aaaudit®

Extended audit · 12 November 2026

Tidewell Garden Design

www.tidewellgardens.example

Well written and attractive. The route to booking is what holds it back.

Summary

Tidewell's website is well written and attractive, and its service pages explain the design process clearly. What holds it back is the route to booking: the homepage does not say what the studio does, service pages end without a next step, and the form asks for more than a first conversation needs.

Average page score

80 /125

Needs attention

What works

- Service pages explain the design process clearly
- Warm, specific writing in the right tone
- Strong photography of finished gardens

What holds it back

- The homepage does not say what the studio does
- Service pages end without a next step
- The form asks for more than a first conversation needs

The brief

Goal. More qualified design consultation bookings: homeowners inside our service area with a project budget of £15,000 or more.

Audience. Homeowners aged roughly 35 to 65 who are planning a significant garden project, often after moving house or finishing building work.

To keep. Serif headings, the green and cream palette, and our project photography.

Score overview

Each page is scored out of 125 against 25 questions, each marked 1 (very poor) to 5 (excellent), in five groups: Basics 35, Information architecture 25, Content 20, Language and labelling 25, Accessibility 20. The scores are our own benchmark, not an industry standard, and are separate from the technical tests. Bands: Priority below 70, Needs attention 70 to 84, Sound 85 to 99, Strong 100 and above.

Page or template	Basics	Structure	Content	Language	Accessibility	Total	Band
Homepage	20	17	12	16	14	**79**	Needs attention
Services overview	22	18	14	14	14	**82**	Needs attention
Service page template	24	13	14	17	14	**82**	Needs attention
About	21	16	15	19	14	**85**	Sound
Book a consultation	15	15	11	13	11	**65**	Priority
Journal article template	22	14	16	19	14	**85**	Sound
Project case study template	25	13	14	18	12	**82**	Needs attention

The journey between pages

The main route to a booking runs from the homepage through the services pages to the form. Each step was followed on desktop and at 390px wide.

Homepage to Services overview Weak
The only routes are the navigation label "Offerings" or scrolling to the third section of the homepage.
What to fix: Name the menu item “Services”, and link to the services from the first screen (R2, R7).

Services overview to Service page template Works
Each card links to its service page. The repeated "Explore" label is the only weakness.
What to fix: Replace “Explore” with the service’s name, such as “See full garden design” (R7).

Service page template to Book a consultation No link
No link in the page itself. The routes are the menu item "Get in touch" or the footer button "Start your journey", below twelve gallery images.
What to fix: End every service page with a short next step and the booking button (R4).

About to Book a consultation Weak
An "Enquire" button exists, but it leads to a page titled "Get in touch", so the promise changes at each step.
What to fix: Use one label, “Book a consultation”, on the button, in the menu and as the page title (R5).

Project case study template to Book a consultation No link
Case studies link back to the portfolio only.
What to fix: Link each case study to its service and to booking (R15).

Journal article template to Service page template No link
Articles link to the previous and next article only.
What to fix: Link each article to the service it discusses (R16).

Homepage

https://www.tidewellgardens.example/

79 /125 **Needs attention**

Looks the part, but does not say what Tidewell does or offer a way to book.

Basics 20/35

Visitors arriving from search want to confirm what Tidewell does, where, and how to start. The first screen answers none of the three, and the service area first appears on the About page.

Information architecture 17/25

Navigation is short and consistent across the site. "Studio" and "Offerings" need decoding, and the first screen has no route to booking.

Content 12/20

Strong photography and generous spacing. The headline carries no information, and the rotating carousel moves the hero text before most people finish reading it.

Language and labelling 16/25

The tone suits the brand. Three different labels lead to the same form: "Get in touch", "Enquire" and "Start your journey".

Accessibility 14/20

Sage text on cream measures about 2.3:1 against a 4.5:1 minimum for body text. The carousel has no pause control. Heading levels are nested correctly.

Benchmark: the 25 questions

Basics (20/35)

Is it clear which website this is (logo, title, visual identity)?	4/5 Good	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	2/5 Poor	The first screen says “Spaces that breathe” and nothing about garden design, homes or Saltmere.
Can the key products, packages or services be identified easily?	2/5 Poor	Services appear only in the third section, under “Offerings”.
Is contact information obvious?	3/5 Average	Contact is reached through “Get in touch” in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but “Studio” and “Offerings” need decoding.
Does the page convey trust?	3/5 Average	Strong photography; no accreditations, testimonials or figures near the points where people decide.
Is help or support available if a visitor needs it?	3/5 Average	No help or questions page; the only way to ask something is the consultation form.

Information architecture (17/25)

Is the information easy to find?	3/5 Average	Main sections are one click away, but services are not where a visitor would look first.
Is the information where a visitor would intuitively expect to find it?	3/5 Average	Pages mostly sit where expected; the booking page is reached under three different names.
Is the page free of unnecessary repetition?	4/5 Good	Little repetition; the footer repeats the menu, which helps.
Is relevant and useful information signposted?	3/5 Average	Related pages rarely link to each other: services, case studies and articles stand apart.
Is the navigation easy and intuitive to use?	4/5 Good	Navigation is short and the same on every page.

Content (12/20)

Is there a clear typographical hierarchy?	4/5 Good	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	3/5 Average	Mostly paragraphs and image grids; process, area and budget would scan better as short lists.
Is the most important content the most visually prominent?	2/5 Poor	The headline is the largest element on the page and the least informative.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (16/25)

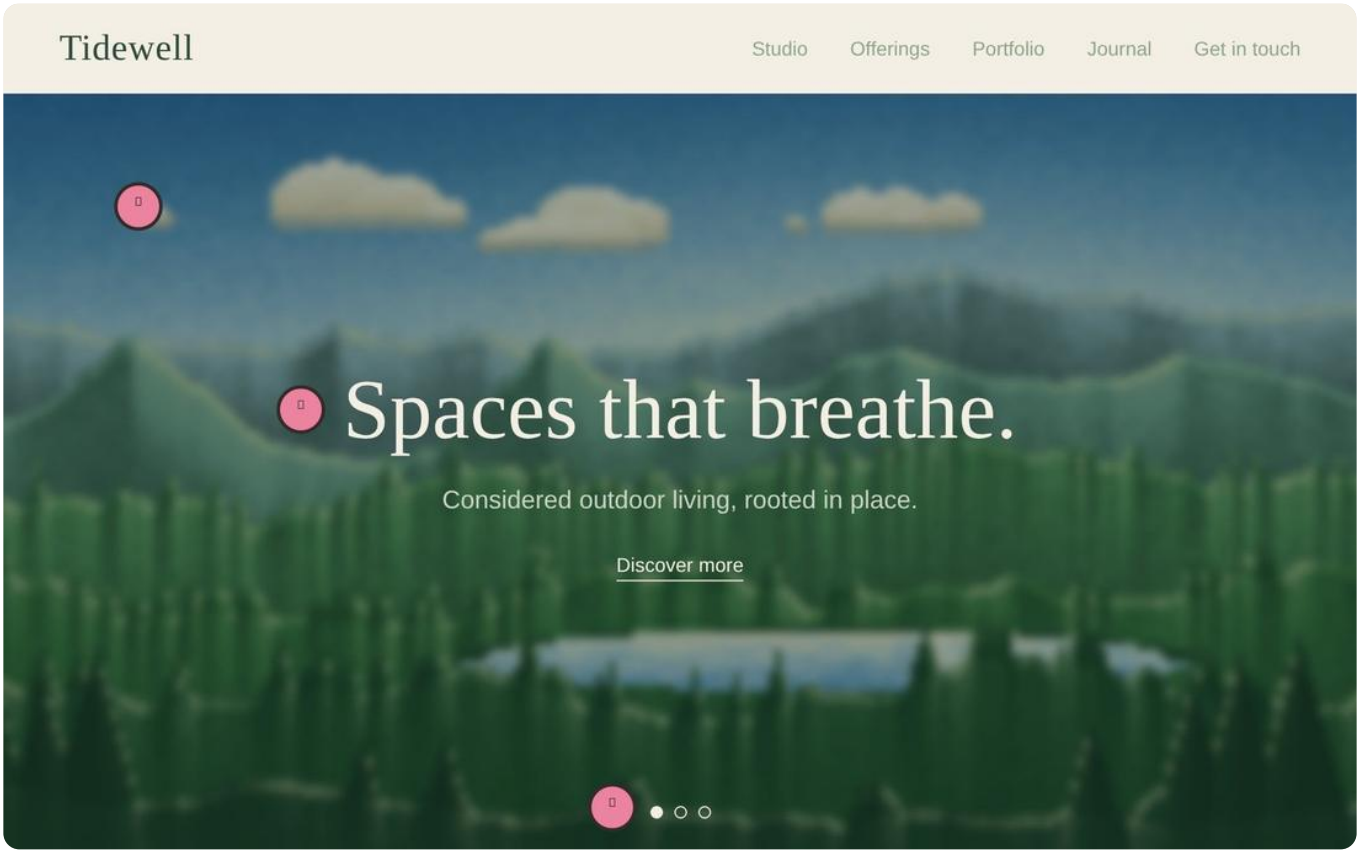
Do labels, headings and key terms make sense?	3/5 Average	“Studio” and “Offerings” are brand words; visitors look for “About” and “Services”.
Do calls to action describe what they do or where they lead?	3/5 Average	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	2/5 Poor	No booking button in the first screen; the first route to booking is in the footer.
Is the content written in plain, simple language that is easy to understand?	4/5 Good	Plain, warm language with little jargon.
Is the language concise and not overwritten?	4/5 Good	Text is mostly short; some introductions could lose a sentence.

