



# Layout, Hierarchies, and Grids

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# Layout

How things are laid out on a page

Can support or detract from your “story”

Visual hierarchy, grids, and composition work together

Layout itself can be powerful

# Visual Hierarchies

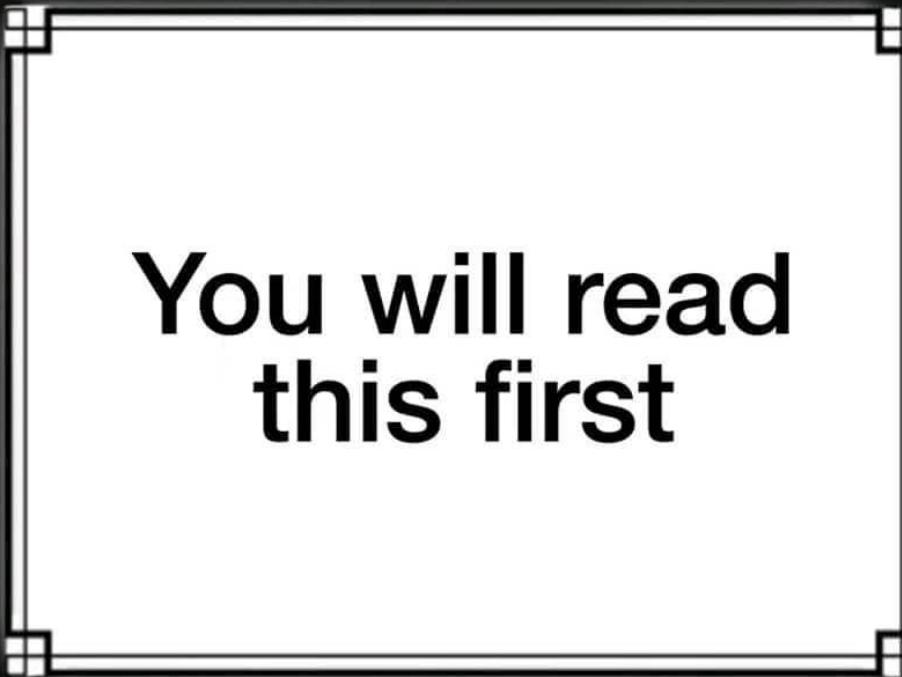
What is the most important thing on the page?

- What is the second, third, fourth most important thing on the page?

What visual cues have you provided to help people find the most important thing(s) on the page?

What visual cues have you provided to help people make their way through the image?

And you will read this at the end



You will read  
this first

And then you will read this  
Then this one

# How to Identify the Hierarchy

- What looks like the most important thing?
  - What draws your eye?
  - What elements stand in contrast to others?
    - Font, size, and position
    - Images
  - Are there subheadings?
  - Do grids and gutters appear to emphasize some element?

# Grids

Signal and define layout

Support visual hierarchy

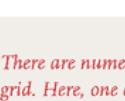
Provide structure and organization

- Alignment with white space
- Provides consistency
- Provides opportunity to “break the rules” for emphasis

Support cognition and visual perception

# Grids

## Column Grid

Grid systems	Grid systems	Grid systems	Grid systems
 <p>The typographic grid is a proportional replace for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items. The typographic grid is a proportional replace for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the graphical user interface creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit theoretical tools. Avant-garde designers in the 1920s and 1930s exposed the mechanical grid of letterpress, bringing it to the polimical surface of the page. In Switzerland after World War II, graphic designers built a total</p>	 <p>The typographic grid is a proportional replace for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items. The typographic grid is a proportional replace for composition, tables, pictures, etc. It is a formal programme to accommodate a unknown items.</p>	<p>A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed in response to the internal pressures of content (text, image, data) and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of graphics applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the</p>
<p>There are numerous ways to use a basic column grid. Here, one column has been reserved for images and captions, and the others for text.</p>	<p>In this variation, images and text share column space.</p>	<p>From <a href="http://thinkingwithtype.com/grid/">http://thinkingwithtype.com/grid/</a></p>	<p>SCHOOL OF INFORMATION STUDIES   SYRACUSE UNIVERSITY</p>

# Grids

## Modular Grid

Grid systems	
	A grid can be simple or complex, specific or generic, tightly defined or loosely interpreted. Typographic grids are all about control. They establish a system for arranging content within the space of page, screen, or built environment. Designed to keep content within the space, edges and the outer edge or frame (page, screen, window), an effective grid is not a rigid formula but a flexible and resilient structure, a skeleton that moves in concert with the muscular mass of content. Grids belong to the technological framework of typography, from the concrete modularity of letterpress to the ubiquitous rulers, guides, and coordinate systems of digital applications. Although software generates illusions of smooth curves and continuous tones, every digital image or mark is constructed—ultimately—from a grid of neatly bounded blocks. The ubiquitous language of the gui (graphical user interface) creates a gridded space in which windows overlay windows. In addition to their place in the background of design production, grids have become explicit in the foreground of design practice, where they are the inscrutable mesh that filters, at some level of resolution, nearly every system of writing and reading.
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<p>This modular grid has four columns and four rows. An image or a text block can occupy one or more modules.</p> <p>Endless variations are possible.</p> <p>From <a href="http://thinkingwithtype.com/grid/">http://thinkingwithtype.com/grid/</a></p>	

**GRAPHIC AFFAIR • GRID**

**Print Layout**

**Single-Column Grid**

The Single-Column Grid is the base of grid design. It organizes information into one column layout. It will result in a symmetrical, mirror-image spread.

**Multi-Column Grid**

provide flexible formats for publications that have a complex hierarchy of content. More columns = More flexibility.

**Modular Grid**

has consistent horizontal divisions from top to bottom and vertical divisions from left to right. It organizes image and text.

**Golden Section**

The Golden Section is a ratio which is evident through out the universe as the number Phi. You can use this ratio in your design by making sure that elements of your grid conform to this ratio. Using the Golden Section is a natural sense of correct composition, and balanced design. It is based in mathematics and the formula for the golden section is:

$$a:b = b:(a+b)$$

Phi was used to symbolize the golden ratio. Usually, the lowercase  $\phi$  is used. Sometime, the uppercase  $\Phi$  is used for the reciprocal of the golden ratio,  $1/\phi$ .

**Web Layout**

Many of the websites that you see everyday are using grid for optimizing web layouts. You may not see it but it is there, holding up the elements, structuring design, establishing layout, guiding the page elements. While it is invisible in the final printed piece, you'll need to be able to see it during page construction.

