



# Design 101: Presentations, Posters, and PowerPoints for Researchers

Ana Avilés and Dawn Carlisle

July 2024



Why is design  
important  
to you?



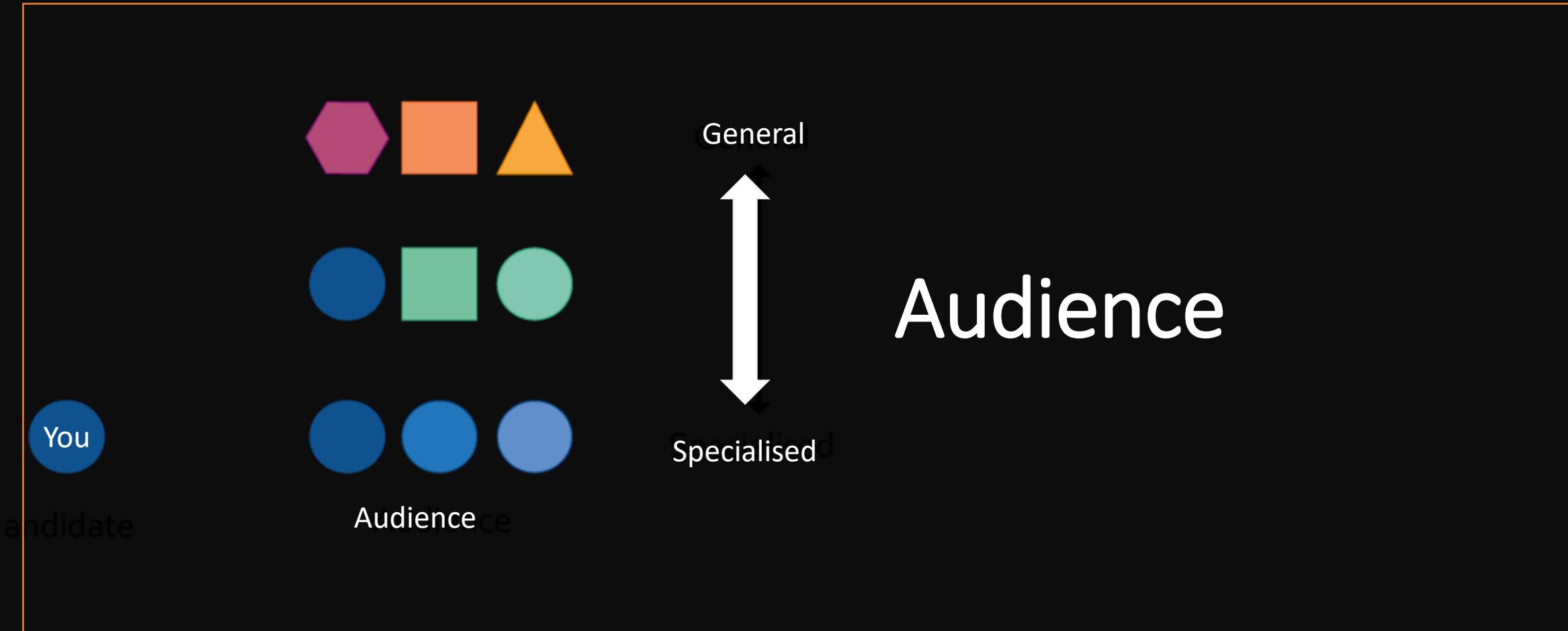
---

## Rule #1: Know your audience

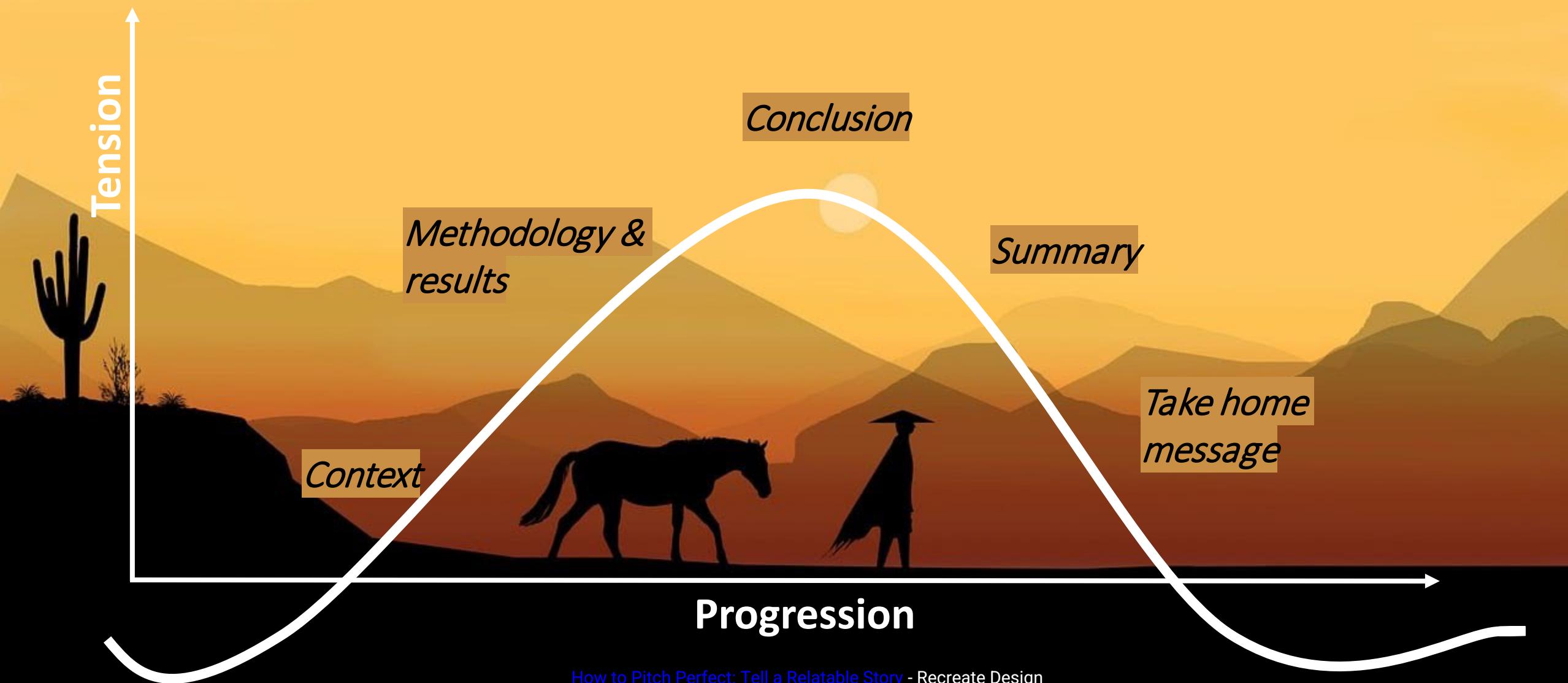
---

- Where will you use this?
- What are you trying to achieve?
- Who will see it?
- What do they already know?
- Why do they care?
- What's your **key message**?