Accessibility (14/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	4/5 Good	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	3/5 Average	The hero carousel moves on its own with no pause control.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



1 **Compress and correctly size hero and gallery images**
Sample technical results show the hero photograph as the largest element on the homepage, served as a 2.4 MB JPEG at desktop size to every device.
Recommendation: Serve images in a modern format at sizes matched to the screen, load gallery images only as they approach the viewport, and reserve space for them so the layout does not jump. (R12)

2 **Say what Tidewell does, and offer a consultation, in the first screen**
The opening headline, "Spaces that breathe", does not say what the business offers or who it is for. The first screen has no booking action.
Recommendation: Keep the photograph, typeface and colours. Replace the headline with a plain statement of the service and area, and add one button: "Book a design consultation". (R2)

3 **Stop the hero carousel, or give it a pause control**
The hero rotates through three slides every four seconds with no way to pause. The headline moves with each slide.
Recommendation: Use one strong static image. If the carousel must stay, add a visible pause button and stop rotation when the pointer or keyboard focus is on it. (R11)

4 **Keep a booking button within reach on mobile**
On a phone, the booking link is inside the menu under "Get in touch". On the homepage a visitor scrolls past five sections before a booking button appears, and the header scrolls away.
Recommendation: Add a compact "Book" button to the mobile header beside the menu icon, and keep the header fixed to the top of the screen while scrolling. (R3)

Services overview

https://www.tidewellgardens.example/services

82 /125 **Needs attention**

Easy to scan, but the service names hide what is on offer.

Basics **22/35**

Visitors can see there are three services, but not which suits their project, roughly what each costs, or whether Tidewell covers their area.

Information architecture **18/25**

Three clear cards, each linking to its own page. There is no link to booking and no route for people unsure which service they need.

Content **14/20**

Cards are evenly weighted and easy to scan. Each has a single line of copy, so scanning yields little.

Language and labelling **14/25**

The names "Rooted", "Canvas" and "Seasons" hide what is offered. Plain descriptions (full garden design, planting plans, build management) appear only on the detail pages.

Accessibility **14/20**

Cards are keyboard reachable with a visible focus outline. "Explore" is repeated three times as link text, which gives screen reader users nothing to tell the links apart.

Benchmark: the 25 questions

Basics (22/35)

Is it clear which website this is (logo, title, visual identity)?	4/5 Good	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	3/5 Average	The studio's name is clear; what it does and for whom is explained only further down.
Can the key products, packages or services be identified easily?	3/5 Average	Each service has a card, but names such as "The Full Story" do not say what is included.
Is contact information obvious?	3/5 Average	Contact is reached through "Get in touch" in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but "Studio" and "Offerings" need decoding.
Does the page convey trust?	3/5 Average	Strong photography; no accreditations, testimonials or figures near the points where people decide.
Is help or support available if a visitor needs it?	3/5 Average	No help or questions page; the only way to ask something is the consultation form.

Information architecture (18/25)

Is the information easy to find?	4/5 Good	Main sections are one click away, but services are not where a visitor would look first.
Is the information where a visitor would intuitively expect to find it?	4/5 Good	Pages mostly sit where expected; the booking page is reached under three different names.
Is the page free of unnecessary repetition?	3/5 Average	Every card says “Explore”, so all the links read the same.
Is relevant and useful information signposted?	3/5 Average	Related pages rarely link to each other: services, case studies and articles stand apart.
Is the navigation easy and intuitive to use?	4/5 Good	Navigation is short and the same on every page.

Content (14/20)

Is there a clear typographical hierarchy?	4/5 Good	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	4/5 Good	Mostly paragraphs and image grids; process, area and budget would scan better as short lists.
Is the most important content the most visually prominent?	3/5 Average	Photography takes the most space; the next step towards booking takes the least.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (14/25)

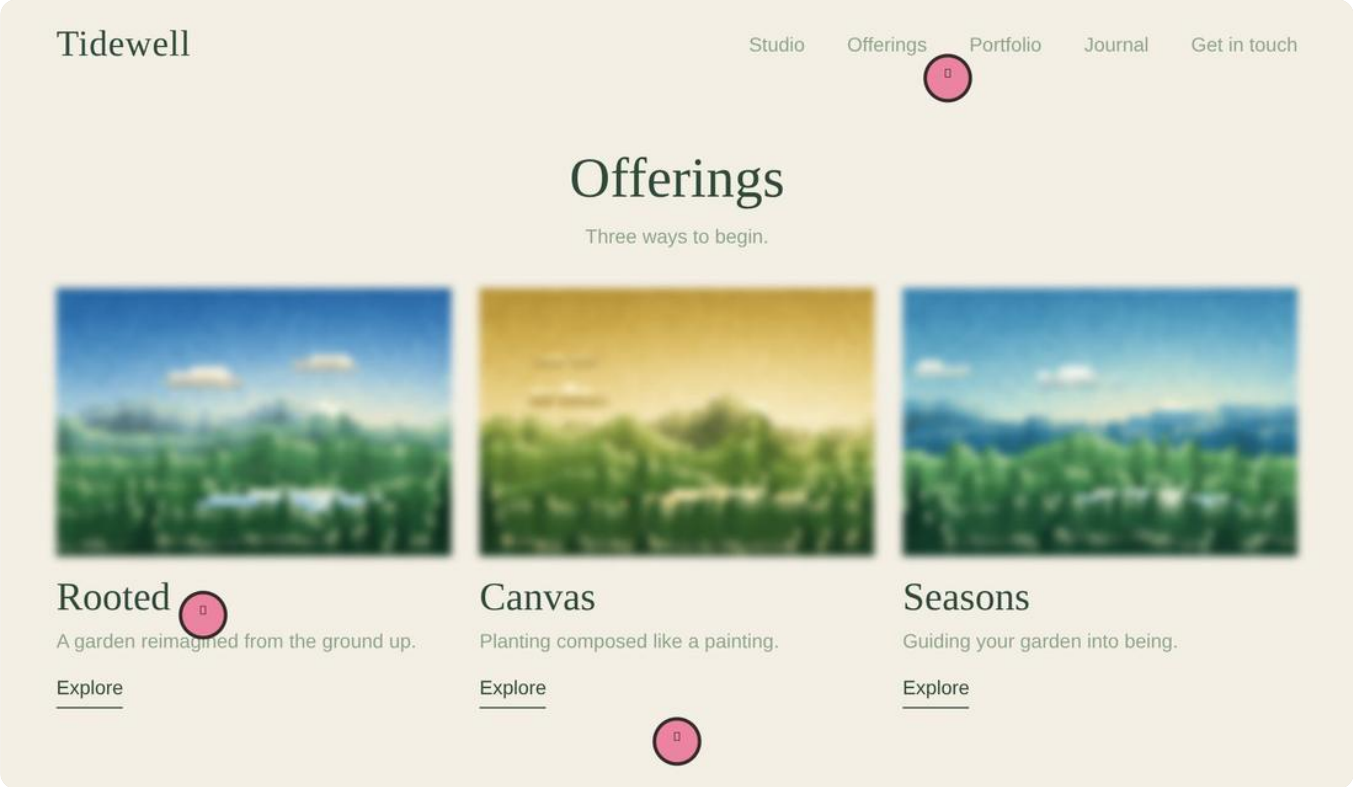
Do labels, headings and key terms make sense?	2/5 Poor	Service names describe moods (“The Full Story”) rather than what is designed and built.
Do calls to action describe what they do or where they lead?	2/5 Poor	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	3/5 Average	Booking buttons exist but sit low on the page or only in the footer.
Is the content written in plain, simple language that is easy to understand?	3/5 Average	Plain, warm language with little jargon.
Is the language concise and not overwritten?	4/5 Good	Text is mostly short; some introductions could lose a sentence.

Accessibility (14/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	4/5 Good	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	3/5 Average	Some images lack descriptions, and form fields rely on placeholder text as labels.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



1 **Raise the contrast of sage-coloured text**

Sage green (#8FA58B) on cream (#F4EFE4) measures about 2.3:1. It is used for navigation links, captions, dates and the hero subline.

Recommendation: Keep sage for decoration and large display text. For readable text use a darker green from the same family, such as #4F6B52, which measures about 5.2:1 on the cream background. (R6)

2 **Name each service by what it is, and say who it is for**

Services are presented as "Rooted", "Canvas" and "Seasons" with one evocative line each. The plain names appear only on the detail pages.

Recommendation: Lead each card with the plain name, such as "Full garden design". Keep the brand name as a secondary label if it matters. Add one line on who it suits and what is included. (R7)

3 **Test publishing a typical starting budget**

No page gives any indication of cost. The business wants enquiries with budgets of £15,000 or more.

Recommendation: Trial a line such as "Full garden designs typically start from £15,000 including build" on the service page for one enquiry season. (R14)

Service page template

https://www.tidewellgardens.example/services/full-garden-design · one example of a template

82 /125 **Needs attention**

The clearest page reviewed. It ends without a next step.

Basics **24/35**

The five-stage process answers the audience's main question: what working with a designer involves. Typical duration and a starting cost are missing.

Information architecture **13/25**

The page ends in a 12-image gallery and then the footer. The only onward link in the content is "All offerings", which sends a convinced visitor backwards.

Content **14/20**

Stages are numbered, short and well paced. This is the clearest page reviewed.

Language and labelling **17/25**

Plain and confident once past the page title "Rooted". "Concept reveal" and "setting-out" are used without explanation.

Accessibility **14/20**

Gallery images have no text alternatives (12 of 12 on the inspected example). Stage headings are structured correctly.

Benchmark: the 25 questions

Basics (24/35)

Is it clear which website this is (logo, title, visual identity)?	4/5 Good	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	4/5 Good	The studio's name is clear; what it does and for whom is explained only further down.
Can the key products, packages or services be identified easily?	4/5 Good	Services are listed under "Offerings", with names that describe a mood more than a service.
Is contact information obvious?	3/5 Average	Contact is reached through "Get in touch" in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but "Studio" and "Offerings" need decoding.
Does the page convey trust?	3/5 Average	Strong photography; no accreditations, testimonials or figures near the points where people decide.
Is help or support available if a visitor needs it?	3/5 Average	No help or questions page; the only way to ask something is the consultation form.

Information architecture (13/25)

Is the information easy to find?	2/5 Poor	Main sections are one click away, but services are not where a visitor would look first.
Is the information where a visitor would intuitively expect to find it?	3/5 Average	Pages mostly sit where expected; the booking page is reached under three different names.
Is the page free of unnecessary repetition?	3/5 Average	Little repetition; the footer repeats the menu, which helps.
Is relevant and useful information signposted?	2/5 Poor	The page ends with twelve gallery images and no link to booking.
Is the navigation easy and intuitive to use?	3/5 Average	Navigation is short and the same on every page.