**Page 6**

**Page 7**

**Page 8**

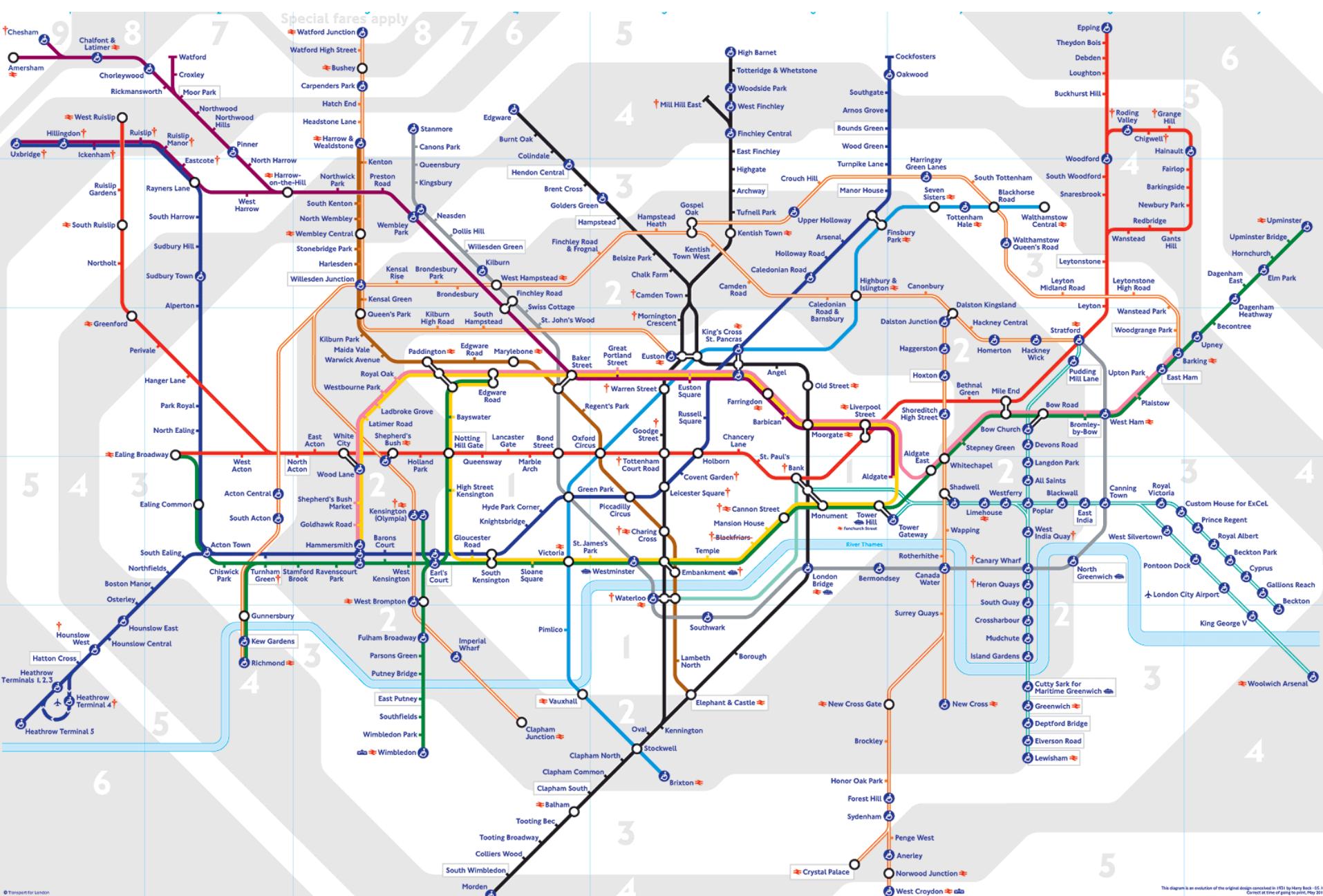
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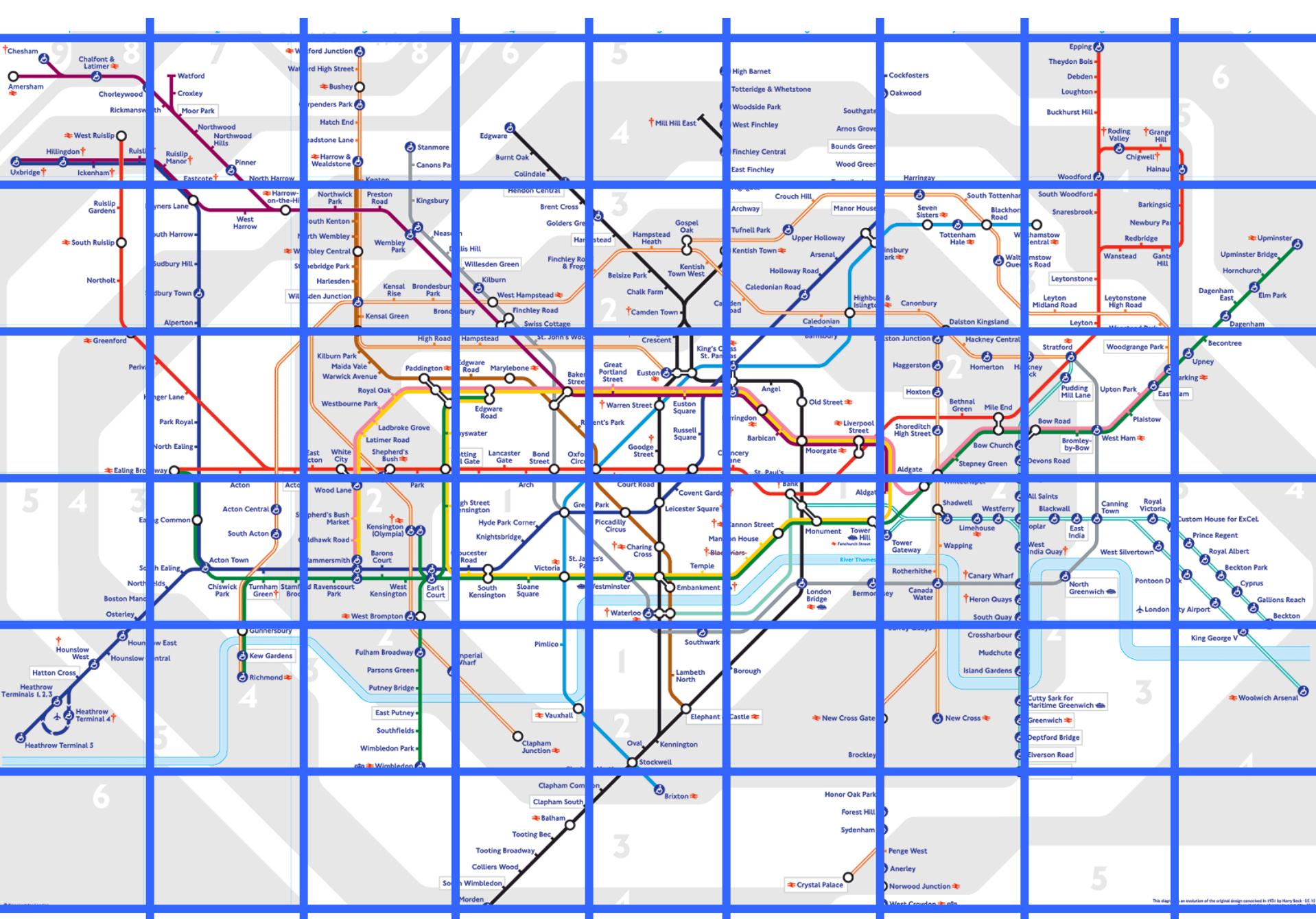
**9**

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**9**







# Layout

Sketch your underlying grid

Are similar things aligned?

White space

- Gutters
- Flow
- Directing the eye

Details matter

- A tiny nudge makes a difference
- Look at it in a mirror
- Squint



John P. Corrigan





# Composition

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# Composition

The overall feel of the work

Elements that help guide the eye

- Positioning
- Layout

Borrow from art and photography

# Design: BAD

## Confocal Microscopy in Polymer and Colloid Science I. Hopkinson, V. J. Anderson, M. J. Matt Cavendish Laboratory, University of Cambridge, UK

### SUMMARY

Confocal microscopy is starting to see increased use in the area of colloid and polymer science. In this poster we present some initial results of studies on colloid phases, where we have been able to image an ensemble of colloid particles (approximately 10  $\mu\text{m}$  in diameter) to a depth of 10 particle diameters. We also present some results from binary polymer solutions. For dextran–gelatin–water mixtures we observe the microstructure which develops on quenching the system from the one phase region to the two phase region by decreasing the temperature. The observed morphology depends on the temperature of the quench because of the changing rate of the gelatin transition compared to the rate of phase separation. We measure the specific curvature and specific boundary length as a measure of topology. Finally, we describe our initial work on observing phase separation in the dextran–poly(ethylene glycol)–water system during cryoquenching, here phase separation is driven by loss of solvent, and in the sample geometry used is nucleated at the surface of a spherical drop.

