Index

NUMERICS
37signals, 259, 276
960 grid, 204

A
About Face 3 (Cooper), 248–249, 254, 255, 276
action
   application flow, 51–52
   content, distinguishing from, 222
   information architecture, 85, 86
   overlapping, 237
   as software element, 47
actionable item, 279, 280
Adobe After Effects, 124–125
Adobe Edge Tools, 106, 123–124
Adobe Fireworks, 102, 103
Adobe Illustrator, 102–103
Adobe Kuler, 163–165
aesthetics, visual, 2
affordance
   about, 221–222
   action, distinguishing from content, 222
   defaults, 223
   feedback, providing, 222–223
   feeding forward, 223
   flow, facilitating, 250
   grid, 224–226
   Poka-Yoke, 224
After Effects (Adobe), 124–125
airline check-in kiosk, 258
airport way finder case study, 28–30
aliasing, 193
alignment
   design patterns, 287–288
   wireframe, 99
Amazon, 10
American Airlines, 258
ampersand, 199
animation. See also motion
   reducing, 219–220
   transition compared to, 229–230
annotation, 98
anticipation, 236
app bar, 255
Apple
   iBook platform, 258
   iMovie, 256
   iOS, 251–252, 276
   iPad, 61
   iPhone, 215, 230, 264
   iQuery, 126, 127
   iTunes, 81
   Keynote, 105, 125–126, 236
   touch targets, optimal, 264
application flow
   about, 46
   basics, 47–49
   case study, 53–57
   consistency, 48
   creating, 49–52
   information architecture, 67, 68
applied creativity, 22
arc, 238
Arduino, 128, 129
ascender, 179–180
aspect ratio, 61
associations, 156
ATM example, 64
attractiveness, 259
auto focus, 274
auto save, 275–276
availability, 253
<table>
<thead>
<tr>
<th>axis</th>
<th>180–181</th>
</tr>
</thead>
<tbody>
<tr>
<td>Axure RP</td>
<td>127–128</td>
</tr>
</tbody>
</table>

### B

<table>
<thead>
<tr>
<th>Back ease</th>
<th>241</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacon, Kevin (actor)</td>
<td>71</td>
</tr>
<tr>
<td>Balsamiq Mockups</td>
<td>103, 104</td>
</tr>
<tr>
<td>base size</td>
<td>98</td>
</tr>
<tr>
<td>Basecamp product</td>
<td>259</td>
</tr>
<tr>
<td>baseline</td>
<td>178</td>
</tr>
<tr>
<td>Baskerville typeface</td>
<td>183</td>
</tr>
<tr>
<td>Behance.net</td>
<td>36</td>
</tr>
<tr>
<td>black, psychology of</td>
<td>153</td>
</tr>
<tr>
<td>blank slate</td>
<td>276–277</td>
</tr>
<tr>
<td>blog, inspiration</td>
<td>28</td>
</tr>
<tr>
<td>blue, psychology of</td>
<td>152</td>
</tr>
<tr>
<td>Bodoni typeface</td>
<td>184</td>
</tr>
<tr>
<td>Bounce ease</td>
<td>242</td>
</tr>
<tr>
<td>brand-compatible colors</td>
<td>158</td>
</tr>
<tr>
<td>brightness</td>
<td>146</td>
</tr>
<tr>
<td>Bringhurst, Robert (author)</td>
<td></td>
</tr>
<tr>
<td><em>The Elements of Typographic Style</em>, 177, 199</td>
<td></td>
</tr>
<tr>
<td>Brooks, Kevin (author)</td>
<td></td>
</tr>
<tr>
<td><em>Storytelling for User Experience</em>, 60</td>
<td></td>
</tr>
<tr>
<td>brown, psychology of</td>
<td>153</td>
</tr>
<tr>
<td>Brown, Tim (design agency CEO)</td>
<td>40</td>
</tr>
<tr>
<td>bubble</td>
<td>112, 113</td>
</tr>
<tr>
<td>builder layout</td>
<td>79–80</td>
</tr>
<tr>
<td>Buxton, Bill (author)</td>
<td></td>
</tr>
<tr>
<td><em>Sketching User Experiences</em>, 40, 119, 121</td>
<td></td>
</tr>
</tbody>
</table>

