VISUAL DESIGNING

The Visual Brain

- over 50 percent of the brain's cortex (the outside layer) is involved in visual processing
- auditory processing uses around 10 percent
- and the other senses use even less.
- our brains devote more resources to vision than to any other sense

What happens when you look at a picture?

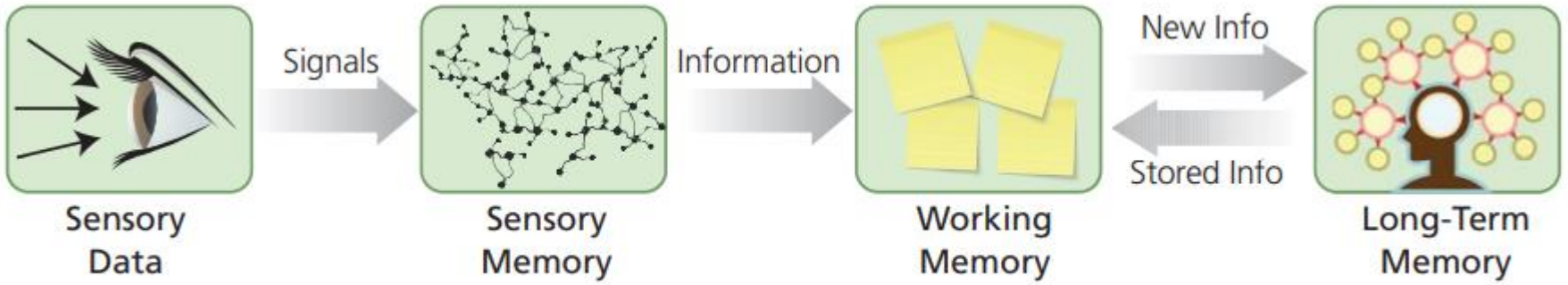


FIGURE 1.1. *How we process visual information.*

- The process starts when your eyes pick up sensory data and send signals to a sensory register (also known as sensory or iconic memory)
- The information lasts here for less than a second and is sent to working memory
- Through perceptual processes you select what to pay attention to, based on the features that catch your eye (during pre-attentive processing) and the visual patterns that are meaningful to your goals (during attentive processing).
- As you scan the picture, visual chunks are held in working memory for a few seconds.
- With help from your past experience and knowledge stored in long-term memory, you decode these marks on the screen or page.
- If the picture is easy to understand, this process happens rapidly.
- Visual perception is faster than thinking.

- Research shows that text accompanied by relevant visuals is better for learning than text alone in many situations and under many conditions
- Pictures can strengthen visual discrimination by emphasizing important details.
- Visuals improve retention and aid in problem solving

- Pictures Capture Attention
  - People usually look at the graphics of a web page before they read the text
  - Newspaper ads
- Visuals Aid Recall
  - Encoding information in long-term memory is an essential activity of learning
  - Relevant pictures help people remember corresponding text
- Visuals Improve Comprehension
  - Pictures help learners understand complex text or narration because they convey information about spatial structure.
  - Diagram or chart

- Making Inferences
  - Certain types of graphics, such as information graphics, facilitate making inferences and solving problems.
  - They function as an external memory aid by using arrangements that organize information in meaningful ways
  - Graph/diagram
- Acquiring Skills
  - the combination of pictures and text is ideal
  - graphics support and facilitate thinking, problem solving, and learning.

THE PICTURE SUPERIORITY EFFECT

- In most recall and recognition memory tasks, concepts that are learned by viewing pictures are remembered better than their counterparts in words. This phenomenon is known as the picture superiority effect

Possible Reasons for Picture Superiority

Dual coding

- people process information through two distinct systems, one for verbal information (written and spoken words) and one for non verbal information (images)
- pictures have an advantage over words by being encoded into long-term memory through both the visual and verbal channels.
- pictures are encoded as an image as well as spontaneously given a verbal label. In contrast, words are encoded with just one verbal code
- Two codes written to memory increases the chance of retrieving the information compared to information that is coded in only one way

Possible Reasons for Picture Superiority

Perceptual distinctiveness

- distinctive visual appearance that images have when compared to text.
- The drawing of an object, such as a tree, can have infinite variations.
- Compare this to text, which must be visually homogenous to facilitate reading.
- The varied features of pictures could be encoded more distinctively in memory than words and be responsible for their memorability.

Leveraging Picture Superiority

- Use relevant visuals to represent concrete objects explained in text or narration.
- Use visual analogies to relate unfamiliar concepts to previously learned information.
- Show two or more things that need to be remembered in association with each other.
- Leverage the features of spatial layout to bring order and structure to information.
- Focus on the aesthetics of visuals to increase motivation.
- Use visuals for low literacy audiences or for those who speak a native language that differs from the materials.

VISUAL DESIGN IMPACTS EMOTIONS

- An effective design can create a positive feeling in users, influencing their judgment and evaluation of a learning experience.
- Appealing designs can increase positive emotions and motivation

VISUAL DESIGN VERSUS FINE ART

- **The purpose is different**. design has a utilitarian purpose, art is created as an end in itself
- **The initial stimulus is different**. Practicing designers create solutions that fulfill someone else's requirements. In contrast, an artist uses his or her talents to manifest ideas and feelings and to share the work with others. Art comes from an inner motivation; it is personal
- **The resources are different**. Designers typically start with assets provided by a project's sponsor. They may be given branding guidelines, photographs, or content to work with. Artists typically start with a blank sheet of paper, an empty canvas, or a lump of clay.

VISUAL DESIGN VERSUS FINE ART

- **The skills are different**. Designers study visual principles and learn to use graphic applications to create solutions. Artists study composition and develop talents in the fine arts, such as painting and sculpture.
- **Success looks different**. Design is effective if it achieves the objective. Success means that the design works—it was understood as intended and fulfilled its purpose. On the other hand, audiences are encouraged to interpret art however they wish. The artist may not explain his or her work in words, hoping to leave the experience open-ended.

Purpose of Design

- **Design Creates Solutions** The primary purpose of design is to devise the best solution to a problem while meeting all of the requirements. Every problem has its own set of constraints, such as the media to use, the size of the budget, or the schedule you must meet. The design process uses constraints as a springboard for building creative solutions.
- **Design Communicates and Informs** The goal of visual communication is to transmit ideas and information in a purposeful way, taking the sponsor's message and translating it for an audience. The communication has two parts—content (the information) and form (how it is designed). No matter how relevant and meaningful the content, if the form fails, the information will not be conveyed. Effective designs convey an accurate message in both form and content.

Purpose of Design

- **Design Instructs** When training or education is the objective of a design, the visual form must enhance the potential for comprehension and retention of the material. The challenge is to make a straightforward presentation that is visually appealing. A design that instructs provides a logical organization and structure, draws attention to key points, and clarifies complex content. Through images and words, this type of design enables learners to construct knowledge.
- **Design Persuades** In learning design, the intent of persuasion is to transform attitudes, values, and beliefs in order to change behaviors. Both the visual form and the content must be motivational to grab attention and elicit emotions. A persuasive design must be deeply meaningful to the audience.

Role of Visual Designer

- Visual design requires competence in visual thinking to conceive of graphic solutions and to express ideas visually.
- An understanding of visual communication is a necessity. This helps you translate information into a visual form that audiences understand.
- It is fundamental to know and apply the principles of graphic design, which help you create effective compositions that serve your purpose.
- a knowledge of what makes an effective photograph or illustration will help you select the best images. This knowledge is also helpful when working with or hiring photographers and illustrators

Role of Visual Designer

- A foundation in psychology is necessary to get a sense of how people apprehend and assimilate visual information.
- Technical know-how is valuable for creating and modifying images. It’s also useful for estimating time to completion, as well as for predicting what can be achieved in different mediums.
- understanding of business is essential to align visuals to an organization’s objectives.
- some awareness of cultural trends is needed.

A VISUAL DESIGN PROCESS

- 5 step design methodology

1. Define the Visual Problem
2. Research and Discovery
3. Ideate
4. Conceptualize and Visualize
5. Implement and Refine

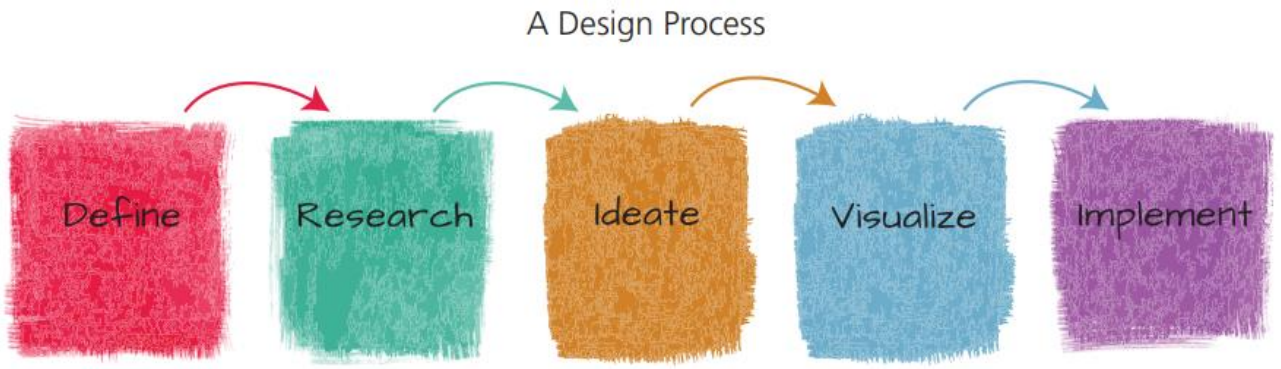


FIGURE 2.1. *A design process that takes you from idea to implementation.*

Step 1: Define the Visual Problem

- The visual problem encompasses the entire set of requirements that affect the appearance of the materials you are designing and the underlying message that they convey.
- By clearly defining the problem, you are more likely to come up with an effective
- Example
- Create the visual design for a course that teaches international business travelers the most important customs in highly visited countries.
- Create the visual design for a web-based self-directed learning portal that teaches project management skills.
- Create the visual design for a poster-sized chart for healthcare workers that lists the most effective pharmaceuticals for pain management.solution.

Step 2: Research and Discovery

- Collect enough background information to gain a big-picture view of the visual problem that needs to be solved.
- Gather what you can about the audience, organization, and content.
- Some specific ways to do this :
- Interview the client or sponsor to understand the mission and goals of the organization or department
- Interview members of the audience, identifying their characteristics and needs.
- Discover the visual preferences of both the audience and the client.
- Gather visual assets from the organization, such as their logo, branding colors, photos, and other graphics.
- Review visual communications from the sponsor, such as the website, brochures, and instructional materials.
- Review how others have solved a similar visual challenge for inspiration

Step 3: Ideate

- The third step is to take what you've learned during Research and Discovery and use it to formulate ideas for solutions.
- Ideation is about generating and recording numerous ideas without judging them.
- During this phase, every idea is considered valuable—so be bold. Here are some activities for ideation

- Brainstorming.
- Mind-mapping
- Sticky notes on a whiteboard.
- Adapting proven designs

Step 4: Conceptualize and Visualize

- To visualize the ideas, get away from the computer and make rough sketches with paper and pencil or pen
- Your visualizations can be thumbnail sketches to start.
- Thumbnails are small drawings for conveying ideas
- Use thumbnails to find ways to organize images and text.