### COLLOIDS

Colloids are dispersed systems of one phase in another. Interactions between the dispersed phases lead to a range of unusual behaviour, such as the shear thickening observed in colloid gels. Computer simulations support that the state regions of behaviour exhibited by colloid systems under shear can be characterised by changes in spatial arrangement of the moving colloid particles. The use of colloid systems is of great importance to a range of industries and in addition to the bulk organisation the changes in structure introduced by boundaries are also of interest. The aim of this work was to establish the capabilities of confocal microscopy when applied to dense particle systems and to answer the pertinent question ‘How deep can we see?’? Confocal represents a convenient system to carry out preliminary studies about it is a cheap source of relatively monodisperse particles. It was found that the depth probed was limited by the working distance of the lens, if a near reflective index mismatch was used.

Figure 1(a)

Figure 1(b)

Figure 1(c)

Figure 1(a) is a vertical section of colloid paste. A 200  $\mu\text{m}$  stack was acquired using a  $\times 40$  oil immersion lens – the image shown here is 120  $\mu\text{m}$  deep and 70  $\mu\text{m}$  wide. The solvent was ethyl-4-phenylbenzoate and contained Nile Red. The darkening with depth is due to scattering.

Figure 1(b) is a plot of the average intensity of each plane as a function of depth from the surface. It is clear from this profile that there is a degree of ordering extending over several particle diameters at the surface.

Figure 1(c) is the same data as in Figure 1(a) but has been inverted and a line-by-line contrast enhancement has been applied to show that structure can be distinguished all the way through the stack. This transformation is for cosmetic purposes and the image shows some artefacts.

### POLYMER PHASE SEPARATION

In polymer systems, phase separation is the norm rather than the exception. This is because the connectivity of polymer chains means that the increase in entropy on mixing is much smaller than for small molecule systems, where entropy drives mixing. The morphology produced on phase separation will control rheological and texture properties of the system. As well as having specific applications, polymer systems are convenient platform on which to study generic issues of phase separation. This is because the characteristic length scales in polymer systems are fairly large and the kinetics are relatively slow when compared to small molecule, atomic or magnetic systems. In addition, the underlying physical mechanism of separation is similar. In this polymer system, nucleation of a phase separation is observed in the later stages by the onset of gelation or the glass transition. Previous work in our group has used light scattering to study phase separation<sup>1,2</sup>. Confocal microscopy offers complementary information on morphology and phase connectivity.

Figure 2(a)

Figure 2(b)

### TEMPERATURE QUENCH

Figure 2(a) shows the phase diagram in the temperature plane at constant solvent composition. Figure 2(b) is of a quenched dextran–gelatin mixture, where the gelatin has been labelled with FITC. The composition is close to critical and so small fluctuations in composition lead to different phase morphologies. In this picture we see dextran / gelatin morphology on the right and gelatin / dextran on the left. In the centre is a gelatin / dextran morphology with a larger length scale and a more irregular morphology than the two other regions. Measuring the specific curvature in a threeplane image, we find that the small scale dextran and gelatin in dextran phase have opposite signs and similar magnitudes, while the structure in the centre has a curvature of smaller magnitude as is expected. Dextran/gelatin mixtures are compared to dextran–water mixtures which have been shown to produce entirely different topological length scales. This is illustrated below. Figure 4(a) shows a mixture that has been quenched from 200 to 100 °C and figure 4(b) shows a finer structure, has been quenched to 100 °C. These differences occur because gelatin or the gelatin rich phase is more rigid at 100 °C than at 200 °C as the development of structure is arrested earlier in the process. The images shown here have a depth of field of around 10  $\mu\text{m}$  and were acquired as a part of stacks, about 50  $\mu\text{m}$  below the sample surface. The morphology shown is discontinuous and in the future we hope to quantitatively characterise this structure and its development with time.

Figure 3

Figure 4(a)

Figure 4(b)

### QUENCH BY SOLVENT LOSS

In figure 5(a) shows the phase diagram in the composition plane at constant temperature, points at the top of the triangle represent high solvent compositions, whilst those towards the bottom represent higher polymer contents. Horizontal lines represent changing ratios of the two polymers. The broken lines represent a quench of the system from the one phase region to the two phase region achieved by evaporation of the water.

Figure 5(a) shows the development of phase separation in a roughly spherical droplet of dextran (labelled with FITC)–poly(ethylene glycol)–water (2.5, 2.5, 2.5) droplets of dextran by weight as it dries. The image shown is of a stack of horizontal slices through the droplet (approximately 10  $\mu\text{m}$  apart) at the early stages. This geometry is similar to that encountered in spray drying. At the surface of the droplet small, bright, dextran rich droplets form, later in the drying process these are swept into the bulk by convection. In addition to this there appear to be larger scale, but smaller amplitude, fluctuations in composition.

Figure 5(b) shows the top of a similar, drying droplet, here the focal plane is shifted to track the top of the droplet. Note that in the later stages larger droplets of dextran rich phase are surrounded by a depletion zone.

Figure 5(a)

Figure 5(b)

### EXPERIMENTAL DETAIL

All images are single channel fluorescence data acquired using a Zeiss LSM510. Collagen in N,N-dimethyl-4-aminobenzophenone was imaged using an  $\times 40$  oil immersion lens. PEG-dextran was imaged using an  $\times 10$  objective, the dextran was purchased FITC labelled from Abrech. Dextran-gelatin was imaged using an  $\times 10$  objective, temperature quenches were carried out using a Linkam microscope stage. The gelatin was FITC labelled in house. Image analysis was carried out using Scion Image, FijiImageJ, NIHImage and the programs described in ref 3.

### Acknowledgements

We are grateful to Unilever R&D and the EPSRC for funding an Industrial CASE studentship for M. Matt and to Unilever R&D, Schering-Neuse and the EPSRC for purchase of a confocal microscope through a JRP grant.

### References

1. Tramp, R.H., J.B. Parrie, and P.J. Jones, Effects of temperature on gelation and plateau in solutions of collagen and gelatin. *Macromolecules*, 1993, 26 (7): p. 2019-20.
2. Tramp, R.H. and P.J. Jones, Effect of phase separation on gelation in solutions of gelatin and collagen. *Macromolecules*, 1993, 26 (7): p. 2019-20.
3. Cheek, J., S. Steinbach, and C. Lang, 3D microstructure analysis of dry images. *Journal of Microscopy*, 1998, 192 (1): p. 25-35.

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# Good Design

Hierarchy

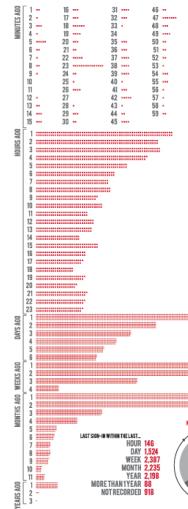
grid

color

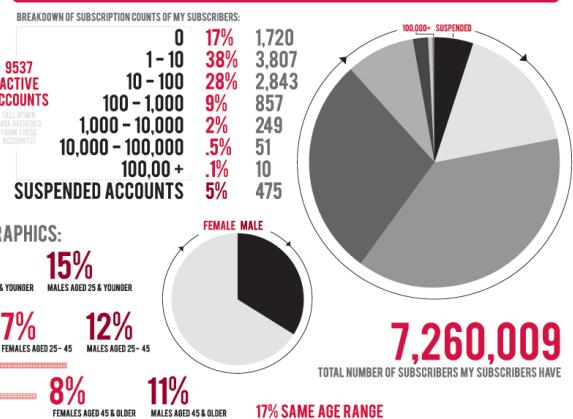
font



## LAST SIGN-IN DATE



## SUBSCRIBERS' SUBSCRIPTION COUNTS & DEMOGRAPHICS



7,260,009

TOTAL NUMBER OF SUBSCRIBERS MY SUBSCRIBERS HAVE

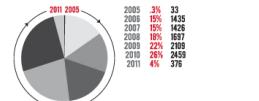
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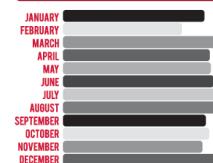
## SUBSCRIPTION DATA



