

We begin with shared principles and practices. We use these, like building blocks, to create experiences across devices. There are millions of people counting on us to do the right thing so our foundation needs to be rock solid.

Our new design language is the system that unifies our products; one platform, one design. We challenge ourselves to make these experiences as universal as possible. But the heart of the system always has been, and always will be, personal.

Keep it simple

We start with simplicity as the ultimate unifier. When design is intuitive, we just know. We can feel it. The result is an experience that's honest and timeless.

Make it personal

Next, we challenge ourselves to create emotional connection with an individual person. We design for the ways people really live and think and act. The result is an experience that feels like it was created for one person.

Think universal

We design to embrace the things that make us human. It's more far more than an attitude for making stuff – and into creating a world that makes lives better. The result is technology that's inclusive.

Create delight

Our final principle is about energy within a structure. It's how you know the experience was made by a real person. The result is an experience that surprises and has a sense of place.

A brand's voice encompasses the types of words used, the way sentences are constructed, and how language flows. At Microsoft, our shared voice is used in all communications across all products, audiences, and countries—so that everything Microsoft writes sounds like the same brand language.



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Crisp and clear

We're to the point. We write for scanning first, reading second. We make it simple above all.

Warm and relaxed

We're natural. Less formal, more grounded in real, everyday conversations. Occasionally, we're fun. (We know when to celebrate.)

Ready to lend a hand

We show customers we're on their side. We anticipate their real needs and offer great information at just the right time.

We use design to figure out all sorts of things: what a product does, how it works, and what it says. Good writing is good design. And at its best, great design feels like a conversation.

Our mantra

Be
bold

Be
clear

Be
brief

Style tips

Get to the point fast

Start with the key takeaway. Put the most important thing in the most noticeable spot. Make choices and next steps obvious. Give people just enough information to make decisions confidently. Don't get in the way.

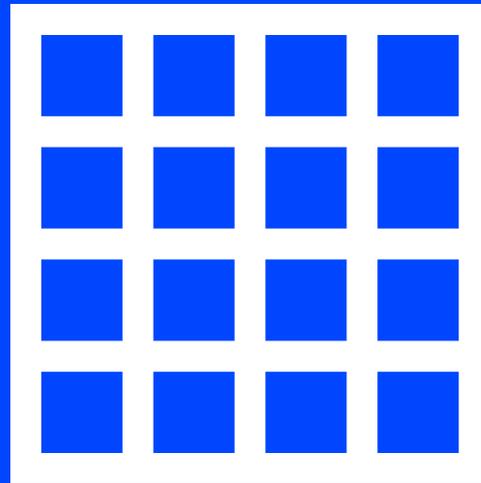
Talk like a person

Choose optimistic, conversational language. Use short everyday words, contractions, and sentence-style capitalization. Shun jargon and acronyms. And never miss an opportunity to find a better word.

Simpler is better

Everyone likes clarity and getting to the point. Break it up. Step it out. Layer. Short sentences and fragments are easier to scan and read. Prune every excess word.

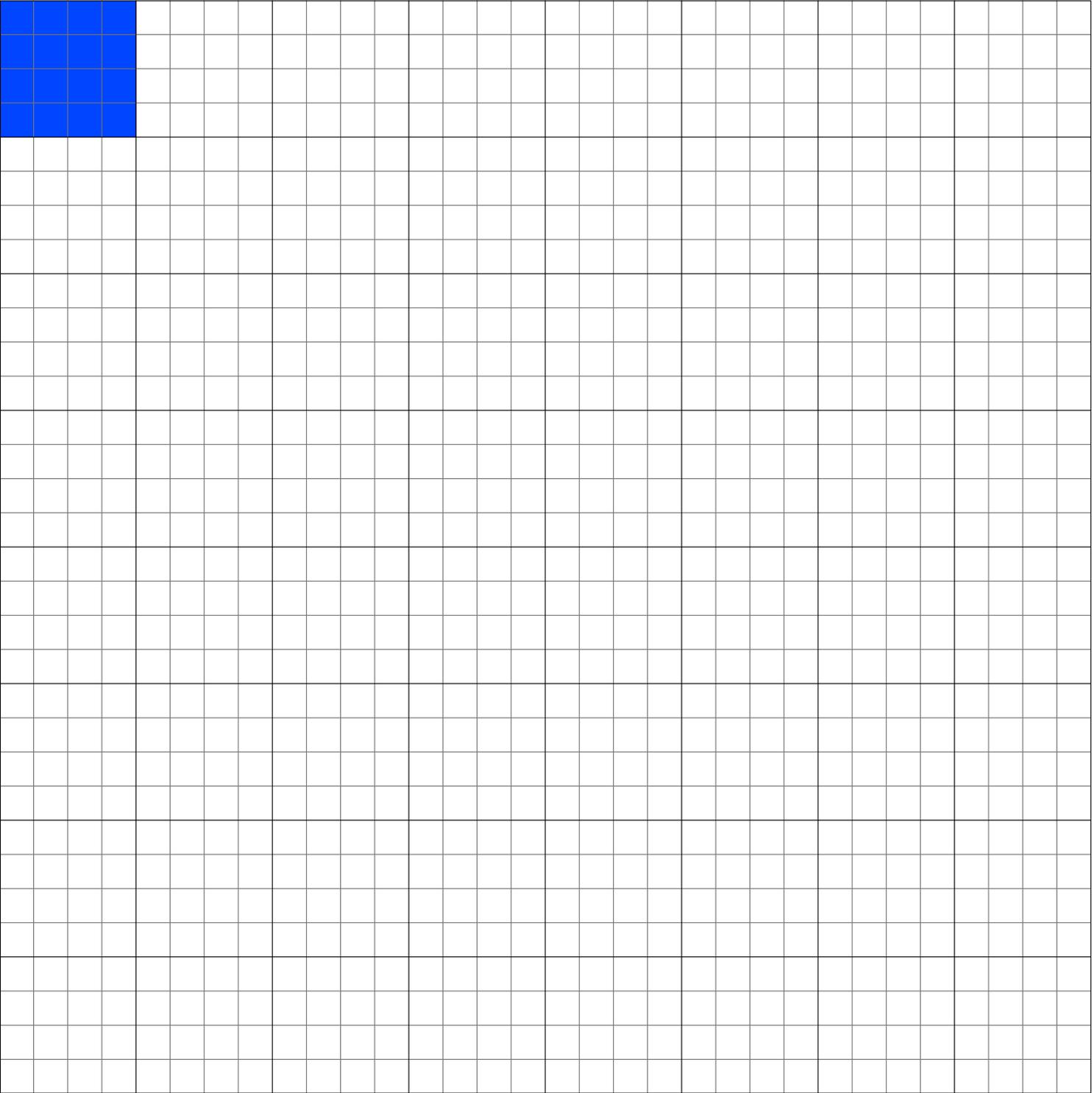
With its rigorous hierarchies and geometry, the grid orients us. It tells us what's important and what can wait. As people become comfortable with reductive, flat design, the grid can be more abstract, with fewer cues and signposts. The explicit grid starts to fade, leaving behind the elegant relationships between its elements.



4-pixel grid

The Microsoft Design Language grid is relational: the smallest pixel size determines the stroke, the size of the icon, the typography size, leading, kerning, tile sizes. It's also a freer, more open space, with room for organic shapes. Rather than being an overly rationalized or rigid setting, the grid becomes the stable ground under a newly intimate and fully humanistic visual syntax.

The base 4-pixel grid allows us to scale our design elements consistently across all display sizes.



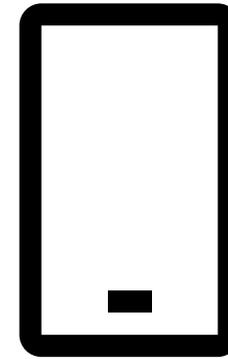
Effective pixels (EP)

The effective pixel is a virtual unit of measurement. It's used to express layout dimensions and spacing, independent of screen density.

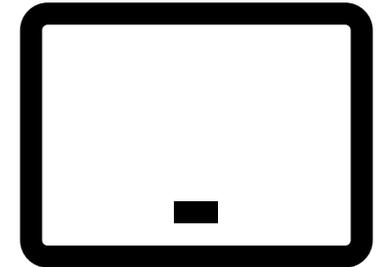
Effective pixels are a way of taking into account dots per inch (DPI), device-independent pixels (DIPs), and a user's perceived viewing distance for a given device.

In this document, EP, EPX, and PX are used interchangeably.

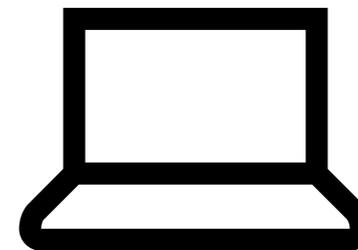
Mobile phone viewing distance: 16.3"



Tablet viewing distance: 20"-24.5"



Laptop viewing distance: 20"-24.5"



Desktop viewing distance: 28"

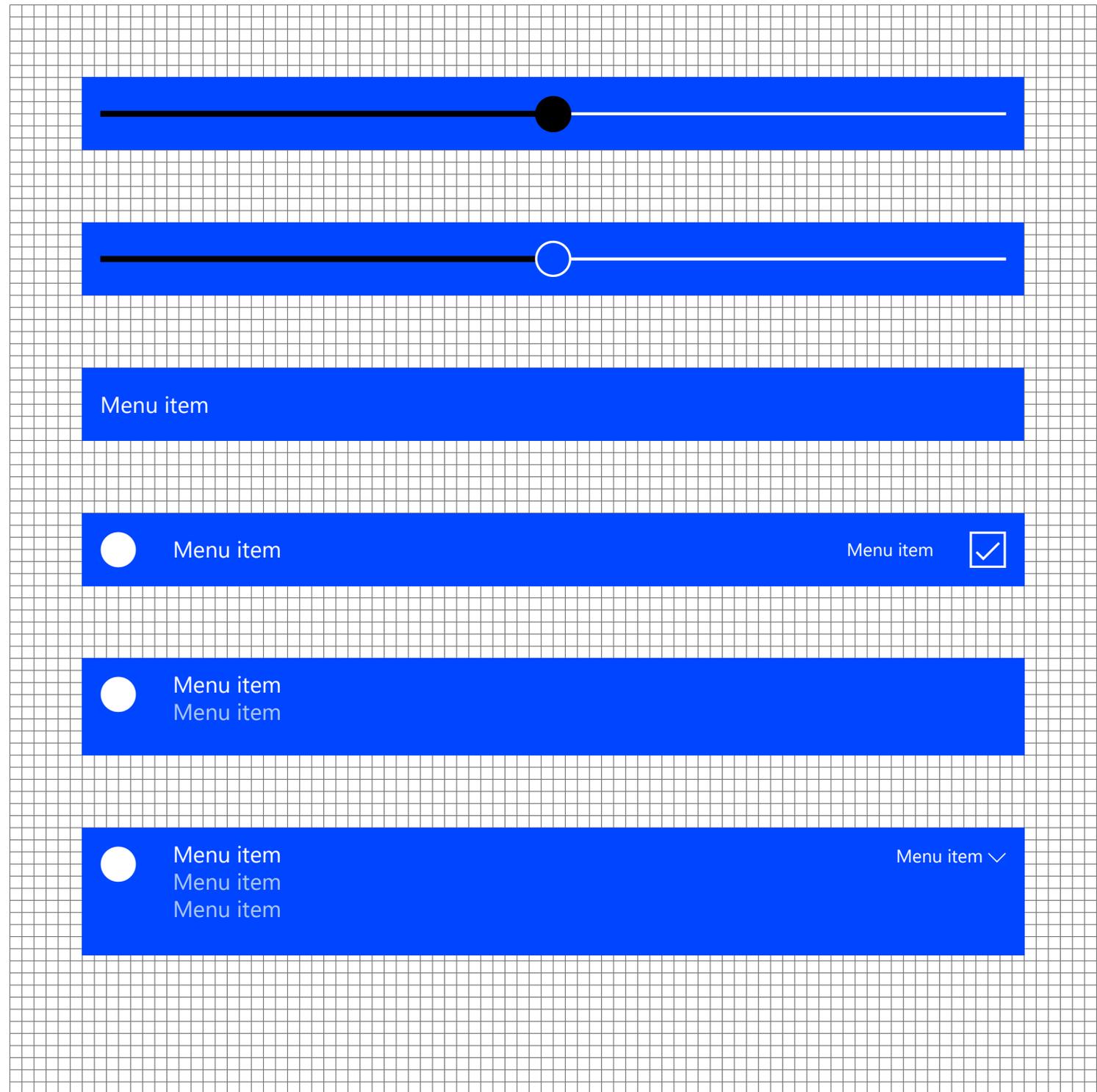


Common control construction

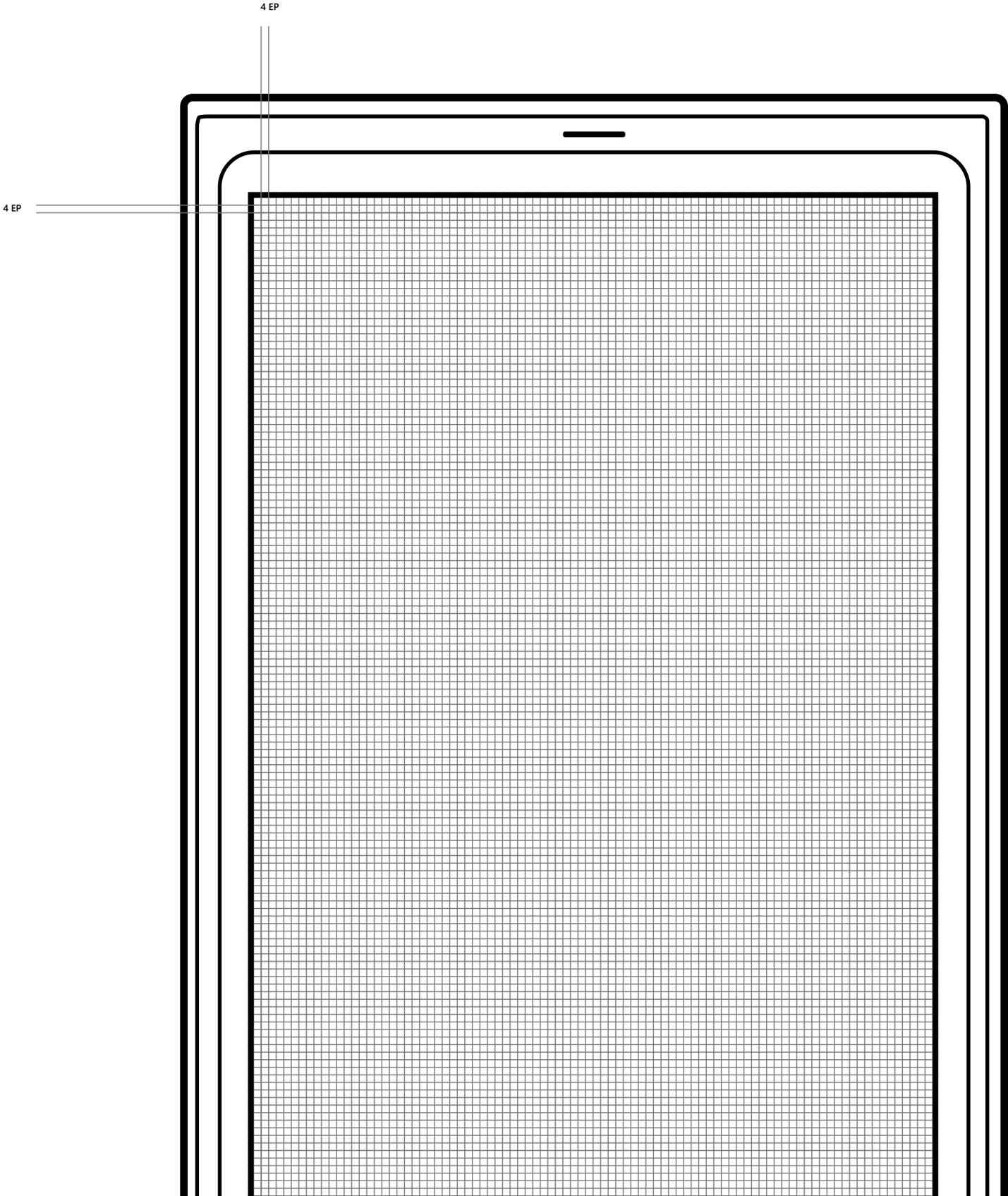
4 EP is our base unit dimension. Every space and dimension should be a multiple of 4.

44 EP × 44 EP is the minimum touch target size.

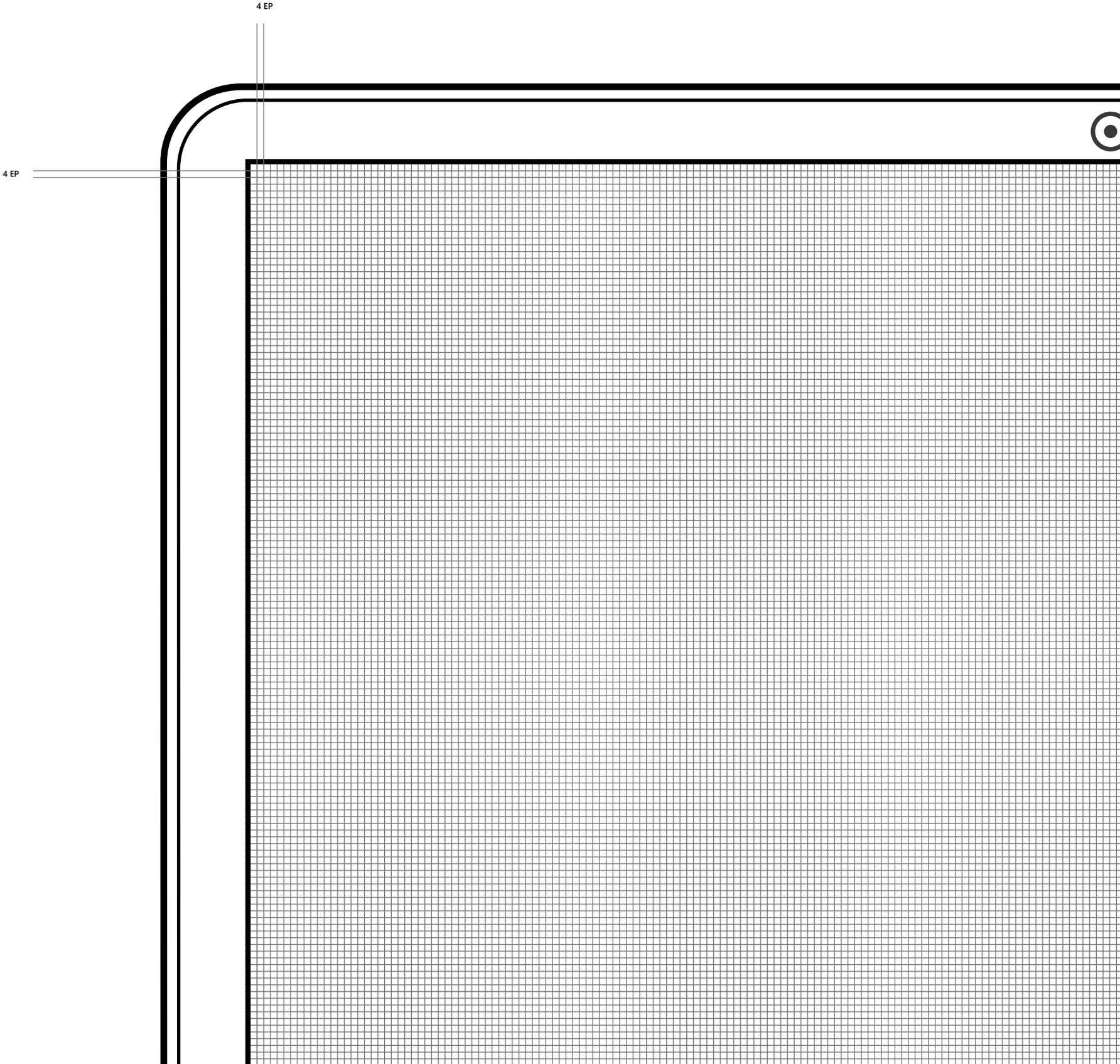
The spacing used around the common controls should always match the following: 12 EP, 16 EP, 24 EP, or 32 EP, depending on the dimensions of the container shape.