# Structure follows a narrative arc:



# Questions so far?



# Basic principles of good design

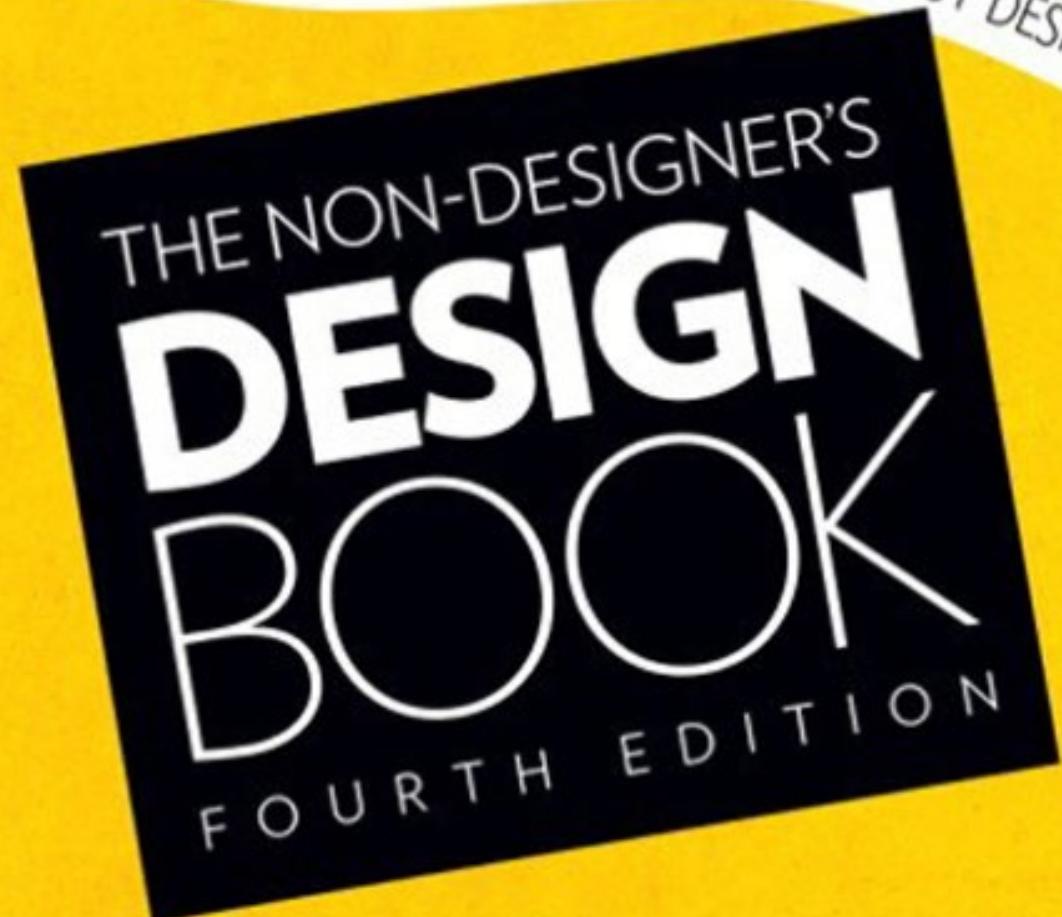
**P**roximity

**A**lignment

**R**epetition

**C**ontrast

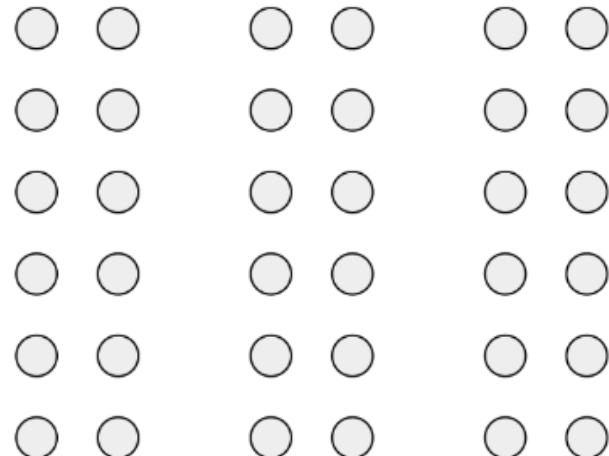
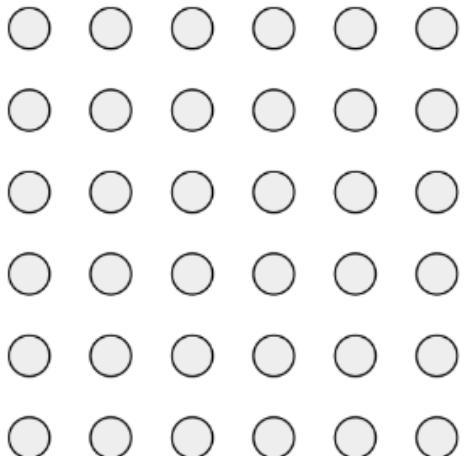
WARD-WINNING, BEST-SELLING BOOK ABOUT DESIGN!



DESIGN AND TYPOGRAPHIC PRINCIPLES  
FOR THE VISUAL NOVICE

# Proximity:

Items relating to each other should be grouped **close together**.



# Seeing the unseen

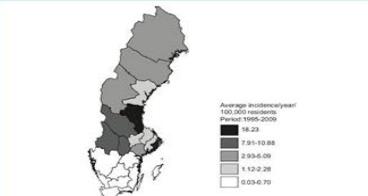
Linda Karlsson, Elin Nilsson, Edvin Karlsson, Eva Larsson, Caroline Öhrman, Petter Lindgren, Jon Ahlinder, Kerstin Svensson, Pär Larsson, Mona Byström, Mats Forsman and Andreas Sjödin  
FOI - Swedish Defense Research Agency, Umeå, Sweden

## Proximity:

### Natural aquatic systems



**Characterize the reservoir of pathogens**  
The dynamics of prokaryotic communities (bacteria), eukaryotic communities (protozoa) and environmental factors (i.e. nutrient availability) are studied using metagenomics in order to pinpoint factors necessary for the persistence of *Francisella*, the causative agent of tularemia, in the environment between outbreaks.



**Francisella in Sweden**  
Tularemia is endemic to most European countries, North America and large parts of Asia. Between 2006 and 2010, Sweden and Finland reported the highest number of cases per country in the world with annual averages of 305 and 298, respectively. The disease is mainly located in central and northern parts of the Sweden.

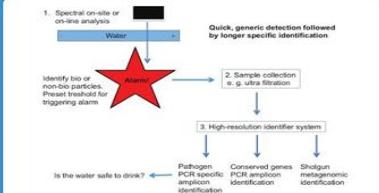


**Understanding community interactions**  
The advantage of metagenomics is analysing covariation between bacterial and protozoa communities at the same time to build models to predict where in the environment pathogens survive. Highly sensitive markers are then used to search for low abundant pathogen in their natural habitat.

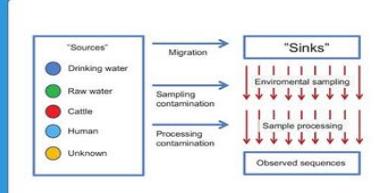
### Drinking water



**Drinking water security**  
Drinking water has caused many major outbreaks in Sweden and internationally. The reason for outbreaks is various types of microorganisms such as bacteria, viruses and protozoa. In Sweden, there have been several large waterborne outbreaks in recent times caused by the protozoan *Cryptosporidium*.



**Automatic monitoring of hazards**  
The system consists of three partial solutions for the rapid analysis of microbial contamination along the production chain of drinking water. We intend to reduce the problem of infection by direct detection of deviation from the normal image and perform metagenomic profiling of the hazards / microorganisms that are problems in drinking water from raw water to the consumer.

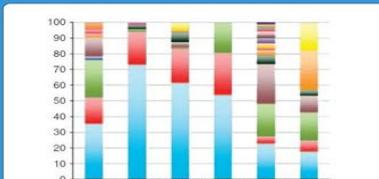


**Source tracking**  
A parallel Bayesian approach is used to estimate the proportion of contaminants in metagenomic water samples that may come from various libraries of source environments. The source prediction is used to determine the probable origin of the pollution.

### Unknown samples



**Complete characterisation**  
Traditionally, studies in microbial forensics have focused on assays based on single markers from cultured species, thereby limiting the focus to a small percentage of species that can be cultured outside their natural environment. Metagenomic studies opens up possibilities to allow outstanding insight into bacterial diversity and coding capacity.



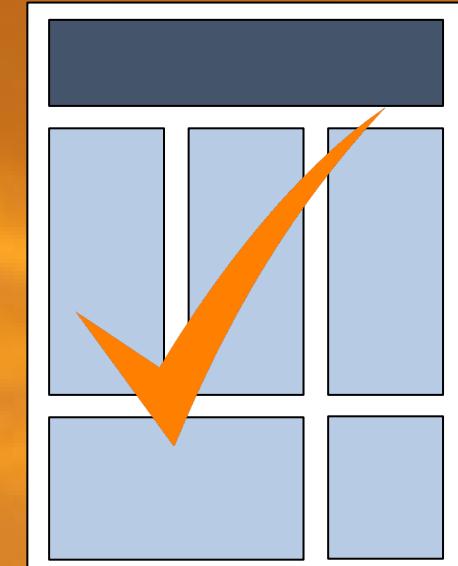
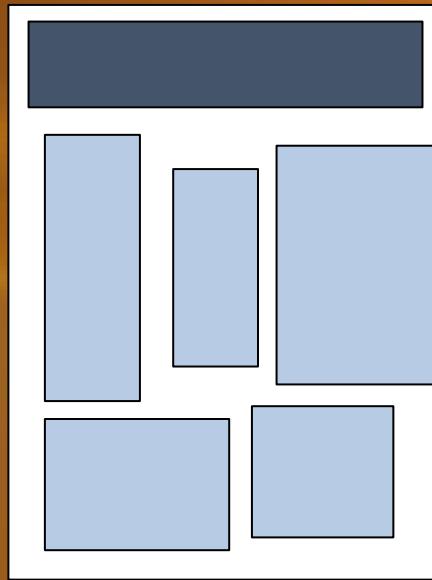
**Metagenomic profiles**  
The open approach of metagenomics allows total characterisation of unknown samples independent of prior suspicion of content. The total sequence profile answer the question what is in the sample and not only if the sample contains any pathogens. The complete polymorphic differences outperforms previous methods used in microbial forensics.



**Tracing mtDNA**  
Mitochondrial DNA (mtDNA) is present in high concentration in samples of metazoan origin. Metagenomic sequencing may therefore be used to reconstruct the mitochondrial haplotype to trace geographic location of human and other metazoan mtDNA.

# Alignment:

**Every element** should have  
some **visual connection** with  
another **element**



In typesetting, justification (sometimes referred to as 'full justification') is the typographic alignment setting of text or images within a column or "measure" to align along both the left and right margin. Text set this way is said to be "justified."

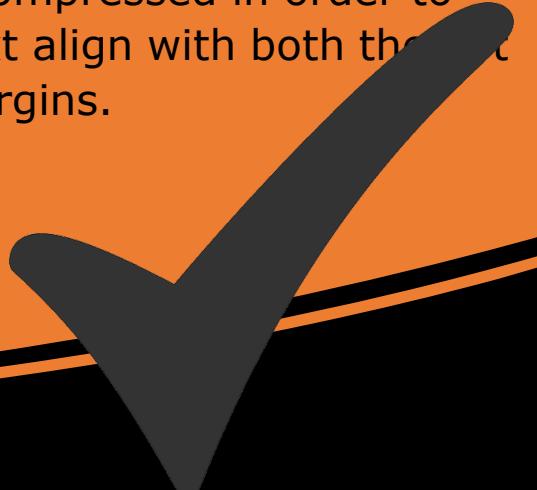
In justified text, the spaces between words, and, to a far lesser extent, between glyphs or letters (known as "tracking"), are stretched or sometimes compressed in order to make the text align with both the left and right margins.

