

THEORIE
uit
VISUAL
DOING

SORT OUT THE CONTENT

The core message may not be the only thing you want people to know. There could be lots of other content you want to share.

To map these elements, the first step is to have a stack of blank cards or post-its and write (or draw!) all the pieces of information on different cards. Try to think of all possible pieces of content you might want to use in your visual (a title, date, the why/how/what, stakeholders, a call-to-action, etc.).

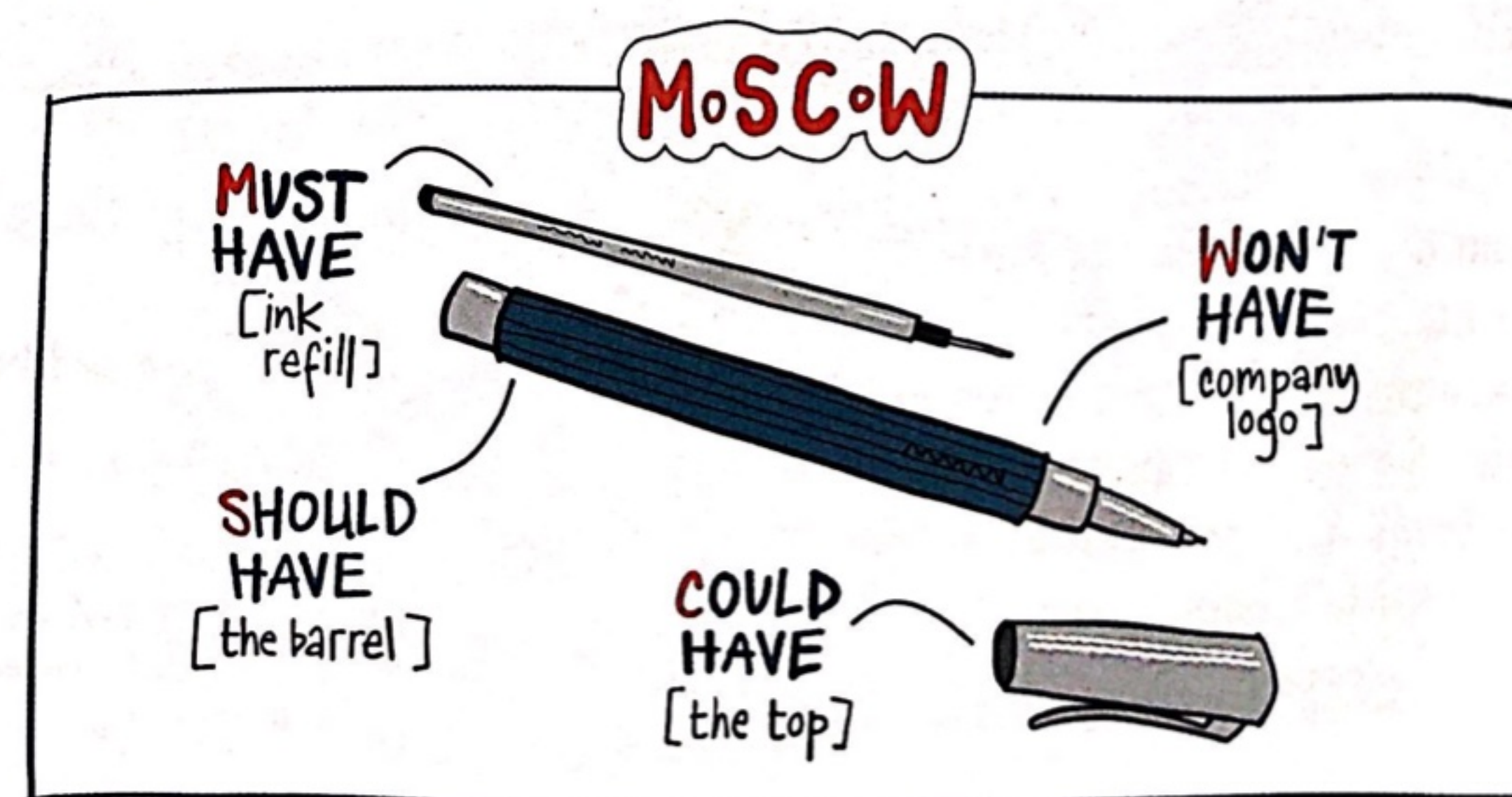
Once you've written everything down on separate pieces of paper, lay everything in front of you to create an overview. Now the selection of elements begins. Be critical: Is there enough but not too much information to communicate your ideas?

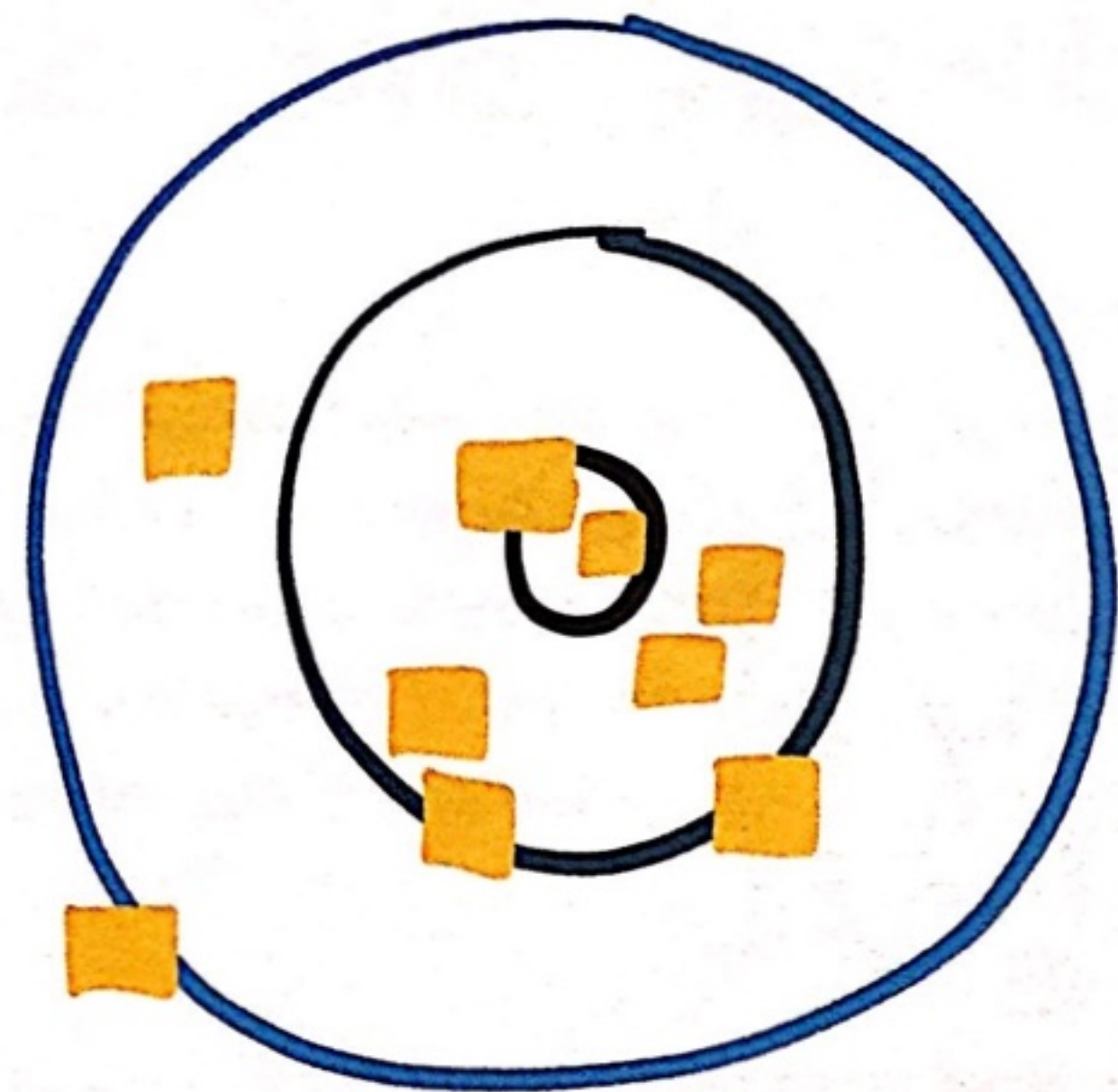
We usually refer to this as card mapping. Stack cards together that are (inter)dependent.



Once all the elements are determined, cluster or categorize them by identifying themes. Optionally, try to establish order by arranging them as you see fit/logical. These tips could help:

- Lay your cards on a table or on the floor, so that you can see them all. Give yourself time to just look at the cards, perhaps rearrange them a couple of times and wait patiently until you see logic, patterns or something else that seems important for your visual story.
- You can prioritize your items. Use the MOSCOW method for example (as mentioned in the book Visual Thinking, p.90), but instead of 'must have', 'should have', etc., think: 'must tell', 'should tell', etc..
- Draw three big concentric circles. Tune in with your audience or goal and plot the cards according to relevance: the less relevant, the further away from the centre.
- If your story has some sort of chronological order because it follows a clear timeline or there is a cause-effect relation or some other clear A, B, C, ... Z progression, this could provide a straightforward and effective way of arranging your post-its.
- Since you are probably more experienced in talking and writing, try telling the story (out loud or in your head) and see what pieces of information you would talk about in which order. That's the order in which you'd like the viewer to see them in your visual as well, thus your visual order.





circles of relevance

Stressing the important (stuff)

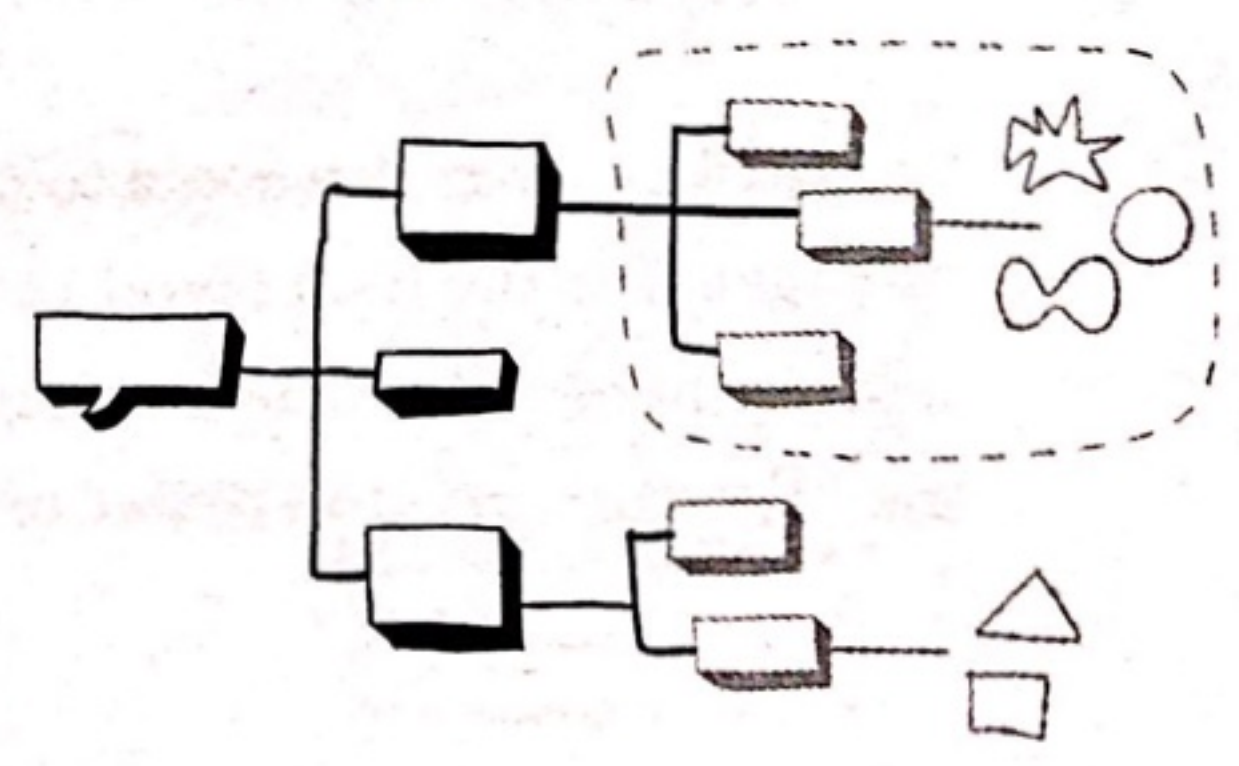
When you talk about something, especially if it's for an audience, sometimes you emphasize things by using body language, raising your voice and articulating r-e-a-l-l-y c-l-e-a-r-l-y. When things are not so important or are only small details in the bigger picture you lower your volume or might even mumble a bit. This is also an indication of order or hierarchy.

However, this is often on a smaller scale, for example within a paragraph where you have a key message and an explanation or proof of this message. Thus, within a cluster or theme there is the main message and the information that supports that message but is arranged "below" the main message.

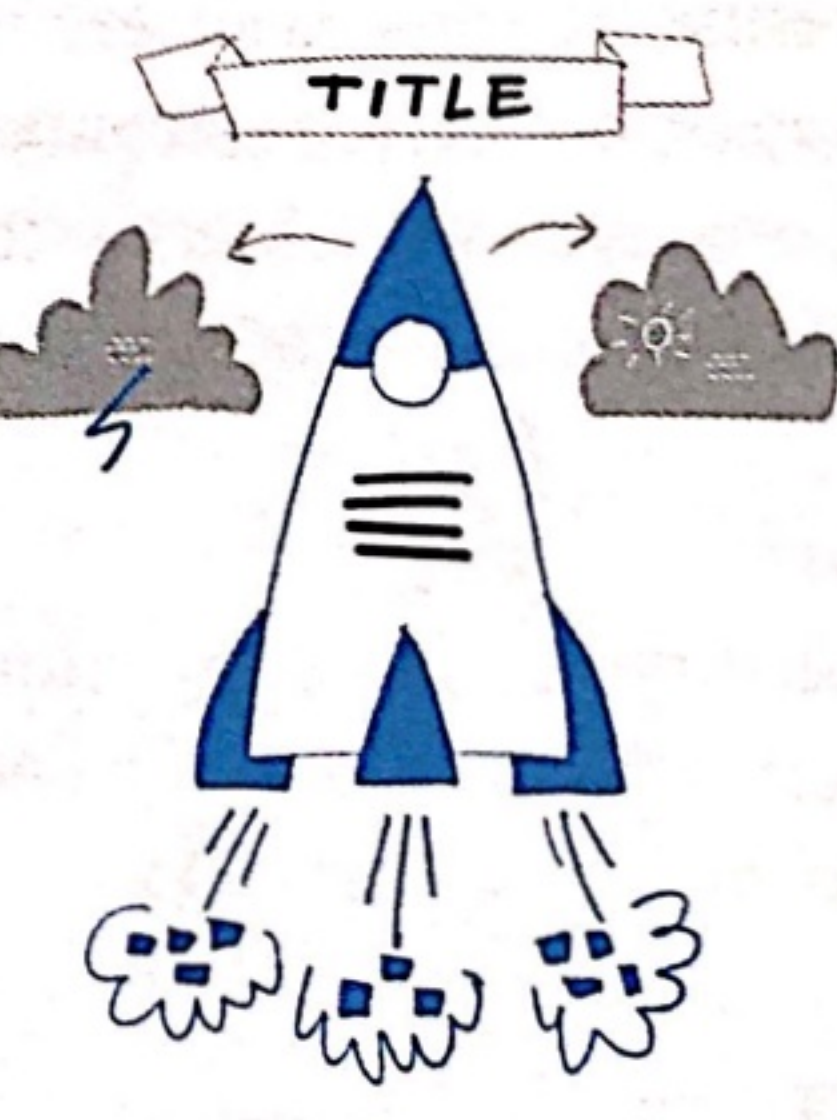
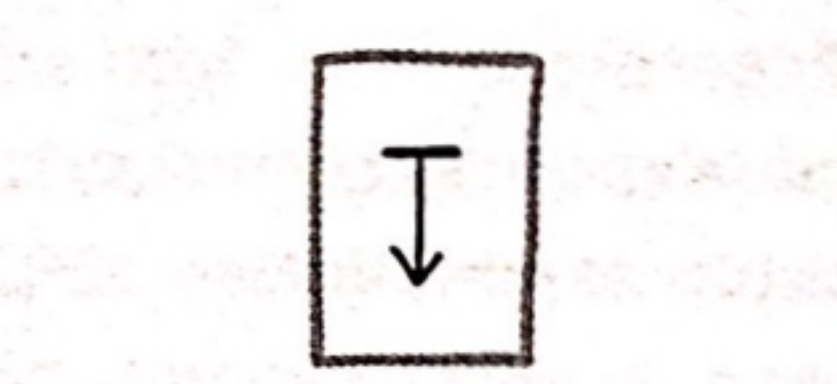
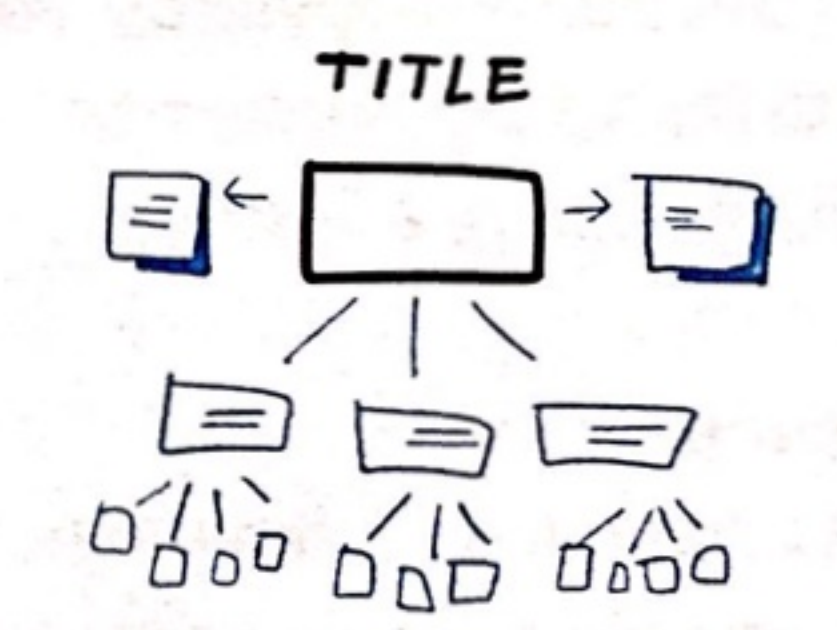
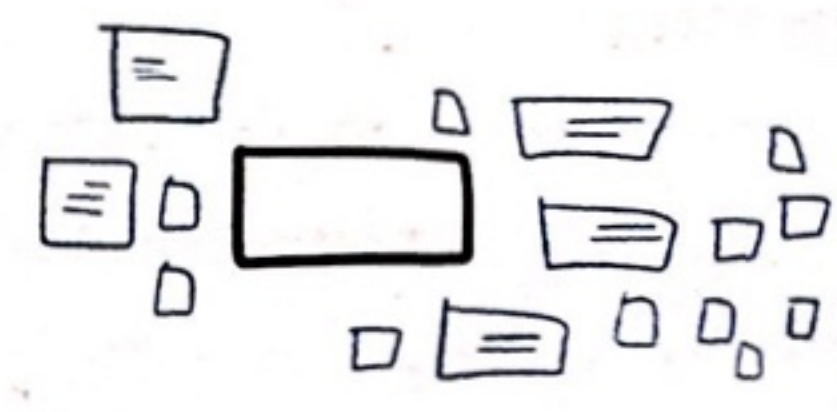
Thick Black

thin gray

Now you have established a hierarchy within your cards. Hierarchy is an arrangement of items, where the items are seen as "above", "below" or "at the same level as" other items. By adding a hierarchy you help your reader to determine where to start reading and you make text or visuals "scannable". Keep this in mind, as we will come back to this in section 2.5 'Visual hierarchy'.