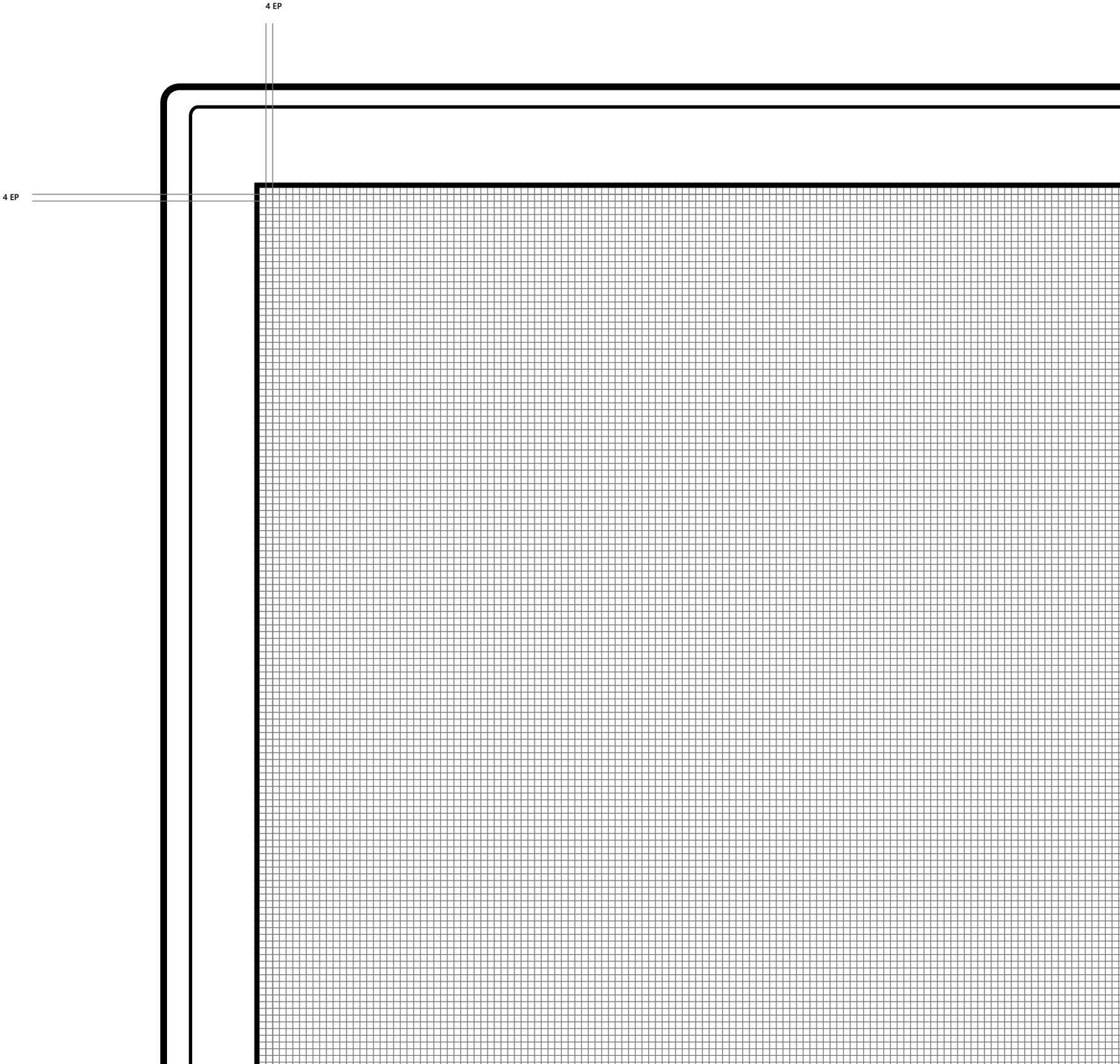
5" (360 EP × 640 EP)
Absolute grid
4 EP increments



8" Landscape (1024 EP × 640 EP)
Absolute grid
4 EP increments



13" (1366 EP × 768 EP)
Absolute grid
4 EP increments
Alignment from bottom left
2 EP right margin

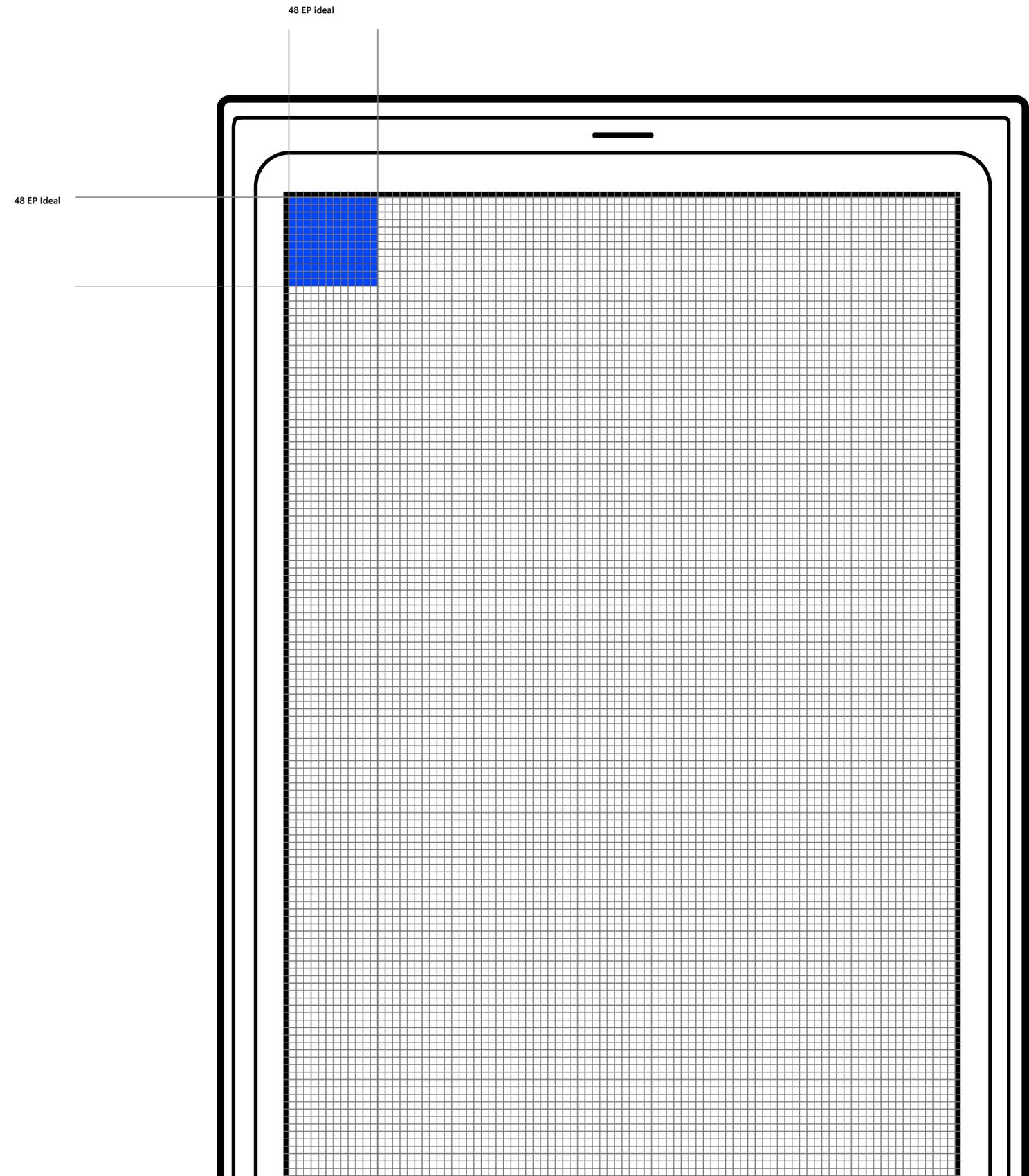


Touch target

Touch target sizing

For mobile, we are optimizing for 48 × 48 EP with the minimum hit target as 44 EP high.

For desktop and 2-in-1s, our recommended minimum hit target is 32 EP × 120 EP landscape, with the exception when input is mouse only.



As the visual representation of language, typography's main task is to be clear. Its style should never get in the way of that goal. But typography also has an important role as a layout component—with a powerful effect on the density and complexity of the design—and on the user's experience of that design.

A

We've selected Segoe UI for use on all Microsoft digital designs. Segoe UI provides a wide range of characters and is designed to maintain optimal legibility across sizes and pixel densities. It offers a clean, light, and open aesthetic that complements the content of the system.

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

We approach typography with an eye to simplicity and efficiency. We choose to use one typeface, a minimum of weights and sizes, and a clear hierarchy. Positioning and alignment follow the default style for the given language. In English, for example, the sequence runs left to right, top to bottom. Relationships between text and images are clear and straightforward.

Light

Semilight

Regular

Semibold

Bold

Line spacing is calculated at 125%, rounding to the closest multiple of four when needed to ensure good reading and adequate space for diacritical marks.

Line spacing

125%

Diacritic allowance

á ħ î ð ö š ŷ

Á Ħ İ Ð Ö Š Ÿ

Segoe is a humanist typeface, with a soft, friendly appearance. It has organic, open forms based on handwritten text. To ensure optimum legibility and maintain its humanist integrity, the kerning and tracking settings must have specific values.

Kerning should be set to "metrics" and tracking should be set to "0."

Kerning adjusts the space between letterforms.

Tracking adjusts spacing uniformly over multiple characters.

Similar to kerning and tracking, word spacing and letter spacing use specific settings to ensure optimum legibility and humanist integrity.

Word spacing should be set to "100%" and letter spacing should be set to "0%".

Word spacing
adjusts the space
between words.

Letter spacing
adjusts spacing
uniformly within
words.

Generally, we recommend that visual elements and columns of type be left-aligned. In most instances, this flush-left and ragged-right approach provides consistent anchoring of the content and a uniform layout.

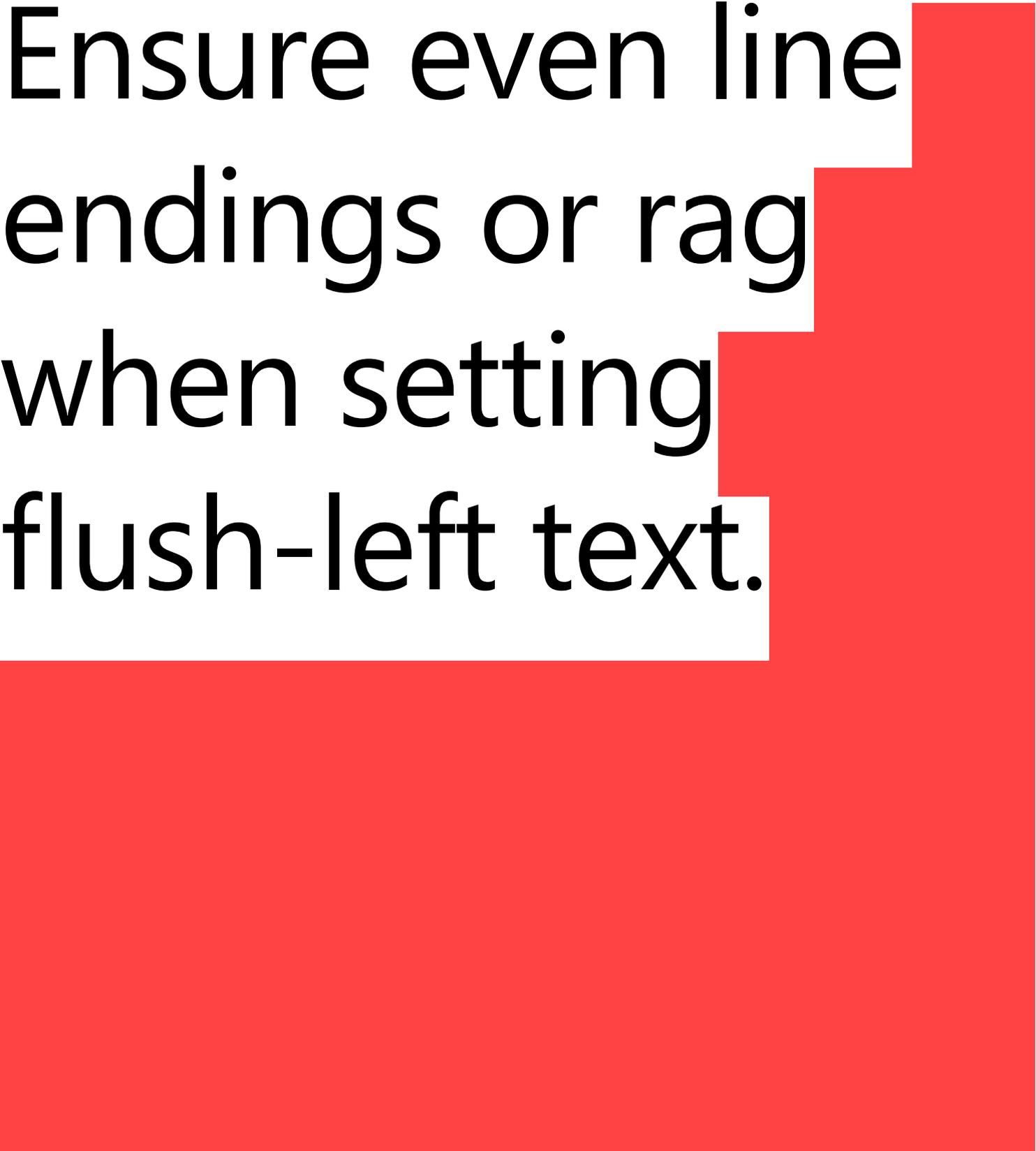
Centered, flush-right, or justified typography may lead to inconsistent word spacing and is, therefore, not recommended.



Flush-left text is aligned along the left margin or gutter, also known as left-aligned or ragged right.

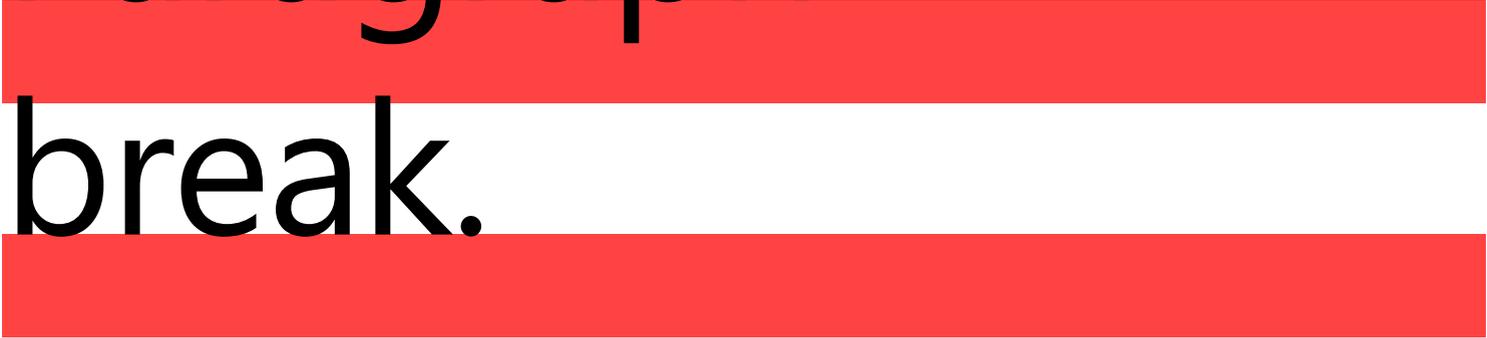
When typography is not positioned as flush left and ragged right, try to ensure an even rag and avoid hyphenation.

Ensure even line endings or rag when setting flush-left text.



To provide aligned column edges, paragraphs should be indicated by skipping a line without indentation.

Paragraph
break.

A series of four thick red horizontal bars. The first bar is positioned behind the word 'Paragraph', the second behind 'break.', and the third and fourth bars are positioned below the text.

Full line
space.

A series of three thick red horizontal bars. The first bar is positioned behind the words 'Full line', the second behind 'space.', and the third bar is positioned below the text.

Sentence case is our recommended approach for most content. With this approach, the first letter is capitalized as are proper nouns, such as countries, people's names, and official job titles.

After the first word of the sentence, headline, title, or other label, all other words are lowercase.

Treat all uppercase, lowercase, and title-case text as exceptions. These formats generally don't provide the level of consistency and legibility required for the best customer experience.

After the first
word of the
sentence, title,
headline, or other
label, all others
are lowercase.

Character count

If a line is too short, the eye will have to travel left and right too often, breaking the reader's rhythm.

50–60 letters per line is best for ease of reading.

Segoe provides a wide range of characters and is designed to maintain optimal legibility in both small and large sizes as well as low and high pixel densities. Using the optimal number of letters in a text column ensures good legibility in an application.

Not recommended

Less than 20 characters per line is difficult to read. These lines are too short.

Recommended

50–60 characters per line is best for ease of reading. Using the optimal number of letters in a text column line ensures good legibility. Segoe provides a wide range of characters and is designed to maintain optimal legibility in both small and large sizes as well as low and high pixel densities.

Not recommended

More than 60 characters per line is difficult to read. Using the optimal number of letters in a text column line ensures good legibility. Lines that are too long will strain the eye and may disorient the user. Lines that are too short force the reader's eye to travel too much and can cause fatigue.