## YEAR YOUTUBE ACCOUNTS WERE CREATED



## MOST POPULAR NAMES BY LETTER\*



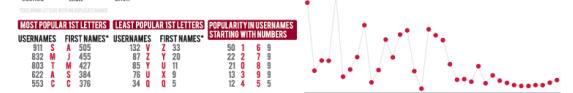
#1 MOST POPULAR NAME:

SARAH

ADDITIONAL TOTAL OF EVERY NUMBER FOUND IN THE LIST OF USERNAMES

31,976

TIMES EACH CHARACTER IS FOUND IN THE LIST OF USERNAMES



DESIGNED BY KAREN KAVETT • WWW.KARENKAVETT.COM • SOURCE DATA GATHERED BY SAM HODGE ON APRIL 23, 2011

# Design: BAD

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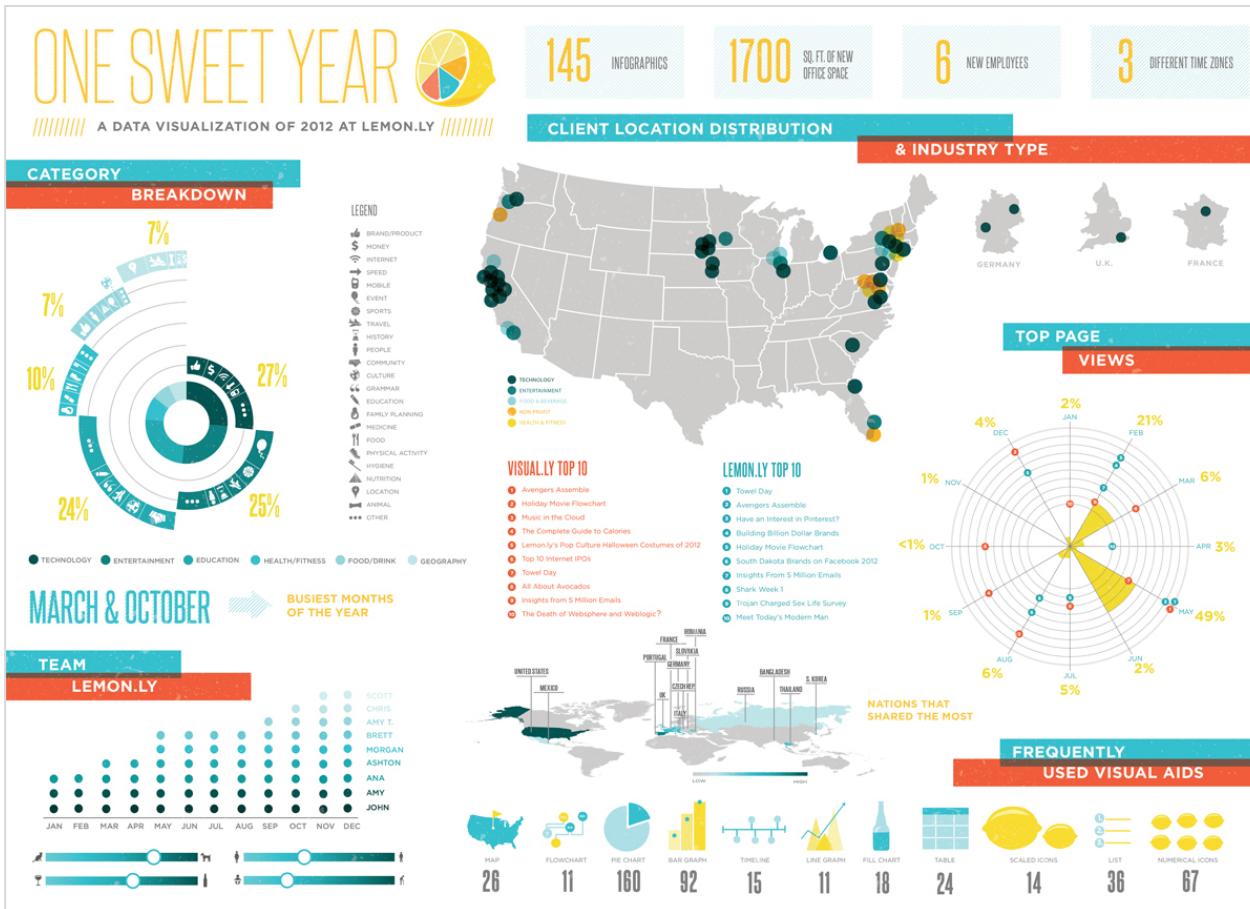
[Tank](#) 72 cm Lang kr. **998,-**

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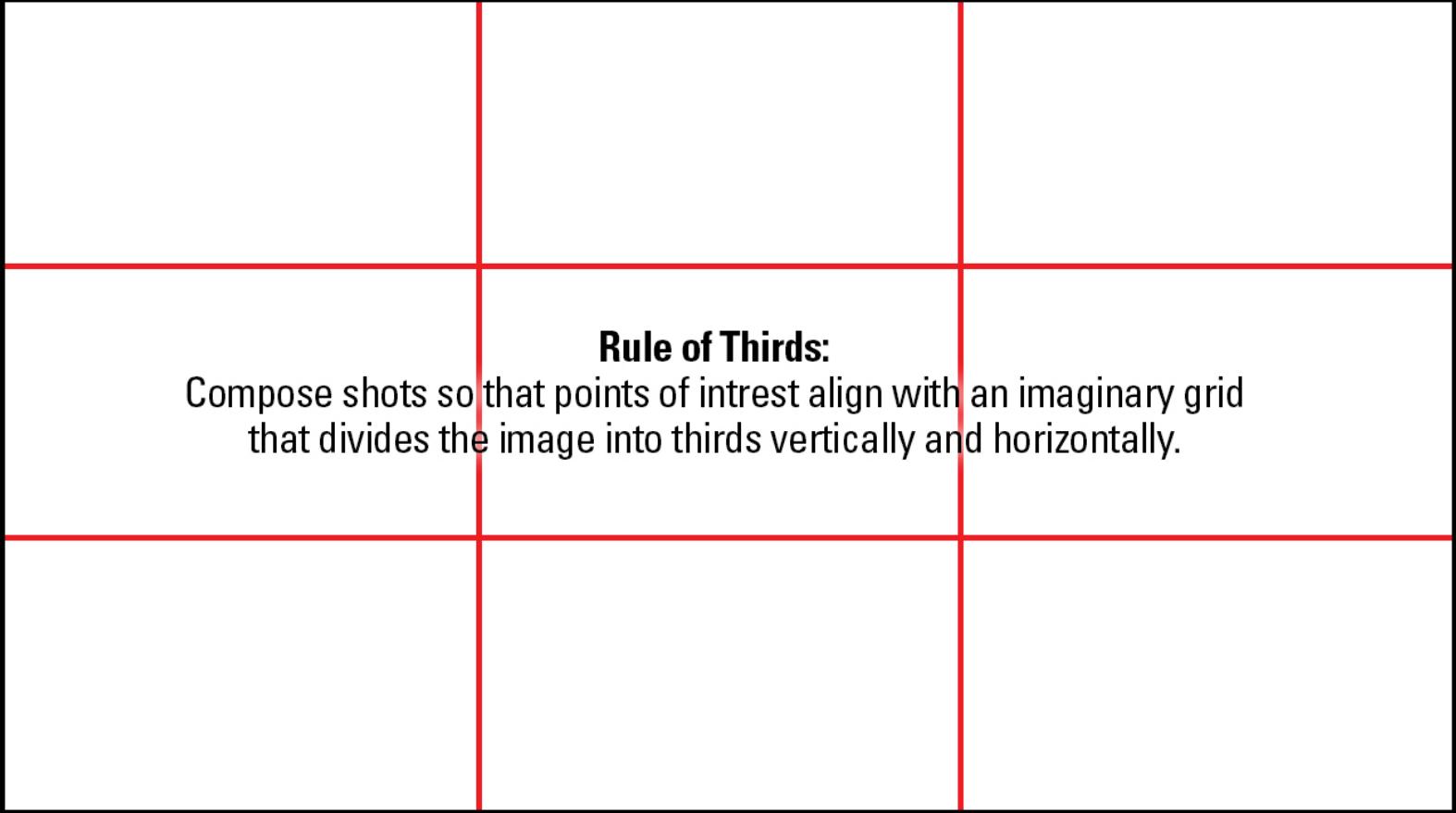
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# Good Design