As you can see in this visual, it is important to spend some time making clusters or categories of elements and ordering them, because the next step we take is to choose the most suitable plan and metaphor for your visual.



CHOOSE UNDERLYING PLAN

Once you have an overview of your content and you've established clusters, let's see if a certain underlying plan emerges.

List/poster

From top to bottom. For lists such as agendas, programs and time-tables.

Steps/sum

From the bottom upwards. For roadmaps to the horizon or climbing (e.g. up a ladder).

Timeline

Left to right, A to Z, timelines, from one situation to another (change).

Road

A road or journey to the horizon, to the top of a mountain, steps to take.

Mandala

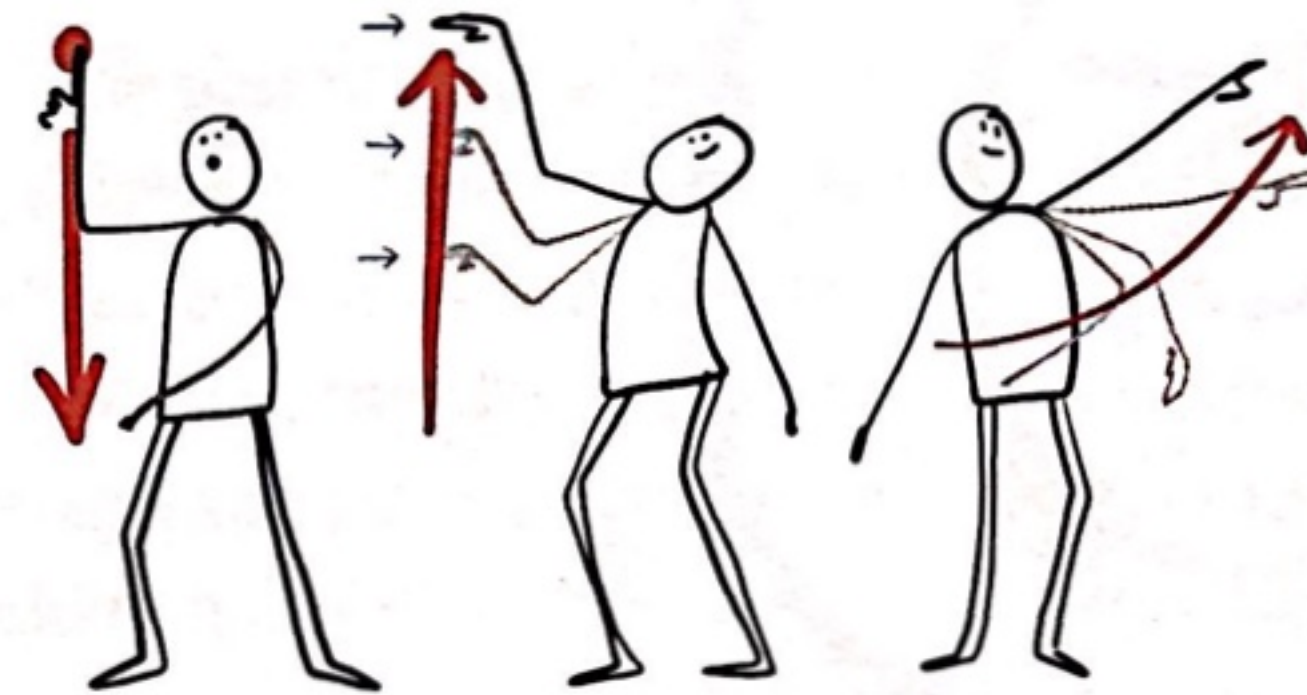
For brainstorming or when you have one (central) subject with details/features placed around it.

Matrix

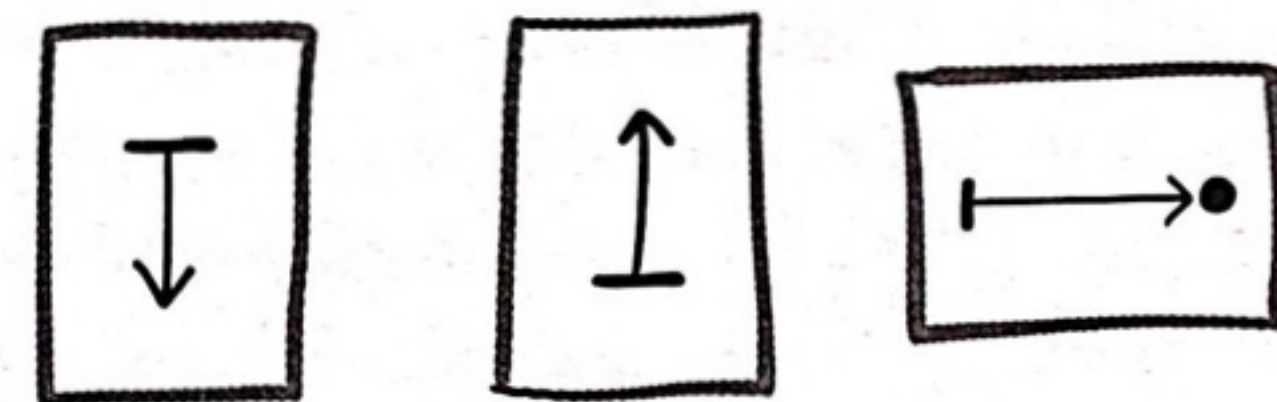
A structured way to offer information, for example for dos and don'ts or a SWOT analysis.

Focus

For when there is one important visual you want to stand out.



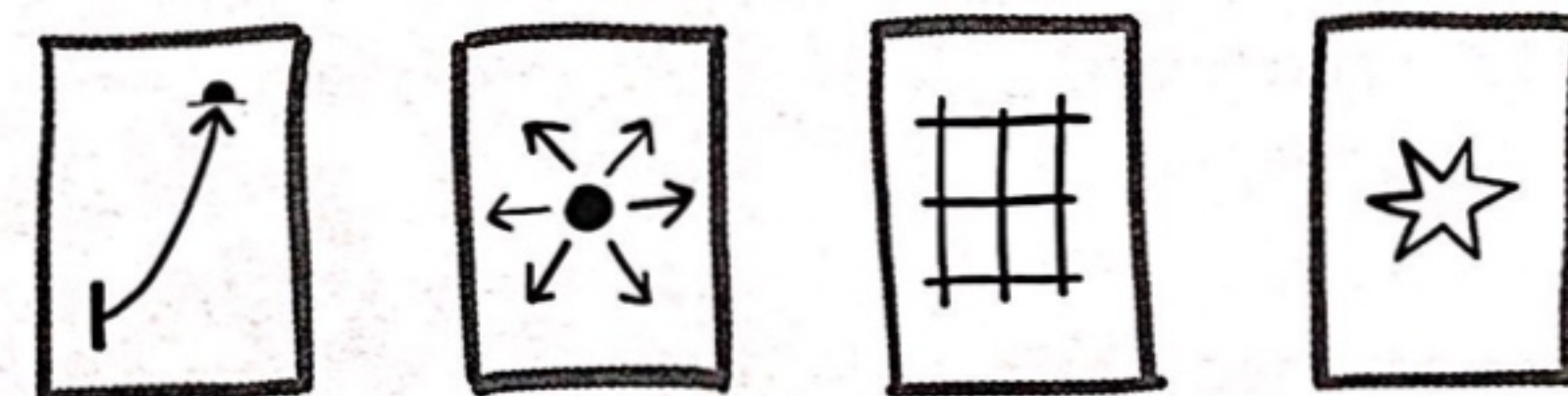
When telling the story, what movements do your arms make? It could tell a lot about the underlying plan.



a
list
poster

b
steps
sum

c
time
line



d
road

e
mandala

f
matrix

g
focus

You've done what you could to prepare your visual. Now let's take it to the next level! In section 2.3 we will come back to this and talk about composition, but before we do that, let's dive into the power of the right metaphor.

2.2 METAPHORS

The dictionary calls a metaphor "a word or phrase that means one thing and is used to describe something else to emphasize their similar qualities."

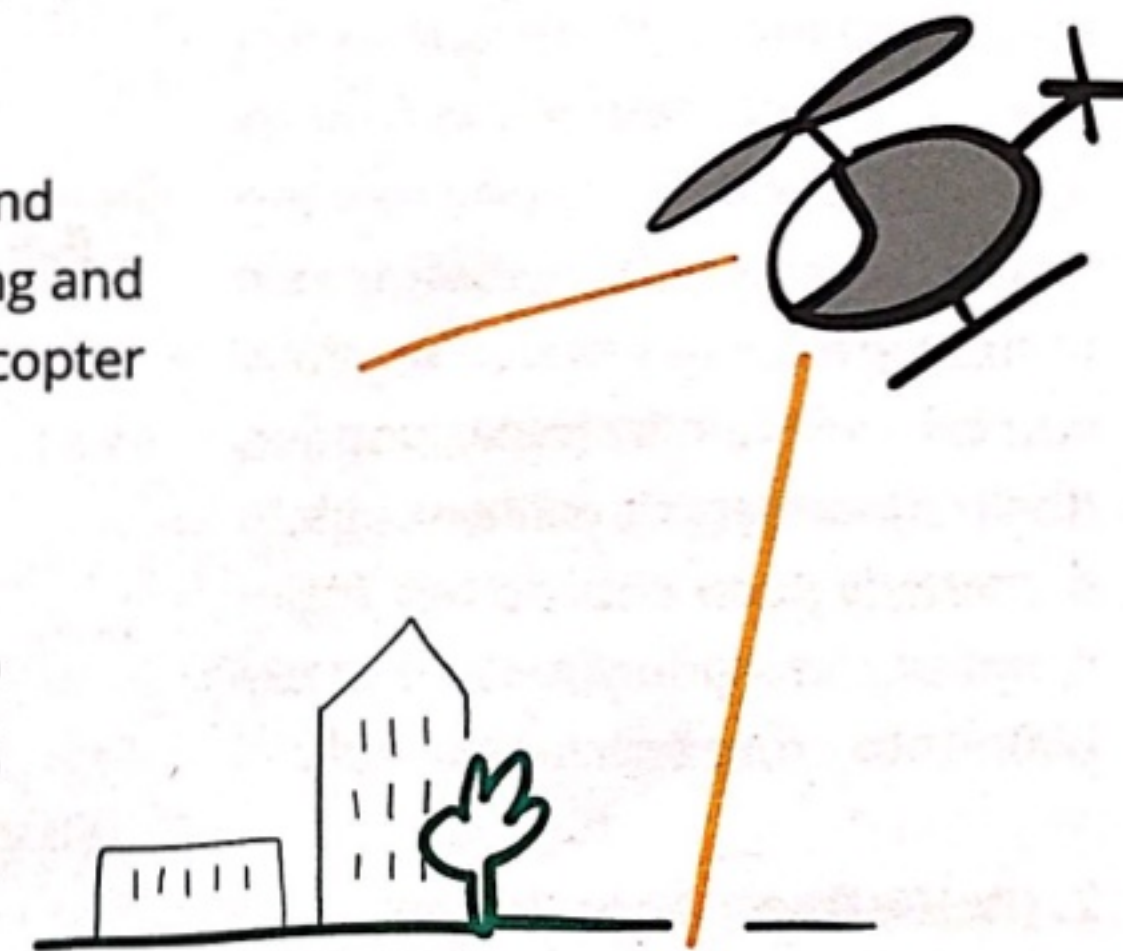
Metaphors grab people's attention, they connect the audience with our story, and they simplify complex, abstract ideas. We use metaphors all the time. When

discussing sales and profit, the presenter talks about "seeds" and "growth." Someone will ask a question about "planning a route" and then someone else starts talking about "getting up to speed."

When it's really hard to stand back from what's happening and take stock, we need a "helicopter view."

AFTER THIS SECTION, YOU WILL:

- Believe in the power of the metaphor
- Know how to come up with your own metaphor.
- Be familiar with a lot of basic metaphors



THE POWER OF THE METAPHOR

As you seek to effectively paint a vivid picture in your audience's mind, the right metaphor will spark instant understanding and insight. By appealing to the part of the brain that processes visuals, you help them make the connection between what they already understand through experience and what they have yet to discover. Metaphors go beyond comprehension and demonstration, they could actually change the way we think of a concept at a subconscious level.

The following example, a 2011 study about urban crime by Thibodeau and Boroditsky, demonstrates how metaphors are key to shaping beliefs and points of view. In this study, crime was described to half of the participants as a beast preying on residents (an animal metaphor).



For the other half, crime was portrayed as a disease. Those who read the animal metaphor suggested control strategies, while those who saw crime as a disease proposed treatments. Simply changing the metaphor shaped people's reactions.



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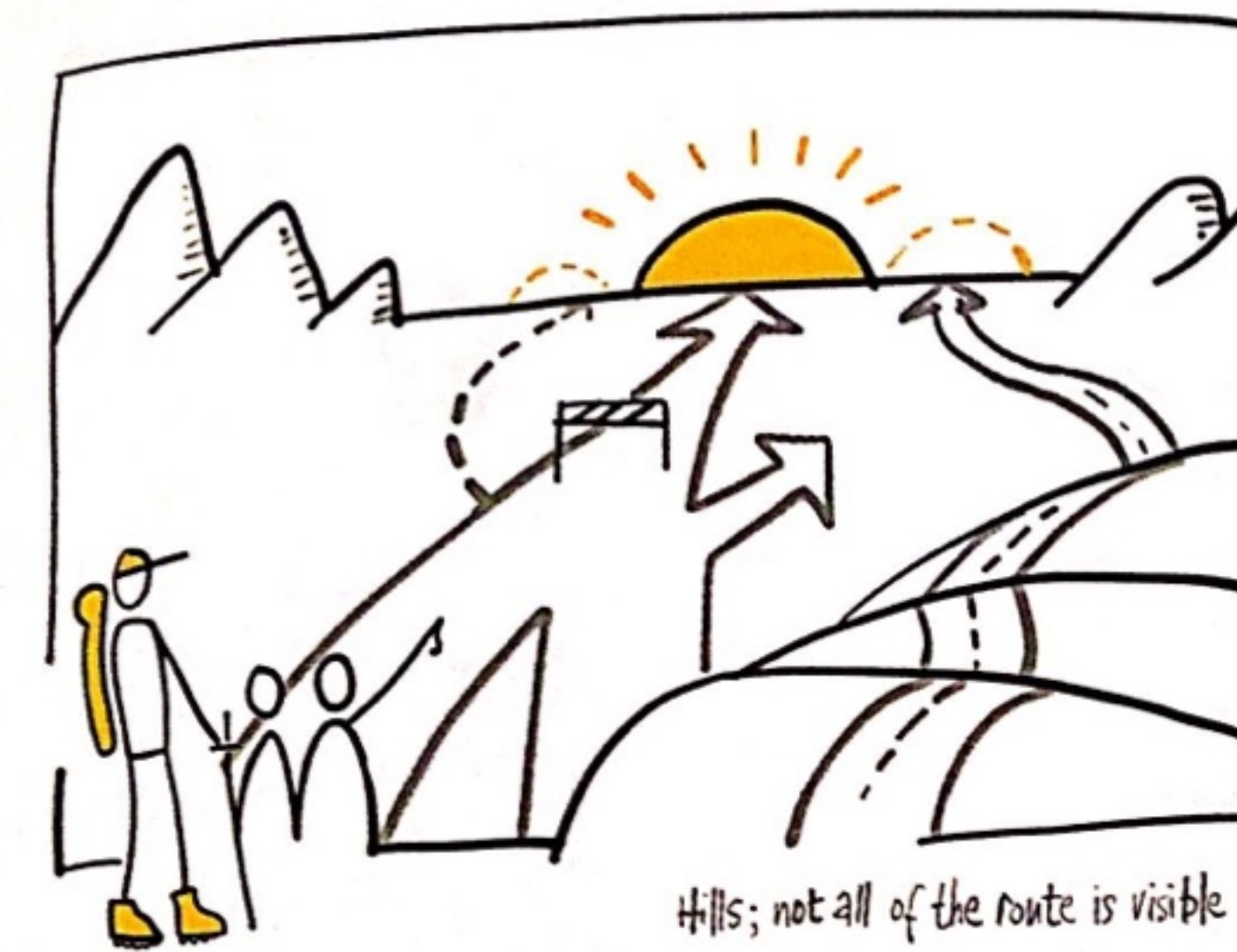
METAPHORS FOR INSPIRATION

Processes = journeys

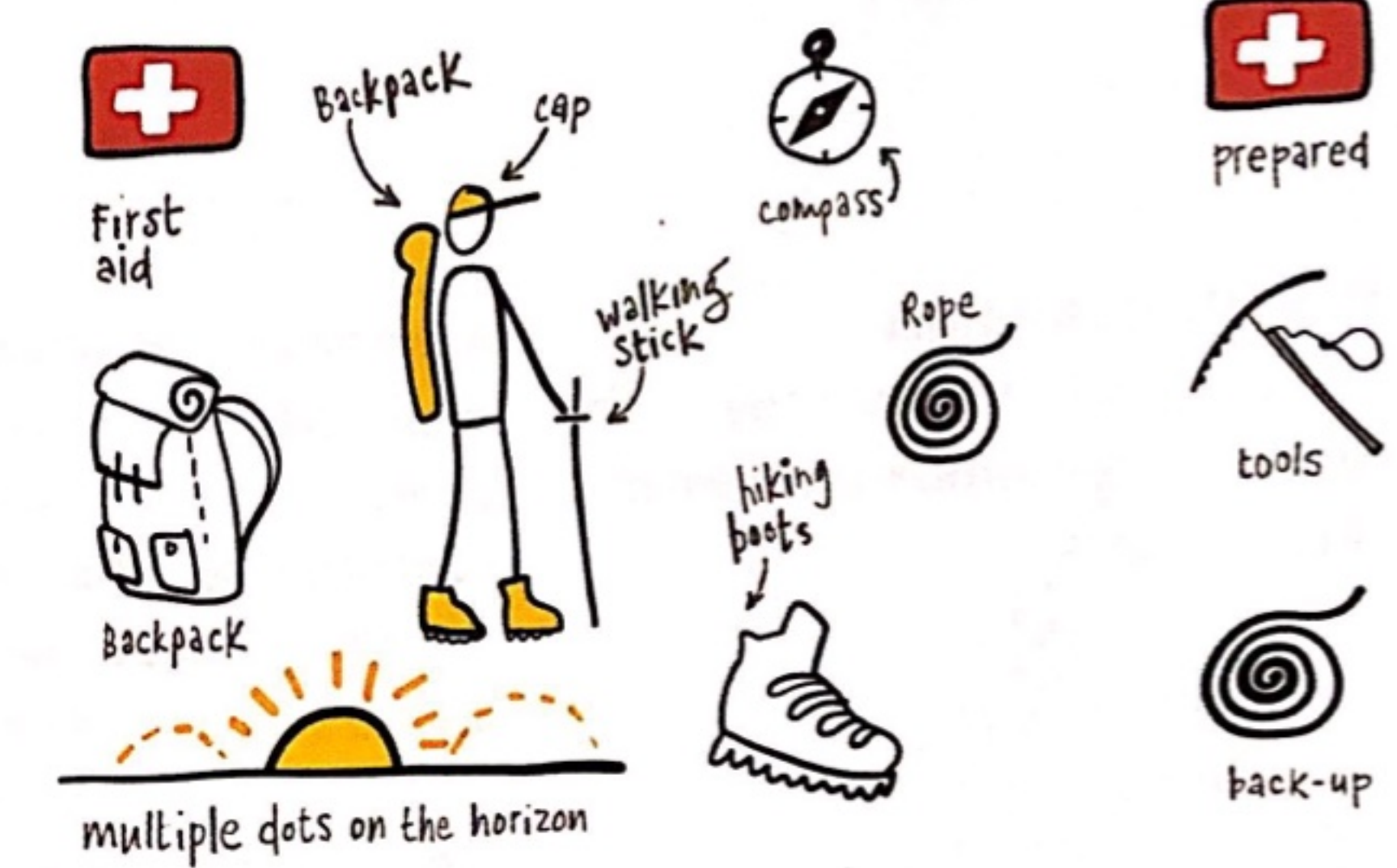
A journey is planned in advance, with a defined starting point, route and destination.