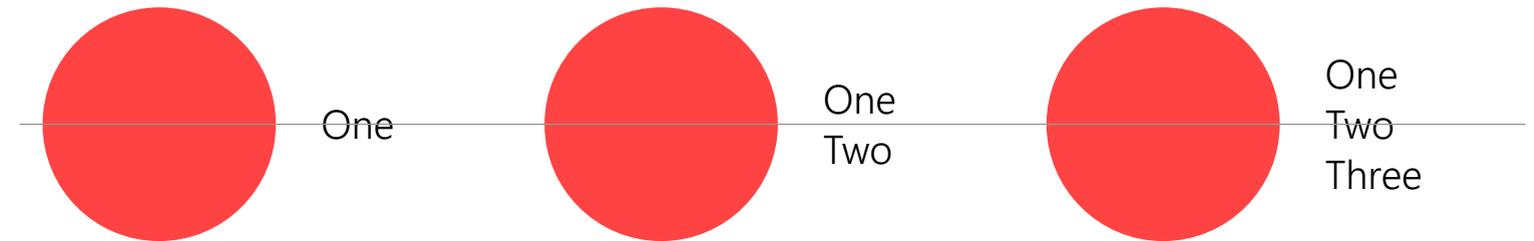
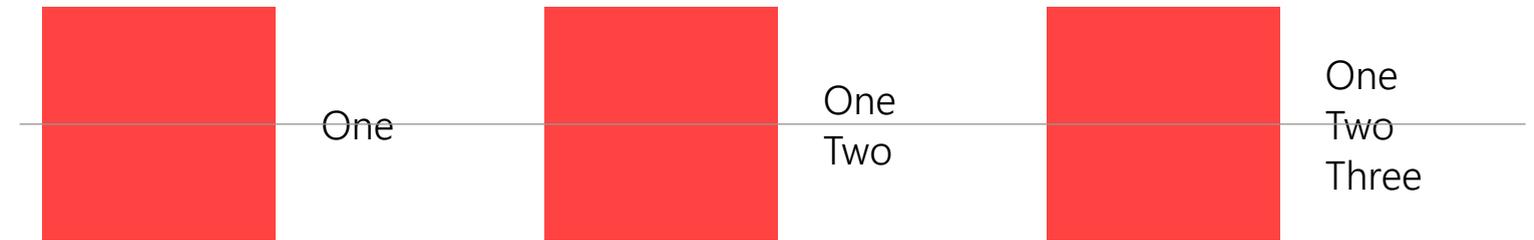
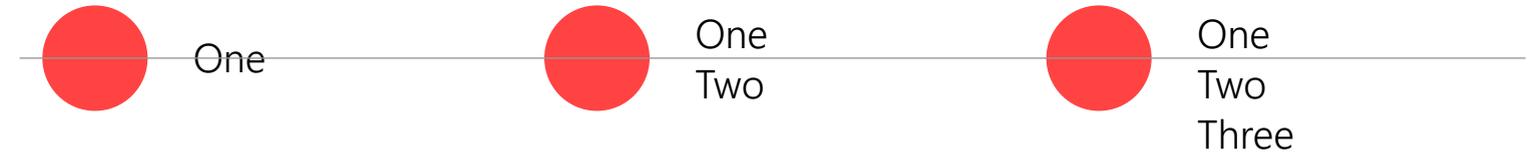
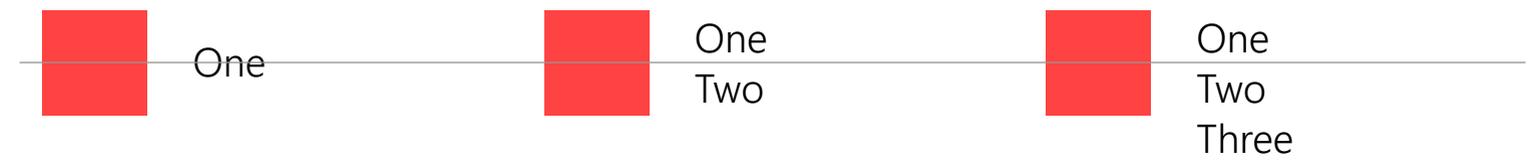
Hanging text alignment

The horizontal alignment of icons with text can be handled in a number of ways depending on the size of the icon and the amount of text.

Where the text, either single or multiple lines, fits within the height of the icon, the text should be vertically centered.

Once the height of the text extends beyond the height of the icon, the text within the height of the icon should align vertically and the additional text should flow on naturally below.

When using characters with larger cap, ascender and descender heights, care should be taken to observe the same alignment guidance.



Clip by default

Assume that text will wrap unless the redline specifies otherwise. When using non-wrapping text, we recommend clipping rather than using ellipses. Clipping can occur at the edge of the container, at the edge of the device, at the edge of a scrollbar, etc.

Exceptions

For containers which are not well-defined (e.g. no differentiating background color), then non-wrapping text can be redlined to use the ellipse "...".

Clipping can occur at the edge of the container, at the edge of the device, and at the edge of a scrollbar.

A single line of text can clip at the edge of the container.

Two lines of text can wrap on the first line, and clip on the second line.

Different sizes of Segoe UI should be used to create hierarchy. This hierarchy builds a structure which enables users to easily navigate through written communication.

The classes of type used within Windows 10.

Header
Subheader

46 EP
34 EP

Title
Subtitle
SubtitleAlt

24 EP
20 EP
18 EP

BaseBold
Base
Body

15 EP
15 EP
15 EP

CaptionAlt
Caption

13 EP
12 EP

Color and contrast

Typography should always be distinct from the background color. However, too much contrast can be hard to read on digital screens.

We recommend a contrast ratio of at least 4.5:1 for the best customer experience. A ratio of 7:1 provides optimal legibility for content.

We recommend differentiating body and subhead text through color tinting or, in some cases, with a heavier type weight.

Light theme

A grid showing color and contrast specifications for the light theme. It is divided into four quadrants. The top-left quadrant has a red background with white text. The top-right quadrant has a light gray background with black text. The bottom-left quadrant has a light gray background with black text. The bottom-right quadrant has a white background with black text. Each quadrant contains color names, hex codes, and contrast ratios, along with 'Aa' text samples.

Component	Color	Text Color	Contrast Ratio
Accent color	D13438	FFFFFF	4.44:1
Text color	FFFFFF	000000	4.73:1
Button background non-focus	CCCCCC	000000	12.9:1
Text color	000000	767676	4.6:1
Title bar and app bar	E6E6E6	000000	16.7:1
Text color	000000	767676	4.6:1
Left nav bar	F2F2F2	000000	18.8:1
Text color	000000	FFFFFF	21:1
Text color	000000	767676	4.6:1

Dark theme

A grid showing color and contrast specifications for the dark theme. It is divided into four quadrants. The top-left quadrant has a red background with white text. The top-right quadrant has a dark gray background with white text. The bottom-left quadrant has a dark gray background with white text. The bottom-right quadrant has a black background with white text. Each quadrant contains color names, hex codes, and contrast ratios, along with 'Aa' text samples.

Component	Color	Text Color	Contrast Ratio
Accent color	D13438	FFFFFF	4.44:1
Text color	FFFFFF	000000	4.73:1
Button background non-focus	2B2B2B	FFFFFF	13.4:1
Text color	FFFFFF	767676	4.6:1
Title bar and app bar	1F1F1F	FFFFFF	15.5:1
Text color	FFFFFF	767676	4.6:1
Left nav bar	171717	FFFFFF	16.9:1
Text color	FFFFFF	000000	21:1
Text color	FFFFFF	767676	4.6:1

Opacity

Primary text

Primary text should be 100% opacity. For interactive text hover should be 80%, and pressed state should be 60%.

Secondary text

Since secondary text is already set to 60% opacity, hover should be 80% and pressed state should be 40%. The same logic can be applied to colored text.

Light theme

Rest state
100% opacity

Primary

Rest state
60% opacity

Secondary

Hover state
80% opacity

Primary

Hover state
80% opacity

Secondary

Pressed state
60% opacity

Primary

Pressed state
40% opacity

Secondary

Dark theme

Rest state
100% opacity

Primary

Rest state
60% opacity

Secondary

Hover state
80% opacity

Primary

Hover state
80% opacity

Secondary

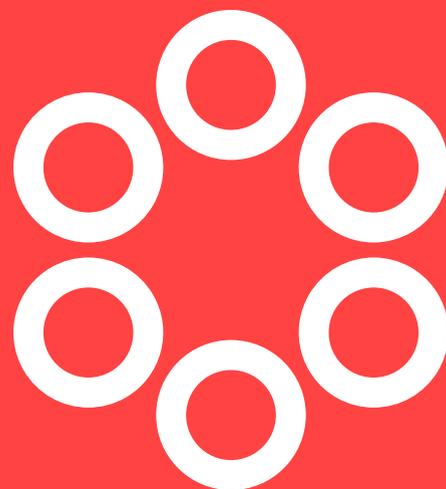
Pressed state
60% opacity

Primary

Pressed state
40% opacity

Secondary

The universal color palette consists of a curated set of colors that is used across Microsoft products. This shared palette reflects Microsoft brand principles, and it is one of the most unifying elements of the brand's visual identity across our products.



Universal color palette

750B1C	7F1D10	7F2F08	7F4200	AB620D AB620D	986F0B 986F0B	73AA24	498205 498205	0B6A0B	00722E
A80000	A52613	A74109	B05E0D B05E0D	D48C00	C19C00	8CBD18	599B00	107C10	10893E 10893E
C50F1F	DA3B01 DA3B01	CA5010 CA5010	D47300	EAA300	DFBE00	A4CF0C	6BB700	13A10E	00AE56
E81123 E81123	F03A17	F7630C	FF8C00	FFB900	FCE100	BAD80A	7CD300	16C60C	00CC6A
E74856	EF6950	F7894A	FFAA44	FFC83D	FFF100	D1EC3C	9AD93A	47D041	38D487
E6808A	EE9889	F7B189	FFC988	FFD679	FAEC6E	E4F577	B7DF74	79DB75	70DDA5
F4ABBA	EEC7C2	F2D5C9	FFDABB	FFE5B6	F9F1A5	F8FB3	D5E5AE	AAE5AA	A8E5C2

005E50	006666	005B70	003966	00188F	11255E	242466	373277	49397A	401B6C
008272	038387	006F94	004E8C	0027B4	19318D	32318C	49409A	5E4A9D	4E257F
00B294	009CA4	0099BC	0063B1	0037DA	203DBD	413EB3	5A4EBC	735BC1	5C2E91
00CEA6	00B7C3	00BCF2	0078D7 0078D7	0046FF	2849EC	4F4BD9	7160E8 7160E8	886CE4	744DA9
41DABC	30C6CC	31D2F7	3A96DD	3B78FF	4F6BED 4F6BED	6B69D6 6B69D6	8378DE	9C89E9	8764B8 8764B8
81E6D3	61D6D6	69EAFB	83BEEC	7BA7FF	7C96F9	8E8CD8	9A95DE	B4A0FF	A992D4
C2F2E9	91E5DF	99ECFF	B3DBF2	ABC9ED	A6BDFB	BE8EE5	B5B5E2	C3C3F4	CFC4F5

460F54	5C005C	77004D	6B0036	761721	4D291C	2D3F3A	394146	4C4A48	000000
5C126B	800074	9B0062	970044	A4262C	603D30	3B534D	4A5459	5D5A58	1F1F1F
721481	9A0089	BF0077	C30052	D13438 D13438	8E562E	486860	5A686C	6E6A68	2B2B2B
881798	B4009E	E3008C E3008C	EA005E EA005E	FF4343	AC744C	567C73 567C73	69797E 69797E	7A7574 7A7574	393939
B146C2 B146C2	C239B3 C239B3	E43BA6	EE3F86	FF6767	BB9167	7D9D95	859599	989391	767676 767676
C182D1	CC76CA	E476C1	F495BF	FF8C8C	D8B094	A3BF87	A0AEB2	B1ADAB	CCCCCC
DEA2ED	DE94E0	E8A3DE	EDBED3	FFC0C0	F7D7C4	CAE0D9	BAC8CC	CBC6C4	E6E6E6
									F2F2F2
									FFFFFF

Accent color

When users choose an accent color, it appears as part of their system theme. The areas affected are Start, Taskbar, window chrome, selected interaction states and hyperlinks within common controls. To preserve app specific customization, apps can override this application theory.

Color selection

Once an accent color is selected, light and dark shades of the accent color are created based on HCL values of color luminosity.

Shade variations are used to create visual hierarchy and to provide an indication of interaction.

3 shades darker

2 shades darker

1 shades darker

Sample accent color

1 shades lighter

2 shades lighter

3 shades lighter

Color themes

Apps using light theme are for scenarios involving productivity apps. Example would be the suite of apps available with Microsoft Office. Light theme affords the ease of reading long lengths of text in conjunction with prolonged periods of time-at-task.

Dark theme allows more visible contrast of content for apps that are media centric or scenarios where users are presented with an abundance of videos or imagery. In these scenarios, reading is not necessarily the primary task, though movie watching experience might be, and shown under low-light ambient conditions.

Light theme

Accent color
D13438

Button
background
non-focus
CCCCCC

Title bar and
app bar
E6E6E6

Left nav bar
F2F2F2

Light theme
content area
FFFFFF

Dark theme

Accent color
D13438

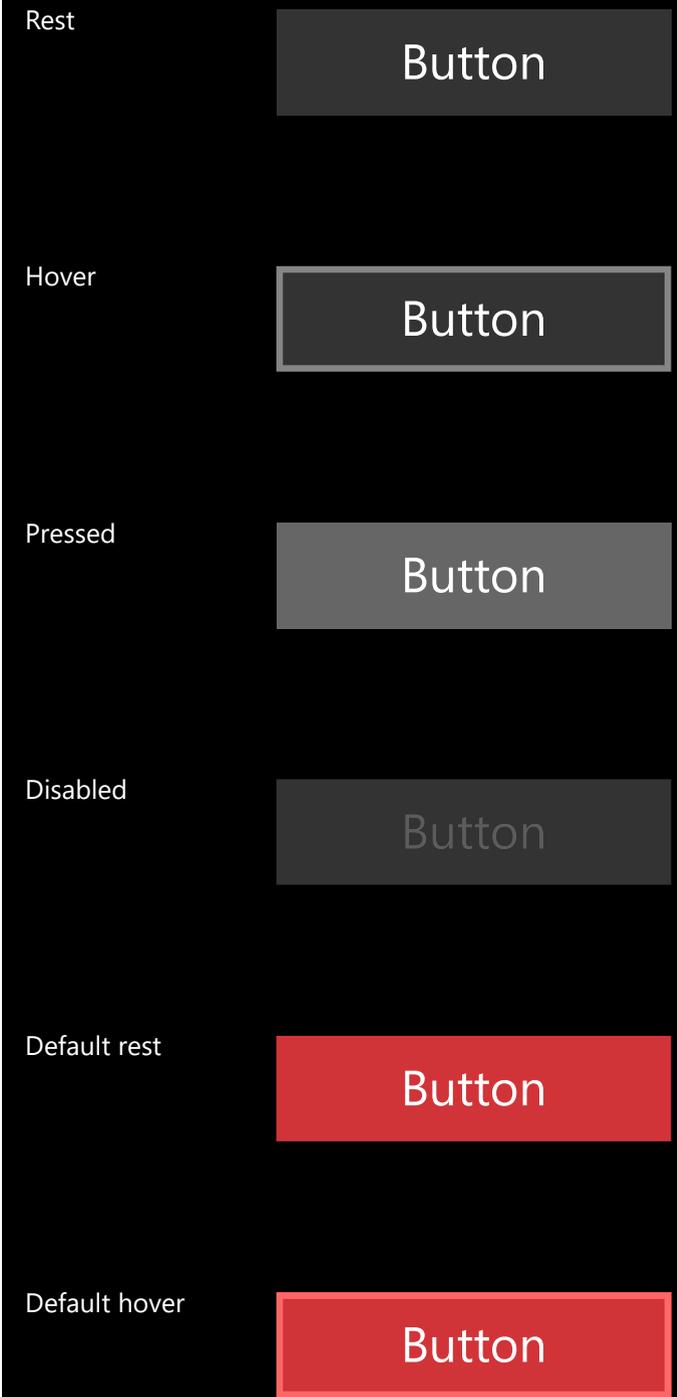
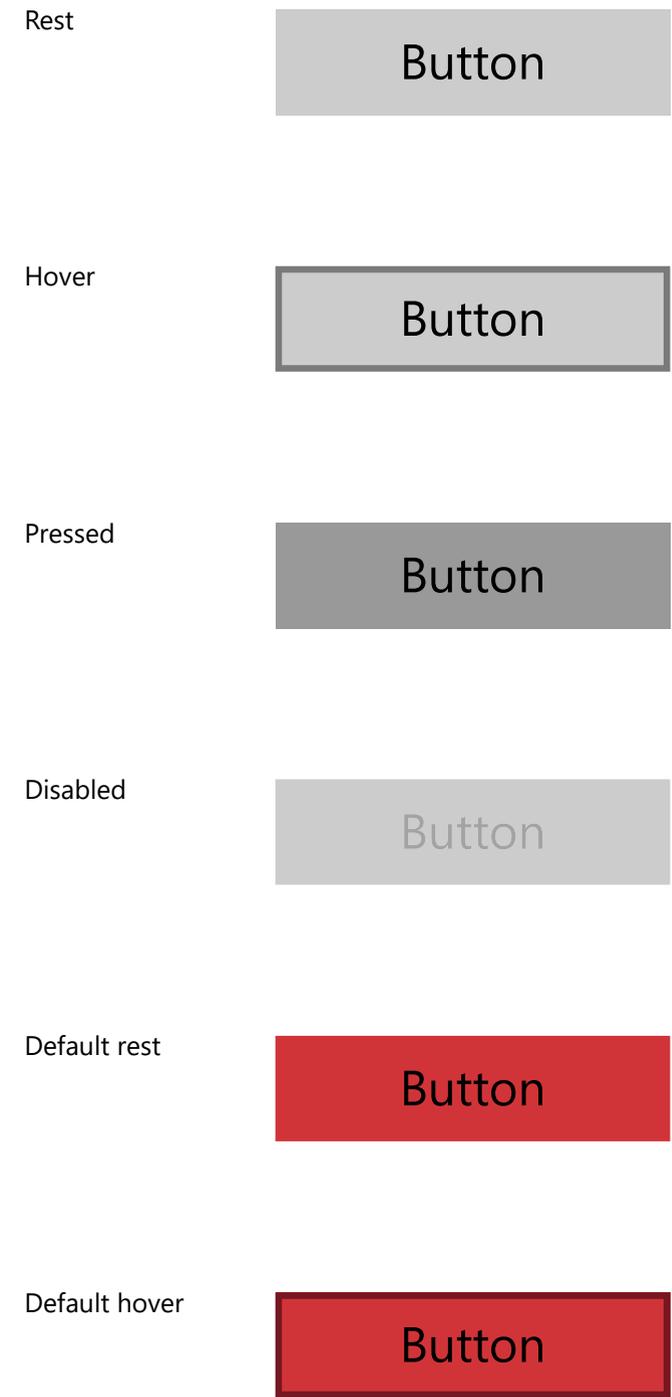
Button
background
non-focus
2B2B2B

Title bar and
app bar
1F1F1F

Left nav bar
171717

Dark theme
content area
000000

Common controls will include a single accent color and a limited amount of black or white values of opacity to indicate various states such as: rest, mouse hover, pressed, selected, disabled, and focused. Depending on the control, these values can be applied through either opacity, or in certain cases use the equivalent hex value.