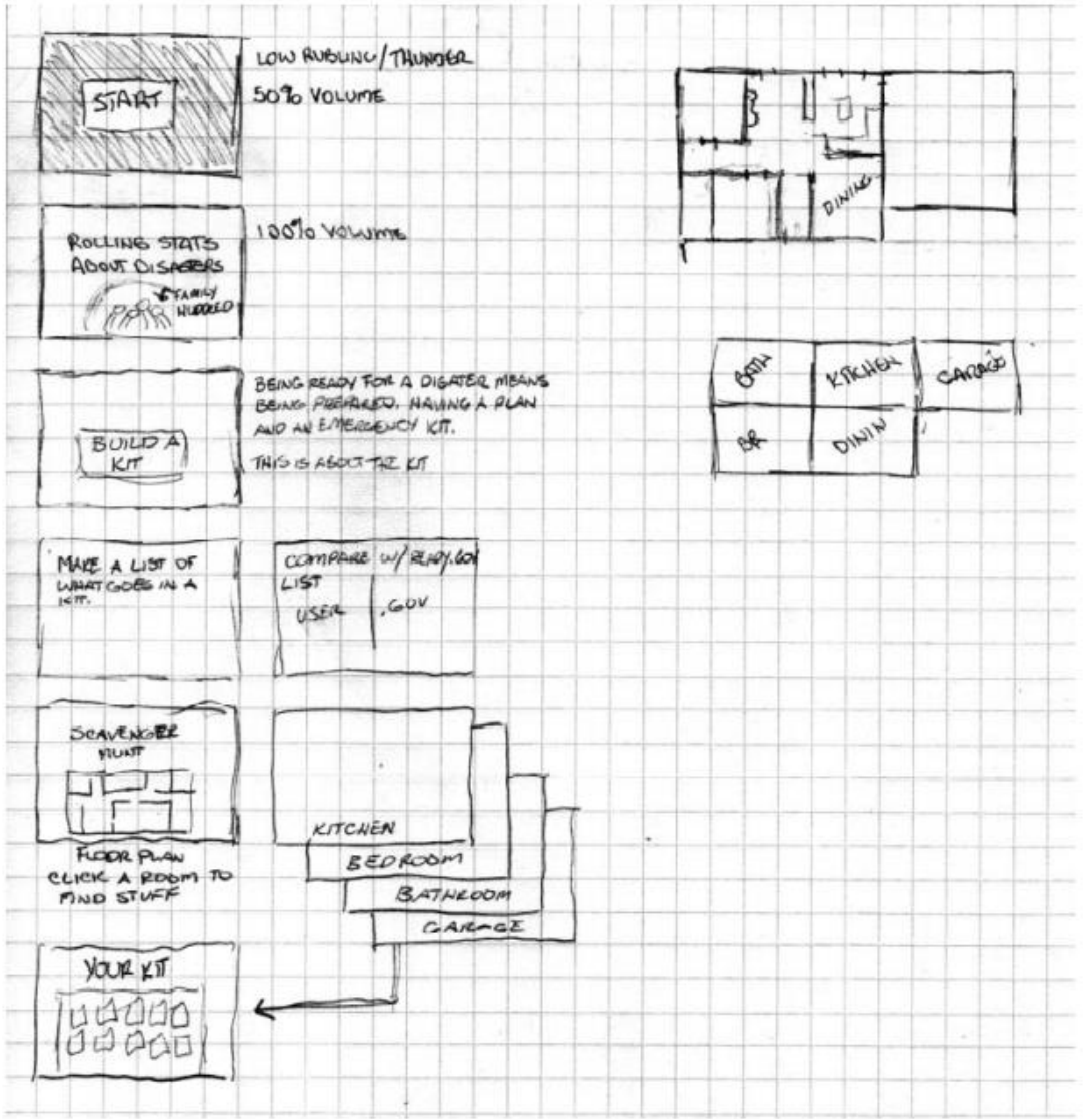


FIGURE 2.2. *Small thumbnail sketches help you visualize ideas. Illustration by Kevin Thorn, NuggetHead Studioz.*

Step 5: Implement and Refine

- During the Implementation phase, you will transform your sketches into designed compositions.
- Use the best solutions from the previous step and execute them in a graphics program.
- Take advantage of the computer's power to experiment with color, typography, and layout.

THE MINDSET OF THE VISUAL DESIGNER

- Creativity Concerns
- Self-Doubt
  - Accept the current level of your skills and knowledge.
  - Be determined to continue improving. Design is a lifelong learning endeavor.
  - Compare your work with your previous work. See how you've developed.
  - When you see good design work, use it as motivational fuel. Life isn't a competition
- Breaking the Rules

How to Be an Effective Designer

- Learn to really see
- Continually expand your visual language.
- Share ideas freely.
- Seek out thoughtful criticism.
- Trust your intuition.
- Find inspiration in the world around you.
- Start with paper and pencil or pen.
- Practice visualizing your ideas.
- Strive to learn and improve your skills.
- Rise to the occasion.

BUILD A GRAPHIC DESIGN TOOLBOX

Tools for Sketching

- Sketching ideas is a standard practice of visual designers, and it only takes the ability to draw simple shapes and simplistic people to convey your thoughts.
- Anyone who has to solve visual problems purchasing two sketchbooks. A large sketchbook is ideal for the desk, and a smaller one is good for carrying around to capture ideas when they strike.
- Sketching tools are not expensive
- Sketching is another way to think. It helps you generate solutions.
- Sketching helps you play with ideas, communicate with team members, and discuss concepts with clients and stakeholders.
- All you need is a standard pencil to sketch, but if you really want to explore this medium, you can use artists' pens and pencils

FIGURE 3.1. *In most cases, a digital tablet provides more control and greater accuracy than a mouse when working with graphics.*

Image Editing Software

- Bitmap graphics, such as photographs, are made up of pixels.
- Vector graphics, such as illustrations drawn on the computer, are created by mathematical descriptions.
- Image editing software has functionality for modifying and manipulating bitmap graphics

❑Adobe Photoshop.

- Photoshop is the premiere graphic editing tool for professional designers because of its powerful features and capabilities.
- The drawback is its price. Students and teachers do receive an educational discount on Adobe products.

❑Adobe Photoshop Elements.

- Elements is a reduced and lower-priced version of Photoshop with a limited but reasonable set of image enhancement and editing capabilities.
- Elements is one way to start learning some of the functionality of Photoshop.

Image Editing Software

❑GIMP

- the most popular free graphic editor
- GIMP has a lot of power for the price—free.
- It has capabilities for retouching photos and composing images, a paint program, and converts files to various image formats.

❑Microsoft PowerPoint.

- easy to learn and use.
- If you are using PowerPoint as the basis for online learning, presentations, storyboards, or any type of sketching to communicate ideas, this software will fulfill some of your graphic needs

Illustration Software

- Illustration software is designed to create and modify vector graphics, which are scalable to any size.
- Icons, computer-illustrated people, and objects are often created as vector graphics.

❑Adobe Illustrator.

- Illustrator allows you to draw with points, lines, and curves to create paths that become objects.
- Individual points that make up an object are easy to select and modify, every element can be re-sized, and text renders smoothly.
- Being a professional design tool, Illustrator is pricey and the learning curve is a bit steep.

Illustration Software

- Corel Draw.
- best alternative to Illustrator.
- If budget is an issue, the Home and Student Suite may meet your needs.
- Inkscape
- Inkscape comes recommended as a solid alternative to the pricier applications and it is free.
- both Windows and Mac compatible.
- Inkscape doesn’t have all the capabilities and features of Illustrator or Corel Draw, you can probably complete most of the drawing tasks you need with Inkscape.

WRITE A VISUAL STYLE GUIDE

- it makes the effort of designing easier.
- A style guide offloads some of the cognitive demands that the design process imposes.
- It allows you to make style decisions once, document them, and then refer to them throughout a project.
- Style guides define attributes like the color palette, typography, and image format for a particular design solution.
- Whether you work alone or with a team, a style guide helps ensure that the design is consistent.
- It creates one standard for an entire course or project

TABLE 3.1. Sample of what to specify in a visual style guide for an eLearning course.

Visual Element	What to Specify
Screen Layout	Identify the types of templates in the course, describe their organization, show screen shots, and include as separate files when appropriate.
Color Palette	Main colors: identify the key colors in your palette. Specify colors in an RGB (122 127 130 for medium gray) or hexadecimal (#7A7F82 for medium gray) format Accent colors: identify one or two accent colors Hyperlinks: specify the color of hyperlinks
Typography	Titles or large text: specify typeface, style, color, size, and alignment Subtitles or second largest text: specify typeface, style, color, size, and alignment Body text: typeface, style, color, size, and alignment Captions; typeface, style, color, size, and alignment Labels: typeface, style, color size, and alignment
Readability	Linespacing: identify how much space to allow between lines of text within a paragraph Paragraph spacing: identify how much space to allow before and after paragraphs
Images	Image style: identify types of images to use, such as color photos, black and white photos, illustrations, or clip art Image sizes: specify standard sizes of images for each type of screen (example: split screen photos will be 512x768) Image borders: identify whether images will have borders and the color, style and line thickness of the border Captions: Identify where they will be placed and whether they will be numbered
Logo	Note which style of logo to use on the title screen. It won't be needed on other screens
Showing Emphasis	Specify the pictorial technique for pointing out information, such as an arrow, circle, or highlight Specify the properties of each pictorial device, such as the type of arrow and the colors of each technique
User Interface	Identify the color and style of any user interface elements you control Icons: style and size of icons for navigation or other UI purposes

DESIGN WITH TEMPLATES

- A template is a master design that you can use repeatedly in an eLearning course, slide presentation, web page, or job aid.
- It consists of a layout with designated placeholders for visuals and text that you fill in according to need

FIGURE 3.2. *Design title screen templates to grab attention. Templates designed by the eLearning Brothers.*

Benefits of Using Templates

- **Promotes consistency**. Templates provide consistency so that users know how things work and where to find information
- **Improves efficiency**. When you use templates, you do not have to redesign every screen from scratch. Simply create a template for each type of screen you will need.
- **Reduces overwhelm**. when visual design decisions are made ahead of time, you have more mental space to focus on getting the instructional or information content right.
- **Leaves room for creativity**. Not only can you design creative templates, but you can always have one blank template so that when you have a real purpose, you are free to create a one-off design

Sample Templates

- **Title screen template**. The title screen is the first look that viewers have at your visual communication. Give it impact and appeal so that it grabs attention and motivates viewers to continue.
- **Content templates**. You can design different types of content templates for varied instructional purposes, such as one for making comparisons and another for diagrams with call-outs.

Sample Templates

- **Interaction templates.**
- The effective use of interactivity in eLearning and on websites provides a way to simulate real-world situations in a safe environment.
- It also allows learners to play games and to choose which information to access