Content (14/20)

Is there a clear typographical hierarchy?	4/5 Good	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	4/5 Good	Clear sections: what is included, how the process runs, and a gallery.
Is the most important content the most visually prominent?	3/5 Average	Photography takes the most space; the next step towards booking takes the least.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (17/25)

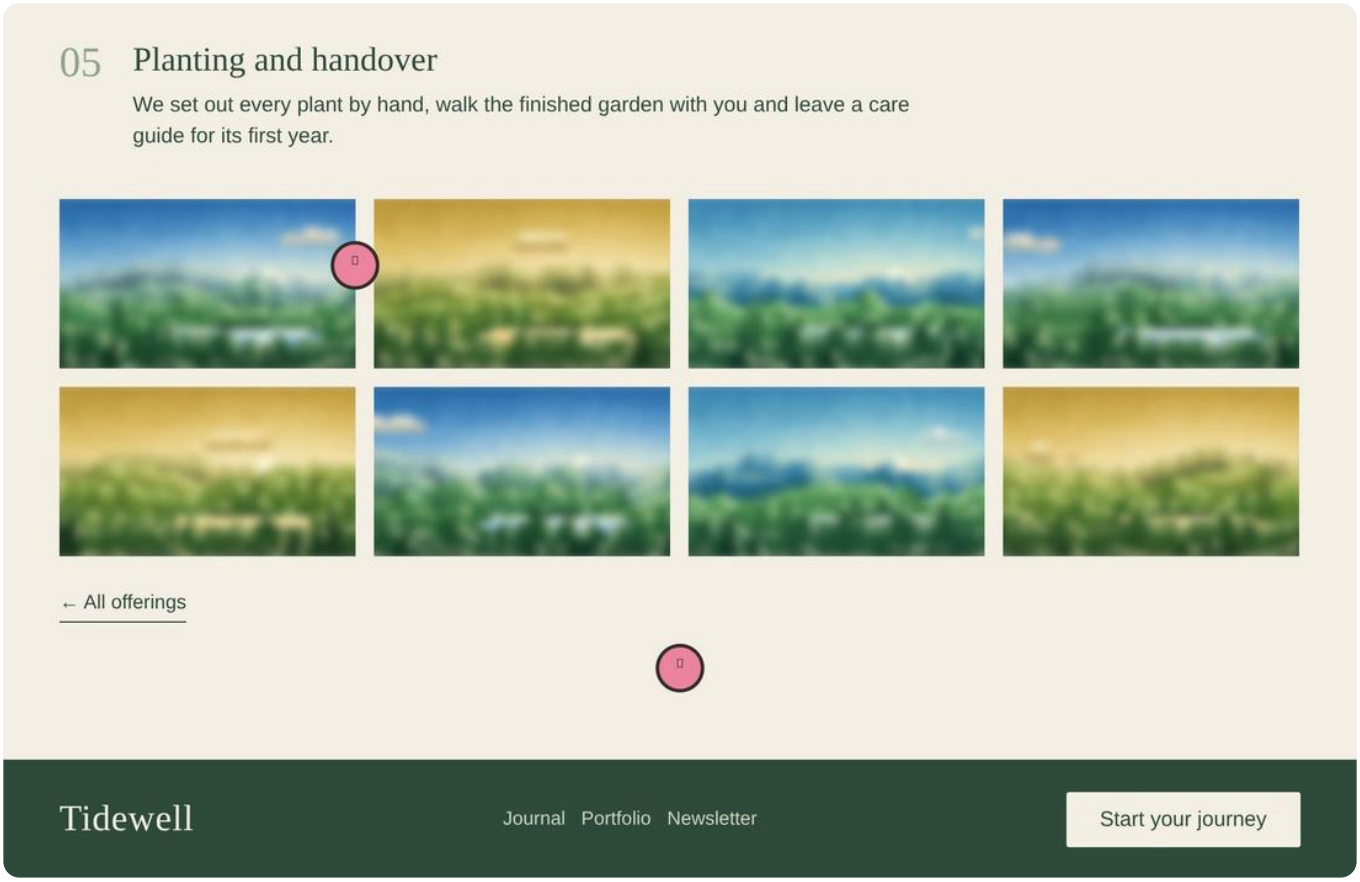
Do labels, headings and key terms make sense?	4/5 Good	“Studio” and “Offerings” are brand words; visitors look for “About” and “Services”.
Do calls to action describe what they do or where they lead?	3/5 Average	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	2/5 Poor	No booking link on the page itself, only in the menu and the footer.
Is the content written in plain, simple language that is easy to understand?	4/5 Good	Plain, warm language with little jargon.
Is the language concise and not overwritten?	4/5 Good	Text is mostly short; some introductions could lose a sentence.

Accessibility (14/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	4/5 Good	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	3/5 Average	Some images lack descriptions, and form fields rely on placeholder text as labels.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



1 **Describe images for people who cannot see them**

Gallery images on the inspected service page have no text alternatives (12 of 12). Credential logos on the About page are images of text with none.

Recommendation: Write a short description for each project image, such as "Gravel terrace with multi-stem birch, Harbour Terrace". Give each logo its organisation's name. (R13)

2 **End every service page with a next step**

The service page ends with a 12-image gallery followed by the footer. Apart from the site-wide footer button, the only link is "All offerings", which leads back to the overview.

Recommendation: Add a closing block after the stages: a sentence on what a consultation involves, the booking button, and a link to two related projects. Move the gallery above it or shorten it to six images. (R4)

About

https://www.tidewellgardens.example/about

85 /125 Sound

Well written and trustworthy. The facts that qualify a visitor are easy to miss.

Basics 21/35

Good for visitors checking who they would work with. The service area, a qualifying fact, is in the fourth paragraph and nowhere else on the site.

Information architecture 16/25

Story, team, credentials, then an "Enquire" button. Credentials sit below the team photographs, where fewer visitors will reach them.

Content 15/20

Short paragraphs, clear subheadings and a comfortable line length.

Language and labelling 19/25

Warm and specific. The best writing on the site.

Accessibility 14/20

Team portraits have text alternatives. The three credential logos are images of text with none.

Benchmark: the 25 questions

Basics (21/35)

Is it clear which website this is (logo, title, visual identity)?	2/5 Poor	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	4/5 Good	Explains who the studio is, how it works and where it works.
Can the key products, packages or services be identified easily?	3/5 Average	Services are listed under “Offerings”, with names that describe a mood more than a service.
Is contact information obvious?	2/5 Poor	Contact is reached through “Get in touch” in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but “Studio” and “Offerings” need decoding.
Does the page convey trust?	4/5 Good	Credentials and the designer’s background are here, far from the booking form.
Is help or support available if a visitor needs it?	3/5 Average	No help or questions page; the only way to ask something is the consultation form.

Information architecture (16/25)

Is the information easy to find?	3/5 Average	Main sections are one click away, but services are not where a visitor would look first.
Is the information where a visitor would intuitively expect to find it?	3/5 Average	Pages mostly sit where expected; the booking page is reached under three different names.
Is the page free of unnecessary repetition?	3/5 Average	Little repetition; the footer repeats the menu, which helps.
Is relevant and useful information signposted?	3/5 Average	Related pages rarely link to each other: services, case studies and articles stand apart.
Is the navigation easy and intuitive to use?	4/5 Good	Navigation is short and the same on every page.

Content (15/20)

Is there a clear typographical hierarchy?	4/5 Good	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	4/5 Good	Mostly paragraphs and image grids; process, area and budget would scan better as short lists.
Is the most important content the most visually prominent?	4/5 Good	Photography takes the most space; the next step towards booking takes the least.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (19/25)

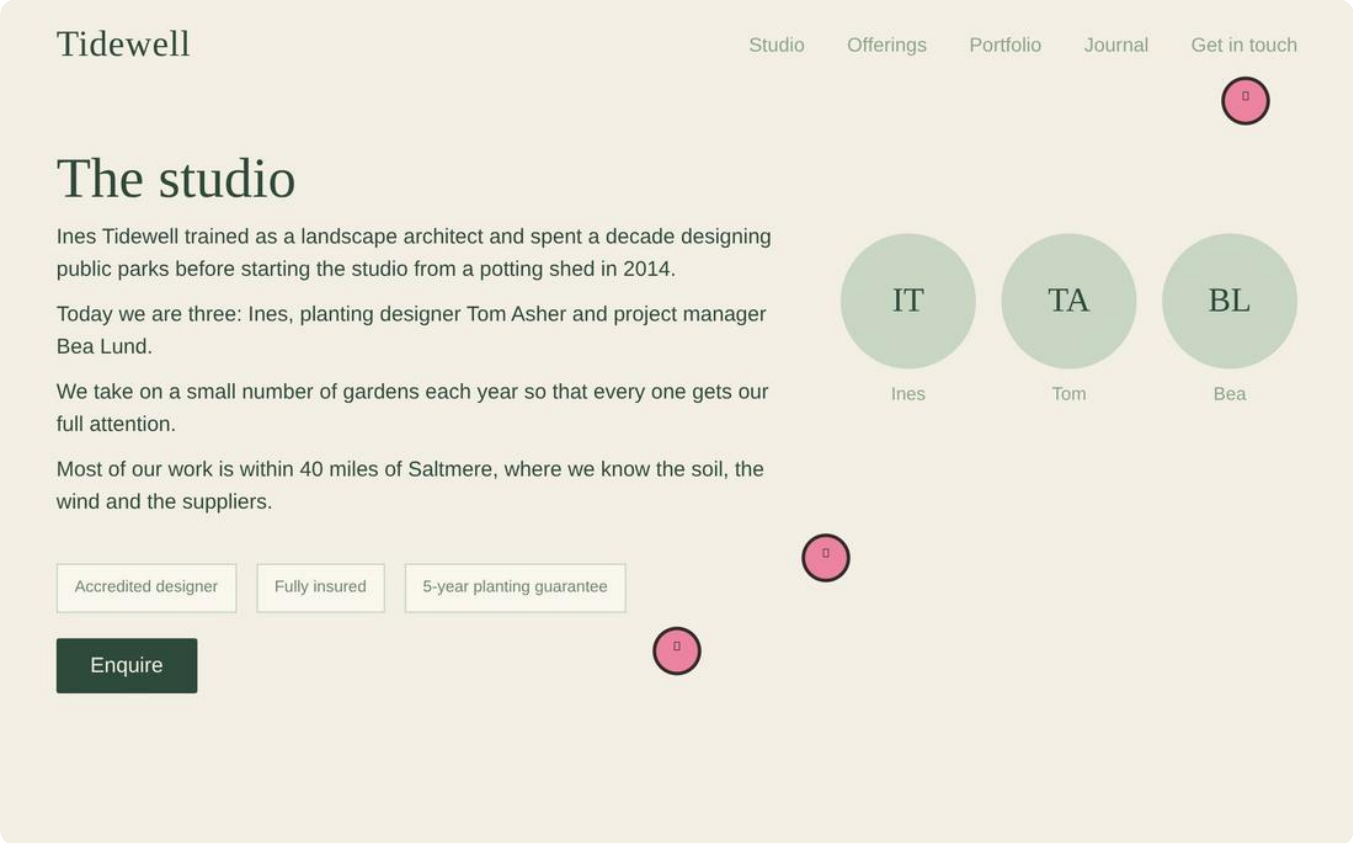
Do labels, headings and key terms make sense?	4/5 Good	“Studio” and “Offerings” are brand words; visitors look for “About” and “Services”.
Do calls to action describe what they do or where they lead?	4/5 Good	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	3/5 Average	Booking buttons exist but sit low on the page or only in the footer.
Is the content written in plain, simple language that is easy to understand?	4/5 Good	Plain, warm language with little jargon.
Is the language concise and not overwritten?	4/5 Good	Text is mostly short; some introductions could lose a sentence.