Each color has been optimized for on-screen (RGB) reproduction, with contrast ratios considered. The specific RGB color formula and hex value must be specified individually for each color.

Colors shown are hex values.

Each of the background colors are appropriately matched with the corresponding text colors, in order to ensure maximum legibility and meet the contrast requirement (4.5:1 or higher).

Light theme

<p>Accent color D13438</p> <p>Text color FFFFFF</p> <p>Color contrast ratio 4.44:1</p>	<p>Text color 000000</p> <p>Color contrast ratio 4.73:1</p>	<p>Button background non-focus CCCCCC</p> <p>Text color 000000</p> <p>Color contrast ratio 12.9:1</p>	<p>Title bar and app bar E6E6E6</p> <p>Text color 000000</p> <p>Color contrast ratio 16.7:1</p>
<p>Aa Aa</p>		<p>Aa</p>	
<p>Left nav bar F2F2F2</p> <p>Text color 000000</p> <p>Color contrast ratio 18.8:1</p>	<p>Light theme content area FFFFFF</p> <p>Text color 000000</p> <p>Color contrast ratio 21:1</p>	<p>Text color 767676</p> <p>Color contrast ratio 4.6:1</p>	
<p>Aa</p>		<p>Aa Aa</p>	

Dark theme

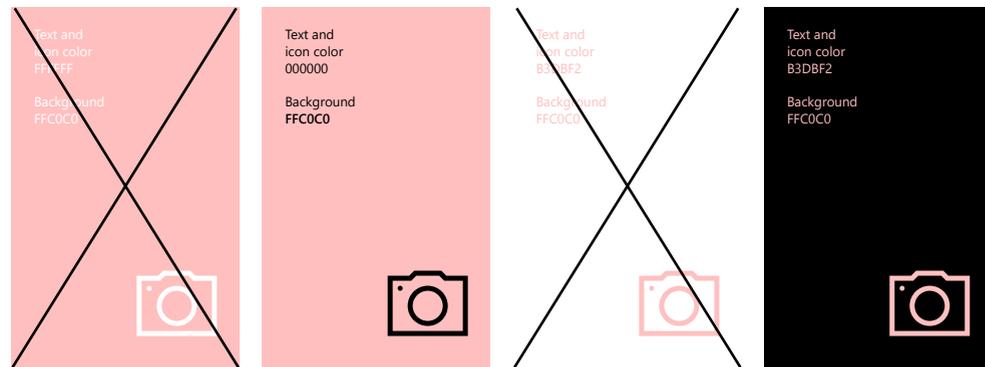
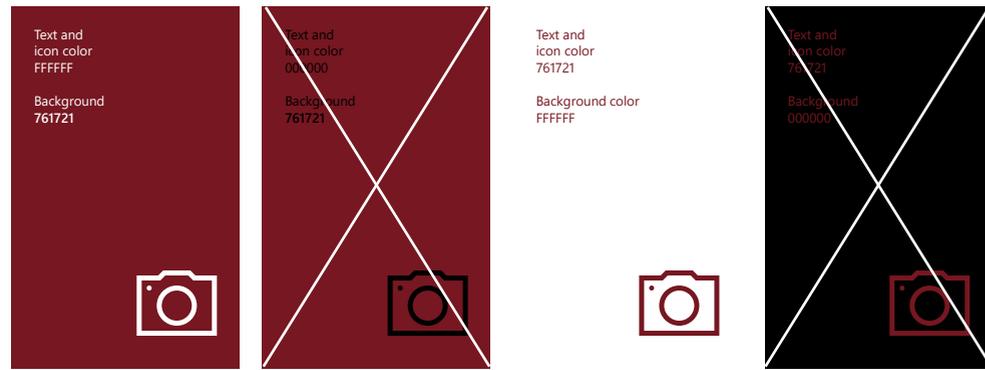
<p>Accent color D13438</p> <p>Text color FFFFFF</p> <p>Color contrast ratio 4.44:1</p>	<p>Text color 000000</p> <p>Color contrast ratio 4.73:1</p>	<p>Button background non-focus 2B2B2B</p> <p>Text color FFFFFF</p> <p>Color contrast ratio 13.4:1</p>	<p>Title bar and app bar 1F1F1F</p> <p>Text color FFFFFF</p> <p>Color contrast ratio 15.5:1</p>
<p>Aa Aa</p>		<p>Aa</p>	
<p>Left nav bar 171717</p> <p>Text color FFFFFF</p> <p>Color contrast ratio 16.9:1</p>	<p>Dark theme content area 000000</p> <p>Text color FFFFFF</p> <p>Color contrast ratio 21:1</p>	<p>Text color 767676</p> <p>Color contrast ratio 4.6:1</p>	
<p>Aa</p>		<p>Aa Aa</p>	

Accessibility

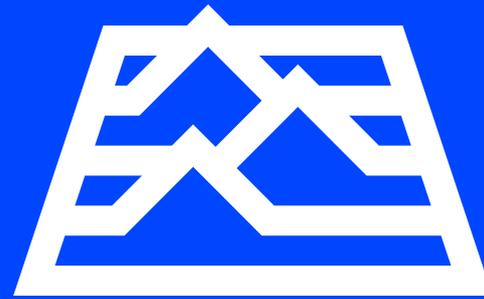
Accessibility

Our palette is optimized for screen usage. We recommend maintaining a minimal contrast ratio of 4.5:1 for optimal readability.

To maintain a rich palette of colors that allow deep customization we highlighted the ideal combinations of color that meet readability standards.



Good icons harmonize with typography and with the rest of the design language. They don't mix metaphors, and they communicate only what's needed, as speedily and simply as possible.



In the Microsoft Design Language, icons have a lighter stroke. Their detail scales gracefully from the smallest to the largest screens. They're based on simple shapes—lines, squares, circles—and composed with pure geometry in mind. And the process of creating icons has been simplified, so that there will always be an easy way to make more.

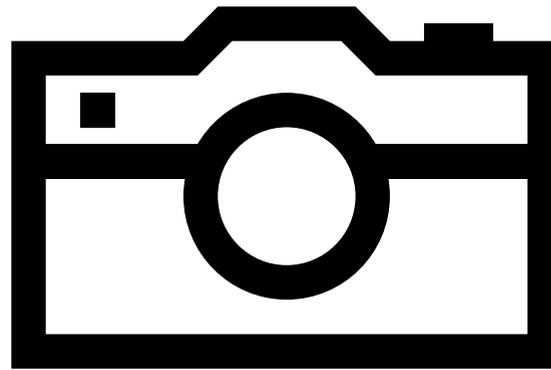
There are three icon styles, all based around basic geometry and composed from a set of straight and curved lines.

The system icon is constructed at a base size of 32 EP × 32 EP with a 2 EP stroke. These icons are used for navigation across the entire system.

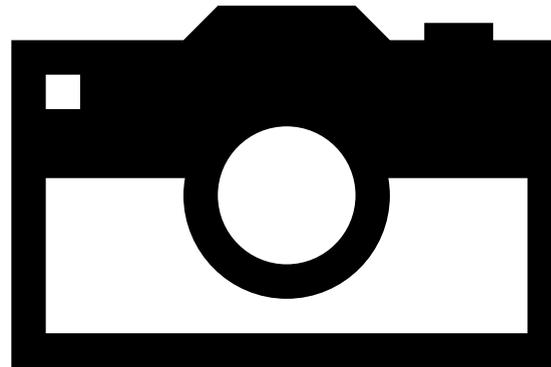
The filled icons are constructed using a combination of 2 EP stroke and single color fill.

The color icons use the system icon construction with the addition of multiple colored fills to allow for more expression.

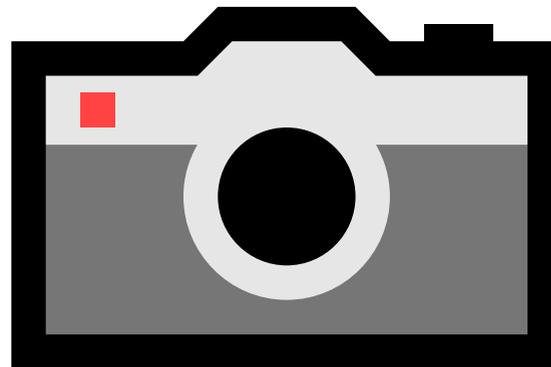
System icons



Filled icons



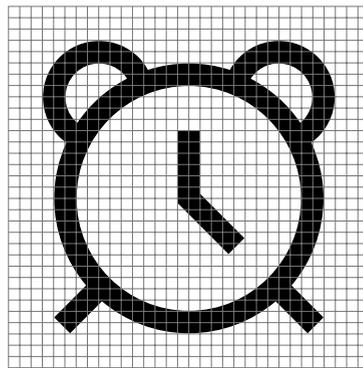
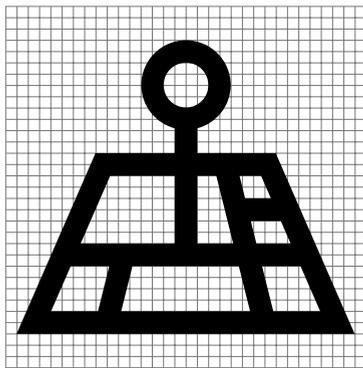
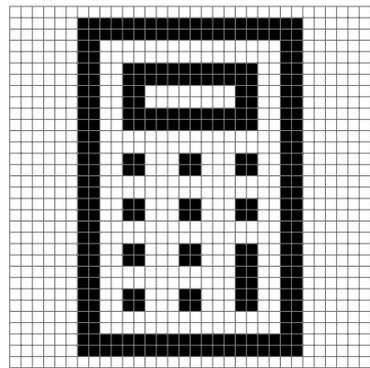
Color icons



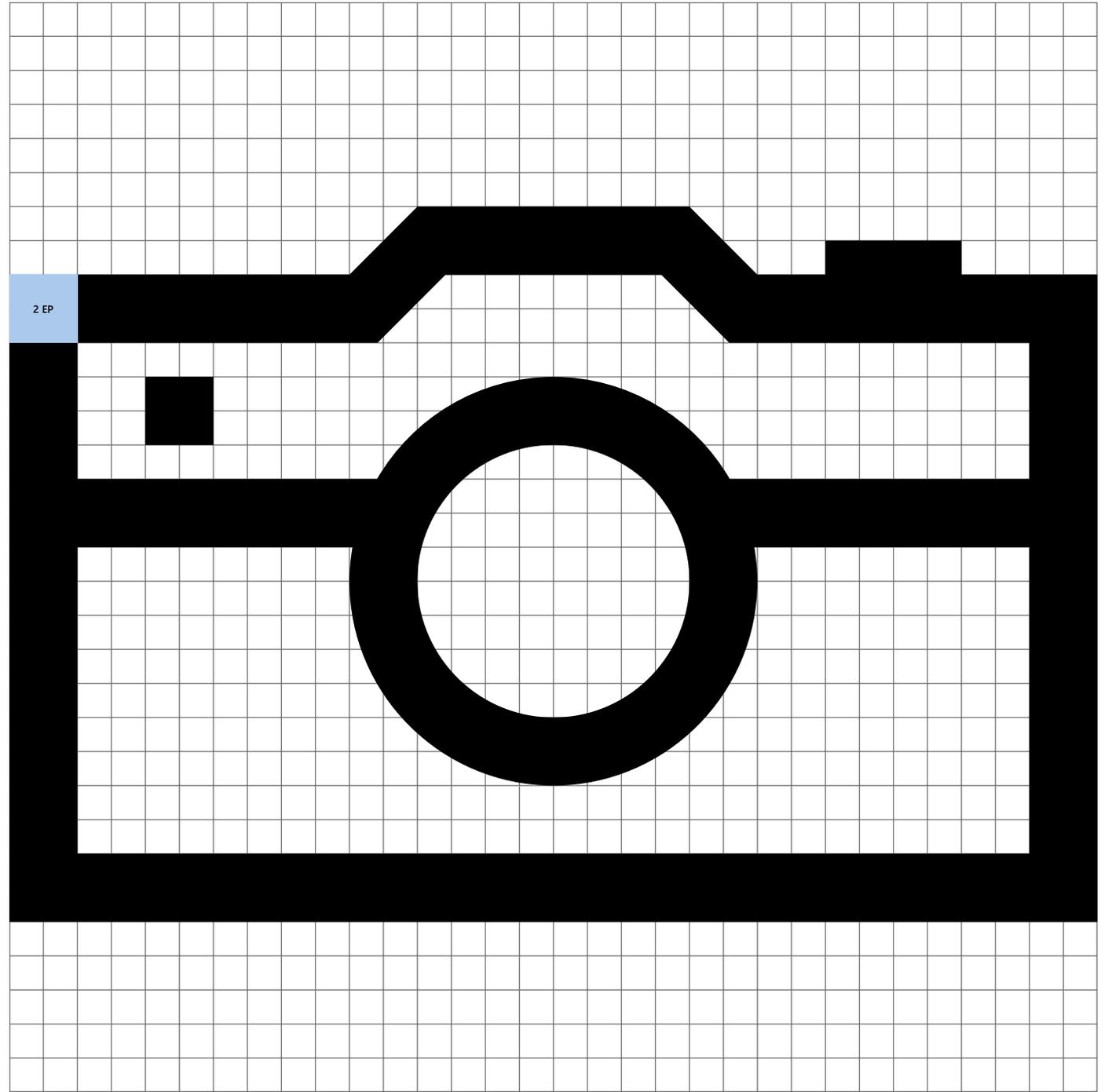
System icon grid

System icons are composed using basic geometry and a 2 EP stroke, they have a minimum of 2px negative space. The base size is 32 EP × 32 EP.

At 16 EP × 16 EP the icons will have a stroke width of 1 EP.



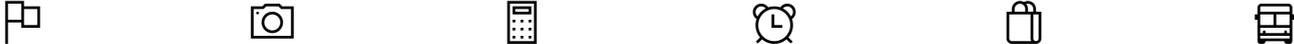
An enlarged 32 EP × 32 EP icon, with 2 EP stroke width.



Linear scaling size ramps

Icons are scaled up and down in proportion—this ensures they match the line weight and density of other design elements such as typography.

16 EP × 16 EP



24 EP × 24 EP



32 EP × 32 EP



48 EP × 48 EP



Scaling

Linear scaling: the most common scenario where icons are linearly scaled from 1 EP stroke at 16 EP × 16 EP to any given size (left column).

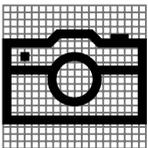
Step scaling: in rasterized graphics, the icons should snap to a whole pixel line weight depending on size (right column).

Linear scaling

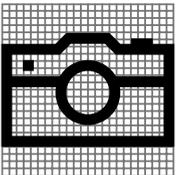
16 EP × 16 EP
1 EP stroke



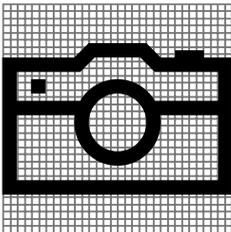
20 EP × 20 EP
1.25 EP stroke



Linear scaling
24 EP × 24 EP
1.5 EP stroke



32 EP × 32 EP
2 EP stroke

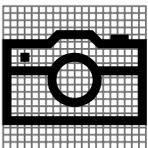


Step scaling

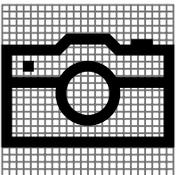
16 EP × 16 EP
1 EP stroke



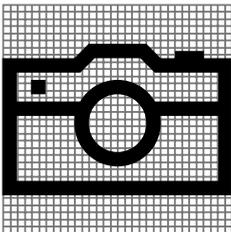
20 EP × 20 EP
1 EP stroke



24 EP × 24 EP
1 EP stroke



32 EP × 32 EP
2 EP stroke

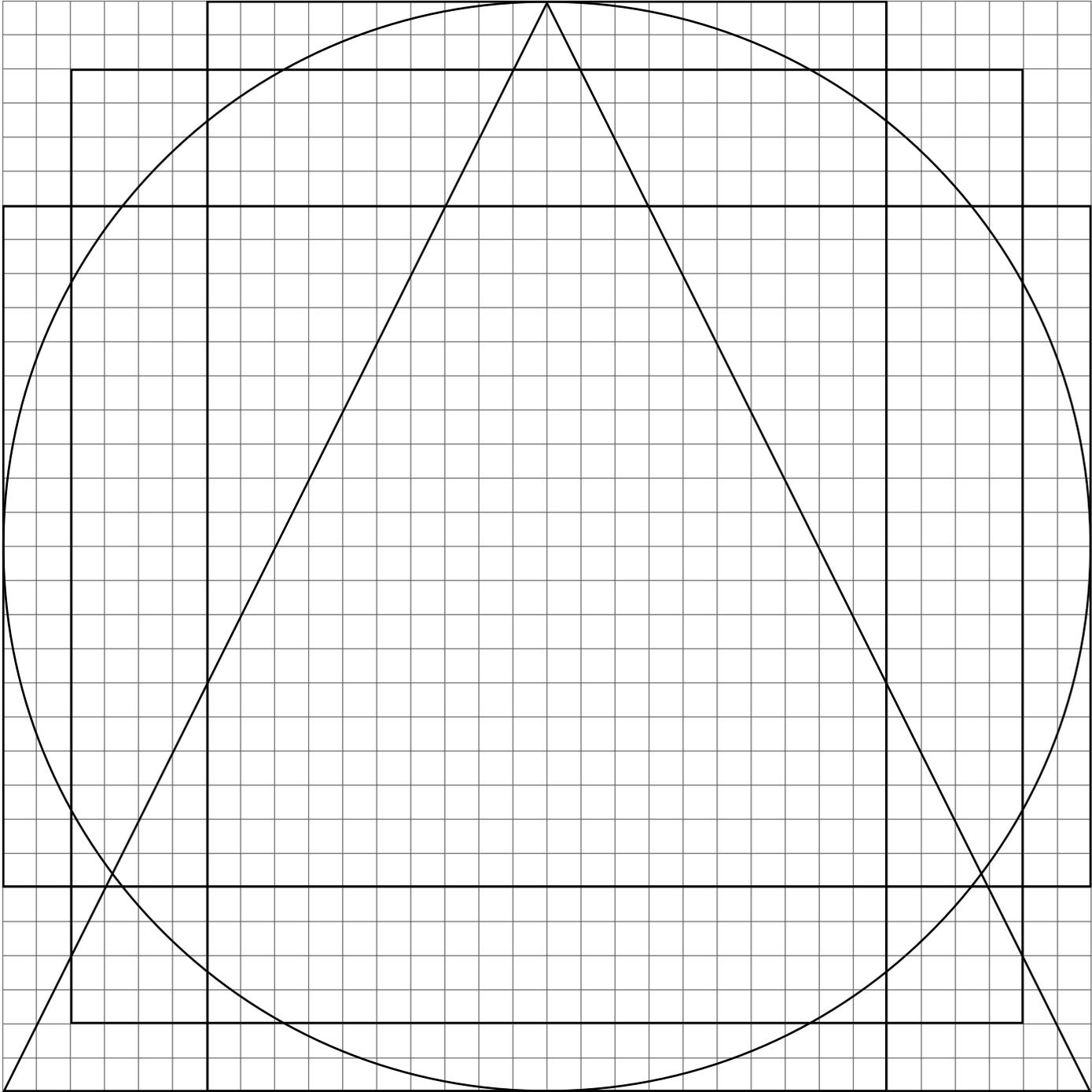


Common shapes

Icons should generally maximize their given space with little padding. These shapes provide starting points for sizing basic shapes.