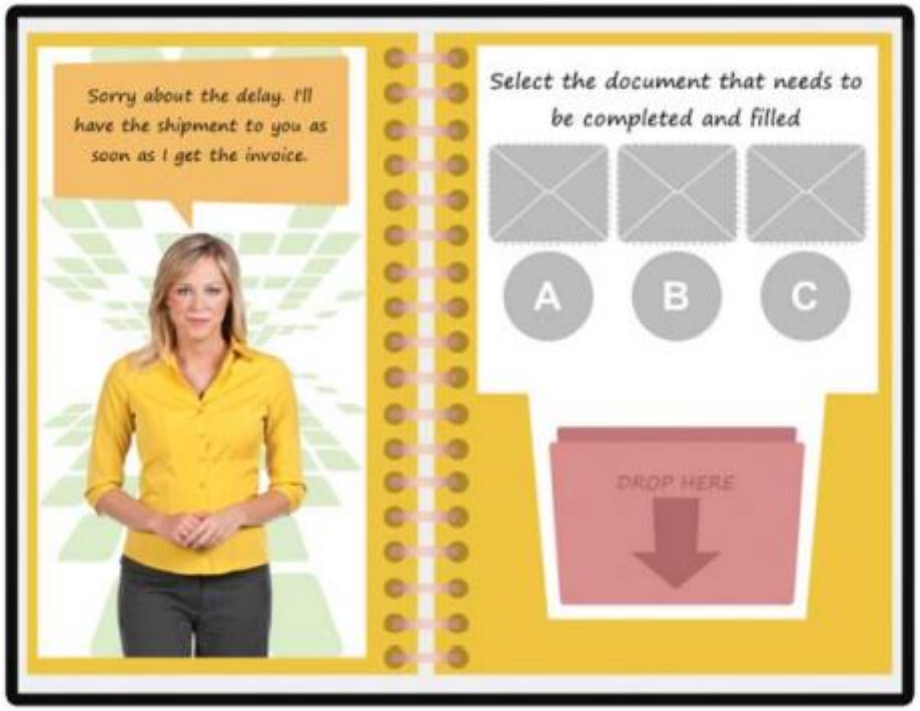
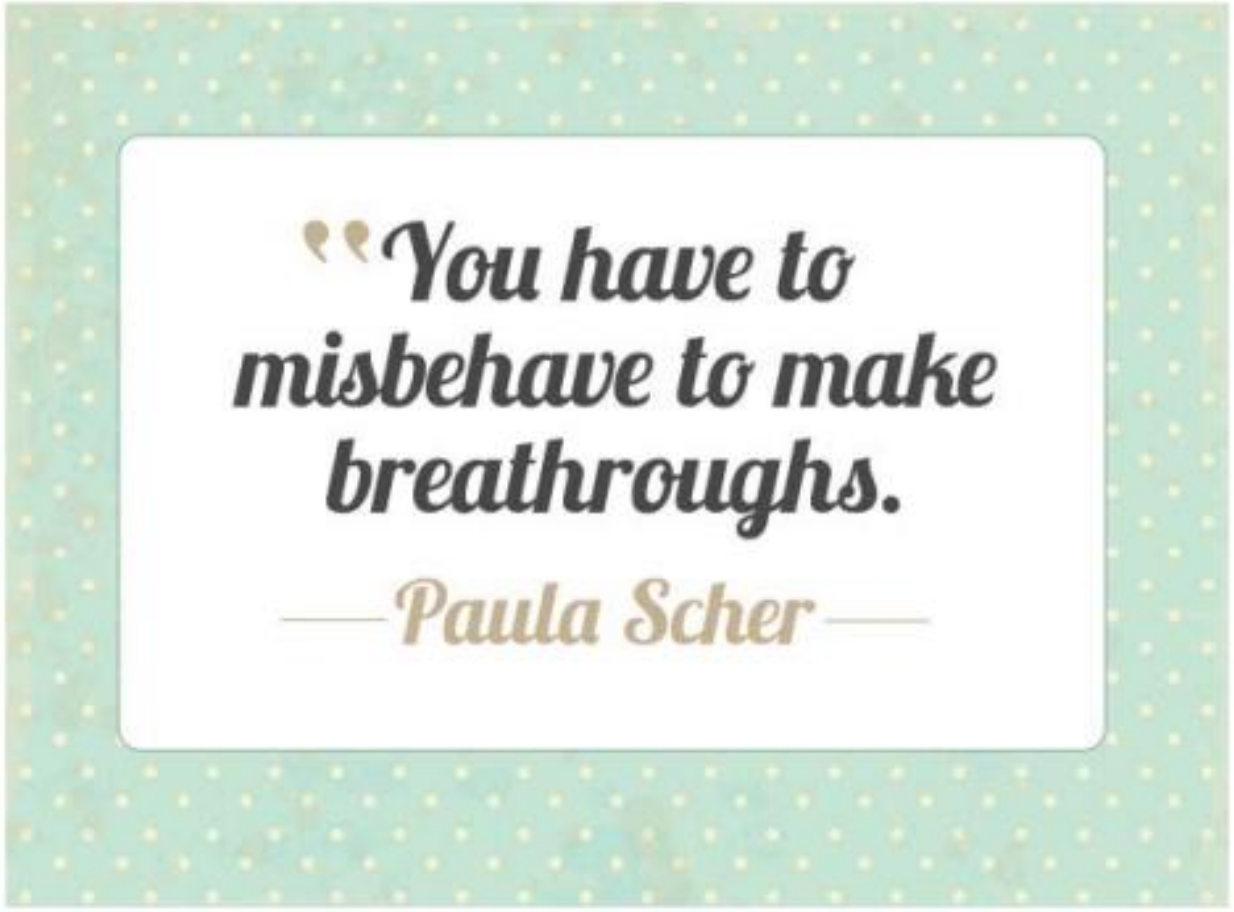


FIGURE 3.4. *Example of a template for a drag-and-drop interaction. Template design by the eLearning Brothers.*

Sample Templates

- **Text-only template.**
- simply must have an all-text template, such as for a critical definition or a brilliant quote that you want to stand apart from everything else.
- An all-text template does not mean that the screen or slide will be completely filled with text or bullet points.


"You have to misbehave to make breathroughs.
Paula Scher

WHERE TO FIND VISUAL INSPIRATION

- Analyze Other Designs
- ■ What makes this design effective?
- ■ What message does the visual convey?
- ■ How did the designer handle the layout?
- What element first attracted my attention and why?
- ■ How does the color palette affect me?

WHERE TO FIND VISUAL INSPIRATION

- **Collect Compelling Designs**
- Make the best use of your time by collecting the designs you find most appealing to browse later when you need inspiration.
- Gather brochures, catalogs, mailers, pages from magazines, and printouts that have compelling design ideas and keep them in a folder or paste them into a sketchbook.

WHERE TO FIND VISUAL INSPIRATION

Use Design Resources -There are countless resources online and offline for finding design ideas and inspiration.

- Graphic design portfolios.
- Magazines.
- Design museums.
- Advertising.
- Information and interactive graphics.
- Image collections and search engines.
- PowerPoint and Keynote slide decks.
- Visual design and photography books..

KNOW THE TECHNICAL TERMS

- **Width First, Then Height**
- The size or dimensions of a computer graphic are referred to with two numbers, such as 720 x 540 or 1024 x 768.
- The first number always refers to the width and the second always refers to the height.

- **Size and Resolution Are Different**
- The size of a graphic refers to its width and height in pixels, inches, or whatever unit you are using.
- In contrast, the resolution of a digital graphic refers to either: dots per inch (dpi) or pixels per inch (ppi) (pixels per centimeter (is also used). These are measurements of dot or pixel density
- Both image size and resolution affect the file size of an image. Larger dimensions and a higher resolution increase the size of a file.

- **Bitmap Versus Vector Images**
- bitmaps are made up of pixels, and vectors are created by mathematical descriptions.
- Bitmap and vector images use different file formats

- Advantages of bitmap images:

■ Can be created with a digital camera, scanner, or in a paint program ■ Have subtle tones of gradation

■ Can have a transparent background (in the PNG file format)

■ Wide selection available at stock photo sites

- Disadvantages of bitmap images:

■ Can’t be enlarged without distortion or jagged edges

■ File size is typically larger than for vector images

- The two most common image formats for online display are JPG and PNG.
- The key difference between the two formats is that the PNG format allows for a transparent background.
- All bitmap images are actually rectangles.
- When you see an image with a background that is cut out, the area outside the shape is transparent so that only the non-rectangular portion of the graphic displays. PNG files achieve this by storing transparency data in what is known as an alpha channel, which indicates whether a pixel should be displayed as opaque or transparent.
- The JPG format does not have an alpha channel, so you cannot display a transparent background in a JPG file

FIGURE 3.6. *Transparency information stored in an alpha channel allows graphics to appear non-rectangular.*

TABLE 3.2. **Common bitmap image formats.**

File Format	About	Best Uses
JPEG/JPG (.jpeg/jpg)	Created for displaying photographs in a compressed format, making the file size smaller. JPG files can display millions of colors. They can usually be saved at different levels of quality. The higher the quality, the more image information is included. JPG does not support transparency.	Photographs Graphics with many colors Images with lots of detail Large graphics, because the file size is smaller than PNG
PNG (.png)	A full-color replacement for the GIF format that supports transparent backgrounds. PNG files can display millions of colors. They use a different type of compression than JPG, making their file size larger.	Graphics with flat areas of color Photographs (but the file size will typically be larger than JPG) Line drawings Transparent backgrounds High-quality graphics for the web
GIF (.gif)	The GIF format only supports 256 colors, which can cause unsightly bands of color in photographs. GIF images can have a transparent background. A GIF file can hold multiple images for creating very simple animations. The file size is small.	Low bandwidth environments requiring a small file size Graphics with flat areas of color, like buttons Simple line drawings Clip art Very simple animations
TIFF (.tiff/.tif)	Supports high-quality images with millions of colors, layers, and transparency. TIFF is typically used for importing graphics into professional publishing and layout programs. Images saved in this format usually have a large file size.	High-quality images for print documents
BMP (.bmp)	The BMP format supports high-quality images, although the file size is typically too large for web graphics.	High-quality image output is required When TIFF format is not available
PDF (.pdf)	A hybrid format that supports both bitmap and vector graphics.	High-quality documents with text and images for print
PSD (.psd)	The native format for Photoshop and Photoshop Elements.	When you need to retain layers, styles, masks, and other features of the program for future editing.

Vector Image

- Vector graphics display via a set of instructions described through mathematical expressions.
- The instructions tell the software how to draw the points, lines, curves, and paths.
- Because the graphics are created from instructions rather than pixels, they can be made any size without losing image quality. This means that vector images are scalable.
- You can create vector images with vector drawing tools like Adobe Illustrator, Corel Draw, and Inkscape.
- Many digital illustrations and icons are created as vector graphics.

- Advantages of vector images:
  - Scalable—the image maintains quality when enlarged
  - File size is usually smaller
  - Can have a transparent background
  - Ideal for work that needs to be displayed in both small and large sizes
- Disadvantages of vector images:
  - Typically requires drawing software to create or edit
  - Usually requires more skill to create
  - Selection of stock artwork is smaller than that of bitmap graphic

TABLE 3.3. **Common vector image formats.**

File Format	About	Best Uses
EPS (.eps)	A hybrid format that supports vector and bitmap graphics. EPS files are created with drawing programs. This format is commonly used when sending out vector graphics for print. Stock vector graphics are usually in this format.	Illustrations and scaleable graphics When a small file size is required For importing into publishing or layout programs for print
WMF (.wmf)	A hybrid format that supports vector and bitmap graphics. This format is used for Microsoft Office Clip Art.	When you want to modify clip art and exchange parts with other WMF files When PowerPoint is your graphics editor
SVG (.svg)	A newer vector format for web graphics that supports interactivity and animation. Images and behaviors are defined in an XML text file. SVG files are created in drawing programs like Inkscape and are not supported in older browsers.	Illustration graphics For web interactivity in modern web browsers
AI (.ai)	Native Adobe Illustrator format	When you need to retain layers, styles, masks, and other features of the program for future editing For importing a scalable graphic into a publishing or layout program

Establishing a Visual Hierarchy

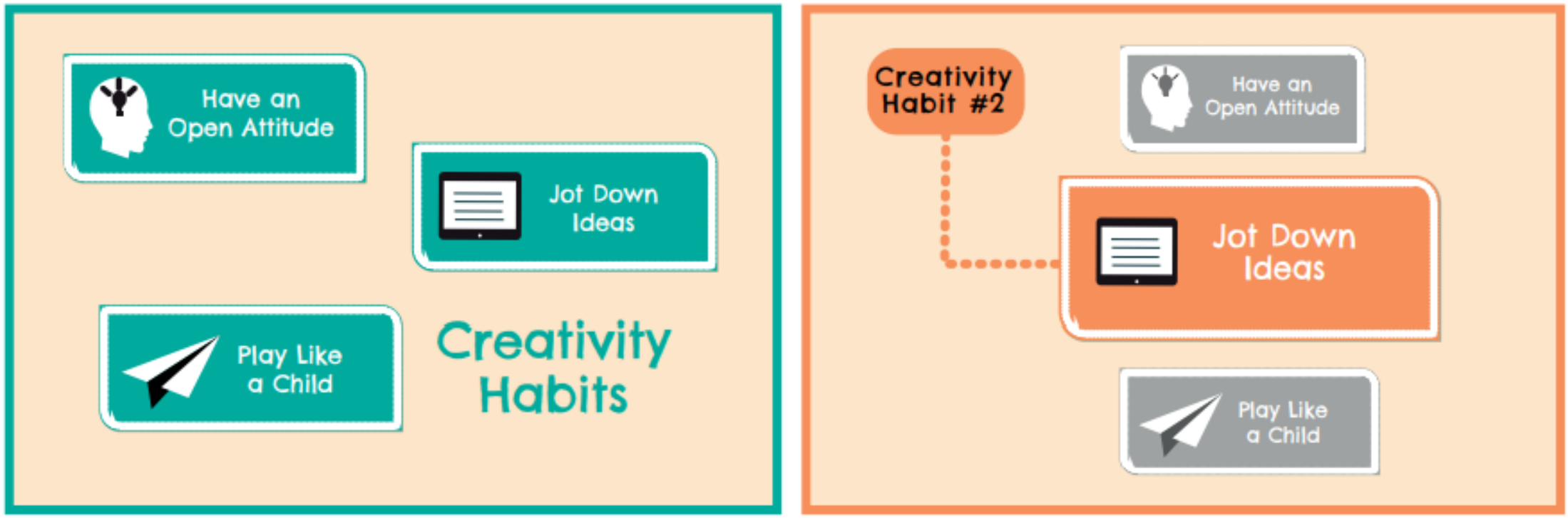


FIGURE 8.1. *Comparison of a graphic with no visual hierarchy (on the left) and one with an established visual hierarchy (on the right).*

Purpose of a Visual Hierarchy

- visual hierarchy tells the viewer two things: what to look at first, second, and third and how the eye will travel from one point to the next.
- With a hierarchy, you control the sequence in which viewers see information.
- This can affect how well the audience understands what you are presenting.
- Without an intentional hierarchy, a viewer's eyes may wander randomly around the screen seeking information and looking for meaning.