### C

<table>
<thead>
<tr>
<th>cap height</th>
<th>178</th>
</tr>
</thead>
<tbody>
<tr>
<td>case study</td>
<td></td>
</tr>
<tr>
<td>airport way finder</td>
<td>28–30</td>
</tr>
<tr>
<td>application flow</td>
<td>53–57</td>
</tr>
<tr>
<td>checkout process</td>
<td>14–15</td>
</tr>
<tr>
<td>material collection</td>
<td>28–30</td>
</tr>
<tr>
<td>observation</td>
<td>14–15</td>
</tr>
<tr>
<td>Olympic bid book application</td>
<td>133–135</td>
</tr>
<tr>
<td>prototyping</td>
<td>133–135</td>
</tr>
<tr>
<td>time and expenses system</td>
<td>53–57</td>
</tr>
<tr>
<td>wireframe</td>
<td>109–111, 133–135</td>
</tr>
<tr>
<td>character, storyboard</td>
<td>60</td>
</tr>
<tr>
<td>checkout process case study</td>
<td>14–15</td>
</tr>
<tr>
<td>Clarity Connect</td>
<td>83</td>
</tr>
<tr>
<td>clean design, defined</td>
<td>202</td>
</tr>
<tr>
<td>click-through wireframe</td>
<td>120</td>
</tr>
<tr>
<td>closed questions</td>
<td>17</td>
</tr>
<tr>
<td>clutter, reducing</td>
<td>254–255</td>
</tr>
<tr>
<td>CMYK (Cyan, Magenta, Yellow and Key)</td>
<td>148</td>
</tr>
<tr>
<td>code snippet</td>
<td></td>
</tr>
<tr>
<td>color, finding average</td>
<td>172</td>
</tr>
<tr>
<td>color scheme, monochromatic</td>
<td>166</td>
</tr>
<tr>
<td>grid overlay, generating</td>
<td>225</td>
</tr>
<tr>
<td>cognitive, defined</td>
<td>47</td>
</tr>
<tr>
<td>cognitive load</td>
<td>254–255</td>
</tr>
<tr>
<td>cognitive psychology</td>
<td>2, 15, 47</td>
</tr>
<tr>
<td>cognitive tomfoolery</td>
<td>243</td>
</tr>
<tr>
<td>color</td>
<td></td>
</tr>
<tr>
<td>average, finding</td>
<td>170–172</td>
</tr>
<tr>
<td>coding with</td>
<td>165–167</td>
</tr>
<tr>
<td>color palette</td>
<td>158–163, 163–165</td>
</tr>
<tr>
<td>consistency</td>
<td>156</td>
</tr>
<tr>
<td>contrast</td>
<td>154–155</td>
</tr>
<tr>
<td>cool</td>
<td>149–150</td>
</tr>
<tr>
<td>emotional aspects</td>
<td>144</td>
</tr>
<tr>
<td>financial application example</td>
<td>167–170</td>
</tr>
<tr>
<td>models</td>
<td>146–149</td>
</tr>
<tr>
<td>Photoshop</td>
<td>167–170</td>
</tr>
<tr>
<td>psychology</td>
<td>151–153, 157–158</td>
</tr>
<tr>
<td>reducing</td>
<td>217</td>
</tr>
<tr>
<td>rules of thumb</td>
<td>156–158</td>
</tr>
<tr>
<td>techniques</td>
<td>163–172</td>
</tr>
<tr>
<td>visual weight</td>
<td>213–214</td>
</tr>
<tr>
<td>vocabulary</td>
<td>144–146</td>
</tr>
<tr>
<td>warm</td>
<td>149–150</td>
</tr>
<tr>
<td>wireframe techniques</td>
<td>108–109</td>
</tr>
<tr>
<td>color palette</td>
<td>158–163, 163–165</td>
</tr>
<tr>
<td>color space</td>
<td>146</td>
</tr>
<tr>
<td>colorblindness</td>
<td>154</td>
</tr>
<tr>
<td>columns</td>
<td>204–205, 208</td>
</tr>
</tbody>
</table>
comic book, 110
communication, visual
  affordance, 221–226
  grid, 204–211, 212
  hierarchy, 211–215
  parallelism, 220–221
  reduction, 215–220
  simplicity, 202–203
complexity, identifying, 41
compositing, video, 139
concept
  communicating, 58
  proof of, 117
conditional elements, 96, 97
connectors, 96, 97, 99–100
consistency
  application flow, 48
  color, 156
  information architecture, 86–87
  spacing, 188–189
  typography, digital, 188–189, 195–196
visual communication, 203
content
  actions, distinguishing from, 222
  grid, 209
  information architecture deliverables, 67, 68
  information architecture process, 85, 86, 87–88
  reducing, 87–88
  as software element, 47
wireframe, 94
“content not chrome” principle, 87–88
continuous scrolling, 282–283
contrast
  color, 154–155, 158
  ergonomics, 263
  typeface, 197–198
  visual weight, 214
controls
  error-proof, 285–286
  reducing, 216
cool colors, 149–150

