

Visual goal of an exhibit:

- •To enhance the site, not detract from it
 - •Exhibit should "fit in" yet draw the visitor to "come see"

- read and participate

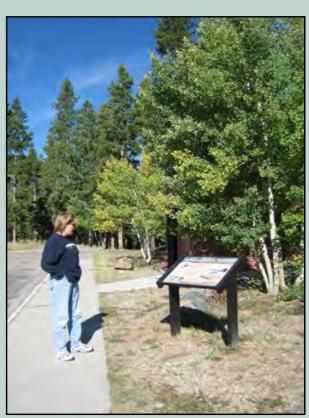
How to accomplish?



A site drives many aspects of an exhibit -

- **⇔**Color palette
- **❖Number**, orientation, size of panels
- **❖System of framing**





Color Palette

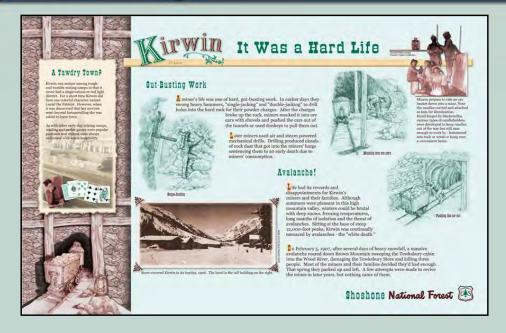
General scheme comes from environment

Complimentary colors for emphasis – limited use









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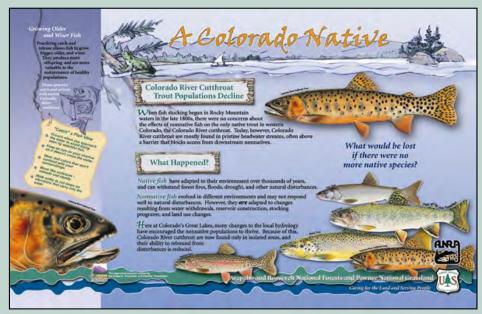
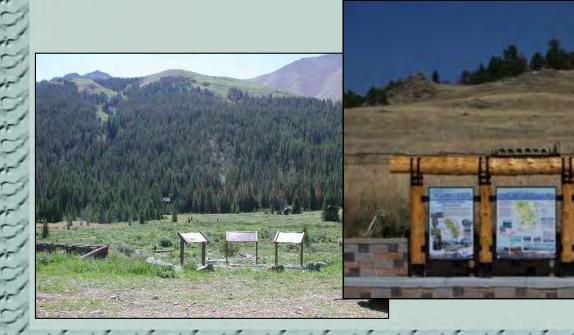


Exhibit size

- Panel sizes
- Number of panels
- Orientation & position of panels









Framing System

- Fit the environment
 - Size
 - Native materials
- Enhance, promote theme(s) of the exhibit









Just as the human body has various systems working silently together so it may function; so certain visual principles subtly create the "experience" for the exhibit site visitor. Use of these principles increases absorption of the "experiential meaning of the moment."

Principles such as:

Focal point & visual flow

Thirds rule

Simplicity

Contrast

Unifying Signage



Focal point & visual flow

Focal point - center of interest that draws first attention

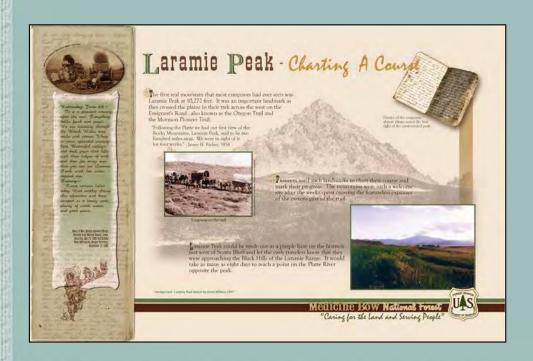
Visual flow – varying levels (intensity, size, color) of graphics and/or text that move the eye throughout the panel beginning with the focal point.