Accessibility (14/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	4/5 Good	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	3/5 Average	Some images lack descriptions, and form fields rely on placeholder text as labels.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



1. **Use one name for the booking action everywhere**
   Four labels lead to the same form: "Get in touch" (navigation and page title), "Enquire" (About), "Start your journey" (footer) and "Submit" (the form button).
   Recommendation: Choose one label, for example "Book a consultation", and use it for the navigation item, every button and the page title. Make the form button say "Request a consultation". (R5)

2. **State the service area and typical project scale early**
   The 40-mile service area appears once, in the fourth paragraph of the About page. Project scale is not stated anywhere.
   Recommendation: Add the area to the homepage hero and the booking page. Add a postcode field to the form, and a short line such as "Most of our projects are full or part redesigns". (R8)

3. **Move reassurance next to the booking form**
   Accreditation, insurance and the five-year planting guarantee appear only at the foot of the About page. The booking page has none of them and does not say what happens after sending.
   Recommendation: Beside the form, add a short "What happens next" list, the expected reply time, and the three credentials already shown on the About page. (R9)

Book a consultation

https://www.tidewellgardens.example/book-a-consultation

65 /125 Priority

The last step of every journey, and the weakest. The form asks for too much.

Basics 15/35

Someone ready to talk must give a full postal address, garden size, budget and start date before any conversation. The page does not say what happens after sending.

Information architecture 15/25

One form with one purpose. Phone and email alternatives are in the footer only.

Content 11/20

Fourteen fields in two columns with equal weight. Required and optional fields are not distinguished until an error appears.

Language and labelling 13/25

The page is titled "Get in touch" and the button says "Submit". Nothing on the page mentions a design consultation.

Accessibility 11/20

Six fields use placeholder text instead of labels. Errors are shown by a red border only, with no message and no announcement to assistive technology.

Benchmark: the 25 questions

Basics (15/35)

Is it clear which website this is (logo, title, visual identity)?	2/5 Poor	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	2/5 Poor	The studio's name is clear; what it does and for whom is explained only further down.
Can the key products, packages or services be identified easily?	2/5 Poor	Services are listed under "Offerings", with names that describe a mood more than a service.
Is contact information obvious?	2/5 Poor	Contact is reached through "Get in touch" in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but "Studio" and "Offerings" need decoding.
Does the page convey trust?	2/5 Poor	No reassurance beside the form: no credentials, testimonial or reply time.
Is help or support available if a visitor needs it?	2/5 Poor	Nothing says what happens after the form is sent or how soon Tidewell replies.

Information architecture (15/25)

Is the information easy to find?	3/5 Average	Main sections are one click away, but services are not where a visitor would look first.
Is the information where a visitor would intuitively expect to find it?	2/5 Poor	The menu says “Get in touch”, the button said “Enquire”, and the page is titled “Book a consultation”.
Is the page free of unnecessary repetition?	3/5 Average	Little repetition; the footer repeats the menu, which helps.
Is relevant and useful information signposted?	3/5 Average	Related pages rarely link to each other: services, case studies and articles stand apart.
Is the navigation easy and intuitive to use?	4/5 Good	Navigation is short and the same on every page.

Content (11/20)

Is there a clear typographical hierarchy?	3/5 Average	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	2/5 Poor	Eleven fields in one long column, several asking for things a first call can cover.
Is the most important content the most visually prominent?	3/5 Average	Photography takes the most space; the next step towards booking takes the least.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (13/25)

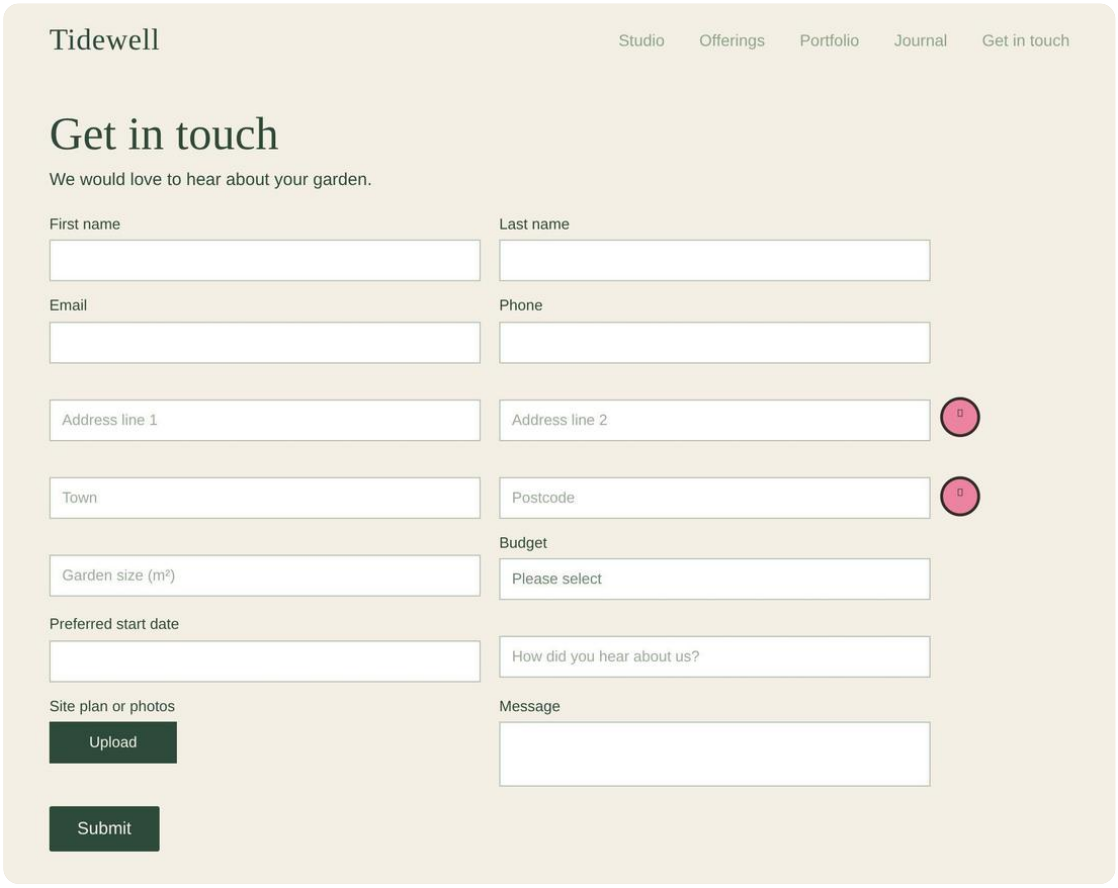
Do labels, headings and key terms make sense?	2/5 Poor	“Studio” and “Offerings” are brand words; visitors look for “About” and “Services”.
Do calls to action describe what they do or where they lead?	2/5 Poor	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	3/5 Average	Booking buttons exist but sit low on the page or only in the footer.
Is the content written in plain, simple language that is easy to understand?	3/5 Average	Plain, warm language with little jargon.
Is the language concise and not overwritten?	3/5 Average	Text is mostly short; some introductions could lose a sentence.

Accessibility (11/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	2/5 Poor	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	2/5 Poor	Fields use placeholders instead of labels, and errors are shown by colour alone.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



1 **Shorten the consultation form to what a first conversation needs**

The form has fourteen fields, eleven of them required, including full postal address, garden size in square metres, budget and preferred start date.

Recommendation: Ask for name, email, postcode and a short description. Make phone and budget optional, and add a "Not sure yet" budget option. Collect the address and site plan after the first call. (R1)

2 **Label every form field and explain errors in words**

Six fields use placeholder text instead of a visible label. Errors are shown by a red border with no message, and required fields are not marked.

Recommendation: Give each field a visible label. Mark optional fields. Show a short message under each field with an error, and move focus to the first one. (R10)

Journal article template

https://www.tidewellgardens.example/journal/planting-for-coastal-wind · one example of a template

85 /125 **Sound**

Good articles that let readers leave without a next step.

Basics 22/35

Articles answer real questions well. Readers who arrive from search are given no introduction to who Tidewell is.

Information architecture 14/25

Articles end with "Previous" and "Next" only. There is no link to a related service or to booking.

Content 16/20

A single comfortable column, clear subheadings and well-chosen images.

Language and labelling 19/25

Knowledgeable and unpretentious, matching the stated brand tone.

Accessibility 14/20

Images have text alternatives. Link text such as "here" appears twice in the inspected article.

Benchmark: the 25 questions

Basics (22/35)

Is it clear which website this is (logo, title, visual identity)?	4/5 Good	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	3/5 Average	The studio's name is clear; what it does and for whom is explained only further down.
Can the key products, packages or services be identified easily?	3/5 Average	Services are listed under "Offerings", with names that describe a mood more than a service.
Is contact information obvious?	3/5 Average	Contact is reached through "Get in touch" in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but "Studio" and "Offerings" need decoding.
Does the page convey trust?	3/5 Average	Strong photography; no accreditations, testimonials or figures near the points where people decide.
Is help or support available if a visitor needs it?	3/5 Average	No help or questions page; the only way to ask something is the consultation form.

Information architecture (14/25)

Is the information easy to find?	3/5 Average	Main sections are one click away, but services are not where a visitor would look first.

