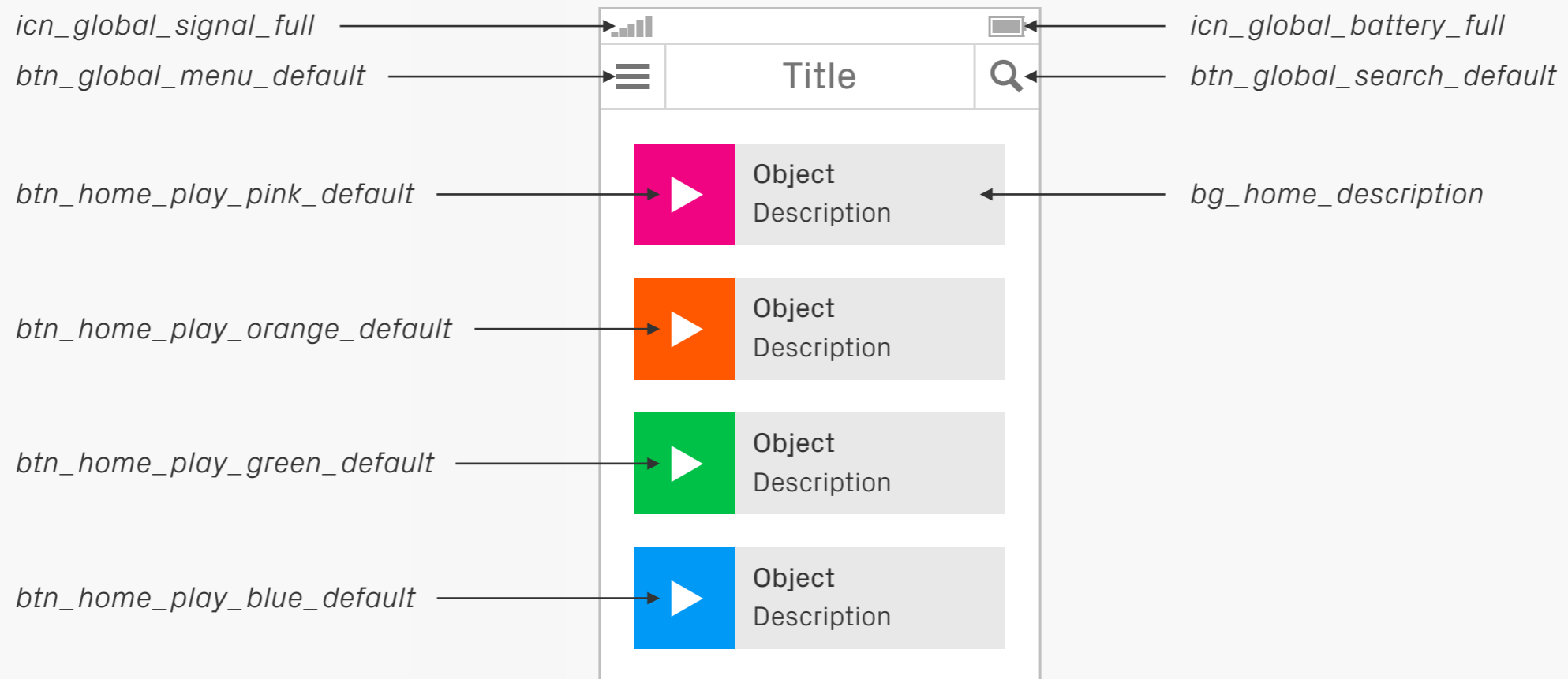
*btn\_home\_new\_default*  
*btn\_home\_new\_highlighted*

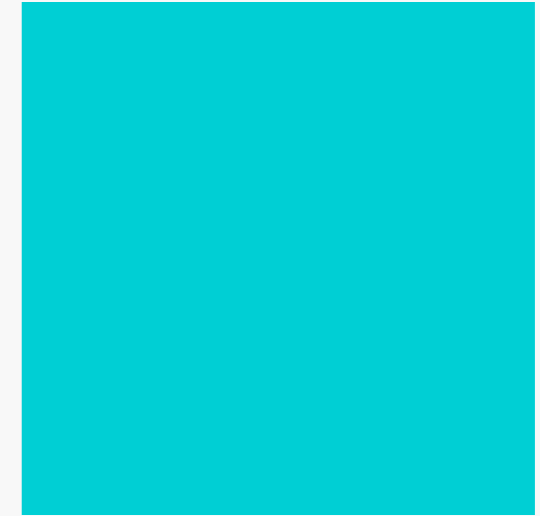
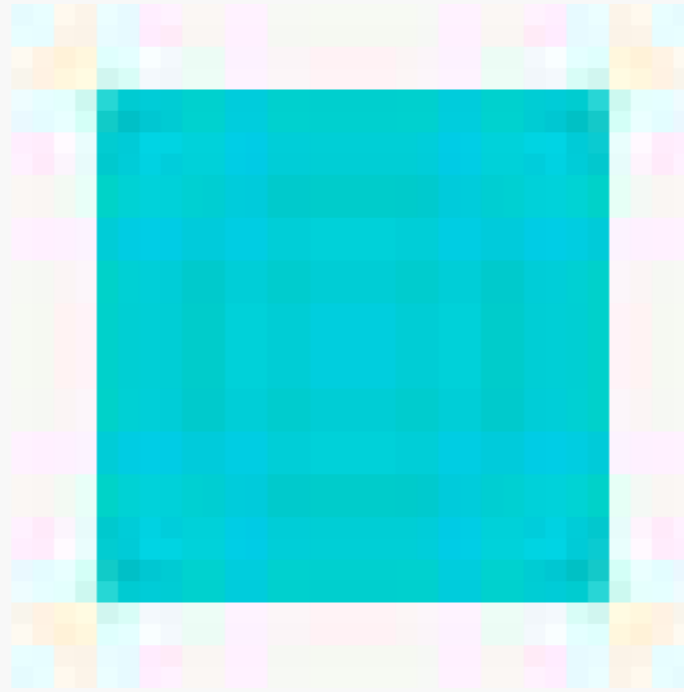
As an aside, the system shown here uses lowercase letters and underscores instead of spaces in the names, which is our usual choice. Another method is CamelCase, which uses no spaces and instead capital letters to define each part of the structure:

*BtnHomeNewDefault*  
*BtnHomeNewSelected*

# Delivery

## Naming Systems



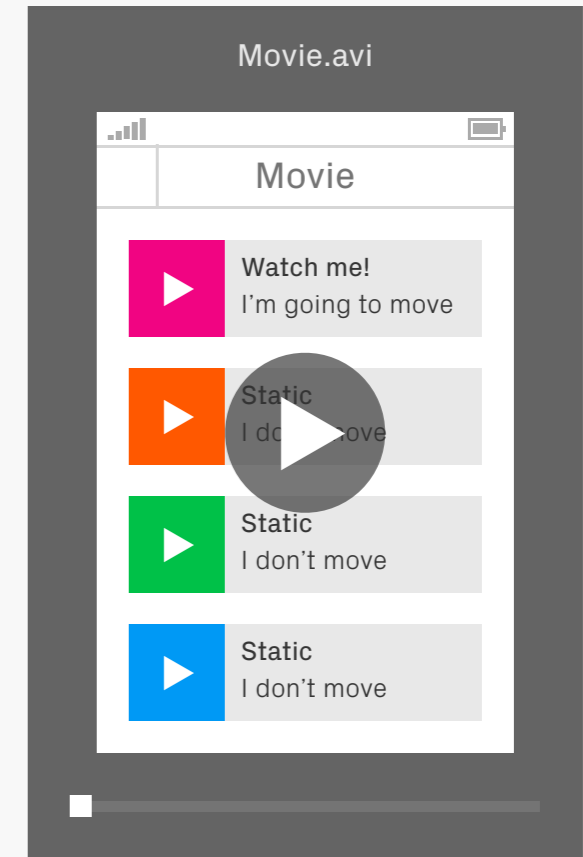
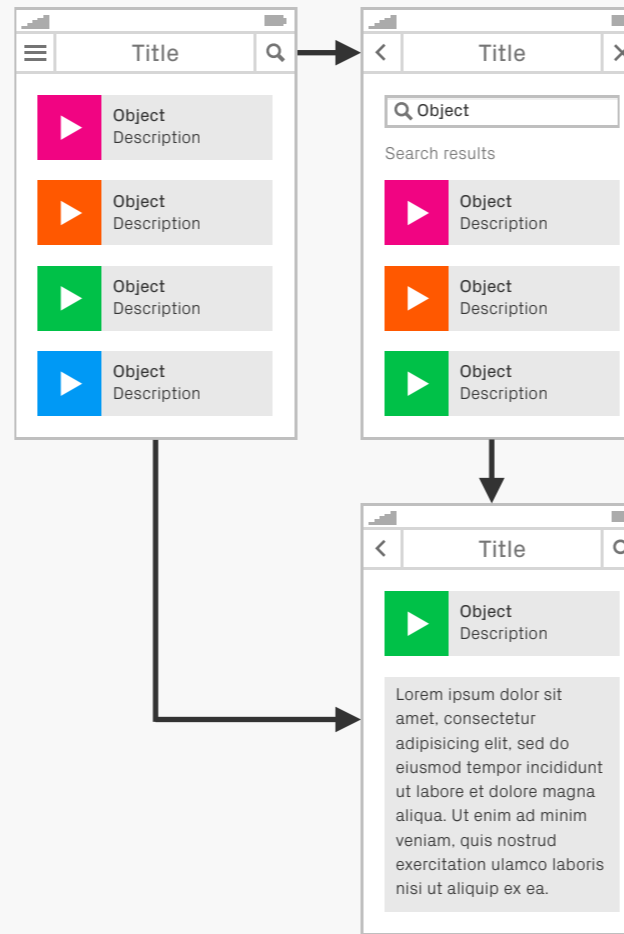
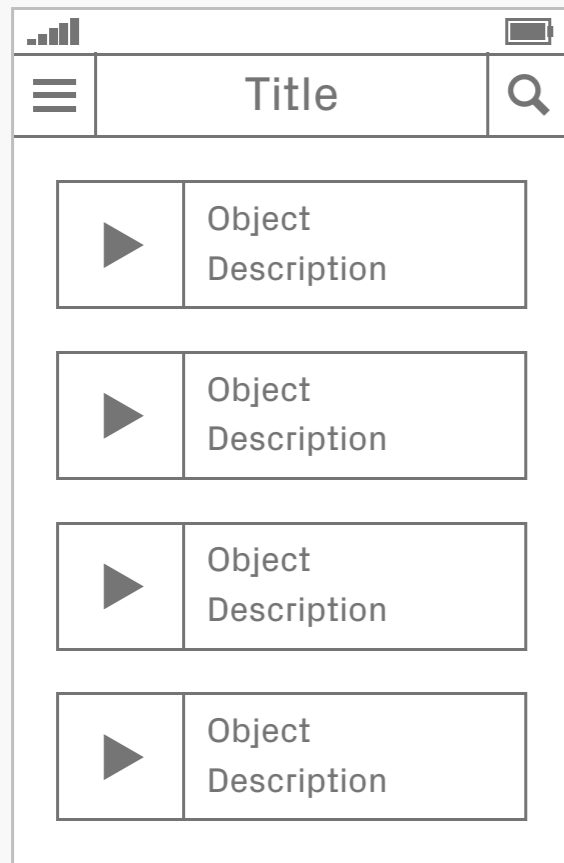


**✗** Naughty

**✓** Nice

## Delivery Don't Compress Assets

When exporting assets keep them in uncompressed formats like PNG, as development environments will often apply their own compression anyway.



# Delivery Specifications

When sending designs over to developers, try to include as much useful information as possible. Lengthy documents listing all the measurements on each screen will probably be ignored, but flows and prototypes that demonstrate how an app works can be

incredibly useful. As are movie clips showing the desired speed and style of motion.

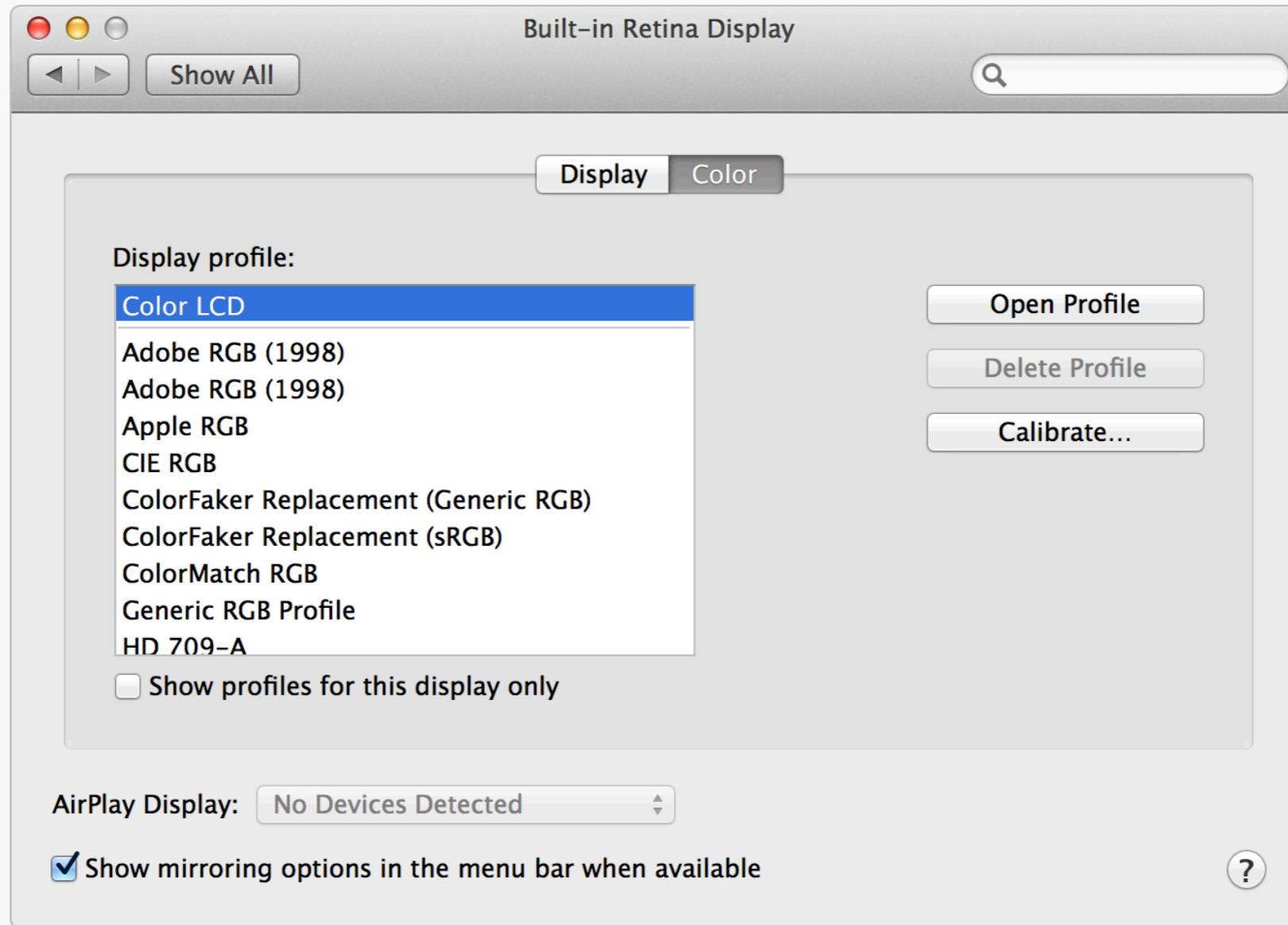
- Assets
- Object States
- Style Guide
- Flows
- Check Again*

Delivery  
Check! And Then  
Check Again!

Before sending off a delivery to the developer, check through to see if you've included everything they need and then check again just to make sure!

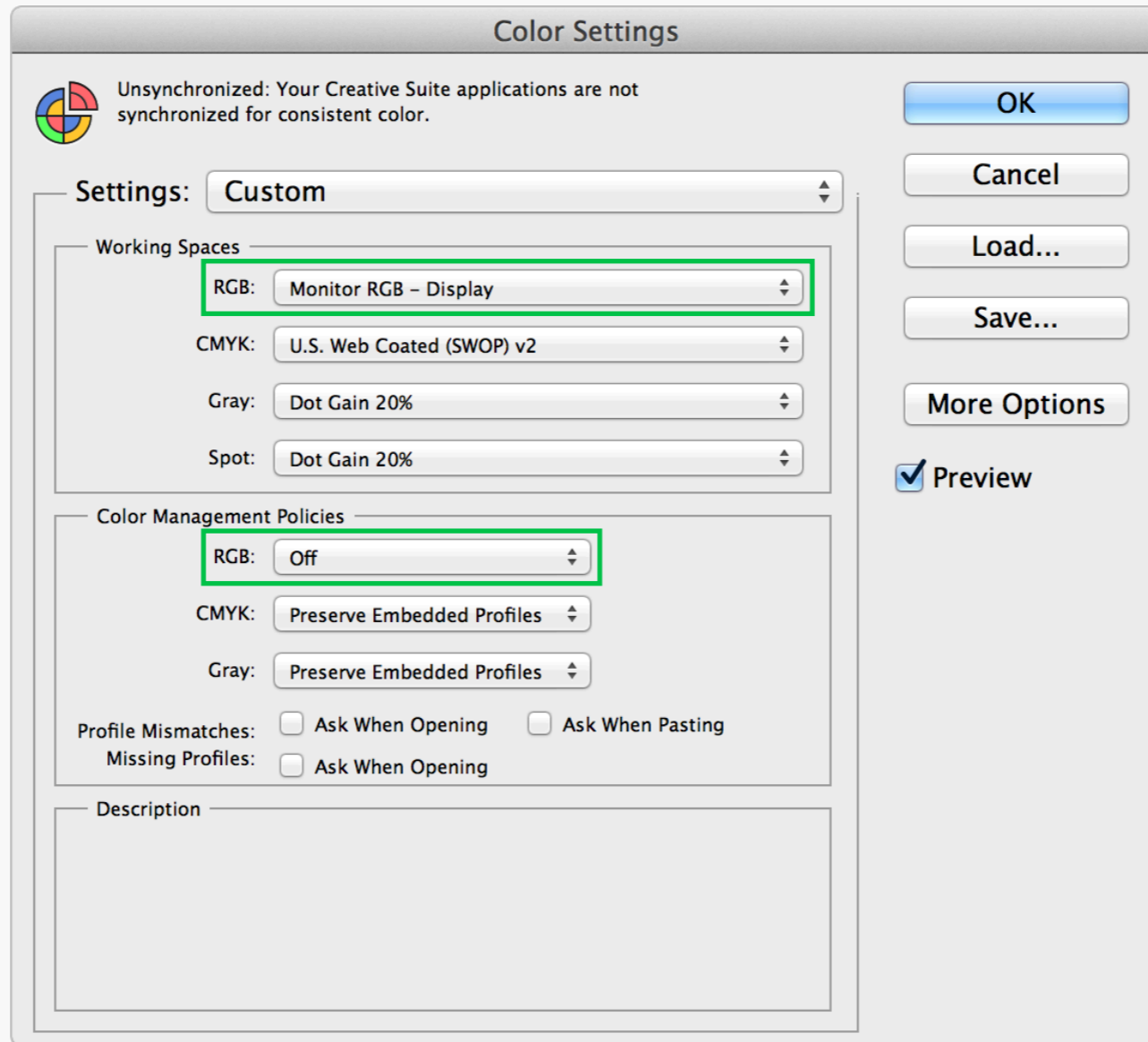
Photoshop

# **COLOUR PROFILES**



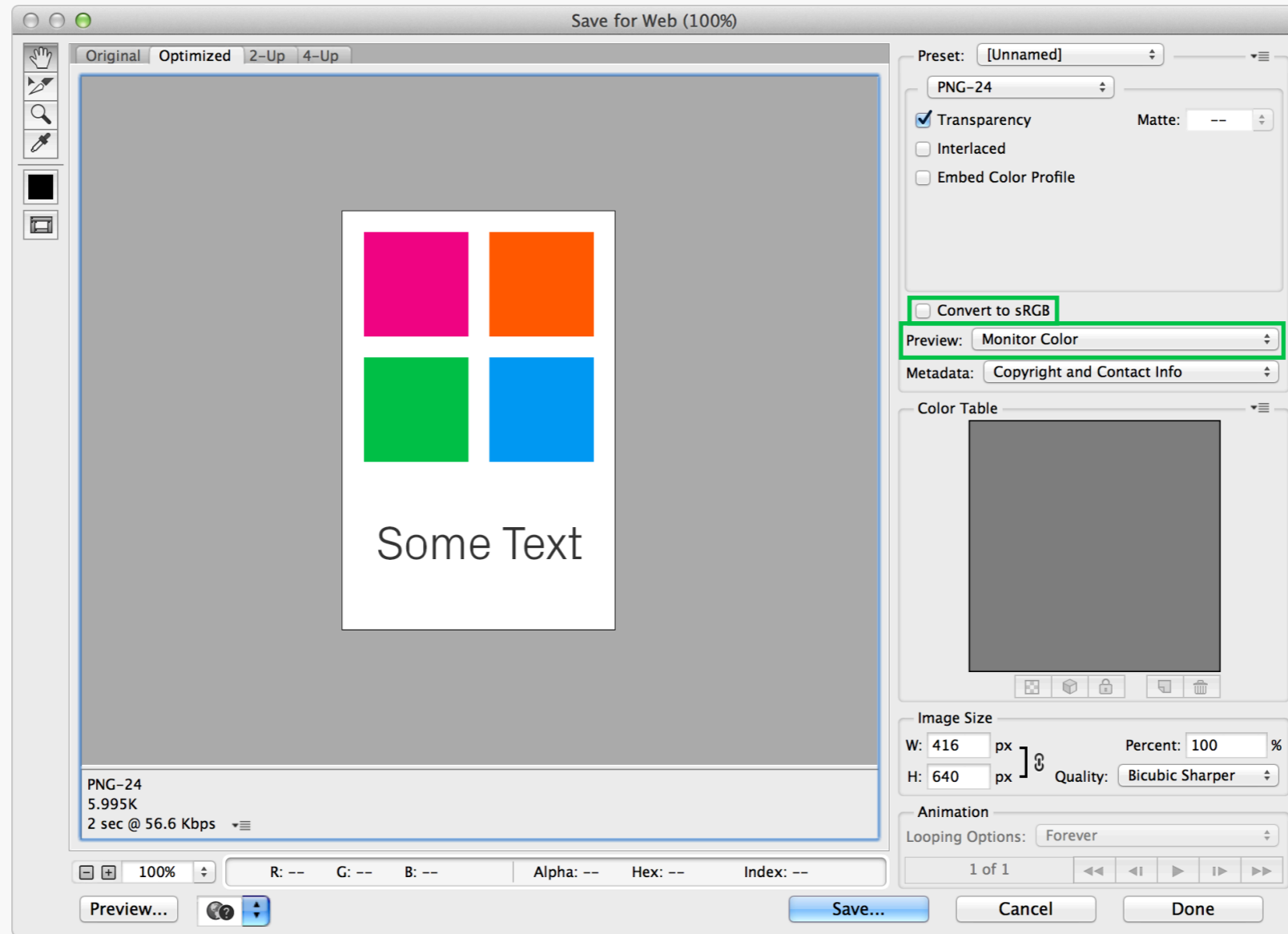
## System Settings

To avoid any nasty colour jumps between Photoshop and Mac OS X, your colour settings need to be set up correctly. The first thing to do is make sure *System Preferences > Displays > Color* is set to the device you are currently using — in this case Color LCD.



## Photoshop Colour Settings

Next, in Photoshop, go to *Edit > Color Settings...* and change *Working Spaces > RGB* to *Monitor RGB - Display*. Also change *Color Management Policies > RGB* to *Off*.