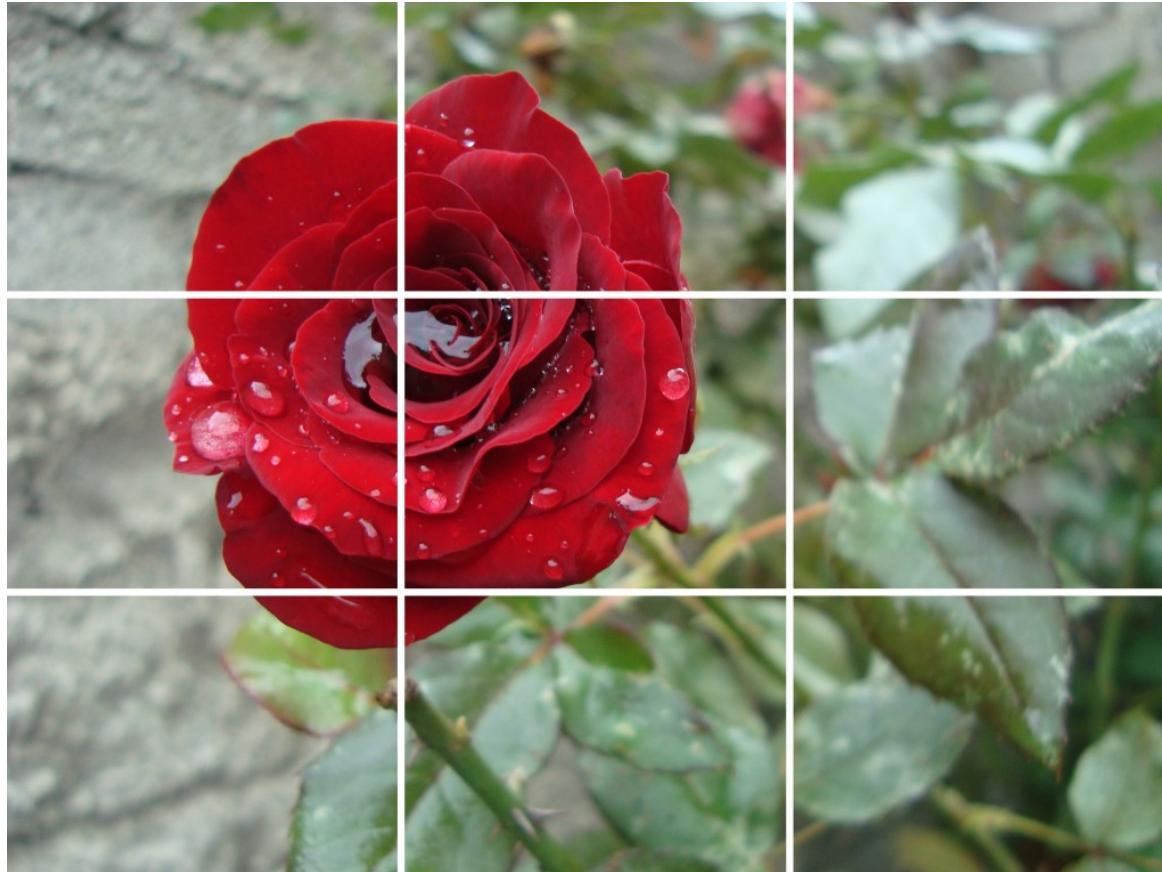


# Rule of Thirds

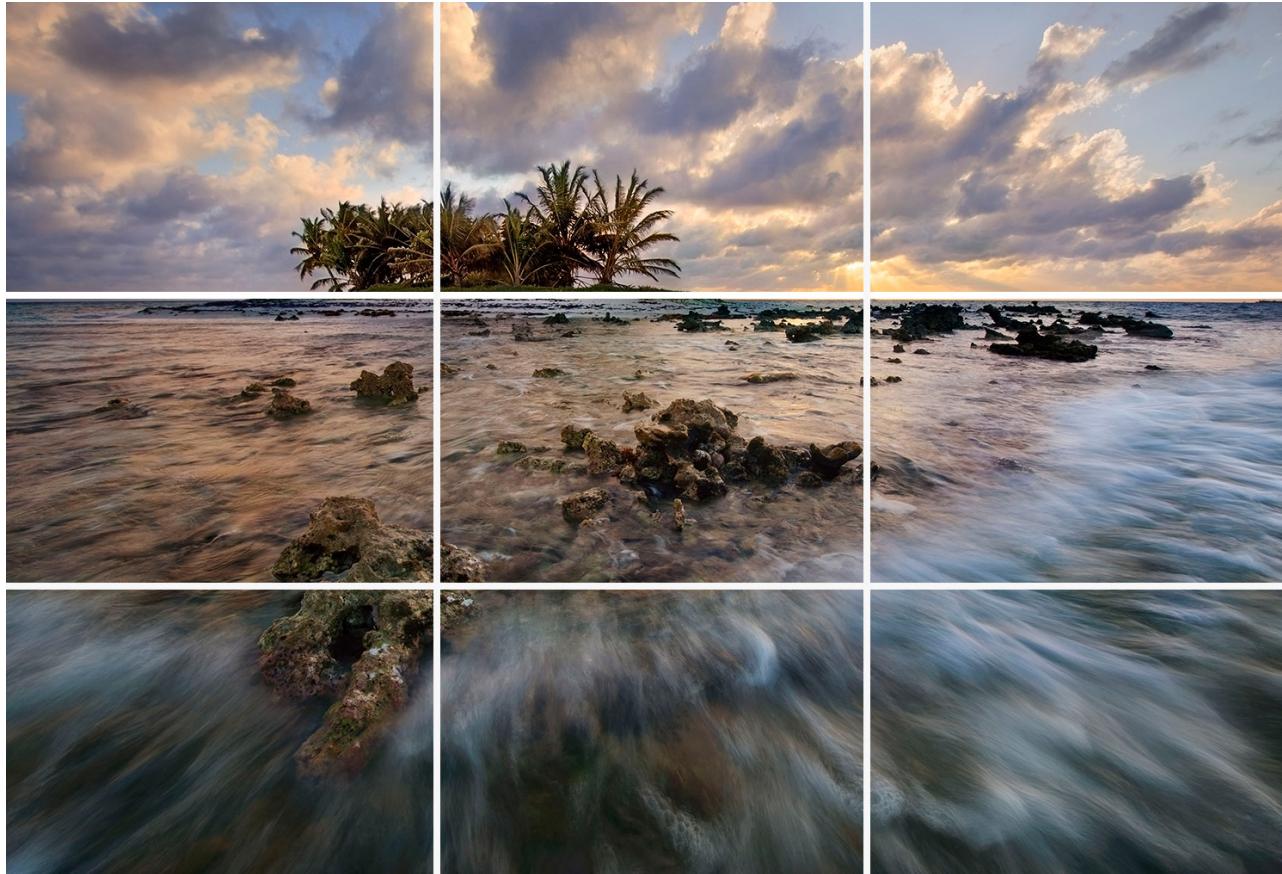


**Rule of Thirds:**  
Compose shots so that points of interest align with an imaginary grid  
that divides the image into thirds vertically and horizontally.