Is the information where a visitor would intuitively expect to find it?	3/5 Average	Pages mostly sit where expected; the booking page is reached under three different names.
Is the page free of unnecessary repetition?	3/5 Average	Little repetition; the footer repeats the menu, which helps.
Is relevant and useful information signposted?	2/5 Poor	Articles link only to the previous and next article, not to the services they discuss.
Is the navigation easy and intuitive to use?	3/5 Average	Navigation is short and the same on every page.

Content (16/20)

Is there a clear typographical hierarchy?	5/5 Excellent	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	4/5 Good	Mostly paragraphs and image grids; process, area and budget would scan better as short lists.
Is the most important content the most visually prominent?	4/5 Good	Photography takes the most space; the next step towards booking takes the least.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (19/25)

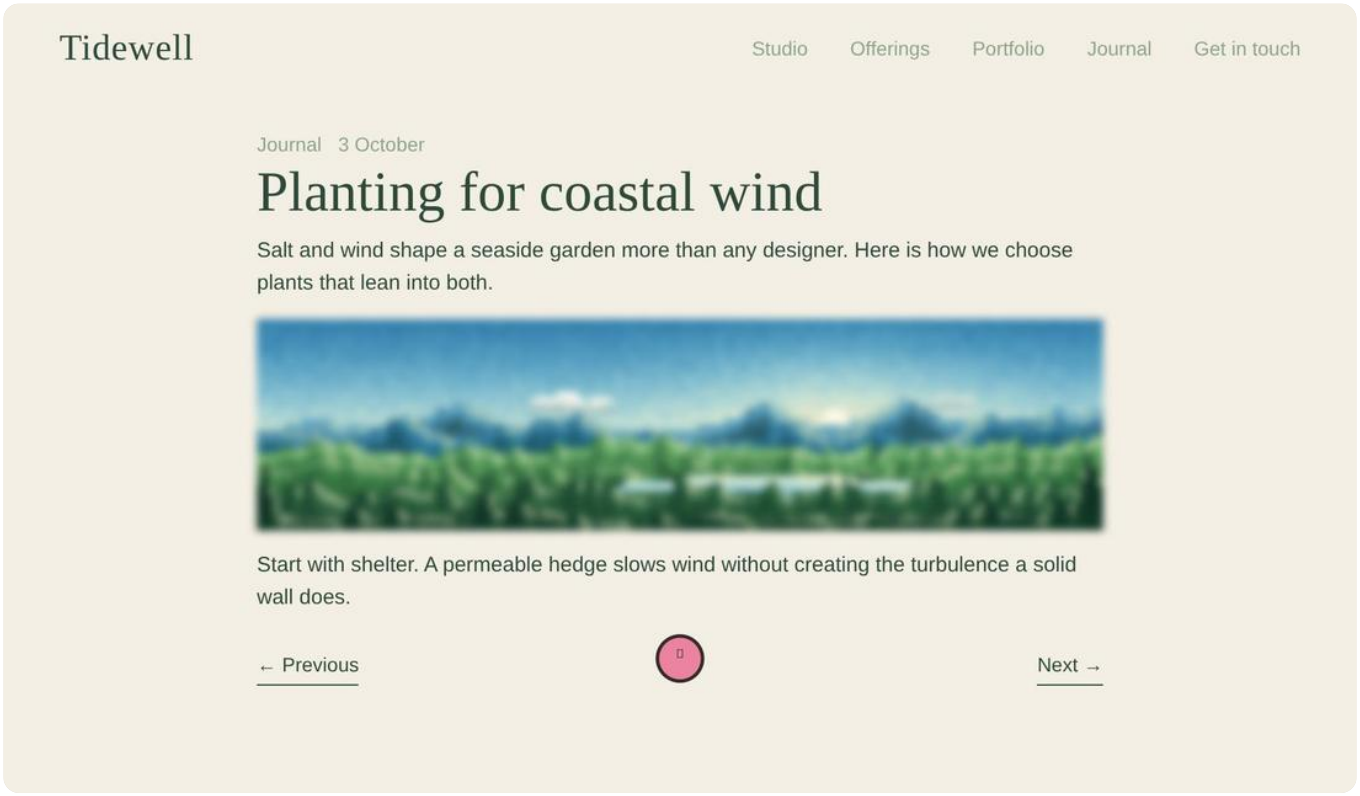
Do labels, headings and key terms make sense?	4/5 Good	“Studio” and “Offerings” are brand words; visitors look for “About” and “Services”.
Do calls to action describe what they do or where they lead?	3/5 Average	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	3/5 Average	Booking buttons exist but sit low on the page or only in the footer.
Is the content written in plain, simple language that is easy to understand?	5/5 Excellent	Readable articles with useful, specific detail.
Is the language concise and not overwritten?	4/5 Good	Text is mostly short; some introductions could lose a sentence.

Accessibility (14/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	4/5 Good	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	3/5 Average	Some images lack descriptions, and form fields rely on placeholder text as labels.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



1 **Give journal readers a route to the relevant service**

Articles end with "Previous" and "Next". Readers who arrive from search are not told who Tidewell is or what it offers.

Recommendation: Add a short author note and one contextual link, such as "Planning a coastal garden? See how our planting plans work". (R16)

Project case study template

https://www.tidewellgardens.example/projects/harbour-terrace · one example of a template

82 /125 **Needs attention**

Persuasive evidence that sits outside the booking journey.

Basics **25/35**

Shows the finished result with the client's brief and constraints, which is what a prospective client wants to see.

Information architecture **13/25**

The case study does not link to the service it demonstrates or to booking. The only exit is "Back to portfolio".

Content **14/20**

Strong opening image and a short summary. Key facts (size, duration, year) are buried in the body text.

Language and labelling **18/25**

Specific and plain. Plant names are given without overwhelming the reader.

Accessibility **12/20**

Gallery images lack text alternatives (9 of 11 on the inspected example). The lightbox cannot be closed with the keyboard.

Benchmark: the 25 questions

Basics (25/35)

Is it clear which website this is (logo, title, visual identity)?	4/5 Good	The Tidewell name, logo and photography make it clear whose site this is.
Can a visitor easily tell who this is, what they do and why?	4/5 Good	The studio's name is clear; what it does and for whom is explained only further down.
Can the key products, packages or services be identified easily?	4/5 Good	Services are listed under "Offerings", with names that describe a mood more than a service.
Is contact information obvious?	3/5 Average	Contact is reached through "Get in touch" in the menu; no phone number or studio address is shown.
Are menu items clear and descriptive, so it is obvious what is behind them?	3/5 Average	A short menu, but "Studio" and "Offerings" need decoding.
Does the page convey trust?	4/5 Good	Finished gardens shown with the brief and the outcome build confidence.
Is help or support available if a visitor needs it?	3/5 Average	No help or questions page; the only way to ask something is the consultation form.

Information architecture (13/25)

Is the information easy to find?	2/5 Poor	Main sections are one click away, but services are not where a visitor would look first.
Is the information where a visitor would intuitively expect to find it?	3/5 Average	Pages mostly sit where expected; the booking page is reached under three different names.
Is the page free of unnecessary repetition?	3/5 Average	Little repetition; the footer repeats the menu, which helps.
Is relevant and useful information signposted?	2/5 Poor	Case studies link back to the portfolio only; there is no route to the service or to booking.
Is the navigation easy and intuitive to use?	3/5 Average	Navigation is short and the same on every page.

Content (14/20)

Is there a clear typographical hierarchy?	4/5 Good	Headings are large and clear; the most useful content often sits below the most decorative.
Is content presented in the most effective format?	4/5 Good	Mostly paragraphs and image grids; process, area and budget would scan better as short lists.
Is the most important content the most visually prominent?	3/5 Average	Photography takes the most space; the next step towards booking takes the least.
Is the status of things clear, for example selected and unselected, hover and focus?	3/5 Average	Not checked: hover, focus and selected states cannot be seen in a still capture.

Language and labelling (18/25)

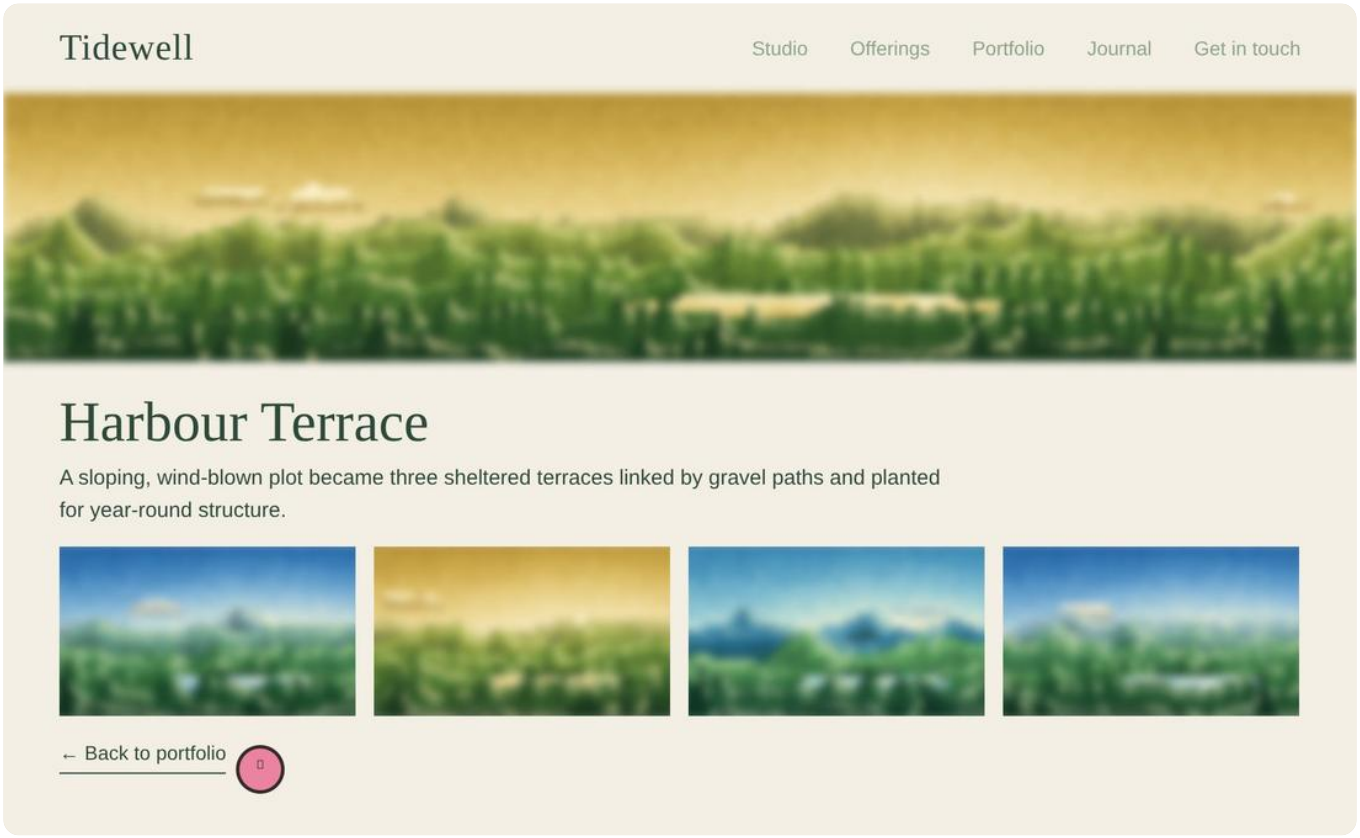
Do labels, headings and key terms make sense?	4/5 Good	“Studio” and “Offerings” are brand words; visitors look for “About” and “Services”.
Do calls to action describe what they do or where they lead?	3/5 Average	Booking is called “Start your journey”, “Enquire” and “Get in touch” on different pages.
Are calls to action accessible in size and contrast?	3/5 Average	Booking buttons exist but sit low on the page or only in the footer.
Is the content written in plain, simple language that is easy to understand?	4/5 Good	Plain, warm language with little jargon.
Is the language concise and not overwritten?	4/5 Good	Text is mostly short; some introductions could lose a sentence.