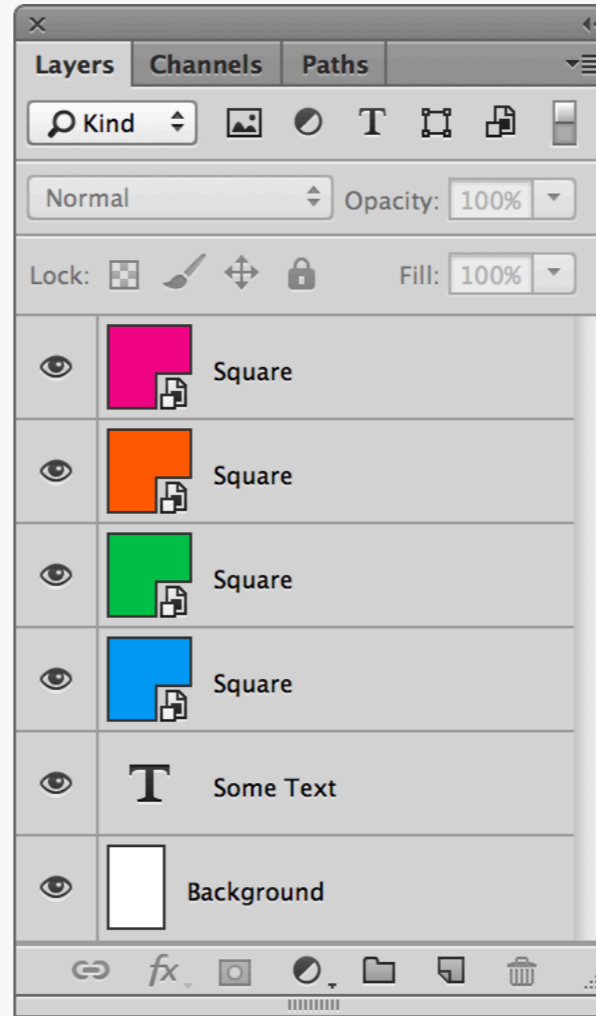


## Photoshop Save for Web

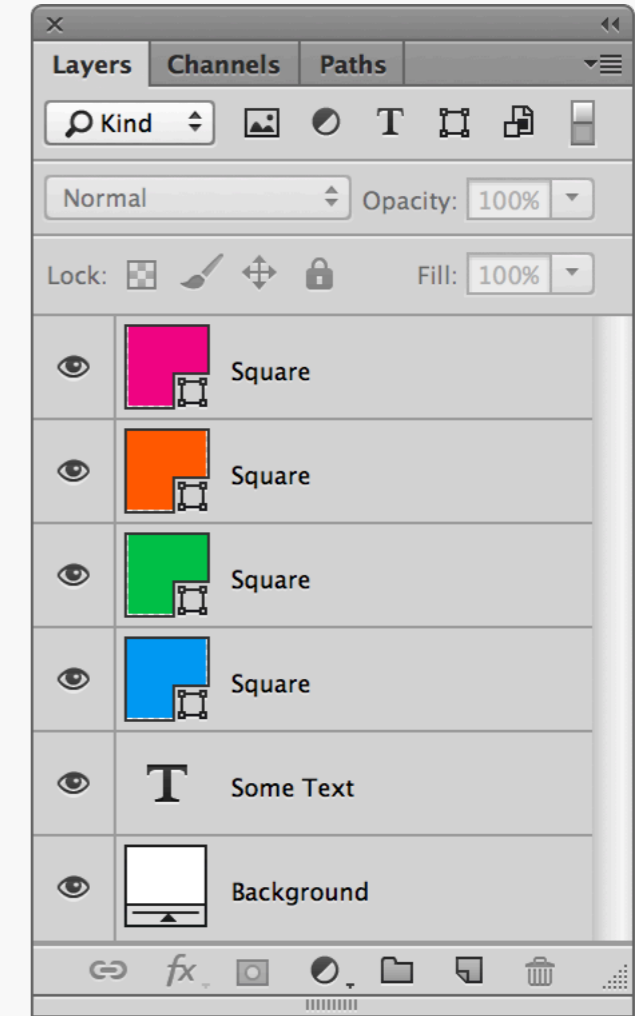
Additionally, in *Save for Web* the *Convert to sRGB* option needs to be deselected, and *Preview* should be set to *Monitor Color*. Your colours should now be consistent.

Photoshop

**PIXEL  
PRECISION**



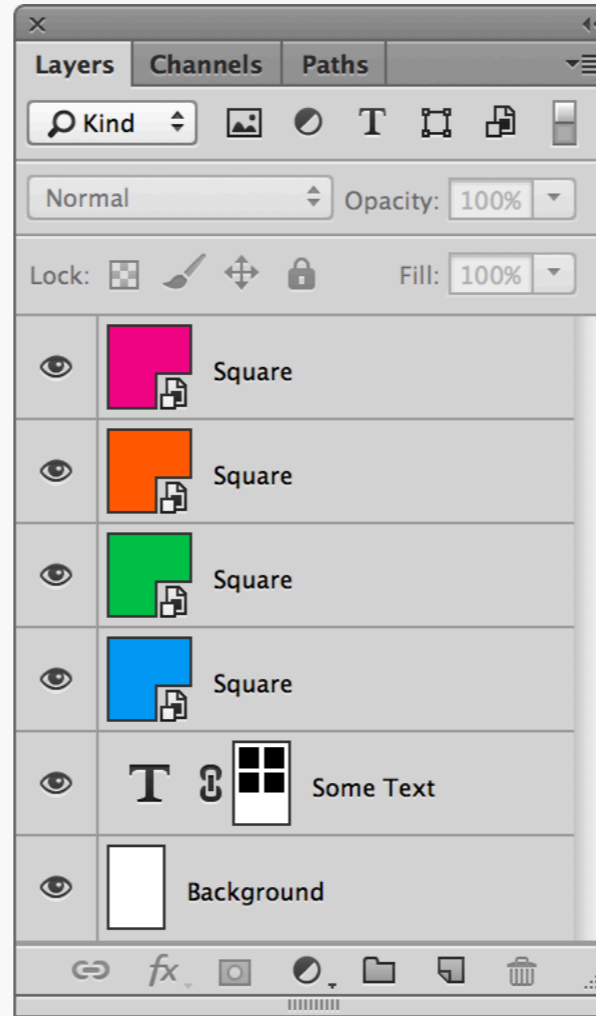
✘ Naughty



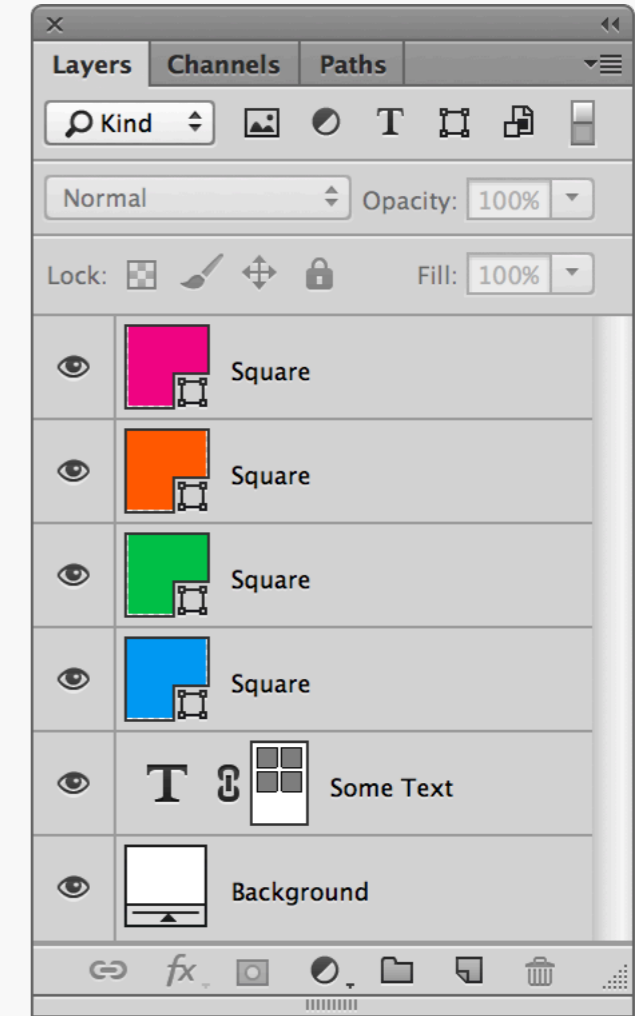
✔ Nice

## Shape Layers

We love Shape Layers here — our workflow is almost entirely based on them. Being vectors, they're completely editable, allow scaling and transformation of the shape with no loss in quality, and are less resource hungry than Smart Objects or bitmaps. Winner.



✗ Naughty

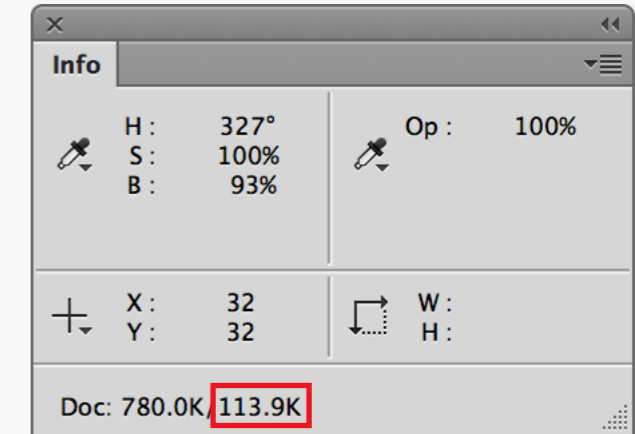
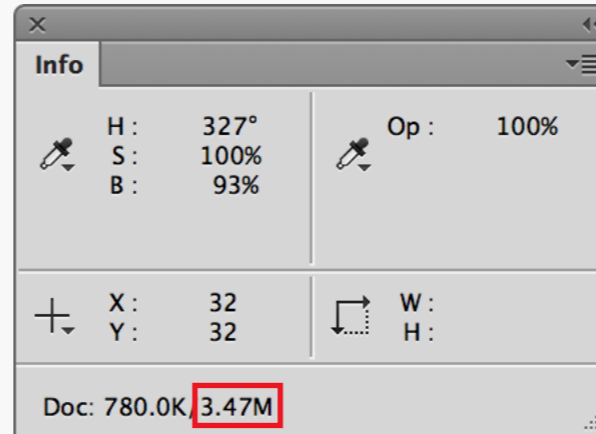


✓ Nice

## Shape Layers Other Vectors

Also, try to use vectors for other parts of your design where you might instinctively use a bitmap, for example layer masks, as this will further increase the versatility and speed of the file. Another related tip is to use unmasked Shape Layers for backgrounds, which have the

added advantage that the fill will automatically scale if the canvas size is increased. Nice.



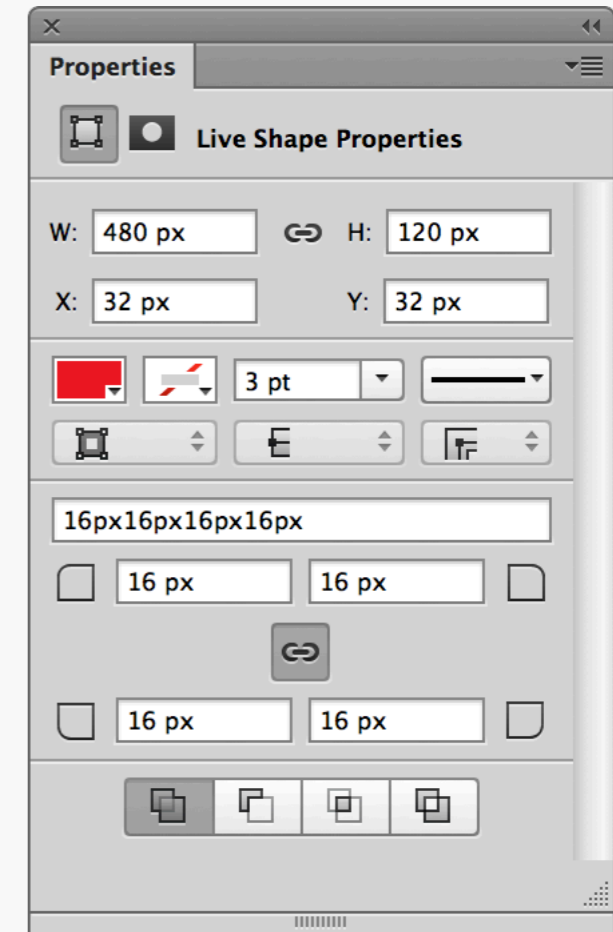
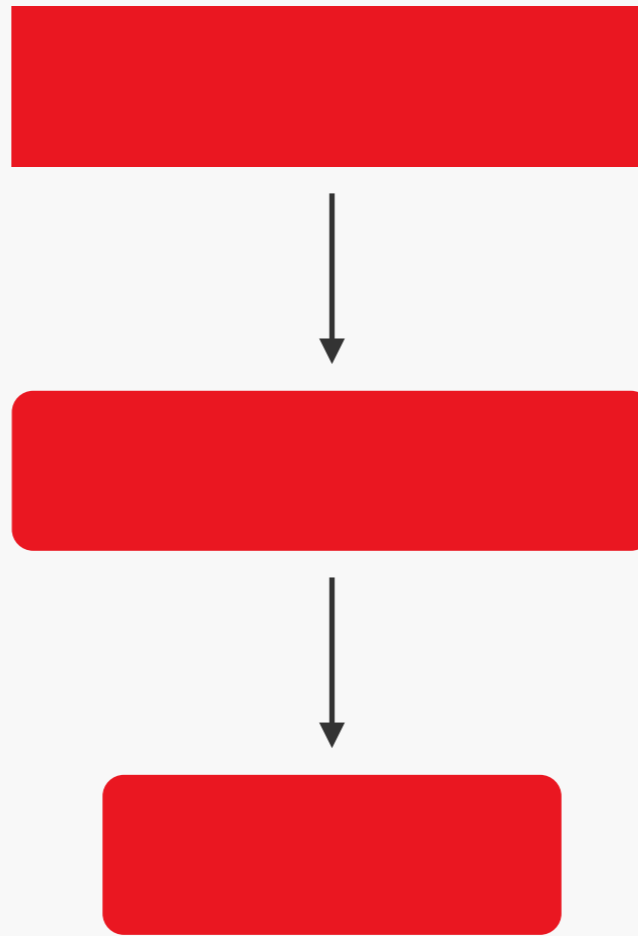
✘ Naughty

✔ Nice

## Shape Layers Performance

As an illustration of the performance hit that bitmaps create, take a look at the two values highlighted above. These are document size readouts for the layers featured on the previous page. The vector design only uses 113.9KB of memory, but the all-bitmap

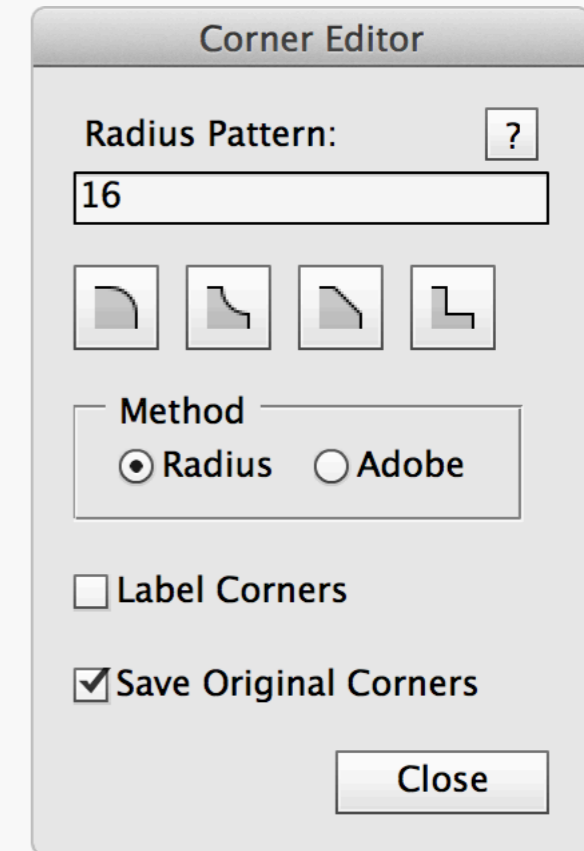
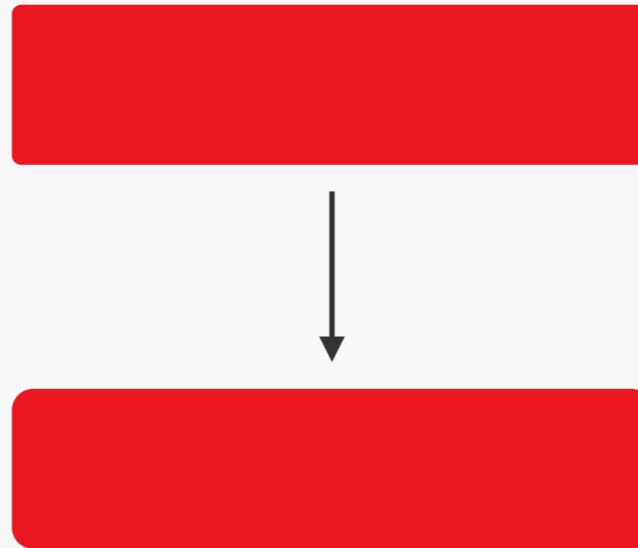
version takes up around five times the amount at 3.47MB! On larger files you can save yourself hundreds of Megabytes of memory.



## Live Shape Properties

Photoshop CC has an awesome new addition to the Properties panel: Live Shape Properties. Any new Shape Layer now has a set of measurements that can be adjusted after it's been created, which is great for getting pixel perfect dimensions and positions. Need to add

or change one or all of the corner radii? Just select the shape and adjust the values. Also, unlike in previous versions of Photoshop, when you hit transform and resize a shape, the corner radii are now preserved rather than being distorted. Time saved = loads.

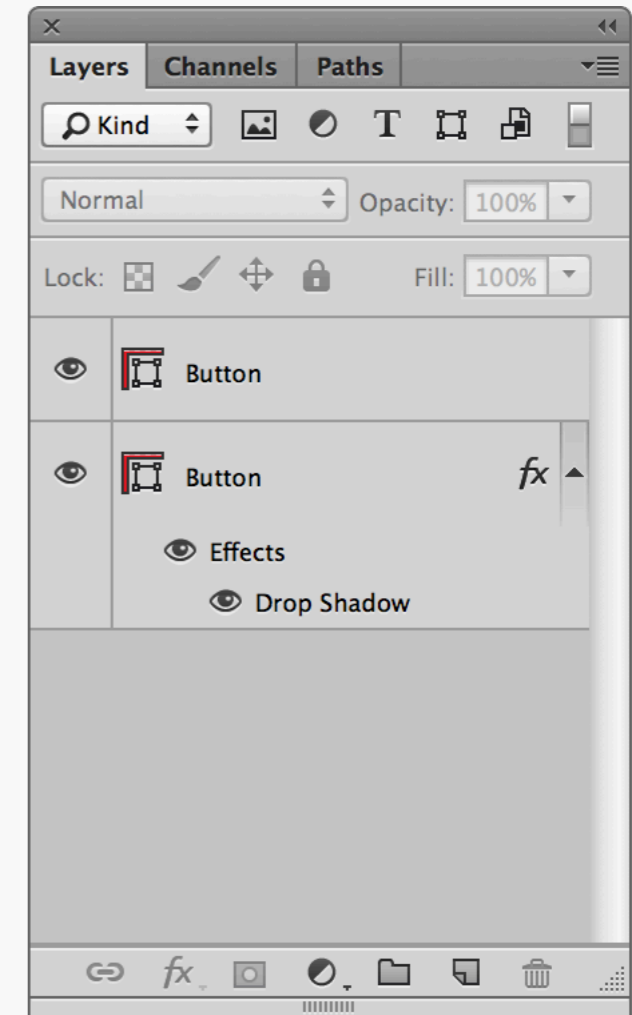
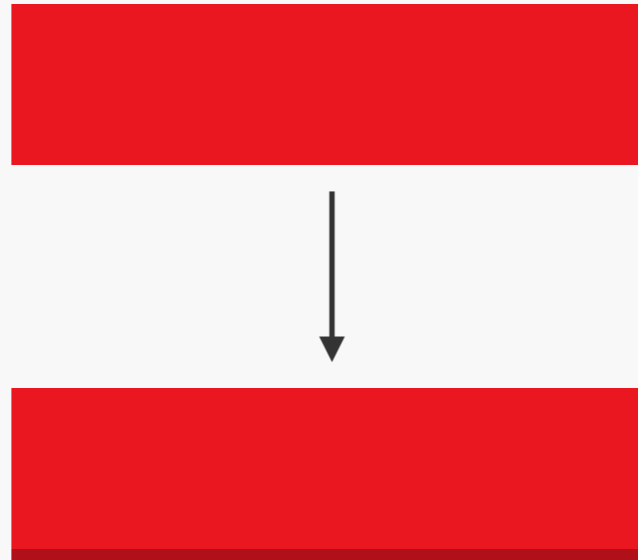


## Corner Editor

If you're using a version of Photoshop prior to CC, then there is still a way to edit corner radii after you've drawn a shape: **Corner Editor**.

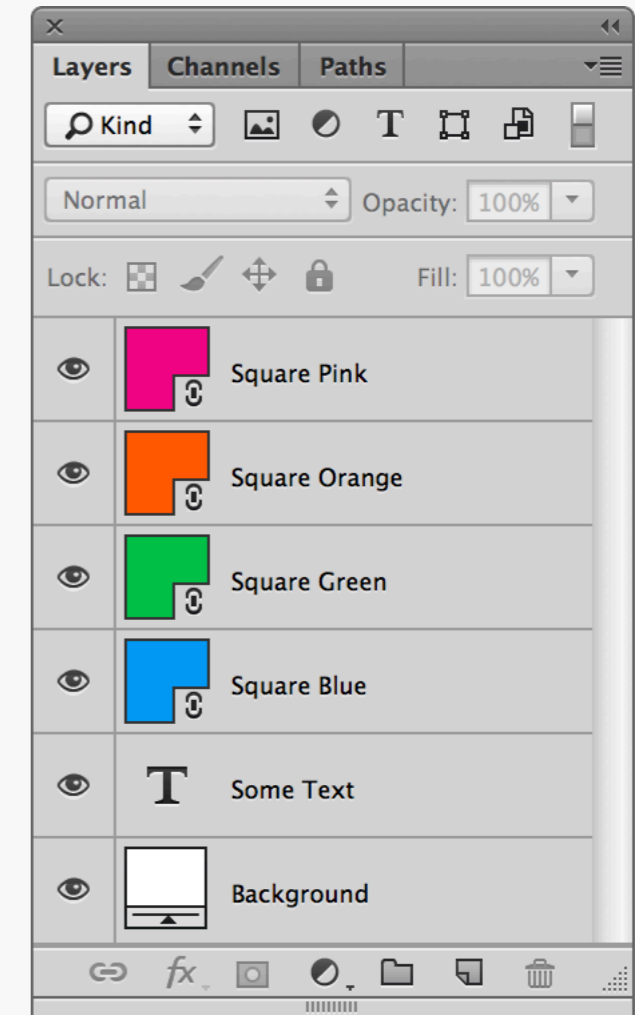
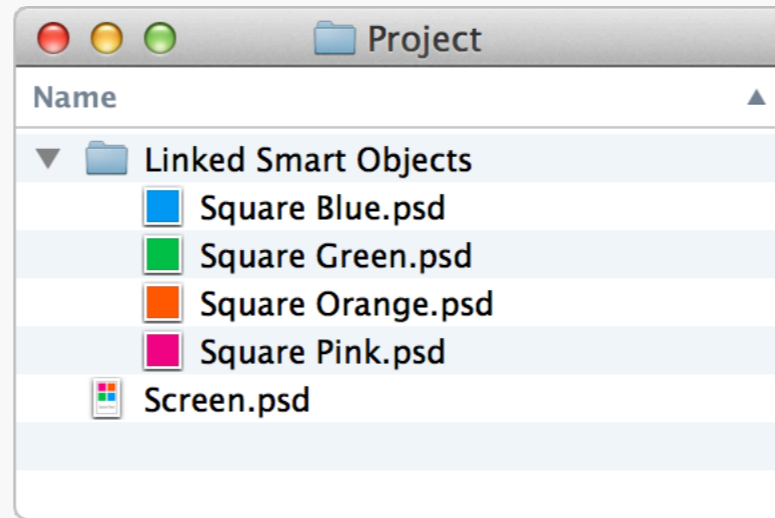
With it installed, you can select a Shape Layer, bring up the window above from *File > Scripts > Corner Editor*, and change the radii value —

you can even have different sizes for each corner, just like in CC. There's also the option to use different styles, so you're not just limited to rounded corners.