Enclosed shapes like squares should be given 2 EP padding in order not to appear too large next to other icons.

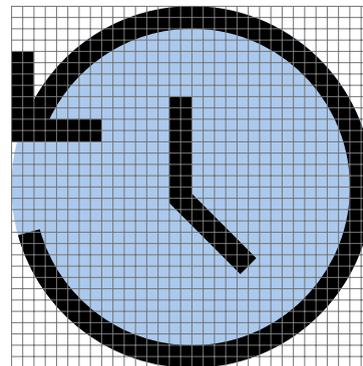
32 EP x 32 EP grid



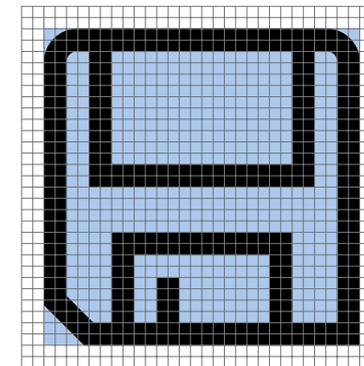
Common shapes—examples

Use the shape that corresponds to the icon's orientation and compose around these basic parameters. Icons don't necessarily need to fill or fit completely inside these shapes and may be adjusted as needed to ensure optimal visual balance.

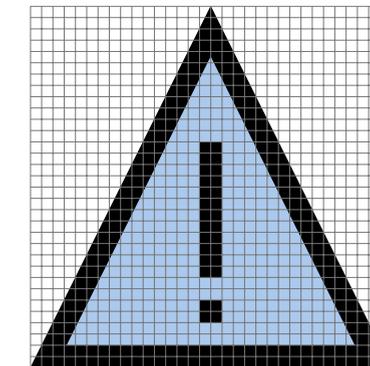
Circle



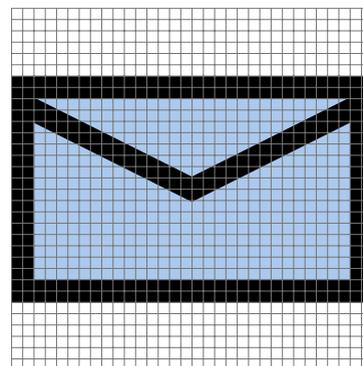
Square



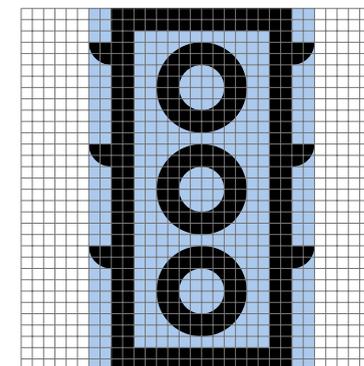
Triangle



Horizontal rectangle



Vertical rectangle



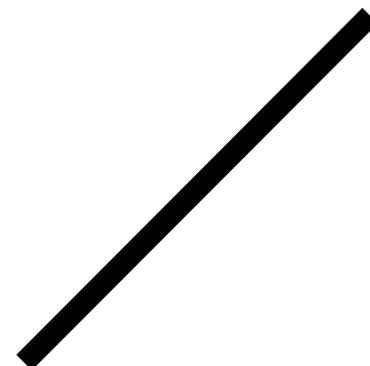
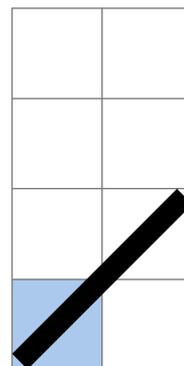
Angles

In addition to using the same grid and line weight, icons are constructed with common elements.

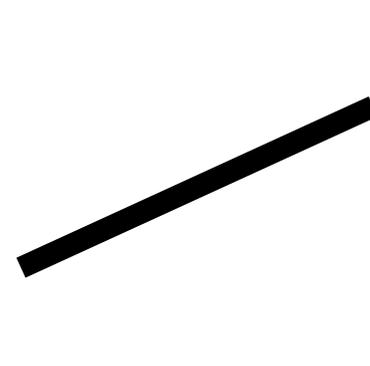
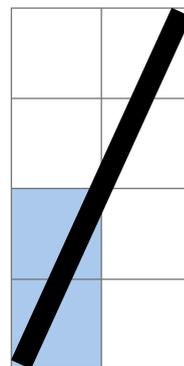
Using only these angles in building shapes creates consistency across all our icons, and ensures the icons render correctly.

These lines can be combined, joined, rotated, and reflected in creating icons.

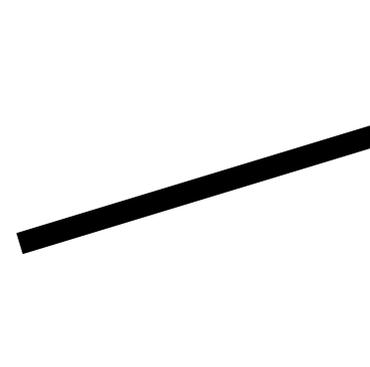
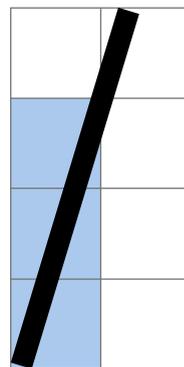
1:1
45°



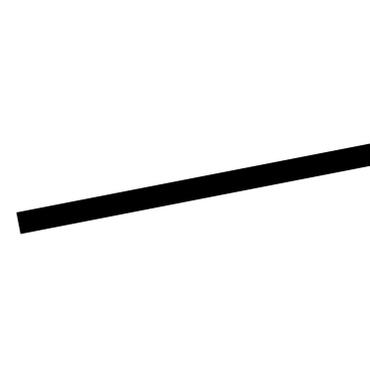
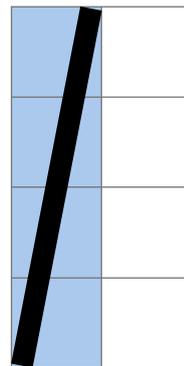
1:2
26.57° (vertical)
or 63.43° (horizontal)



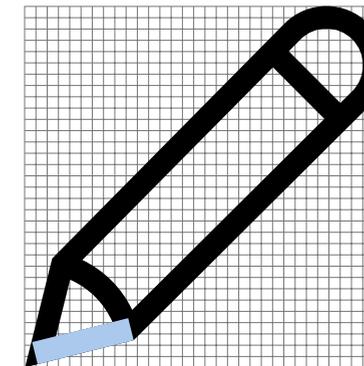
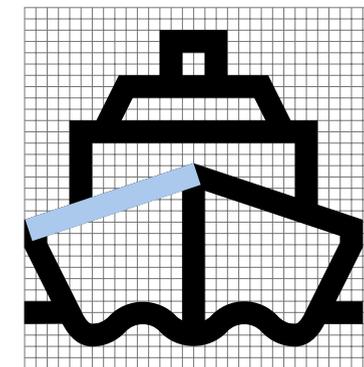
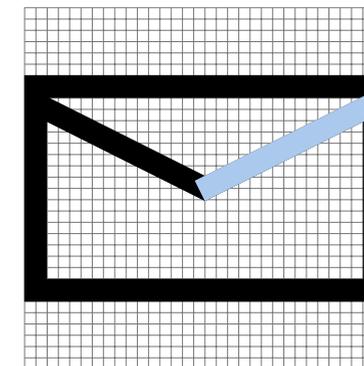
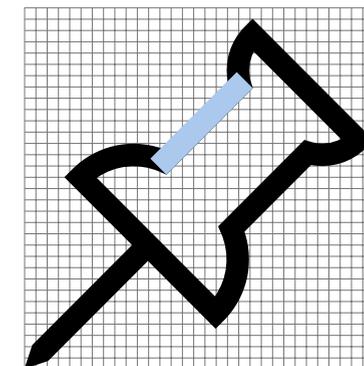
1:3
18.43° (vertical)
or 71.57° (horizontal)



1:4
14.04° (vertical)
or 75.96° (horizontal)



Examples

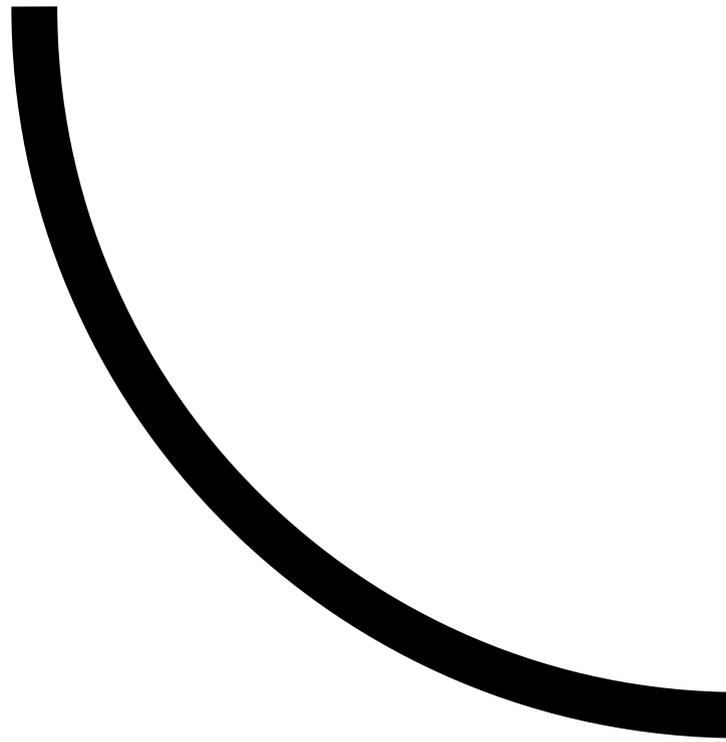


Curves

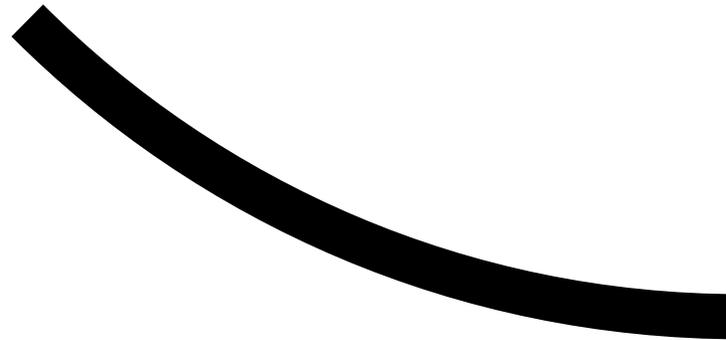
Curved lines are constructed from sections of a whole circle and should not be skewed unless needed to snap to the pixel grid.

Curves in icons primarily come from two basic shapes: 1:1 curves, which are a quarter of the circle, and 1:2 curves, which are based on an eighth of the circle, rounded up to snap to the grid.

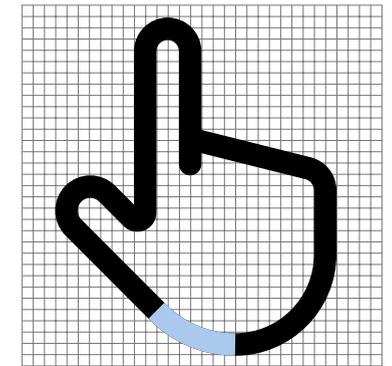
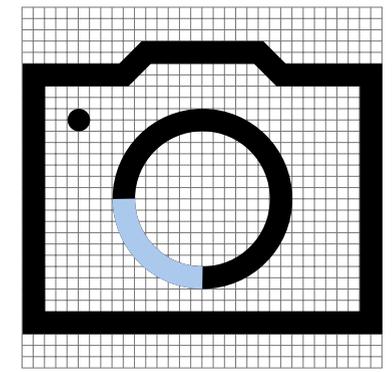
1:1 curve (1/4 circle)



1:2 curve (1/8 circle)



Examples

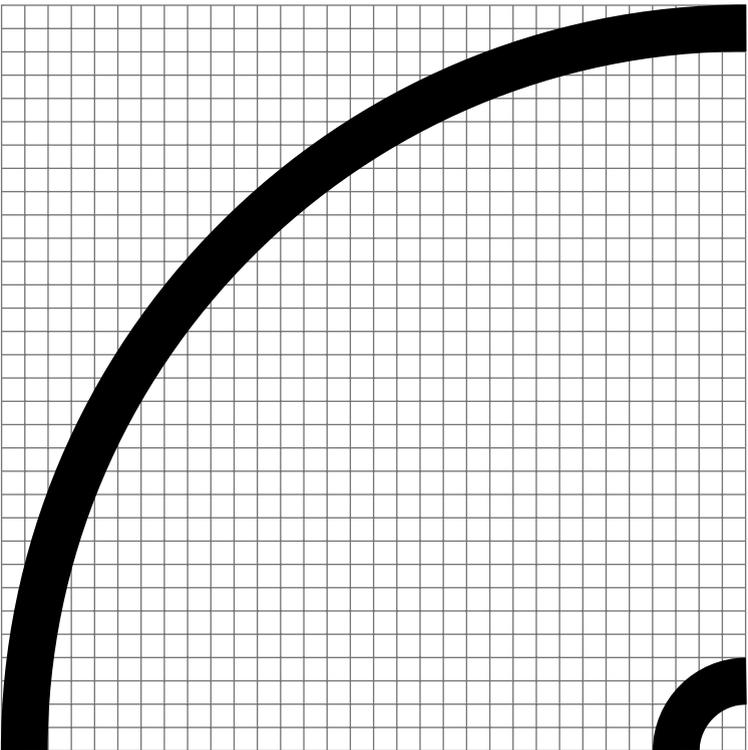


Curve scaling/orientation

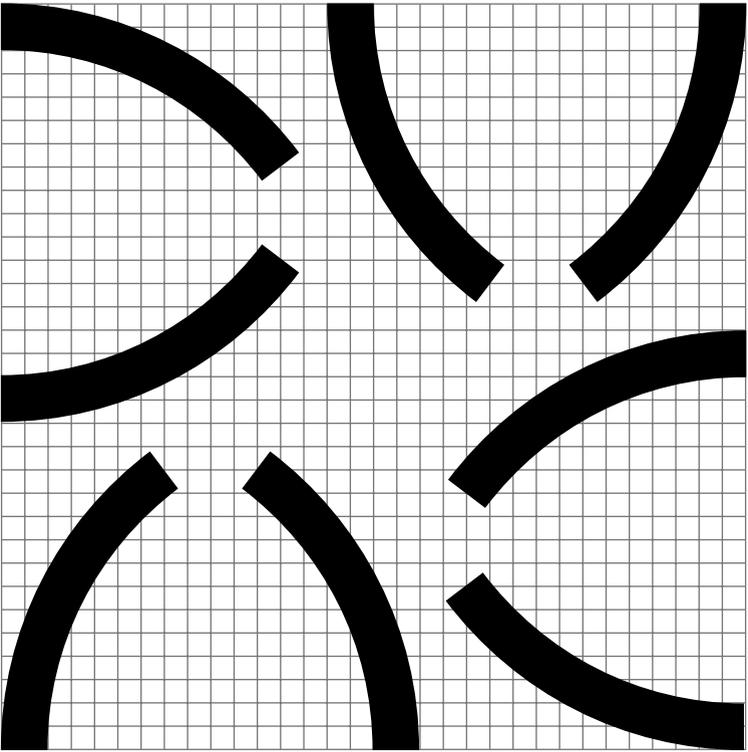
Icons can be constructed with curves that scale to any size across the grid as long as they maintain the 1:1 or 1:2 curve shapes (see top example).

Curves can be rotated or flipped vertically or horizontally, giving four possible orientations for 1:1 curves and eight possible orientations for 1:2 curves.

Scaling curves



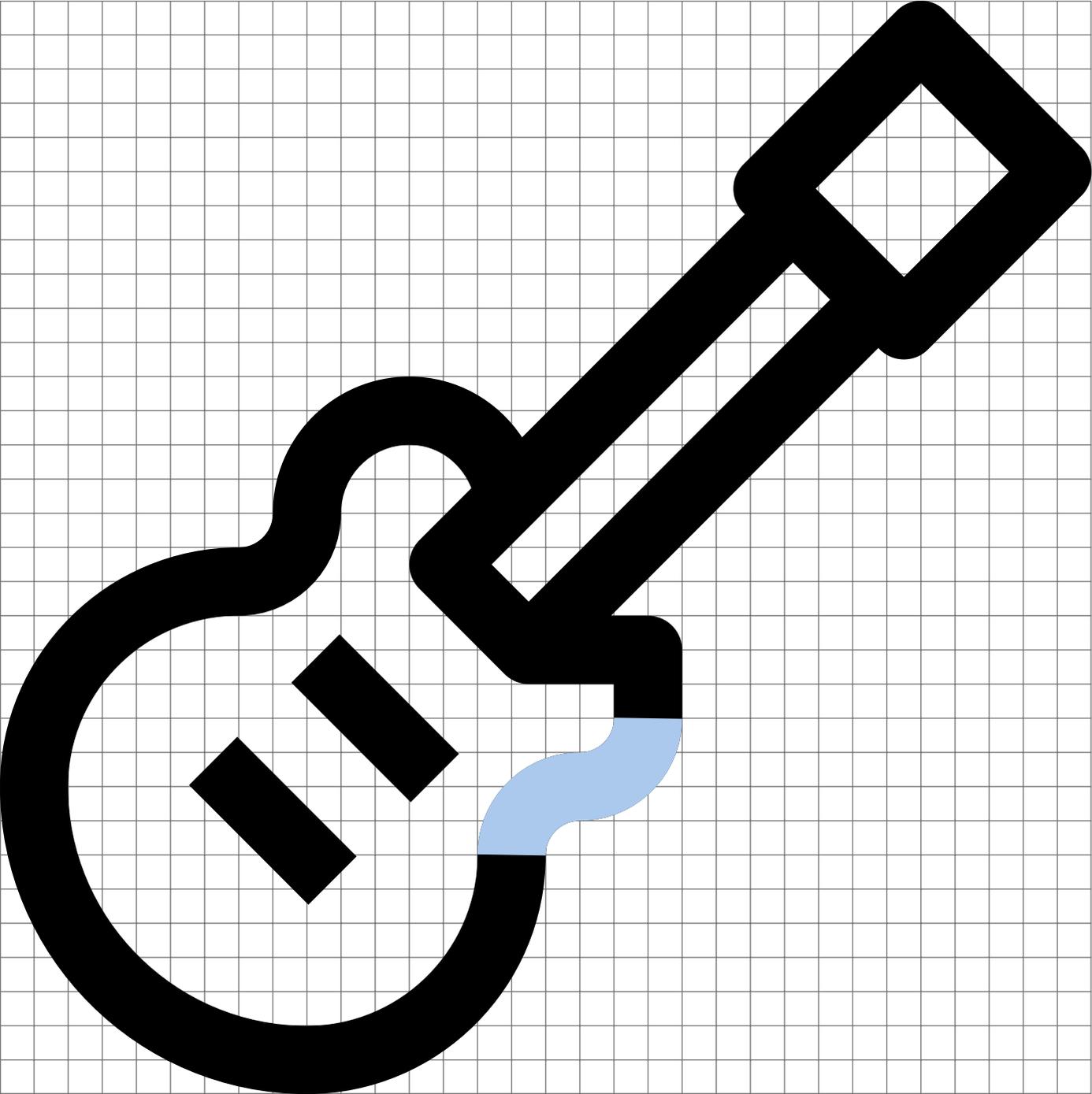
Orientation of curves



Curve joints

Curved lines can be joined interchangeably—1:1 to 1:1, 1:2 to 1:2, or 1:1 to 1:2. They can also be joined to straight lines.