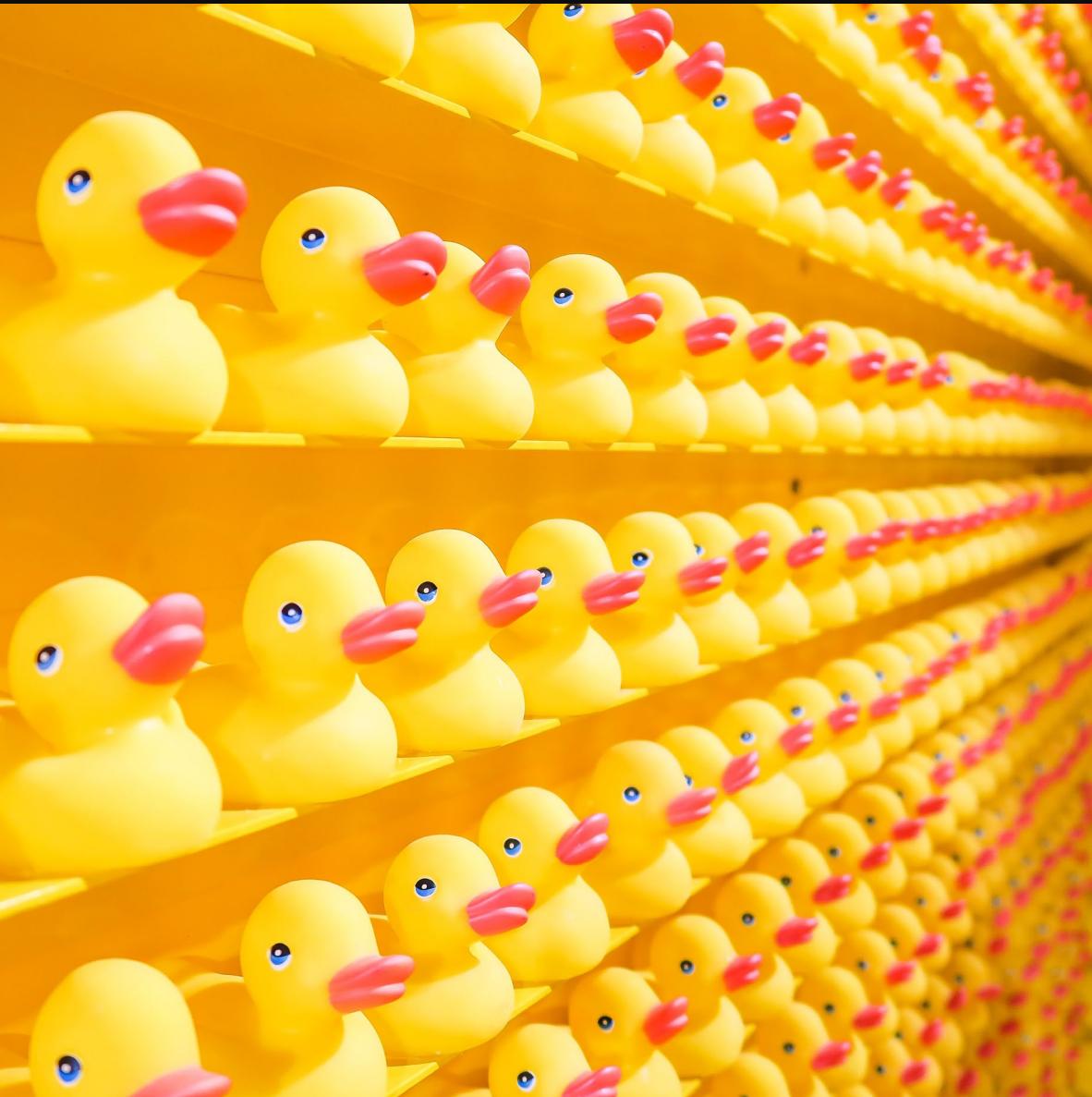


In typesetting, justification (sometimes referred to as 'full justification') is the typographic alignment setting of text or images within a column or "measure" to align along both the left and right margin. Text set this way is said to be "justified."

In justified text, the spaces between words, and, to a far lesser extent, between glyphs or letters (known as "tracking"), are stretched or sometimes compressed in order to make the text align with both the left and right margins.

# Alignment: Should you justify?





# Repetition

---

- **Repeat visual elements**
    - e.g. colours, shapes, textures, fonts, spatial relationships, etc.
  - Develops **organisation**
  - Strengthens **unity**
-

# Contrast:



**hugs**  
a dog bakery  
gallery • daycare



We know you love your four-legged friends.  
So hike on over to Hugs for shows of affection!

Sterling Silver Jewelry...perfect for braggin' on your pup  
Toys Galore...for making your dog feel special  
Custom art prints of you and your furry friend  
Dog calendars, books, and mouse pads  
Figurines and statues of all breeds  
First Aid Kits

Friday, July 11 and Saturday, July 12  
Receive a FREE mini snack pack of Hugs puppy cookies  
with any hiking gear purchase!

"Somebody needs a Hug!!!"  
Hugs, where biscuits, beds, and books beckon

503 OLD DOG TRAIL, MADRAS, OR. 97741  
TELEPHONE: (503) 555-1212 FAX: (503) 555-1212



**hugs**  
a dog bakery • gallery • daycare

We know you love your four-legged friend, so hike on over to  
for shows of affection:  
Sterling silver jewelry—perfect for braggin' on your pup  
Toys galore—for making your dog feel special  
Custom art prints of you and your furry friend  
Dog calendars, books, mousepads, figurines, first aid kits

Friday, July 11, and Saturday, July 12, receive  
a FREE mini snack-pack of **Hugs puppy cookies**  
with any hiking gear purchase!

**Somebody needs a Hug!!**  
hugs where biscuits, beds, and books beckon

503 Old Dog Trail - Madras - Oregon - 97741  
T 503 555 1212 F 503 555 1212



# Title: Attention grabbing

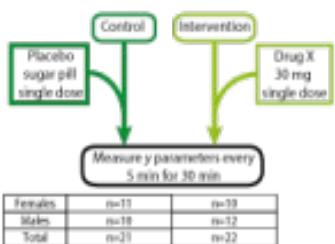
Names of the people that did the research

## Introduction

The introduction gives your audience some background to your work. You need to explain why your research is important and why they should care. What were the objectives of your study? What research question were you trying answer?

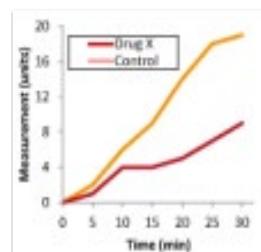
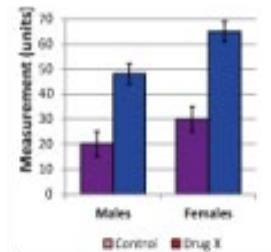
## Methods

Outlines how you conducted your research. Summarise your methods and avoid lengthy detail. Consider using a flowchart or diagram, in addition to text, when describing your methods.



## Results

Summarise your data in easy to understand graphs or tables. What does your data show? Avoid reading your graphs to your audience. Instead, point out the highlights and trends shown by your data.



## Discussion

Interpret your results. What do your results mean? Why did you get these results? Answer your research question. What further work would you suggest doing?

## Conclusions

What is your take home message?

## References

1. If you have to include references, keep them small.
2. Your reader will be interested in your results, so don't devote too much space to references.

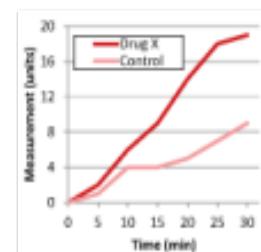
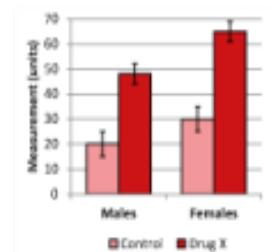
## Acknowledgements

# Title: Attention grabbing

Names of the people that did the research

## Results

Summarise your data in easy to understand graphs or tables. What does your data show? Avoid reading your graphs to your audience. Instead, point out the highlights and trends shown by your data.



## Discussion

Interpret your results. What do your results mean? Why did you get these results? Answer your research question. What further work would you suggest doing?

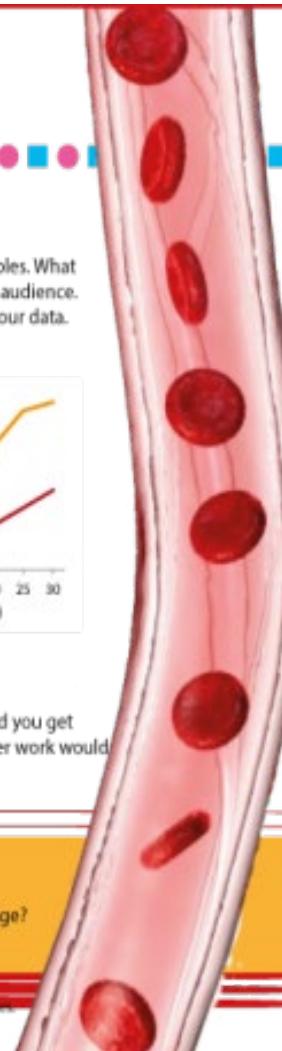
## Conclusions

What is your take home message?