Take into account culture you are designing for – englishspeaking: "z pattern" – left to right; bottom right hand corner area - prime real estate, last impression

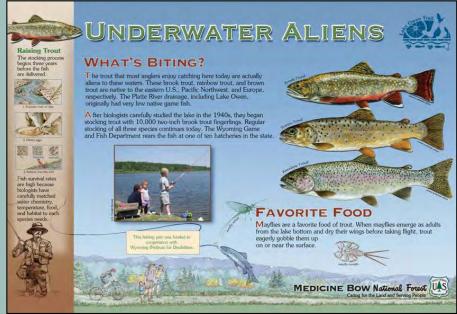
How to accomplish?

Focal point & visual flow..... Graphics speak louder than words

- Main graphics
- Secondary graphics

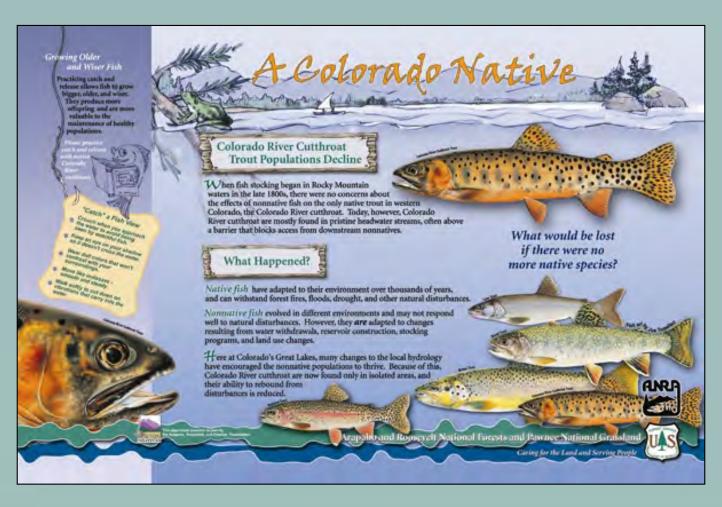






Focal point & visual flow.....

Color grabs and directs
Using contrast in color, value, saturation



Focal point & visual flow.....

Font sizes
Larger, unique
fonts read first
Dropcap letters,
initial letter
treatments

X,Y,Z space

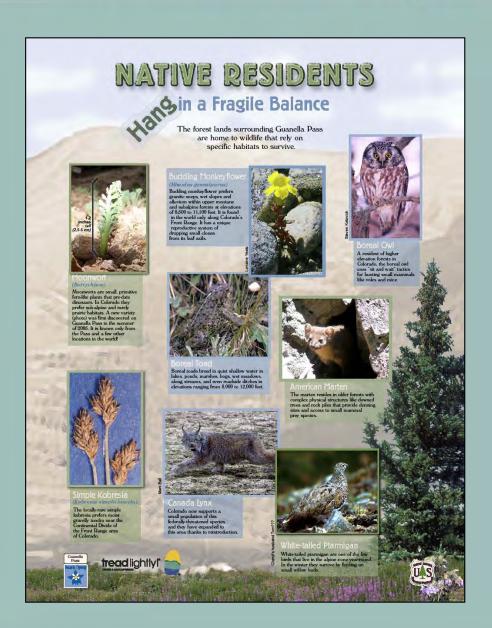


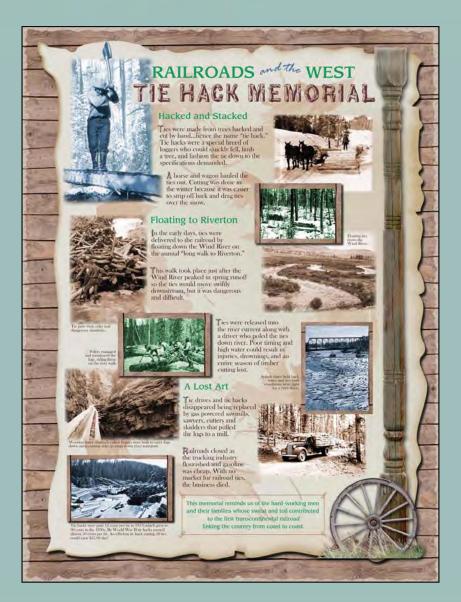


Positioning:

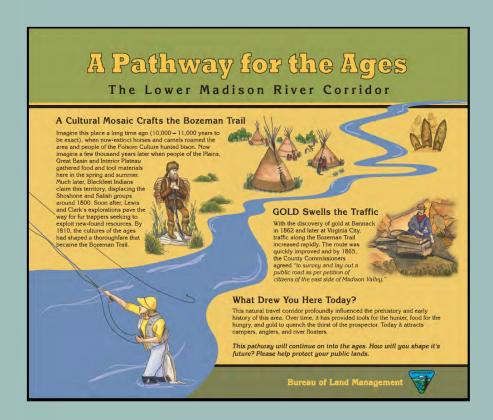
Symmetry vs Asymmetry
Asymmetry is *dramatic*, grabs
the attention more.
Symmetry is calming, stable.