# Rule of Thirds



# Rule of Thirds



# Rule of Thirds



'A Maid Asleep' by Johannes Vermeer (ca. 1656-57)

# Rule of Thirds

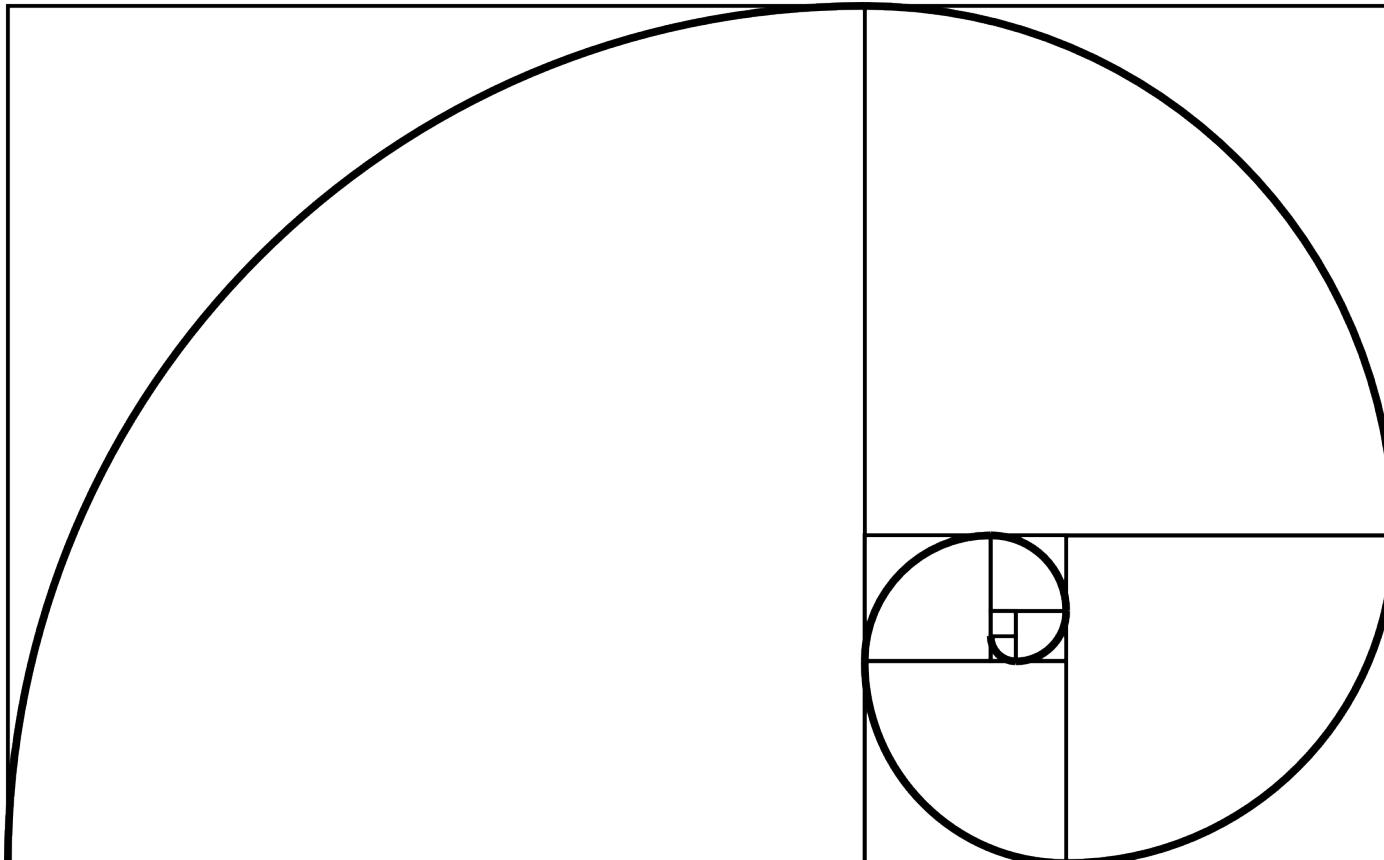


'On the Grass' by Pierre-Auguste Renoir (1873)

