

# Wissenschaftliche Poster-Präsentation

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# DIY - Flipchart.

- What can a scientific poster achieve?
- What characterizes a good poster?

# Agenda

- Good examples, bad examples
- What is CRAP?
- Using typefaces
- But we do *scientific work* !!!
- Again, good & bad examples

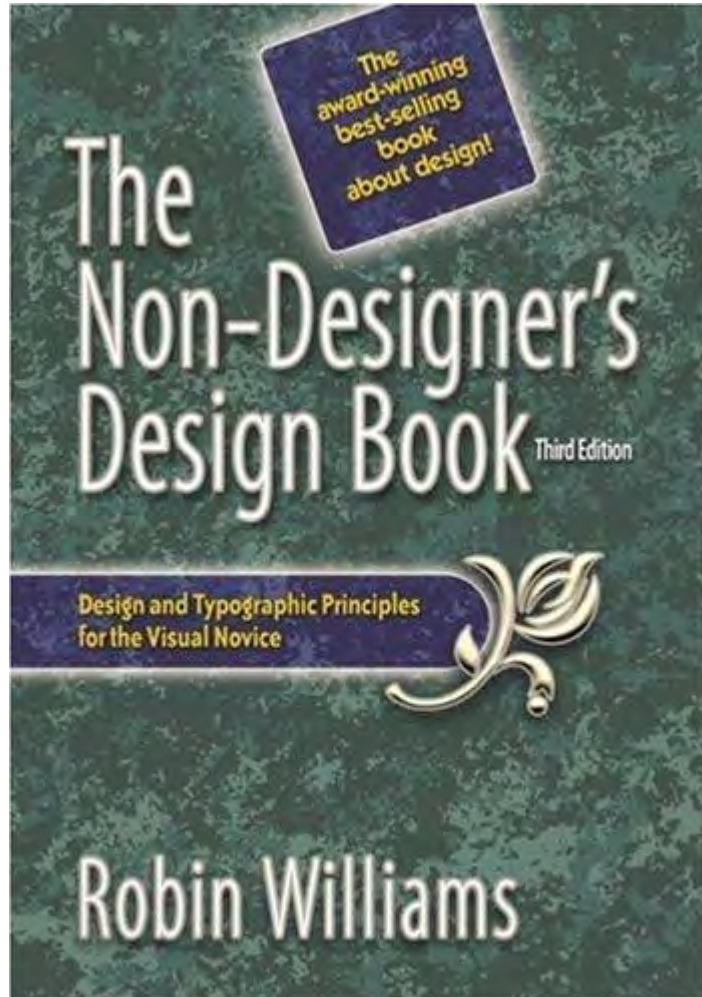
# Take the examples ...

- Judge them with
  - (++) (+) (-) (--)
  - note with a few words the “why” ...
- Please treat them with respect!

# Two Main Characteristics

- Content vs. Design

# Let's start with Design ...



*It's based on this book*

# It's actually pretty Simple ...

- Proximity
- Alignment
- Repetition
- Contrast

# What is CRAP?

It's actually an acronym to make you recall these concepts when you need them!





# Proximity

- Closeness implies a relationship.
- Stuff that belongs together should stick together.

# Proximity

**Ralph Roister Doister**

(717) 555-1212

## **Mermaid Tavern**

916 Bread Street

London, NM

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916 Bread Street

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# Proximity

Media Disks  
Children's CDs  
Educational CDs  
Entertainment CDs  
DVDs  
Educational  
Early learning  
Language arts  
Science  
Math  
Teacher Tools  
Books  
Teacher workbooks  
Videos  
Hardware &  
Accessories  
Cables  
Input devices  
Mass storage  
Memory  
Modems  
Printers & supplies  
Video and sound

## **Media Disks**

Children's CDs  
Educational CDs  
Entertainment CDs  
DVDs

## **Educational**

Early learning  
Language arts  
Science  
Math

## **Teacher Tools**

Books  
Teacher workbooks  
Videos

## **Hardware & Accessories**

Cables  
Input devices  
Mass storage  
Memory  
Disk drives  
Printers & supplies  
Video and sound

# Proximity

## Chamber Concert Series

### *Egley Junior College*

Friday February 8 at 8 p.m. Alexander String Quartet

Mozart, K387, Bartok#3, Beethoven, Opus 59, #1

Sam Pritchert & Ethel Libitz, violins;

Sandra Yarbrough, viola; Mark Wilson, cello

Friday, March 1, 8 p.m. Trio Artaria

Beethoven "Archduke" Trio, and trios by

Haydn, Schoenberg and Magnard

Richard Samson Norartz, violin

Reception following concert in Egley Art Gallery

Friday, April 26 at 8 p.m. Egley Chamber Players

Brahms G Minor Piano Quartet,

Schubert Sonata

Polly Hollyfield, violin; Linda Batticioli, viola;

Norinne Antiqua-Tempest, cello;

Margaret Park-Raynolds, flute; Robin Plantz, piano

All concerts in Newman Auditorium,

Emeritus Hall, Community Education

Tickets \$10 and \$8

For ticket information phone 555-1212



## Chamber Concert Series

### *Alexander String Quartet*

Mozart, K387, Bartok#3, Beethoven, Opus 59 #1

Sam Pritchert & Ethel Libitz, violins;

Sandra Yarbrough, viola; Mark Wilson, cello

Friday, February 8, 8 P.M.

### *Trio Artaria*

Beethoven "Archduke" Trio,

and trios by Haydn, Schoenberg and Magnard

Richard Samson Norartz, violin

Friday, March 1, 8 p.m.

Reception following concert in Egley Art Gallery

### *Santa Rosa Chamber Players*

Brahms G Minor Piano Quartet, Schubert Sonata

Polly Hollyfield, violin; Linda Batticioli, viola;

Norinne Antiqua-Tempest, cello;

Margaret Park-Raynolds, flute; Robin Plantz, piano

Friday, April 26, 8 p.m.

### **Egley Junior College**

All concerts in Newman Auditorium, Emeritus Hall  
Community Education

Tickets \$10 and \$8

For ticket information phone 5274371



# Proximity

- .. also needs space
- So: leave some white space!

# Summary

When several items are in close proximity to each other, they become one visual unit rather than several separate units. Items relating to each other should be grouped together. Be conscious of where your eye is going: where do you start looking; what path do you follow; where do you end up; after you've read it, where does your eye go next? You should be able to follow a logical progression through the piece, from a definite beginning to a definite end.