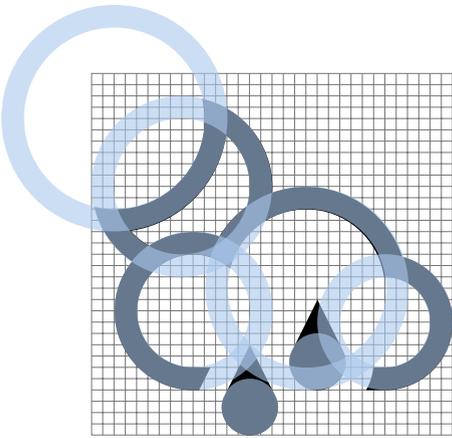
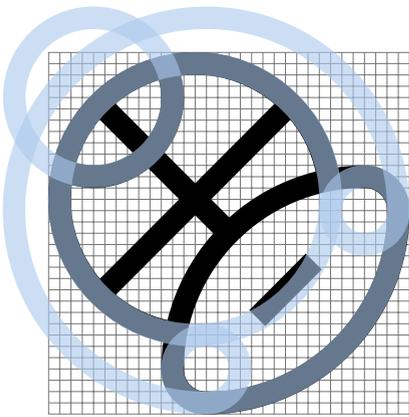
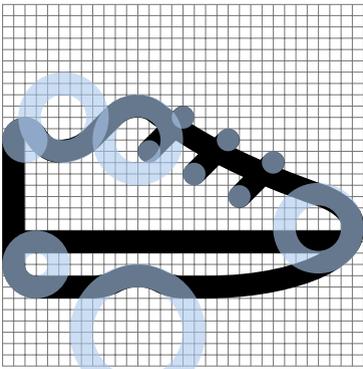
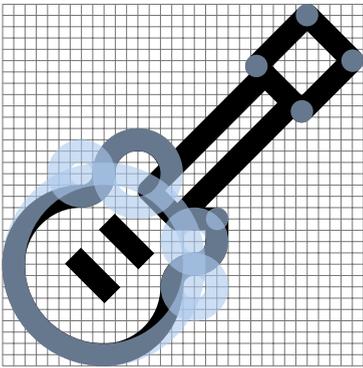
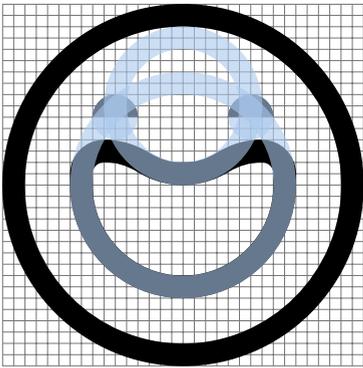
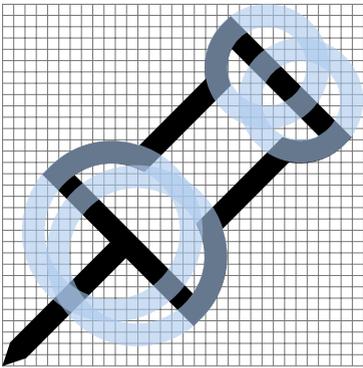
Guitar icon with curved joint overlay



Geometric construction

Icons should be constructed using only pure geometric shapes.

Examples with geometric overlay

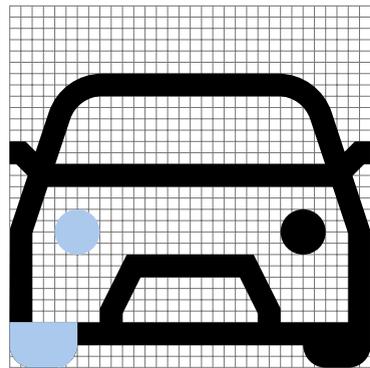


Filled shapes

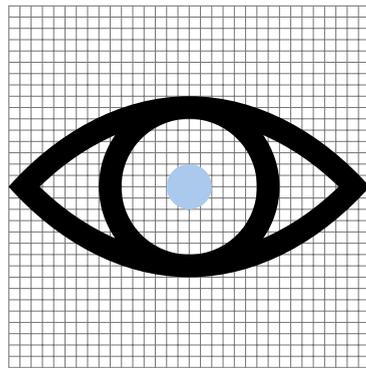
Icons can contain filled shapes when needed, but they should not be more than 4 EP at 32 EP × 32 EP. Filled circles should not be larger than 6 EP × 6 EP.

5 EP × 8 EP fill

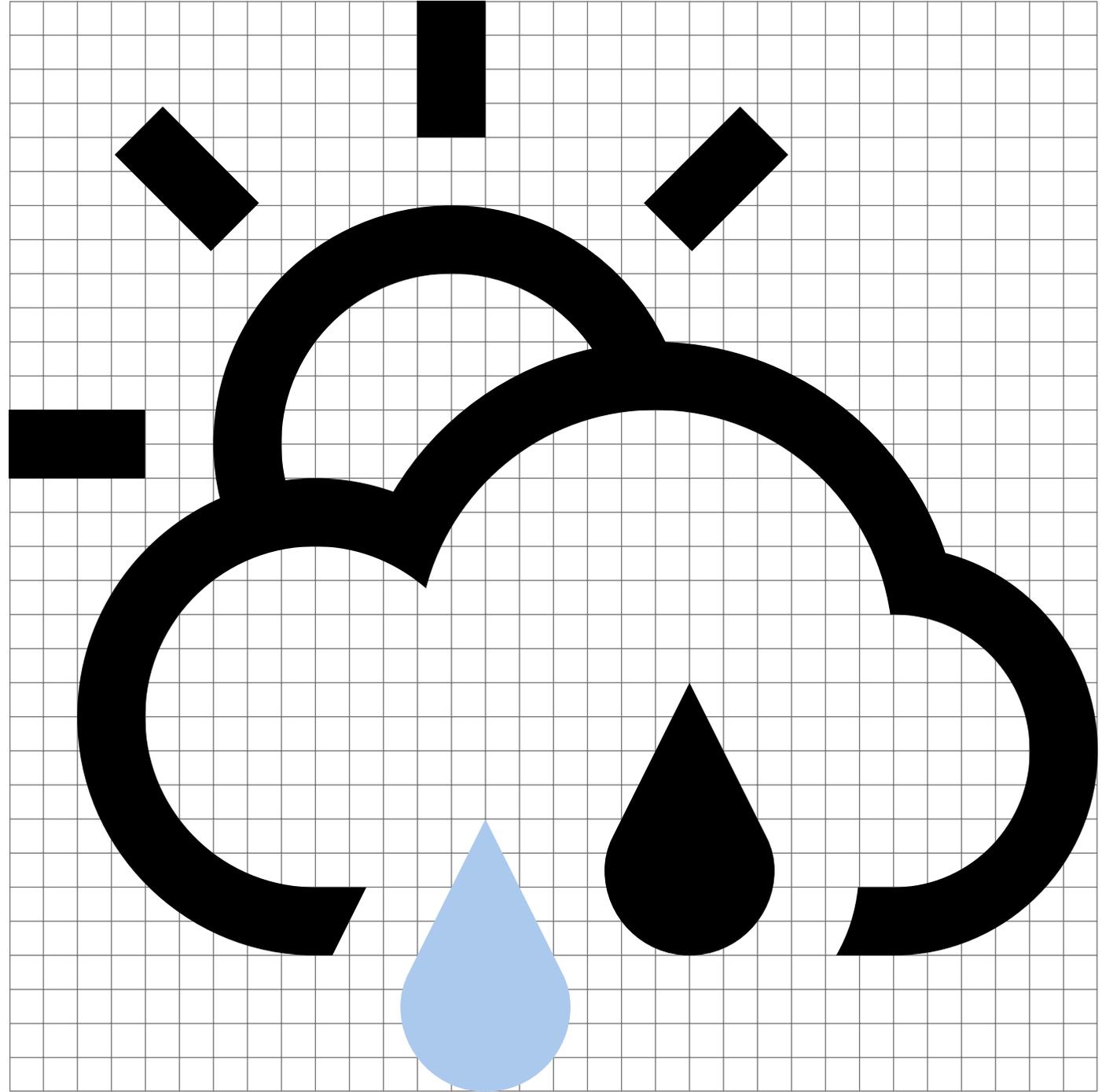
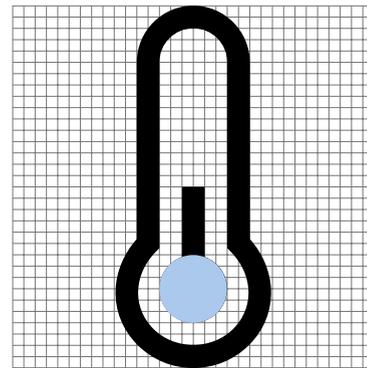
4 EP × 4 EP fill
6 EP × 4 EP fill



4 EP × 4 EP fill



6 EP × 6 EP fill



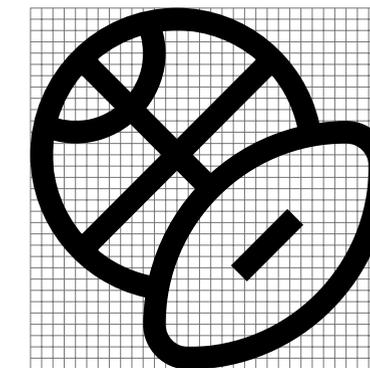
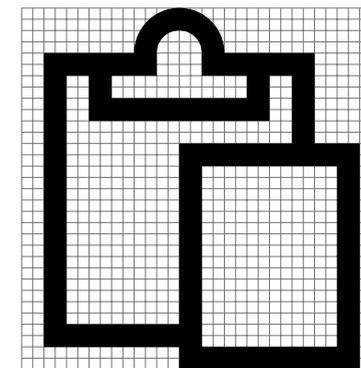
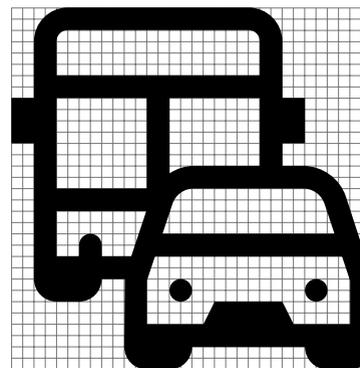
Composition

When icons don't have a symmetrical composition, they should flow from top left to bottom right or top right to bottom left.

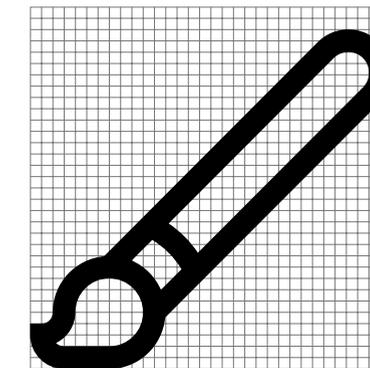
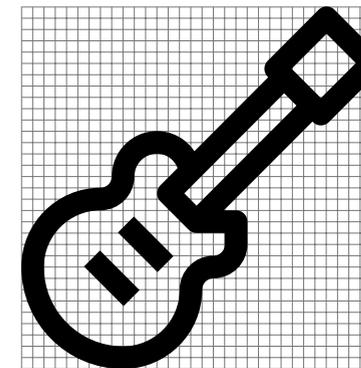
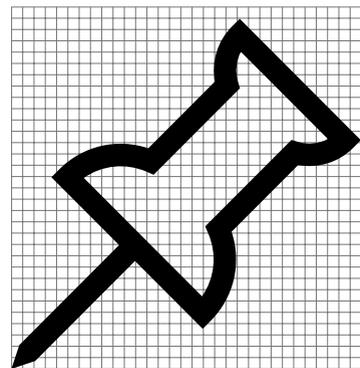
When combining two elements to create a single icon (see examples on top row), the composition should flow from top left to bottom right.

When an icon would be too thin or not carry enough optical weight when composed symmetrically, it should be composed from top right to bottom left (see examples on bottom row).

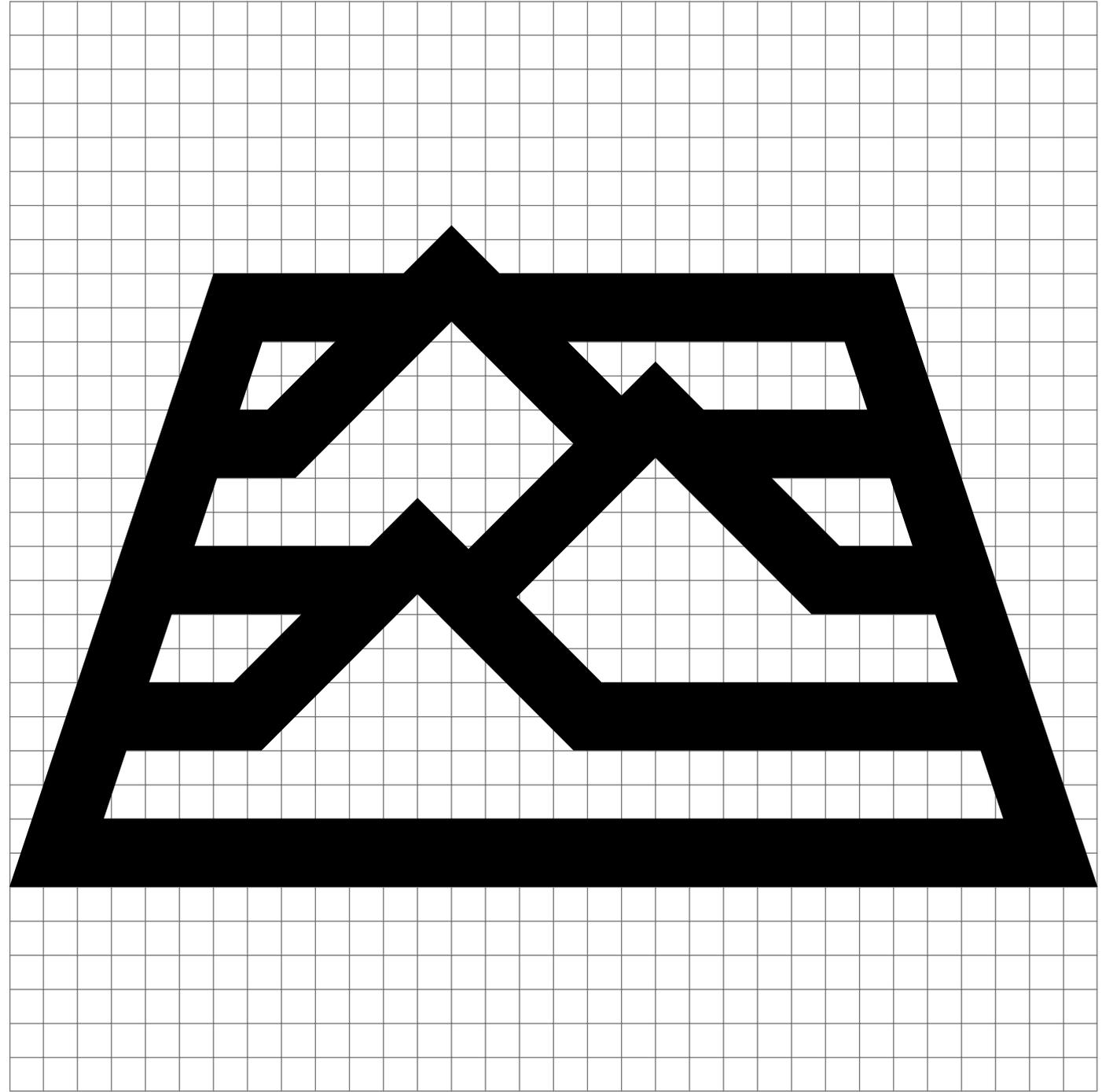
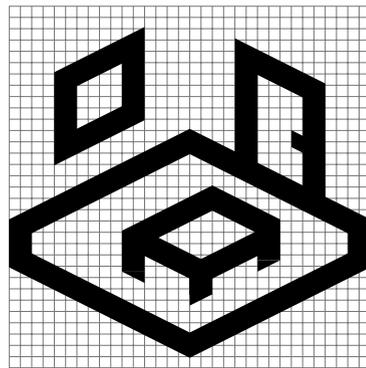
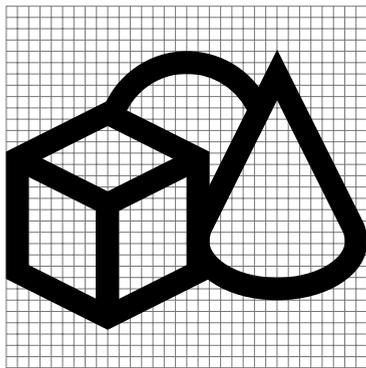
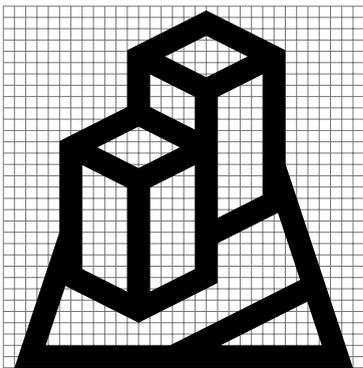
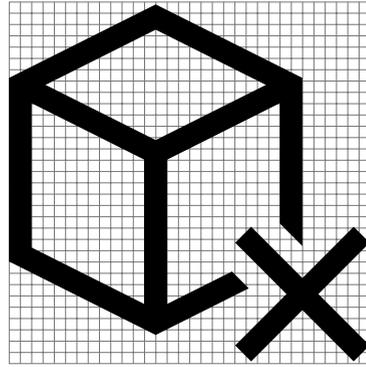
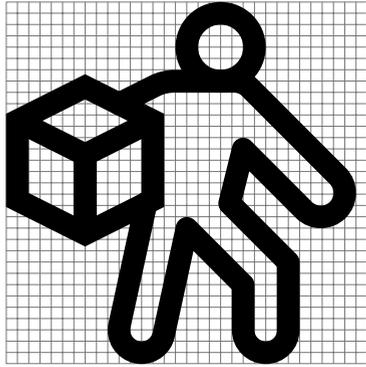
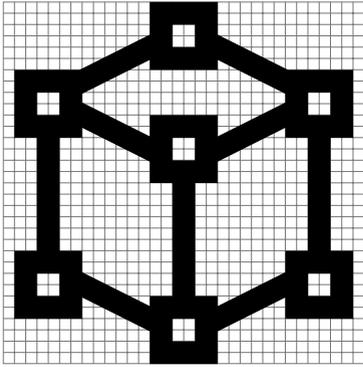
Top left to bottom right



Top right to bottom left



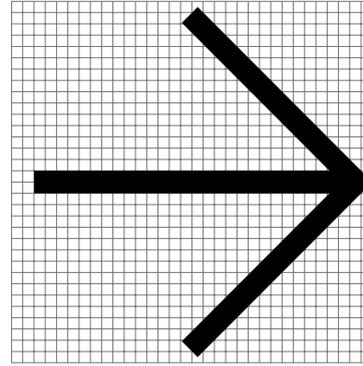
Icons can be constructed in a way that gives them depth or dimension.