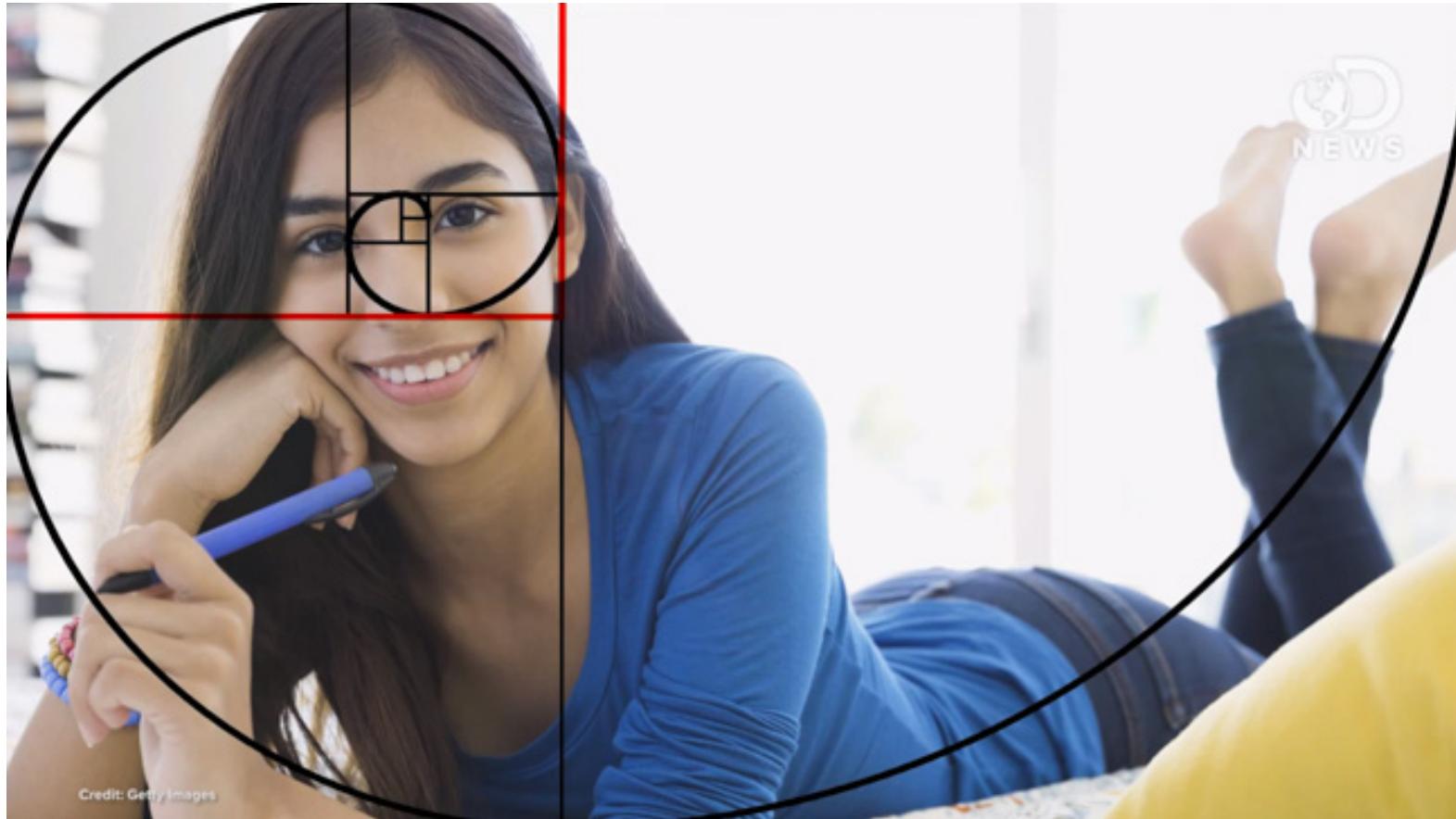
# Rule of Thirds



# Golden Ratio



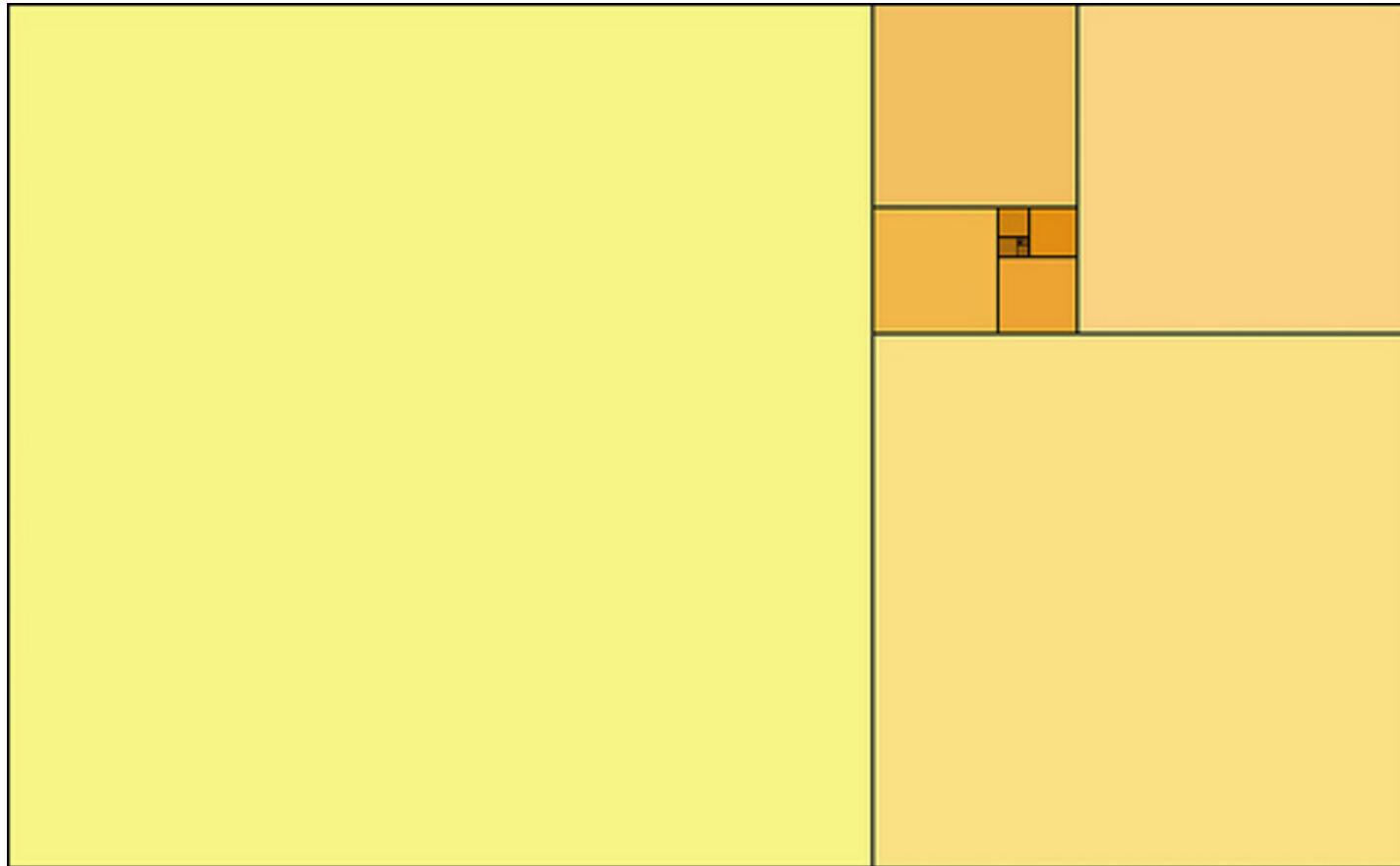
# Golden Ratio



# Golden Ratio

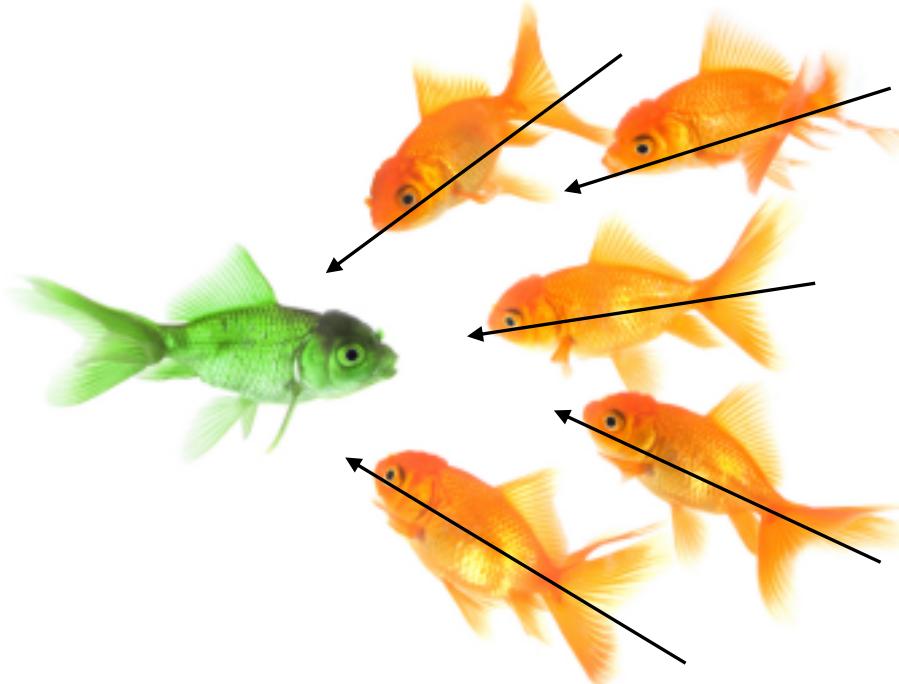


# Golden Ratio



# Supporting Elements

Lines guide your eyes



# Supporting Elements

Lines guide your eyes



# Supporting Elements

Lines guide your eyes







# Good and Bad Typography

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# Typography: Good

Good typography happens when the **meaning of the text** is captured by the way the text looks.

What works in one context probably won't work in another.

There is no single solution, only better and worse choices.

To make good typographic choices, you must understand your data and the story you are trying to tell.

## Typography: Bad

Big Ted's

Harley Davidson

Biker Bar

# Typography: Better

Big Ted's  
Harley Davidson  
Biker Bar

Typography: Best(?)

**BIG TED'S  
HARLEY DAVIDSON  
BIKER BAR**

# Typography: Bad

**Tina's Quilting  
Boutique**

Typography: Better

# Tina's Quilting Boutique

# Typography: Best(?)

*Tina's Quilting Boutique*

# Typography: Bad

Oh dear.

When you use ***too many fonts***  
see how they ~~All~~ fight for attention?

## Typography: Bad



Letters that are too close together confuse the eye and is jumbly

# Typography: Better

Give your text a more organized look by allowing plenty of space

If you want people to read your text, make it easy for them.