## References

1. If you have to include references, keep them small.
2. Your reader will be interested in your results, so don't devote too much space to references.

## Acknowledgements



# Questions so far?



# Text



## Introduction

According to the French historian Max Gallo, "for over two hundred years, posters have been displayed in public places all over the world. Visually striking, they have been designed to attract the attention of passers-by, making us aware of a political viewpoint, enticing us to attend specific events, or encouraging us to purchase a particular product or service."<sup>[1]</sup> The modern poster, as we know it, however, dates back to 1870 when the printing industry perfected colour lithography.

### Mass production

"In little more than a hundred years", writes poster expert John Barnicott, "it has come to be recognized as a vital art form, attracting artists at every level, from painters like Toulouse-Lautrec and Mucha to theatrical and commercial designers."<sup>[2]</sup>

They have ranged in styles from Art Nouveau, Symbolism,

Cubism, and Art Deco to the more formal Bauhaus and the often incoherent hippie posters of the 1960s.

### Commercial uses

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Developing art form

By the 1890s, the technique had spread throughout Europe. A number of noted French artists created poster art in this period, foremost amongst them Henri de Toulouse-Lautrec, Jules Chérét, Eugène Grasset, Adolphe Willette, Pierre Bonnard, Louis Auvers, Georges de Feure and Gabriel Ibels.

Chérét is considered to be the "father" of advertisement placards. He was a pencil artist and a scene decorator, who founded a small lithography office in Paris in 1866. He used striking characters, contrast and bright colours, and created over 1000 advertising posters for the theatre, cinema, restaurants, bars and cafés. Chérét's posters attracted a lot more colour which, in conjunction with innovative typography, rendered the poster much more expressive. Not surprisingly, Chérét is said to have introduced sex as advertising or, at least, to have exploited the feminine image as an advertising ploy. In contrast with those previously painted by Toulouse-Lautrec, Chérét's provocative feminine figures meant a new conception of art as being of service to advertising.

Posters soon transformed the thoroughfares of Paris into the "art galleries of the street." Their commercial success was such that some of the artists were in great demand and theatre stars

## History

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Commercial uses

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Developing art form

By the 1890s, the technique had spread throughout Europe. A number of noted French artists created poster art in this period, foremost amongst them Henri de Toulouse-Lautrec, Jules

Chérét, Eugène Grasset, Adolphe Willette, Pierre Bonnard, Louis Auvers, Georges de Feure and Gabriel Ibels.

Chérét is considered to be the "father" of advertisement placards. He was a pencil artist and a scene decorator, who founded a small lithography office in Paris in 1866. He used striking characters, contrast and bright colours, and created over 1000 advertising posters for the theatre, cinema, restaurants, bars and cafés. Chérét's posters attracted a lot more colour which, in conjunction with innovative typography, rendered the poster much more expressive. Not surprisingly, Chérét is said to have introduced sex as advertising or, at least, to have exploited the feminine image as an advertising ploy. In contrast with those previously painted by Toulouse-Lautrec, Chérét's laughing and provocative feminine figures meant a new conception of art as being of service to advertising.

Posters soon transformed the thoroughfares of Paris into the "art galleries of the street." Their commercial success was such that some of the artists were in great demand and theatre stars

1000 words

500 words

300 words

## Conclusion

According to the French historian Max Gallo, "for over two hundred years, posters have been displayed in public places all over the world. Visually striking, they have been designed to attract the attention of passers-by, making us aware of a political viewpoint, enticing us to attend specific events, or encouraging us to purchase a particular product or service."<sup>[1]</sup> The modern poster, as we know it, however, dates back to 1870 when the printing industry perfected colour lithography and made mass production possible.

### Conclusion

"In little more than a hundred years", writes poster expert John Barnicott, "it has come to be recognized as a vital art form, attracting artists at every level, from painters like Toulouse-Lautrec and Mucha to theatrical and commercial designers."<sup>[2]</sup>

They have ranged in styles from Art Nouveau, Symbolism,

Cubism, and Art Deco to the more formal Bauhaus and the often incoherent hippie posters of the 1960s.

### Conclusion

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Conclusion

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Conclusion

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Conclusion

Posters, in the form of placards and posted bills, have been used since earliest times, primarily for advertising and announcements. Purely textual posters have a long history; they advertised the plays of Shakespeare and made citizens aware of government proclamations for centuries.

However, the great revolution in posters was the development of printing techniques that allowed for cheap mass production, printing, including notably the technique lithography which was invented in 1796 by the German Alois Senefelder. The invention of lithography was soon followed by chromolithography, which allowed for mass editions of posters illustrated in vibrant colours to be printed.

### Conclusion

# Replace words with... Photos



- Images sourced from The Noun Project ([thenounproject.com](http://thenounproject.com)). Hedgehog by Scopio; Hedgehog on pool floater in swimming pool; Underwater shot of sea animals by Scopi; Forest: Autumnal Forest by GPA



Background photo by [alan King](#) on [Unsplash](#)

## Image sources

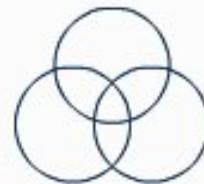
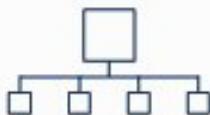
---

Look for images with Creative Commons licenses!

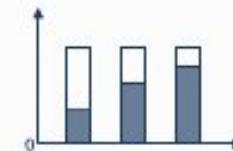
- [Unsplash](#)
  - [Pixabay](#)
  - [Pexels](#)
  - [Wikimedia Commons](#)
  - [Britannica ImageQuest](#) (access through Libraries and Learning Services databases)
  - [Noun Project](#) for icons
-