Almost any sequence of events can be considered a journey.

Phrases that allude to this metaphor include; 'the way ahead', 'mapping out a route', 'on the horizon', 'wrong turning', 'milestones'.



Hills; not all of the route is visible

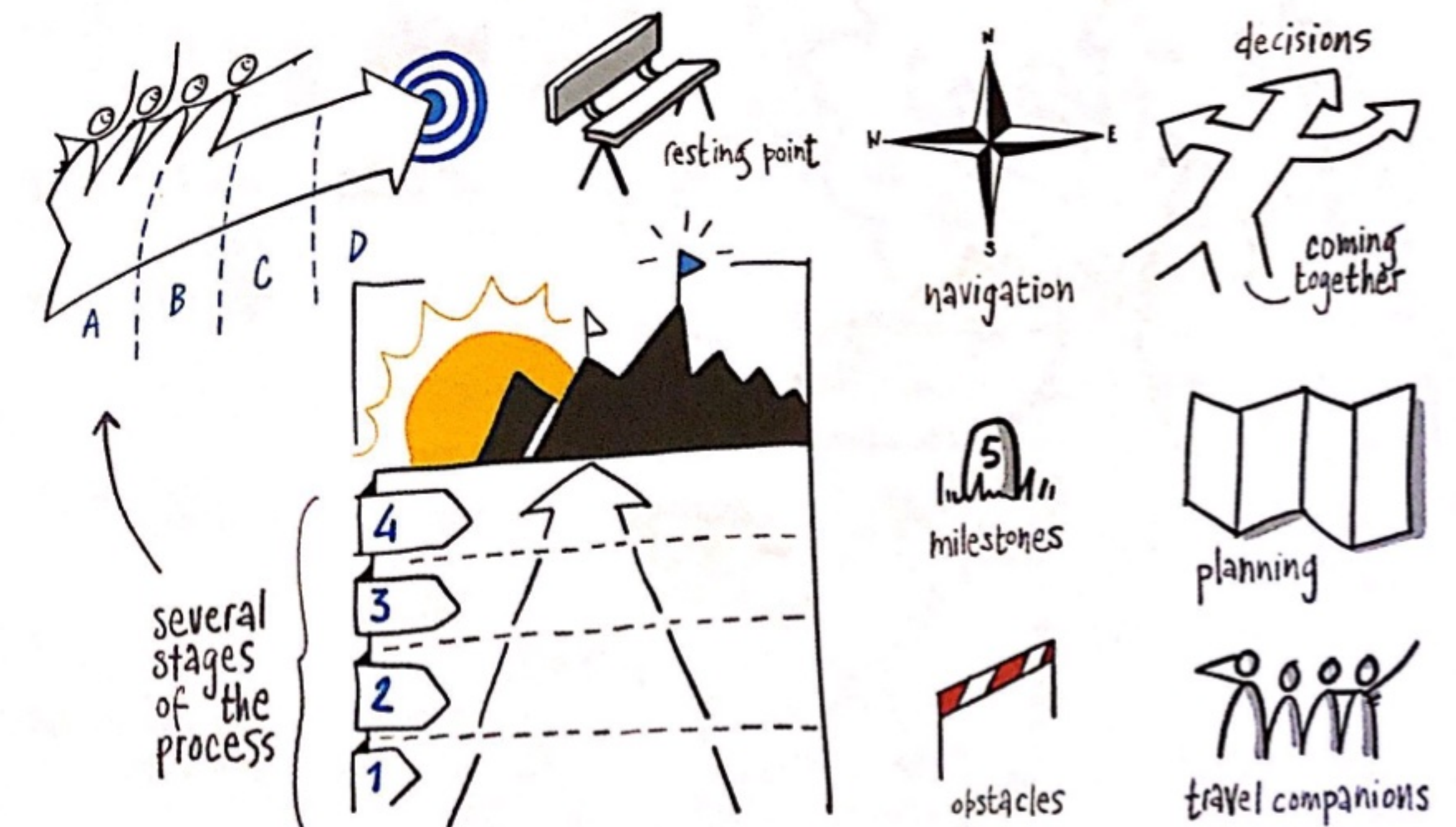


multiple dots on the horizon

To plan a route

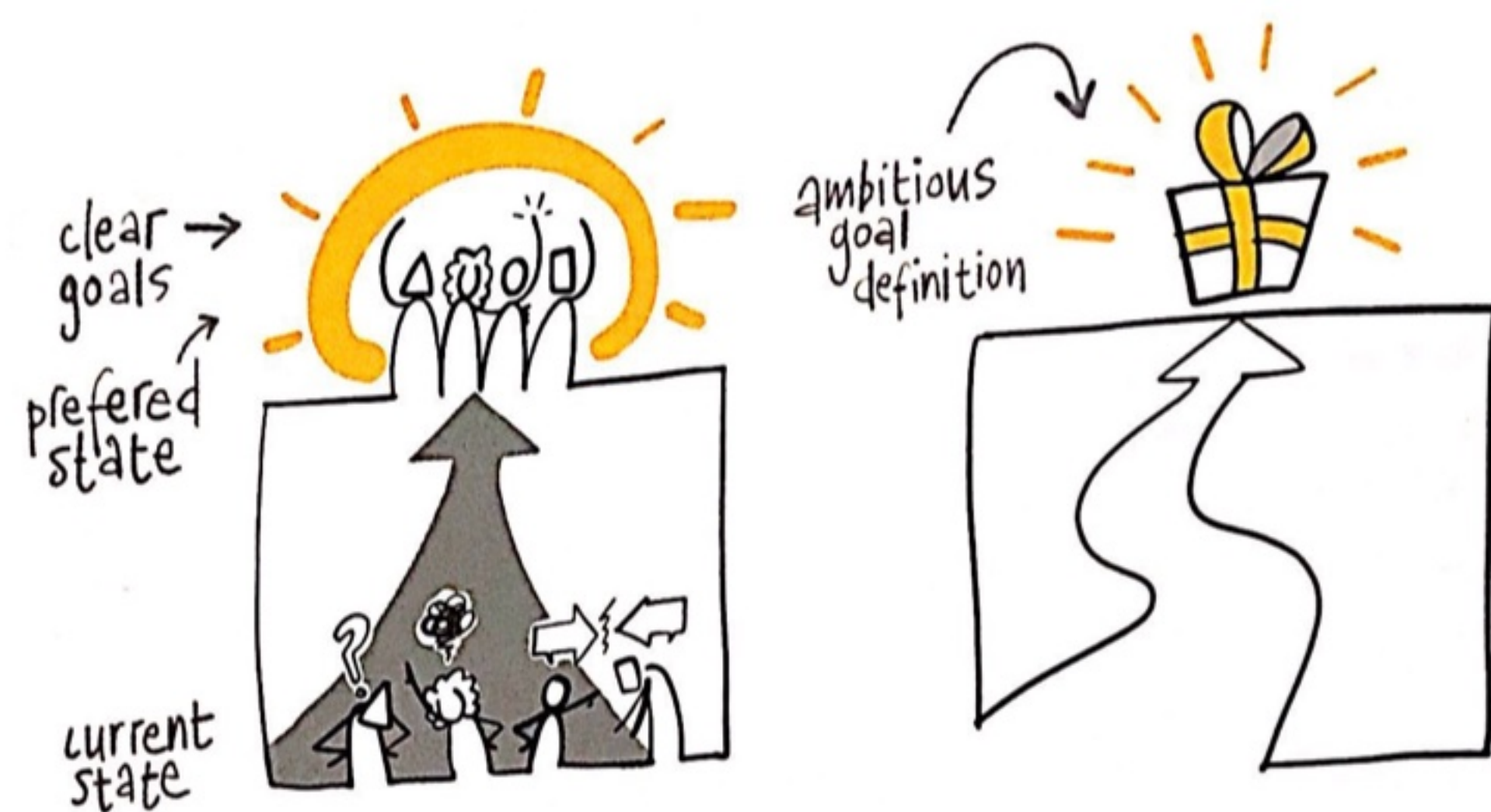
Often used in strategic planning, drawing out a route on the map is an effective path towards a goal.

"We need to plan the best route to finish our task before the deadline."



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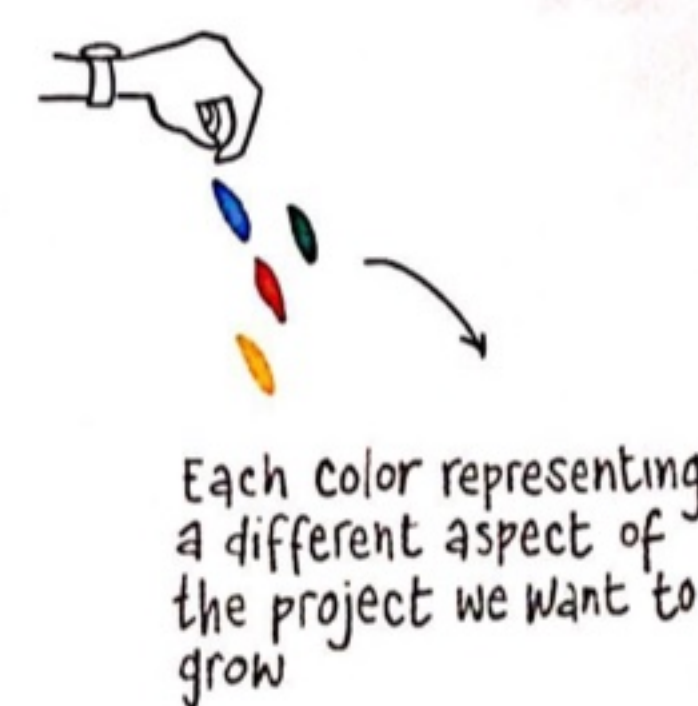
Route metaphors are reflected in phrases such as 'define a clear goal', navigation, the preparation, the journey, landscape, time, distance, milestones, steps, stops, dangers, travel companions.



Growth metaphors

"Hiring the right people sowed the seeds for the company's tremendous success."

Agricultural metaphors are reflected in phrases such as sowing a seed, plowing, current crop (of recruits), cutting out dead wood, bearing fruit, cross-fertilization, uprooting (staff), spadework.

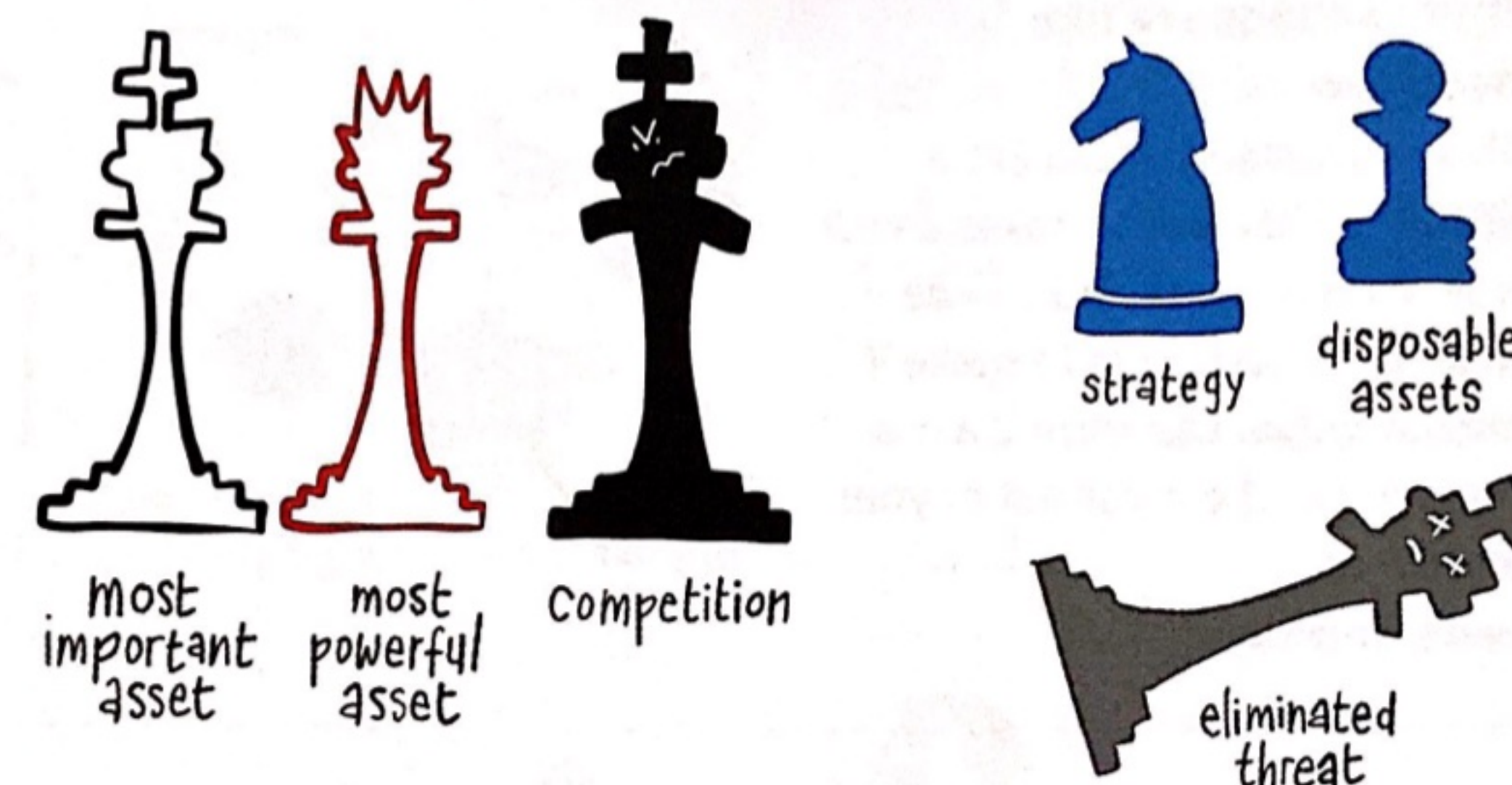


- providing to grow
- threats we cannot control but can anticipate
- threats we can control
- high hanging fruit
- low hanging fruit
- rotting fruit
- our core (purpose)
- what do we need to reach our goals?

Strategy = chess

We use chess to symbolize strategy. Chess pieces have different values. A pawn for instance is less powerful generally speaking. Your queen is your most powerful element, and your king symbolizes your most valuable asset.

Accommodating or planning, hierarchy, control, resource allocation, gradual, development, competition an 'opening gambit', 'good (or bad) move', 'endgame'.



Products = tools

A tool is handy, practical and perfectly suited to a particular job. The 'tool' metaphor conveys utility without flexibility. A hammer is perfect for knocking in nails, but pretty useless for measuring.



Business = war

The idea of business as war is reflected in a huge number of phrases.