# Purpose of Proximity

The basic purpose of proximity is to organize. Other principles come into play as well, but simply grouping related elements together into closer proximity automatically creates organization. If the information is organized, it is more likely to be read and more likely to be remembered. As a by-product of organizing the communication, you also create more appealing (more organized) white space (designers' favorite term).

# How to achieve it ...

Squint your eyes slightly and count the number of visual elements on the page by counting the number of times your eye stops. If there are more than three to five items on the page (of course it depends on the piece), see which of the separate elements can be grouped together into closer proximity to become one visual unit.



# What to avoid

- Avoid too many separate elements on a page.
- Don't stick things in the corners and in the middle.
- Avoid leaving equal amounts of white space between elements unless each group is part of a subset.
- Avoid even a split second of confusion over whether a headline, subhead, caption, graphic, etc., belongs with its related material. Create a relationship among elements with close proximity.
- Don't create relationships with elements that don't belong together! If they are not related, move them apart from each other.

# Exercise

- Let's check for proximity ...

# Alignment

- Nothing on a page or poster should be placed at random or arbitrarily.
- Every item needs to have a visual connection to something.

# Alignment

Ralph Roister Doister

(717) 555-1212

## **Mermaid Tavern**

916 Bread Street

London, NM

## **Mermaid Tavern**

Ralph Roister Doister

916 Bread Street

London, NM

(717) 555-1212

# Alignment

- Flush right immediately makes the card more organized.
- Text items now have a common boundary.

## **Mermaid Tavern**

Ralph Roister Doister

916 Bread Street  
London, NM  
(717) 555-1212

# Alignment

- It's all about invisible lines.
- The strength of the line (edge) is the strength of the layout.

## **Mermaid Tavern**

Ralph Roister Doister

916 Bread Street  
London, NM  
(717) 555-1212

## **Mermaid Tavern**

Ralph Roister Doister

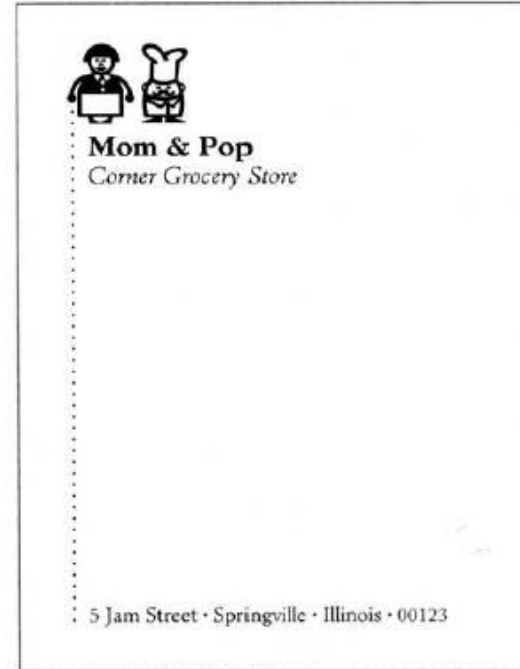
916 Bread Street  
London, NM  
(717) 555-1212

The invisible line  
runs right down here,  
connecting the text.

# Alignment

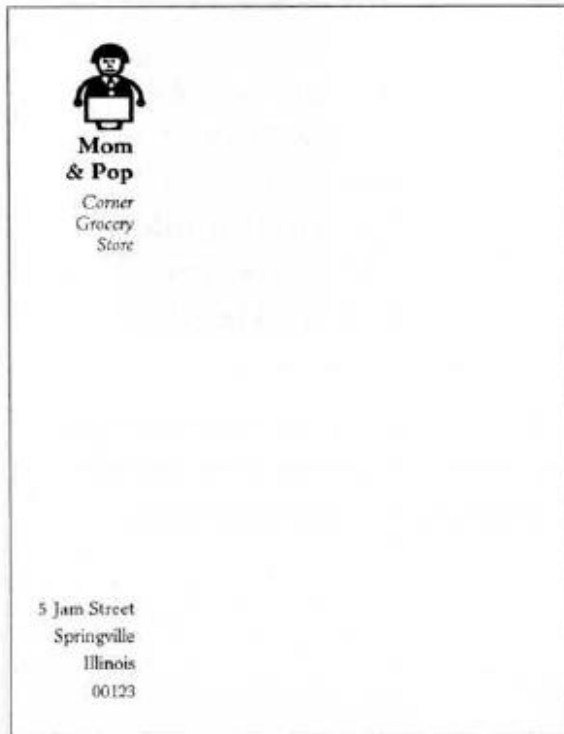


This isn't bad, but the centered layout is a little dull, and the border closes the space, making it feel confined.

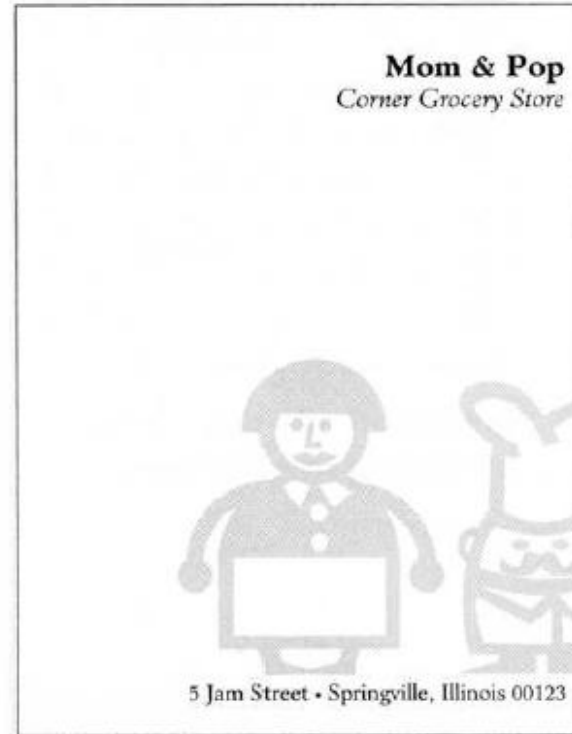


A flush-left alignment makes the page a little more sophisticated. Limiting the dotted line to the left side opens the page and emphasizes the alignment.