## Layer Effects

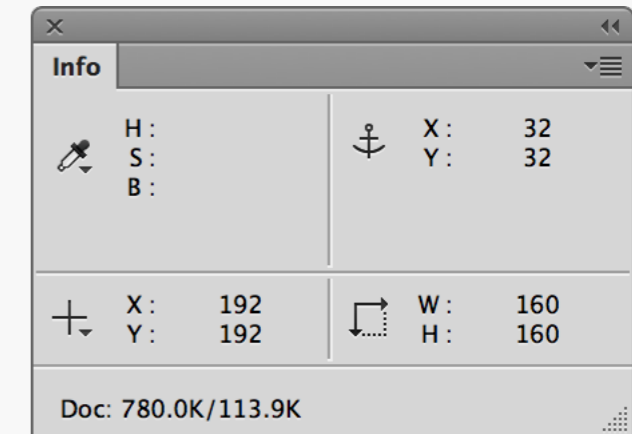
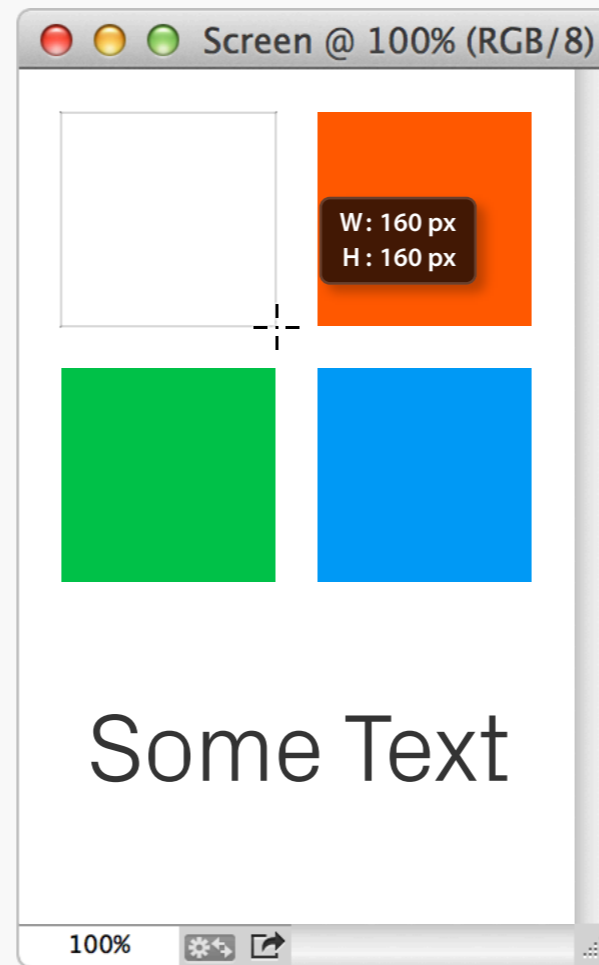
Another thing we love here are Layer Effects, so we try to create as much styling as possible with them. The effects are completely editable, scalable in ratio to their underlying shapes, and can be copied and pasted to other layers.



## Linked Smart Objects

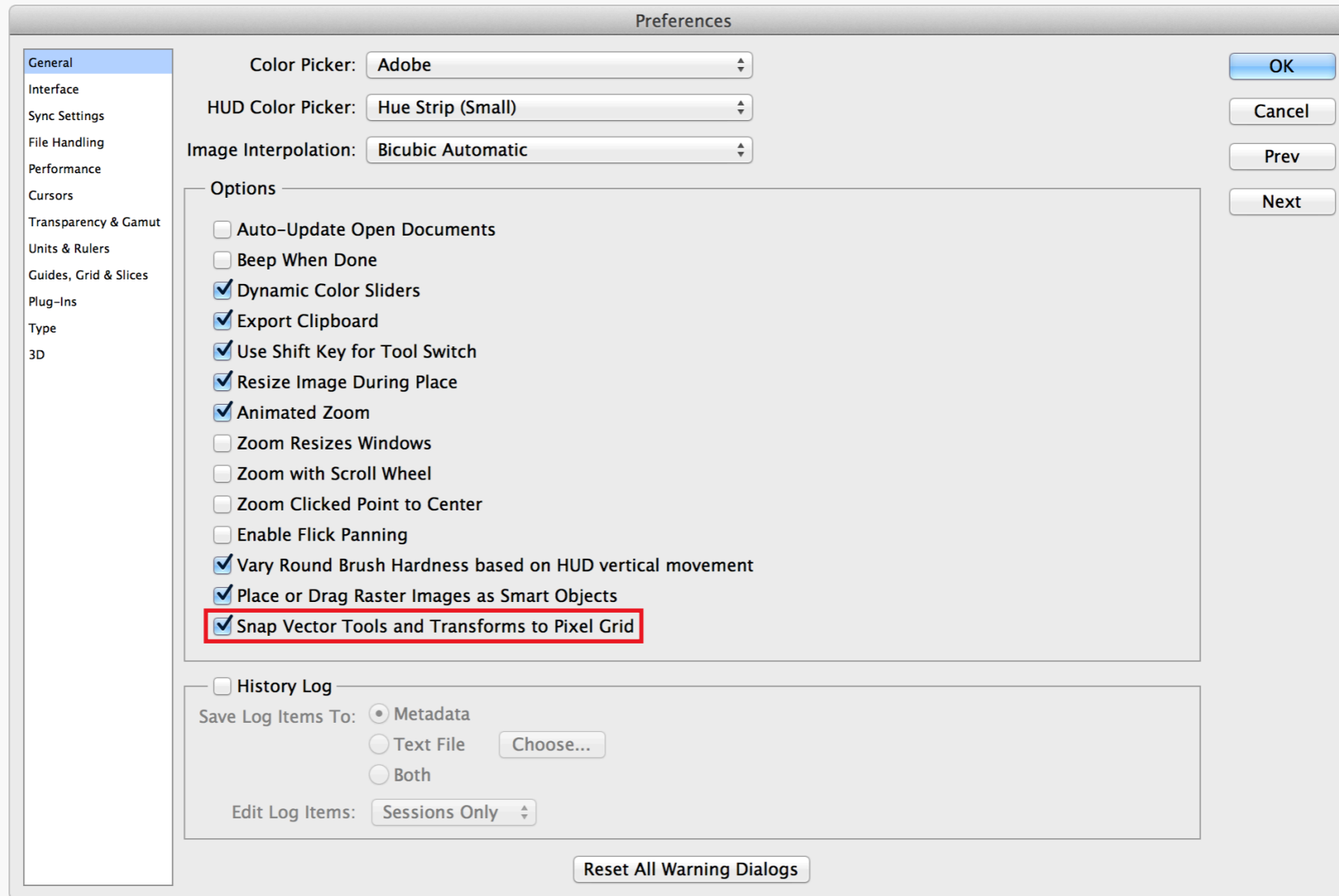
Linked Smart Objects work in a similar way to regular Smart Objects, except that they reference external files for their content. This opens up the potential for a team of designers to use the same common library of interface components across an entire project, with any

updates to these source files propagating to every design that references them — very powerful. Setting up a Linked Smart Object is dead simple — just choose *Place Linked...* from the *File* menu and select the object you'd like to import.



## Info Panel

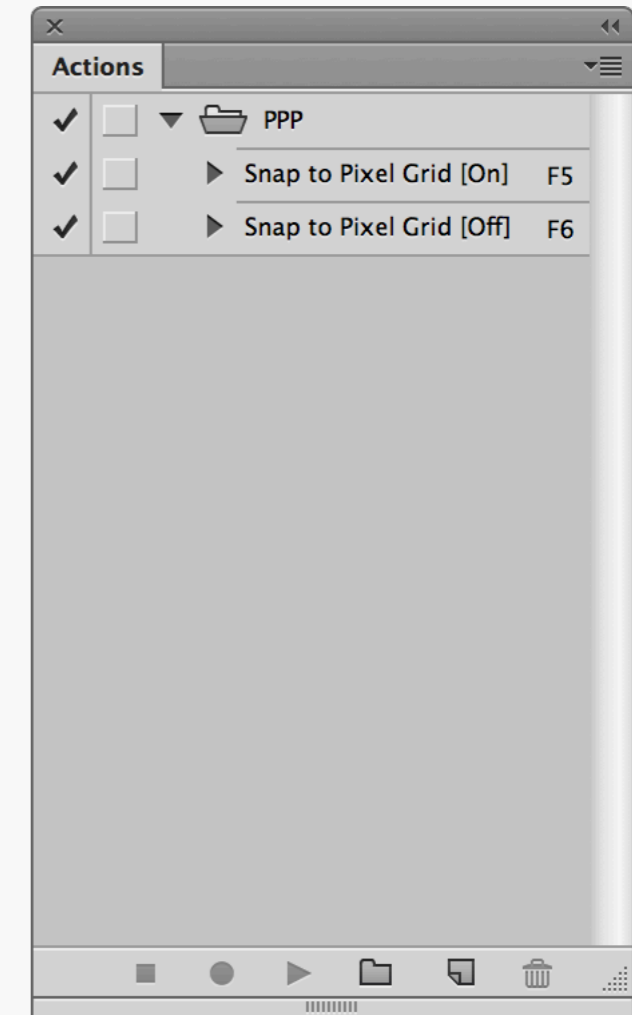
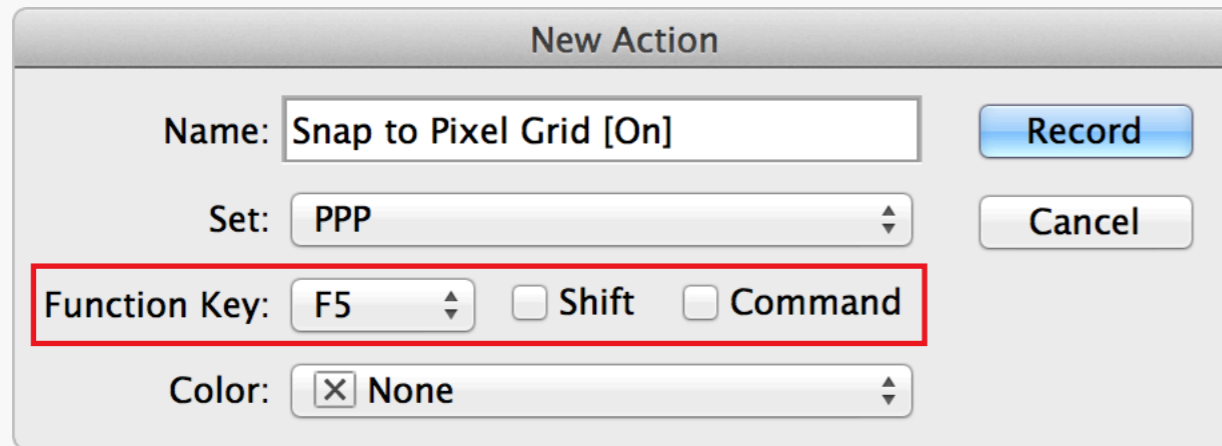
Fire up the Info Panel when the cursor readout just isn't enough. Not only does it show detailed measurements, but it can also be set to display colour and opacity values amongst other things, allowing you to quickly check consistency throughout a design.



## Snap to Pixel Grid

With Photoshop CS6 and above there's a global option to snap vectors to pixels in the Preferences — just make sure *Snap Vector Tools and Transforms to Pixel Grid* is selected (it's on by default). Much easier knowing that

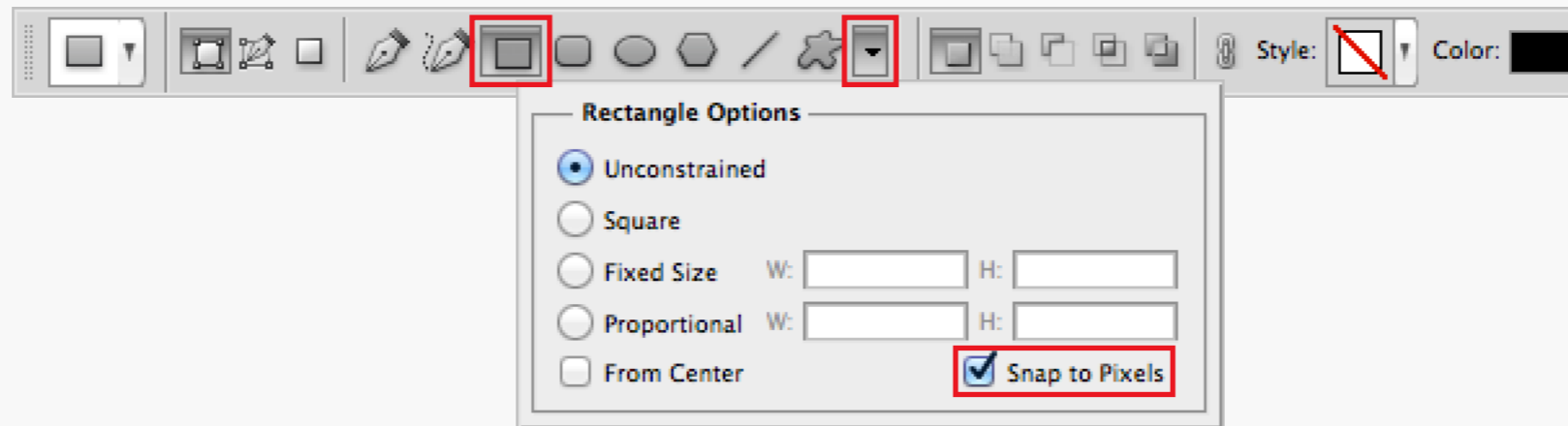
every Shape Layer you draw will automatically be pixel precise.



## Snap to Pixel Grid Shortcuts

There may be times when you'd like to alter Shape Layers on a sub-pixel level, in which case you won't want pixel snapping activated. If you often find you want to toggle the feature on and off like this, then why not automate the process? Simply create a new Action, assign a

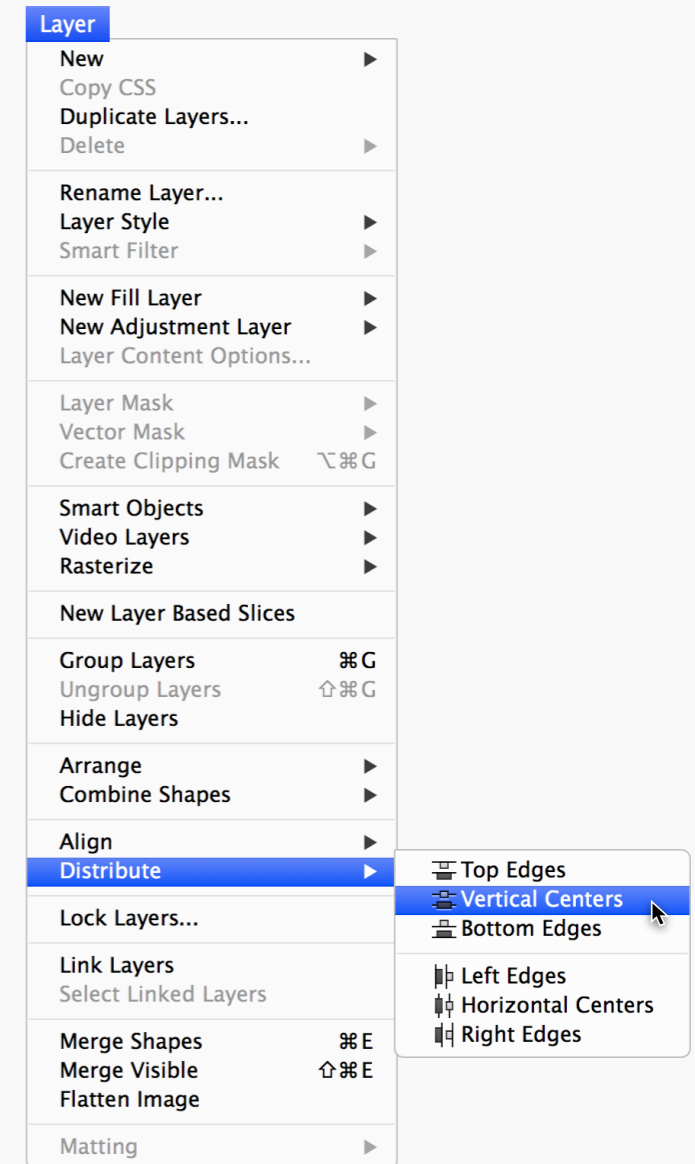
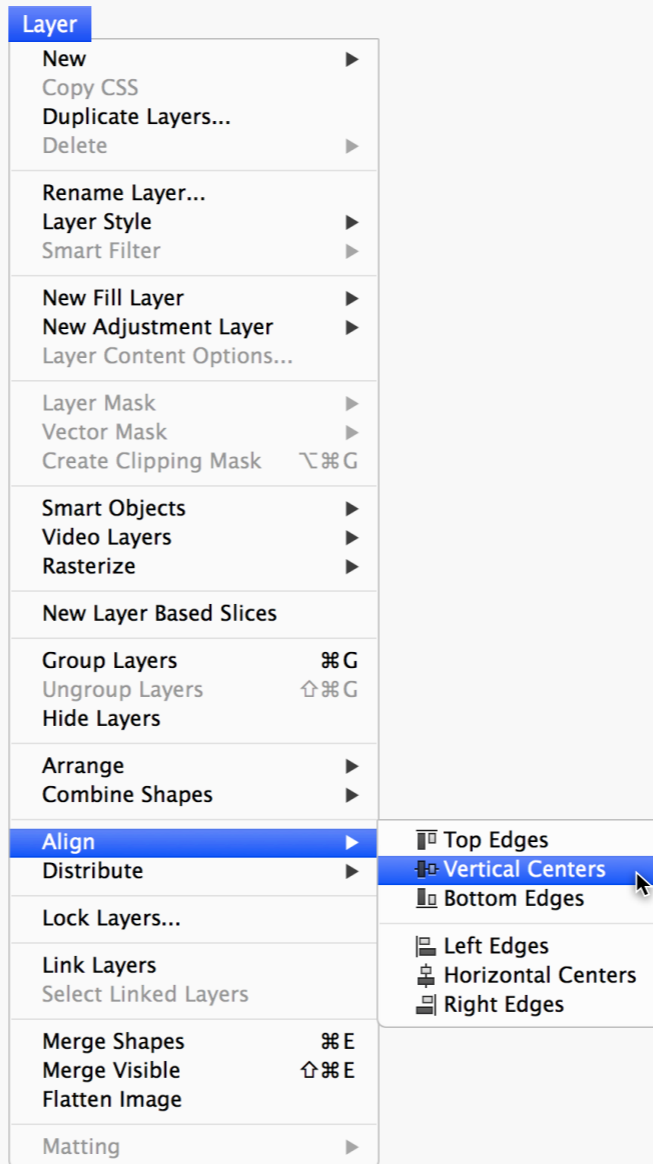
Function Key shortcut to it, hit Record, and then go in to the preferences and switch *Snap Vector Tools and Transforms to Pixel Grid* on. Afterwards follow the same steps for off. No need to hit the Preferences any more.



## Shape Layer Options

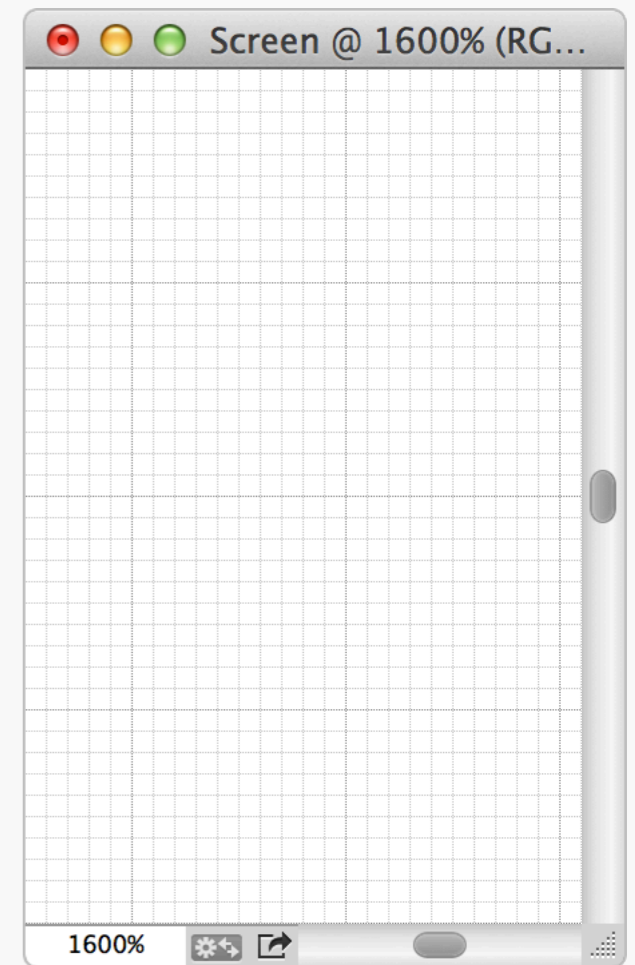
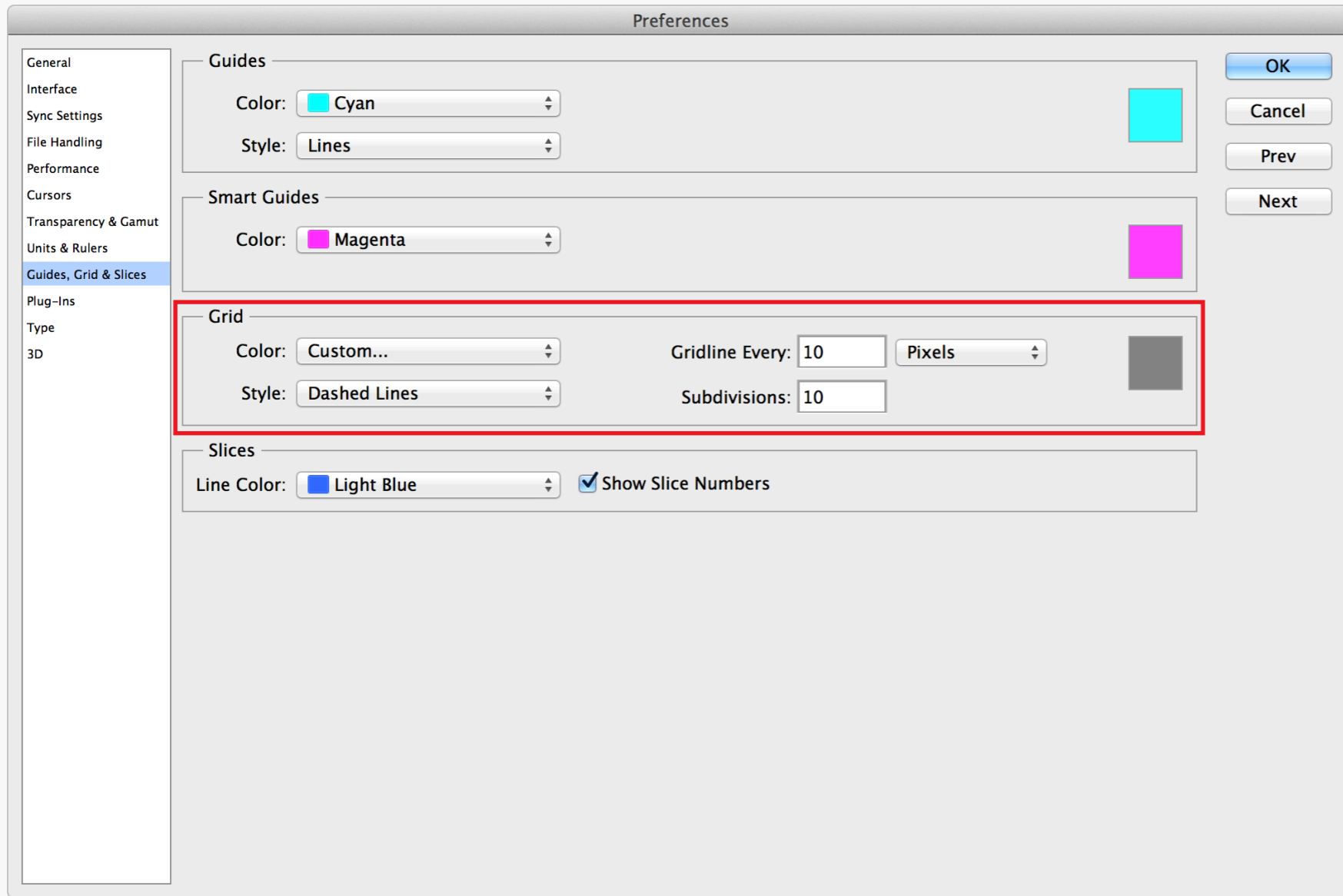
In Photoshop CS5 Rectangles and Rounded Rectangles have a built in option to aid pixel precision: *Snap to Pixels*. To access this option click the drop-down menu to the right of the shapes in the top tool bar. This needs to be individually selected for both Rectangle and

Rounded Rectangle, as their options are independent of each other.