Campaign, 'gaining ground' (e.g. on a competitor), 'reinforcing' (e.g. a firm's public image), 'joining forces', 'regrouping', 'rallying the troops',

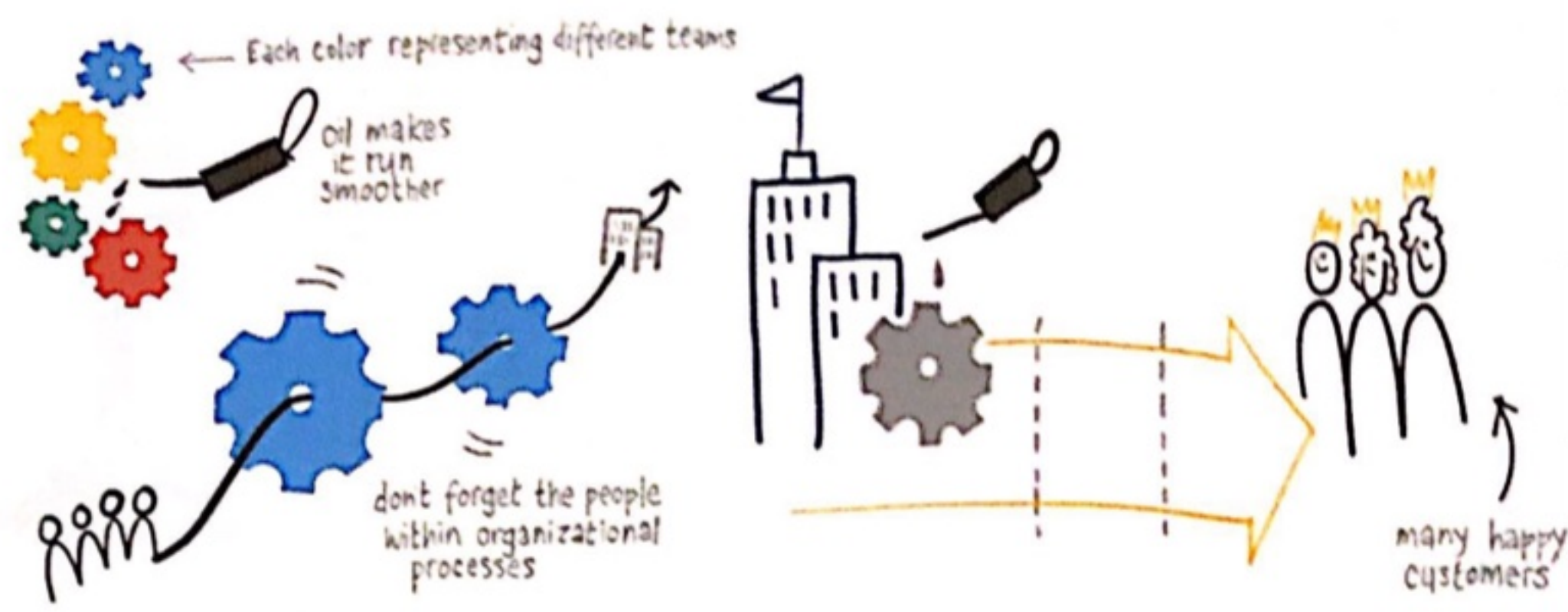
'good ideas coming from those, 'in the trenches', 'productive 'alliances'.



Organisations are like machines

"This organization runs like a well-oiled machine" It takes a well-organized process and a wide array of components to make it run smoothly. Optimizing a machine to get the most out of your resources.

Gears, process, oil.



Career Path

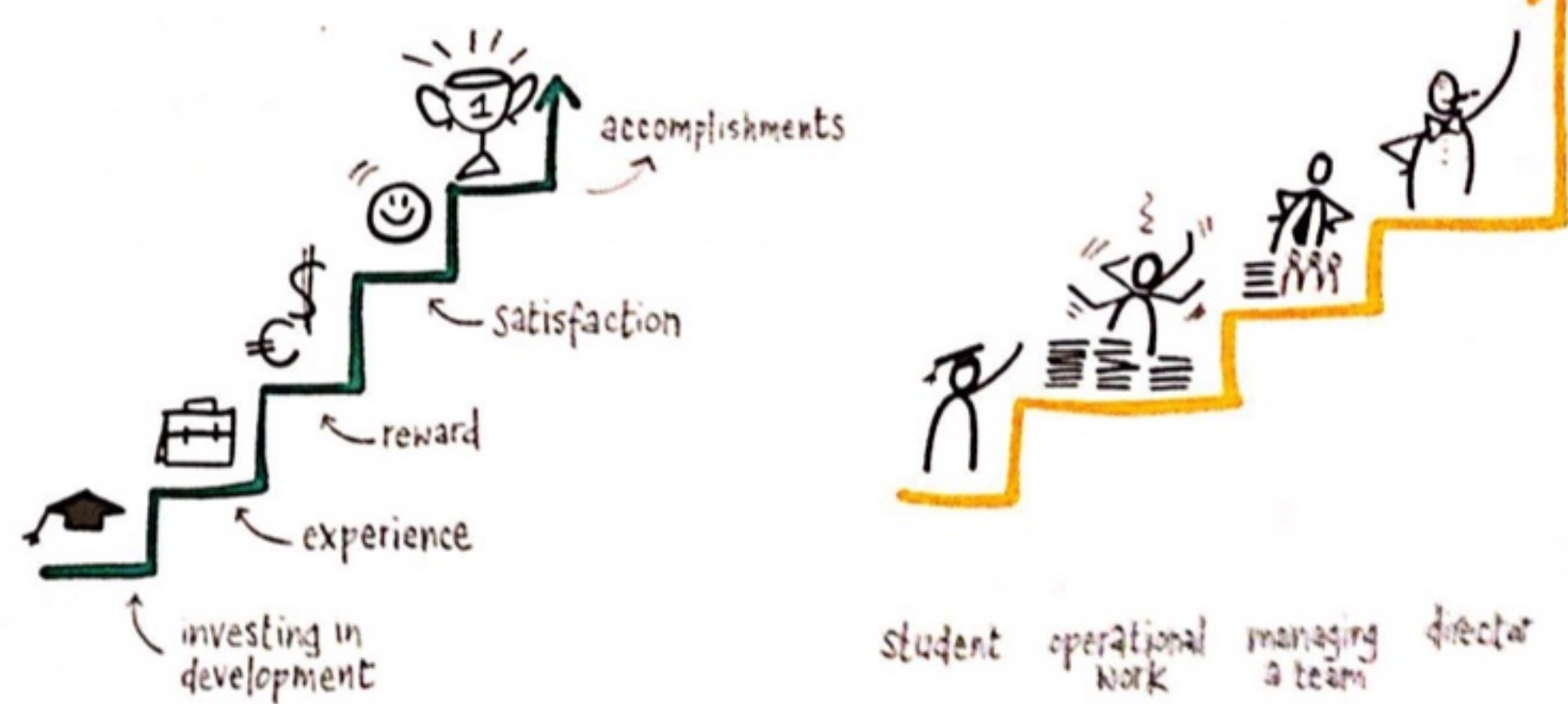
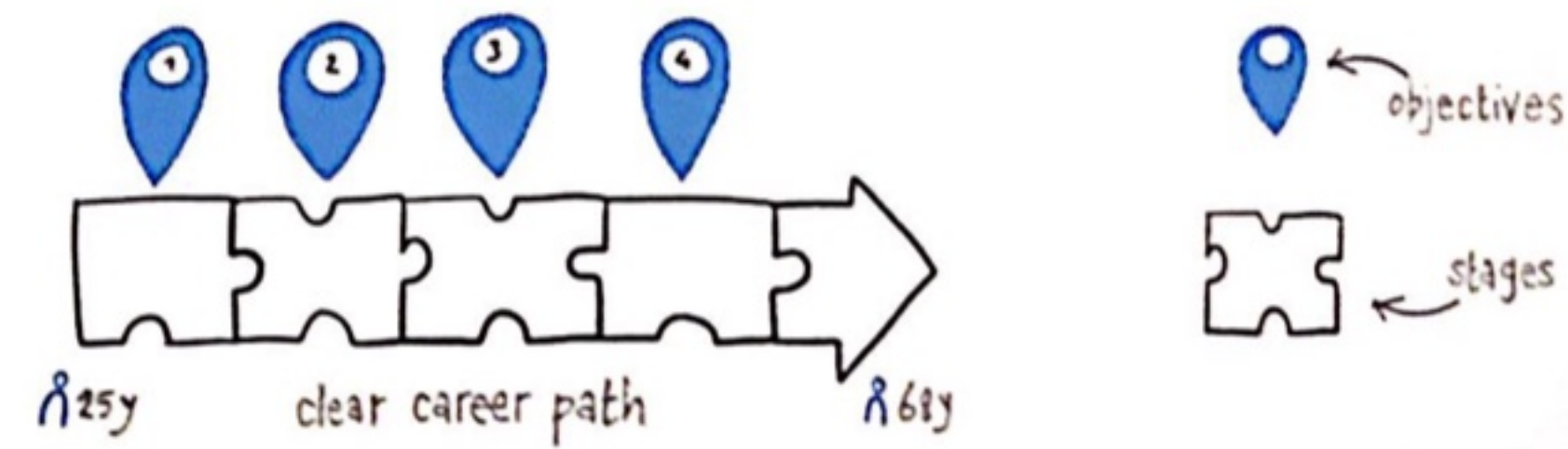
A career path is the way a person progresses in their career.

"She followed an unusual career path. She started out in sales and now she is a lawyer." Paths, fork, overtaking, thinking over.

Career ladder

When you climb the career ladder, you get a promotion that moves you to a higher level in the organization.

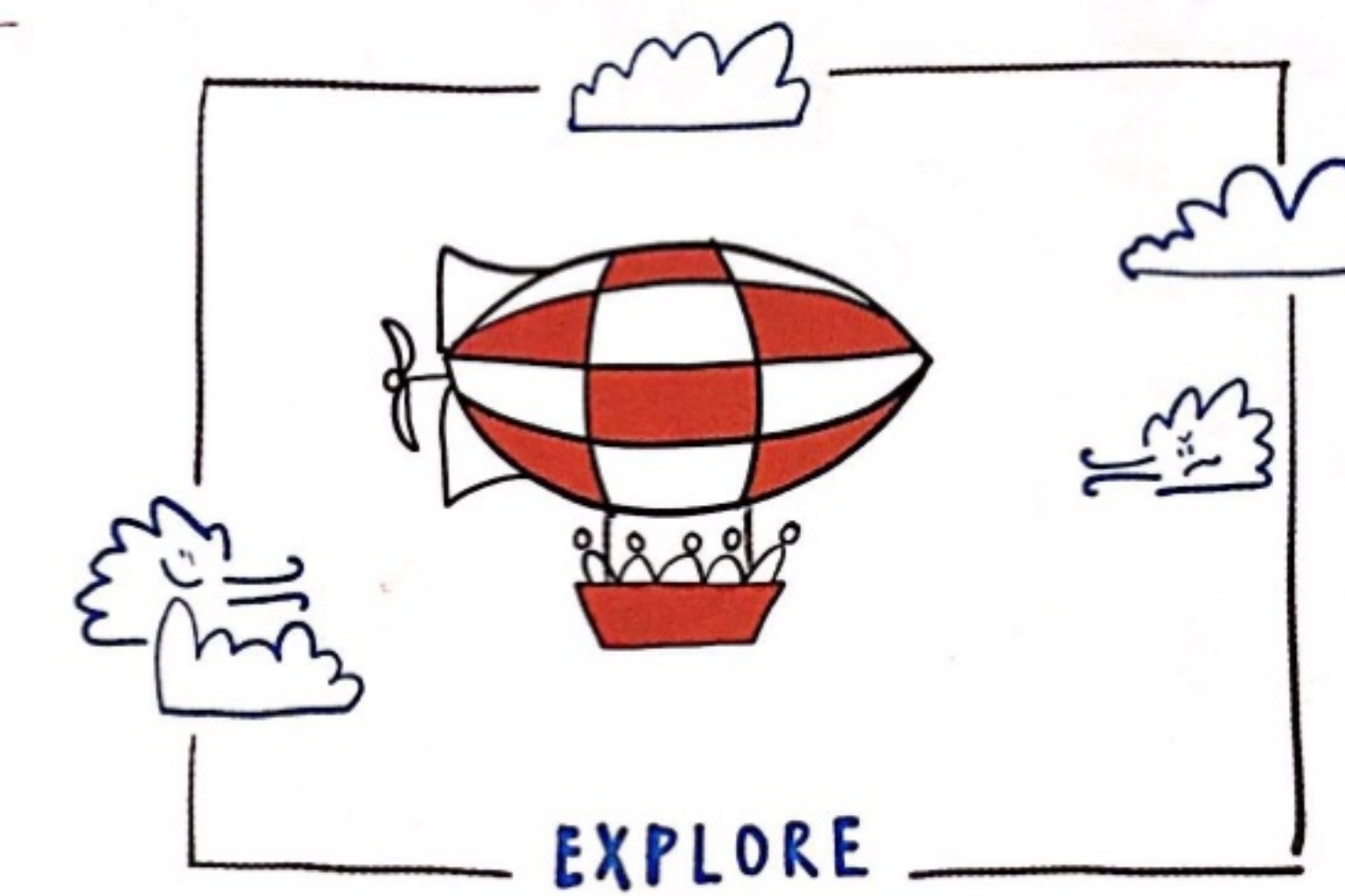
'Robert climbed quickly up the career ladder.'



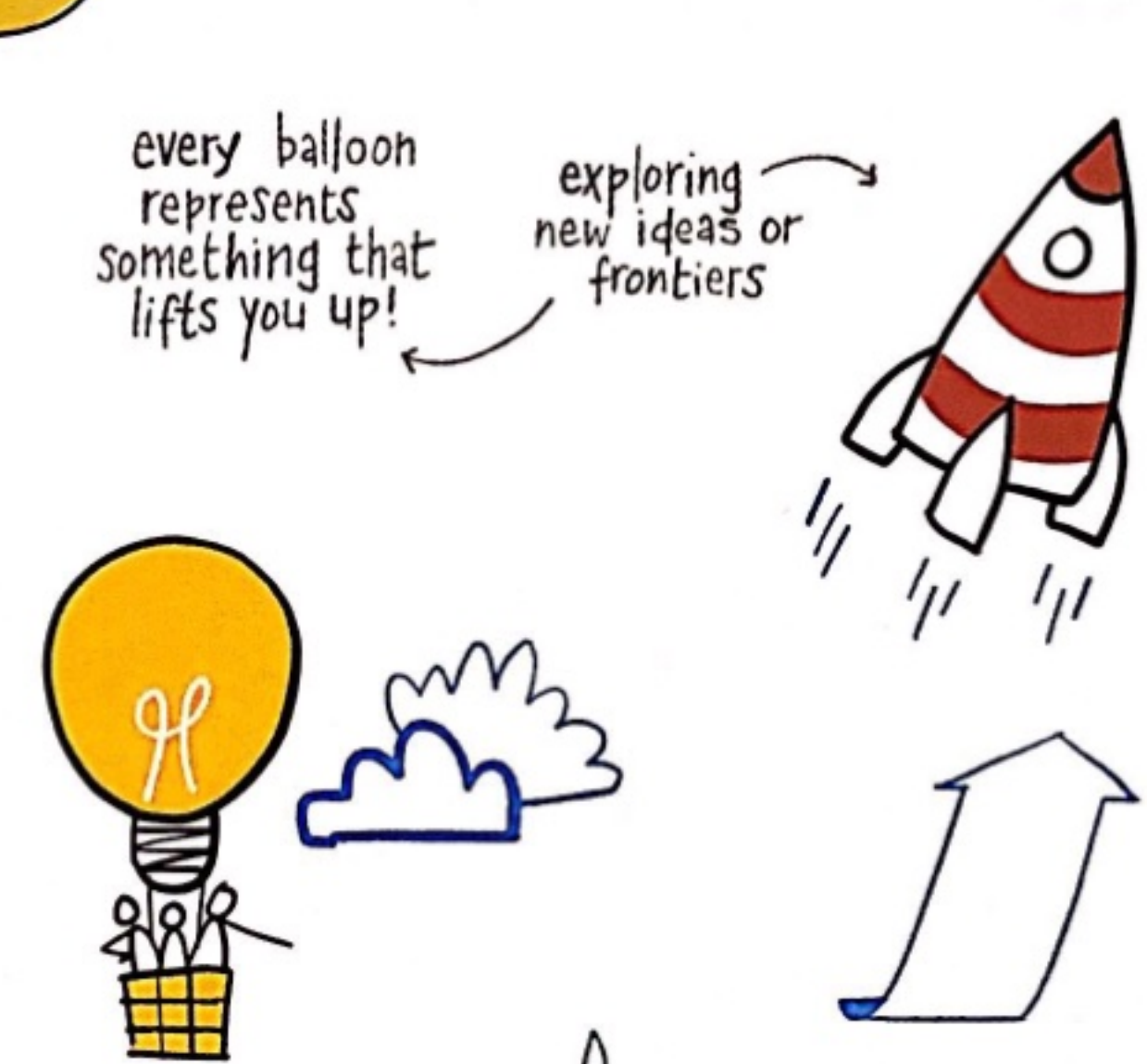
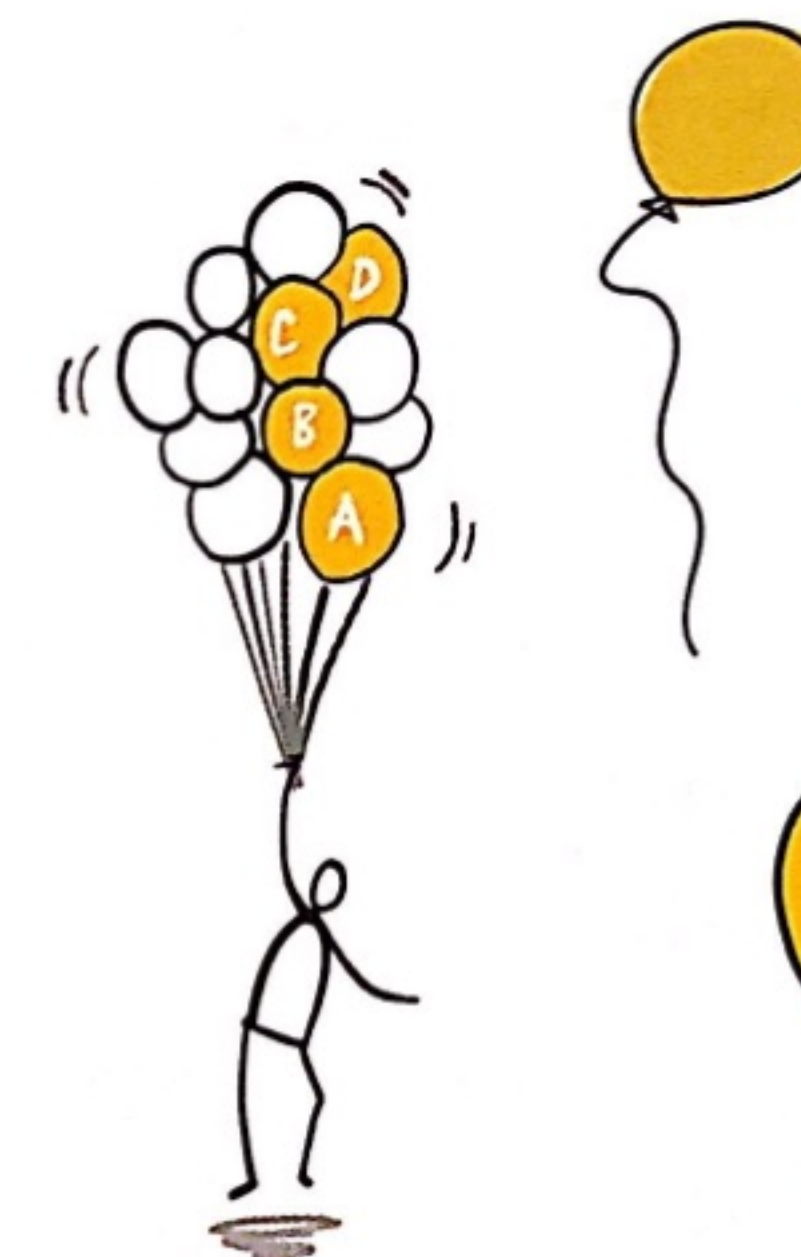
Progress = elevation

'Up' is usually associated with 'more' and 'better'. 'Exploring new insights'.