Cooper, Alan (author)
  About Face 3, 248–249, 254, 255, 276
Copic Sketch Neutral Gray Marker, 44
creativity, 22
Csikszentmihalyi, Mihaly (author)
  Flow, 249
CSS3, 126, 127
Cubic ease, 242
Cyan, Magenta, Yellow and Key (CMYK), 148

D
dashboard
  glance-view, 284–285
  layout, 83
defaults, 223
demo, practicing, 137, 138
descender, 180
The Design of Everyday Things (Norman), 47, 221
design patterns
  about, 273–274
  actionable items, 279, 280
  auto focus, 274
  auto save, 275–276
  blank slate, 276–277
  direct manipulation, 281
  drag and drop, 274–275
  error-proof controls, 285–286
  fonts, contrasting, 290–291
  get me out of here, 286–287
  glance-view dashboard, 284–285
  like items, grouping, 281–282
  matching UI to task difficulty, 288–289
  modal states, avoiding, 279–280
  progress indicators, 277–278
  reasons for using, 270–271
  resources, 271–273
  right/left input alignment, 287–288
  scrolling, continuous, 282–283
  size to importance visualization, 283–284
  super search, 288
  sync position, 290
target sizes, 278–279
design thinking, defined, 40
designer, typeface, 195–196
*Designing Interfaces, 2nd Edition* (Tidwell), 271, 273
Designspiration.net, 34, 35
details, magnifying, 112, 113
determinate progress indicator, 277, 278
diagram, application
  about, 46
  basics, 47–49
  case study, 53–57
  consistency, 48
  creating, 49–52
  information architecture, 67, 68
diatonic scale, 187, 188
difficulty, task, 288–289
digital typography
  about, 176–177
  consistency, 188–189, 195–196
  font compared to typeface, 182
  techniques, 187–199
  terminology, 177–181
  typeface classification, 182–186
direct manipulation, 281
double-stranded Fibonacci scale, 187, 188
drag and drop, 274–275
Dribble.com, 34, 35
drill-down layout, 80–81
Dropbox.com, 10

**E**
Ease-In, 239
Ease-In-Out, 241
Ease-Out, 240
easing, 239–242
edge case, 100–101
Edge Tools (Adobe), 106, 123–124
Edward Tufte Archival Graph Paper for Artists and Scientists, 44–45
efficiency, 256

Egyptian typefaces, 184–185
Elastic ease, 241
elements
  conditional, 96, 97
  listing, 49–50
  placing, 51–52
*Elements of Style* (Strunk), 220
*The Elements of Typographic Style* (Bringhurst), 177, 199
engineering excellence, 2
engineering scale, triangular, 45
environment, 60, 263
*Envisioning Information* (Tufte), 108
ergonomics, 259–266
error-proof control, 285–286
escape hatch, 286–287
ethnography, 9
Evernote, 11, 12, 275
*Everyday Food* (magazine), 27

**F**
fade, 232
family, type, 193–194, 195
feedback
  affordance, 222–223
  eliciting, 41
  flow, 253–254
  giving, 222–223, 253–254
  sketching, 41
feeding forward, 223
Fibonacci scale, double-stranded, 187, 188
fidelity
  prototyping, 120
  wireframe, 92–93
field of view, 261–262
financial application example, 167–170
Fireworks (Adobe), 102, 103
Flash, 171
flexibility, 257
flip effect, 243
flow
about, 249–250
affordances, 250
availability, 253
clutter, reducing, 254–255
facilitating, 250–255
feedback, 253–254
mental model, user’s, 250–251
modal states and disruptions, avoiding, 251–253
Flow (Csikszentmihalyi), 249
focus, 119, 259
follow, 242–243
follow-through, 237
font
body, 191–193
contrasting, 290–291
typeface compared to, 182
font hinting, 192–193
Footloose (movie), 71
Foursquare, 77
frame-by-frame approach, 111–112
Frere-Jones, Tobias (typeface designer), 194, 195, 196
functional requirements, 8
functionality, wireframe, 95
Futura typeface, 186