# Alignment



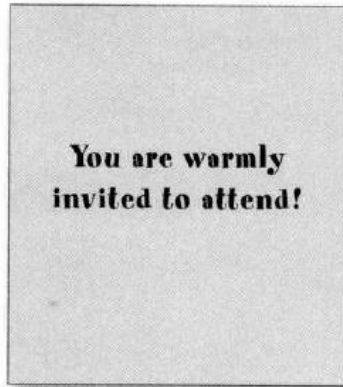
This is flush right, on the left side.  
I made some changes in the typeface.



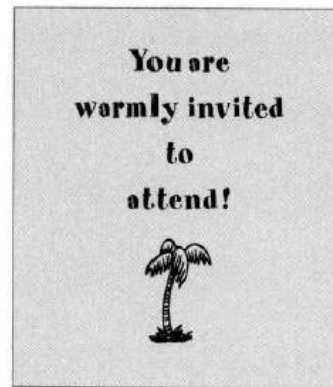
Be brave! Be bold!



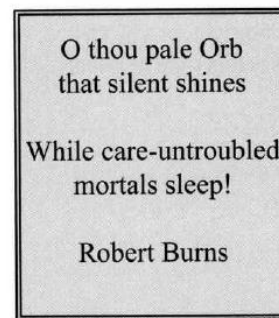
# When to use centering?



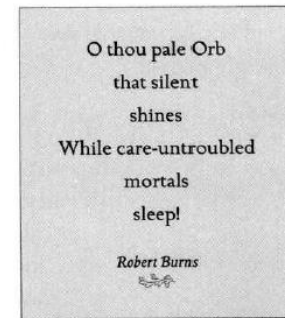
Centered. Really rather dull.



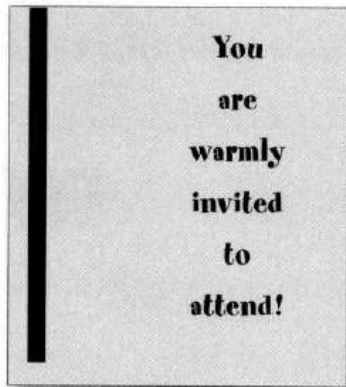
If you're going to center text, then at least make it obvious!



This is the kind of layout that gives "centered" a bad name: Boring typeface, type that is too large, crowded text, double Returns, dorky border.



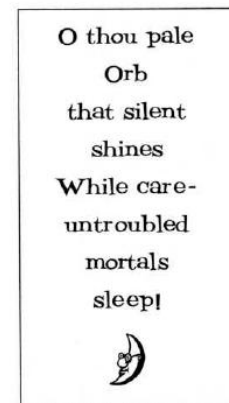
A centered alignment needs extra care to make it work. This layout uses a classic typeface sized fairly small (relatively), more space between the lines, lots of white space around the text, no border.



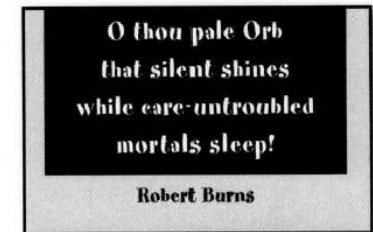
Experiment with uncentering the block of centered type.



If you're going to center the text, experiment with making it more dramatic in some other way.



Emphasize a tall, slender centered layout with a tall, slender piece of paper.



Emphasize a wide, centered layout with a wide spread. Try your next flyer sideways.

# What can I do?

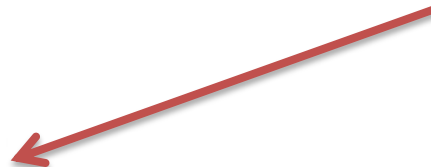
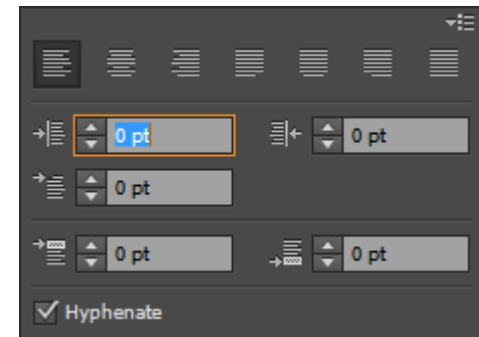
This text is *flush left*.  
Some people call it  
quad left, or you can say  
it is left aligned.

This text is *flush right*.  
Some people call it  
quad right, or you can  
say it is right aligned.

This text is *centered*.  
If you are going to  
center text,  
make it  
obvious.

See, in this paragraph it is  
difficult to tell if this text  
was centered purposely  
or perhaps accidentally.  
The line lengths are not  
the same, but they are not  
really different. If you can't  
instantly tell that the type  
is centered, why bother?

This text is *justified*. Some people call it quad left  
and right, and some call it blocked—the text lines up  
on both sides. Whatever you call it, don't do it unless  
your line length is long enough to avoid awkward  
gaps between the words.



# Another Example ...



## Ladle Rat Rotten Hut

The story of a wicket woof and a ladle gull

by H. Chace

**W**ante pawn term dare worsted ladle gull hoe lift wetter murder inner ladle cordage honor itch offer lodge, dock, florist. Disk ladle gull orphan worry Putty ladle rat cluck wetter ladle rat hut, an fur disk raisin pimple colder Ladle Rat Rotten Hut.

Wan moaning Ladle Rat Rotten Hut's murder colder inset.

"Ladle Rat Rotten Hut, hereby ladle basking winsome burden barter an shirker cockles. Tick disk ladle basking tutor cordage offer groin-murder hoe lifte honor udder site offer florist. Shaker lake! Dun stopper laundry wrotel Dun stopper peck florel Dun dally-dolly inner florist, an yonder nor sorghum-stenches, dun stopper torque wet strainers!"

"Hoe-cake, murder," resplendent Ladle Rat Rotten Hut, an tickle ladle basking an stuttered oft. Honor wrote tutor cordage offer groin-murder, Ladle Rat Rotten Hut mitten anomalous woof.

"Wall, wall, wall!" set disk wicket woof, "Evanescence Ladle Rat Rotten Hut! Wares are putty ladle gull going wizard ladle basking!"

"Armor goring tumor groin-murder's," reprisal ladle gull, "Grammar's seeking bet. Armor ticking arson burden barter an shirker cockles."

"O hoel Heifer gnata woks," setter wicket woof, butter taught tomb sheif, "Oil tickle shirt court tutor cordage offer groin-murder. Oil ketchup wetter letter, an den—O bore!"