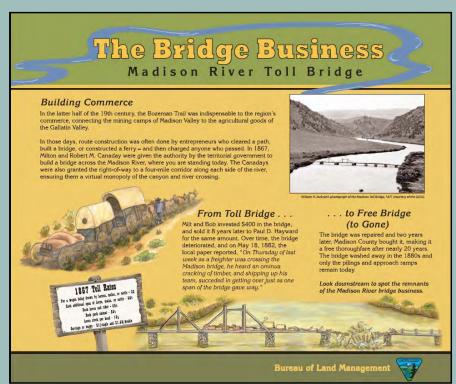
Each has their purpose (information signs vs wayside or interpretive signs), but asymmetry is a good "come hither" tool.





Analyze the "flow".....





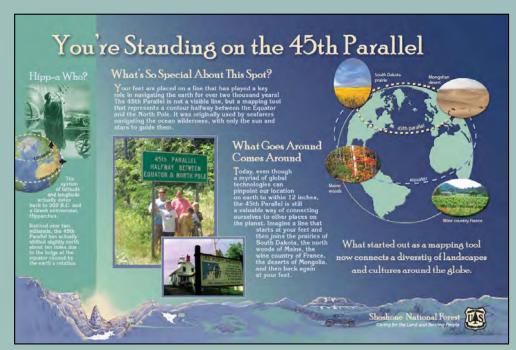
The Thirds Rule

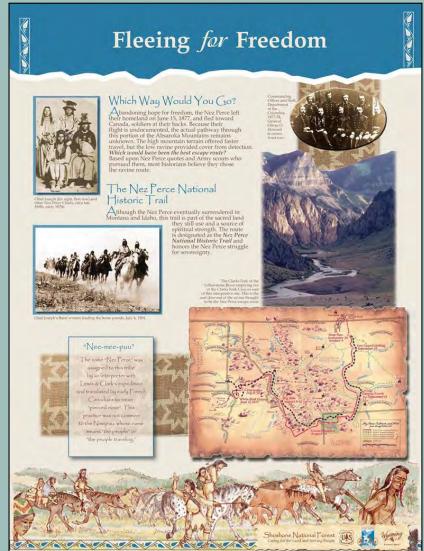
Generally a panel should be:

1/3 text

1/3 graphics (lean here)

1/3 empty space CRUCIAL





Simplicity

- Keep designs uncluttered
- Keep text to no more than 75 words 150 maximum if using captions,
 smaller fonts for secondary text





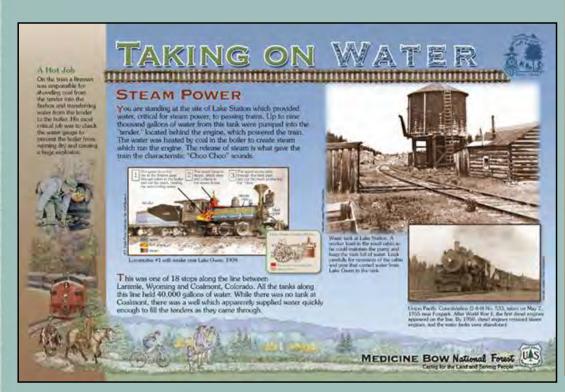
Contrast

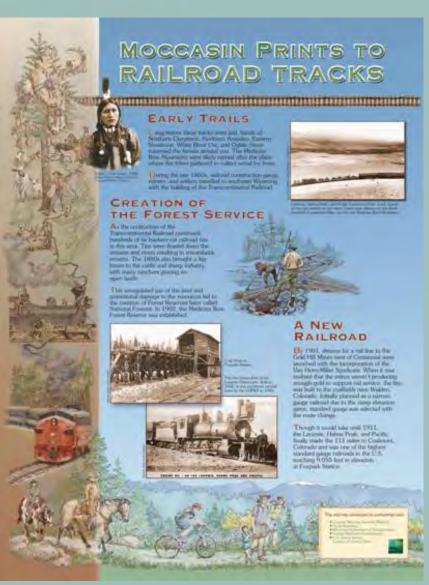
- Use images behind text carefully
- Shady areas light background with dark text
- Sunny areas dark backgrounds with light text