# Align and Distribute

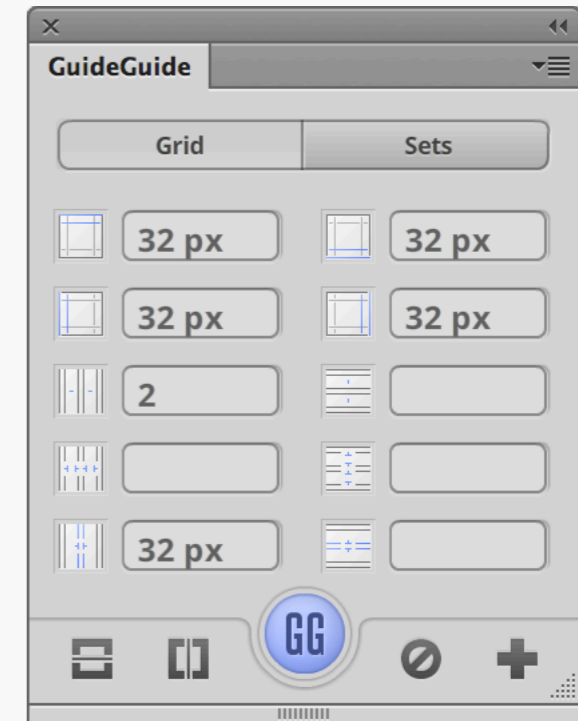
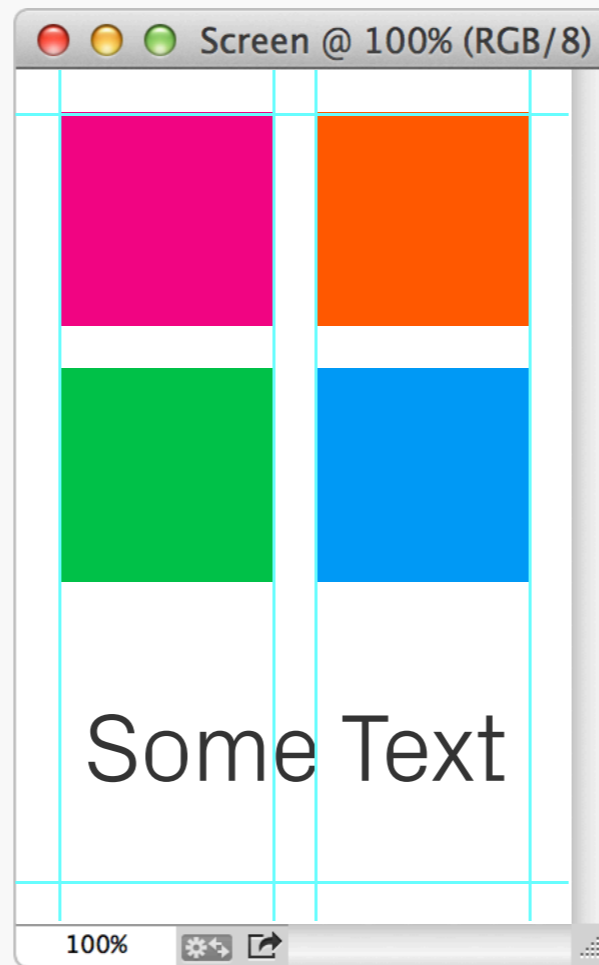
As with most graphics applications, Photoshop has an abundance of align and distribute options — find them in the *Layer > Align* and *Layer > Distribute* menus.



# Grids

Sometimes it's useful to have a grid on screen when laying out a design. The example above is using 10px gridlines with 10 subdivisions, making it easy to count pixel dimensions without the grid becoming overpowering. Go

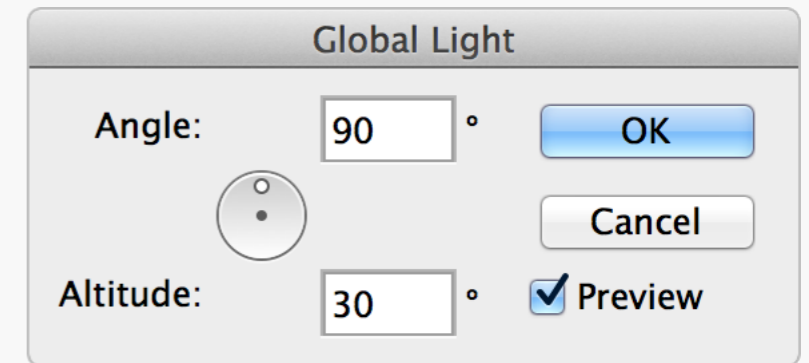
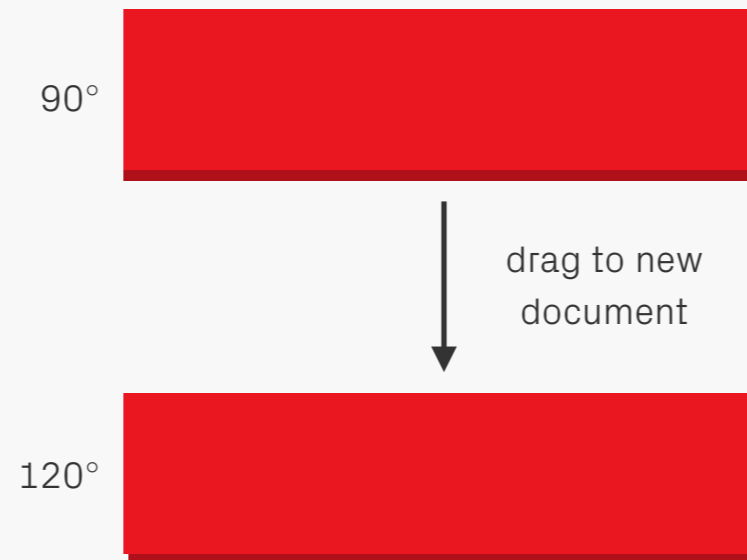
to *Photoshop > Preferences > Guides, Grid, & Slices...* to set yours up.



## GuideGuide

To help automate guide creation, there's a free Photoshop Extension available called **GuideGuide**. Once installed it can be found in the *Window > Extensions* menu. By varying the data you enter it can work out measurements such as column and gutter

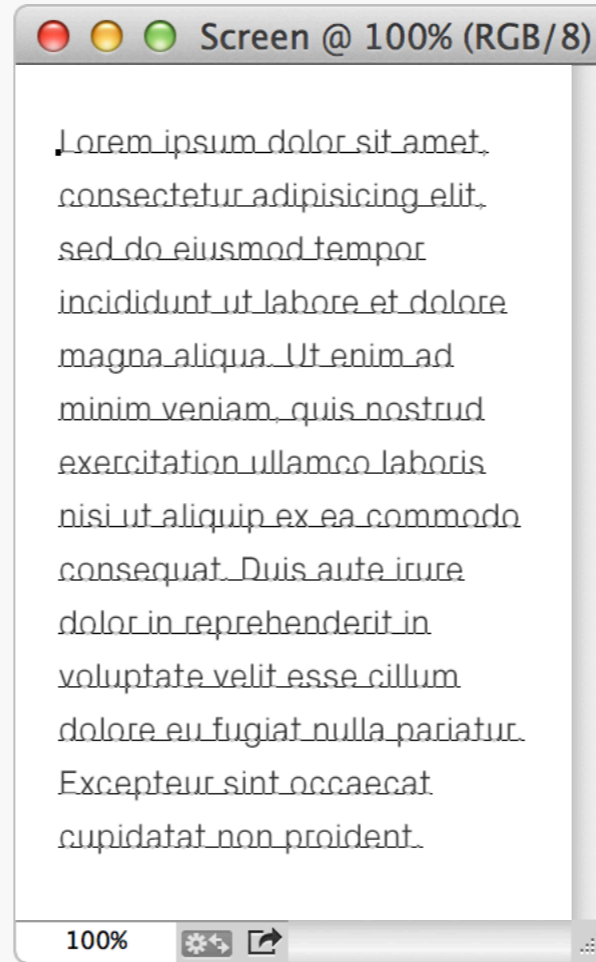
widths, or if you've already sussed these out on a scrap of paper, you can just input all the values and get your guides inserted automatically. There are tooltips for each of the input box icons to let you know what they all do.



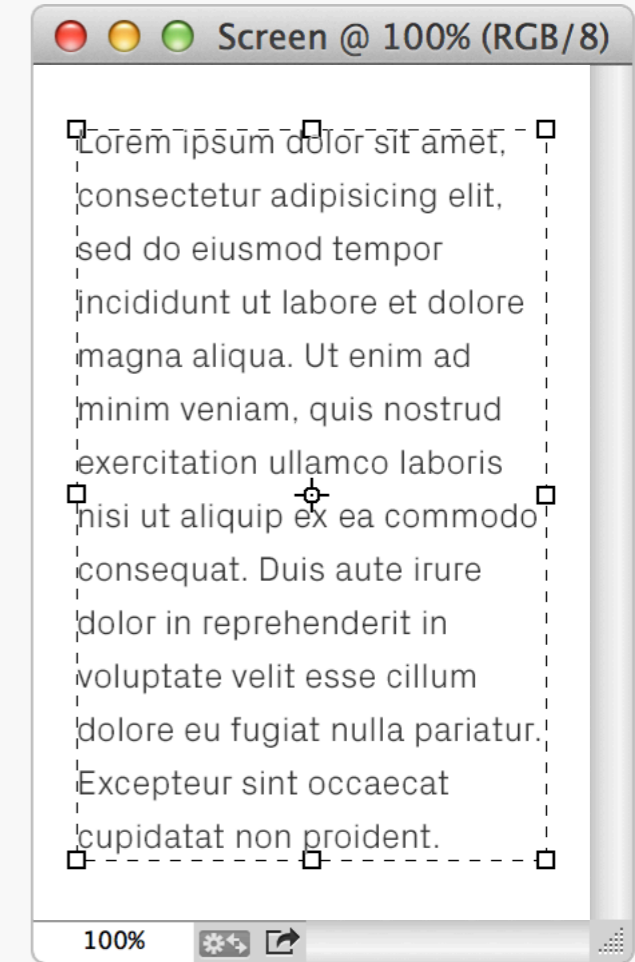
## Global Light Default Angle

This is one of those little things that can catch you out if you're not careful. Objects that have a custom Global Light setting will take on the default value of 120° if they're copied into new documents, which can really mess designs up. To help prevent this from happening too often

close all your open files and go to *Layer > Layer Style > Global Light...* to alter the default angle to something more commonly used — 90° works well for us.



✗ Naughty

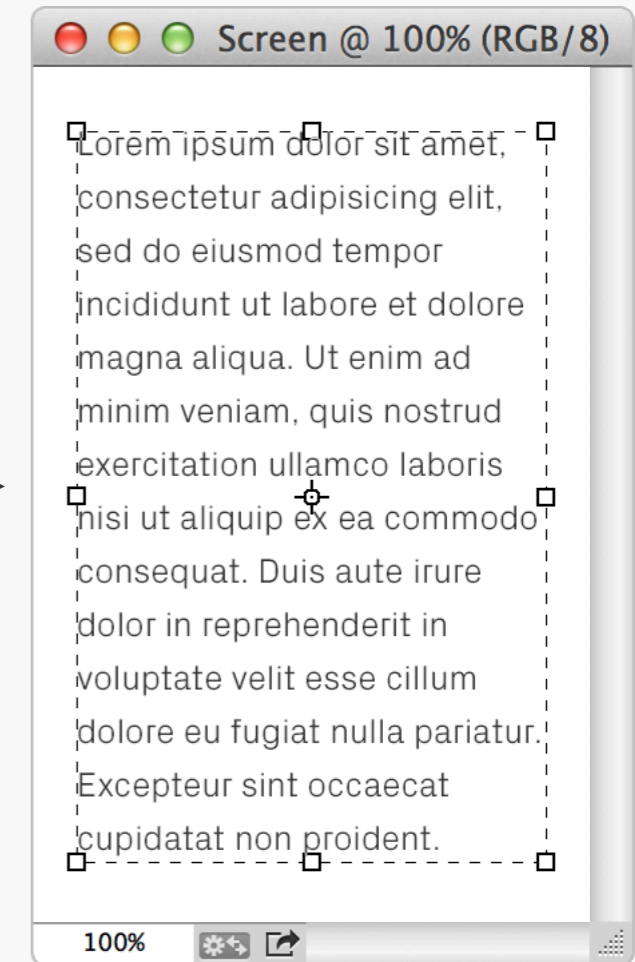
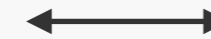
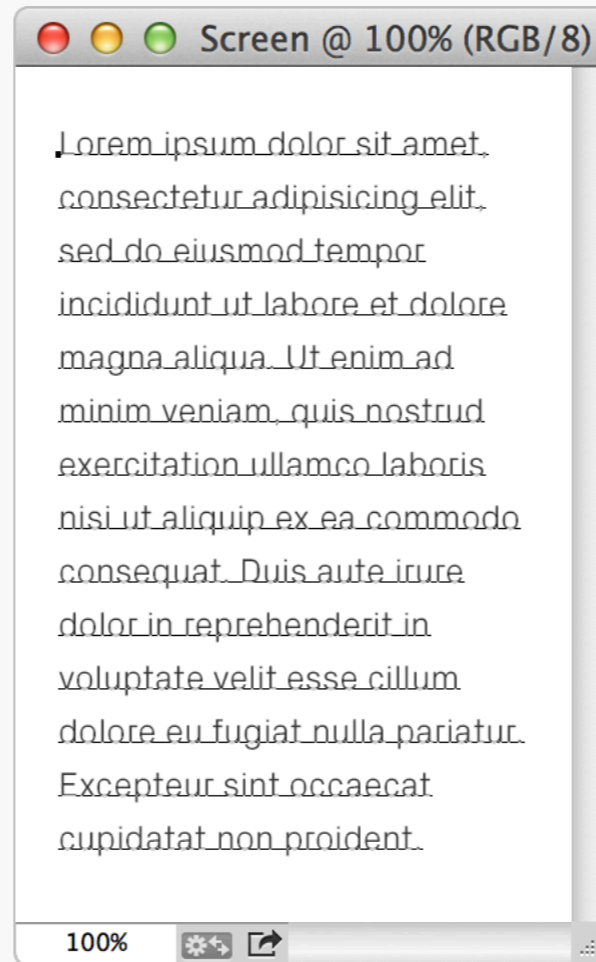
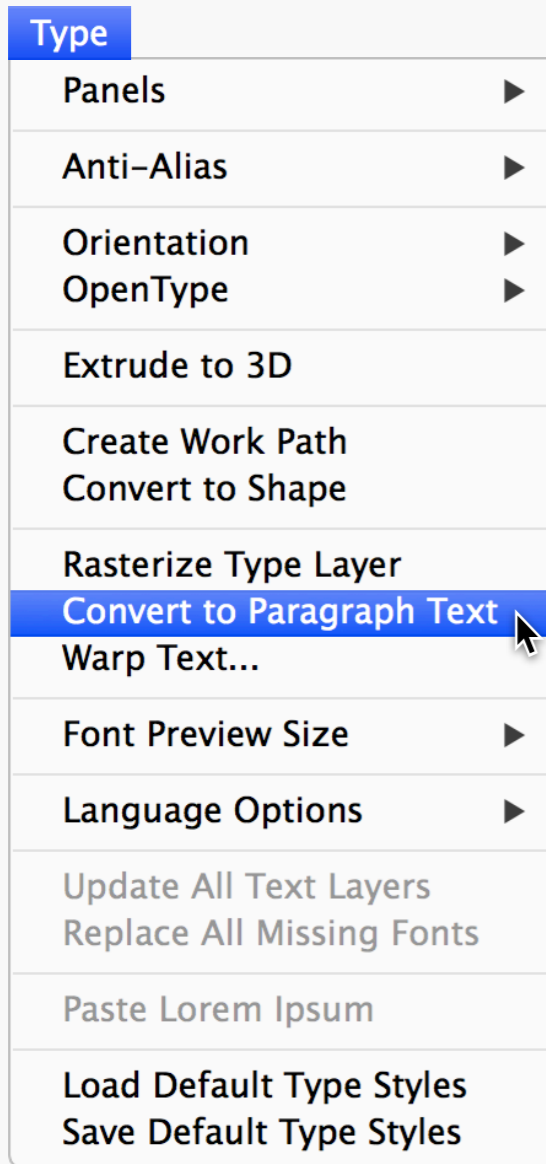


✓ Nice

## Paragraphs

If you've got a paragraph of text, then place it in a container (Paragraph Text) rather than manually adding line breaks (Point Text). These will often have to be reset if the copy or typeface is changed. With a proper container

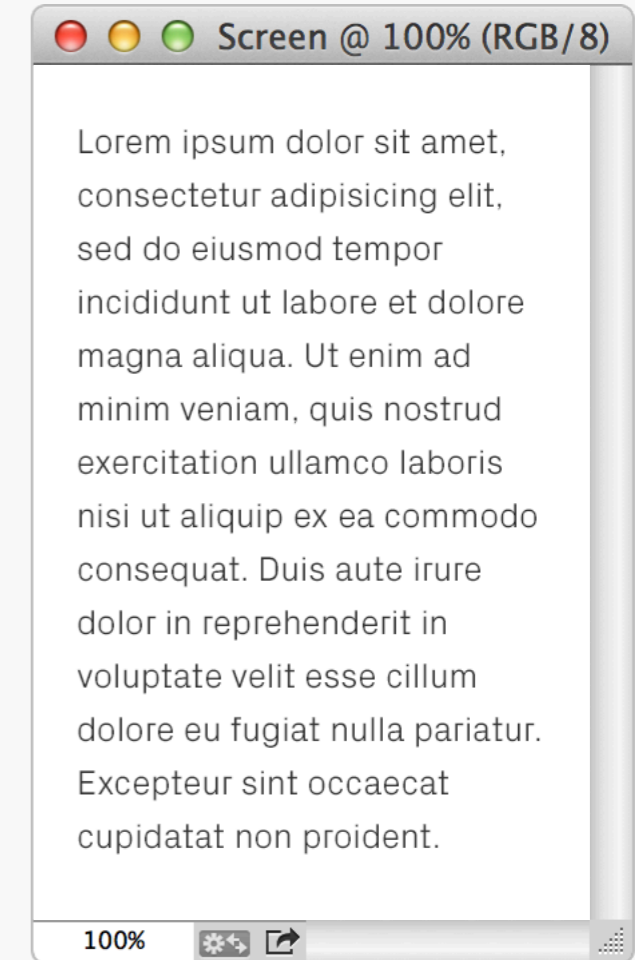
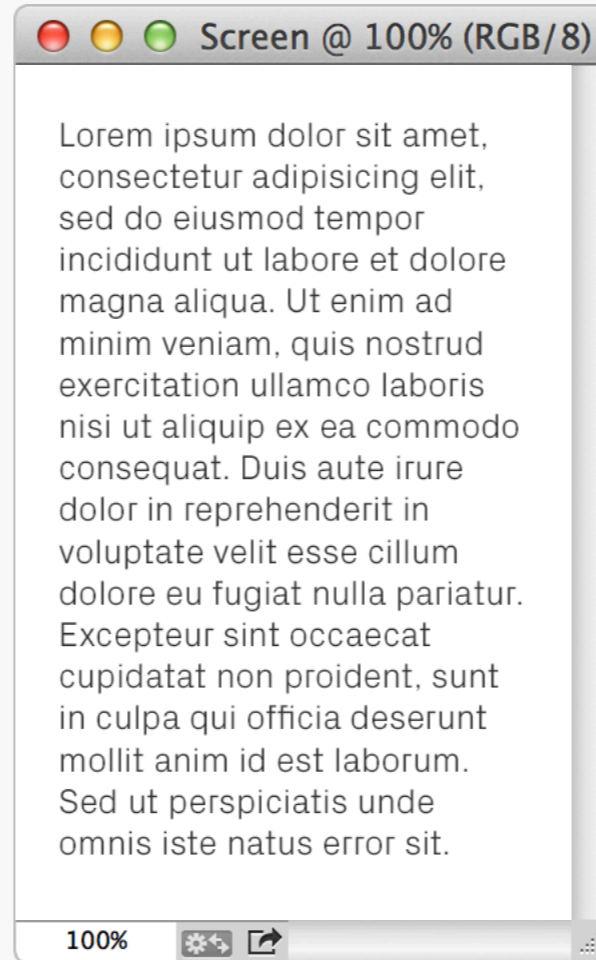
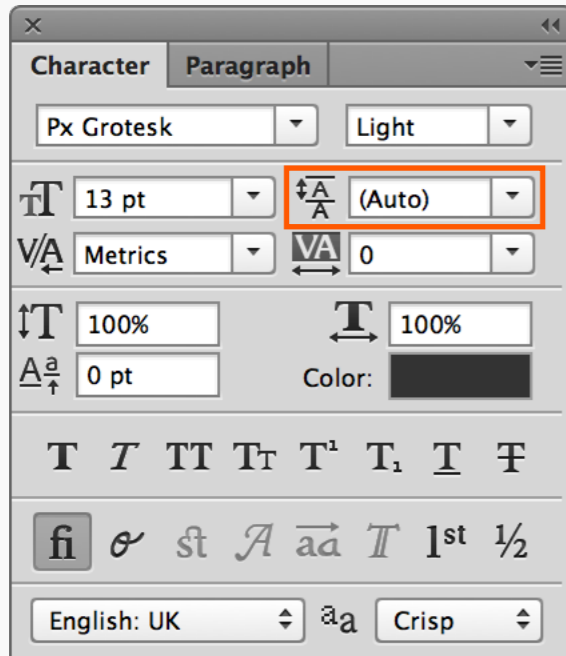
though, the text will automatically wrap, making the paragraph easier to update.