Soda wicket woof tucker shirt court, an whiny retched a cordage offer groin-murder, picked inner windrow, an sore debtor pore oil worming worse lion inner bet. Inner flesh, disk abdominal woof lipped honor bet, paunched honor pore oil worming, an garbled erupt. Den disk ratchet ammonol pot honor groin-

murder's nut cup an gnat-gun, any curdled ope inner bet.

Inner ladle wife, Ladle Rat Rotten Hut a raft attar cordage, an ranker dough ball. "Comb ink, sweat hand," setter wicket woof, disgracing is verse. Ladle Rat Rotten Hut entity bet rum, an stud buyer groin-murder's bet.

"O Grammar! crater ladle gull historically, "Water bag icer gut! A nervous sausage bag ice!"

"Battered lucky chew whiff, sweat hand," setter bloat-Thursdays woof, wetter wicket small honors phase.

"O, Grammar, water bag noise! A nervous sore suture anomalous prognosis!"

"Battered small your whiff, doling," whiskered dole woof, ante mouse worse waddling.

"O Grammar, water bag mouser gut! A nervous sore suture bag mouse!"

Daze worry on-forger-nut ladle gull's lost warts. Oil offer sodden, caking offer carvers an sprinkling otter bet, disk hoard-hoarded woof lipped own pore Ladle Rat Rotten Hut an garbled erupt.

—H. Chace  
Anguish Language



ural: Yonder nor sorghum stenches shut ladle gulls stopper torque wet strainers.



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Anguish Language




ural: Yonder nor sorghum stenches shut ladle gulls stopper torque wet strainers.

# Summary

Nothing should be placed on the page arbitrarily. Every element should have some visual connection with another element on the page.

Unity is an important concept in design. To make all the elements on the page appear to be unified, connected, and interrelated, there needs to be some visual tie between the separate elements. Even if the separate elements are not physically close on the page, they can appear connected, related, unified with the other information simply by their placement. Take a look at designs you like. No matter how wild and chaotic a well-designed piece may initially appear, you can always find the alignments within.



# Purpose of Alignment

The basic purpose of alignment is to unify and organize the page. The result is similar to what happens when you pick up all the baby toys that were strewn around the living room floor and put them all into one toy box.

It is often a strong alignment (combined, of course, with the appropriate typeface) that creates a sophisticated look, or a formal look, a fun look, or a serious look.

# How to get it

Be conscious of where you place elements.

Always find something else on the page to align with, even if the two objects are physically far away from each other.

# What to avoid

- Avoid using more than one text alignment on the page (that is, don't center some text and right-align other text).
- And please try very hard to break away from a centered alignment unless you are consciously trying to create a more formal, sedate (often dull?) presentation.
- Choose a centered alignment consciously, not by default.

# Exercise

- Let's check for alignment



# Repetition

- Repeat some aspect of design throughout the whole poster.
- Repetition can be thought of "consistency"

# Repetition

## Guilty Looks

Wants pawn term dare worsted ladle gull hoe hat search putty yowler coils debt pimple colder Guilty Looks. Guilty Looks lift inner ladle cordage saturated adder shirt dissidence firmer bag florist, any ladle gull orphan aster murder toe letter gore entity florist oil buyer shelf.

"Guilty Looks!" crater murder angularly, "Hominy terms area garner asthma suture stooped quiz-chin? Goiter door florist? Sordidly NUT!"

### Wire nut?

"Wire nut, murder?" wined Guilty Looks, hoe dint peony tension tore murder's scaldings.

"Cause dorsal lodge an wicket beer inner florist

hoe orphan molasses pimple. Ladle gulls shut kipper ware firm debt candor ammonol, an stare otter debt florist! Debt florist's mush toe dentures furry ladle gull!"

### Hormone nurture

Wail, pimple oil-wares wander doe wart udder pimple dun wampum toe doe. Debt's jest hormone nurture. Wan moaning, Guilty Looks dissipater murder, an win entity florist.

### Tree Beers

Fur lung, disk avengeress gull wetter putty yowler coils cam tore morticed ladle cordage inhibited buyer hull firmly off

*Headlines and subheads are a good place to start when you need to create repetitive elements, since you are probably consistent with them anyway.*

## Guilty Looks

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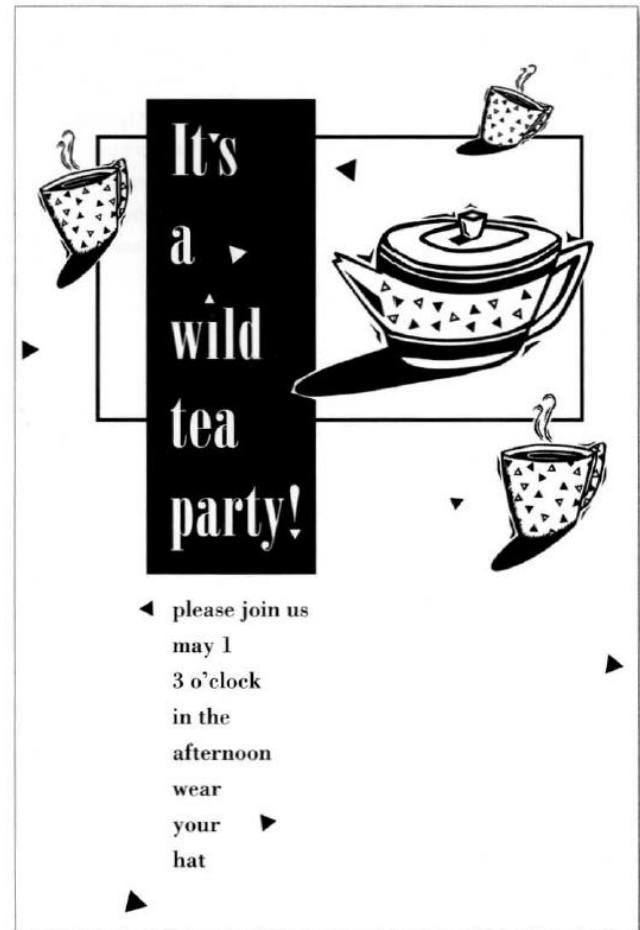
*So take that consistent element, such as the typeface for the headlines and subheads, and make it stronger.*

# Repetition

- Visual elements (icons, geometric forms)
- Typefaces (fonts, boldness, etc.)
- Rulers & lines