'We are taking it to the next level' and 'onwards and upwards'.



what is working against us?
what is working for us?
we have control of direction

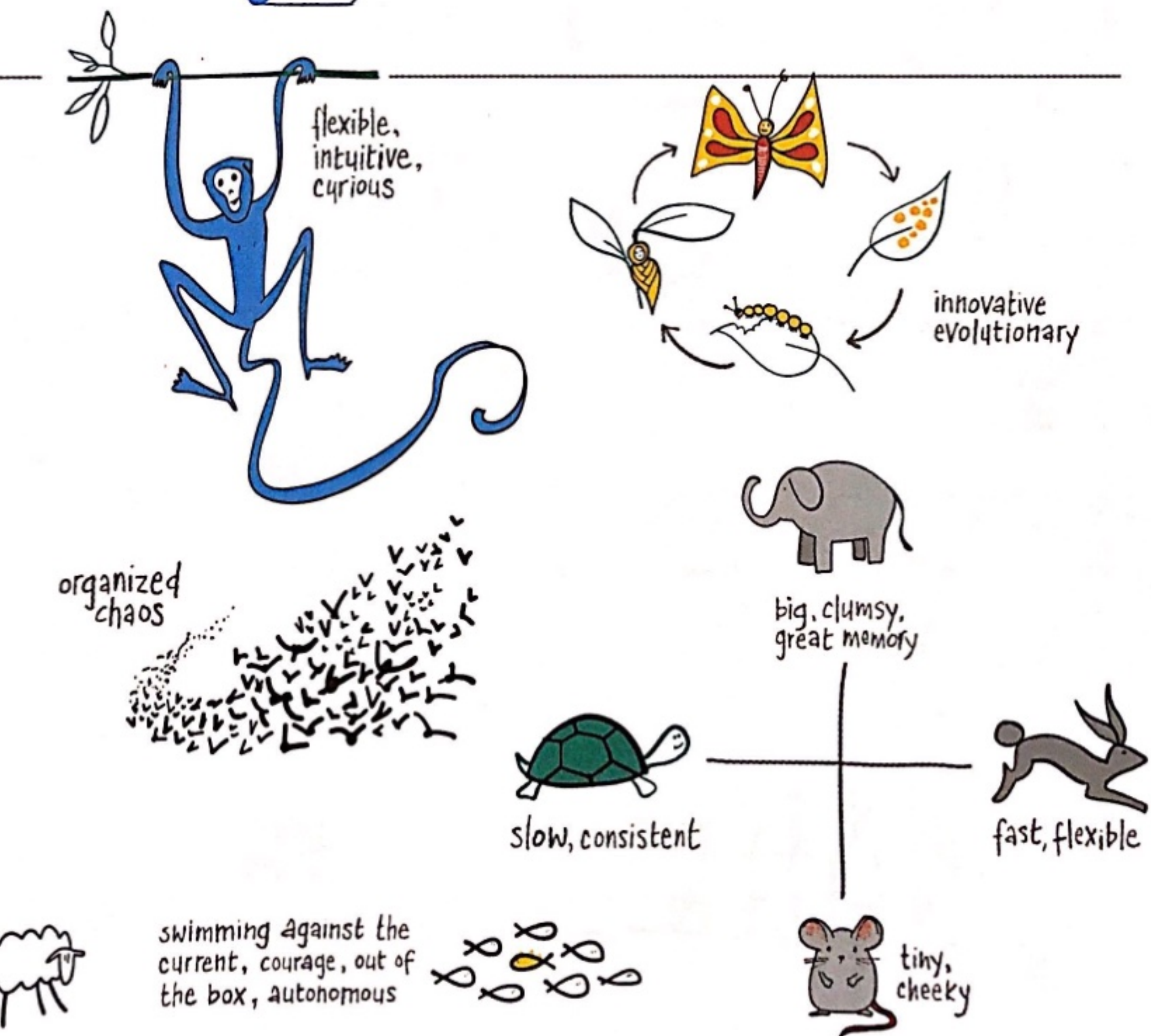


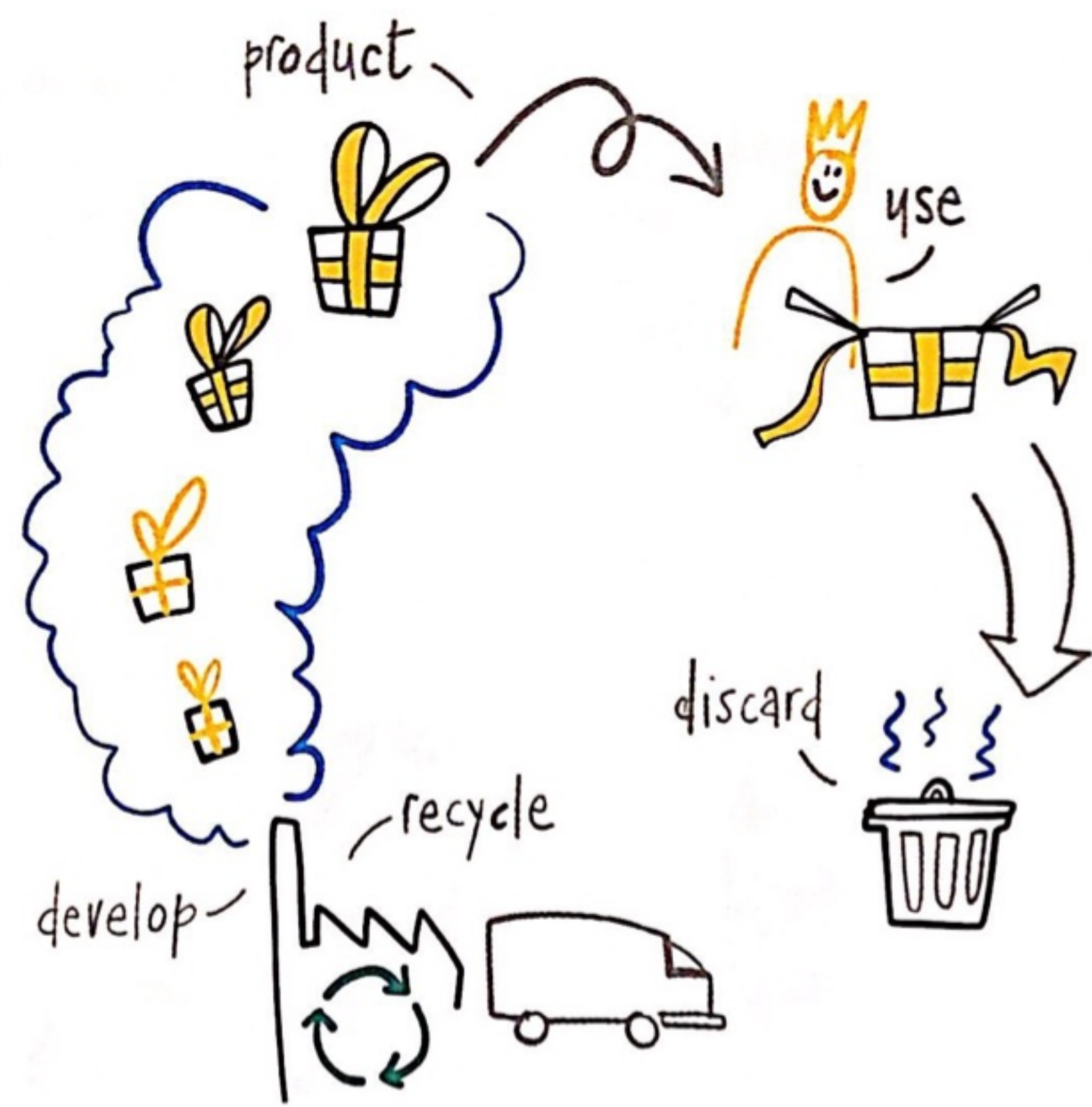
Heat lifts us up
Sandbags weigh us down
Anchor keeps us grounded

Animals = behavior

Animal imagery is very often mixed into other metaphors. Pay attention and you'll feel like you're in a farm or a zoo!

Headless chicken, chickening out, monkey business, black sheep, dark horse, red herring, elephant in the room, bull in a china shop, rat race



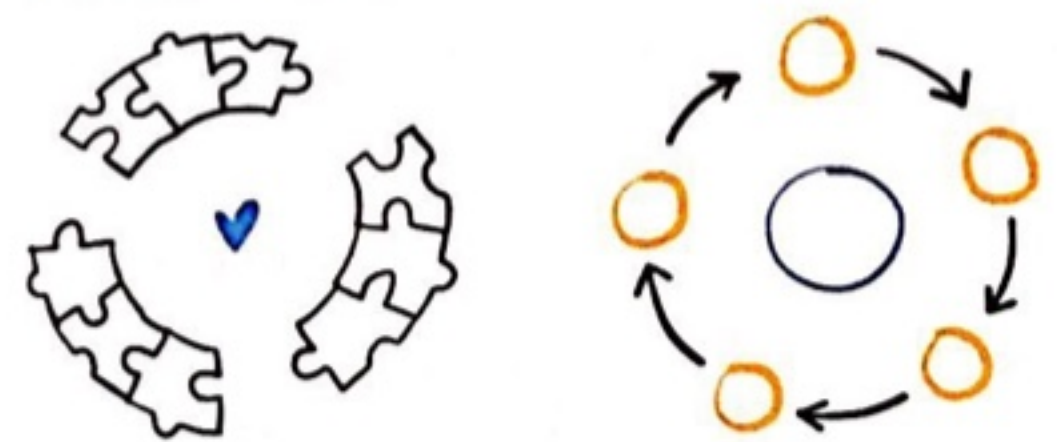


Process = circle
Process = chain

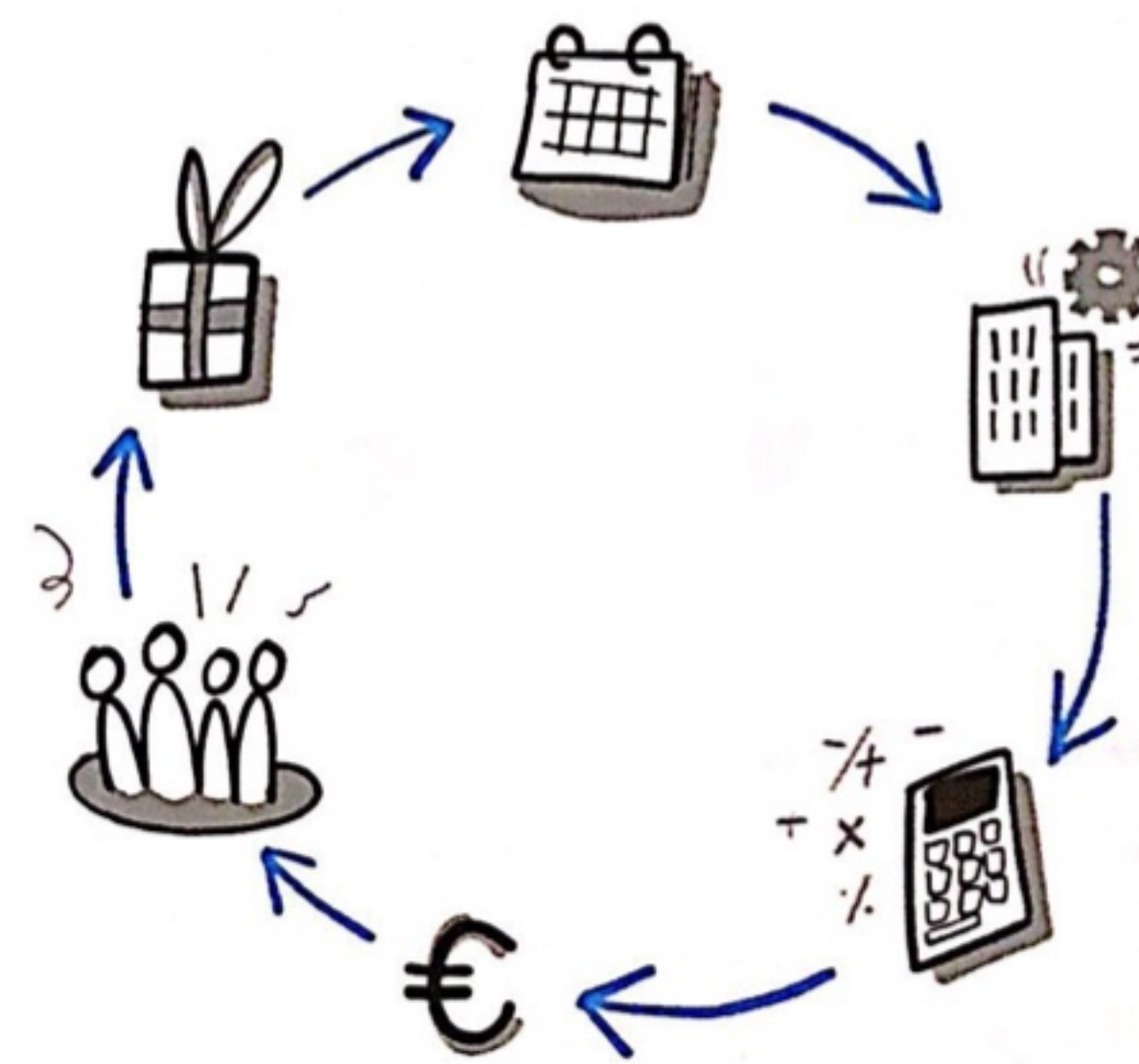
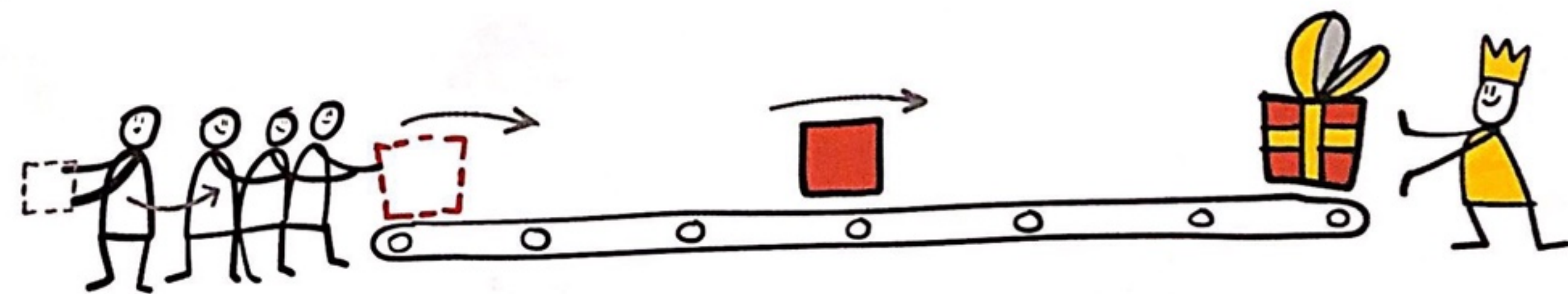
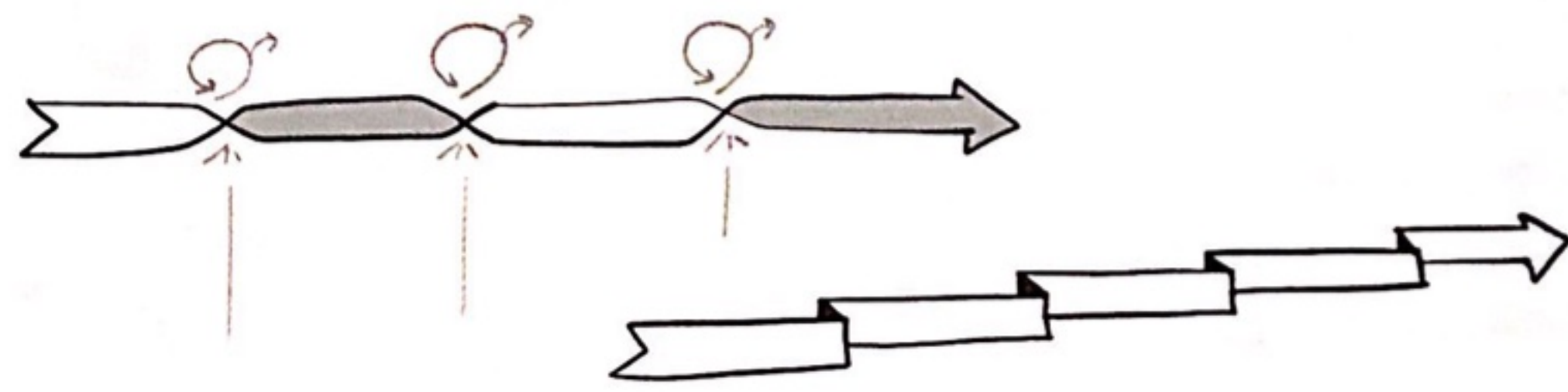
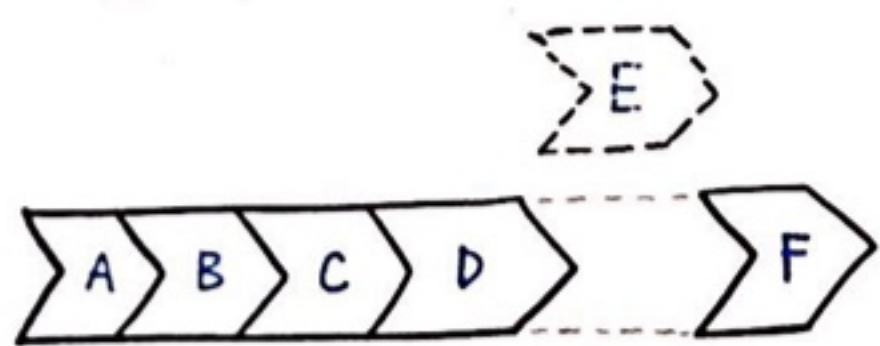
This nicely captures the idea of gradual improvement, as well as the way in which products are 'born' (=introduced), are developed and eventually 'die' (=discontinued)

Product lifecycle, product families, next generation.