G
gallery layout, 84
Garamond typeface, 183
Garrett, Jesse James (designer), 96
general material, 24, 29–30
Geometric sans-serif, 186
Gestalt principles, 71–72, 281, 287
gesture dictionary, 69–70
get me out of here, 286–287
Getting Real (37signals), 276
Gill Sans typeface, 185
glance-view dashboard, 284–285
Gmail, 224
goals
defining, 73
as software element, 47
user, 49
GOOD (magazine), 27
Google Analytics, 79
Google Chrome, 275
Google Gmail, 224
Google Maps, 257
Google SketchUp, 257–258
grahping paper, 44–45
gray
color palette, 159–160
psychology of, 153
wireframe techniques, 108–109
grayscale, 154–155
green, psychology of, 152, 157–158
green screen, 137
grid
about, 204
affordance, 224–226
columns, 204–205, 208
content regions, defining, 209
example, 212
gutter, 206, 207, 210
module, 206
960 grid, 204
padding, 206, 207, 210
precision, 210, 211
process, 208–211
rows, 205, 208–209
grid layout, 74–75
Grid Systems in Graphic Design (Muller-Brockmann), 211
gutter, 206, 207, 210

H
hardware, video prototyping, 136–137
HCI (human-computer interaction), 249
heads up display (HUD) graphics, 26
Helvetica typeface, 186
Hero Pattern, 60–61
Heuristic Ideation, 33–34
hierarchy
  color, 154
  visual communication, 211–215
wireframe, 94
Hoefler, Jonathan (typeface designer), 194, 195, 196
HSB (Hue, Saturation, and Brightness), 146–147
HSL (Hue, Saturation, and Lightness), 148–149
HTML, 126–127
HUD (heads up display) graphics, 26
hue, 145, 157
Hue, Saturation, and Brightness (HSB), 146–147
Hue, Saturation, and Lightness (HSL), 148–149
human factors, 259–266
human-computer interaction (HCI), 249
Humanist typeface, 185

IA (information architecture)
  ATM example, 64
  consistency, 86–87
  content, 70–72
  defined, 65
  deliverables, 66–70
  grouping similar items, 85–86
  importance, 64
  layout, 74–84
  newsreader app example, 73, 85–86, 87, 88
  process, 72–88
  reduction, 87–88
  usability, cost of, 65–66
  working memory of user, 64, 70
iBook platform (Apple), 258
ideas
  communicating, 117
  exploring, 117
  generating, 41
identity, reinforcing, 156

The Illusion of Life (Thomas and Johnston), 234
Illustrator (Adobe), 102–103
IMDB.com, 71
iMovie (Apple), 256
indeterminate progress indicator, 277, 278
Indochino.com, 82
information architecture (IA)
  ATM example, 64
  consistency, 86–87
  content, 70–72
  defined, 65
  deliverables, 66–70
  grouping similar items, 85–86
  importance, 64
  layout, 74–84
  newsreader app example, 73, 85–86, 87, 88
  process, 72–88
  reduction, 87–88
  usability, cost of, 65–66
  working memory of user, 64, 70
Information Architecture for the World Wide Web
  (Morville and Rosenfeld), 65
insight, user, 9–11, 12
inspiration
  creativity types, 22
  Heuristic Ideation, 33–34
  inspiration blog, 28
  last resorts, 34–36
  material collection, 23–27, 28–30
  mood board, 30–33
  techniques, 23–34
  inspiration blog, 28
instructions, assembly, 110
interaction
  human-computer, 249
  wireframe, 94
interaction design (IxD)
  defined, 248–249
  ergonomics, 259–266
  flow, 249–255
  human-computer interaction compared to, 249
  importance, 248
learnability, designing for, 256, 258–259
usability, designing for, 256–258