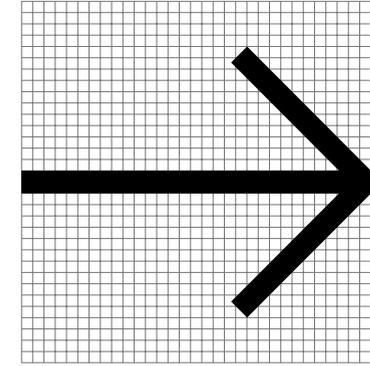
Arrows

Use squared off terminals for edges of arrows. Don't use rounded terminals and don't crop them at the edges.

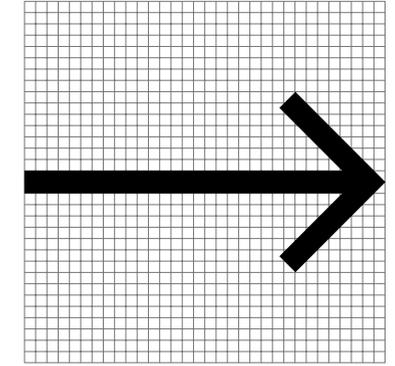
Large



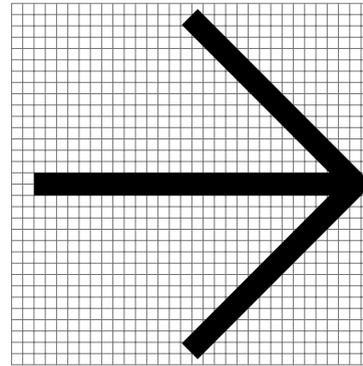
Medium



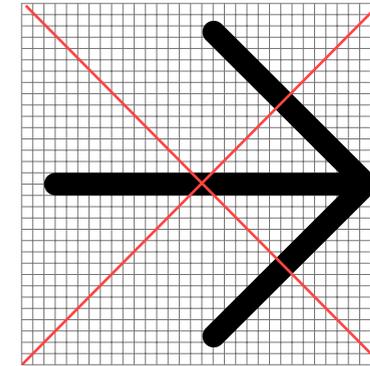
Small



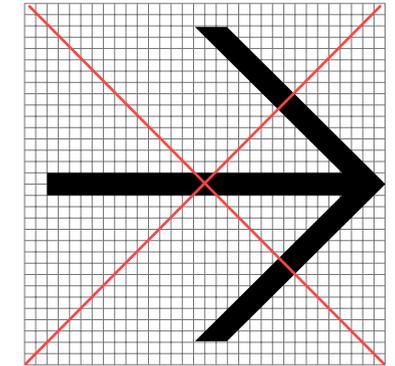
Correct



Incorrect



Incorrect

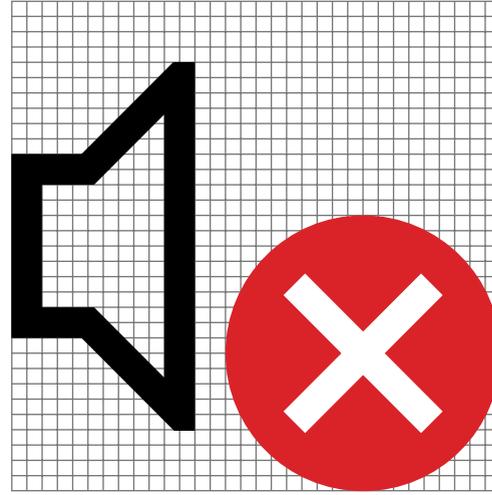


Icon badging

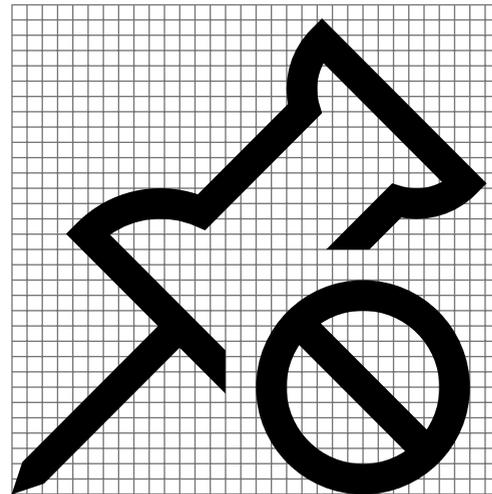
A “badge” is a generic term used to describe an element added to an icon that’s not meant to be integrated with the base icon element. These usually convey other pieces of information about the icon like status or action. Other common terms include: overlay, annotation, or modifier.

Status badges utilize a filled, colored object that is on top of the icon, whereas action badges are integrated into the icon in the same monochrome style and line weight.

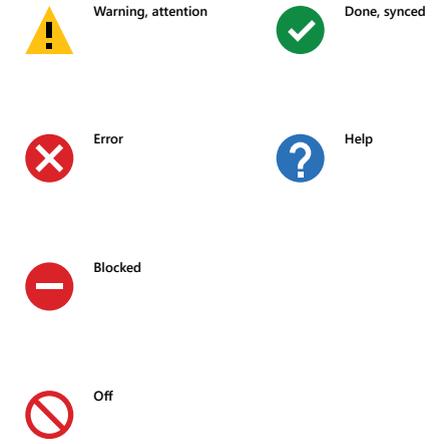
Status badge



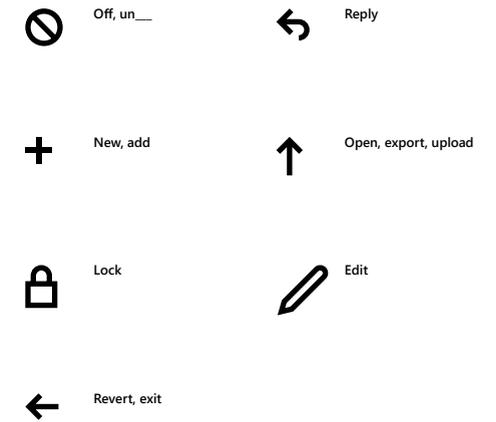
Action badge



Common states



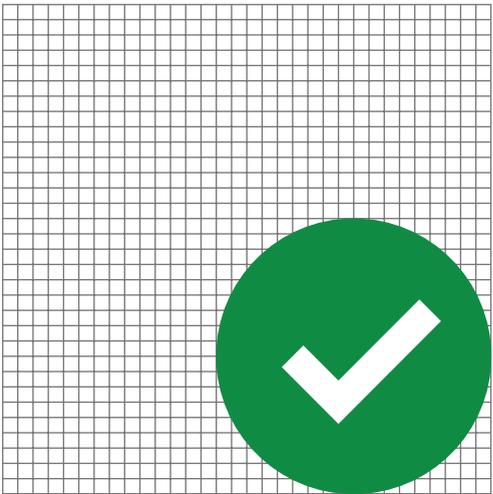
Common states



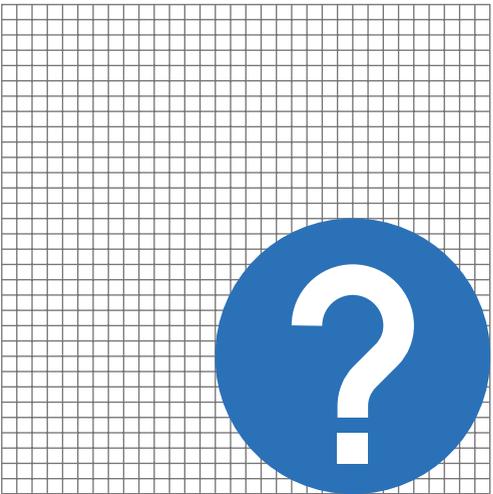
Color in badging

Color badging should only be used to convey the state of an icon. The colors used in status badging convey specific emotional messages to the user.

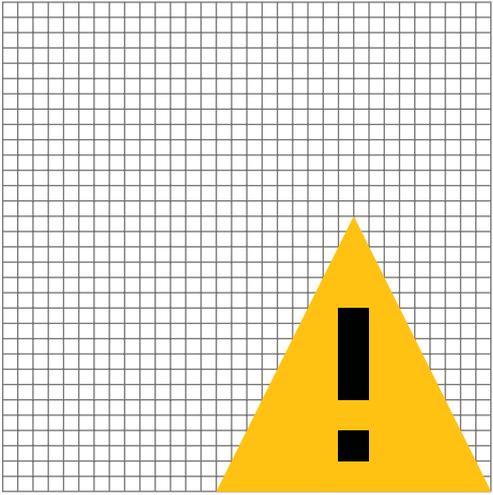
Green - #128B44
Positive: done, completed



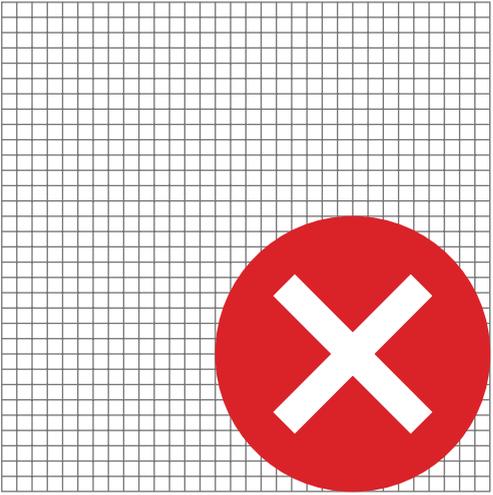
Blue - #2C71B9
Neutral: help, notification



Yellow - #FDC214
Cautionary: alert, attention, warning



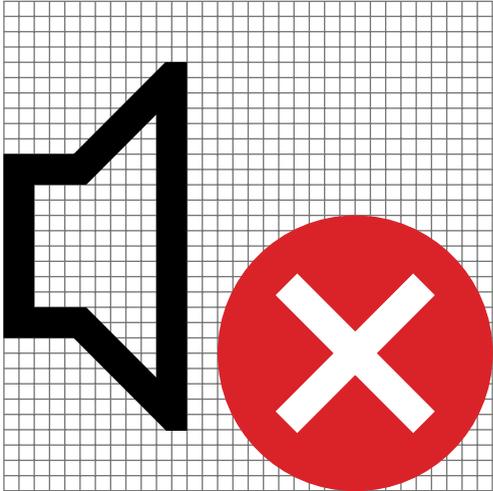
Red - #D82429
Negative: error, disconnected



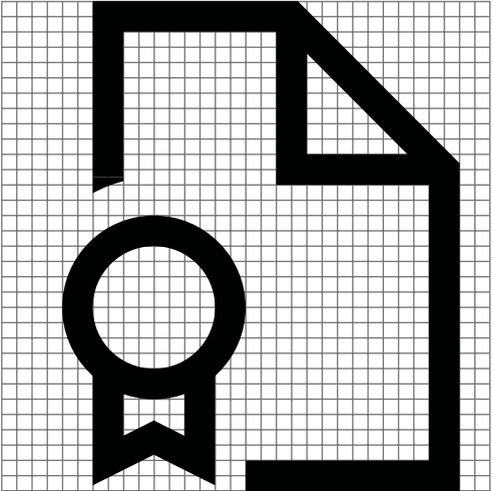
Badge positioning

The default position for any status or action is the bottom right. Only use the other positions when the design will not allow it.

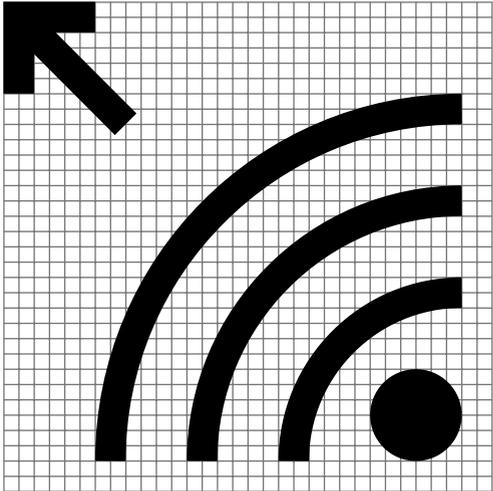
Default: lower right
"Volume Disconnected" is one of the system tray and is a classic example of status.



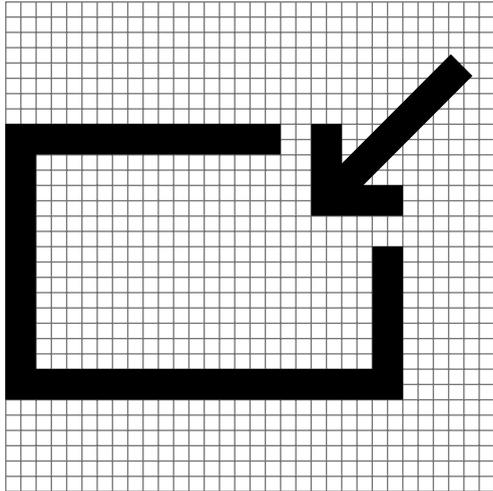
Alt 1: lower left
"Certificate" is a file type icon that matches the positioning of a color icon from File Explorer.



Alt 2: upper left
"Wifi data transfer" is one of the mobile tray status icons. This one is in the top left because it flashes on and off.



Alt 3: upper right
"Return To Window" is a control that uses Alt 3 to mimic the window collapsing from the top right.

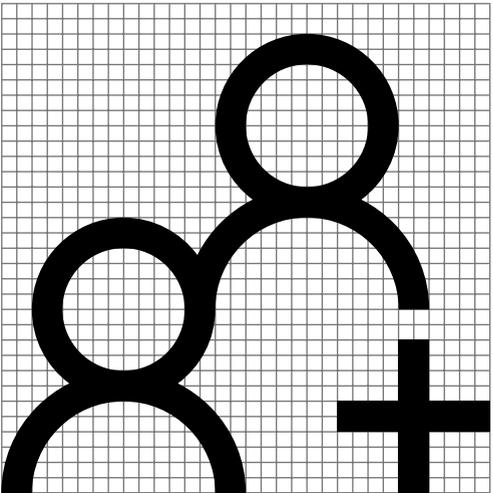
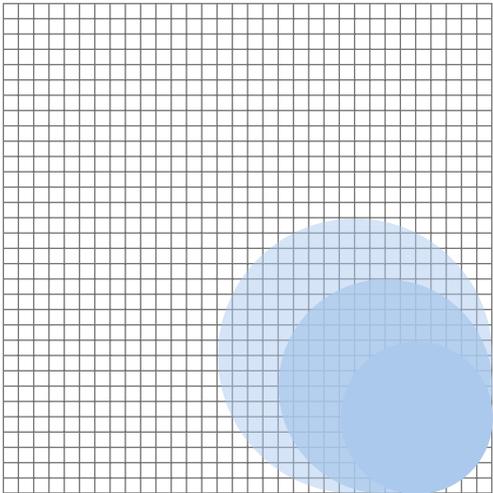


Badge sizing

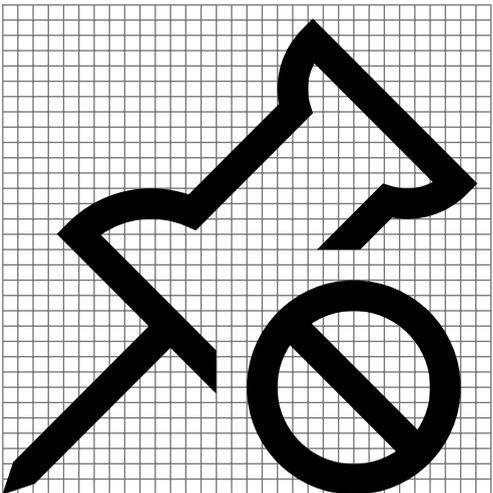
Badges should be sized to 10–18 EP on a 32 EP × 32 EP grid.