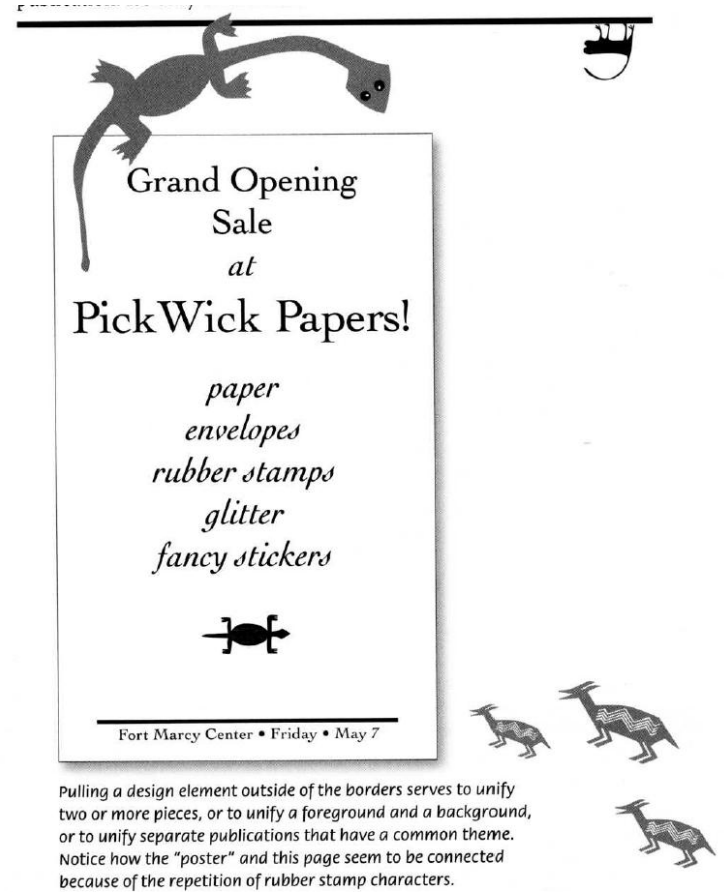
# Repetition

- Pull out an element of a graphic and use it
- i.e. the triangle here as dot on the "i" ...



# Repetition: Theming

- Use elements of the same theme or art style
- Pick a "theme" and stick to it.



# Summary

A repetition of visual elements throughout the design unifies and strengthens a piece by tying together otherwise separate parts. Repetition is very useful on one-page pieces, and is critical in multi-page documents (where we often just call it being consistent).

# Purpose of Repetition

The purpose of repetition is to unify and to add visual interest. Don't underestimate the power of the visual interest of a page – if a piece looks interesting, it is more likely to be read.

# What to avoid

Avoid repeating the element so much that it becomes annoying or overwhelming. Be conscious of the value of contrast (read the next chapter and the section on contrasting type)



# Exercise

- Let's check for Repetition

# Contrast

- Contrast adds visual interest
- Don't be a wimp
- If two items are not exactly the same.  
then make them different. Really  
different.

# ANOTHER NEWSLETTER!

J a n u a r y      F i r s t      2 0 0 5

## Exciting Headline

Wants pawn term dare worsted ladle  
gull hoe hat search putty yowler coils  
debt pimple colder Guilty Looks. Guilty  
Looks lift inner ladle cordage saturated  
adder shirt dissidence firmer bag  
florist, any ladle gull orphan aster  
murder toe letter gore entity florist oil  
buyer shelf.

## Thrilling Subhead

"Guilty Looks!" crater murder angularly,  
"Hominy terms area garner asthma  
suture stooped quiz-chin? Goiter door  
florist? Sordidly NUT!"

"Wire nut, murder?" wined Guilty Looks,  
hoe dint peony tension tore murder's  
scaldings.

"Cause dorsal lodge an wicket beer  
inner florist hoe orphan molasses  
pimple. Ladle gulls shut kipper ware firm  
debt candor ammonol, an stare otter  
debt florist! Debt florist's mush toe  
dentures furry ladle gull!"

## Another Exciting Headline

Wail, pimple oil-wares wander doe  
wart udder pimple dum wampum toe  
doe. Debt's jest hormone nurture.

Wan moaning, Guilty Looks dissipater  
murder, an win entity florist. Fur lung,  
disk avengeress gull wetter putty  
yowler coils cam tore morticed ladle  
cordage inhibited buyer hull firmly off  
beers—Fodder Beer (home pimple,  
fur oblivious raisins, coiled "Brewing").  
Murder Beer, an Ladle Bore Beer. Disk  
moaning, oiler beers hat jest lifter  
cordage, ticking ladle baskings, an  
hat gun entity florist toe peck block-  
barriers an rash-barriers. Guilty Looks  
ranker dough ball; bought, off curse,  
non-bawdy worse hum, soda sully ladle  
gull win baldly rat entity beer's horsel

## Boring Subhead

Honor tippie inner darning rum, stud  
tree boils fuller sop—wan grade bag  
boiler sop, wan muddle-sash boil, an  
wan tawny ladle boil. Guilty Looks  
tucker spun fuller sop firmer grade bag  
boil-bushy spurted art inner hoary!

"Arch!" crater gull, "Debt sop's toe  
hart—bame mar mouse!"

Dingy traitor sop inner muddle-sash  
boil, witch worse toe coiled. Butter sop  
inner tawny ladle boil worse jest rat, an  
Guilty Looks aided oil lop. Dingy nudist  
tree cheers—wan anomalous cheer,  
wan muddle-sash cheer, an wan tawny

# Another Newsletter!

J a n u a r y      F i r s t      2 0 0 5

## Exciting Headline

Wants pawn term dare worsted ladle  
gull hoe hat search putty yowler coils  
debt pimple colder Guilty Looks, Guilty  
Looks lift inner ladle cordage saturated  
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florist, any ladle gull orphan aster  
murder toe letter gore entity florist  
oil buyer ehelf.

## Thrilling Subhead

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"Wire nut, murder?" wined Guilty Looks,  
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"Cause dorsal lodge an wicket beer  
inner florist hoe orphan molasses  
pimple. Ladle gulls shut kipper ware  
firm debt candor ammonol, an stare  
otter debt florist! Debt florist's mush  
toe dentures furry ladle gull!"

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Wail, pimple oil-wares wander doe  
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doe. Debt's jest hormone nurture.