Two Eye-Scanning Patterns

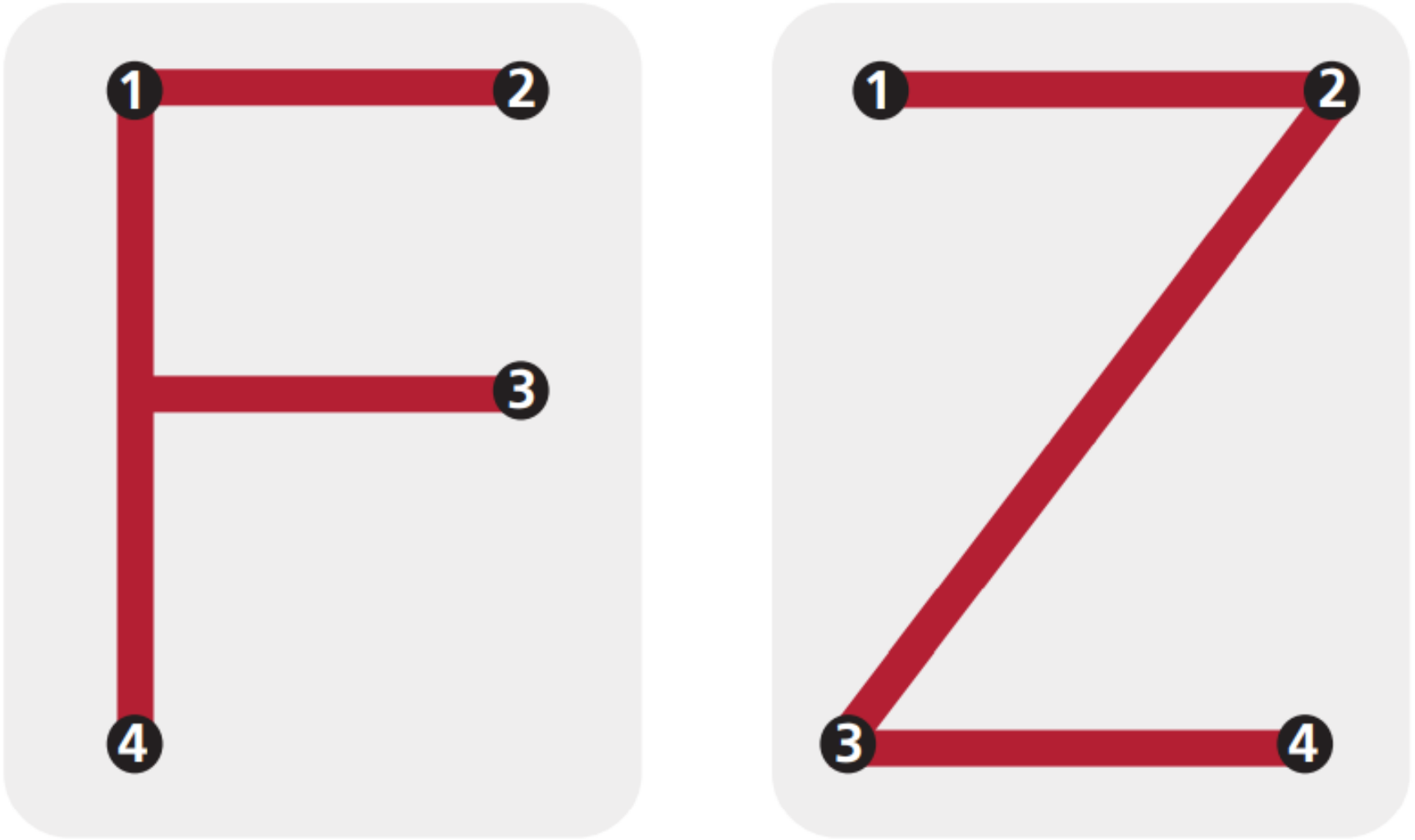


FIGURE 8.2. *Two common eye-scanning patterns are the F- and Z-patterns.*

- a strong visual hierarchy can disrupt the typical eye-movement patterns
- plan the visual hierarchy by thinking through the purpose of each particular screen

PLANNING THE HIERARCHY

- Before you place elements in a layout, determine the purpose of the screen or slide and identify the corresponding elements that will fulfill this purpose.
- Assign each element a rank using two or three levels.
- This type of ordering will help you form the structure for directing the viewer’s eyes through a planned sequence

Considerations for the Hierarchy

1. What is the instructional or informational point of the screen or slide?

2. Then, what does the audience need to see, understand, or do first?
3. What element (visuals or text) provides the greatest support for what the audience needs to see or do first?

4. In what sequence do learners need to interact with the remainder of the content?

Visual Hierarchy Example

- suppose you are designing materials to explain how to create a personal learning network (PLN). You will use a diagram that shows five resources that learners can use and a text-based explanation

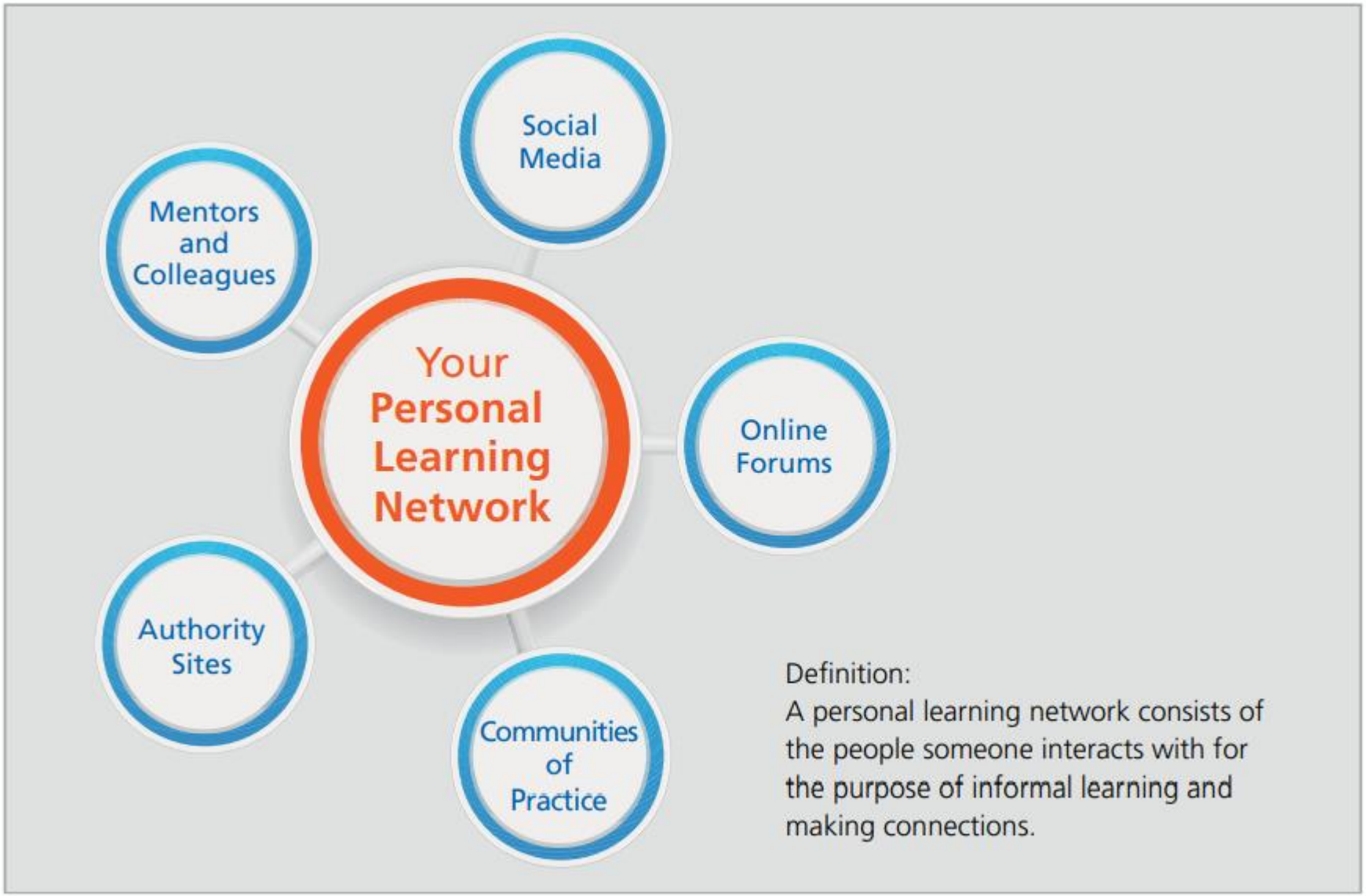


FIGURE 8.3. *A visual hierarchy at three levels—large title in the center, five smaller entities, and then explanatory text.*

1.What is the instructional or informational point of the screen or slide?

The key point is to introduce five resources for developing a personal learning network in a way that helps the learner create a mental model.

2. what do learners need to see, understand, or do first?

Learners first need to see the diagram title, which provides the context of the graphic.

3. What element (text or visual) provides the greatest support for conveying the first message?

The circle in the center with the title text.