interface
  field of view and peripheral vision, 261–262
  muscle fatique, 260–261
interpretation, alternative, 41
interview, user
  about, 15–16
  questions, 16–18
  user, appropriate, 16
intrigue, 20
iOS (Apple), 251–252, 276
iPad (Apple), 61
iPhone (Apple), 215, 230, 264
jQuery (Apple), 126, 127
iTunes (Apple), 81
Ive, Jony (designer), 203
IxD (interaction design)
  defined, 248–249
  ergonomics, 259–266
  flow, 249–255
  human-computer interaction compared to, 249
  importance, 248
  learnability, designing for, 256, 258–259
  usability, designing for, 256–258

J
JavaScript
  pixel data, 171
  prototyping tools, 126–127
Johnston, Ollie (animator)
  animation, 235
  The Illusion of Life, 234

K
kerning, 179
Keynote (Apple), 105, 125–126, 236
Kindle device, 257
Kuler (Adobe), 163–165

L
layout
  about, 74
  builder, 79–80
  dashboard, 83
  drill-down, 80–81
  gallery, 84
  grid, 74–75
  master-detail, 75–76
  tabs, 76–77
  two-nav, 78–79
  wireframe, 94
  wizard, 82
leading, 179
leading questions, 17
learnability, designing for, 256, 258–259
ligature, 181
lighting conditions, 263
line width, ideal, 189
Linear ease, 242
line-height value, 188
lists, 221
Lithgow, John (actor), 71
Little Bets (Sims), 71
locking, screen, 254

M
Mac OSX Mail application, 238
Maeda, John (graphic designer), 203
magazine, 27
magnifying details, 112, 113
manipulation, direct, 281
marker
  neutral gray, 44
  Sharpie dual-sided, 42–43
Martha Stewart’s Everyday Food (magazine), 27
master-detail layout, 75–76
material collection
  case study, 28–30
  general material, 24
  sources, 24–27
  specific material, 23–24
meaningfulness, 70–71
measure, 181, 189–190
Meer.li, 273
memory, working, 64, 70
mental model, user’s, 250–251
menu, restaurant, 24–25
Microsoft
“content not chrome” principle, 87–88
PowerPoint, 105, 125
SketchFlow, 106–107, 122–123
SkyDrive, 84
touch targets, optimal, 264
Visio, 103, 104
Windows 8 operating system, 75, 255
Windows Phone Interaction Guidelines, 264
Zune, 159–160
Mint.com, 10, 11
modal states
design patterns, 279–280
facilitating flow, 251–253
reducing, 219
modern serif, 184
module, 206
Moggridge, Bill (design consultant), 248
Moleskin notebook, 46
mood board, 30–33
Morville, Peter (author)
Information Architecture for the World Wide Web, 65
motion
about, 228
benefits, 228–229
guidelines, 229–232
principles, 234–242
techniques, advanced, 242–243
tools, 232–234
movies, 26–27
Muller-Brockmann, Josef (author)
Grid Systems in Graphic Design, 211
muscle fatigue, 260–261

N
nature, 25–26
navigation
information architecture, 85, 86
parallelism, 220–221
as software element, 47
Nest thermostat, 257
.NET, 171
newsreader app example, 73, 85–86, 87, 88
960 grid, 204
Norman, Don (author)
The Design of Everyday Things, 47, 221
notebook, Moleskin, 46

O
observation, 11–15
occlusion, 265–266
old style serif, 182–183
Olympic bid book application case study, 133–135
OmniGraffle, 102
OneNote, 275
online payment systems example, 253
open-ended questions, 17–18
Openframeworks, 128–129
orange, psychology of, 152
overlapping action, 237