# Replace words with...Diagrams

## Abstract Concepts



## Realistic Concepts



### Flow

Linear  
Circular  
Divergent/Convergent  
Multidirectional

### Structure

Matrices  
Trees  
Layers

### Cluster

Overlapping  
Closure  
Enclosed  
Linked

### Radiate

From a point  
With a core  
Without a core

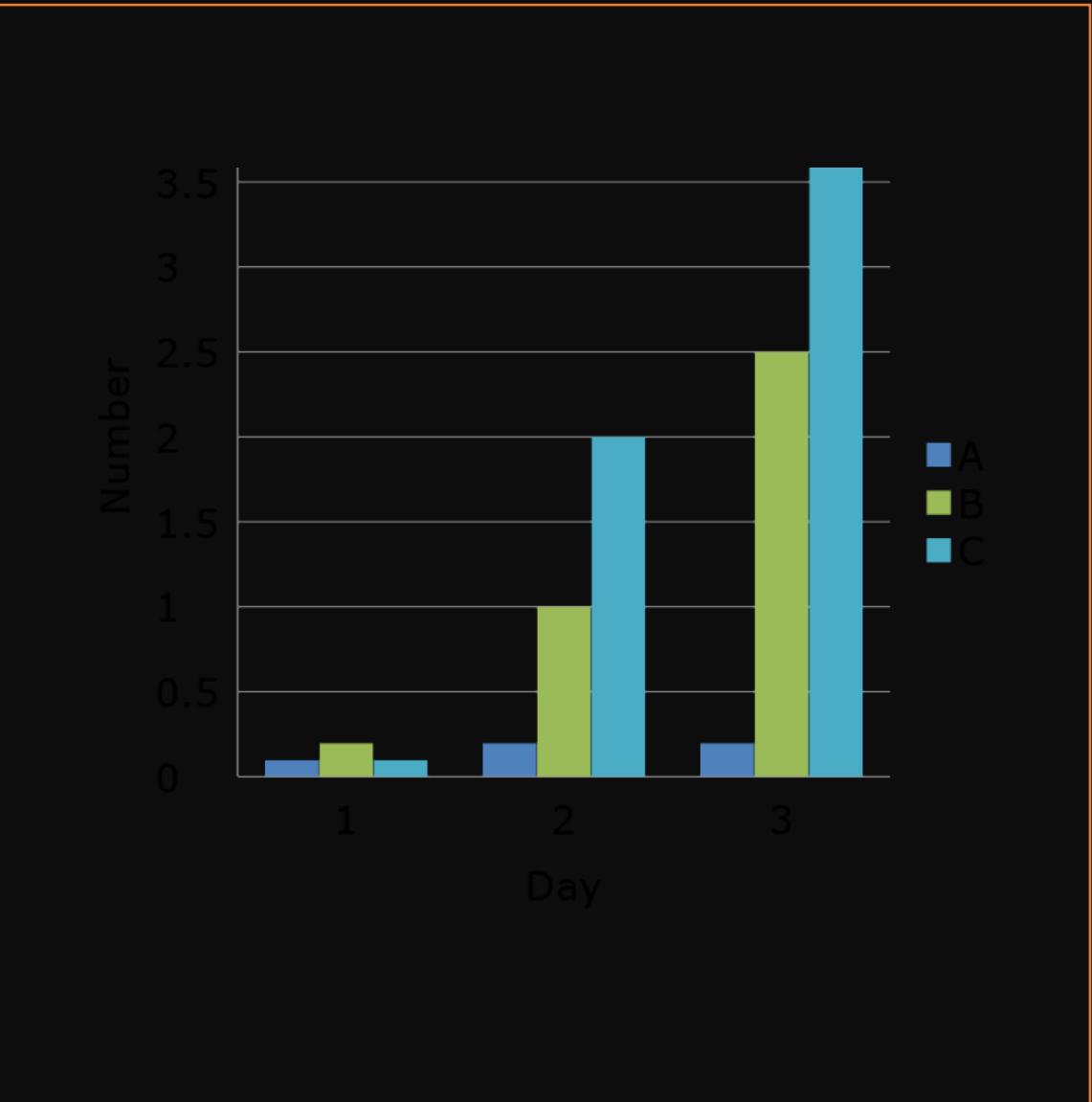
### Pictorial

Direction  
Location  
Reveal  
Process  
Influence

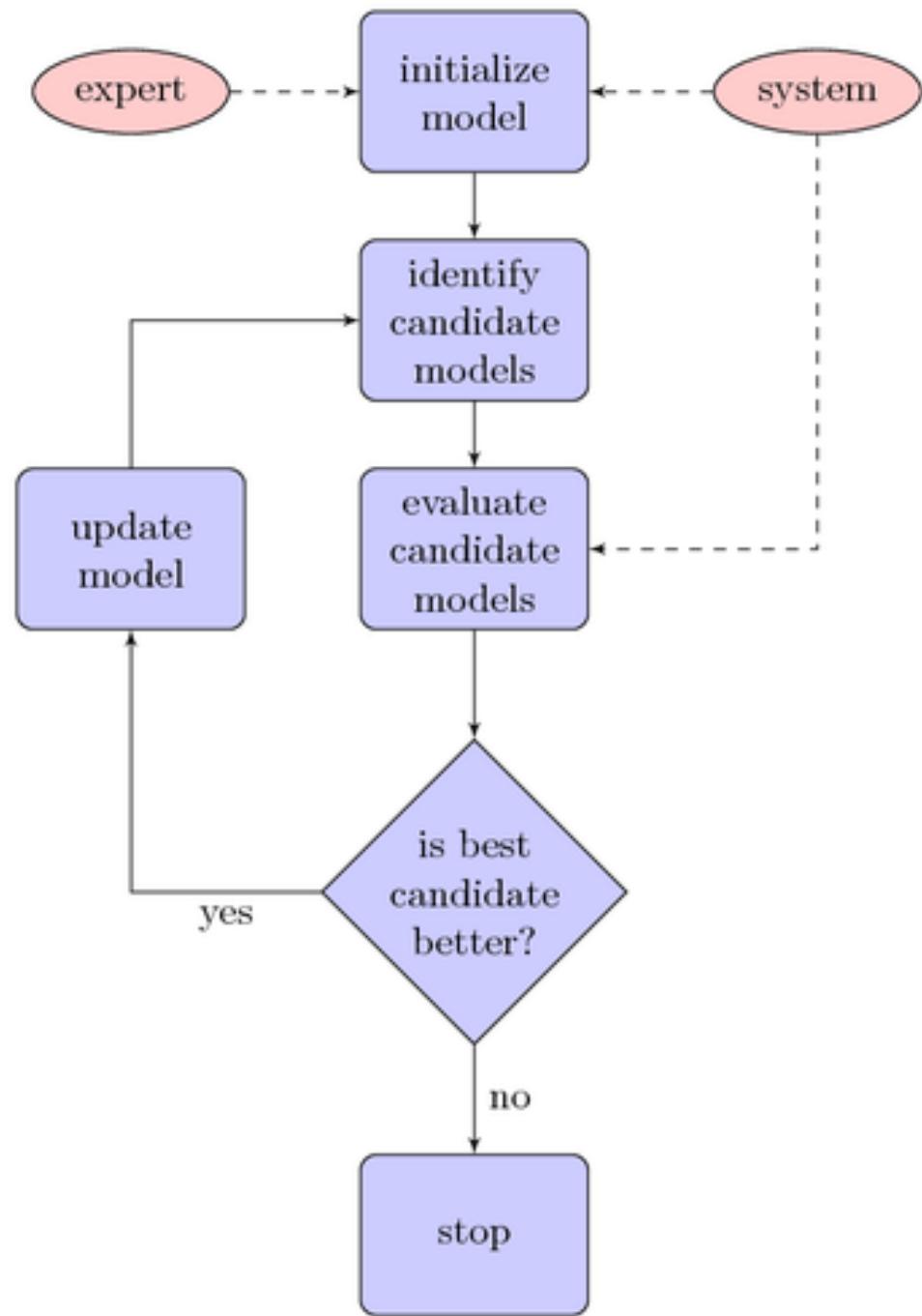
### Display Data

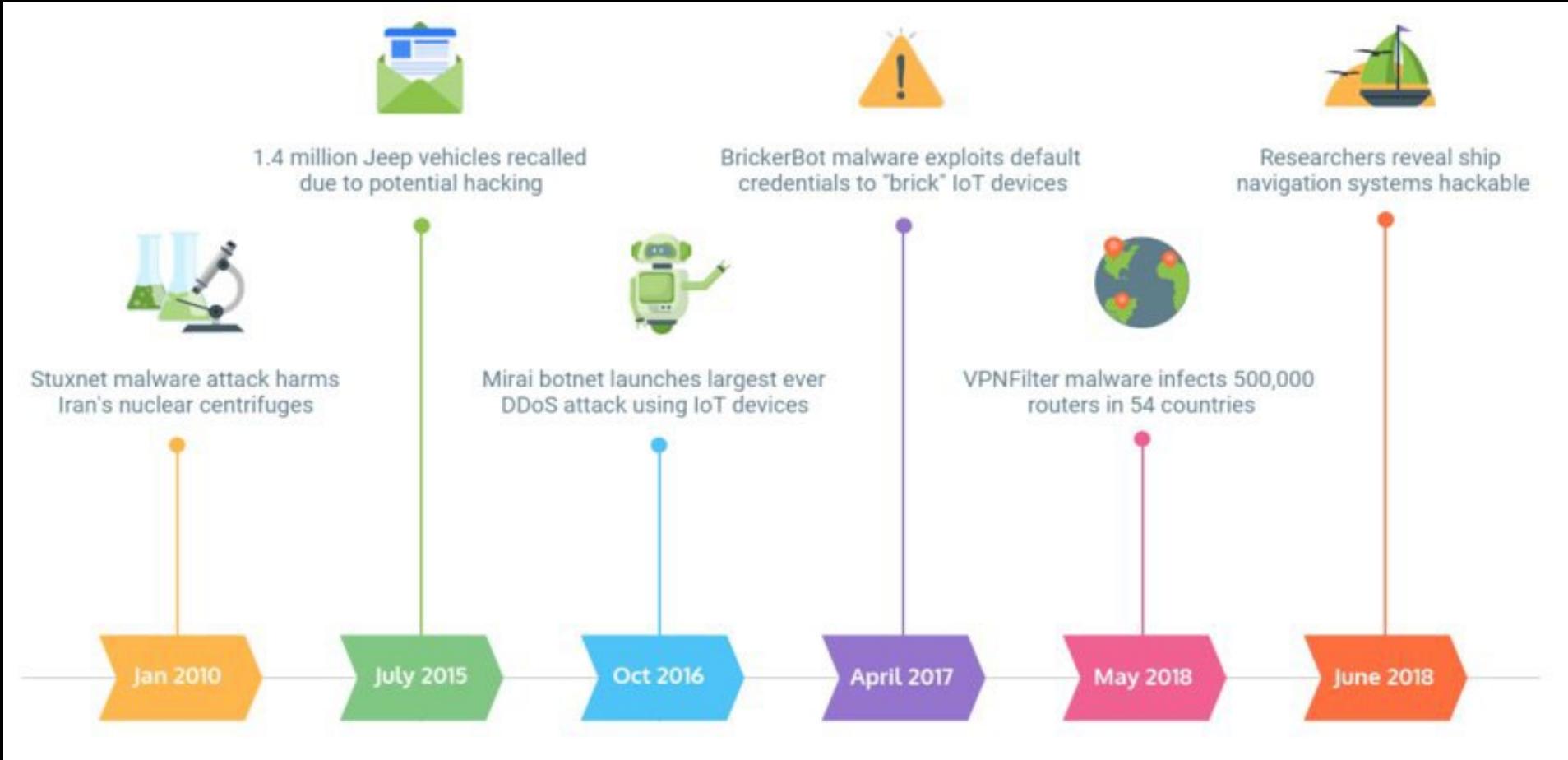
Comparison  
Trend  
Distribution

# Replace words with...Graphs



# Replace words with...Flowcharts





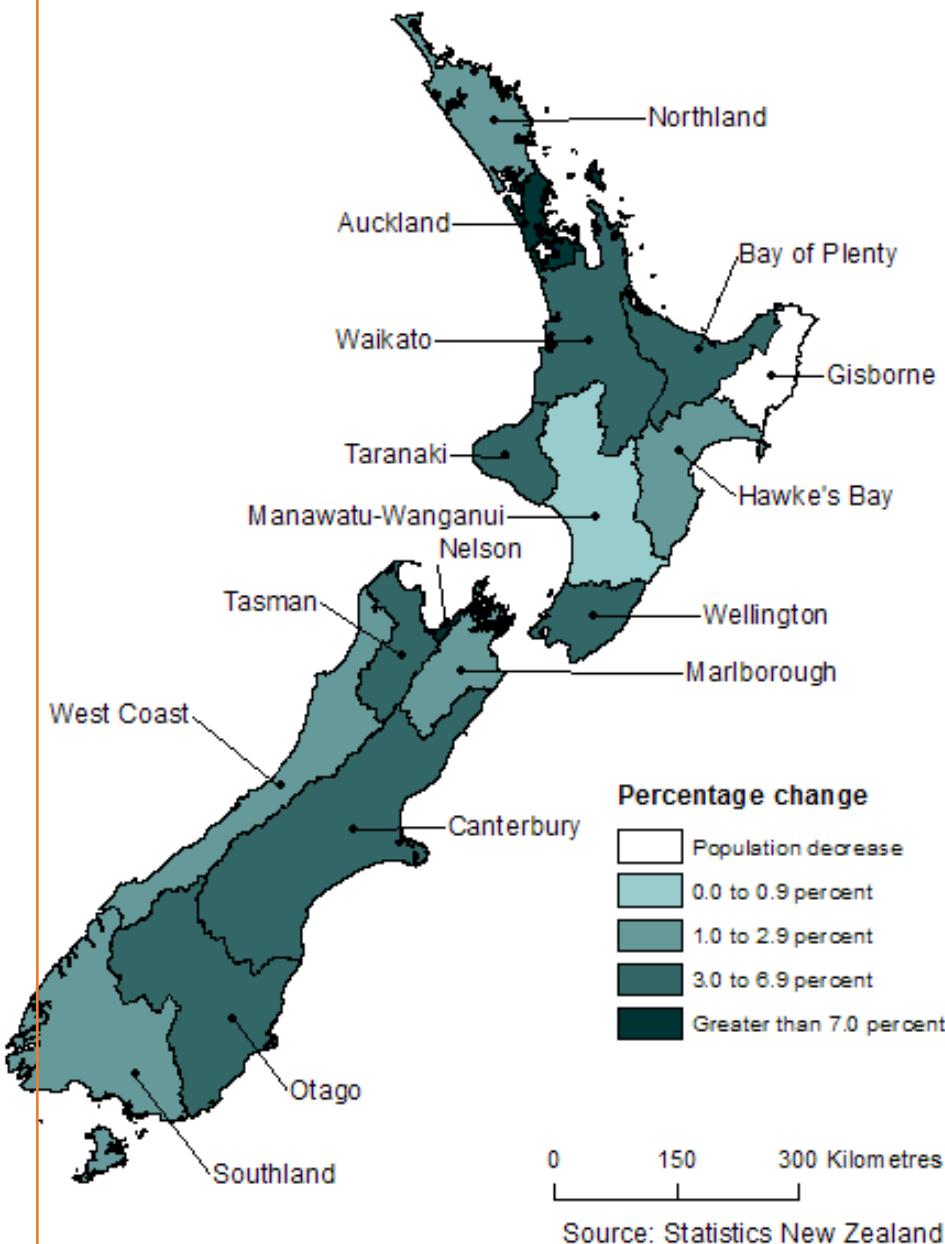