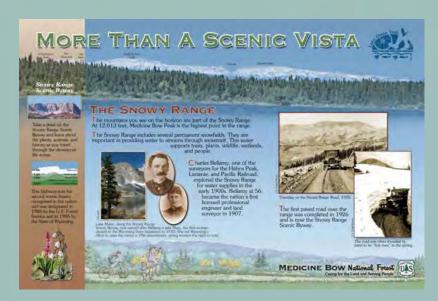


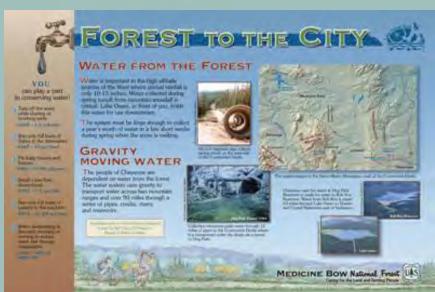
Unifying Signage

Repeat graphic elements, layouts to promote a sense of "corporate image" within groups of panels.



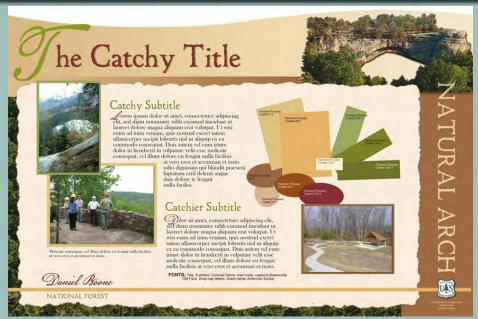




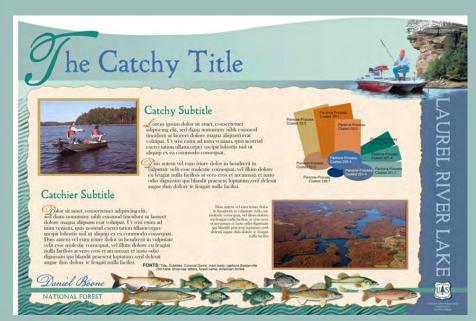














Designing for Interpretation

The Sense: Getting the Message Across

Interpretation is a communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource

National Association of Interpretation

Communication Techniques:

3-30-3 rule

Typeface and text

Saying it visually

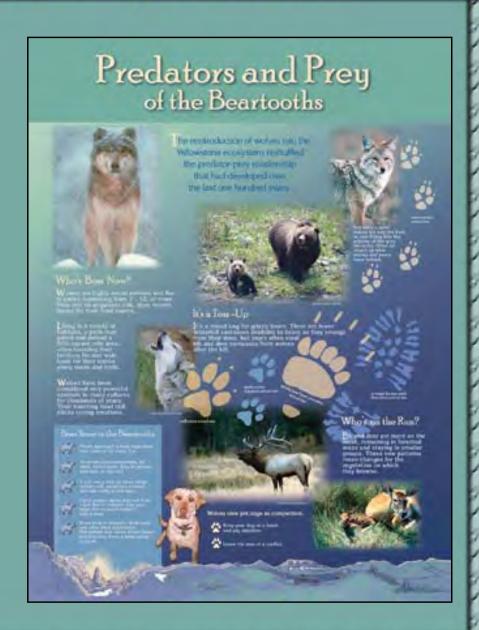
Color my mood

3-30-3 Rule

Visitors should be able to grasp the gist of a panel in 3 seconds, get a bit more detailed message in 30 seconds, and get the total message in 3 minutes.