P
packaging, 25
padding, 206, 207, 210
paper, graphing, 44–45
paper prototype, 118, 119, 130–131
parallelism, 220–221
pattern, defining, 48
pencil, non-photo, 43
Penner, Robert (author)
Programming Macromedia Flash MX, 240
website, 242
peripheral vision, 261–262
persona, 18–19, 20, 67
perspective, 59
Photoshop, 167–170
P.I.E.C.E. method, 20
pink, psychology of, 153
pixel data, 171
*Planet of the Apes* (movie), 71
Poka-Yoke, 224
posture, reading, 263
PowerPoint, 105, 125
precision, 210, 211
Prezi, 80
Processing (Java-based environment), 128, 129
*Programming Macromedia Flash MX* (Penner), 240
progress indicator, 253–254, 277–278
proof of concept, 117
prototyping
  about, 116
  case study, 133–135
  effective, 118–119
  faking it, 120–121
  fidelity, 120
  mentality of, 121
  paper, 118, 119, 130–131
  purposes, 116–117
  quantity of, 117–118
  techniques, 129–139
  tools, 122–129
  video, 136–139
  wireframe, click-through, 120
  wireframe, interactive, 131–135
proximity, 72, 215
psychology
  cognitive, 2, 15, 47
  color, 151–153, 157–158
Ptttrns.com, 271, 272
Push Pop Press, 258

Q
Quesenbery, Whitney (author)
  *Storytelling for User Experience*, 60

question
  closed, 17
  leading, 17
  open-ended, 17–18
  user interview, 16–18

R
Rams, Dieter (industrial designer), 203
readability, 154
reading posture, 263
realist sans-serif, 186
red
  psychology of, 151, 157–158
  shades, 156
Red, Green, and Blue (RGB), 147
reducing
  application flow, 49, 52–53
  information architecture process, 87–88
  steps, 49
  visual communication techniques, 215–220
redundancy, 88
Reeder for Mac, 76
relationships, unintended, 41
remote car control app, 221
requirements
  defining, 73
  functional, 8
research, user
  case study, 14–15
  ethnography, 9
  findings, making sense of, 18
  observation, 11–15
  persona, 18–19
  purpose, 8
  usability compared to, 9
  use, 8
  user insight, starting with, 9–11, 12
  user interview, 15–18
  user story/scenario, 19–20, 67
response time, 254
RGB (Red, Green, and Blue), 147
rhythm, 98, 188–189
right/left input alignment, 287–288
Rockwell typeface, 185
roles, typography, 190–191
roman typefaces, 180, 182–185, 191
Rosenfeld, Louis (author)

Information Architecture for the World Wide Web, 65
rows, 205, 208–209
rules of thumb
application flow, 47–49
color, 156–158
Heuristic Ideation, 33

S
sans-serif typefaces, 185–186, 191, 197
saturation, 145–146
scale
motion tools, 233–234
typographic, 187–188
scenario
information architecture deliverables, 67
P.I.E.C.E. method, 20
template, 20
use case compared to, 19
screen
field of view and peripheral vision, 261–262
listing, 50–51
muscle fatigue, 260–261
reducing, 87
screen locking, 254
scrolling, continuous, 282–283
serif, defined, 180
serif typefaces, 180, 182–185, 191
shade, 157
Sharpie dual-sided marker, 42–43
similarity, 71, 85–86, 281–282
simplicity, 202–203
Sims, Peter (author)

Little Bets, 121
size
base, 98
design patterns, 283–284
target, 278–279
visual weight, 213
SketchFlow (Microsoft), 106–107, 122–123
sketching. See also application flow; storyboard
benefits, 41–42
importance, 40
learning, 40–41
tools, 42–46
use, 42
Sketching User Experiences (Buxton), 40, 119, 121
SkyDrive (Microsoft), 84
slab serif typefaces, 184–185
slide, 233
slow in and slow out, 234–235
software
cognitive psychology, relevance to, 47
elements, common, 47
functional requirements, 8
ingredients, 2
spacing
consistency, 188–189
typography, digital, 188–189
wireframe, 98–99
specific material, 23–24, 29
Spiekermann, Erik (typeface designer), 195
squat and stretch, 235–236
stagger, 237
steps, reducing, 49
storyboard
benefits, 58–59
board, creating, 61–62
creating, 59–62
importance, 57
information architecture deliverables, 67
story, creating, 59–61
use, 59
Storytelling for User Experience (Quesenbery and Brooks), 60
Strunk, William (author)