Accessibility (12/20)

Can the page be operated with the keyboard alone?	3/5 Average	Not checked: keyboard use needs testing in a browser.
Do elements have sufficient contrast?	3/5 Average	Sage text (#8FA58B) on cream (#F4EFE4) measures about 2.3:1, below the 4.5:1 needed for body text.
Is the page set up for assistive technology such as screen readers?	2/5 Poor	Gallery images have no descriptions.
Do headings have a meaningful order?	4/5 Good	One h1 per page, with headings in a sensible order.

Observations and recommendations

The page as captured on desktop, a screen at a time. Each number on the picture has its note beneath it; positions are approximate.



Link each case study to its service and to booking

Case studies end with "Back to portfolio". They do not link to the service they demonstrate or to the booking form.

Recommendation: End each case study with the service used, a one-line summary of it, and the booking button. (R15)

Recommendations

16 changes, most important first. Effort is for a competent web developer: Low is under half a day, Medium is one to three days, High is a week or more.

R1. Shorten the consultation form to what a first conversation needs

High priority · Medium effort · Medium confidence · Hypothesis to test · Desktop and mobile · Book a consultation

Problem. The form has fourteen fields, eleven of them required, including full postal address, garden size in square metres, budget and preferred start date.

Change. Ask for name, email, postcode and a short description. Make phone and budget optional, and add a "Not sure yet" budget option. Collect the address and site plan after the first call.

How to check it worked. Add analytics events for form start and form sent. Compare the completion rate for four weeks before and after, and track the share of enquiries inside the service area.

Evidence: Counted on the inspected page. The business reports that the form is started more often than it is finished. Why it matters: First-time clients often do not know their garden's area or their budget yet. Asking for both before a conversation can stop exactly the people the business wants to talk to. Limits: The field count is observed. The link to abandonment is a hypothesis: no analytics were supplied, so the completion rate is the owner's impression, not a measurement.

R2. Say what Tidewell does, and offer a consultation, in the first screen

High priority · Low effort · High confidence · Observed problem · Desktop and mobile · Homepage

Problem. The opening headline, "Spaces that breathe", does not say what the business offers or who it is for. The first screen has no booking action.

Change. Keep the photograph, typeface and colours. Replace the headline with a plain statement of the service and area, and add one button: "Book a design consultation".

How to check it worked. Track clicks on the hero button and consultation requests per week. Ask five people outside the business to look at the page for five seconds and say what the company does.

Evidence: Hero headline, subline and the single "Discover more" link on the inspected homepage. Why it matters: A visitor who cannot tell within a few seconds that this is a residential garden design studio near them has little reason to keep reading, and no way to act if they are already convinced. Limits: The missing statement and action are observable. Their effect on bookings is not measured here.

R3. Keep a booking button within reach on mobile

High priority | Low effort | High confidence | Observed problem | Mobile

Homepage, Services overview, Service page template, About, Journal article template, Project case study template

Problem. On a phone, the booking link is inside the menu under "Get in touch". On the homepage a visitor scrolls past five sections before a booking button appears, and the header scrolls away.

Change. Add a compact "Book" button to the mobile header beside the menu icon, and keep the header fixed to the top of the screen while scrolling.

How to check it worked. Compare taps on the header button with taps on the footer button, and mobile consultation requests before and after.

Evidence: Homepage inspected at 390px wide. The header is shared by every page, so the same applies site-wide. Why it matters: Most first visits to a local service site happen on a phone. If the action is hidden, visitors who are ready to book must hunt for it. Limits: Observed on one representative width. Other device sizes were not inspected individually.

R4. End every service page with a next step

High priority | Low effort | High confidence | Observed problem | Desktop and mobile | Service page template

Problem. The service page ends with a 12-image gallery followed by the footer. Apart from the site-wide footer button, the only link is "All offerings", which leads back to the overview.

Change. Add a closing block after the stages: a sentence on what a consultation involves, the booking button, and a link to two related projects. Move the gallery above it or shorten it to six images.

How to check it worked. Track clicks from service pages to the booking form, and compare the new block with the footer button.

Evidence: End of the inspected example, /services/full-garden-design. The two other service pages use the same template and were not checked individually. Why it matters: This is the page where an interested visitor decides. It builds interest and then gives no way to act on it. Limits: Assumes the two sibling pages share the template, as the grouping suggests.

R5. Use one name for the booking action everywhere

Medium priority | Low effort | High confidence | Observed problem | Desktop and mobile

Homepage, Services overview, Service page template, About, Book a consultation, Journal article template, Project case study template

Problem. Four labels lead to the same form: "Get in touch" (navigation and page title), "Enquire" (About), "Start your journey" (footer) and "Submit" (the form button).

Change. Choose one label, for example "Book a consultation", and use it for the navigation item, every button and the page title. Make the form button say "Request a consultation".

How to check it worked. Search the site for the old labels after the change. In analytics, all booking buttons should then report under one event name.

Evidence: Navigation, About page button, footer button and form button on the inspected pages. Why it matters: When the label changes at each step, visitors cannot be sure they are heading to the same place, and none of the labels says that the outcome is a design consultation. Limits: The best wording is a judgement. Testing two candidate labels would settle it.

R6. Raise the contrast of sage-coloured text

Medium priority | Low effort | High confidence | Observed problem | Desktop and mobile

Homepage, Services overview, Service page template, About, Book a consultation, Journal article template, Project case study template

Problem. Sage green (#8FA58B) on cream (#F4EFE4) measures about 2.3:1. It is used for navigation links, captions, dates and the hero subline.

Change. Keep sage for decoration and large display text. For readable text use a darker green from the same family, such as #4F6B52, which measures about 5.2:1 on the cream background.

How to check it worked. Re-run the automated accessibility check and confirm that no contrast failures remain on the reviewed pages.

Evidence: Measured from the page colours. WCAG 2.2 level AA asks for at least 4.5:1 for body-size text. Why it matters: Low-contrast text is hard to read for people with reduced vision and for anyone on a phone outdoors, which is a likely setting for a garden business. Limits: An automated and visual check, not a full accessibility audit or a statement of compliance.

R7. Name each service by what it is, and say who it is for

Medium priority | Medium effort | Medium confidence | Observed problem | Desktop and mobile

Services overview, Homepage

Problem. Services are presented as "Rooted", "Canvas" and "Seasons" with one evocative line each. The plain names appear only on the detail pages.

Change. Lead each card with the plain name, such as "Full garden design". Keep the brand name as a secondary label if it matters. Add one line on who it suits and what is included.

How to check it worked. Watch click-through from the overview to each service page, and whether enquiries start naming a service.

Evidence: Service cards on the services overview and the offerings section of the homepage. Why it matters: Someone who has never hired a garden designer cannot tell which service fits their project, so they either leave or send an enquiry that may not be a fit. Limits: The naming is observed. Whether the brand names carry value for existing clients was not assessed.

R8. State the service area and typical project scale early

Medium priority | Low effort | Medium confidence | Hypothesis to test | Desktop and mobile

Homepage, Services overview, Book a consultation

Problem. The 40-mile service area appears once, in the fourth paragraph of the About page. Project scale is not stated anywhere.

Change. Add the area to the homepage hero and the booking page. Add a postcode field to the form, and a short line such as "Most of our projects are full or part redesigns".

How to check it worked. Tag each enquiry as inside or outside the area and above or below the budget threshold. Compare the qualified share for four weeks before and after.

Evidence: Text search of the five reviewed pages. Why it matters: The goal is qualified bookings. Visitors outside the area or with a much smaller project cannot rule themselves out, which the business believes accounts for about half of current enquiries. Limits: The "about half" figure is the owner's estimate. No enquiry records were supplied.

R9. Move reassurance next to the booking form

Medium priority | Low effort | Medium confidence | Hypothesis to test | Desktop and mobile

Book a consultation, About

Problem. Accreditation, insurance and the five-year planting guarantee appear only at the foot of the About page. The booking page has none of them and does not say what happens after sending.

Change. Beside the form, add a short "What happens next" list, the expected reply time, and the three credentials already shown on the About page.

How to check it worked. Form completion rate before and after, alongside recommendation R1.

Evidence: Credentials row on the About page; absence on the booking page. Why it matters: Doubts are strongest at the point of commitment. Evidence that answers them is most useful there. Limits: Reply time and guarantee wording must be confirmed by the business before publishing.

R10. Label every form field and explain errors in words

Medium priority | Medium effort | High confidence | Observed problem | Desktop and mobile | Book a consultation

Problem. Six fields use placeholder text instead of a visible label. Errors are shown by a red border with no message, and required fields are not marked.