4. In what sequence do learners need to interact with the content?

Title first, then the five entities of the diagram, then the explanatory text is at the third level

Techniques for Creating Emphasis

- **Position**- All things being equal, graphics and text placed at the top or upper left of the screen will be noticed first. Eg.logo
- **Color -**Our eyes are more sensitive to bright and warm colors like yellow, orange, and red.
- **Images**
- **Scale**. Scale refers to the relative size of elements. Scale creates a visual hierarchy because larger elements seem as though they are closer to the viewer

FIGURE 8.4. *Use bright or warm colors to create dominance over other elements.*

Techniques for Creating Emphasis

- **Isolation**-use white space around an object to isolate it, which increases its dominance in a visual hierarchy

FIGURE 8.5. *Isolating an object or person is a way to give an element dominance.*

Techniques for Creating Emphasis

- **Density**. Another way to create a hierarchy is to group objects very close together so that there is very little white space between the elements.
- **Motion**. Our eyes are extremely attracted to motion because we are sensitive to any changes in the environment.
- **Visual cues**. Most audiences will likely follow visual signals, like arrows and dashed lines, that are known to direct the eyes.
- **Numbering**. If everything else is equivalent, you can use numbering to create a hierarchy.
- **Short and powerful phrases**. Short lines of text will attract the eyes more than longer blocks of text. Eg. Click here, buy now

techniques to create dominant and subordinate elements using typography

- **Contrasting typeface**. Use a contrasting display typeface to bring attention to a headline or title
- **Type weight**. The darkest text on the lightest background will establish prominence because it has the greatest contrast. For titles and subtitles, you can invert the text by placing light text on a dark background for a striking effect.
- **Rules**. you can use horizontal lines, also known as rules, to separate an area of space and draw attention to the text in that space. Rules are more effective than underlines because they provide a noticeable structure to the graphic space

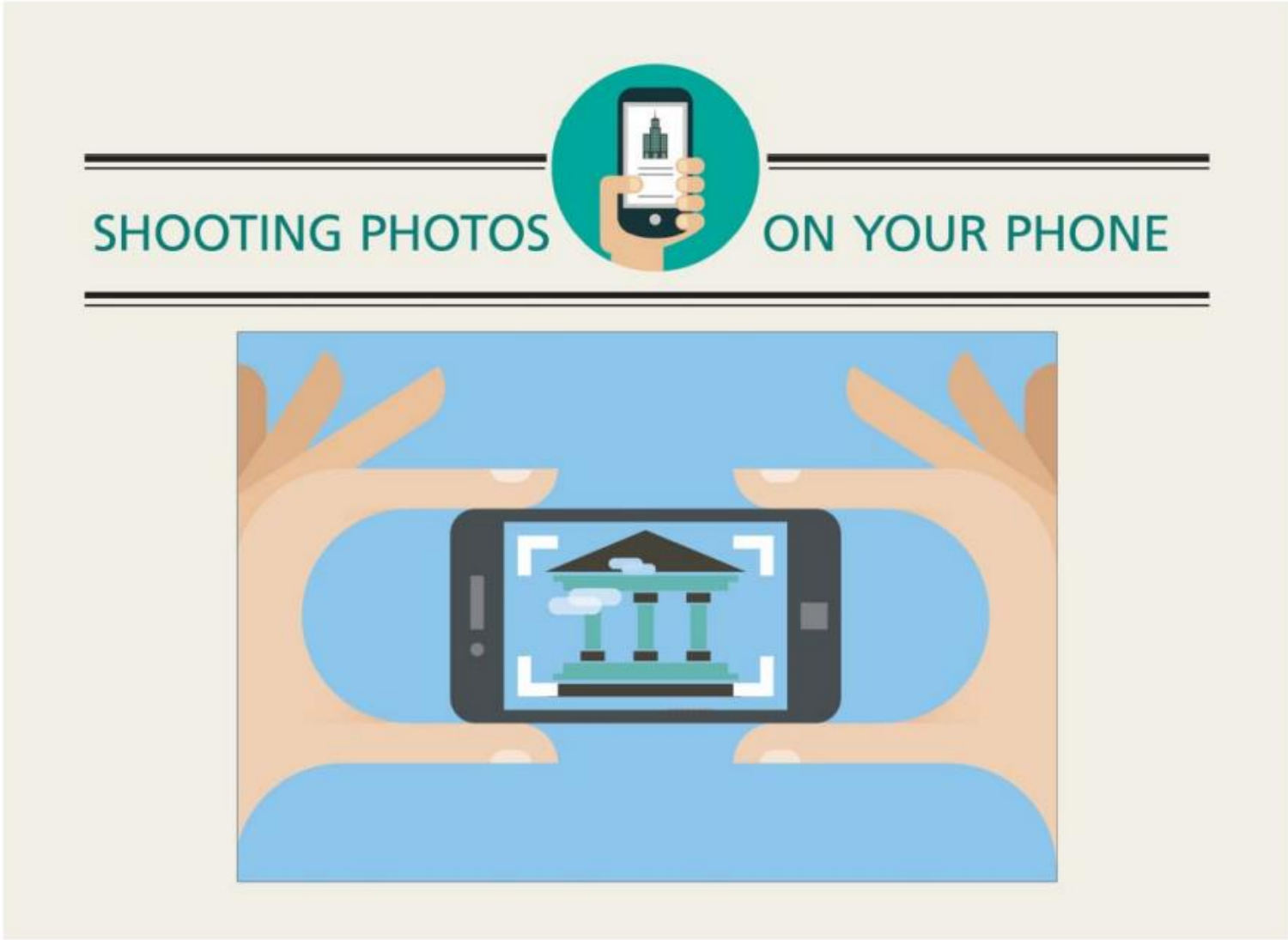


FIGURE 8.6. *Adding horizontal lines or rules adds emphasis to the text in that space.*

- **White space.** Use space to establish a hierarchy by grouping blocks of related text together.
- **Indentation.** Indenting text is a simple way to create differentiation and adds to a hierarchy, showing where new paragraphs or sections of text begin.
- **Short text**. Shorter text is read more often than longer blocks of text. Short text can be scanned more quickly.
- **Pull quote**. This is a quote taken from the main text that is set in a larger point size or contrasting typeface and placed outside of the text block in such a way that it captures attention. Pull quotes may be set in a different color than the body text and in a bold or italic style
- **Drop capital.** The “drop cap” is a way to create prominence by setting the initial letter of the first word in a paragraph in a larger point size than the rest of the paragraph.

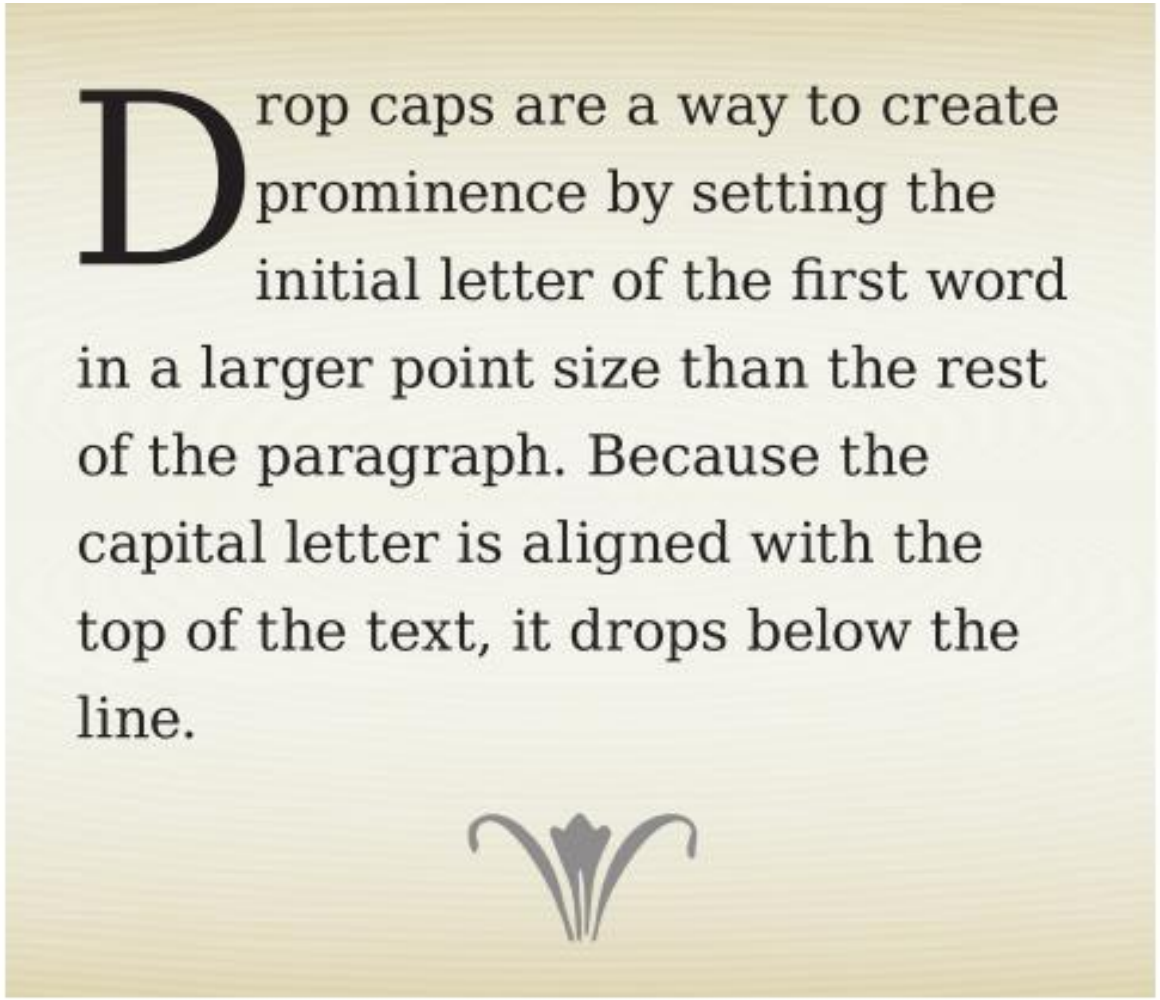


FIGURE 8.7. *A drop capital gives prominence to a block of text.*

Establishing Visual Hierarchy

- A visual hierarchy provides a way to navigate content and define the order of importance in which visual elements should be viewed.
- Two common eye-movement patterns that people use to scan a screen or page are the F-pattern and the Z-pattern.
- To plan a visual hierarchy, identify the purpose of the screen and then determine what the viewer will need to look at first, second, and third to convey the message.
- You can create a dominant to subordinate visual hierarchy through position, color, use of images, scale, isolation, density, motion, visual cues, numbering, and use of short phrases.
- Some techniques for creating prominence that are specific to text include use of a contrasting typeface, separating the text with rules (horizontal lines), using pull quotes, and drop caps.

Tell stories with visuals

visual storytelling

- visual storytelling, it is a sequence of images, usually accompanied by text.
- this sequence of events is intentionally structured to tell a story. It has a beginning, a middle, and an end.

BENEFITS OF VISUAL STORYTELLING

- Visual Stories Chunk Information: Visual stories are often divided into panels—smaller segments on the screen
- Visual Stories Provide a Common Understanding
- Visual Stories Evoke Emotions
- Visual Stories Arouse Curiosity

FIGURE 15.1. *Visual storytelling is a compelling way to present new information and to establish problem-solving scenarios. Design by d'Vinci Interactive.*

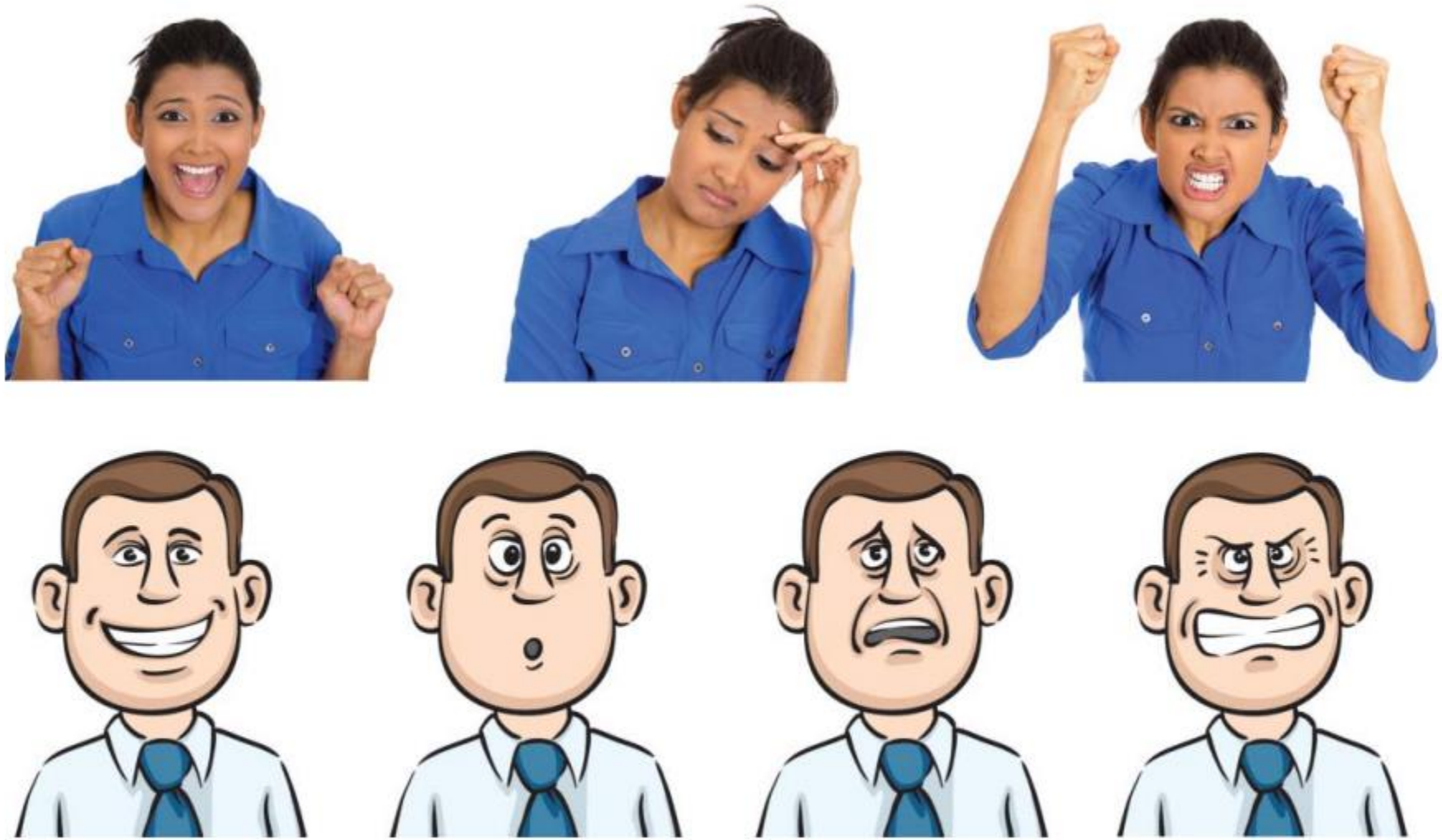


FIGURE 15.2. *Visuals convey emotions through facial expressions, gestures, and pose.*