- Intriguing title, subtitle messages, graphics
- Captions
- Secondary text







Typeface and text

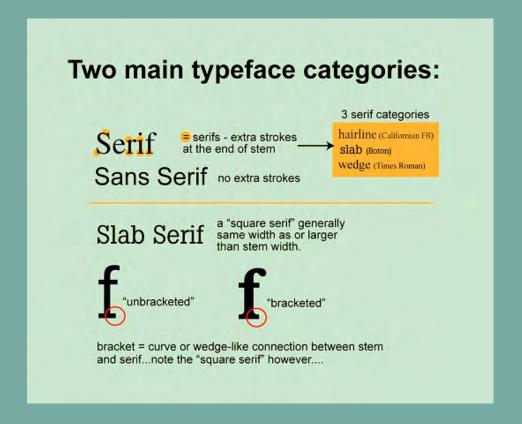
∇ Use slab or san serif fonts

From the USFS accessibility checklist:

Slab serifs present a feeling of strength and foundation, wonderfully legible in poor printing conditions, good for headlines.

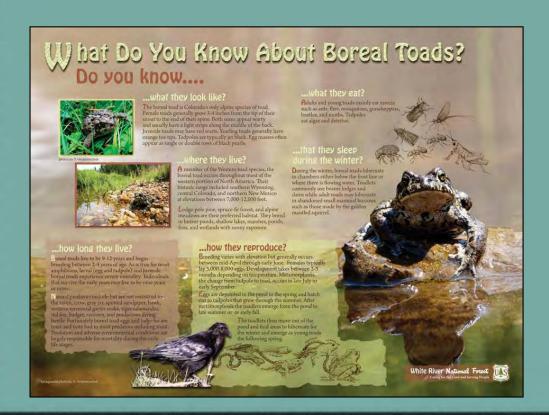
Sans serifs great for headlines and posters, but not a good idea for lots of printed text, no serifs makes text less readable.

Paradoxically, opposite is true for on-screen reading, where sans-serif tend to be easier to read.



Typeface and text....

- Avoid large amounts of "fancy", italic, or condensed fonts
- Spacing between lines of text, leading





Fancy Fonts FANCY TOO

Italic - some italic easier to read than others

condensed fonts Condensed & Fancy

Leading between lines

too far, hard to carry on thought

Leading between lines too close, hard to read, lookes crammed

Typeface and text....

Character height as opposed to "font size", all fonts are not created equal!

Suggested typeface size for interpretive exhibits at a viewing distance of 1-4 feet.

Titles: 72 - 60 point (3/4")

Subtitles: 48 - 40 point (1/2")

Body Text : 36 - 30 point (3/8")

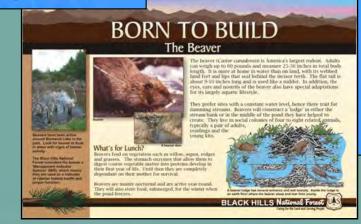
Captions: 24 - 18 point (1/4")

These are National Park Service suggested sizes for people with visual impairments.

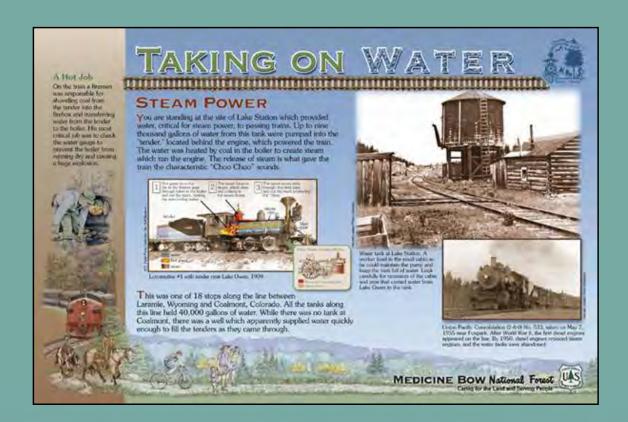
Character height, as opposed to font size:
All font sizes are not created equal!

The following are all the same font size, but look different!

- Test
- Test
- Test
- Test
- Test
- · TEST



- Say it visually as much as possible
 - Graphics should reveal the hidden, not duplicate the environment, tell the story
 - 7 Tactile elements visual plus sensory



Color my mood

Harmony with

site, but also