## Convert to Paragraph Text

Fortunately, Photoshop allows you to convert Point Text to Paragraph Text, and vice versa, by selecting *Type > Convert to Paragraph Text / Convert to Point Text*, or right-clicking the layer and choosing the same option. In

Photoshop CS5 these are found in the *Layer > Type >* menu.

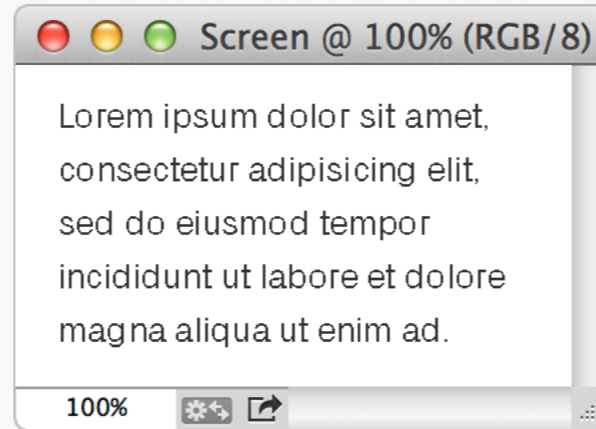
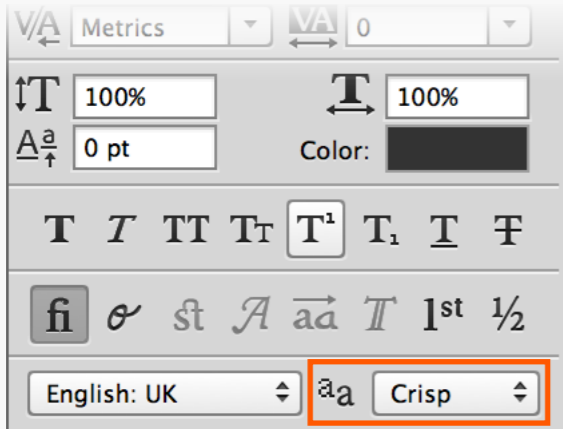


✘ Naughty

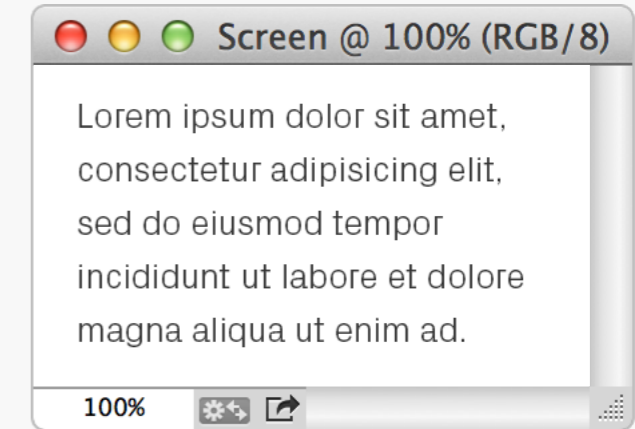
✔ Nice

## Leading

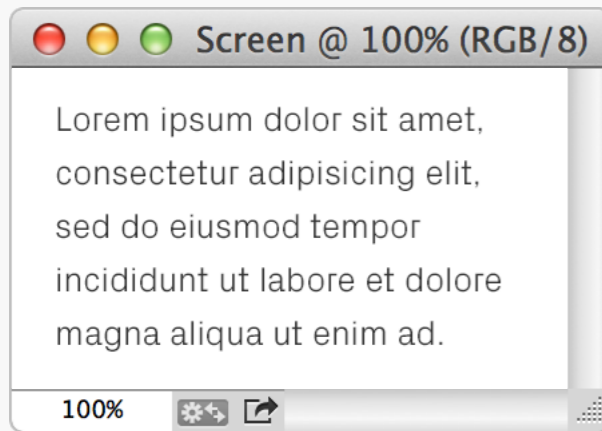
Photoshop's default leading is just a bit too tight for comfort, so make your text easier to read by spacing it out a little bit. See how much better the Nice example above is after increasing from the *(Auto)* setting to *20pt*.



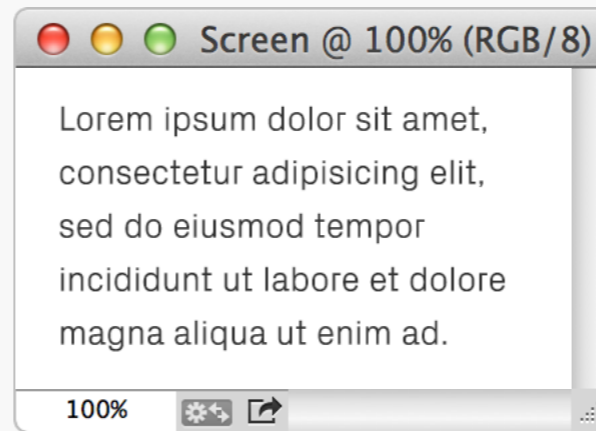
None



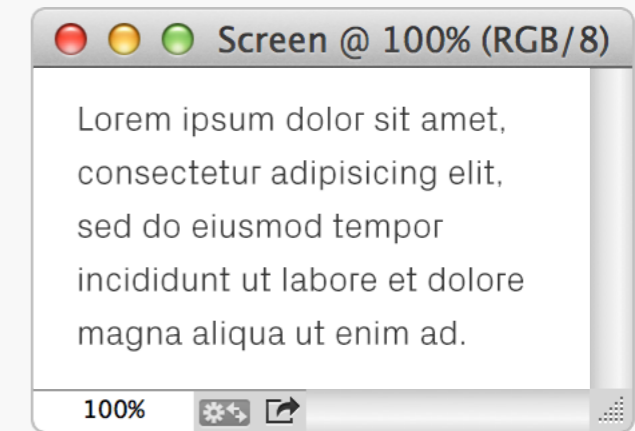
Sharp



Crisp



Strong

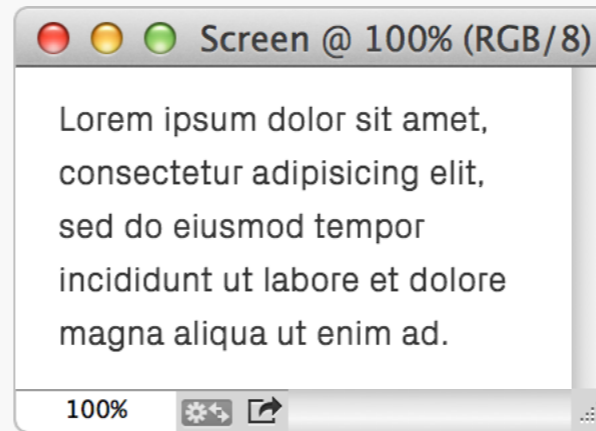
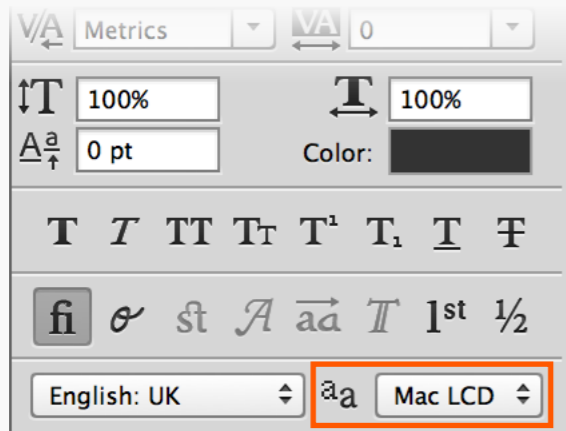


Smooth

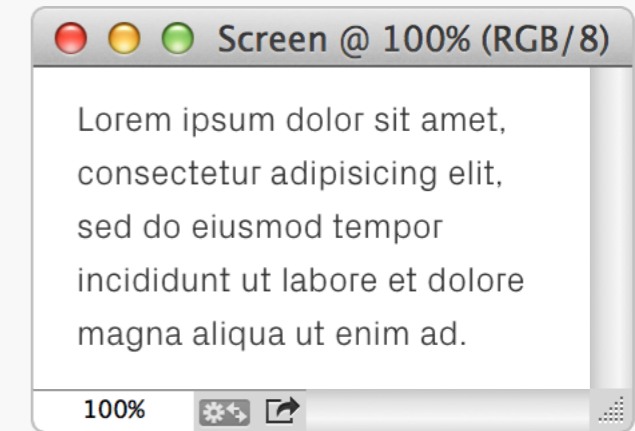
## Text Anti-aliasing

There are a few different types of text anti-aliasing in Photoshop, so try them out to see which gives you the most suitable legibility and rendering — *Crisp* seems to be a good all-rounder. Similarly, if you're mocking up text that will be generated elsewhere, then find the

option which is the closest match to the intended screen's anti-aliasing.



Mac LCD

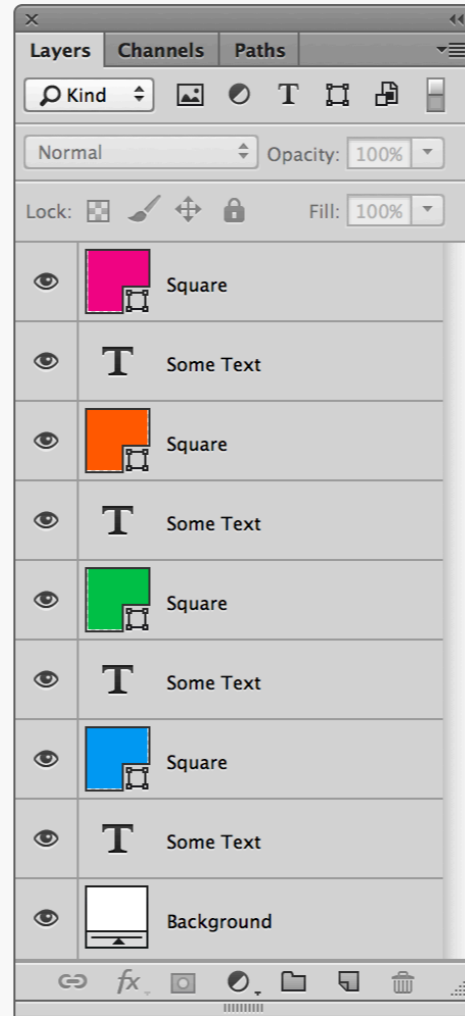


Mac

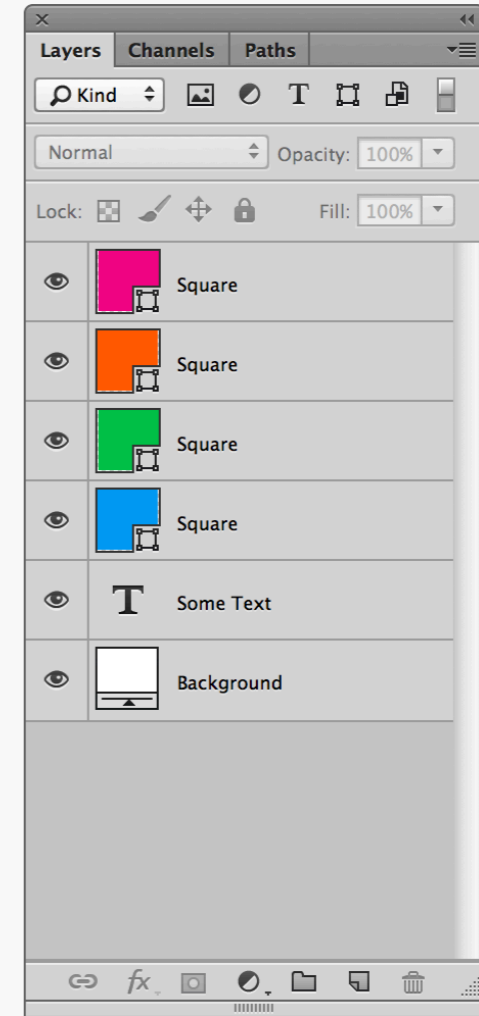
## Text Anti-aliasing System

Photoshop CC also includes anti-aliasing options that replicate the operating system's sub-pixel rendering, giving you a good idea of how text will look in a browser for instance. It's worth noting though that unlike browsers, the sub-pixels in Photoshop are greyscale, not

RGB. For a little extra detail on these new rendering options, have a look at Realmac Software's [Working with Type in Photoshop](#) blog post.



✗ Naughty

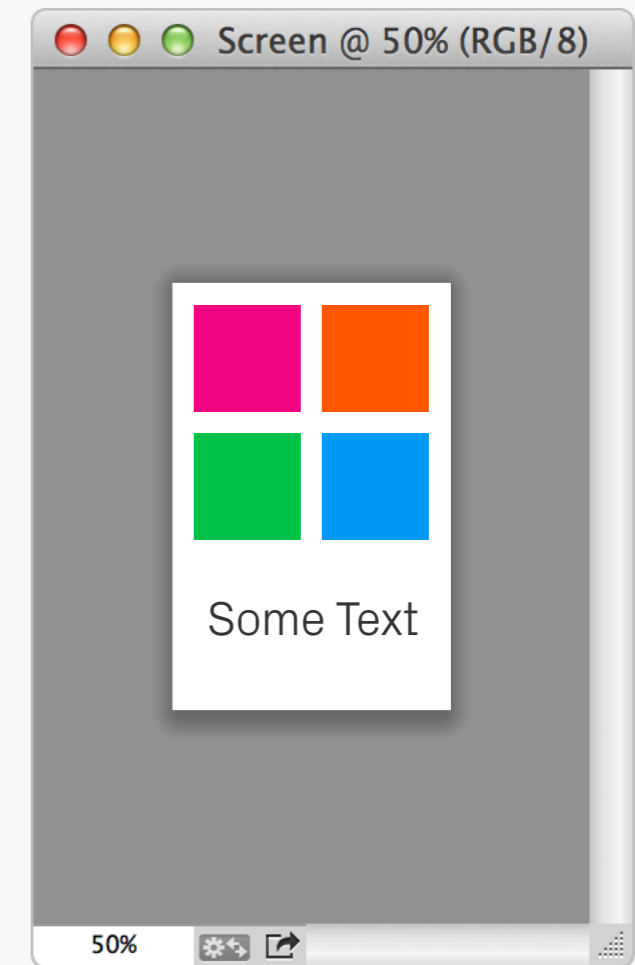
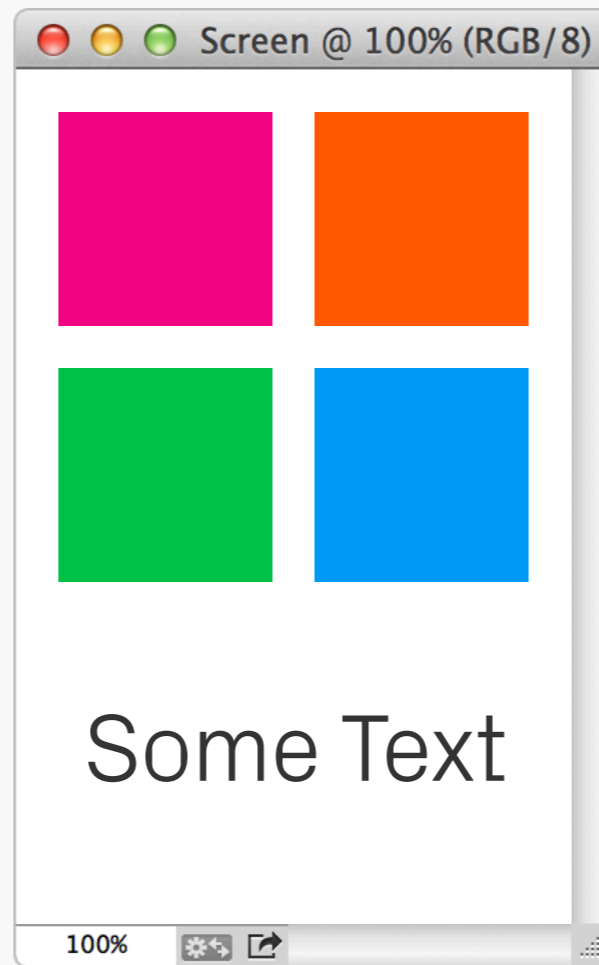


✓ Nice

## Lists

When creating lists, especially those with graphics next to them, you might find it easier to place all the descriptions in a single text block and set the leading to the spacing you're after, rather than have each line as a separate layer. Not only will it keep the

content perfectly aligned and distributed, but it'll be quicker to update in the future.



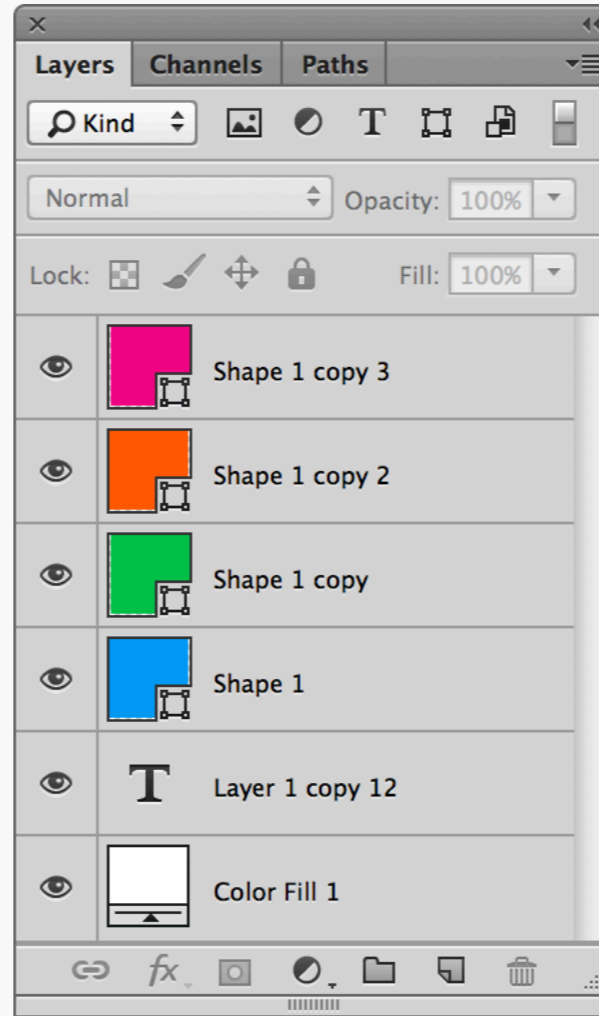
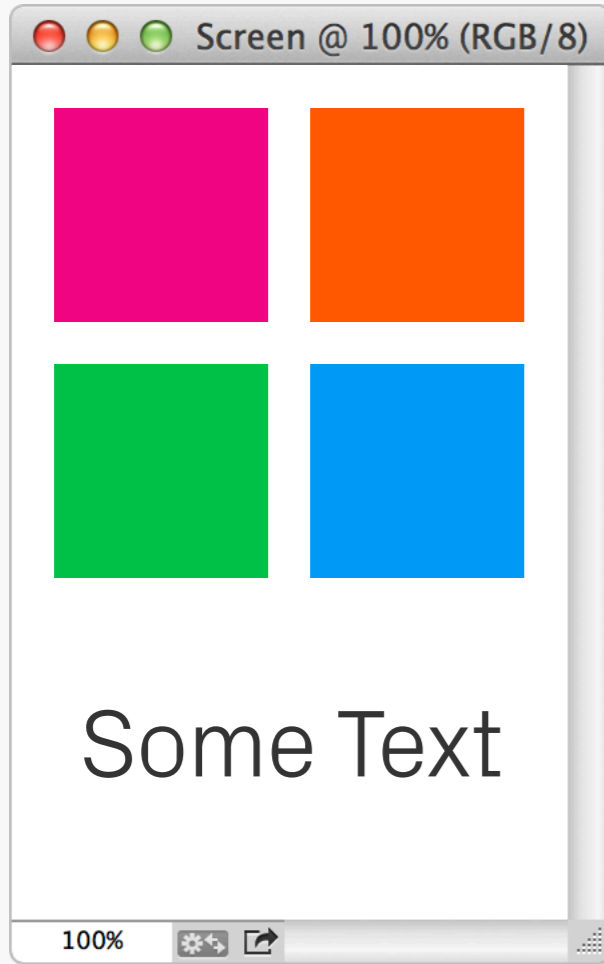
## Quick Preview

Mobile phone screens often have a higher pixel resolution (PPI) than those on computers, meaning the physical dimensions of your designs will be smaller on the former than the latter. As a quick check to see if text and interactive elements are a useable size, zoom

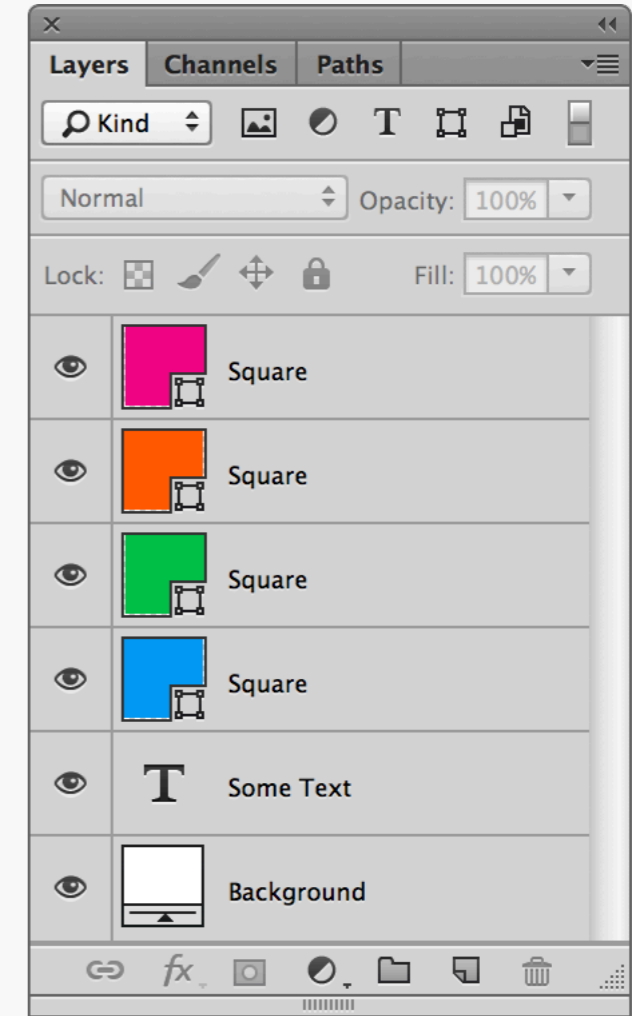
out until your document roughly matches the measurements of the phone screen — if anything looks too small make it bigger!