PROCESS CYCLE



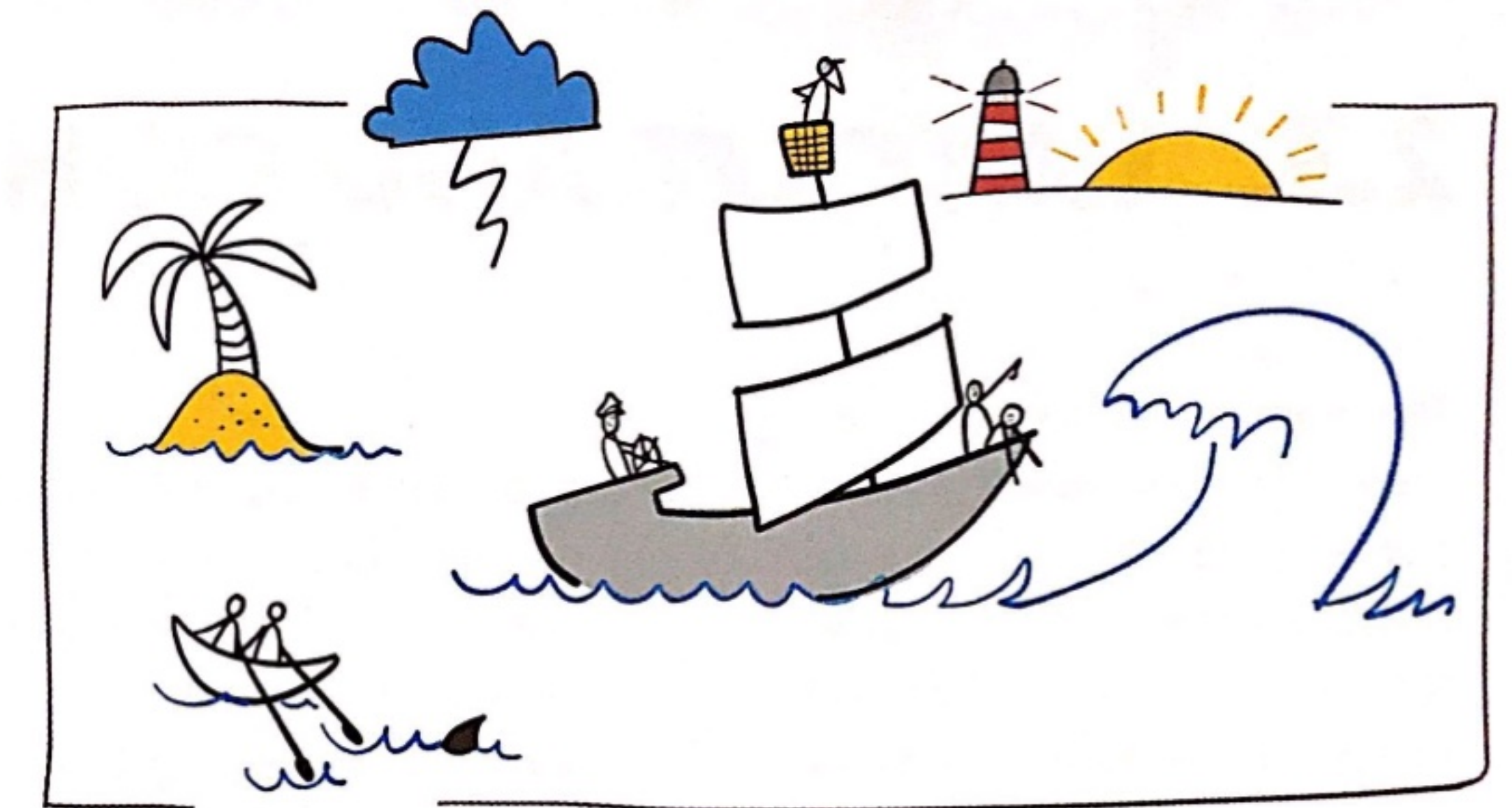
PROCESS = CHAIN



Companies = ships

In this vivid metaphor a sense of unity is reinforced, while arguably over-emphasising potential dangers and the togetherness of the firm.

The CEO is the captain, the staff are the crew and the vessel needs to navigate the hazards of the business environment.

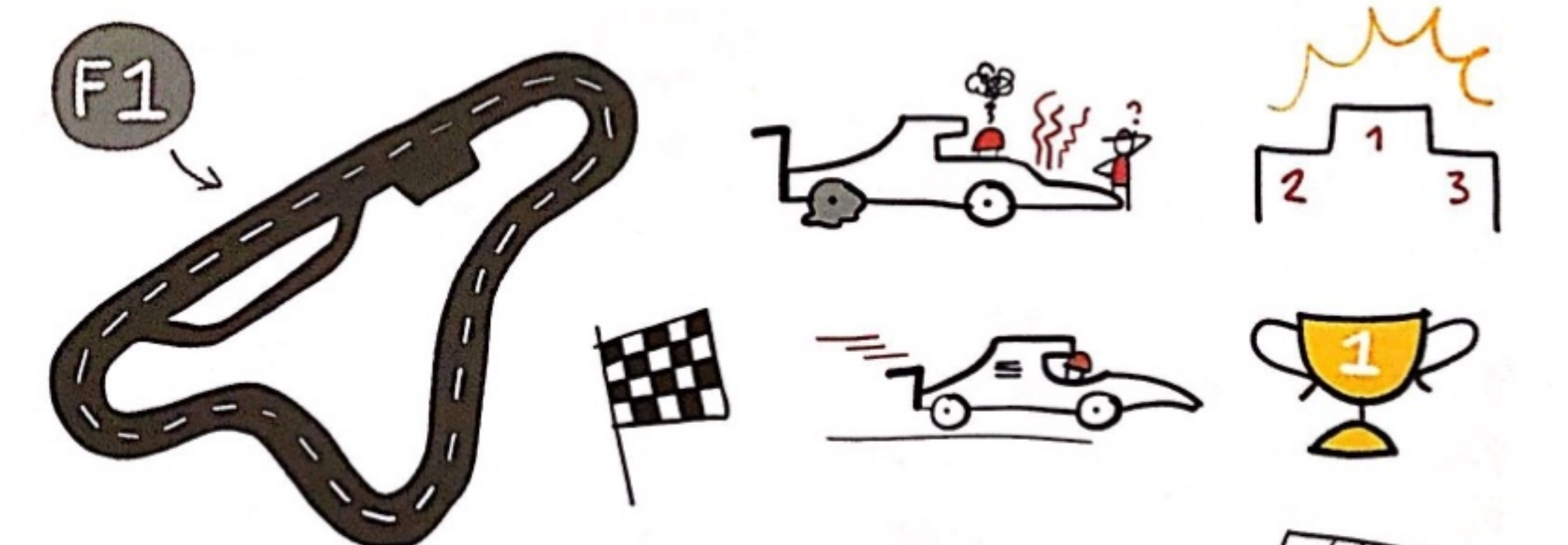


New recruits who 'come on board' are 'shown the ropes'. The leader might 'run a tight ship' as they 'plot a course' to success, navigating some 'stormy waters' along the way.



Work = sport

This is about performance. Achieving potential and perhaps victory. The concept of 'high' or 'peak' performance is often reinforced with images of athletics, football, motor racing and so on.



'Get up to speed', 'left behind', 'level playing field', 'final lap', 'shifting the goalposts', 'finish line'.



2.3 LAYOUT AND COHERENCY

The most beautiful visuals can become hard to look at if the overall composition is flawed. All separate elements need to combine to form a unified whole. We speak of a good composition when all elements: visuals, icons, titles and text, come together to form one cohesive design.

It should not only look good, but it should also work with the story you want to tell.

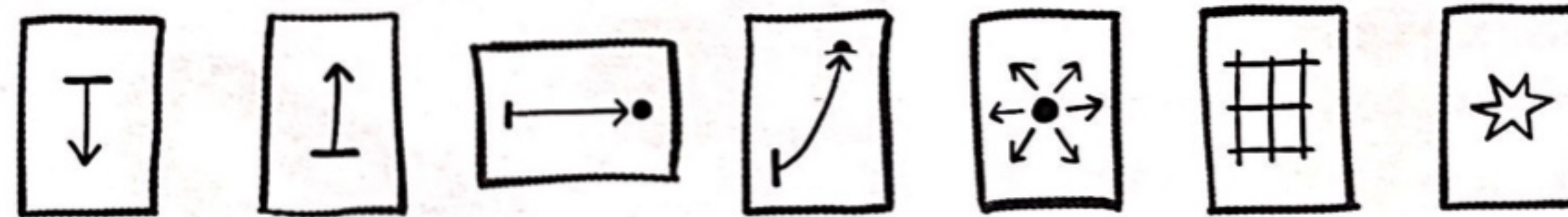
AFTER THIS SECTION, YOU WILL:

- Know how to create coherency
- Be aware of different layouts
- Know what to do when a composition doesn't feel right

Most compositions have a strong focal point. This focal point is part of your visual hierarchy, a very important part of your visual. More on this in section 2.4 'Visual hierarchy'.

COMPOSITION

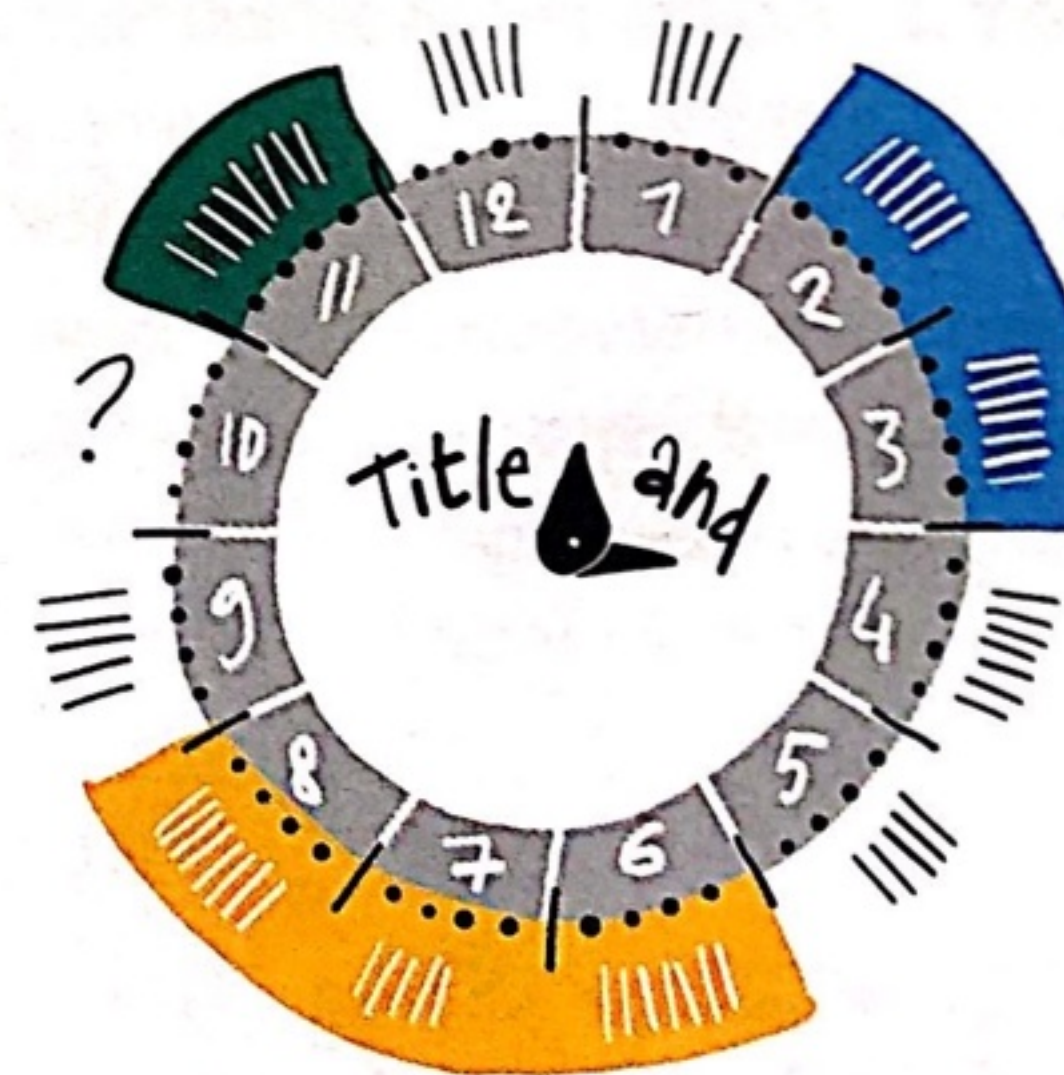
If you strip down your visual, the first layer will be the underlying plan, as discussed before in 2.1 Prepare your Visual.



If you work with a metaphor, your layout is often inspired by or based on this same metaphor.

Let's take the metaphor of time as an example. For some reason you want to draw something and the visual metaphor of a clock or stopwatch matches perfectly with the story you want to tell.

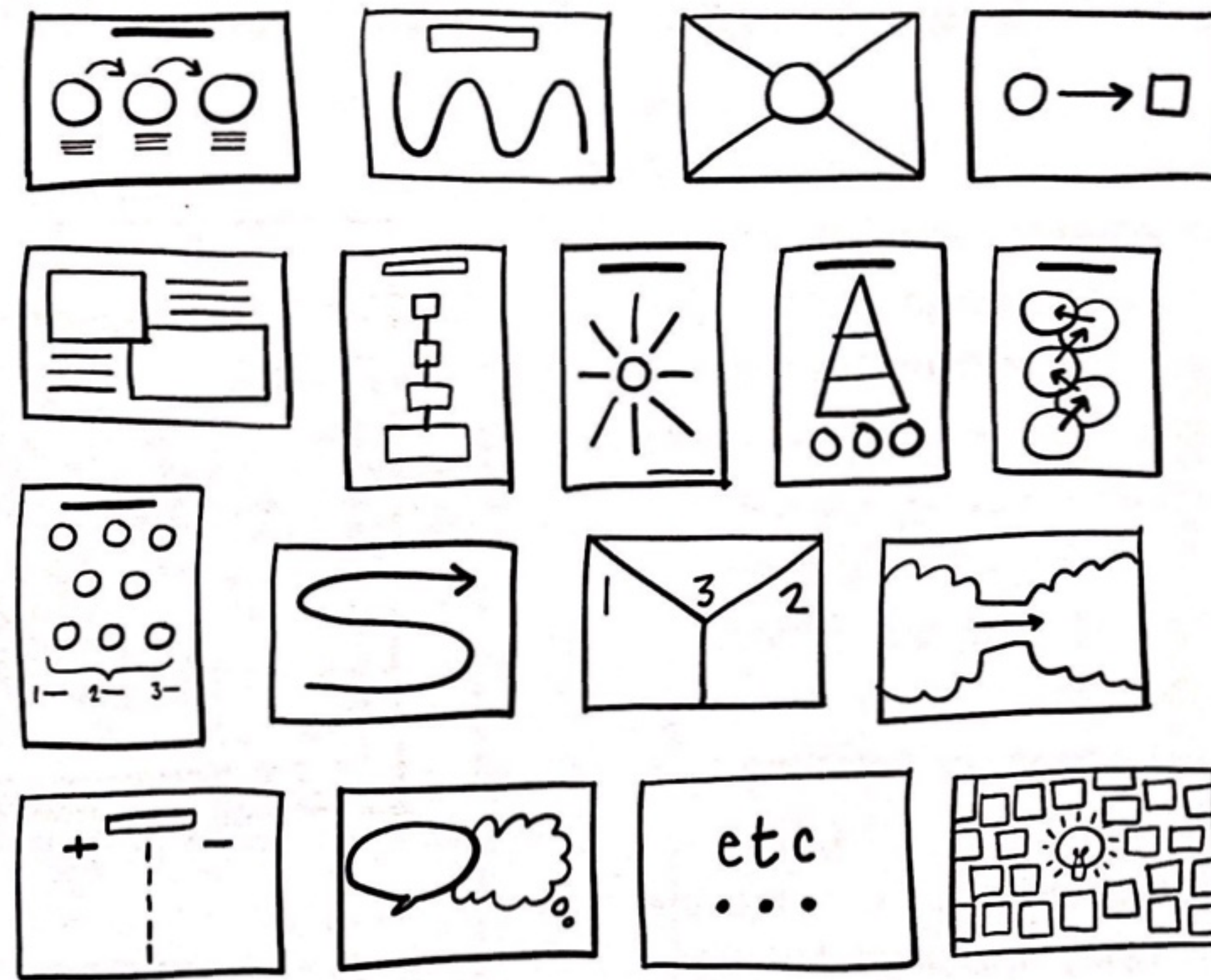
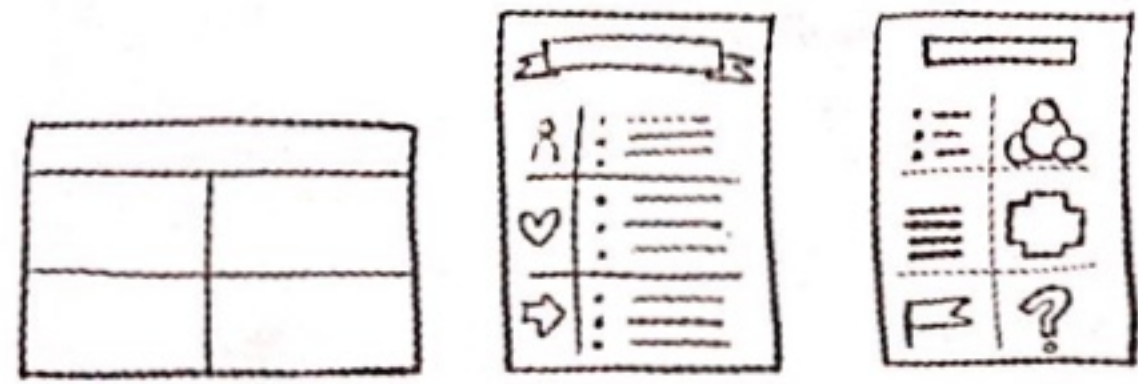
The layout is the clock with, let's say, the title in the middle and all the steps in the process around the hands of the clock, as seen on the right. The clock metaphor makes it inevitable that the underlying plan is a mandala or star.



Layouts

On the right you will find several layouts you could use as inspiration or a base for your drawing. These layouts are a little more detailed than the underlying plan, but you can still see the plan hidden in the layouts.