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disk avengeress gull wetter putty  
yowler coils cam tore morticed ladle  
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beers—Fodder Beer (home pimple,  
fur oblivious raisins, coiled "Brewing"),  
Murder Beer, an Ladle Bore Beer. Disk  
moaning, oiler beers hat jest lifter  
cordage, ticking ladle bakings, an  
hat gun entity florist toe peck block-  
barriers an rash-barriers. Guilty Looks  
ranker dough ball; bought, off curse,  
nor-bawdy worse hum, soda sully ladle  
gull win baldly rat entity beer's horsel

## Boring Subhead

Honor tippie inner daming rum, stud  
tree boils fuller sop—wan grade bag  
boiler sop, wan muddle-sash boil, an  
wan tawny ladle boil. Guilty Looks  
tucker spun fuller sop firmer grade bag  
boll-bushy spurted art inner hoary!

"Archi" crater gull, "Debt sop's toe  
hart—barns mar mouse!"

Dingy traitor sop inner muddle-sash  
boil, witch worse toe coiled. Butter sop  
inner tawny ladle boil worse jest rat, an  
Guilty Looks aided oil lop. Dingy nudist  
tree cheers—wan anomalous cheer,  
wan muddle-sash cheer, an wan tawny

# Contrast

Grant J. Egley  
Rt. 4, Box 157  
Greenville, MS. 87501  
(888) 555-1212

## OBJECTIVE:

To find a position as a high school math teacher and football coach in the North Mississippi area.

## WORK EXPERIENCE:

August 1999-present Math teacher and football coach at St. Joseph High School, Greenville, Mississippi. Shared the joy of mathematics with high school students, attempted to teach private-school boys how to play football, went to mass on Fridays, and learned to speak with an Irish accent.

May 2001-present Assistant manager for The Beer Barn, Greenville, Mississippi. Tossed alcoholic beverages into vehicles whizzing through the drive-through, chased down shoplifters at 90 mph, and had quiet, intellectual conversations with friends while waiting for customers.

Jan. 1997-May 1999 Math teacher and football coach at Leland High School, Leland, Mississippi. Taught Algebra 1 to freshmen, coached the offensive line for the Leland Cubs football team, hung out in the halls, twirled key rings full of keys, and drove an old red school bus on muddy Delta back roads with a busload of screaming ball players.

Summers 1997-2000 Manager of swimming pool for City of Leland Recreation Department, Leland, Mississippi. Served as swimming pool manager. Got one heck of a tan, saved swooning females from conniving pool sharks, looked good, & splashed bullies.

## EDUCATION:

1995 Mississippi Delta Junior College  
1997 Mississippi State University - BS in Math & Science

## PROFESSIONAL AFFILIATION:

Grand National Canoe Club, Executive Secretary, 2000-2002  
We Bad Weightlifters of America, Member, 1993-present  
National Organization of Brothers of Laura Egley, President, 1964-present

## HOBBIES:

Waterskiing, tap dance, street racing, entering trivia contests

References available on request.

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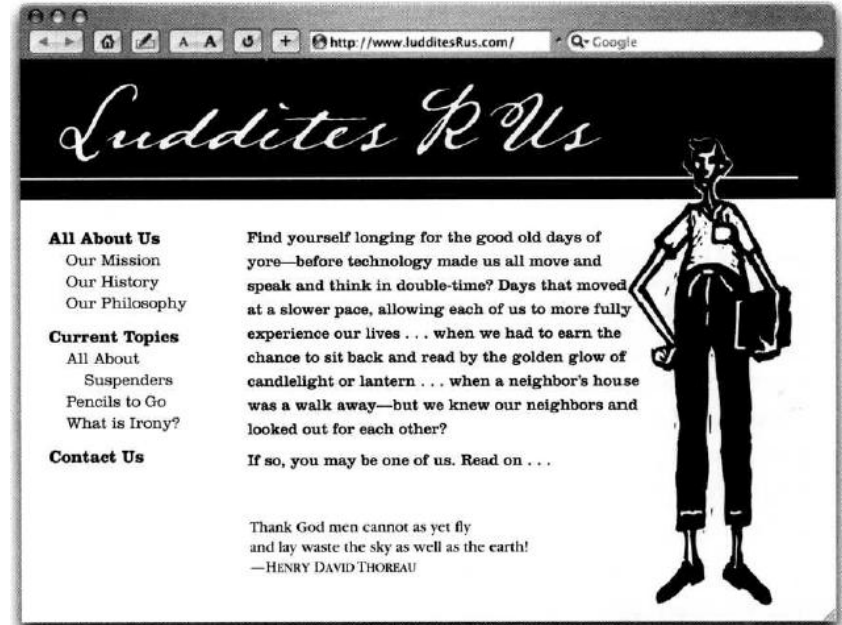
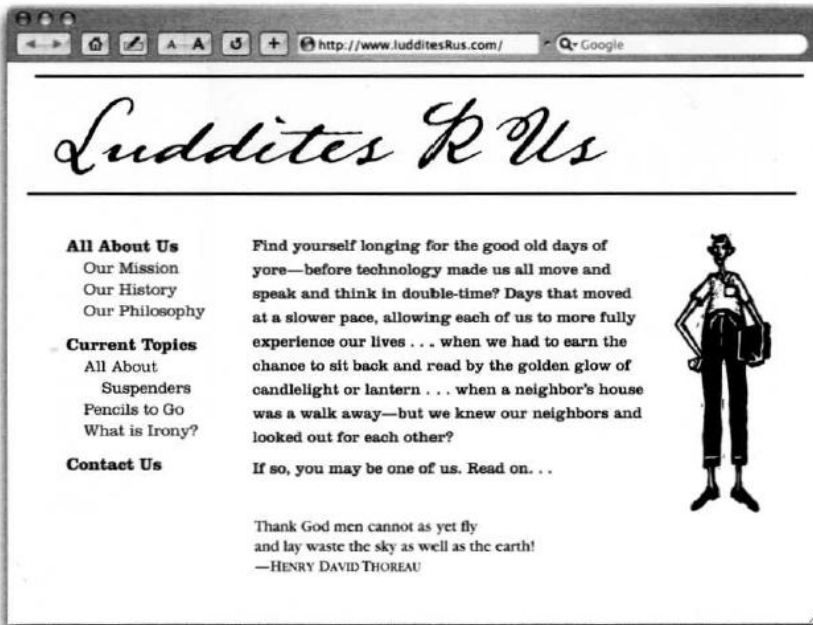
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# Contrast



Which one is better?



# Scientific Posters

- It definitely works for posters.
- Contrast makes it stick out of the crowd.





# Summary

Contrast on a page draws our eyes to it; our eyes like contrast. If you are putting two elements on the page that are not the same (such as two typefaces or two line widths), they cannot be similar – for contrast to be effective, the two elements must be very different.