# Poster Layout Example

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# Design

# Design: Visual Hierarchy

## Importance Navigation

- Flow
- Supports “story”

A diagram illustrating visual hierarchy. At the top right, there is a contact card for Jeff Hemsley: **Jeff Hemsley**, [jhemsl@syry.edu](mailto:jhemsl@syry.edu), Team Mate, [teammate@nothing.edu](mailto:teammate@nothing.edu). Below this is a large title **Big Darned Title**. To its right is a block of text: "Once upon a time, stuff happened. People started to notice. This study asks: why did it happen? Who was involved? How did the world change?". Below the title are two orange boxes labeled **Sub Heading**. A large red arrow points from the title down to one of the sub headings. Another red arrow points from the title up and to the right towards the other sub heading. At the bottom left is a box labeled **Sub Heading**. At the bottom right is a box labeled **Thanks NSF**. In the bottom right corner of the slide is the Syracuse University logo: **SYRACUSE UNIVERSITY**, School of Information Studies.

# Design: Visual Hierarchy

## Headings

## Font sizes

- Title: 90–200
- Story text: ~48
- Headings: ~60
- Text: 24–36 (18)
- Sources: ~18

## Visual elements

- Size of pics
- More/less colorful images

## Big Darned Title

Jeff Hemsley  
jhemsl@syry.edu  
Team Mate  
teammate@nothing.edu

Once upon a time, stuff happened. People started to notice. This study asks: why did it happen? Who was involved? How did the world change?

Sub Heading

Sub Heading

Much smaller text.  
Often bullets are best.

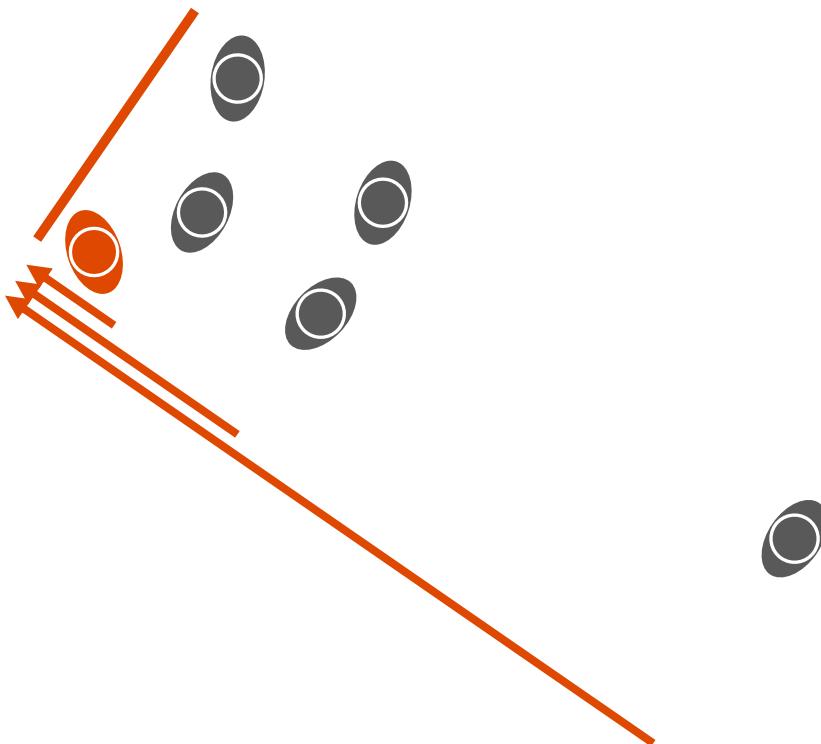
Sub Heading

Thanks NSF

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School of Information Studies

# Design: Visual Hierarchy

Distance



## Big Darned Title

Jeff Hemsley  
jhemsl@syry.edu  
Team Mate  
teammate@nothing.edu

Once upon a time, stuff happened. People started to notice. This study asks: why did it happen? Who was involved? How did the world change?

Sub Heading

Sub Heading

Much smaller text.  
Often bullets are best.

Sub Heading

Thanks NSF

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# Design: Real Estate

## Attention Diminishes

- Culturally dependent

The one big take-away????

### Big Darned Title

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\$\$\$\$\$\$\$\$\$\$ | \$\$\$

Much smaller text.  
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Sub Heading

Thanks NSF

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# Design: Engage

## Entry points

- Pics
- Plots
- **Contrast**
- Circles

## Barriers

- Text
- Tables
- Unnecessary clutter
- Low quality
  - Alignment
  - Raster vs. vector

## Big Darned Title

Jeff Hemsley  
jhemsl@syry.edu  
Team Mate  
teammate@nothing.edu

Once upon a time, stuff happened. People started to notice. This study asks: why did it happen? Who was involved? How did the world change?

### Overview

Much smaller text.  
Often bullets are best.

- The world is round
- People eat food
- People get sick
- Those may not be related
- But they might

### Findings

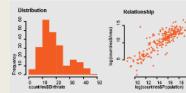


### Methods

If you can avoid text, it might be a good idea.



**Data:**  
We got our data from earth and from people willing to give it to us



Thanks NSF

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# Design: Text

Simple  
Less is more  
Bullets  
~~Full sentences~~  
Effect

- Emphasis
- Contrast

**Food & Life Around the World**

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Team Mate  
teammate@nothing.edu

Once upon a time, stuff happened. People started to notice. This study asks: why did it happen? Who was involved? How did the world change?

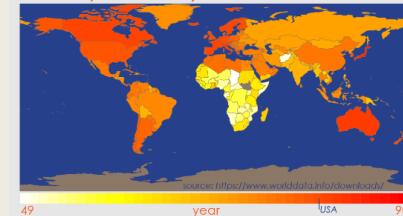
**Overview**

Much smaller text.  
Often bullets are best.

- The world is round
- People eat food
- People get sick
- Those may not be related
- But they might

**Findings**

Life Expectancy Around the World



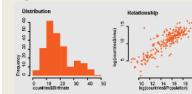
49 41 Total Years Difference year USA 90

**Methods**

If you can avoid text, it might be a good idea.



**Data:**  
We got our data from earth and from people willing to give it to us



**Thanks NSF**

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# Design: Final Words

No right answer  
Iteration  
Landscape  
Syr Logo?  
Sure!

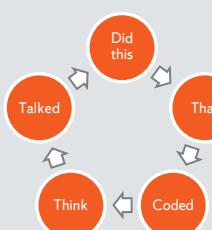
## Food & Life Around the World

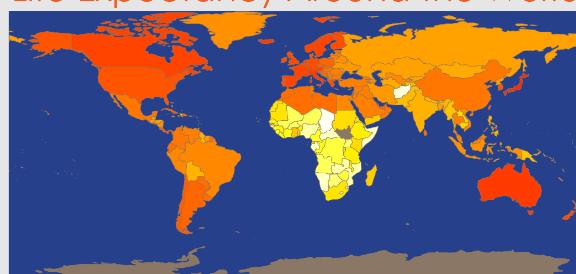
Once upon a time, stuff happened. People started to notice. This study asks: Why did it happen? Who was involved? How did the world change?

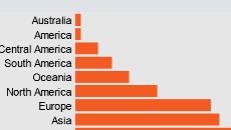
**Overview**  
Much smaller text. Often bullets are best.

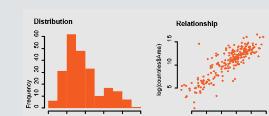
- The world is round
- People eat food
- People get sick
- Those may not be related
- But they might

Things should line up well.

**Methods**  
If you can avoid text, it might be a good idea.  


**Findings**  
Life Expectancy Around the World  
  
source: <https://www.worlddata.info/downloads/>  
49 year USA 90  
41 Total Years Difference

**Some Detail**  
Always give eyes a place to rest. So don't worry about a little empty space.  


**Data:**  
Got data from earth. Looked like this.  
Don't need full sentences.  


**Future Work**  
We need some grant money to do more work. See our donation box at right.

Thanks NSF

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# Design: Final Words

The poster is about you

Design is invisible

End