Photoshop

**ORGANISATION**



✗ Naughty

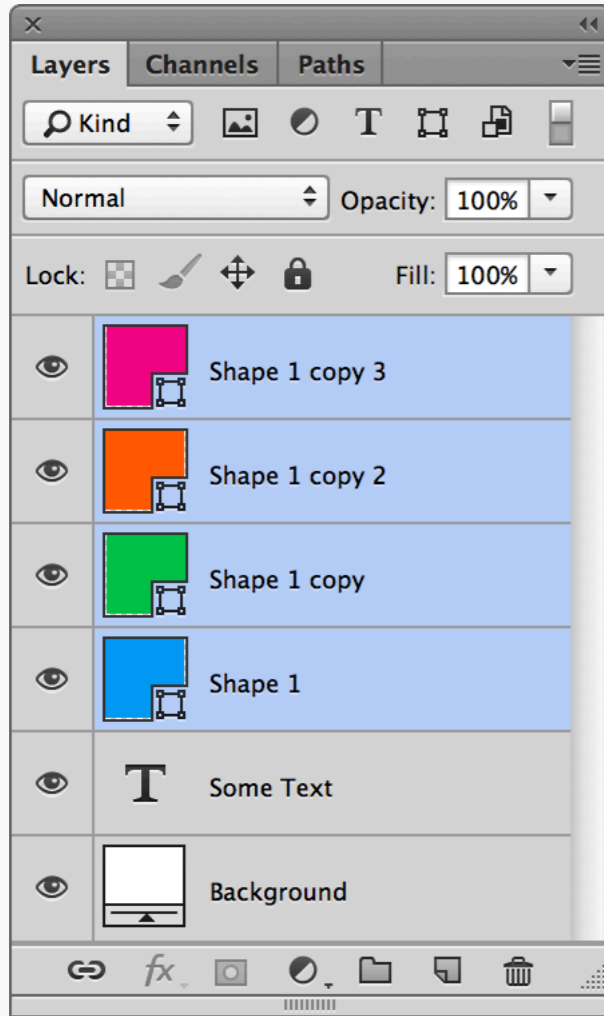


✓ Nice

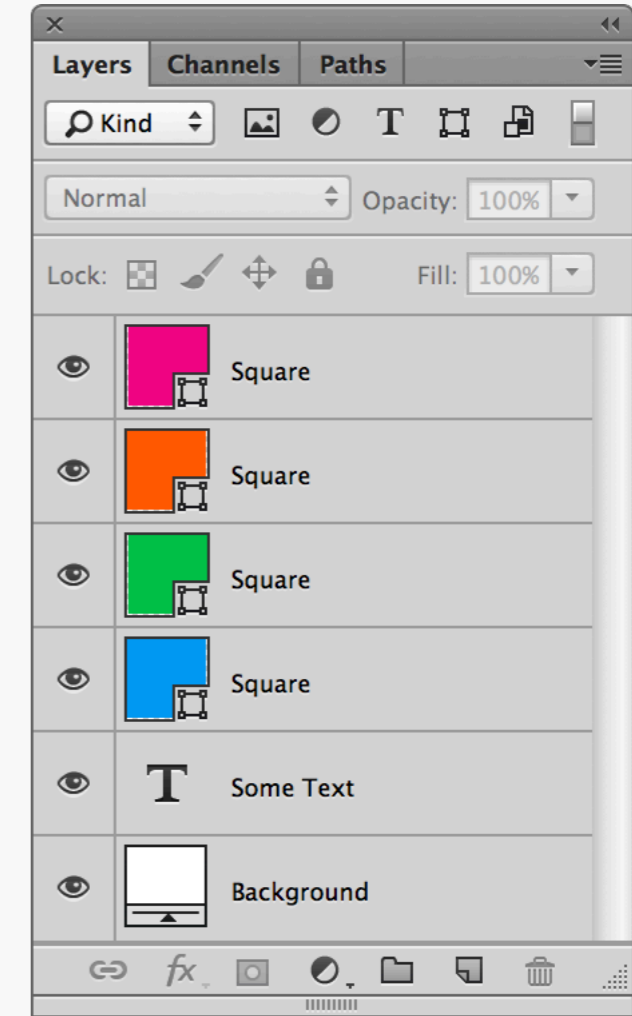
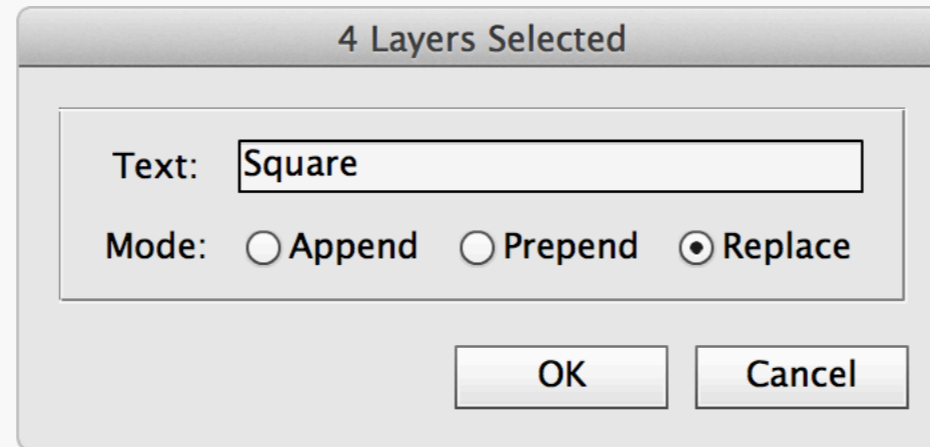
## Naming Layers

Don't be selfish, give your layers proper names. Not only does it make life easier for the next person who has to work with your files, but clients will think you're amazing if you send off something that's really well organised. Pro tip: name your layers as they're

created so you don't need to rush and do them all at deadline time.



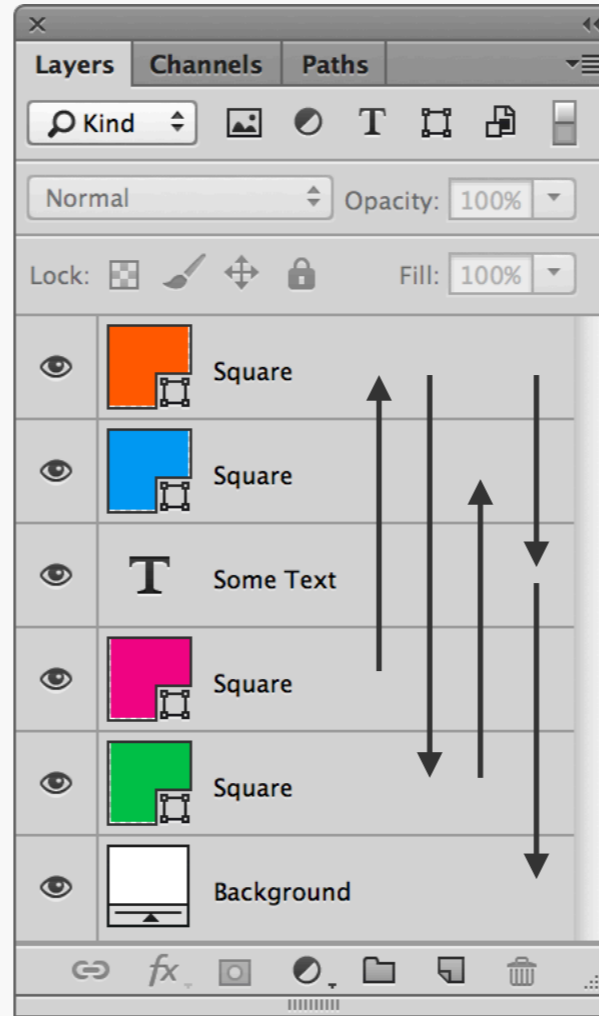
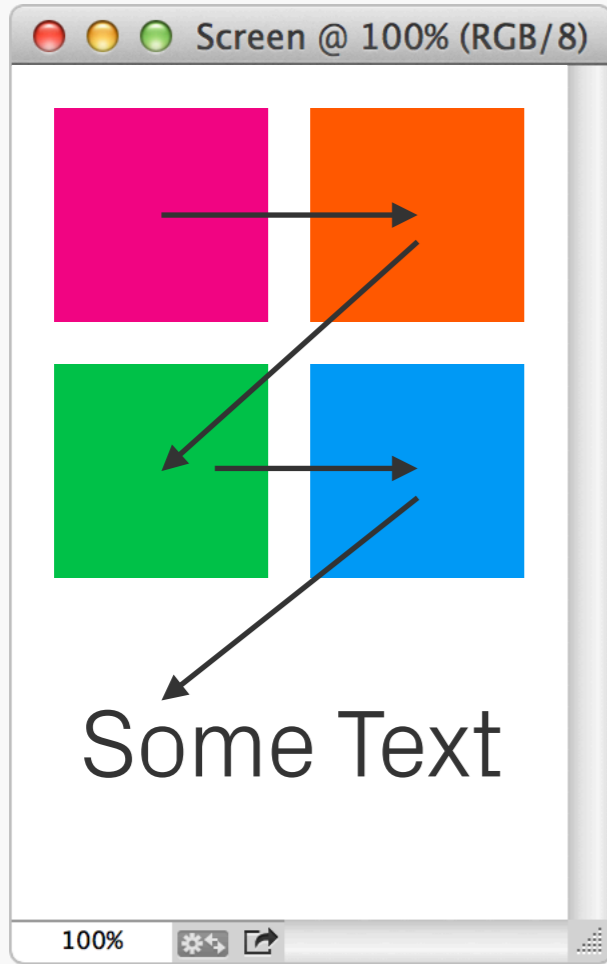
Before



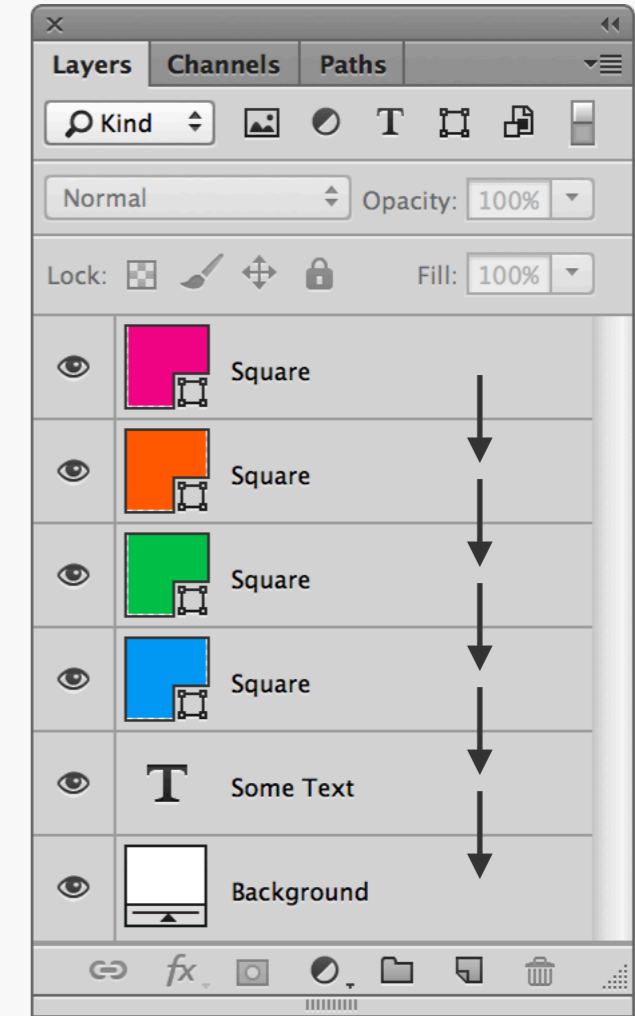
After

## Group Layer Renaming

If you'd like to do some batch renaming then download this [Group Layer Renaming script](#) by Kamil Khadeyev. It does exactly what it says on the tin, letting you add text or completely rename layers, as well as attach sequential numbers using the `%n` variable.



✗ Naughty

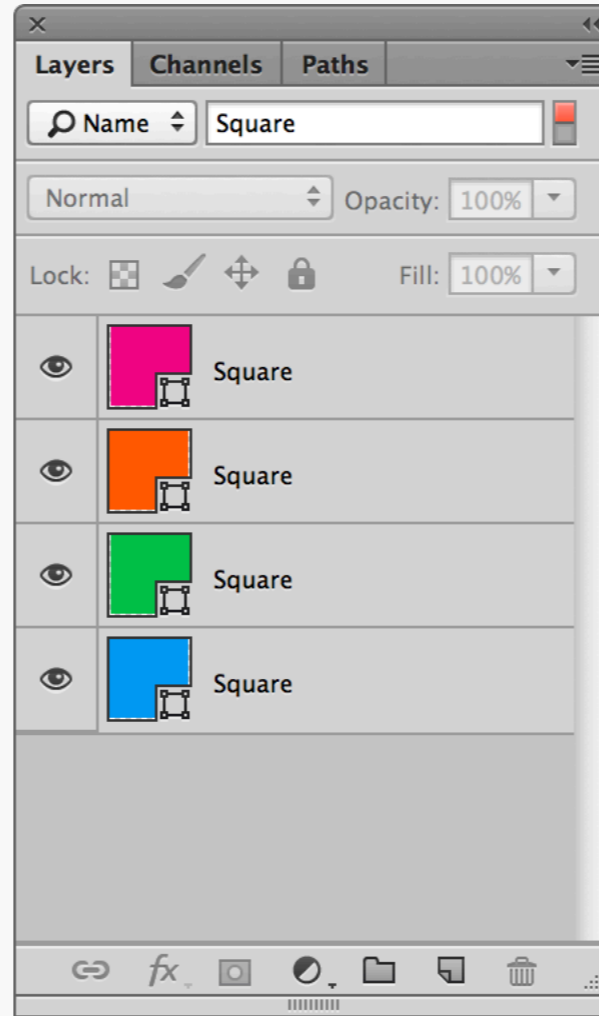
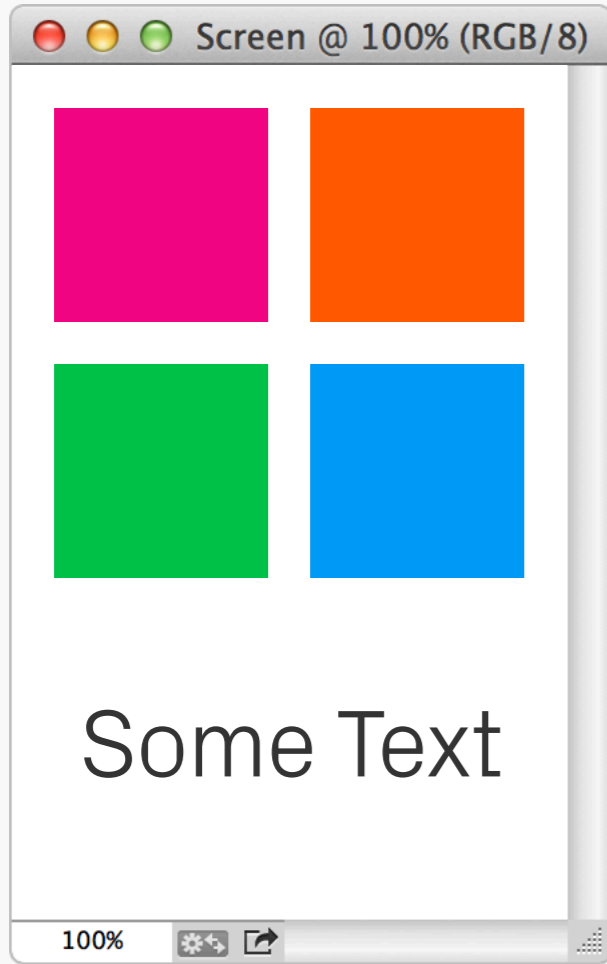


✓ Nice

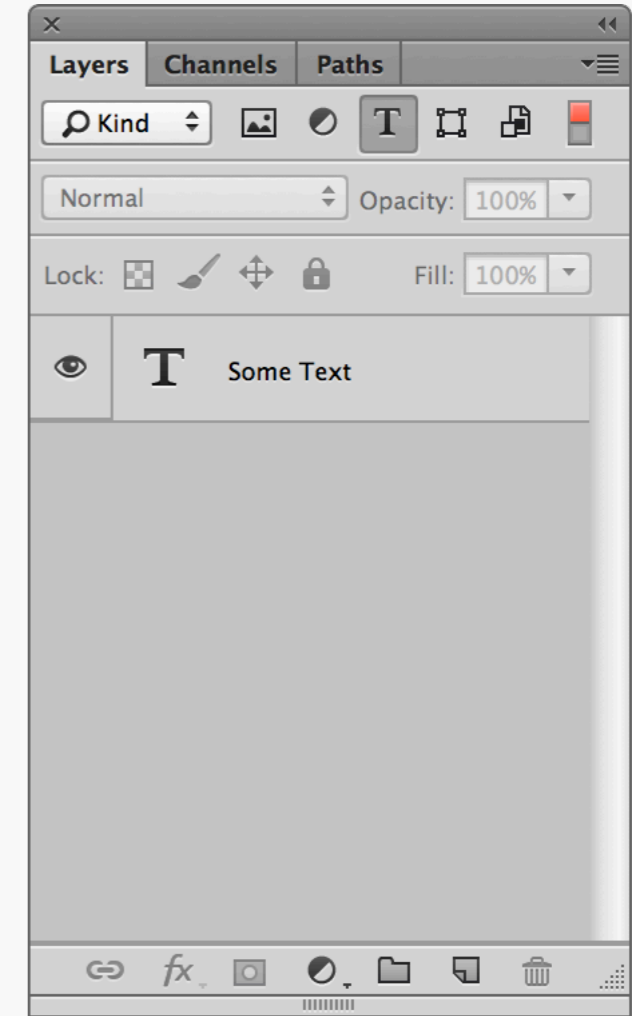
## Ordering Layers

To make your files super special, be sure to order your layers logically in addition to naming them. A good method is following where the elements appear in the design from left to right, top to bottom, just like reading a

book (apologies if your first language goes in another direction).



by Name



by Kind

## Search

Coupling good organisation and the search features available in Photoshop will give you an incredibly powerful way of working with your designs. For example, by naming layers consistently with prefixes such as “btn”, “icn” etc. you can quickly filter them by their

content — perfect for situations like updating multiple buttons with a new style. There’s lots of other search types available, including Kind, Effect, and [Layer] Colour, so have a play and see what other filtering systems you can come up with.

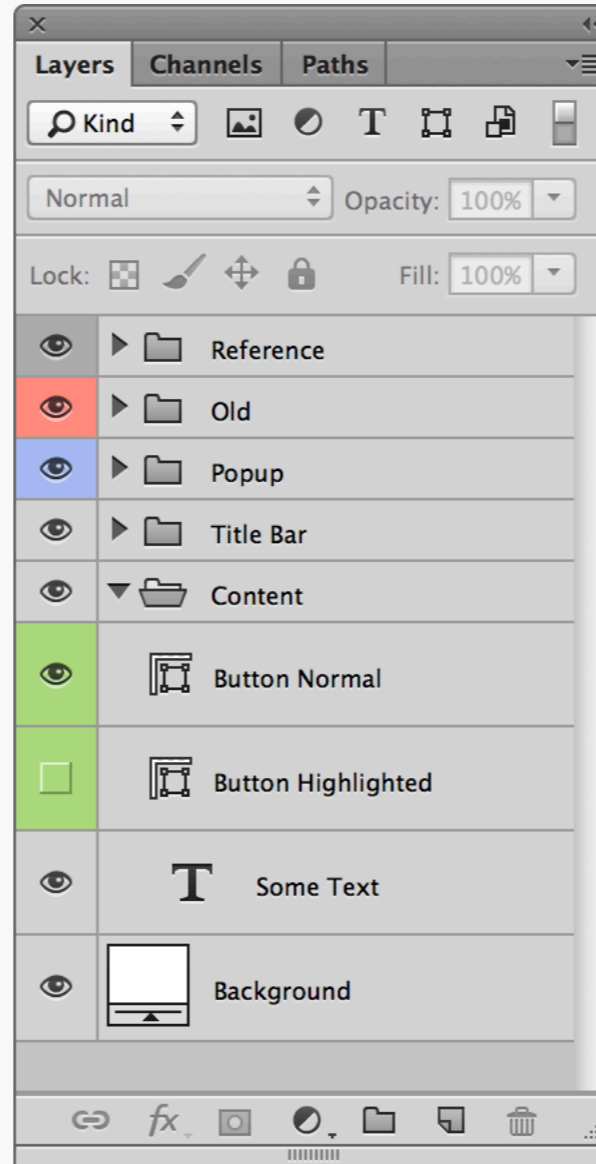
Grey (“neutral”) used for reference items like wireframes or screenshots

Popup window

The green labels highlight different states of the same button

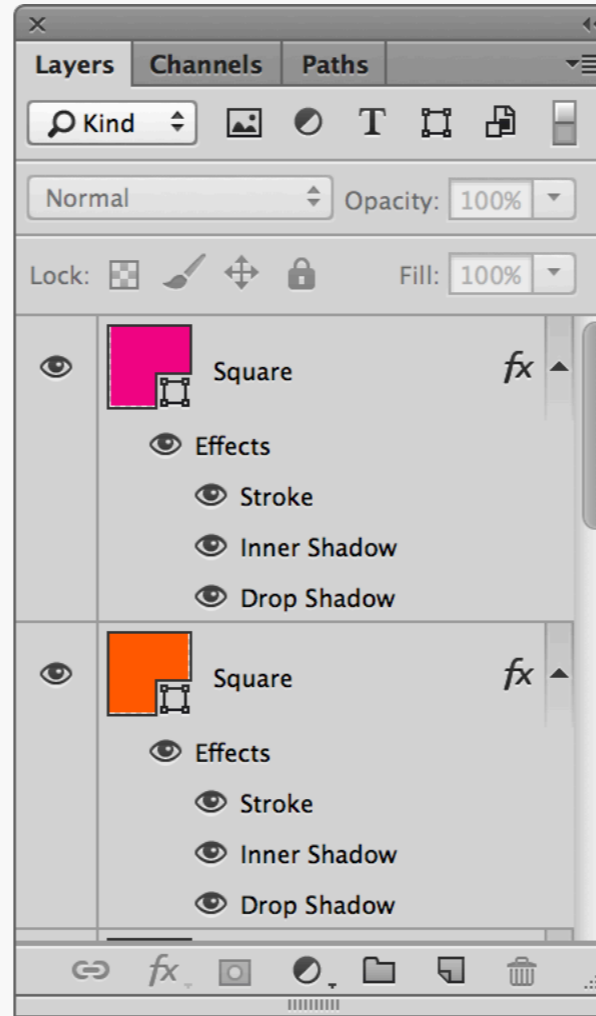
Red (“danger”) for old, unused elements

Core design doesn’t have colour labels

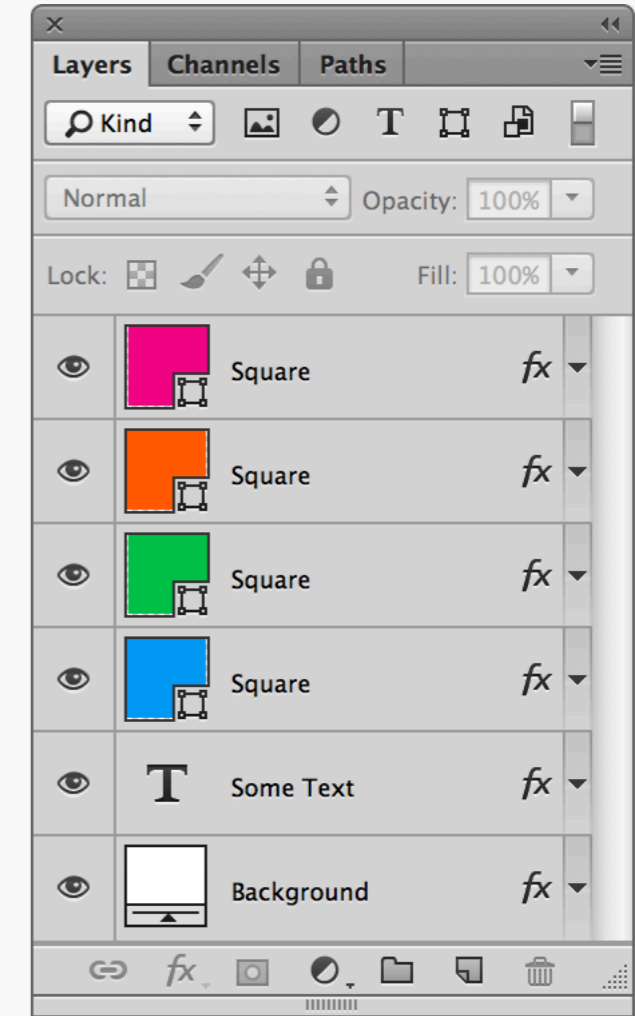


# Colour Coding

Here’s an example of colour coding layers so they’re easier to navigate. Try to leave the core design untouched though so the panel doesn’t end up looking like a bag of Smarties. Right click on a layer to choose a colour label.