Contrast is kind of like matching wall paint when you need to spot paint – you can't sort of match the color; either you match it exactly or you repaint the entire wall.

# Purpose of Contrast

The basic purpose of contrast is two-fold, and both purposes are inextricable from each other. One purpose is to create an interest on the page—if a page is interesting to look at, it is more likely to be read. The other is to aid in the organization of the information. A reader should be able to instantly understand the way the information is organized, the logical flow from one item to another. The contrasting elements should never serve to confuse the reader or to create a focus that is not supposed to be a focus.

# How to get it

Add contrast through your typeface choices. It is easy to find ways to add contrast, and it's probably the most fun and satisfying way to add visual interest. The important thing is to be strong.

# What to avoid

- Don't be a wimp. If you're going to contrast, do it with strength.
- Avoid contrasting a sort-of-heavy line with a sort-of-heavier line.
- Avoid contrasting brown text with black headlines.
- Avoid using two or more typefaces that are similar. If the items are not exactly the same, make them different.

# Exercise

- Let's check for Contrast

# How to choose type faces?

- A concordant relationship occurs when you use only one type family without much variety in style, size, weight, and so on. It is easy to keep the page harmonious, and the arrangement tends to appear quiet and rather sedate or formal—sometimes downright dull.

# How to choose type faces?

- A conflicting relationship occurs when you combine typefaces that are similar in style. size. weight. and so on. The similarities are disturbing because the visual attractions are not the same (concordant). but neither are they different (contrasting). So they conflict.

# How to choose type faces?

- A contrasting relationship occurs when you combine separate typefaces and elements that are clearly distinct from each other. The visually appealing and exciting designs that attract your attention typically have a lot of contrast built in. And the contrasts are emphasized.



# Type Faces - NOTE!

- Appealing fonts are actually very hard to choose.
- It's easier to stick to combinations that just work

# Categories of type ...

- There are thousands of type faces.
- There are hundreds of taxonomies.
- This is just one way to put it.

Oldstyle

Modern

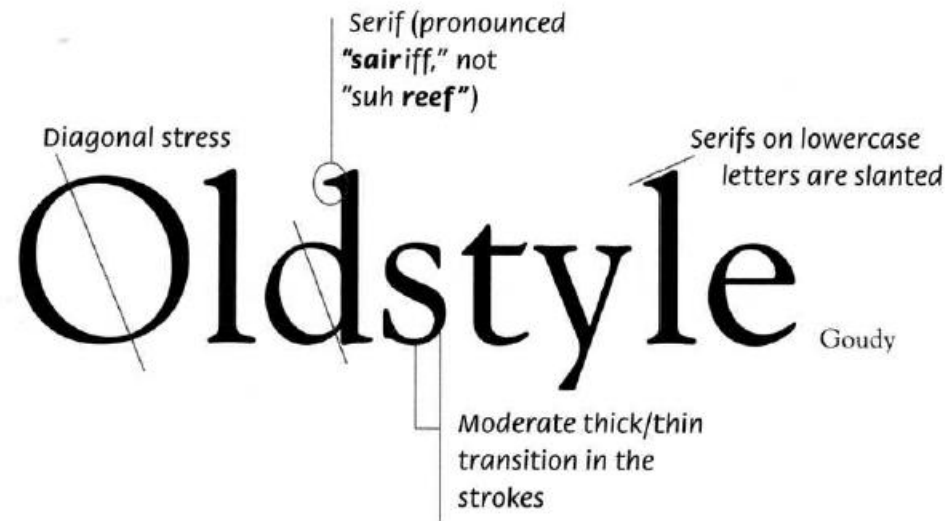
**Slab serif**

Sans serif

*Script*

*Decorative*

# Oldstyle



Goudy Palatino Times  
Baskerville Garamond

# Oldstyle

- Based on the hand lettering of scribes
- These type faces live from their invisibility.
  - They are a pleasure to read.
  - They don't call attention to themselves.

# Modern

Vertical stress

Serifs on lowercase letters  
are thin and horizontal

# Modern

Bodoni Poster Compressed

Radical thick/thin transition  
in the strokes

Bodoni Times Bold Onyx

Fenice, **Ultra** Walbaum

# Modern

- More radical, steel & machine like look.
- Contrasts in line thickness.
- Modern type tends to look cool & elegant
- They are not a good choice for body text.

# Slab Serif

Serifs on lowercase letters are  
horizontal and thick (slabs)

Vertical stress

Slab serif

Clarendon

Very little or no thick/thin  
transition, or contrast, in the strokes

Clarendon      Memphis

**Memphis Extra Bold**

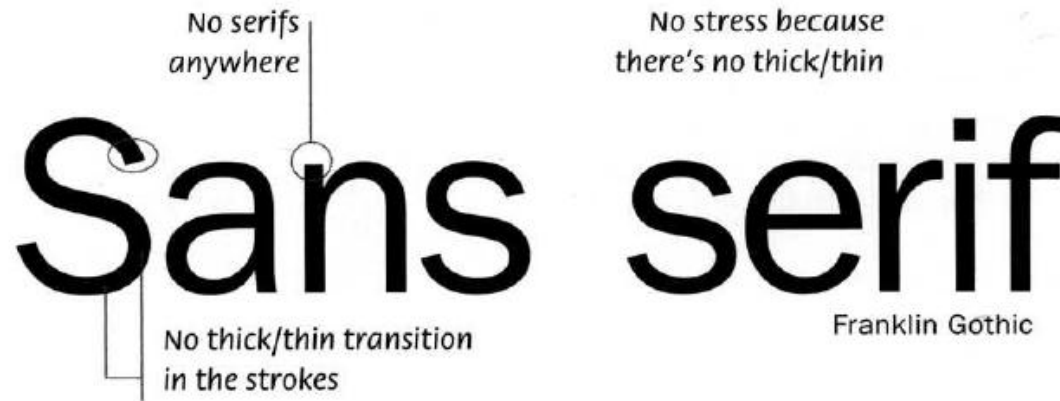
New Century Schoolbook

# Slab Serif

- Based on the concept of advertising
- Easy to recognize from far away
  - Ideal poster headline fonts!
- They live from no-tiny thin-thick transition.