IGURE 15.3. *Visuals can create suspense or intrigue in a story.*

VISUAL STORY FORMATS FOR LEARNING

- Realistic Illustrations Realistic drawings are usually rendered by a professional illustrator

FIGURE 15.4. *Example of realistic illustrations with an imaginary character in instructional materials for adult learners. Illustration by Robert Schoolcraft.*

- Cartoon Illustrations Cartoon characters are simpler than realistic illustrations and often have exaggerated features

Sexual Harassment in the Workplace

Ted was a successful sales manager who led his team to record years, but he had one glaring problem.

He frequently made jokes and comments of a sexual nature to the female members of his team.

Martha, a new employee, immediately reported his behaviors to HR in an email. She stated his actions were indicative of sexual harassment.

Not all unwanted behaviors, however, are considered sexual harrassment. Learn more.

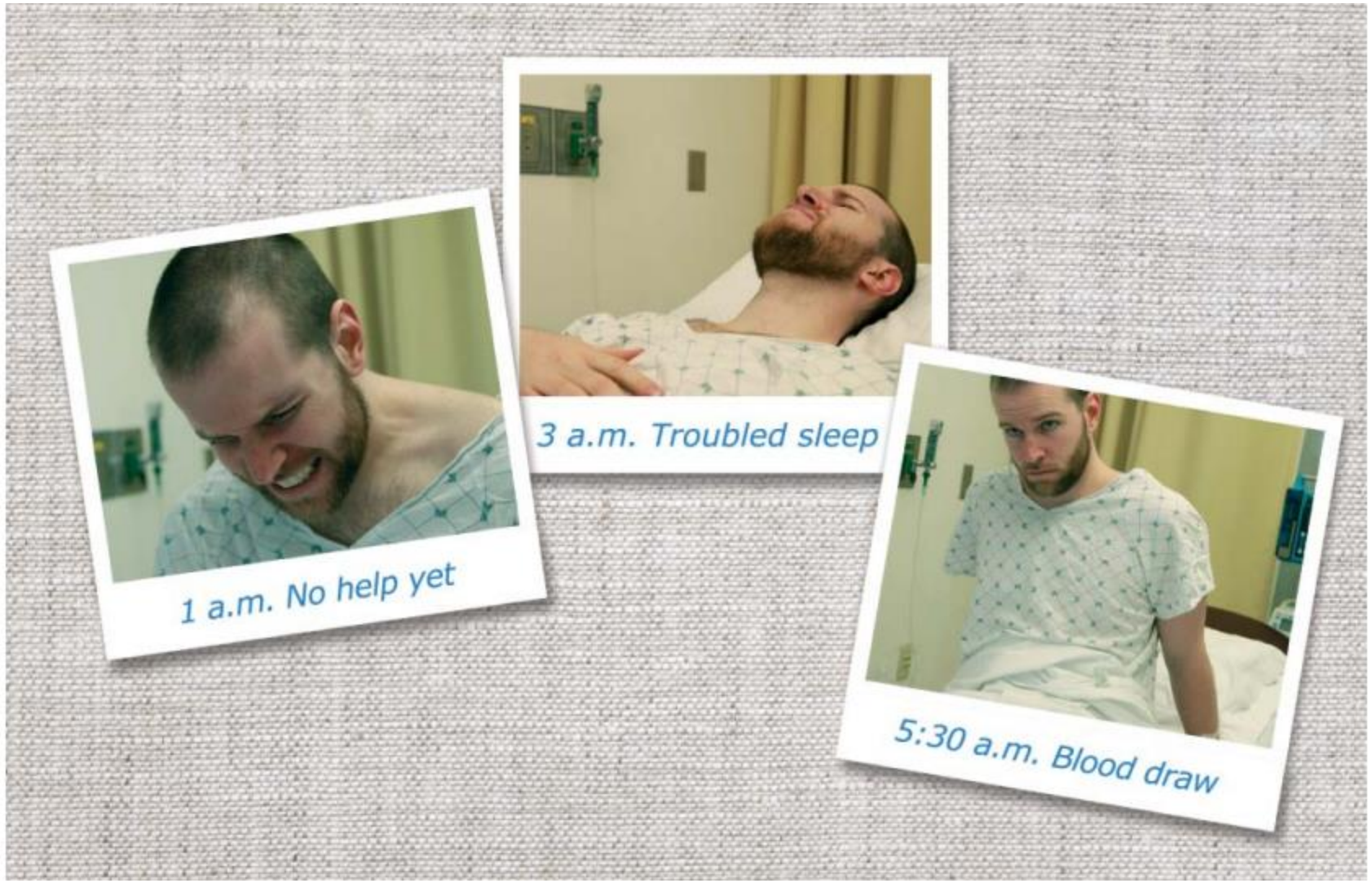
GURE 15.5. *Cartoon illustrations are drawn with simplistic features.*

- Stock Photo Characters
- Another image style for visual storytelling is to use photographed eLearning characters
- These stock photo cutouts come in assorted poses that express varied gestures and emotions suitable for storytelling.

FIGURE 15.6. *eLearning characters use one model in varied poses. Cutout person courtesy of the eLearning Brothers.*

- Custom Photos
- If your story and content require custom characters or a unique setting, you can also arrange your own photo shoot.

- Photo Album Effect
- A casual effect for a visual story is to make the images appear as though they are part of a photo album.
- To achieve this, place a thick white border around the photographs—a leftover convention of how photographs used to be developed.
- Another is to place the images in a slightly angled or overlapping position, which gives the sense that the photos were placed somewhat randomly.
- You can add captions to the bottom of the photos to support a narrated story


1 a.m. No help yet
3 a.m. Troubled sleep
5:30 a.m. Blood draw

- Photo Essay Technique
- When images can carry most of the information, you may want to tell a story with a photo essay

- Take advantage of the rich visual language of telling stories with pictures by using elements, such as panels, speech balloons, pictorial devices, and sound effects.

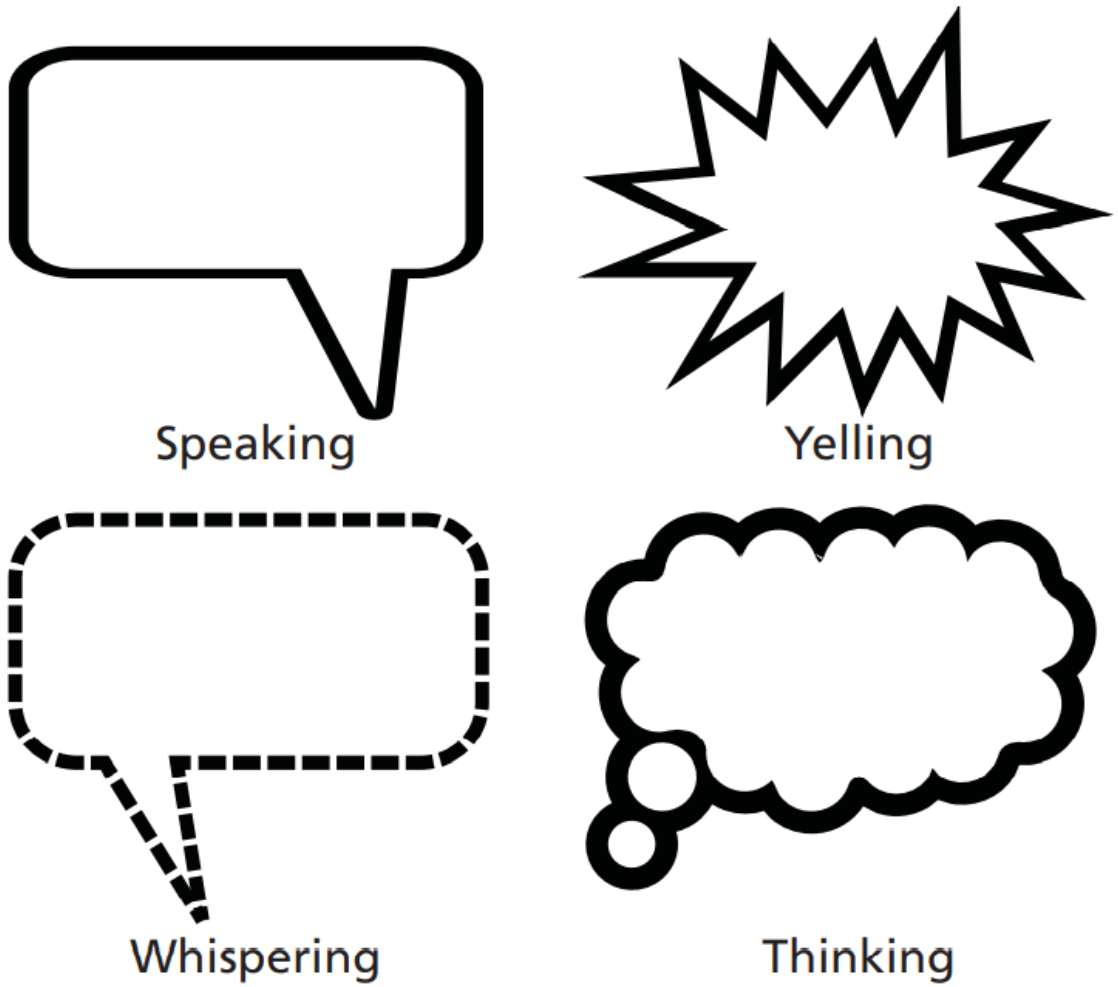


FIGURE 15.9. *You can make word balloons expressive of the storyline by modifying the line type and shape.*