Change. Give each field a visible label. Mark optional fields. Show a short message under each field with an error, and move focus to the first one.

How to check it worked. Tab through the form with a keyboard and with a screen reader. Re-run the automated check for form label failures.

Evidence: Inspected by submitting the empty form on the sample page. Why it matters: Placeholders vanish as soon as someone types, and a red border alone does not tell anyone what to fix. Screen reader users get no announcement at all. Limits: Screen reader behaviour was assessed from the markup pattern, not tested with every assistive technology.

R11. Stop the hero carousel, or give it a pause control

Low priority | Low effort | High confidence | Observed problem | Desktop and mobile | Homepage

Problem. The hero rotates through three slides every four seconds with no way to pause. The headline moves with each slide.

Change. Use one strong static image. If the carousel must stay, add a visible pause button and stop rotation when the pointer or keyboard focus is on it.

How to check it worked. Confirm that nothing on the page moves for more than five seconds without a control to stop it.

Evidence: Observed on the inspected homepage. Carousel dots are not keyboard operable. Why it matters: Moving content competes with reading, and people who read slowly or use magnification may never finish the headline. Limits: None of note.

R12. Compress and correctly size hero and gallery images

Medium priority | Medium effort | Medium confidence | Observed problem | Mobile first | Homepage, Service page template, Project case study template

Problem. Sample technical results show the hero photograph as the largest element on the homepage, served as a 2.4 MB JPEG at desktop size to every device.

Change. Serve images in a modern format at sizes matched to the screen, load gallery images only as they approach the viewport, and reserve space for them so the layout does not jump.

How to check it worked. Re-run both tools on the same pages under the same conditions and compare Largest Contentful Paint.

Evidence: Lighthouse and GTmetrix sample results in the technical section. Why it matters: The page's main image takes several seconds to appear on a typical mobile connection, and some visitors leave before the page is usable. Limits: Technical tests point to opportunities. They do not identify every underlying cause, and prototype results are sample data.

R13. Describe images for people who cannot see them

Low priority | Low effort | High confidence | Observed problem | Desktop and mobile | Service page template, Project case study template, About

Problem. Gallery images on the inspected service page have no text alternatives (12 of 12). Credential logos on the About page are images of text with none.

Change. Write a short description for each project image, such as "Gravel terrace with multi-stem birch, Harbour Terrace". Give each logo its organisation's name.

How to check it worked. Re-run the automated check for missing alternatives, then read three descriptions aloud to check they make sense without the image.

Evidence: Automated check and markup review of the inspected examples. Why it matters: Screen reader users hear a file name or nothing. The finished gardens are the strongest evidence on the site and are invisible to them. Limits: Counts apply to the inspected examples only.

R14. Test publishing a typical starting budget

Low priority | Low effort | Low confidence | Hypothesis to test | Desktop and mobile | Services overview, Service page template

Problem. No page gives any indication of cost. The business wants enquiries with budgets of £15,000 or more.

Change. Trial a line such as "Full garden designs typically start from £15,000 including build" on the service page for one enquiry season.

How to check it worked. Compare the number and the qualified share of enquiries with the same months last year, if records exist.

Evidence: Text search of the reviewed pages. Why it matters: Guidance on cost may help visitors with suitable budgets feel confident, and let others rule themselves out. It may also deter some suitable clients, so it should be tested. Limits: A commercial decision as much as a design one. Low confidence without enquiry data.

R15. Link each case study to its service and to booking

Medium priority | Low effort | High confidence | Observed problem | Desktop and mobile | Project case study template

Problem. Case studies end with "Back to portfolio". They do not link to the service they demonstrate or to the booking form.

Change. End each case study with the service used, a one-line summary of it, and the booking button.

How to check it worked. Track clicks from case studies to service pages and to the booking form.

Evidence: End of the inspected example, /projects/harbour-terrace. Why it matters: The most persuasive pages on the site sit outside the booking journey. Limits: One example inspected; eight others share the template.

R16. Give journal readers a route to the relevant service

Low priority | Low effort | Medium confidence | Hypothesis to test | Desktop and mobile | Journal article template

Problem. Articles end with "Previous" and "Next". Readers who arrive from search are not told who Tidewell is or what it offers.

Change. Add a short author note and one contextual link, such as "Planning a coastal garden? See how our planting plans work".

How to check it worked. Track clicks from articles to service pages.

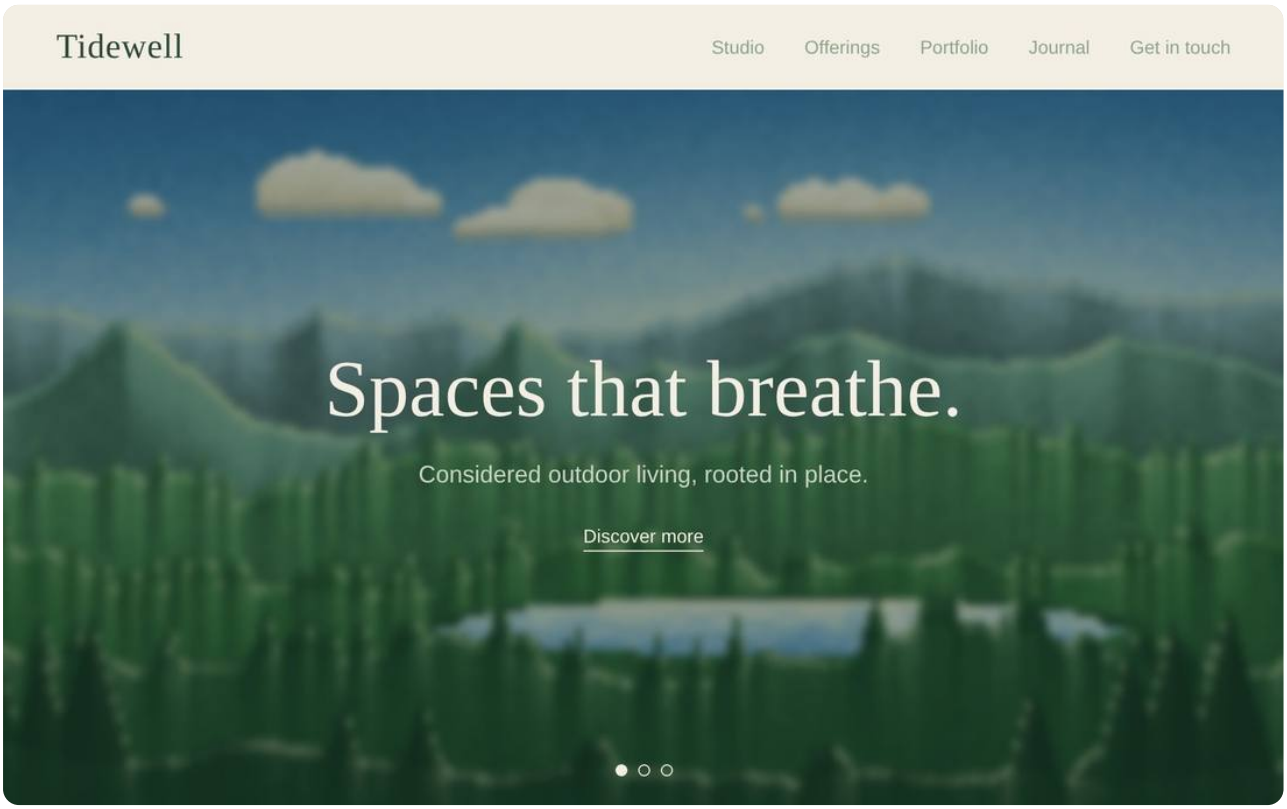
Evidence: End of the inspected example, /journal/planting-for-coastal-wind. Why it matters: Articles attract people researching a garden project, who then leave without learning that Tidewell could do the work. Limits: One example inspected; thirteen others share the template.

Visual concepts

Each recommendation drawn on the page it applies to: the part of the page as it is, then with the change. The proposed version keeps the page's own picture and lays the change over it.

Homepage first screen

Homepage, desktop. For R2: Say what Tidewell does, and offer a consultation, in the first screen

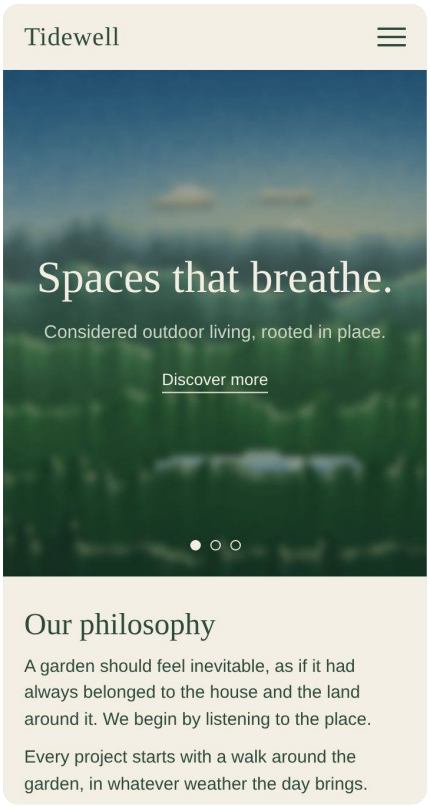


The same photograph, typeface and colours, with a plain headline, the service area, and one booking button.

- Headline says what Tidewell does and where, so a new visitor can place the business at a glance.
- One clear button, "Book a design consultation", gives visitors who are ready a way to act without scrolling.
- The same booking action sits in the header on every page, under one consistent label.
- A single static image replaces the rotating carousel, so the text stays put while it is read.