Elements of Style, 220
style, typeface, 198
super search, 288
sync position, 290
tabs layout, 76–77
talent, natural, 22
target sizes, 278–279
task difficulty, 288–289
Tauben, Edward (author), 33
_A Technique for Producing Ideas_ (Young), 23
template
  persona, 19
  storyboard, 60–61
  user story/scenario, 20
theme, defining, 73
37signals, 259, 276
Thomas, Frank (animator)
  animation, 235
  _The Illusion of Life_, 234
Tidwell, Jennifer (author)
  _Designing Interfaces, 2nd Edition_, 271, 273
timing guidelines, 230
tomfoolery, cognitive, 243
tools
  motion, 232–234
  prototyping, 122–129
  sketching, 42–46
  wireframe, 102–107
touch screen
  field of view and peripheral vision, 261–262
  muscle fatigue, 260–261
touch targets, optimal, 263–265, 264
Toyota Production System, 261
transition, 229–230. _See also_ motion
Transitional serif, 183
Tufte, Edward R. (author)
  _Envisioning Information_, 108
  _The Visual Display of Quantitative Information_, 211
Tumblr, 28
TV shows, 26–27
tweaking, 159
two-nav layout, 78–79
typography
  classifications, 182–186
  combining, 194–198
  contrast, 197–198
  Egyptian, 184–185
  font compared to, 182
  Futura, 186
  Garamond, 183
  Gill Sans, 185
  Helvetica, 186
  Humanist, 185
  Rockwell, 185
  roman, 180, 182–185, 191
  sans-serif, 185–186, 191, 197
  serif, 180, 182–185, 191
  slab serif, 184–185
  style, 198
  variation, reducing, 218
  weight, 197–198
  x-height, 196
typography designer, 195–196
typography, digital
  about, 176–177
  consistency, 188–189, 195–196
  font compared to typeface, 182
  techniques, 187–199
  terminology, 177–181
  typeface classification, 182–186
  typography roles, 190–191
UI-Patterns.com, 271, 272
UML (Unified Modeling Language), 95–96
understandability, 256
Unified Modeling Language (UML), 95–96
usability
  cost, 65–66
  designing for, 256–258
  testing, 9, 117
  user research compared to, 9
use case, 19
user. See also user interview; user research; user story/scenario
  appropriate, 16
goals, 49
insight, 9–11, 12
mental model, 250–251
working memory, 64, 70
user interview
  about, 15–16
  questions, 16–18
user, appropriate, 16
user research
  case study, 14–15
ethnography, 9
findings, making sense of, 18
observation, 11–15
persona, 18–19
purpose, 8
usability compared to, 9
use, 8
user insight, starting with, 9–11, 12
user interview, 15–18
user story/scenario, 19–20, 67
user story/scenario
  information architecture deliverables, 67
  P.I.E.C.E. method, 20
  template, 20
  use case compared to, 19

V
value (brightness), 146
vertical rhythm, 188, 189
Viddy, 256
video compositing, 139
video game, 26
video prototyping
  demo, 137, 138
  filming, 137, 138
  hardware and green screen, 136–137
  video compositing, 139
view
  field of, 261–262
  wireframe, 96
violet, psychology of, 152–153
Virgin America, 258
Visio (Microsoft), 103, 104
vision, unified, 59
visual aesthetics, 2
visual communication
  affordance, 221–226
  grid, 204–211, 212
  hierarchy, 211–215
  parallelism, 220–221
  reduction, 215–220
  simplicity, 202–203
The Visual Display of Quantitative Information
  (Tufte), 211
visual rhythm, 98, 188–189
Visual Vocabulary, 96
visual weight, 212–215

W
Walt Disney Studio, 57
warm colors, 149–150
websites. See specific websites
weight
  typeface, 197–198
  visual, 212–215
white, psychology of, 153
widescreen, 61
Windows 8 operating system, 75, 255
Windows Phone Interaction Guidelines, 264
Wired (magazine), 27
wireframe
  anatomy, 94–95
  case study, 109–111, 133–135
  click-through, 120
  debunking, 92–93
  defined, 92
  do’s and don’ts, 98–101
elements, essential, 96–98
fidelity, 92–93
framework, 96
information architecture deliverables, 69
interactive, 131–135
language, 95–96
purpose, 92
roles, 93
techniques, 107–113
tools, 102–107
use, 93–94
wizard layout, 82
working memory of user, 64, 70

X
x-height
defined, 178
font, body, 192
typefaces, combining, 196

Y
yellow, psychology of, 152, 157–158
Young, James Webb (author)
A Technique for Producing Ideas, 23

Z
Zune (Microsoft), 159–160