Replace words with...Timelines

[commons.wikimedia.org/wiki/  
File:Internet\\_of\\_things\\_security\\_breach\\_timeline.png](https://commons.wikimedia.org/wiki/File:Internet_of_things_security_breach_timeline.png)

## Change in census usually resident population count

By regional council area

2006–2013 Censuses

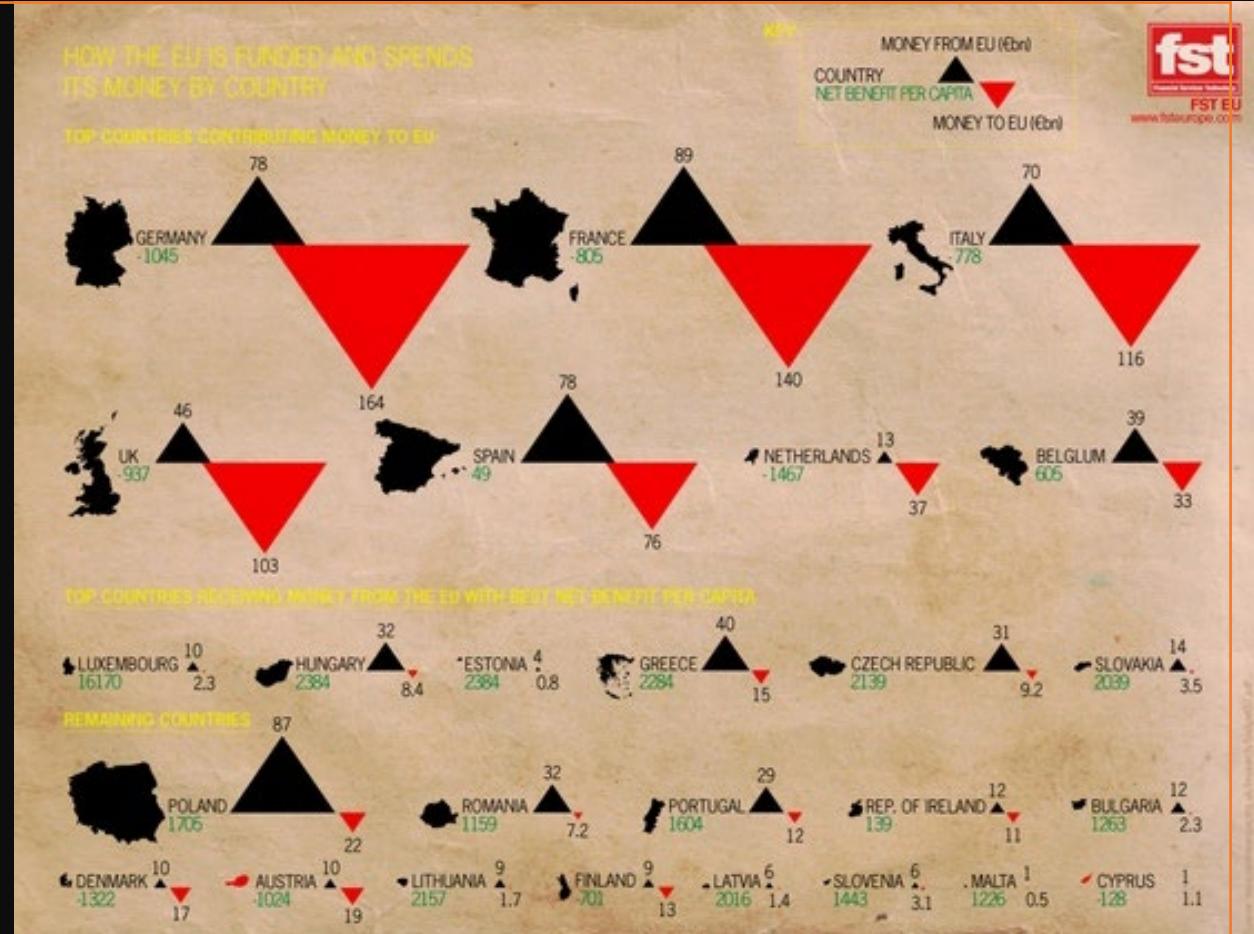


# Replace words with...Maps

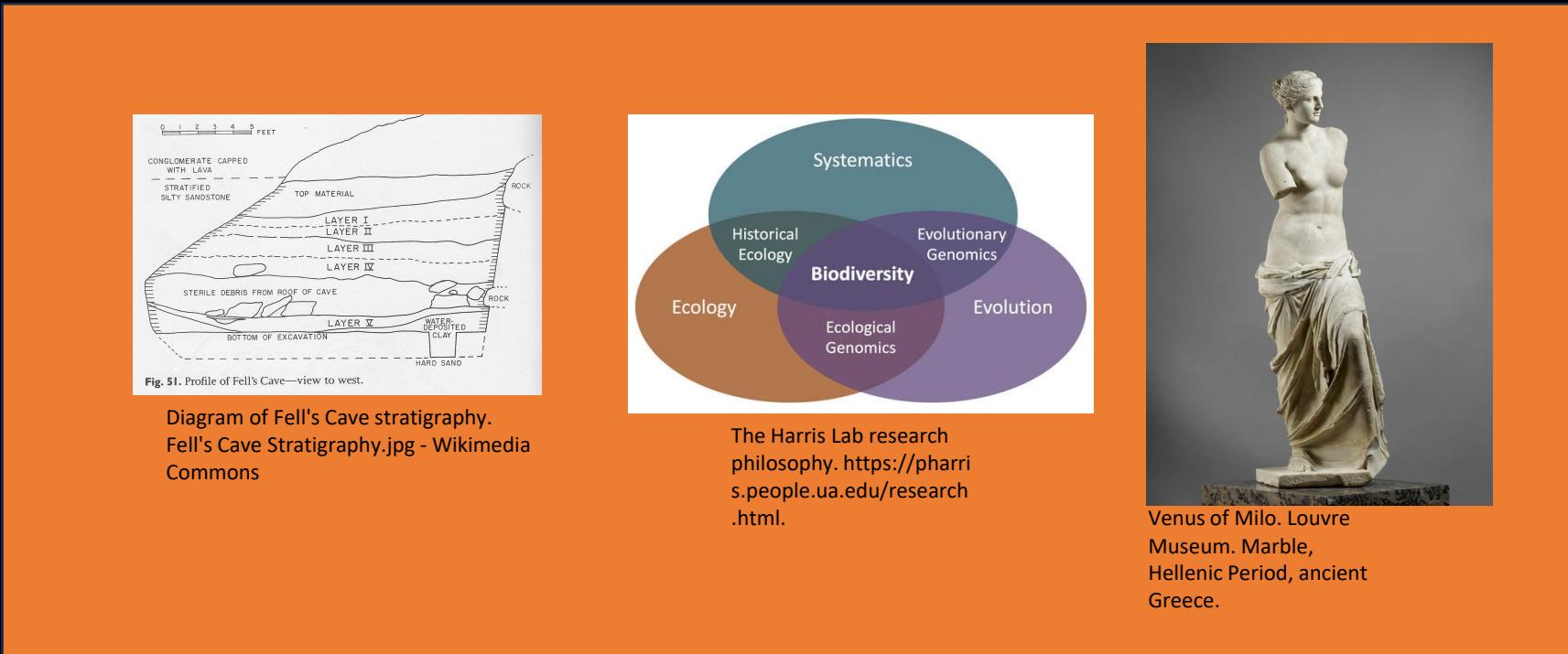
- [commons.wikimedia.org/wiki/File:Change\\_in\\_population\\_by\\_regions\\_in\\_New\\_Zealand\\_based\\_on\\_2006-2013\\_censuses.gif](https://commons.wikimedia.org/wiki/File:Change_in_population_by_regions_in_New_Zealand_based_on_2006-2013_censuses.gif)