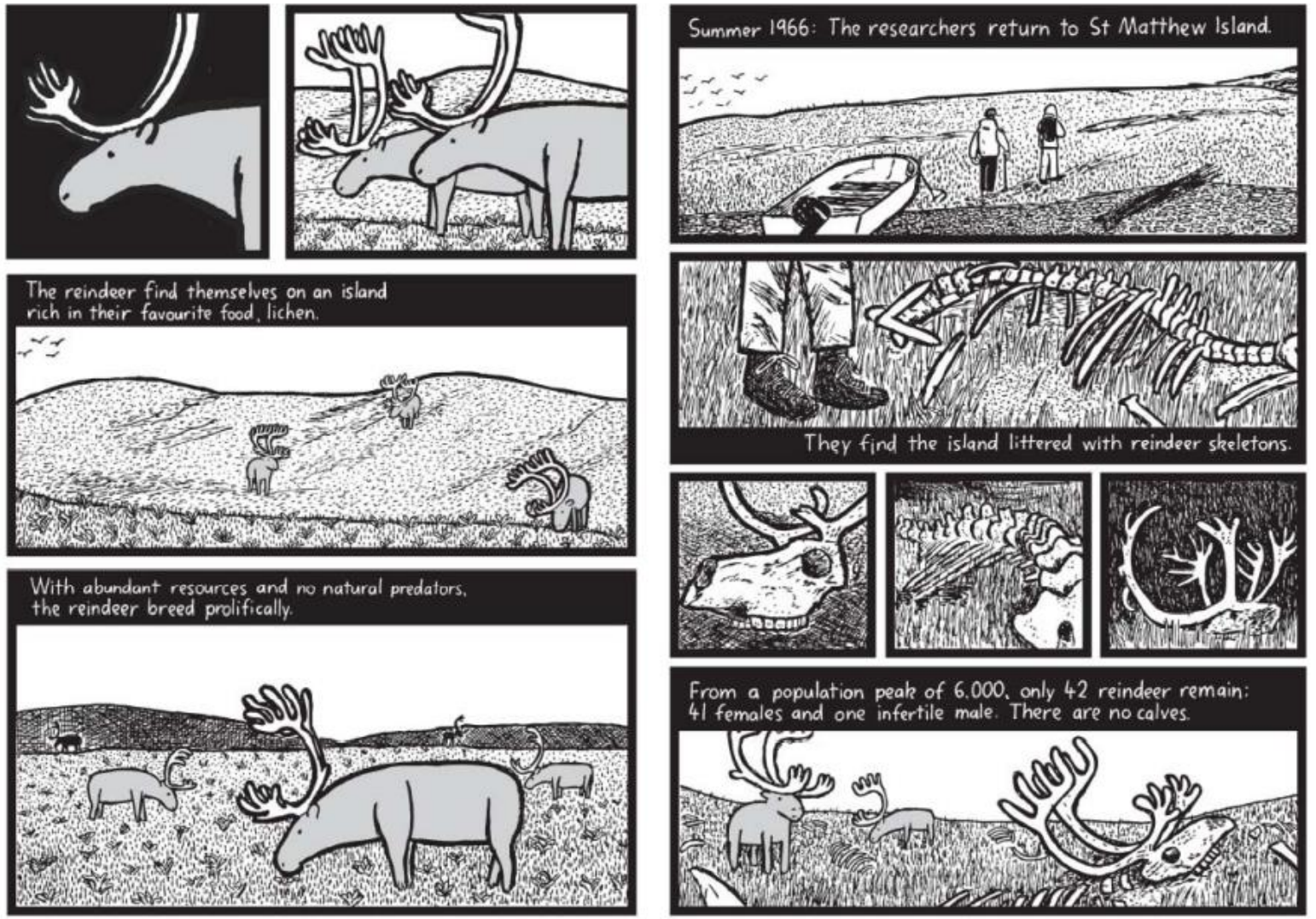


FIGURE 15.10. *Example of an illustrated story narrated in captions. Illustrations by Stuart McMillen from the book* St. Matthew Island.

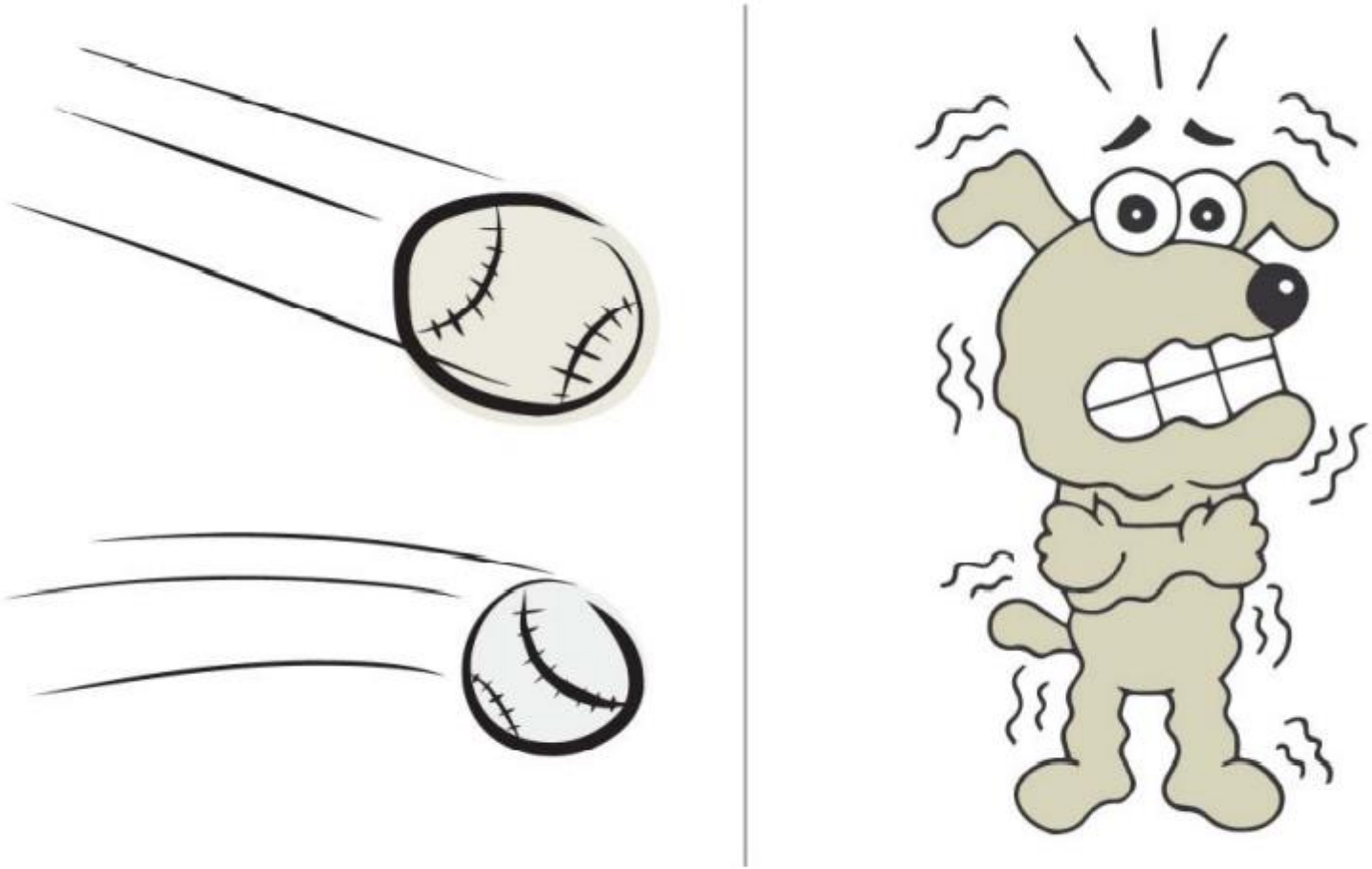


FIGURE 15.11. *Action lines and quiver lines represent different types of movement.*

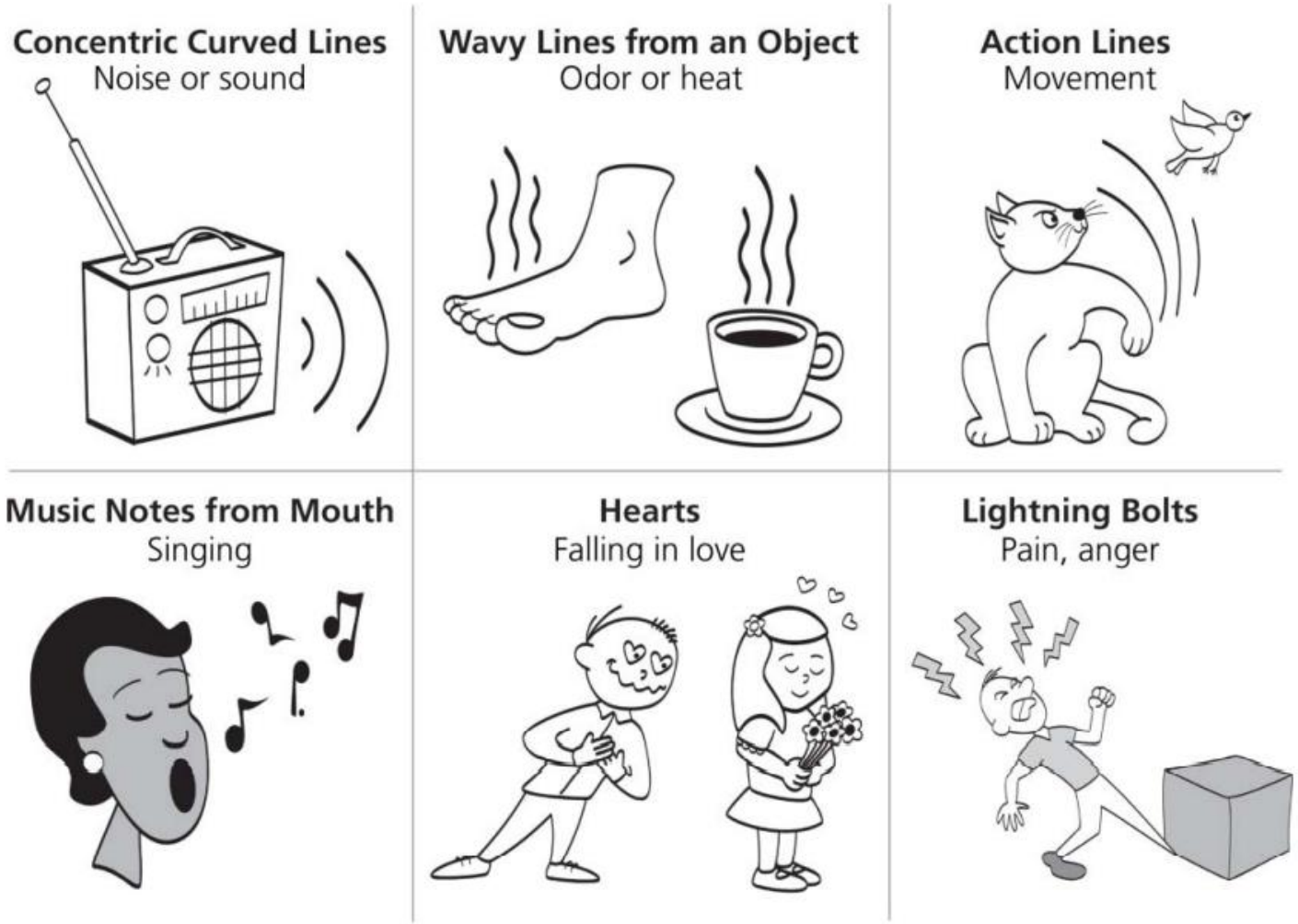


FIGURE 15.12. *Some well-known pictorial devices for storytelling that amplify actions and emotions. Illustrations by Kevin Thorn, NuggetHead Studioz.*