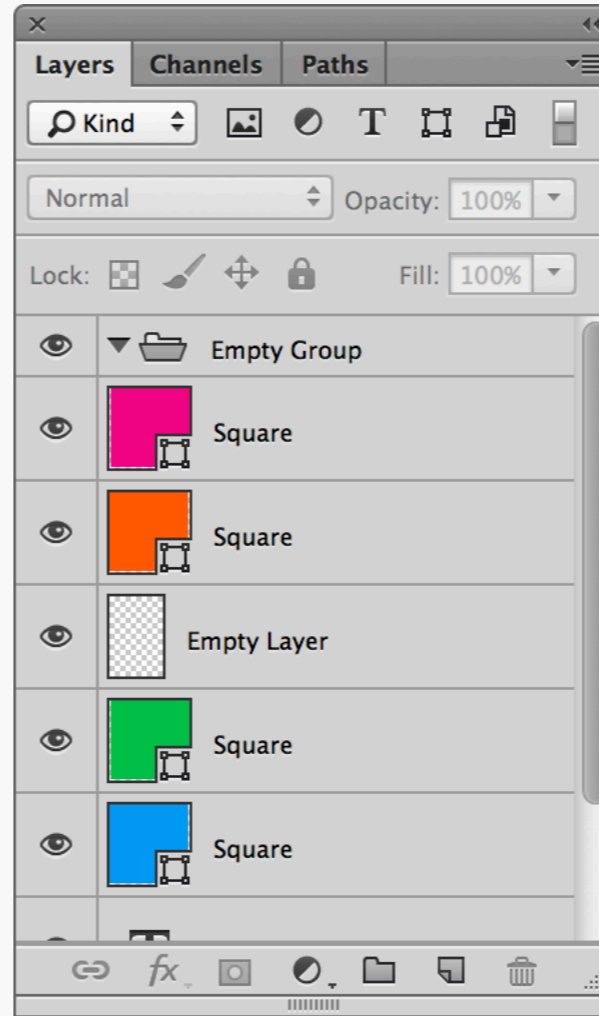
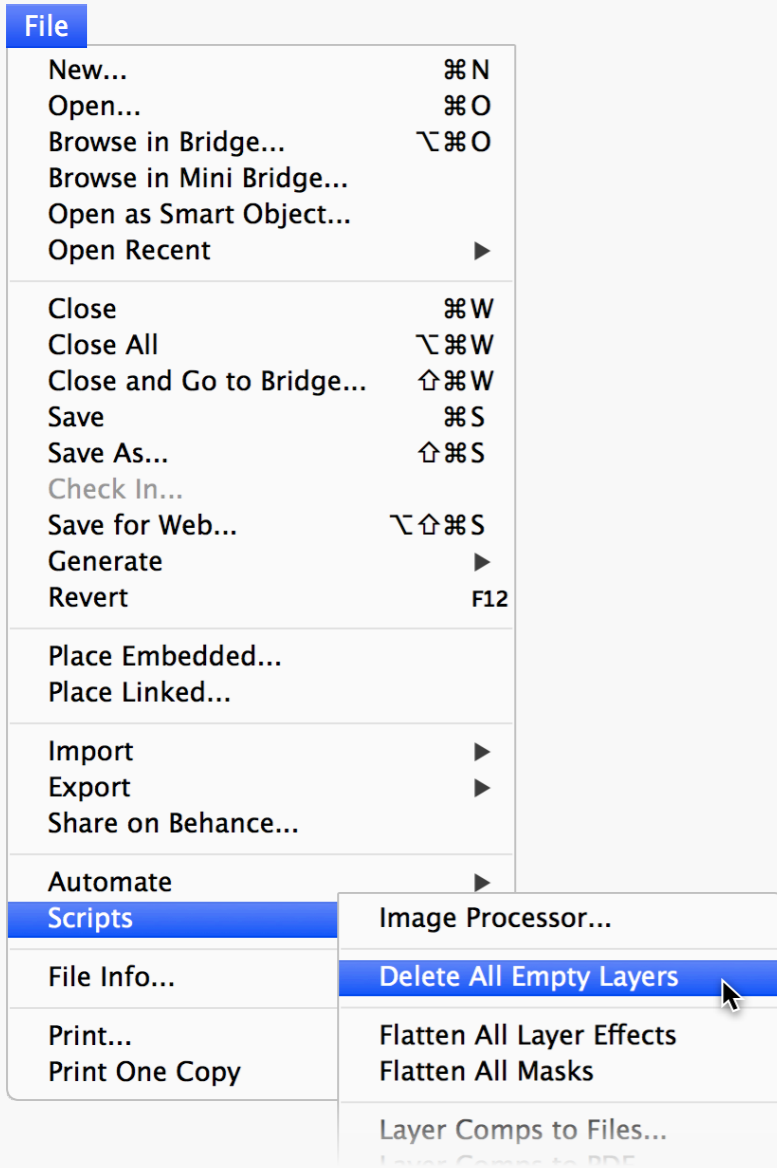
✘ Naughty



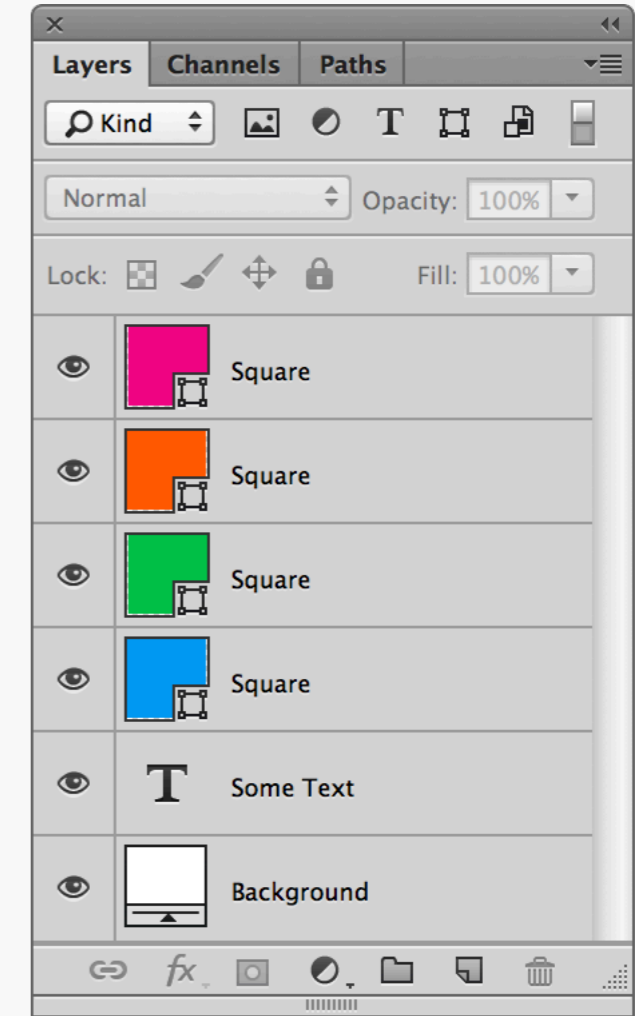
✔ Nice

## Expanded Layer Effects

Like a messy house guest, expanded Effects can make it harder to find the things you're actually after. Keep them collapsed and life will be better for everyone.



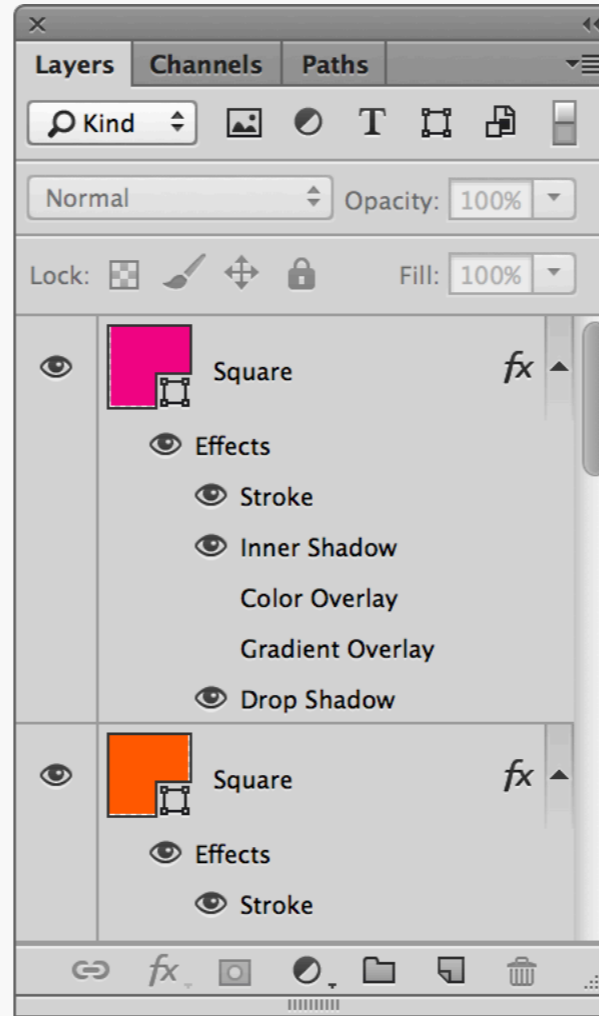
✗ Naughty



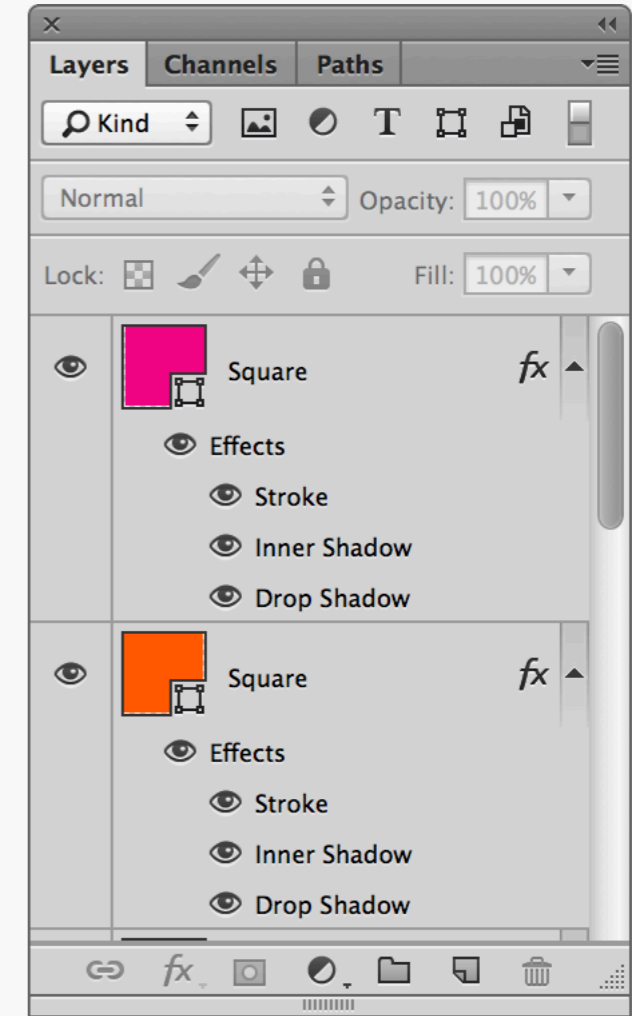
✓ Nice

## Delete All Empty Layers

Try not to leave empty layers or groups scattered throughout your files, as they add unnecessary clutter. There's a handy script located in the *File > Scripts* menu called *Delete All Empty Layers* which does it exactly what you think it will.



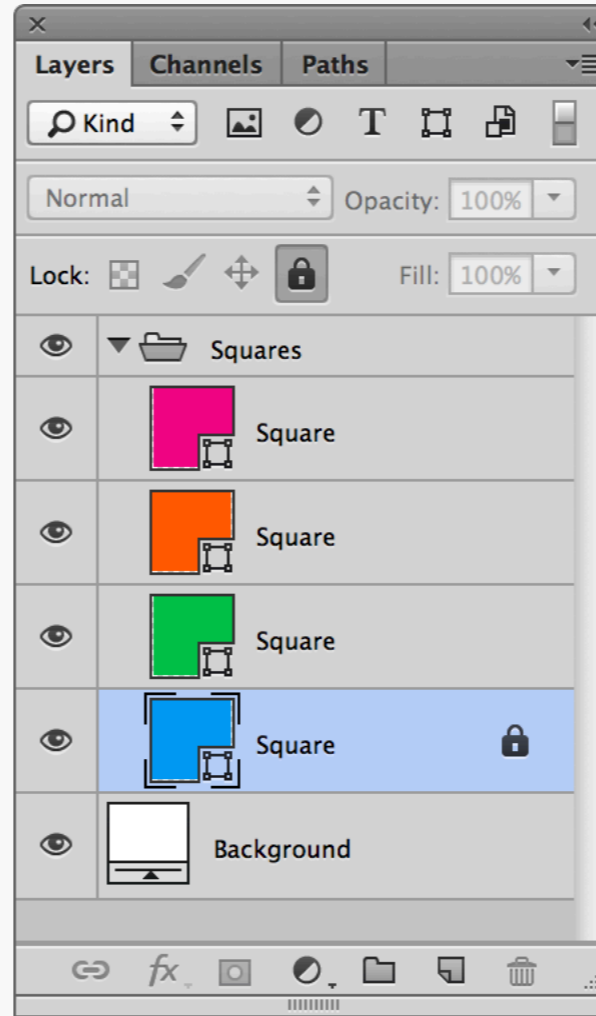
Before



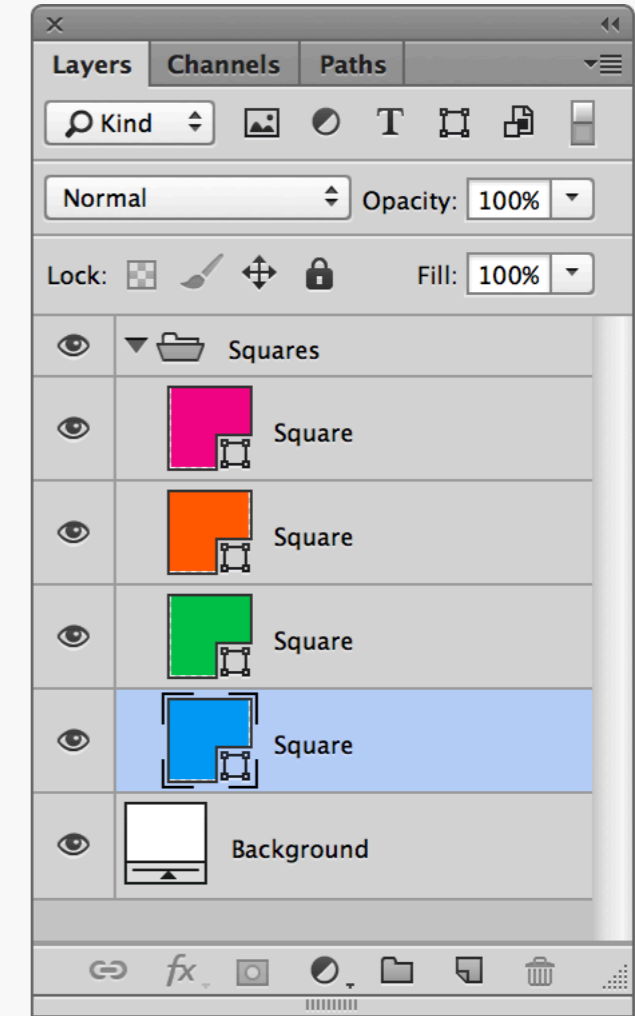
After

# Remove Unused FX

If you're experimenting with a design you can often end up with lots of unused effects floating around. You'd normally have to delete them one by one, but with the [Remove Unused FX](#) extension installed, they can all be gone at the click of a button.



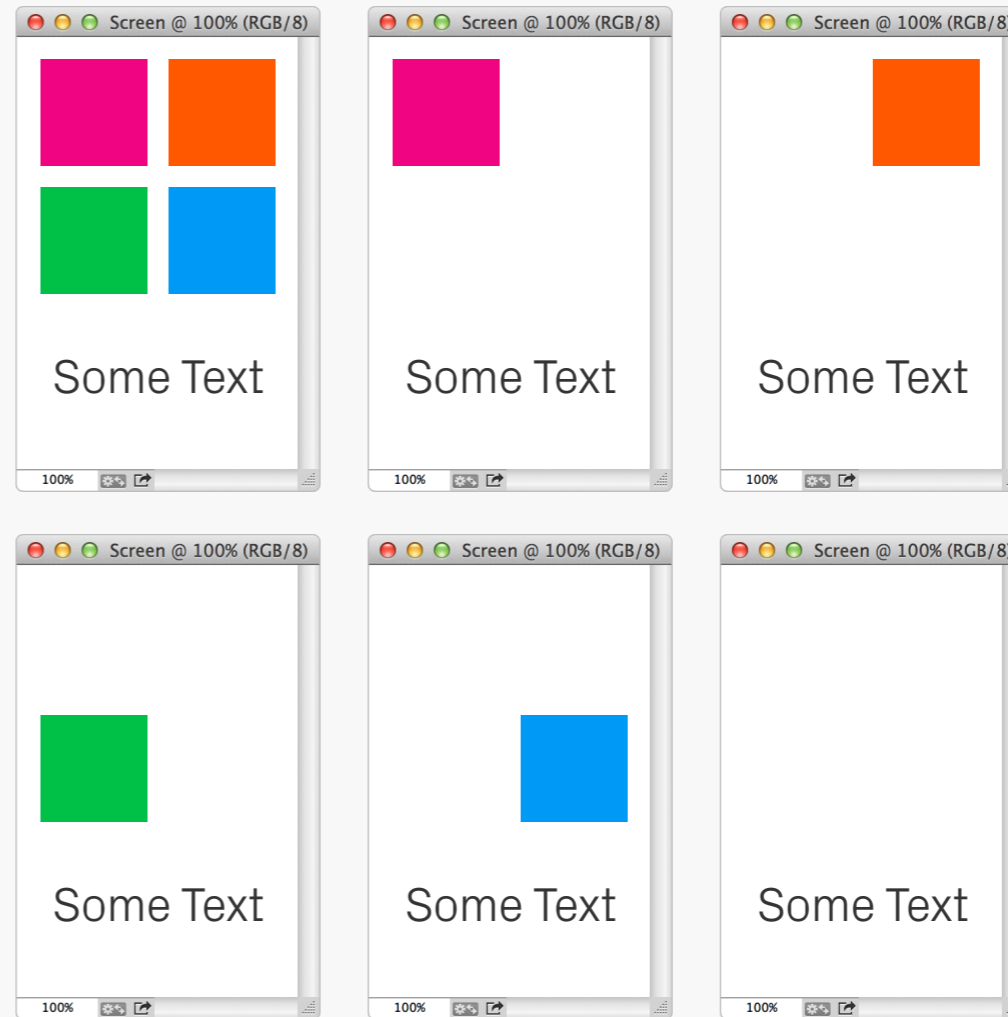
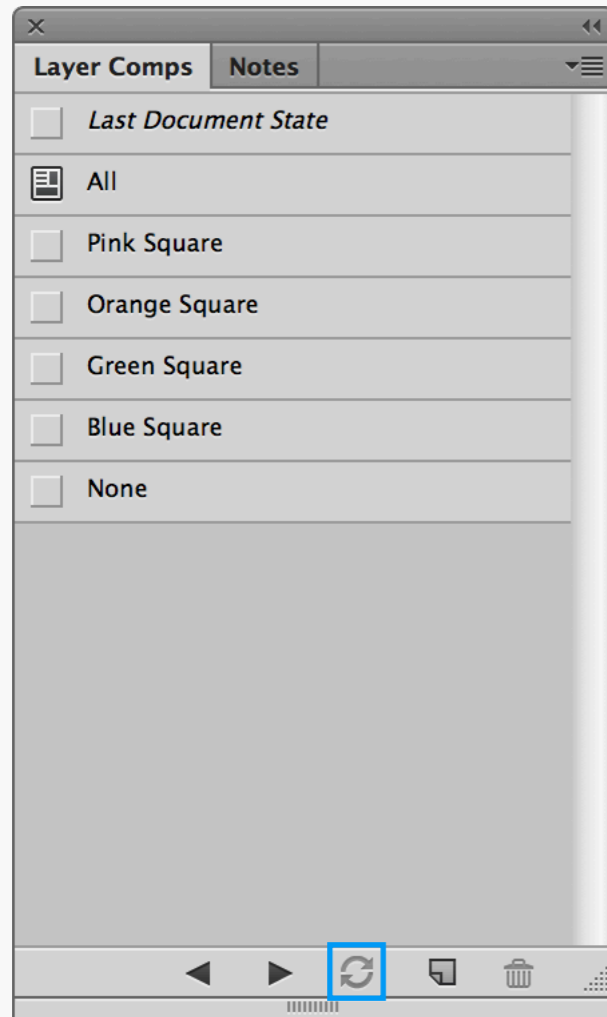
✗ Naughty



✓ Nice

## Locked Layers

Locks are a great way to protect an object while you're working, but make sure they're switched off before handing the file over to other designers. A locked layer hidden deep within a file is a pain when it prevents you from moving or deleting a group.