# Remember: people still need to read your figures!

Image sourced  
from: <https://eagereyes.org/criticism/mar-ch-chart-madness>



# What image, picture or diagram represents your research?



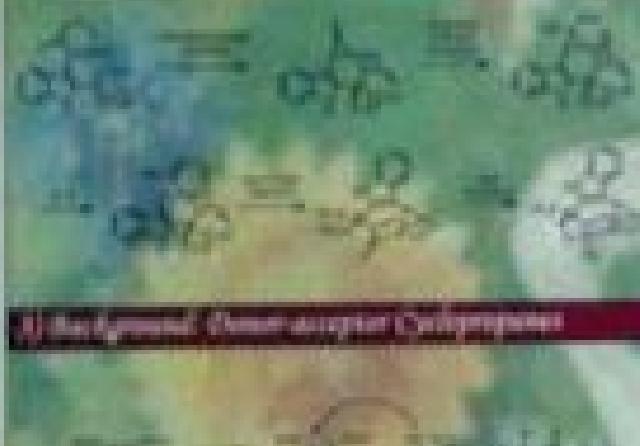
# Department of Chemistry, Western University

## (1) Background: Acid



Acids are substances that dissociate in water to form hydrogen ions ( $H^+$ ). Acids are proton donors.

## (2) Summary of Chaitin's Synthesis



## (3) Background: Cation-Selective Conductors



## (4) Proposed Synthesis



## (5) Background: Cation-Selective Conductors



## (6) Background: Cation-Selective Conductors



## (7) Background: Cation-Selective Conductors



## (8) Background: Cation-Selective Conductors



## (9) Background: Cation-Selective Conductors



## (10) Background: Cation-Selective Conductors



## (11) Background: Cation-Selective Conductors



## (12) Background: Cation-Selective Conductors



## (13) Background: Cation-Selective Conductors



## (14) Background: Cation-Selective Conductors



## (15) Background: Cation-Selective Conductors



## (16) Background: Cation-Selective Conductors



## (17) Background: Cation-Selective Conductors



## (18) Background: Cation-Selective Conductors



## (19) Background: Cation-Selective Conductors



## (20) Background: Cation-Selective Conductors



## (21) Background: Cation-Selective Conductors



## (22) Background: Cation-Selective Conductors



## (23) Background: Cation-Selective Conductors



## (24) Background: Cation-Selective Conductors



## (25) Background: Cation-Selective Conductors



## (26) Background: Cation-Selective Conductors



## (27) Background: Cation-Selective Conductors



## (28) Background: Cation-Selective Conductors



## (29) Background: Cation-Selective Conductors



## (30) Background: Cation-Selective Conductors



## (31) Background: Cation-Selective Conductors



## (32) Background: Cation-Selective Conductors



## (33) Background: Cation-Selective Conductors



## (34) Background: Cation-Selective Conductors



## (35) Background: Cation-Selective Conductors



## (36) Background: Cation-Selective Conductors



## (37) Background: Cation-Selective Conductors



## (38) Background: Cation-Selective Conductors



## (39) Background: Cation-Selective Conductors



## (40) Background: Cation-Selective Conductors



## (41) Background: Cation-Selective Conductors



## (42) Background: Cation-Selective Conductors



## (43) Background: Cation-Selective Conductors



## (44) Background: Cation-Selective Conductors



## (45) Background: Cation-Selective Conductors



## (46) Background: Cation-Selective Conductors



## (47) Background: Cation-Selective Conductors



## (48) Background: Cation-Selective Conductors



## (49) Background: Cation-Selective Conductors



## (50) Background: Cation-Selective Conductors



## (51) Background: Cation-Selective Conductors



## (52) Background: Cation-Selective Conductors



## (53) Background: Cation-Selective Conductors



## (54) Background: Cation-Selective Conductors



## (55) Background: Cation-Selective Conductors



## (56) Background: Cation-Selective Conductors



## (57) Background: Cation-Selective Conductors



## (58) Background: Cation-Selective Conductors



## (59) Background: Cation-Selective Conductors



## (60) Background: Cation-Selective Conductors



## (61) Background: Cation-Selective Conductors



## (62) Background: Cation-Selective Conductors



## (63) Background: Cation-Selective Conductors



## (64) Background: Cation-Selective Conductors



## (65) Background: Cation-Selective Conductors



## (66) Background: Cation-Selective Conductors



## (67) Background: Cation-Selective Conductors



## (68) Background: Cation-Selective Conductors



## (69) Background: Cation-Selective Conductors



## (70) Background: Cation-Selective Conductors



## (71) Background: Cation-Selective Conductors



## (72) Background: Cation-Selective Conductors



## (73) Background: Cation-Selective Conductors



## (74) Background: Cation-Selective Conductors



## (75) Background: Cation-Selective Conductors



## (76) Background: Cation-Selective Conductors



## (77) Background: Cation-Selective Conductors



## &lt;h2

**Title: title title title**

Nature, nature, nature

## Introduction

Methods

## Results

Results results results results results results. Results results. Results results.

## Discussion

Discussion discussion discussion discussion discussion.

## Conclusions

Conclusion conclusion conclusion conclusion conclusion.

A bar chart titled "Treatment" with "Measurement (arbitrary)" on the y-axis (0-12) and "Treatment" on the x-axis (A, B, C). The bars show values approximately 6, 8.5, and 11.5 respectively.

Treatment	Measurement (arbitrary)
A	6
B	8.5
C	11.5

# Title: title title title

Names, names, names

## Introduction

Introduction introduction introduction  
introduction, introduction introduction.  
Introduction introduction introduction  
introduction introduction, introduction  
introduction introduction introduction.



## Methods

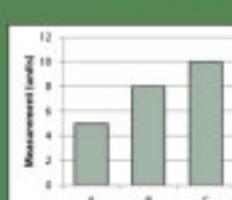
Methods methods methods methods  
methods methods methods methods.  
Methods methods methods methods  
methods methods. Methods methods  
methods.

## Discussion

Discussion discussion discussion discussion  
discussion discussion, Discussion discussion  
discussion discussion discussion discussion  
discussion discussion.

## Results

Results results results results results results  
results results. Results results results  
results results results results results. Results  
results results results results results results  
results results results results. Results results  
results results results results results results.



Treatment	Measurement Level
A	5
B	8
C	10

## Conclusions

Conclusions conclusions conclusions  
conclusions conclusions.  
Conclusions conclusions conclusions.

**Title: title title title**

Introduction introduction introduction introduction introduction introduction  
Introduction introduction introduction introduction introduction introduction  
Introduction introduction introduction introduction introduction introduction

**Methods**

Methods methods methods methods methods methods  
Methods methods methods methods methods methods  
Methods methods methods methods methods methods

**Results**

Results results results results results results results  
Results results results results results results results

**Discussion**

Discussion discussion discussion discussion discussion  
Discussion discussion discussion discussion discussion  
Discussion discussion discussion discussion discussion

**Conclusions**

Conclusions conclusion conclusions conclusions  
Conclusion conclusions conclusions conclusions  
Conclusion conclusions conclusions conclusions

Treatment	Measurement (unit)
A	~5
B	~8
C	~10

# Title: title title title

Names, names, names

## Introduction

Introduction introduction introduction  
introduction, introduction introduction  
introduction introduction introduction  
introduction introduction introduction  
introduction introduction introduction.

## Results

Results results results results results  
results results. Results results results  
results results results results results.



Treatment	Value
A	5
B	7
C	8

## Methods

Methods methods methods methods  
methods methods methods methods.  
Methods methods methods methods  
methods methods. Methods methods  
methods.