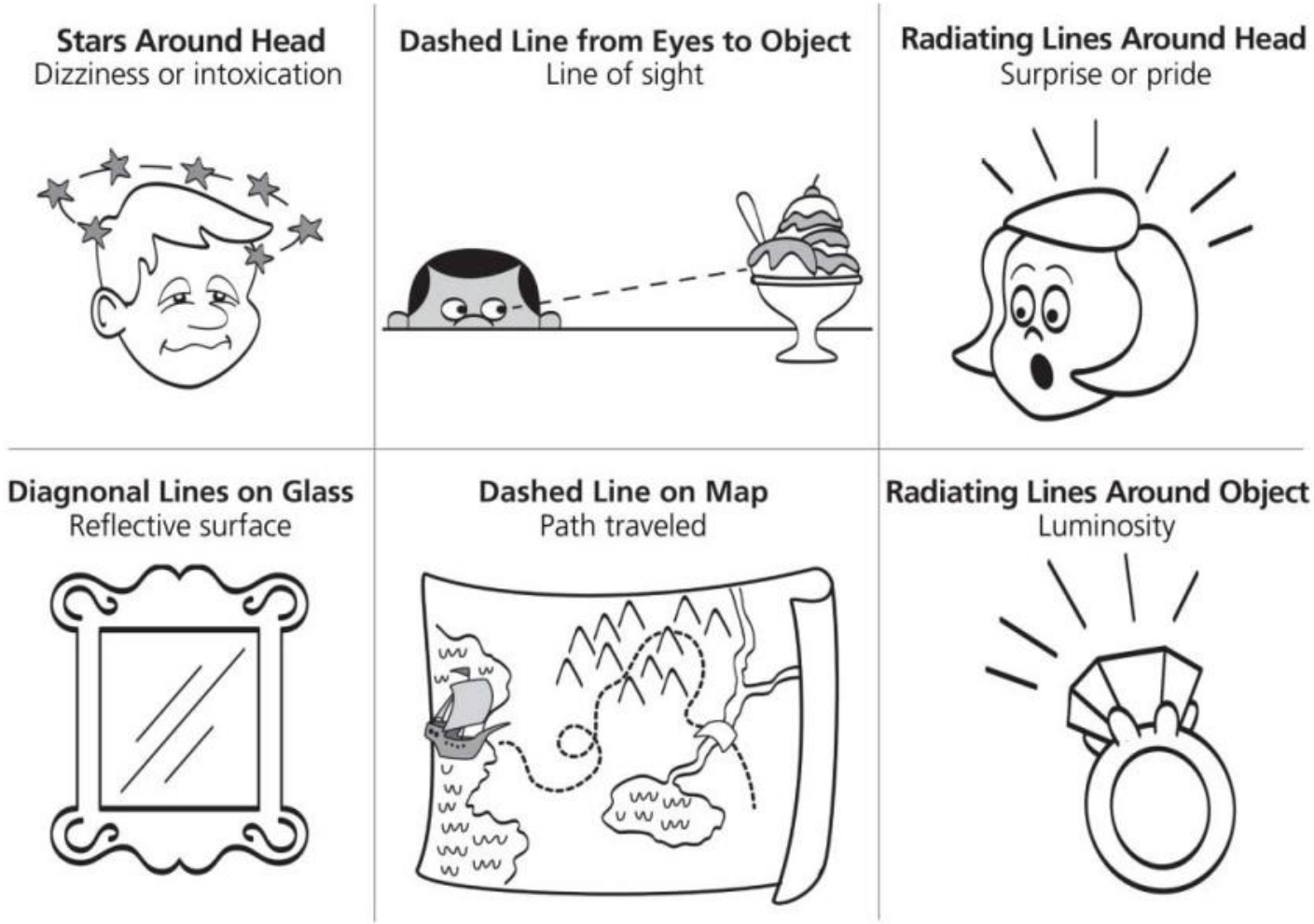


FIGURE 15.13. *More pictorial devices for storytelling that amplify actions and emotions. Illustrations by Kevin Thorn, NuggetHead Studioz.*

DESIGNING THE VISUAL STORY

- Panel Layout
- Placing Word Balloons Word balloons
- Image Detail
- Comic Typefaces
- Text and Image Balance

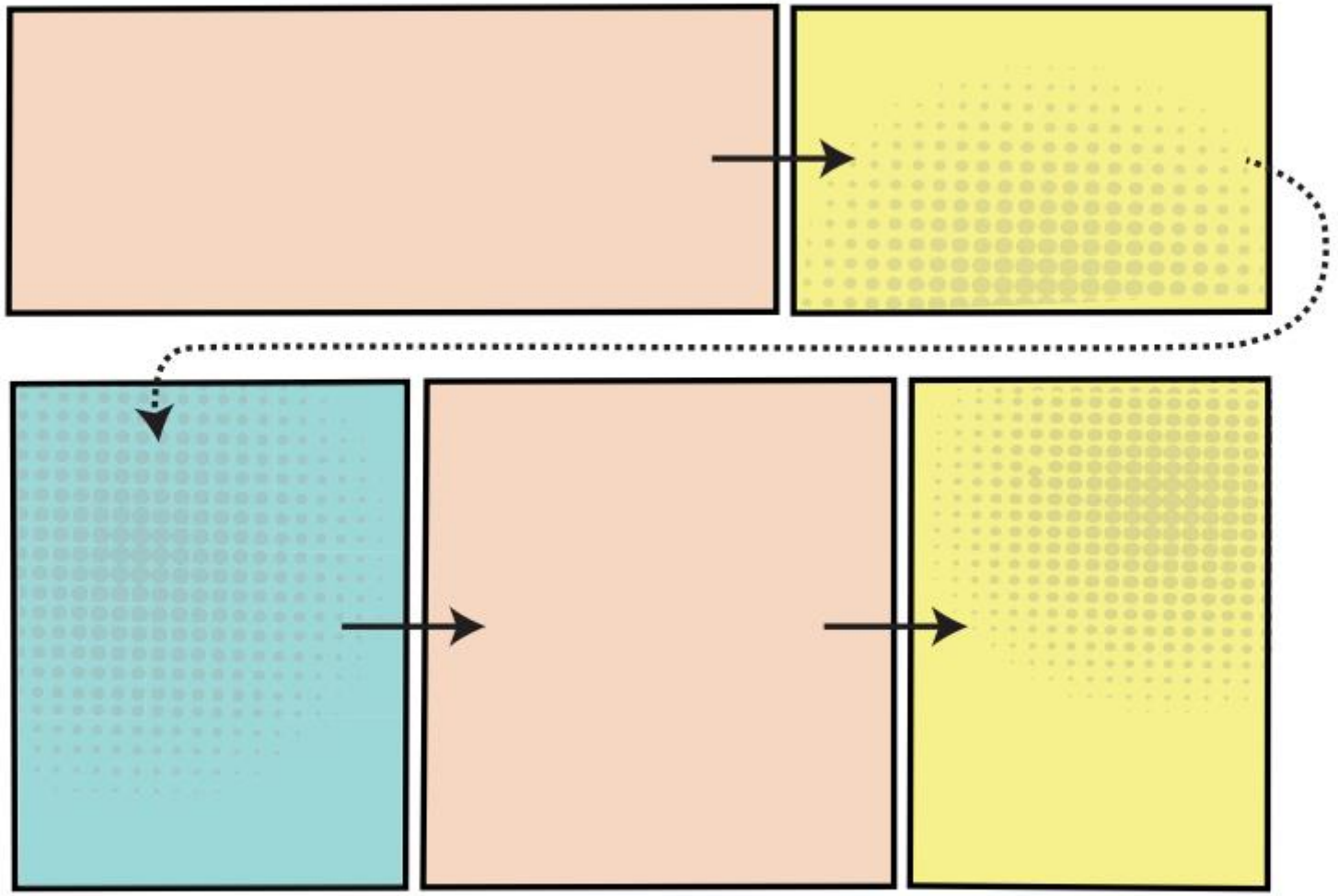


FIGURE 15.14. *Varying the size of panels in each row helps readers move from left to right before top to bottom.*

CAMERA SHOTS AND ANGLE

- Camera shots refer to the scale of what is shown in the frame

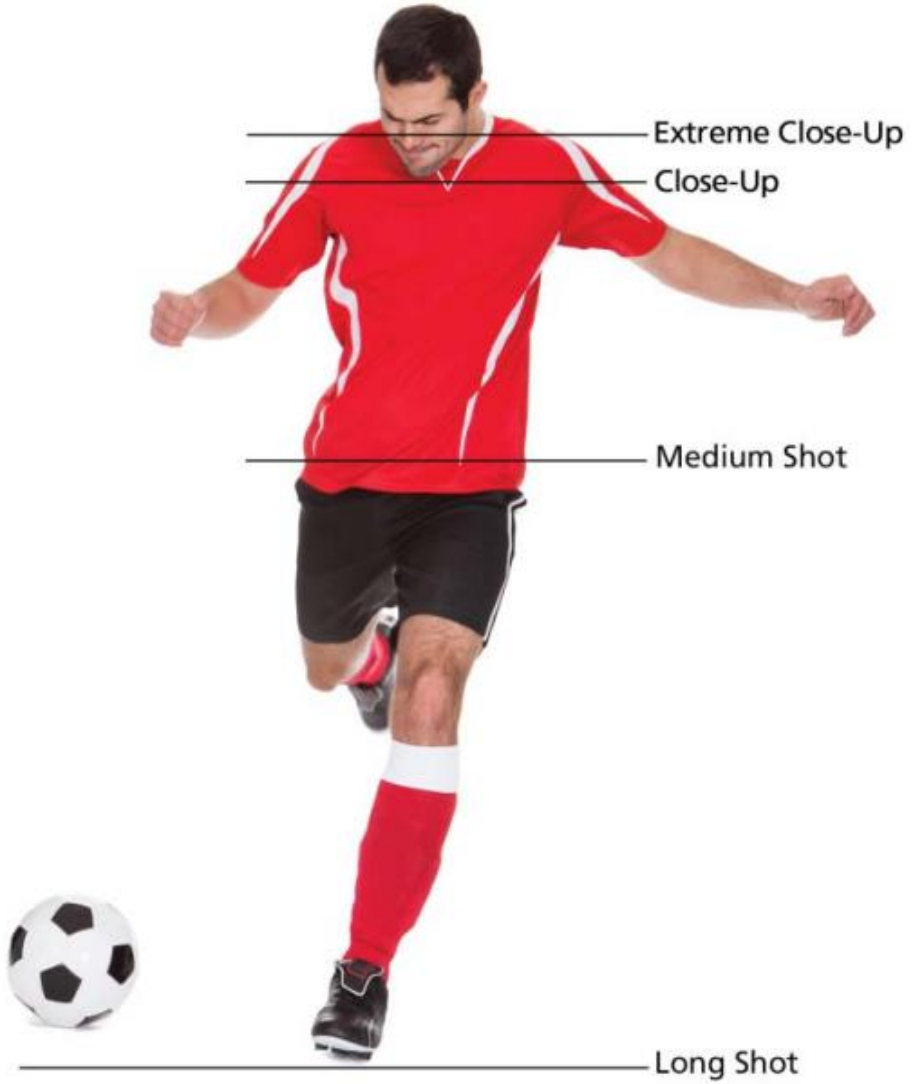


FIGURE 15.15. *You can borrow camera shots from film to make a visual narrative more powerful.*

- Extreme Close-Up (ECU). A very tight shot that shows a very narrow field of view. For example, it only shows the character’s eyes or mouth.
- Close-Up (CU). A tight shot, but the view is pulled back a little so that the frame is cropped at a character’s head and shoulders.
- Medium Shot (MS). The camera has a wider and longer field of view. If a character is in the scene, he or she is shown from the waist up.
- Long Shot (LS) or Wide Shot (WS). The view often shows the full body of a character in his or her surroundings.
- Two Shot. This shot shows two people in the frame

Camera Angle

FIGURE 15.16. *A bird's-eye view creates a striking overview of a scene. Illustration by Robert Schoolcraft.*

- Eye-Level Shot. The eye-level view depicts everything from the perspective of the other characters. This angle is the most common one for storytelling.
- Worm’s-Eye View. You can make characters appear important or ominous by showing them from a worm’s-eye view, which is below eye level. Worm’s-eye often distorts the size of a character, making him or her look larger.
- Bird’s-Eye View. The high-level vantage point has the opposite effect of the worms-eye view, by showing a scene from above eye level. This point of view provides an overview of a scene, which is good for an establishing shot.
- Tilted. Depicting a scene from an angle that is tilted to the vertical lines of the frame makes the panel dramatic and dynamic

Visual Stories

- Visual stories are effective because they present content in small chunks, promote a common understanding, elicit emotions, and hold interest.
- Visual stories are appropriate for many types of content, including skill development, knowledge transfer, and changing attitudes.
- Some important decisions to make regarding visual story design include the format (photographs or illustrations), layout, typography, the camera shot, and the camera angle.
- Take advantage of the rich visual language of telling stories with pictures by using elements, such as panels, speech balloons, pictorial devices, and sound effects