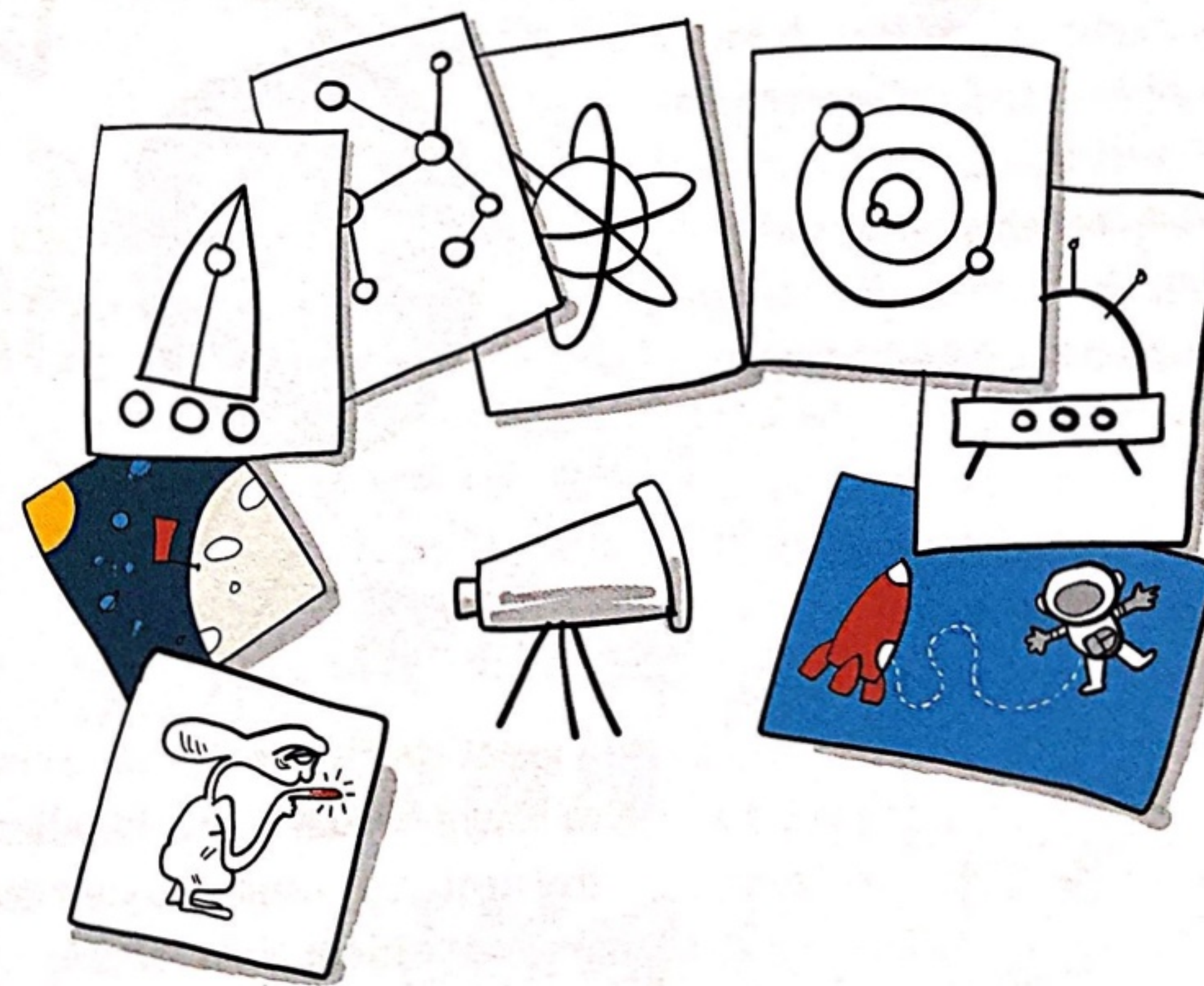
Tip: Dividing your drawing into thirds (or in two or four or .. columns) never hurts.



Composition and metaphor

Once you have chosen a metaphor, there are still a lot of compositions and drawings possible. The key is to find the most suitable one; the one that gives all your elements the spotlight they need or deserve. It could help to determine beforehand which plans are a logical fit with the content of the visual or which are not.

To find the right one, take a blank piece of paper (or a stack of papers) and just start sketching. Give your creativity free rein (to use an animal metaphor!). On the right you'll see a sketching exercise focused on the metaphor 'space'.



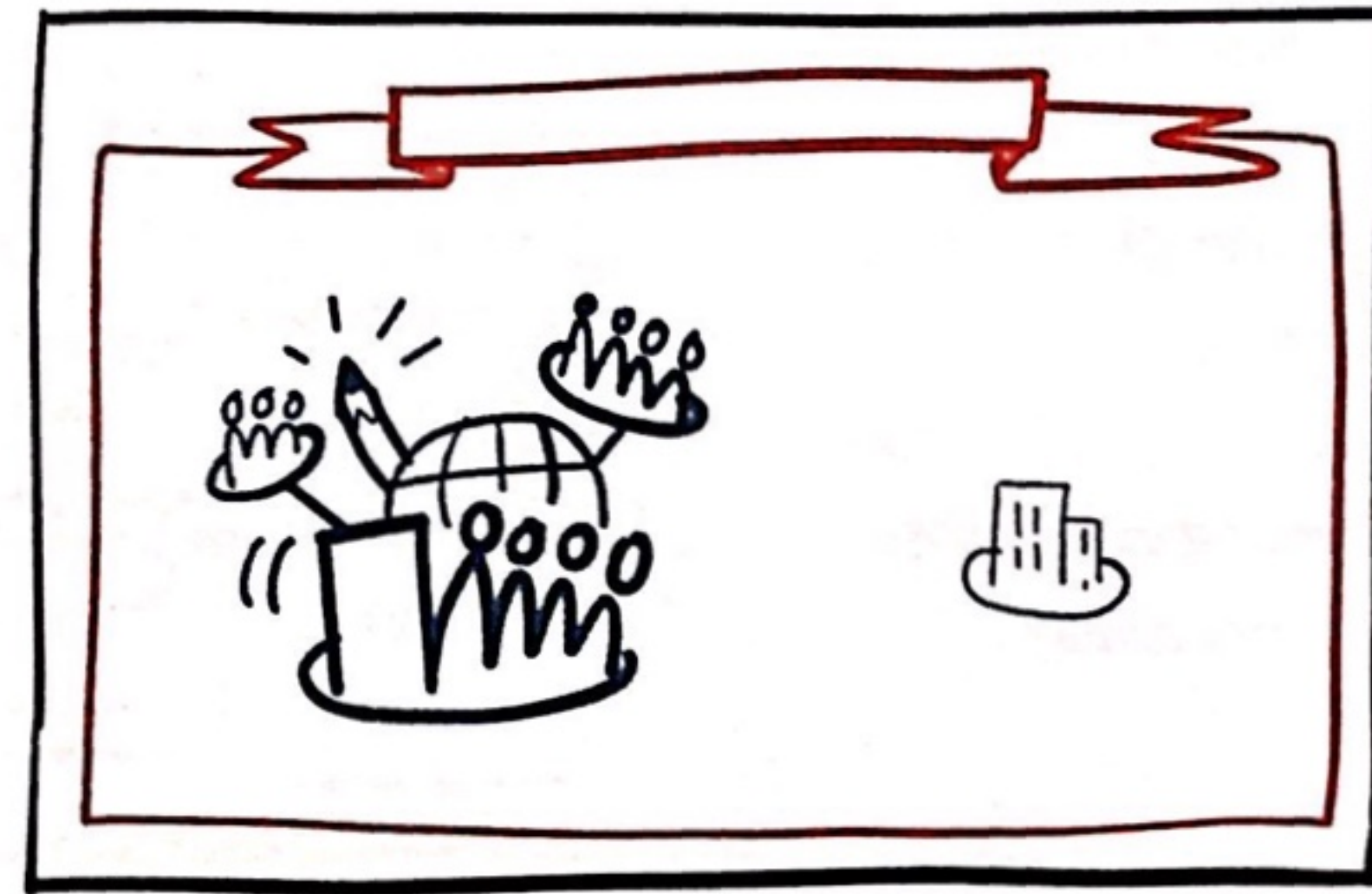
Here you see a lot of mandala and focus-like layouts. but if that doesn't match your content-elements, there are plenty more options!

COHERENCY

You are visually communicating. In order to keep your audience's attention focused you have to create a **harmonious picture**. Balance visual elements and organize them neatly so your audience doesn't have to do that for you!

This can happen for example when you have a left-to-right symmetrical imbalance by leaving a lots of white space on the right and none on the left.

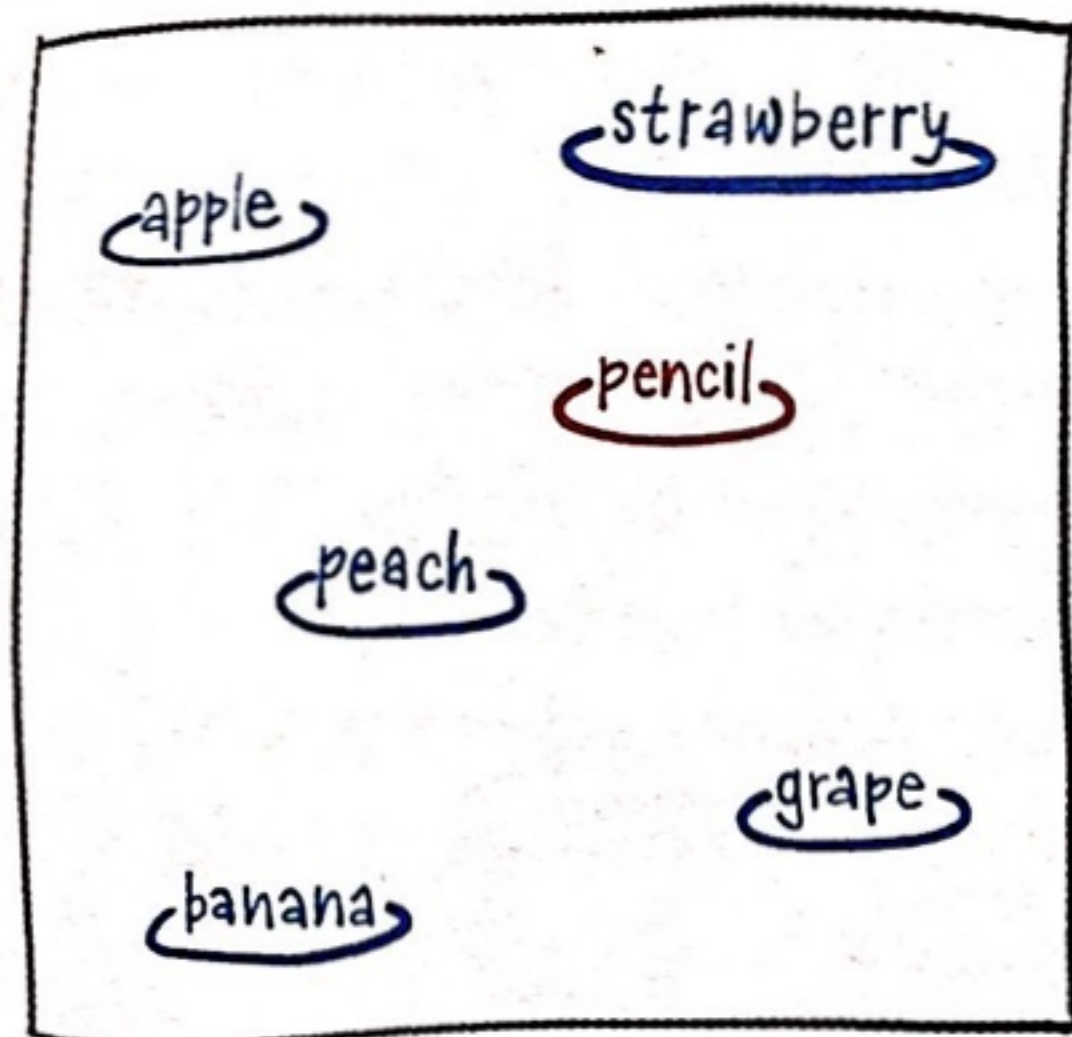
A good technique to avoid imbalance is to think of each element as having a **'weight.'** Smaller objects might 'weigh' less than larger objects, and heavily crowded elements might 'weigh' more than relatively empty elements (the same goes for dark elements versus relatively light elements, etc.).



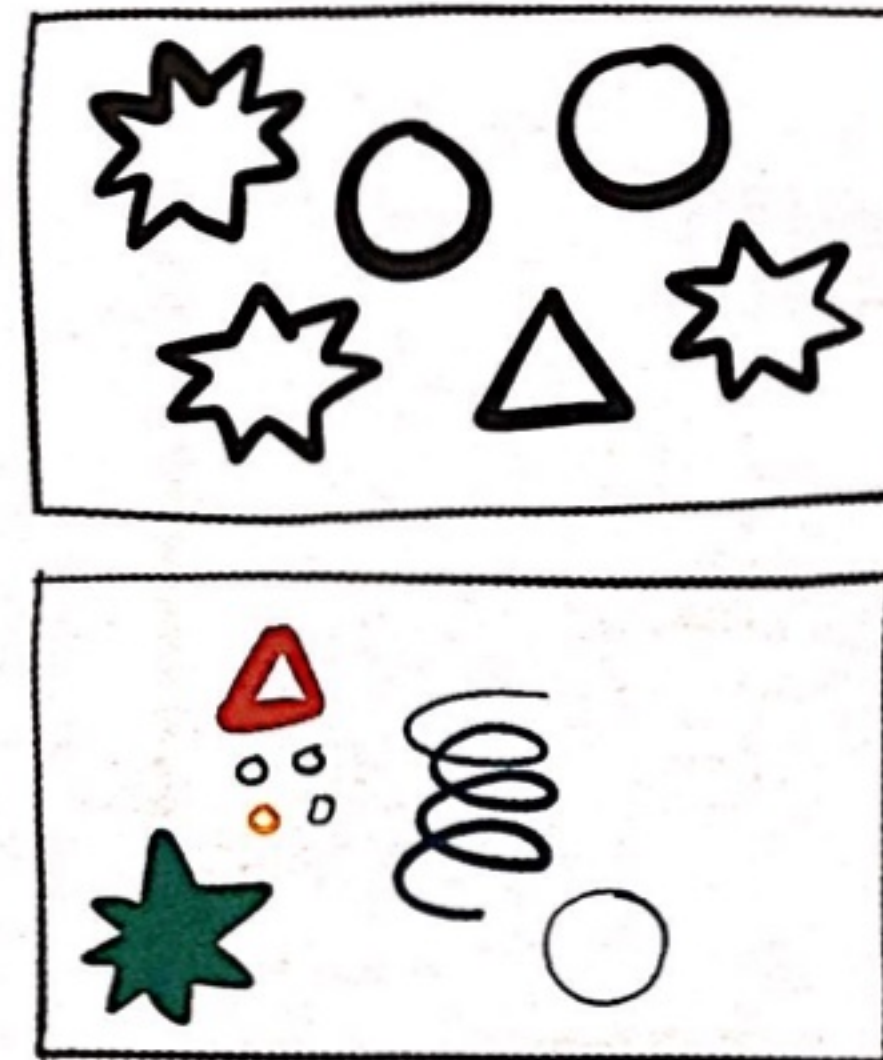
A great way to create coherency is to repeat visual characteristics of the design throughout your piece. You can repeat color, shape, texture, spatial relationships, line thicknesses, sizes, etc. This helps develop an order and strengthens the unity.

Tip: Give your drawing the attention it deserves. Take time to think about unity and ways to create a coherent visual.

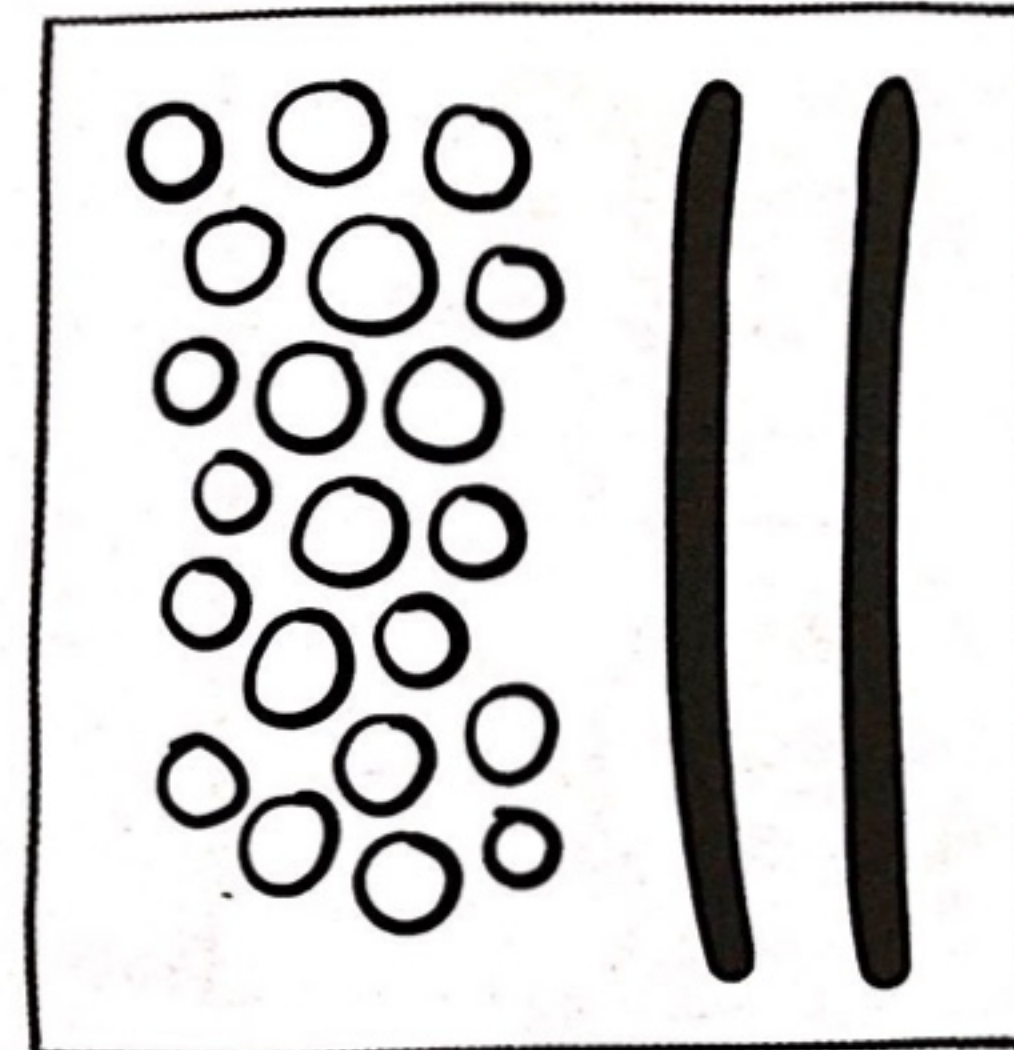
Coherency and meaning: repeat visual characteristics (color in this case) to tell people certain elements are linked or belong to the same category.



Repetition of shapes, color and line thickness to create a harmonious picture, versus little repetition or balance.