Mobile header and first screen

Homepage, mobile. For R3: Keep a booking button within reach on mobile

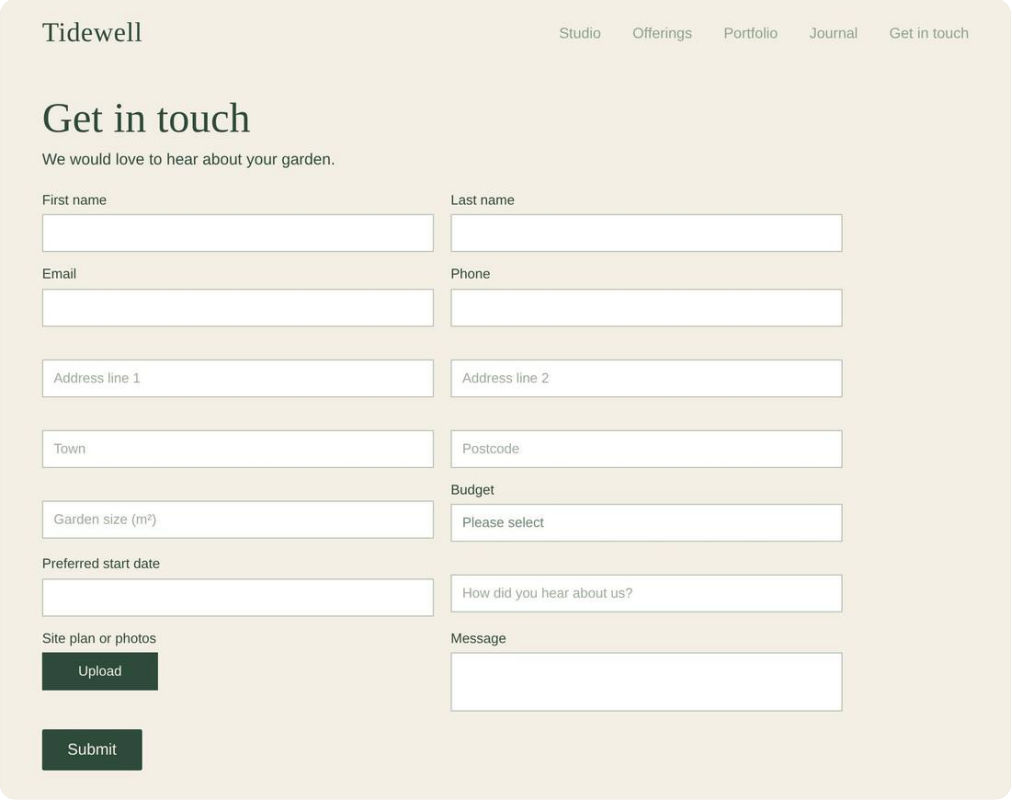


A compact booking button stays in the header, and the hero carries the same action.

- A "Book" button beside the menu keeps the main action one tap away. The header stays fixed while scrolling.
- The plain headline fits on two lines at this width, in the existing serif.
- A full-width button is easy to hit with a thumb and repeats the header action.

Consultation form

Book a consultation, desktop. For R1: Shorten the consultation form to what a first conversation needs



Six fields, four required, with next steps and existing credentials beside the form.

- The title names the outcome, a design consultation, and matches the button label used across the site.
- Only what a first conversation needs. A postcode replaces the full address and lets the studio check the service area.
- Budget is optional with a "Not sure yet" choice, so people early in their thinking are guided rather than stopped.
- "What happens next" and the credentials from the About page answer doubts at the point of commitment. Wording to be confirmed by the business.

Technical checks

Lighthouse

Run through Google PageSpeed Insights. Target: 90 or above in each area. Results vary between runs.

Page	Device	Perf.	Access.	Best pr.	SEO	LCP	CLS	TBT
Homepage	Mobile	58	84	92	91	5.8 s	0.14	310 ms
Services overview	Mobile	71	88	92	93	4.1 s	0.06	240 ms
Service page template	Mobile	64	86	92	89	4.9 s	0.21	260 ms
About	Mobile	82	91	96	93	3.0 s	0.02	180 ms
Book a consultation	Mobile	77	79	88	90	2.9 s	0.03	420 ms
Journal article template	Mobile	86	93	96	95	2.6 s	0.01	150 ms
Project case study template	Mobile	55	82	92	90	6.3 s	0.18	290 ms

GTmetrix

GTmetrix was not run for this audit.

What the tests found

The main image is slow to appear

Pages led by a large photograph take longest. The homepage hero is the clearest case.
Fix: Resize and compress hero and gallery images. R12

The layout jumps as galleries load

Gallery images on the service template load without reserved space.
Fix: Set a width and height on images so space is reserved.

Contrast and form labels hold accessibility down

Contrast failures on every page, and unlabelled fields on the booking page.
Fix: Fix contrast and form labels, then re-run the test. R6, R10

Scripts load before they are needed

The booking page loads a map and a file-upload script before the form can be used.
Fix: Load both scripts only when they are needed.

Overall conclusion

Well written and attractive. The route to booking is what holds it back.

Where to begin

1. R5 Use one name for the booking action everywhere
Agree one label for the booking action. Everything else uses it.

2. R1 Shorten the consultation form to what a first conversation needs
Shorten the form, with next steps and credentials beside it (R9, R10).

3. R2 Say what Tidewell does, and offer a consultation, in the first screen
Rewrite the homepage first screen and add the booking button.

4. R3 Keep a booking button within reach on mobile
Add the booking button to the mobile header.

5. R4 End every service page with a next step
Close service pages with a next step.

6. R6 Raise the contrast of sage-coloured text
Fix contrast site-wide, then image weight (R12).

Quick improvements (under half a day each)

- R2 Say what Tidewell does, and offer a consultation, in the first screen
- R3 Keep a booking button within reach on mobile
- R4 End every service page with a next step
- R5 Use one name for the booking action everywhere
- R6 Raise the contrast of sage-coloured text
- R8 State the service area and typical project scale early
- R9 Move reassurance next to the booking form
- R11 Stop the hero carousel, or give it a pause control
- R13 Describe images for people who cannot see them
- R14 Test publishing a typical starting budget
- R15 Link each case study to its service and to booking
- R16 Give journal readers a route to the relevant service

More involved changes

- R1 Shorten the consultation form to what a first conversation needs
- R7 Name each service by what it is, and say who it is for
- R10 Label every form field and explain errors in words
- R12 Compress and correctly size hero and gallery images

Implementation plan

Phase 1: Fix the route to booking

Make it clear on every page what Tidewell does and how to book a consultation.

Task	Who	First	Done when

Task	Who	First	Done when
R5 Agree one name for the booking action and use it everywhere.	Content writer	–	Search the site for the old labels after the change. In analytics, all booking buttons should then report under one event name.
R2 Rewrite the homepage first screen and add the booking button.	Designer and developer	R5	Track clicks on the hero button and consultation requests per week. Ask five people outside the business to look at the page for five seconds and say what the company does.
R3 Add the booking button to the mobile header.	Developer	R5	Compare taps on the header button with taps on the footer button, and mobile consultation requests before and after.
R4 End every service page with a next step.	Designer and developer	R5	Track clicks from service pages to the booking form, and compare the new block with the footer button.
R1 Shorten the consultation form.	Designer and developer	R5	Add analytics events for form start and form sent. Compare the completion rate for four weeks before and after, and track the share of enquiries inside the service area.
R9 Put credentials and what happens next beside the form.	Content writer	R1	Form completion rate before and after, alongside recommendation R1.
R10 Label every field and explain errors in words.	Developer	R1	Tab through the form with a keyboard and with a screen reader. Re-run the automated check for form label failures.

Phase 2: Make every page readable

Remove the barriers that stop some visitors reading or using the site.

Task	Who	First	Done when
R6 Raise the contrast of sage-coloured text.	Designer	–	Re-run the automated accessibility check and confirm that no contrast failures remain on the reviewed pages.
R11 Stop the hero carousel, or give it a pause control.	Developer	–	Confirm that nothing on the page moves for more than five seconds without a control to stop it.
R13 Describe images for people who cannot see them.	Content writer	–	Re-run the automated check for missing alternatives, then read three descriptions aloud to check they make sense without the image.
R12 Compress and correctly size hero and gallery images.	Developer	–	Re-run both tools on the same pages under the same conditions and compare Largest Contentful Paint.

Phase 3: Clarify the offer and connect the pages

Help visitors who are comparing options find the right service and the way to book.

Task	Who	First	Done when
R7 Name each service by what it is, and say who it is for.	Content writer	–	Watch click-through from the overview to each service page, and whether enquiries start naming a service.
R8 State the service area and typical project scale early.	Content writer	R2	Tag each enquiry as inside or outside the area and above or below the budget threshold. Compare the qualified share for four weeks before and after.
R15 Link each case study to its service and to booking.	Developer	R4	Track clicks from case studies to service pages and to the booking form.
R16 Link journal articles to the relevant service.	Developer	–	Track clicks from articles to service pages.
R14 Test publishing a typical starting budget.	Business owner	R8	Compare the number and the qualified share of enquiries with the same months last year, if records exist.

Most significant findings

- The booking form is the lowest-scoring page and the last step of every journey. Improving it benefits every other change.
- The homepage does not state the service, the area or an action in the first screen.
- Service pages, the most persuasive part of the site, do not link to booking.

Issues that recur across pages

- Four names for the booking action. (R5)
- Low-contrast sage text on every page. (R6)
- Pages that end without a next step: service pages, case studies and articles. (R4)
- Facts that qualify a visitor (area, scale, cost) are missing or hard to find. (R8)

What depends on what

- Agree the booking label (R5) before adding buttons (R2, R3, R4), so they are only built once.
- Shorten the form (R1) before sending more visitors to it. New buttons will otherwise lead to the weakest page.
- Decide whether to publish cost guidance (R14) before rewriting the service cards (R7), because it changes what the cards say.
- Set up analytics events before any change, or there will be no baseline to compare against.

How to validate the changes

- Record a four-week baseline first: consultation requests per week, the share inside the service area and the share above the budget threshold.
- Add analytics events for each booking button, form start and form sent.
- Release changes in the order above and compare the same measures for the four weeks after each group.

- Enquiries peak from February to May. Where records exist, compare with the same weeks last year as well as the weeks just before.

What this audit does not cover

- No analytics, enquiry records or user research were supplied. Statements about visitor behaviour are reasoned from the pages and are marked as hypotheses where they need testing.
- Where a page template is in scope, one representative example was inspected. Other pages using that template were not checked individually.
- Accessibility findings come from automated checks and a contextual review. They are not a full accessibility audit and do not certify compliance.
- Scores come from 25 questions, each marked 1 to 5, in five groups of unequal size. The questions are a working benchmark, not an industry standard, and no industry or competitor comparison is implied.
- Technical tests identify opportunities. They do not establish every underlying code problem, and results vary between runs.
- Pages behind a login, checkout steps and third-party booking tools were not accessible and are not covered.

Next steps

Send the developer brief in the online report to whoever maintains your site, or ask 12 Studio for a quote: www.12.studio. Implementation is not part of the audit.