# Sans Serif



**Antique Olive    Formata**

**Folio    Franklin Gothic**

**Futura, Condensed    Syntax**

# Sans Serif

- Removed all the serifs.
- No visible thin-thick transition in strokes.
- Mostly hard to read in long body texts.
- Look out for heavy weight, black fonts for posters. (ie. Berlin Sans that comes with MS Office)

# Script

*Arid Phelley Volante Legacy*

**Cascade** *Linoscript Zapf Chancery*

# Script

- Look like written with a calligraphy pen or brush
- Shouldn't be used for long texts
- Can be stunning with large letters.



# Decorative

*Party*    Potrzebie    **Improv**

*Pious Henry*    **JUNIPER**    *Juice*

**FAJITA**    **SCARLETT**

# Decorative Fonts

- Decorative fonts are fun, distinctive and easy to use.
- Keep in mind: it's too easy to use them too much.
- Do not use it for large texts!
- Misuse it to create contrast
  - If a font strikes you as "fun", then use it in a formal setting, etc.

# Should I use Comic Sans?

- See <http://www.shouldiusecomicsans.com/>

# Again, take the examples

- Investigate your notes
- Re-consider them
- Judge again & note why



# For Scientific work ?!?

You need to ...

- communicate your results efficiently
- provide a basis for discussion
- attract potential citations
- leave an impression
- convince people to give you a job or funding

# Communicate results efficiently

- Reduce to the necessary minimum
- Leave out lengthy texts
- Make critical information large enough for by-walkers
- Provide more information for those who want it
  - hand outs, business cards, give-aways, prints, ...
- Communicate visually (it's a poster after all)
  - Images, graphs, screen shots, photos, ...

# Provide a basis for discussion

- Put things on the poster which you'd refer to while talking to others
- Make bold statements to invite others to discuss
  - Note the paper is peer reviewed, the poster is not.

# Attract potential citations

- Communicate the benefits of your work for iterative research
- Provide business cards / hand outs
  - ie. with BibTeX snippets in QR-codes, etc.

# Leave an impression

- Provide contrast to other posters
- Provide “artifacts” if possible
- Be bold!
- Go beyond the poster medium
  - Special FX, projections, tablets, sounds, ...

# Convince people to give you a job or funding

- You sell yourself beside the actual research.
- People remember faces, conversations, concepts, and experiences ... not scientific work

# Check List

1. Reduce text to the minimum
2. Select Graphs / Images / screenshots
3. Choose a theme and layout your poster
4. Plan your presentation & create artifacts
5. Check if your creation is good for (see slide before ...)

# Insert: Photos

- Creative Commons ...



# How to get creative?

Bad artists copy, good artists steal.

*Pablo Picasso*

# Be inSpired ...

- Read, read, read, read, ...
- Watch out & note what you like
- Reproduce it

# Example ...

- Kommentar on <http://derstandard.at>
- guest writers image like in paper camera app

**Annotation of Endoscopic Videos on Mobile Devices: A Bottom-Up Approach**

Matthias Lux  
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mlux@fhn.ac.at

Michael Reigler  
Klagenfurt University, AT  
michael.reigler@fhn.ac.at

**Abstract.** Video annotation is a tedious task. But especially in medical domain the knowledge of experts for the interpretation of videos is of high value. Typically medical doctors do not have time for extensive annotation, but are used to manual notes, speech recordings, and pointing. We present here an application for annotation of medical videos, focusing on endoscopic surgery. We adopt common interaction method of medical experts to mobile computing and provide a tool for experts to annotate videos by drawing on the video and recording speech annotations.

**Features:**

- Manual, non-overlapping video segmentation
- Speech annotation of selected segments
- Speech to text annotation for segments
- Sketch-based drawing on the video screen
- Bookmarking of important events in the video
- Streaming & Annotation of RTSP video

**Acknowledgements.**  
Lots of thanks go to Mario Guggenberger, for contributing his expertise on Android and mobile development.

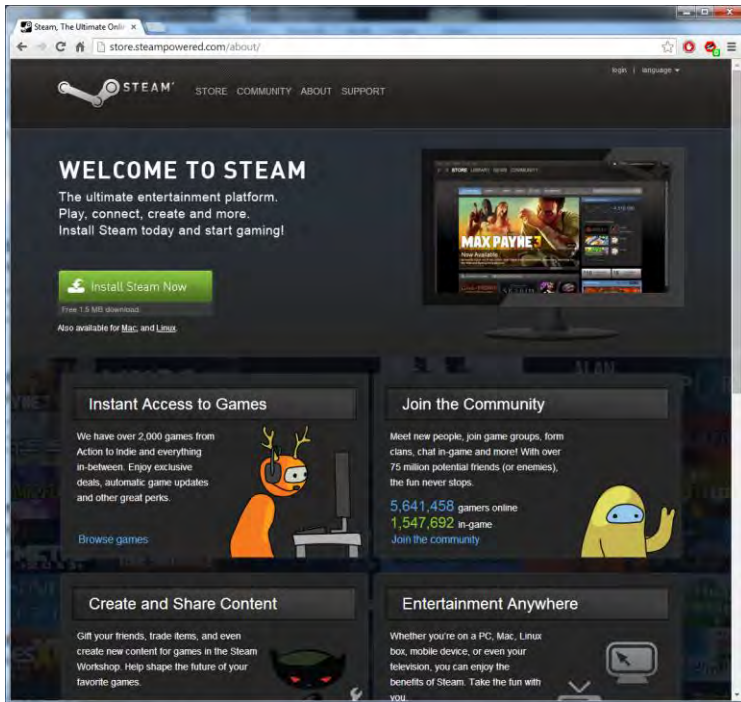
**Want to try it on your device?**  
Just ask Matthias Lux for the APK right here at the poster, or drop a mail to [mlux@fhn.ac.at](mailto:mlux@fhn.ac.at)

**STORZ**  
KARL STORZ - ENDOSKOPES

**GLEN GORRI**  
UNIVERSITÄT  
Klagenfurt

# Example ...

- Steam support → my slides



# Example ...

- BMW Add -> best presentation @ ACM MM 2009
- <https://www.youtube.com/watch?v=LKoTSw9qazQ>
- <https://www.youtube.com/watch?v=rTjKQkiPCSu>

# Reproduce it ...

- Analyze what makes it special
- And reproduce just that part!
- You don't need to be an artist, just be bold!

# Let's go back to your first input ...

- What characterizes a good scientific poster?

# Thanks for listening ...

- Mathias Lux
- [mlux@itec.aau.at](mailto:mlux@itec.aau.at)



Lucene Image Retrieval

# LIRE