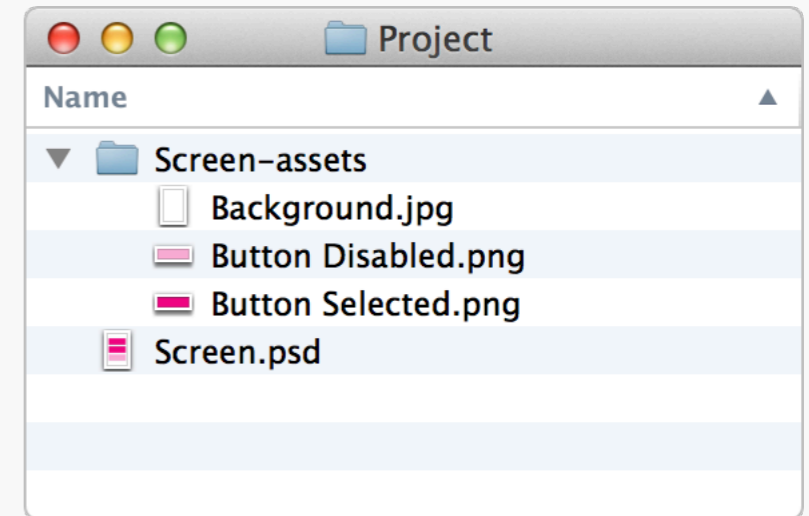
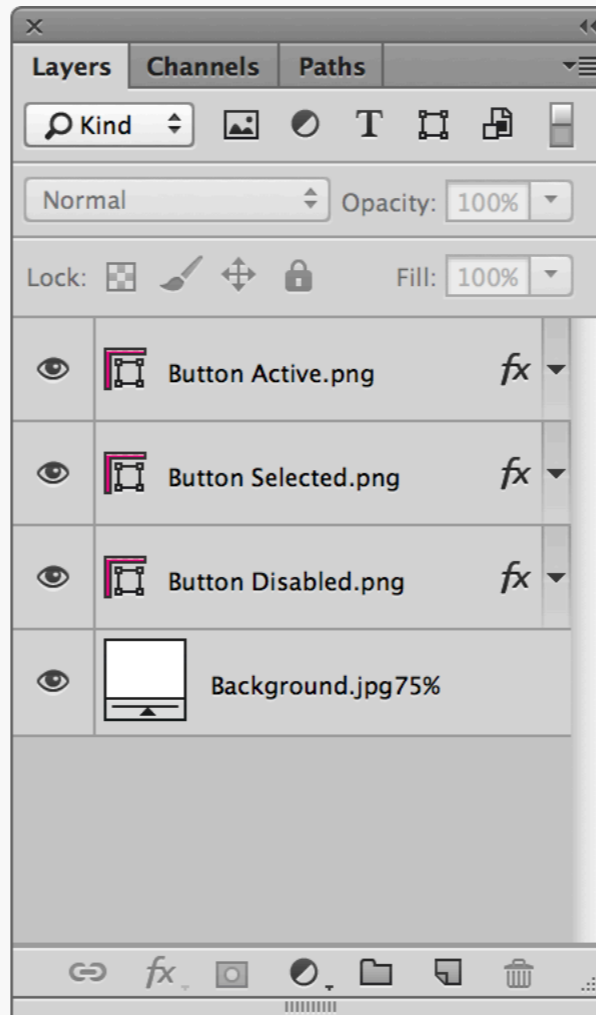
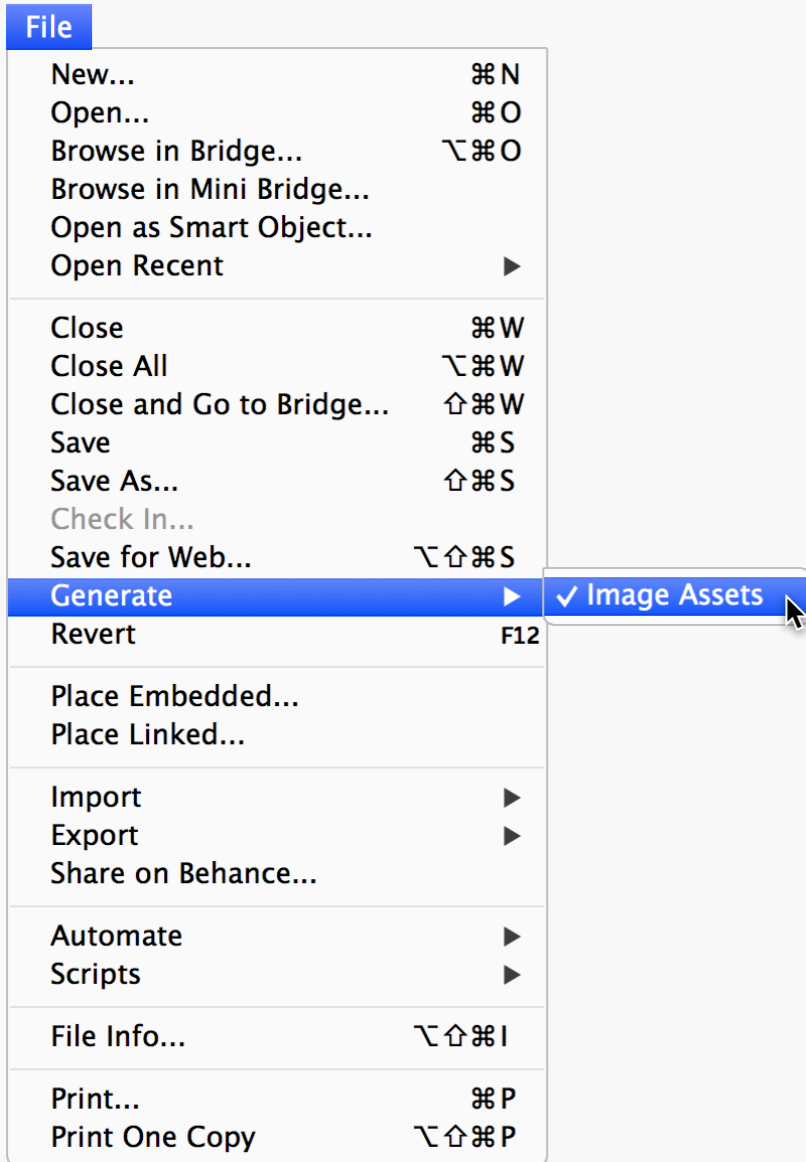
# Layer Comps

Layer Comps are a really useful way to store multiple variations of a design within one file. At a basic level they allow different layer visibilities to show and hide content in different configurations, but there's also the option to toggle individual Effects on and off,

and even modify the position of an object. Remember to save your changes to a comp by hitting the update button.

Photoshop

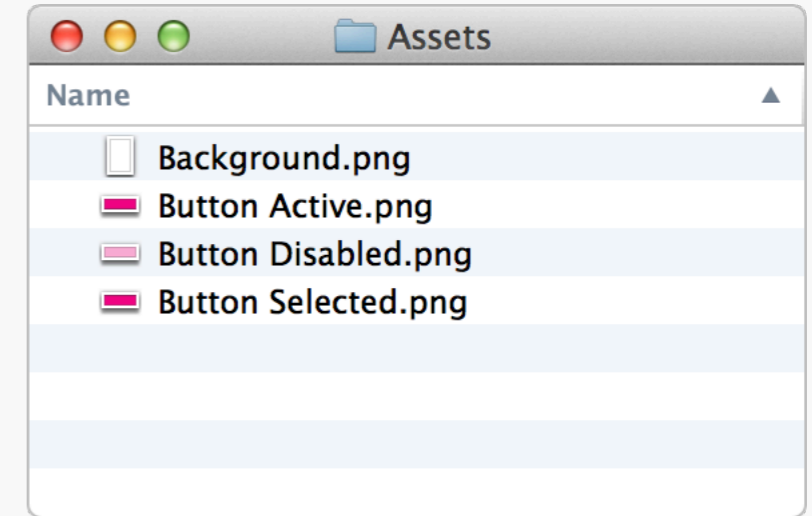
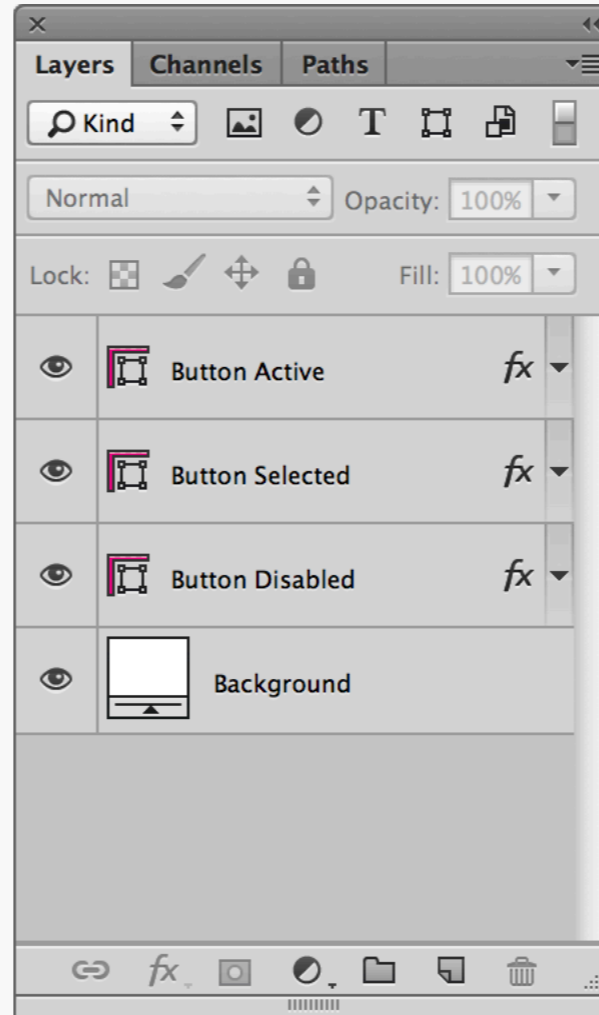
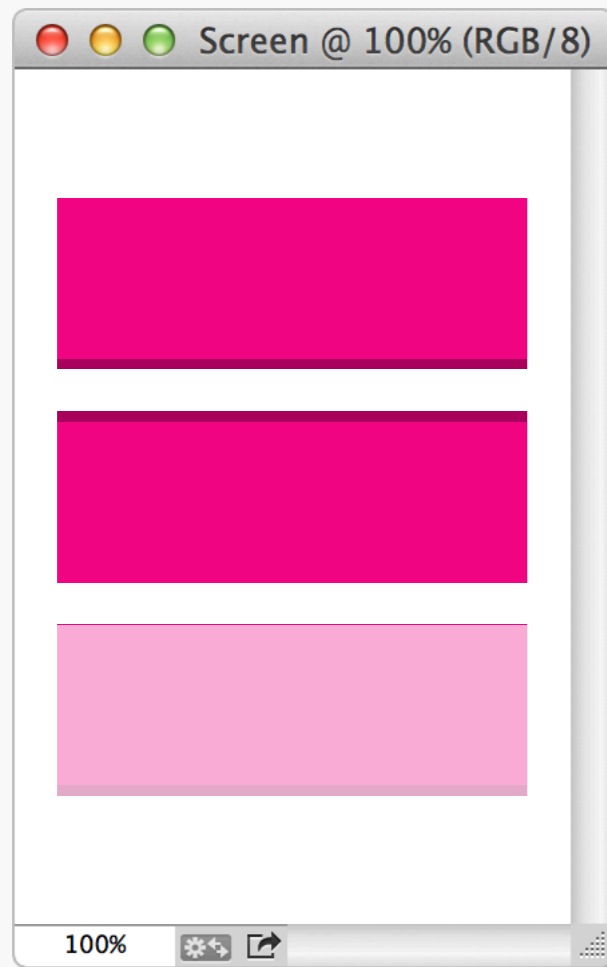
**EXPORT**



# Generator

Generator is one of the best new features in Photoshop CC, allowing you to export layers or groups by simply adding a file extension to their name. Once activated from the *File* > *Generate* menu it will run through and create a folder of assets, automatically updating them

when any changes are made to the source file — woohoo! There are also various parameters available that can scale and/or adjust image quality, as well as output multiple versions of the same asset. Check out this [Generate image assets from layers](#) page for more info.



## Export Scripts

There's still a way to automate asset export if you're not using Photoshop CC. Instead use our *ustwo Crop & Export* scripts (see next page for details). The first thing you need to do is set up your files so they work properly, put every individual object that you want to export

as its own layer or group, and give it an asset name. It doesn't matter how many layers a group contains, as the scripts only work at the root level. Also, by laying out the components separately, as shown above, you'll end up with a useful reference sheet.

# Export Scripts

Now that your file's sorted, use one of our scripts to export all the individual assets as PNGs... no muss, no fuss. Just copy them from *Scripts* in the PPP Extras to your *Adobe Photoshop CSx/Presets/Scripts* folder, (re)start Photoshop and you're good to go. Once installed they can be accessed from the *File > Scripts* menu.

## **ustwo Crop & Export [filename][layername]**

This will crop to each asset and then export the file as *[filename][layername].png*, meaning a layer called *\_normal* from *button.psd* would end up as *button\_normal.png*.

## **ustwo Crop & Export [layername]**

Same script as above except it doesn't add the filename, so the layer from the previous example would export as *\_normal.png*.

## **ustwo Crop & Export +1px [filename] [layername]**

In this case the asset will have a 1px margin added to each edge so that it'll display correctly in Flash. File naming works as with the normal *Crop & Export*.

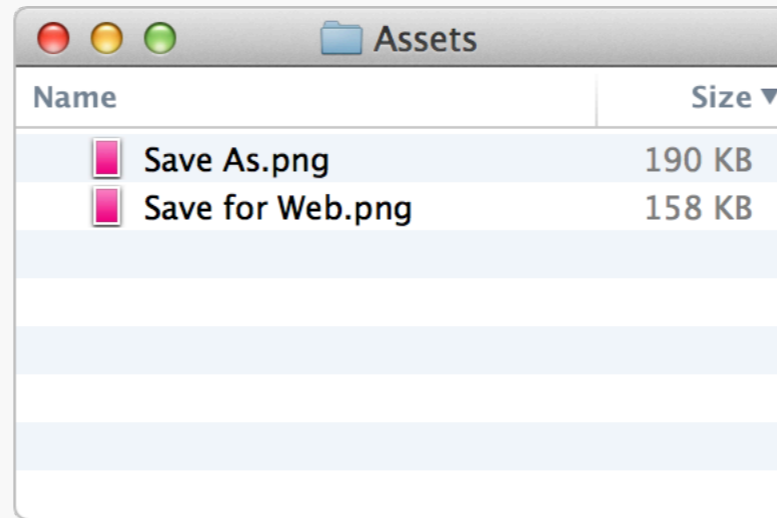
## **ustwo Crop & Export +1px [layername]**



Same as the previous script, just using the alternative naming method.

There are also a couple of additional scripts which won't crop the layers but will instead stick to the dimensions of the Photoshop file. This can be useful for things like screen comps, where the actual content might change size, but you want all the exported PNGs to have the same dimensions.

## **ustwo Export [filename][layername]**

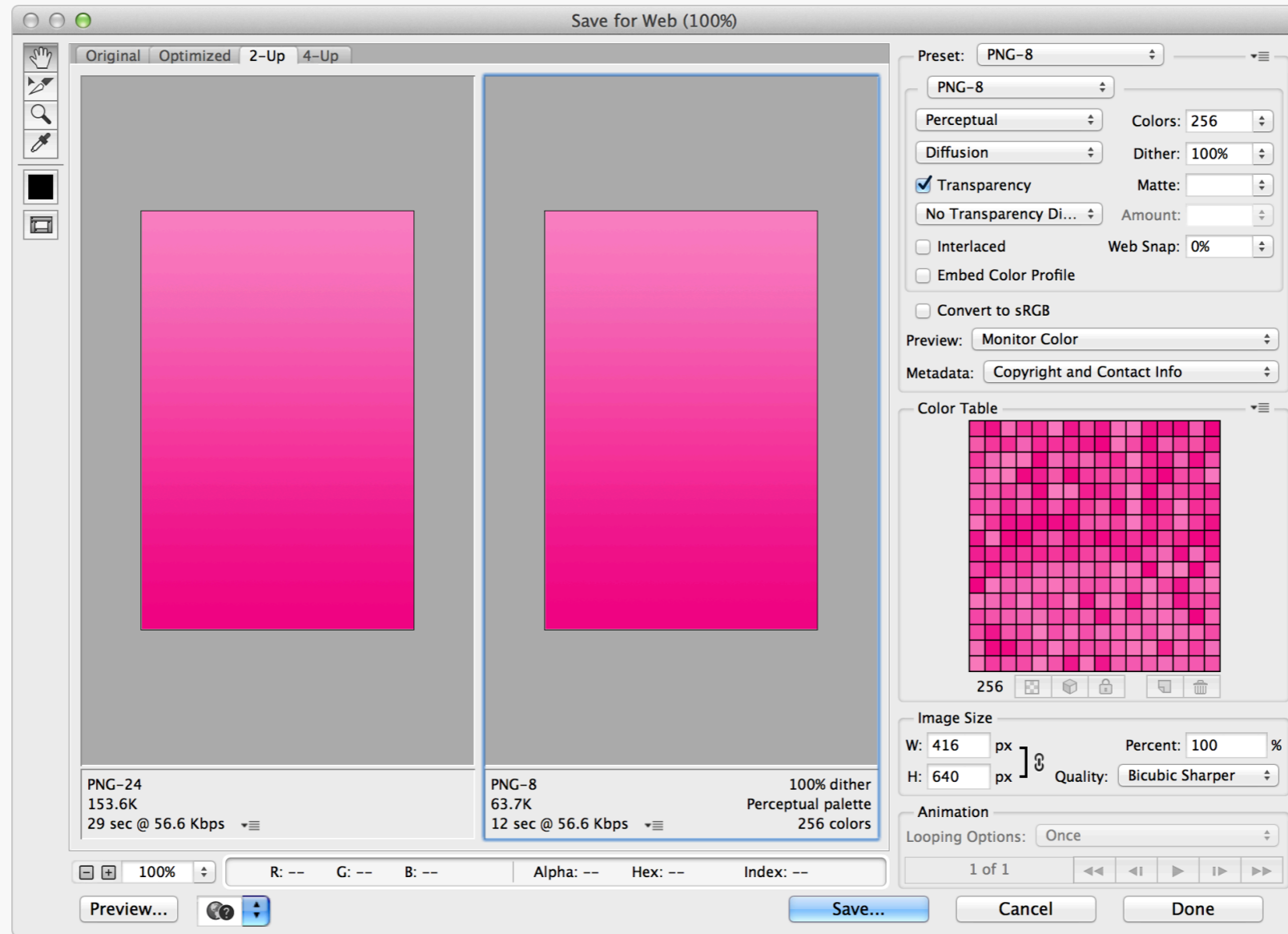
## **ustwo Export [layername]**



Name	Size ▼
 Save As.png	190 KB
 Save for Web.png	158 KB

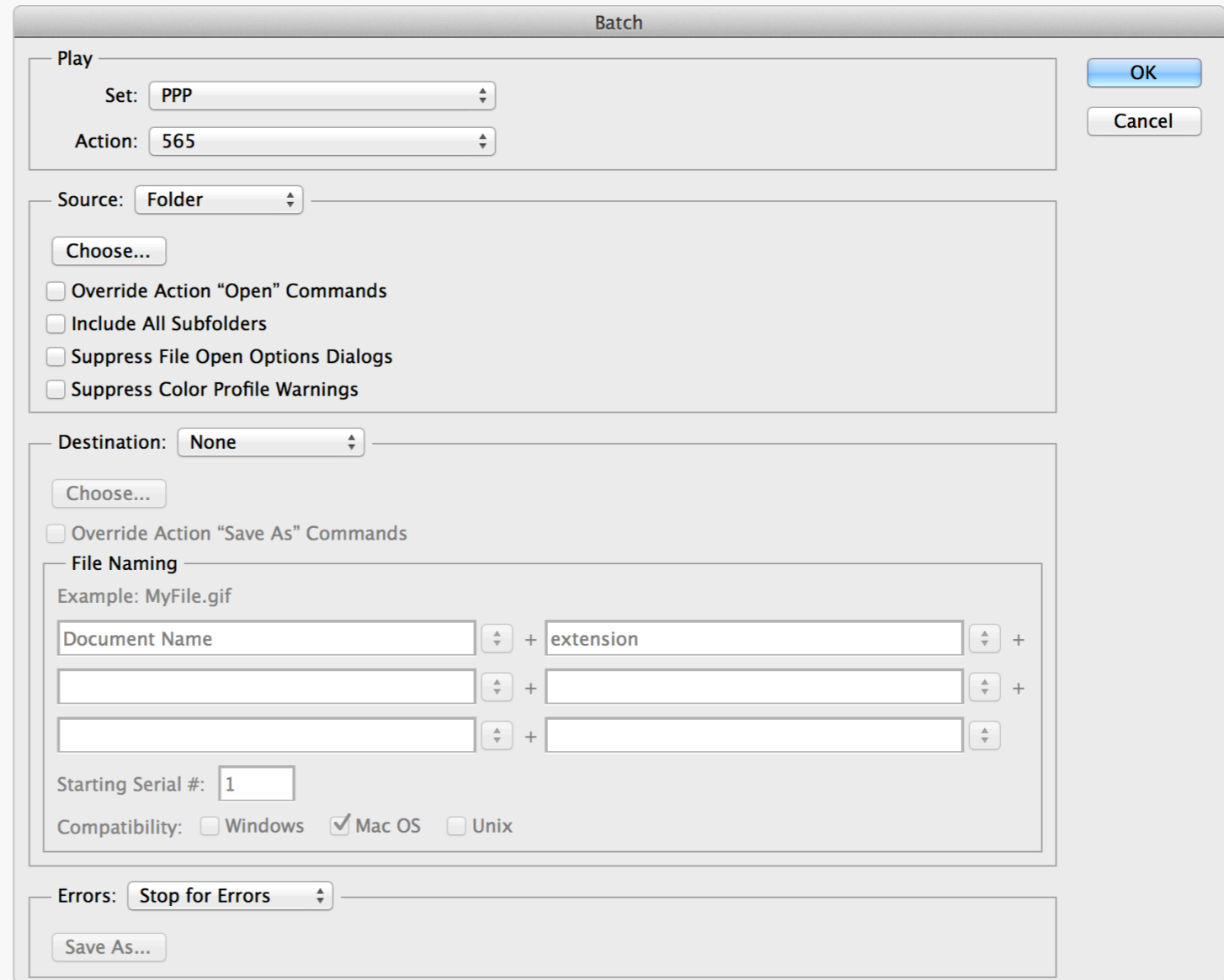
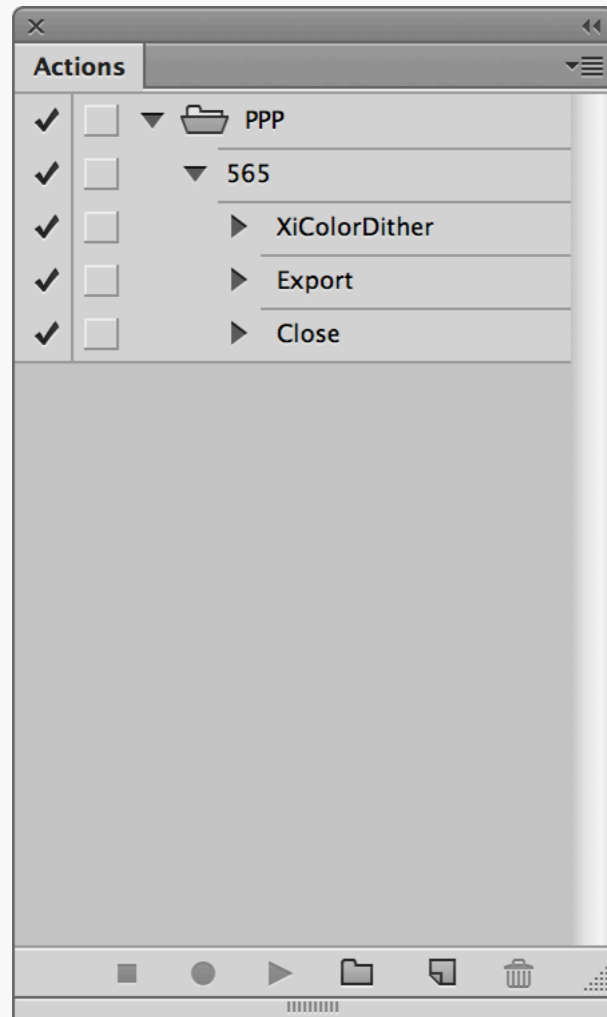
## Save for Web

Check out the difference in file size for the two different PNGs here. *Save As...* has created a file that's 32KB bigger than *Save for Web*. Worth using the latter then.



## Reducing File Size

If you're exporting an asset that doesn't need transparency, try converting it to an 8bit PNG. In the example above there's no loss in quality from making the switch, but the file size has been more than halved.



# 565 Batch

Running the 565 filter on a group of files is pretty laborious if you do them all individually, so automate the process using Actions and the Batch tool. Output all the assets as usual, then record an Action that applies the filter, exports the result using *Save for Web* (a better

option than *Save and Close* in the *Destination* menu, which increases the file size), and closes the file without saving. Afterwards, simply run the Action in the Batch tool with the settings as above. All the filtered files will be exported to the original *Save for Web* folder.