## Discussion

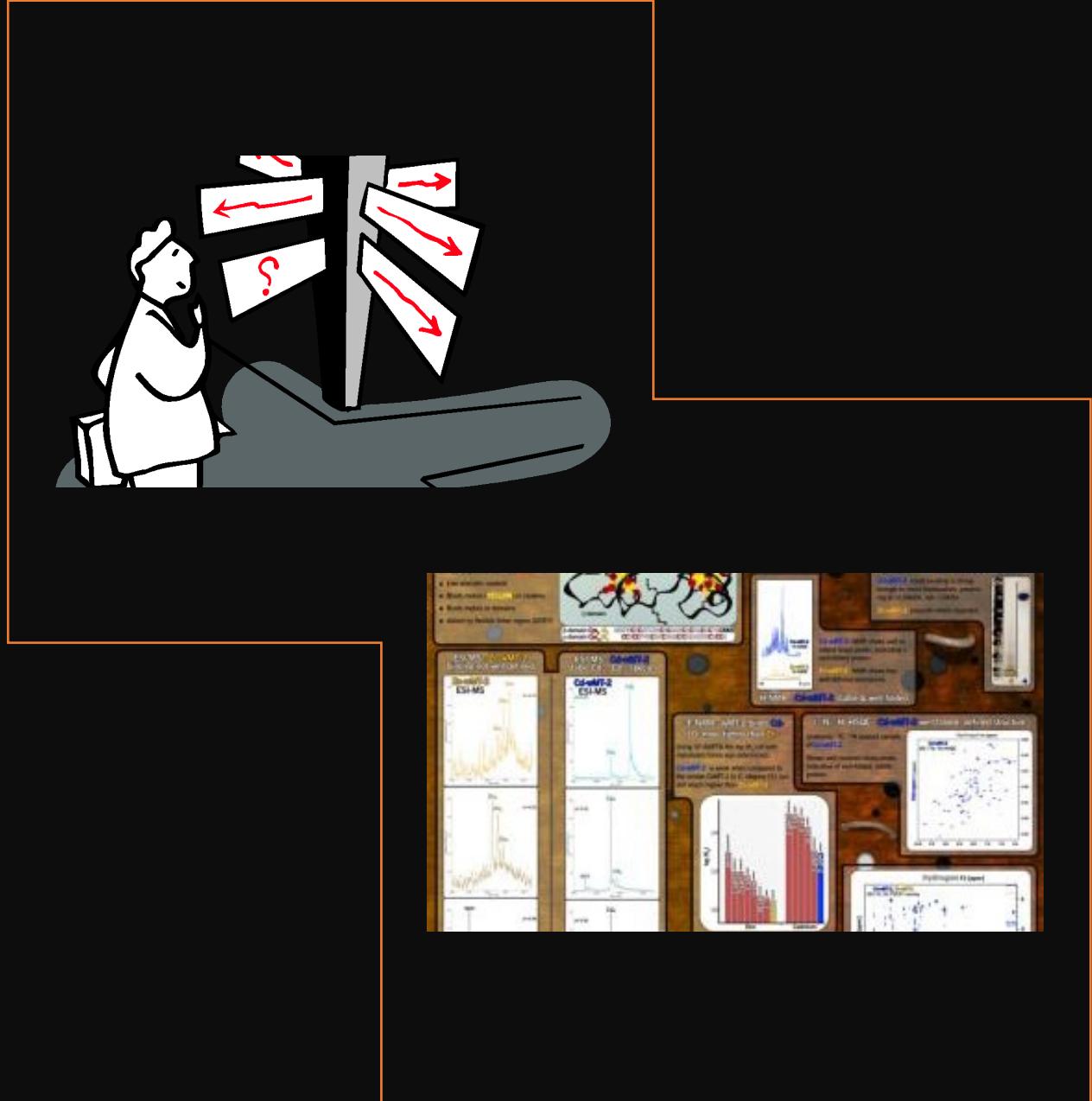
Discussion discussion discussion discussion  
discussion discussion. Discussion discussion  
discussion discussion discussion discussion  
discussion discussion.

## Conclusions

Conclusions conclusions conclusions  
conclusions conclusions  
Conclusions conclusions.

# Layout

Use **columns** and **clear headings** to **direct** the reader!



**72 dpi**



**300 dpi**



Resolution:





What do you  
associate with  
the colour  
blue?



# Colour:

Some colour combinations make text difficult to read

# Colour

Pick colour combinations that make text EASY to read

Pick colour combinations that make text EASY to read

Pick colour combinations that make text EASY to read

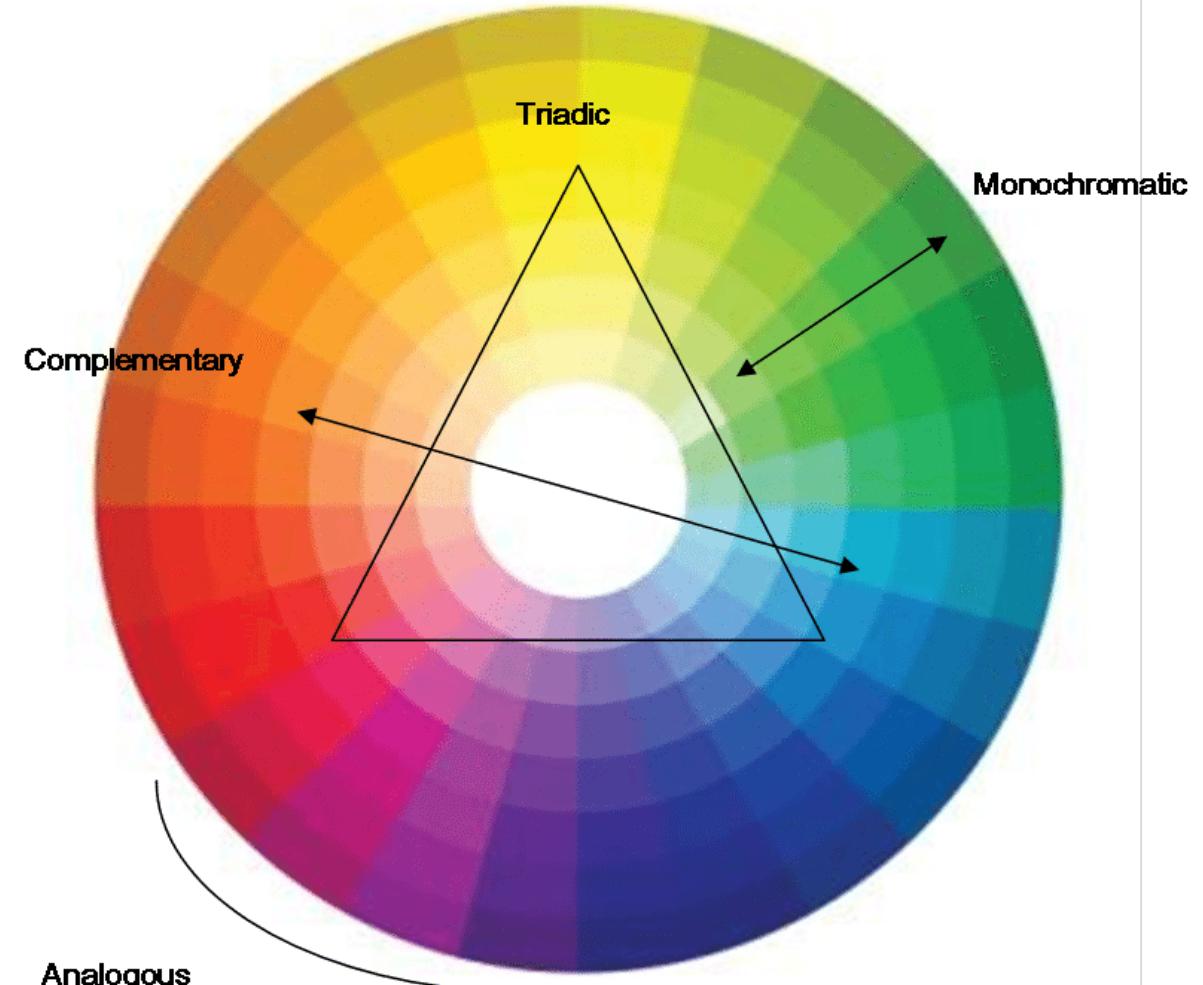
Pick colour combinations that make text EASY to read

Pick colour combinations that make text EASY to read

Pick colour combinations that make text EASY to read

Pick colour combinations that make text EASY to read

# Colour



# Colour



**Warm**

**Does your  
research have  
a colour?**

**Cold**



## Last notes about colour...

- Be conscious of colourblindness! Certain colour combinations look very different to some people.
- Think about how the final product will look compared to your computer screen. e.g. very bright colours can be blinding on a large screen, but won't be as vivid on a printed poster.

# Fonts:

*Use* professional **FONTS** that people  
**can** read **EASILY**

Use **professional fonts** that people  
can **read easily**

# 96 Font

48 Font

36 Font

24 Font

20 Font

18 Font

16 Font

14 Font

12 Font

10 Font

Headings

Sub-headings

Body

Title

Test printout

- Can you read the text?
- How do the colours look?

Check spelling  
and grammar:

People will notice!



# One last pointer...Referencing!

---



EVEN THOUGH YOU'RE PRESENTING  
SOMETHING IN A VISUAL MEDIUM, DON'T  
FORGET TO REFERENCE YOUR SOURCES.



PLAGIARISM IS PLAGIARISM, WHETHER IT'S IN  
WORDS OR IMAGES.

For example:

V&A Museum London: Accession number: S.35-2018

- 
- Stormtrooper costume and blaster gun worn in the original Star Wars trilogy (1977 - 1983). Given by the British Film Institute



Questions?

Contact us!

[library.auckland.ac.nz/ask-us](http://library.auckland.ac.nz/ask-us)





# Thanks

Ana Avilés and Dawn Carlisle

July 2024