Examples of badge sizing:
10 EP, 14 EP, 18 EP

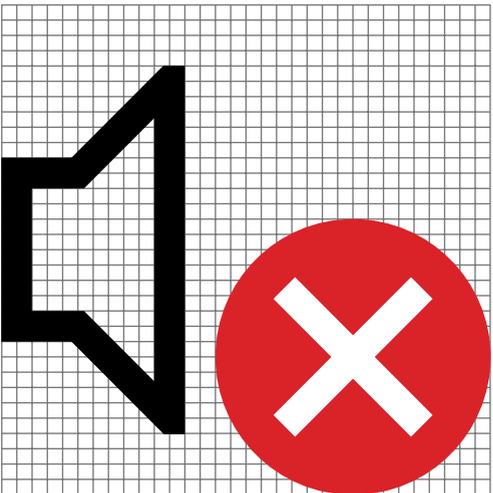
10 × 10 EP



14 × 14 EP



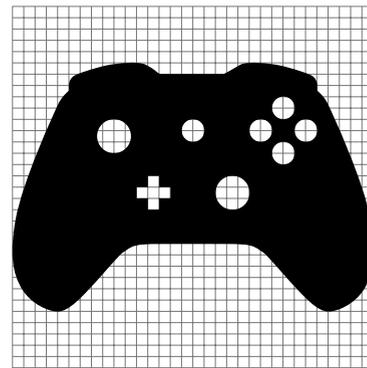
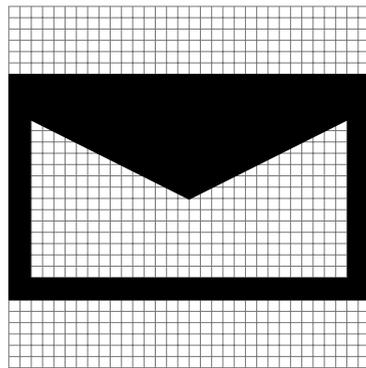
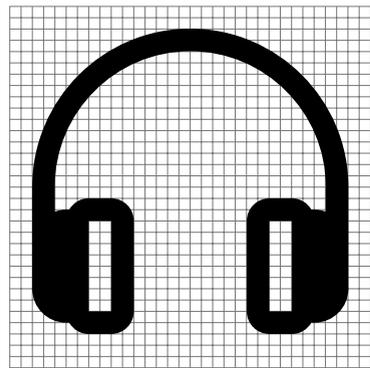
18 × 18 EP



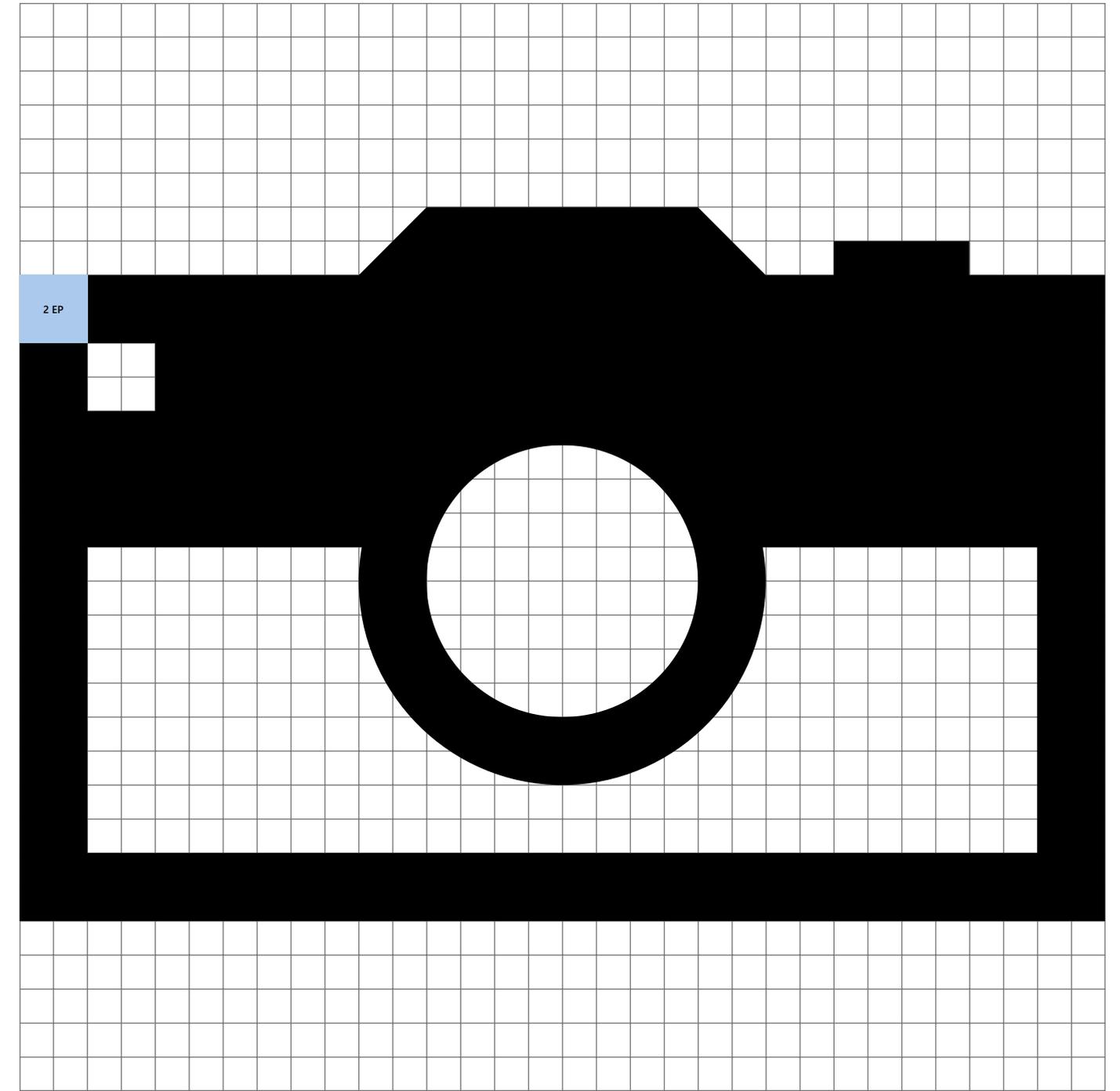
Filled icon grid

Filled icons are composed using basic geometry and a 2 EP stroke, they have a minimum of 2 EP negative space. The base size is 32 EP × 32 EP.

At 16 EP × 16 EP the icons will have a stroke width of 1 EP.



An enlarged 32 EP × 32 EP icon, with 2 EP stroke width.

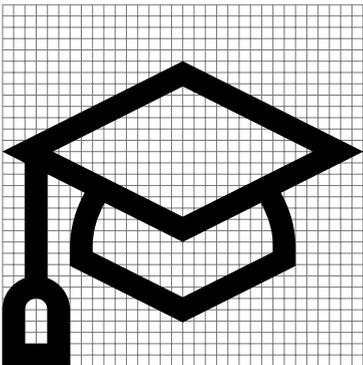
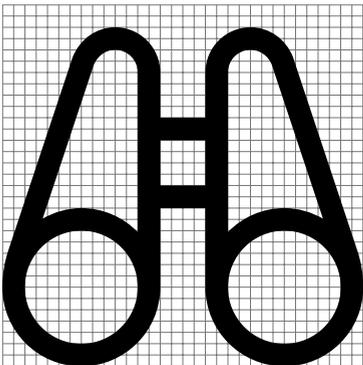
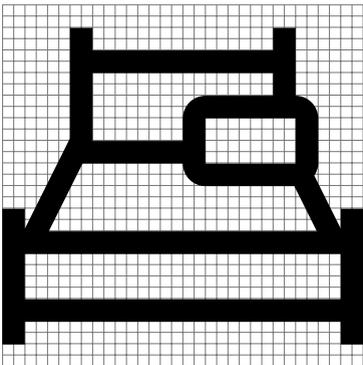


Creating filled icons

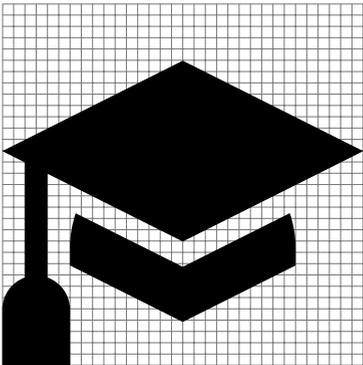
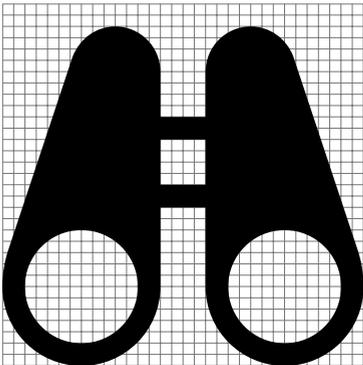
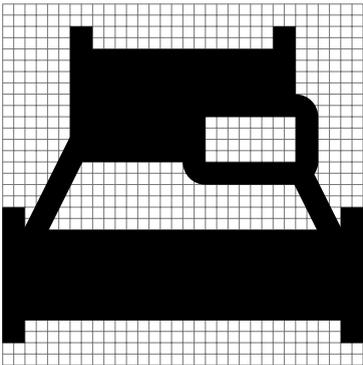
To create filled icons, take the original system icon and fill in the larger enclosed shapes as needed to give volume. Pay special attention to maintaining contrast and ensuring the icon's metaphor is still recognizable.

Sometimes this will require redrawing an icon slightly to maintain an icon's shape using "lines" of negative space (see the example in the far right column).

Original sytem icons



Filled icons

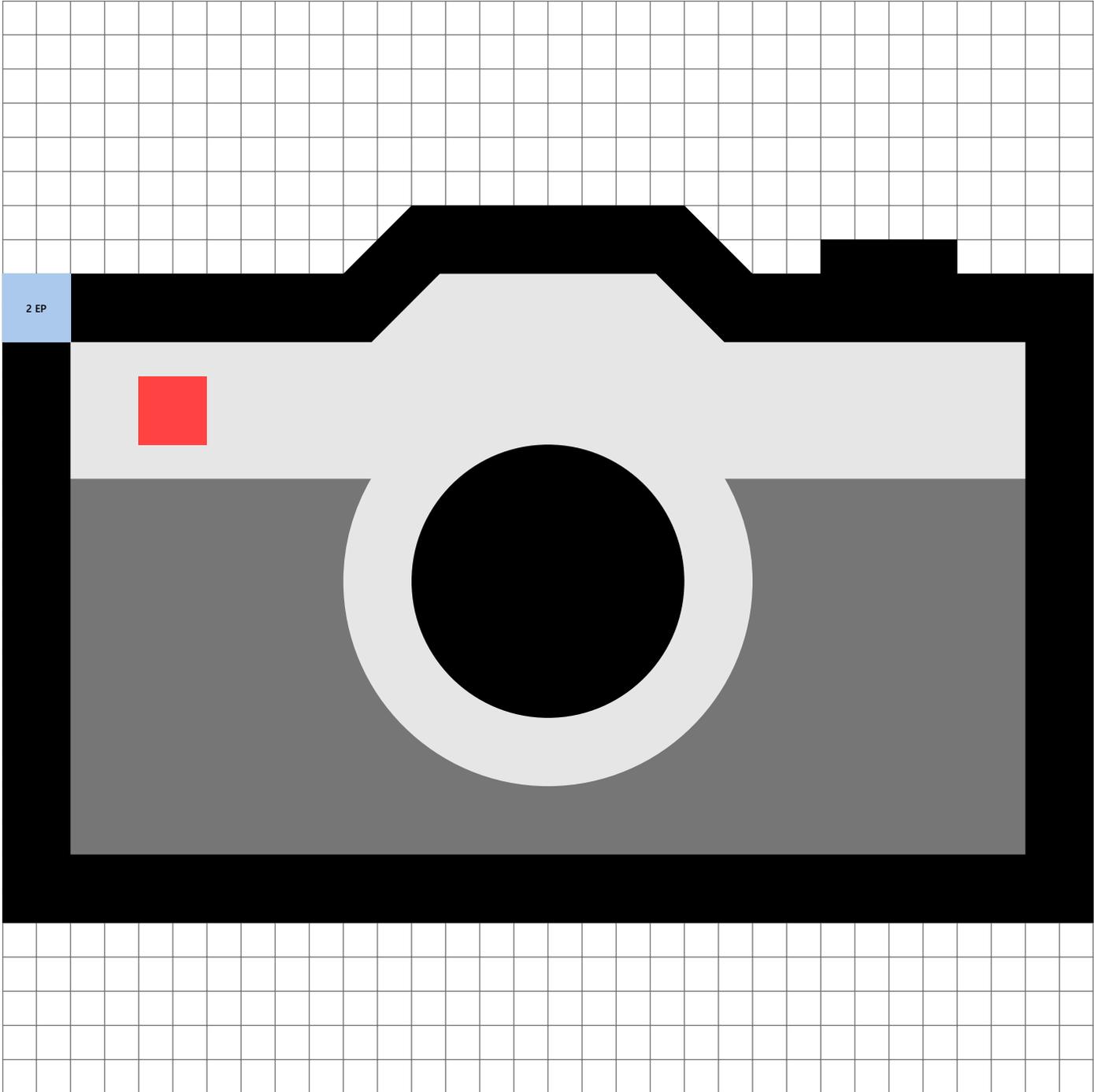
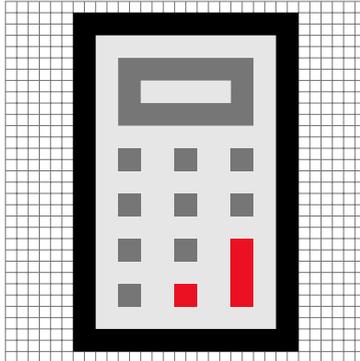
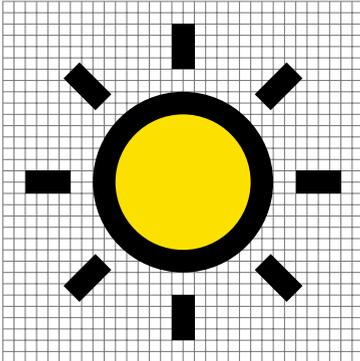
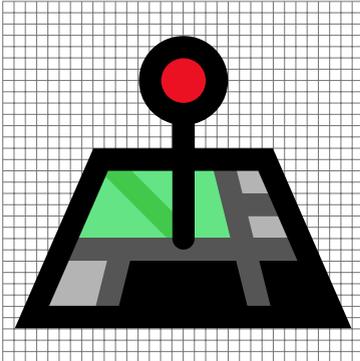


Color icon grid

Color icons are composed using basic geometry and a 2 EP stroke, they have a minimum of 2 EP negative space. The base size is 32 EP x 32 EP.

At 16 EP x 16 EP the icons will have a stroke width of 1 EP.

An enlarged 32 EP x 32 EP icon, with 2 EP stroke width.

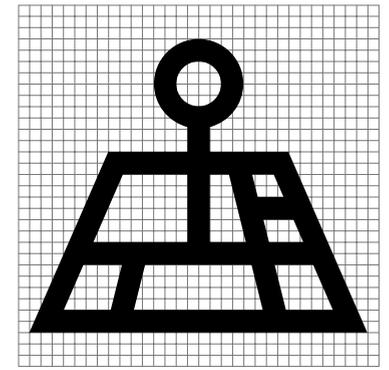
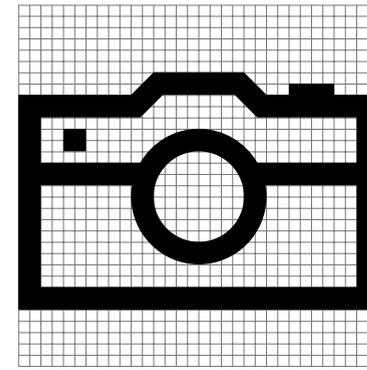
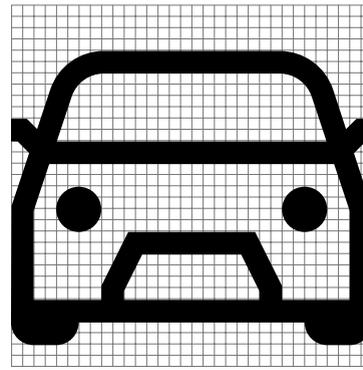


Creating color icons

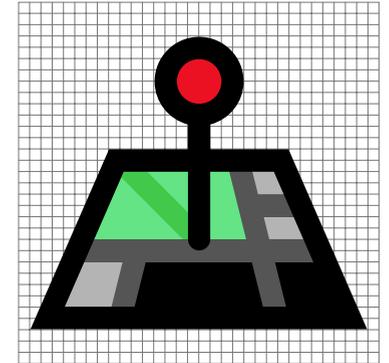
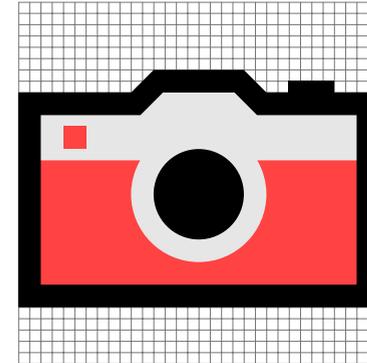
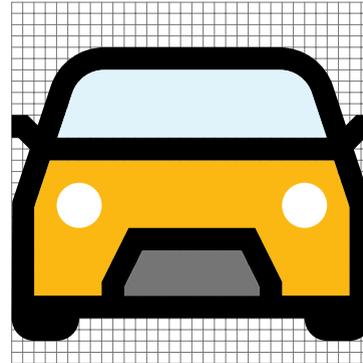
To create color icons, take the original system icon and fill in the larger enclosed shapes with color as needed to give volume. Pay special attention to maintaining contrast and ensuring the icon's metaphor is still recognizable.

Sometimes this will require redrawing an icon slightly to maintain an icon's shape using "lines" of negative space (see the example in the second column).

Original system icons



Color icons

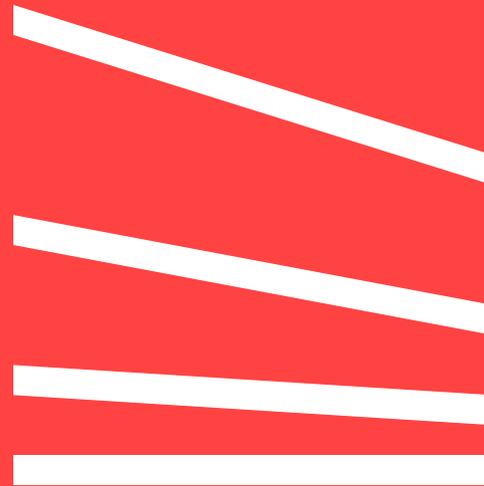


Color icon palette

Color icons are filled using a curated, reduced selection of colors from the larger, universal color palette.



Motion should first and foremost be practical. It should orient users with clarity and conviction. It must fundamentally improve, not merely embellish, our experience and interactions. Motion doesn't just animate things. It guides people, with intention and precision, through the complex spaces of the UI.



Motion

In its core animations, Microsoft Design Language is elegant and concise. It feels fluid, responsive, and nimble. It doesn't overindulge in superfluous movement. There's less recoil, less bounce, and more structural integrity. And all along the way, delight, fun, and nuance arise naturally and effortlessly.

Approach

We immediately establish in what way motion will fundamentally improve the user's experience.

We are reinforcing the UI mental model. Serving as an information architecture Aid.

Suggesting hierarchies.

Providing learning opportunities.

Simply assisting the user in recognizing and registering changes in the system.

Aesthetic

What will make this motion unique to the Microsoft brand and products?

Structurally sound
Fast, fluid and precise
Contextually meaningful

Curves

More generally, motion is a concept that applies to objects, bodies, and matter particles, to radiation, radiation fields and radiation particles, and to space, its curvature and space-time. One can also speak of motion of shapes and boundaries. So, the term motion in general signifies a continuous change in the configuration of a physical system.