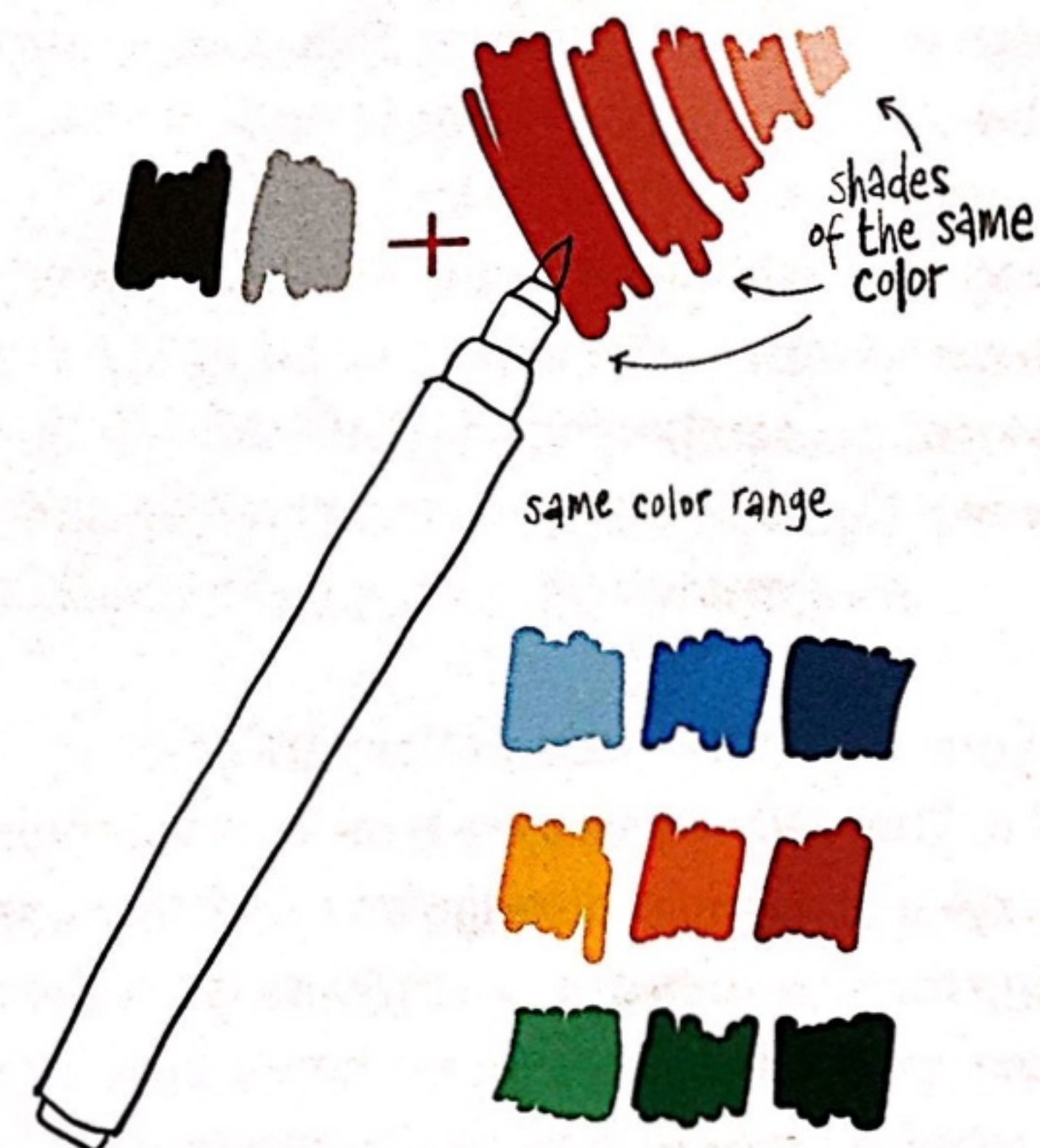
Although the elements on the left differ from the ones on the right, the visual is still balanced because the 'weight' of the two sides is about the same.



Drawing a frame is always a good way of creating instant unity (see section 2.5 for more).

A good color scheme is a simple yet effective way to create coherency, too. Monochromatic color schemes are one of the easiest to use. This doesn't mean you should only use a single shade in multiple places in your design (although you could!). Instead, choose one main color, and pick any number of variations of that color.

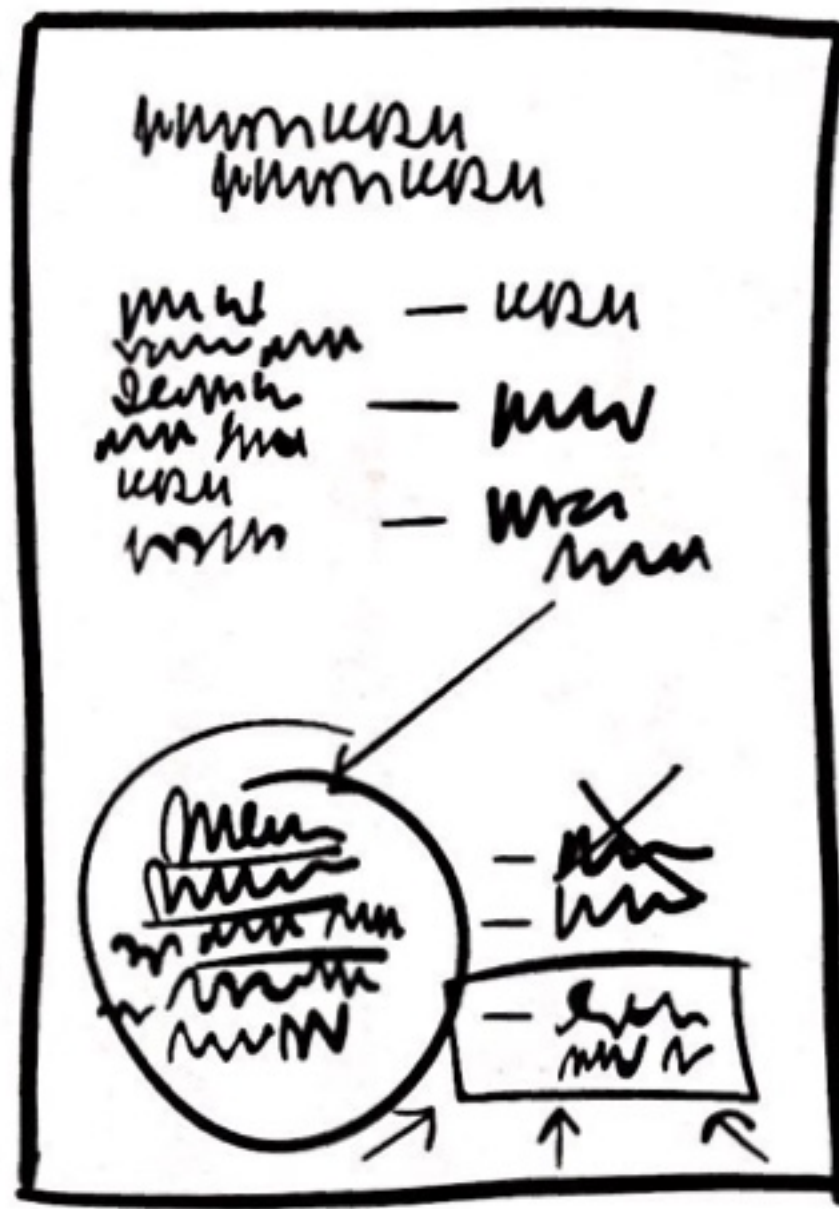
As said before, coherency can also be accomplished by the repetition of line thickness or shapes. If you draw with a very loose, 'sketchy' style, it would be strange if there suddenly was a very tight visual element in your drawing.



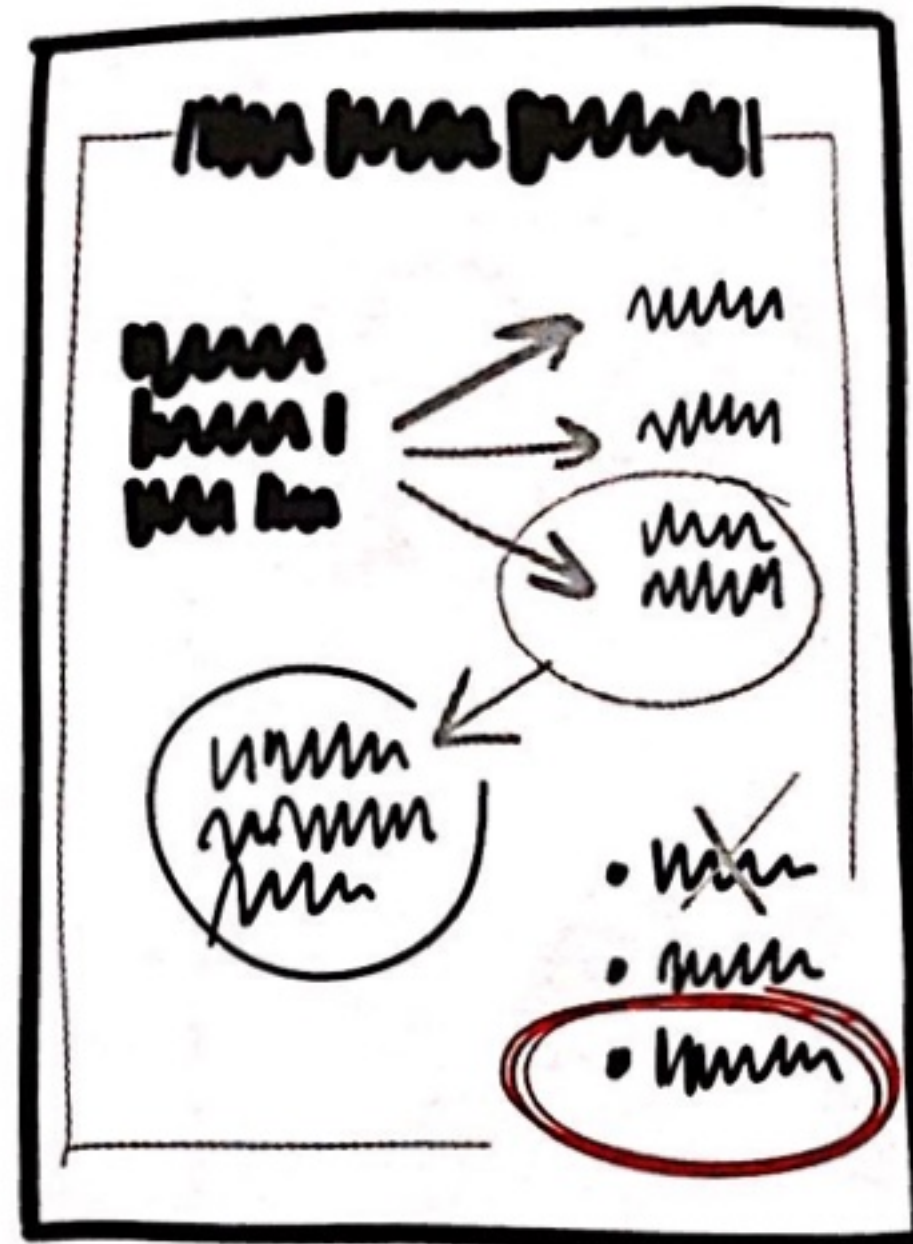
Tip: You are probably drawing in a business setting. So make the most of your environment. Use the company's corporate color scheme in your drawing (it should be a well-balanced palette already).



2.4 VISUAL HIERARCHY



Your drawing now



Your drawing's potential

AFTER THIS SECTION, YOU WILL:

- Understand the value of visual hierarchy
- Have learned different methods used to distinguish elements
- Have seen examples of visual hierarchy in drawings
- Know how to check whether a drawing has a form of visual hierarchy

Again, we'd like to start the section with an example of a type of drawing we unfortunately see all too often. The one on the left: one color, one thickness, no visual clues as to where you should begin looking and where to continue. In short, it lacks a visual hierarchy.

You want people to look at your drawing and actually "read" it. The drawing above gets in the way of that process. You're adding to cognitive load since your viewer's brain will have to put a lot of effort into simply deciding where to start "reading" and where to continue (what's important and what's not).

As viewers, we see the whole before we break it down into individual parts. This is important to realize, because once we have seen the whole and our focus shifts to see the individual parts, they (the individual parts) start to compete for our attention. This is where you want to help guide your viewer through the visual.

In the section 'Prepare your Visual' you have read about tools to help distinguish main and side issues and to establish an order in your visual elements. Now let's look at how to visualize these elements so as to maintain this order.

When you have a good visual hierarchy your viewers can also SCAN and SKIM your drawing

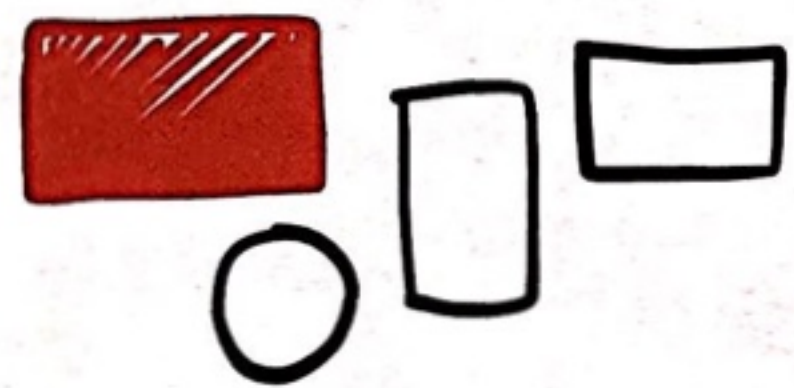
FOCAL POINT

Your key message, idea or most important visual needs a strong focal point. Be sure to choose a focal point that helps tell your story in the strongest, most effective way. Here are some methods and examples of how to create a focal point in your image:



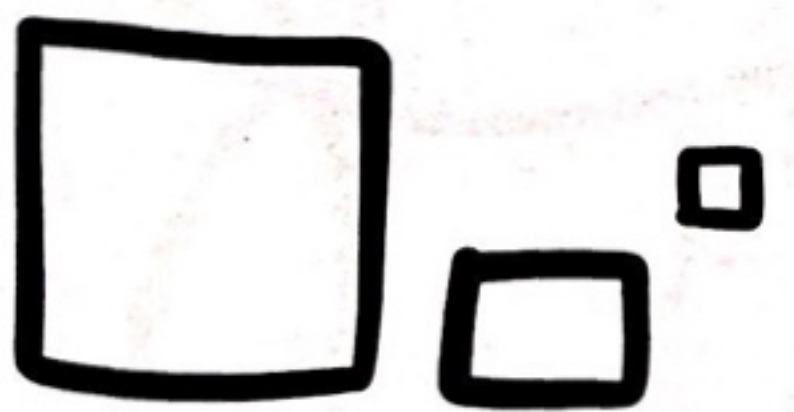
Black over gray

The black element is more eye-catching than the gray element, thus it is "above" the gray element.



Color

By adding a bright color to (a part of) your drawing you create a natural focal point. Color is a powerful tool. But be careful! Its strength can become a weakness if you use too many different or clashing colors. Less really is sometimes more.

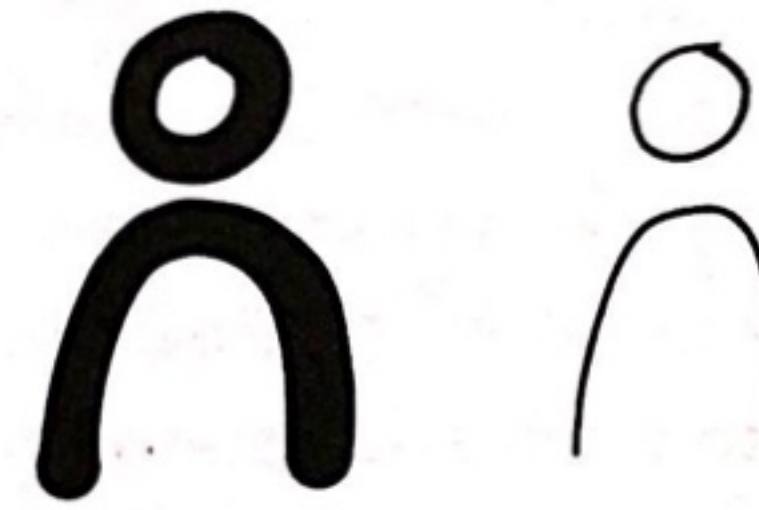


Size

When one element is way bigger than another element it is placed on a higher level in the overall hierarchy.

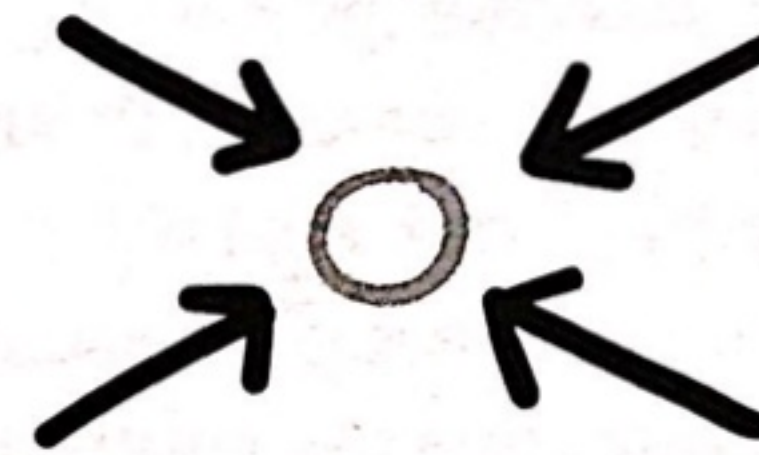
Thick over thin lines

When you look at this image, the element that jumps out at you is the one drawn with thick lines.



Leading lines

Literally pointing out where to look with either arrows or lines is an effective way to create a focal point.



Positive use of negative space

Whitespace, often referred to as negative space, can be used to establish a hierarchy too. In this example, your eye is drawn to the part of the drawing that is the most dense and has the least whitespace.



Contrast

If your drawing has a white background you can create a contrasting (colored or even black) plane to draw people's attention to the information it contains.



JUST LIKE TALKING OR WRITING

If we compare drawing to talking (again), think of a storyteller who, instead of talking louder, starts whispering to create tension and demand your attention. The visual equivalent of this could be using a lot of whitespace. If you're talking and you're using a lot of words that indicate contradictions (i.e. but, however, though, on the other hand, etc.) using contrast could be a logical visual way of expressing the contradictions.



Even when you only use text, a visual hierarchy is important. Think of the front page of your newspaper. The big, bold headline grabs your attention; a photo and caption give a visual over-

view of the main story and bold subheadings break up the main text. The paper's subeditors use 'size' (fontsize) and 'thick over thin lines' (bold or regular letters) to engage readers.

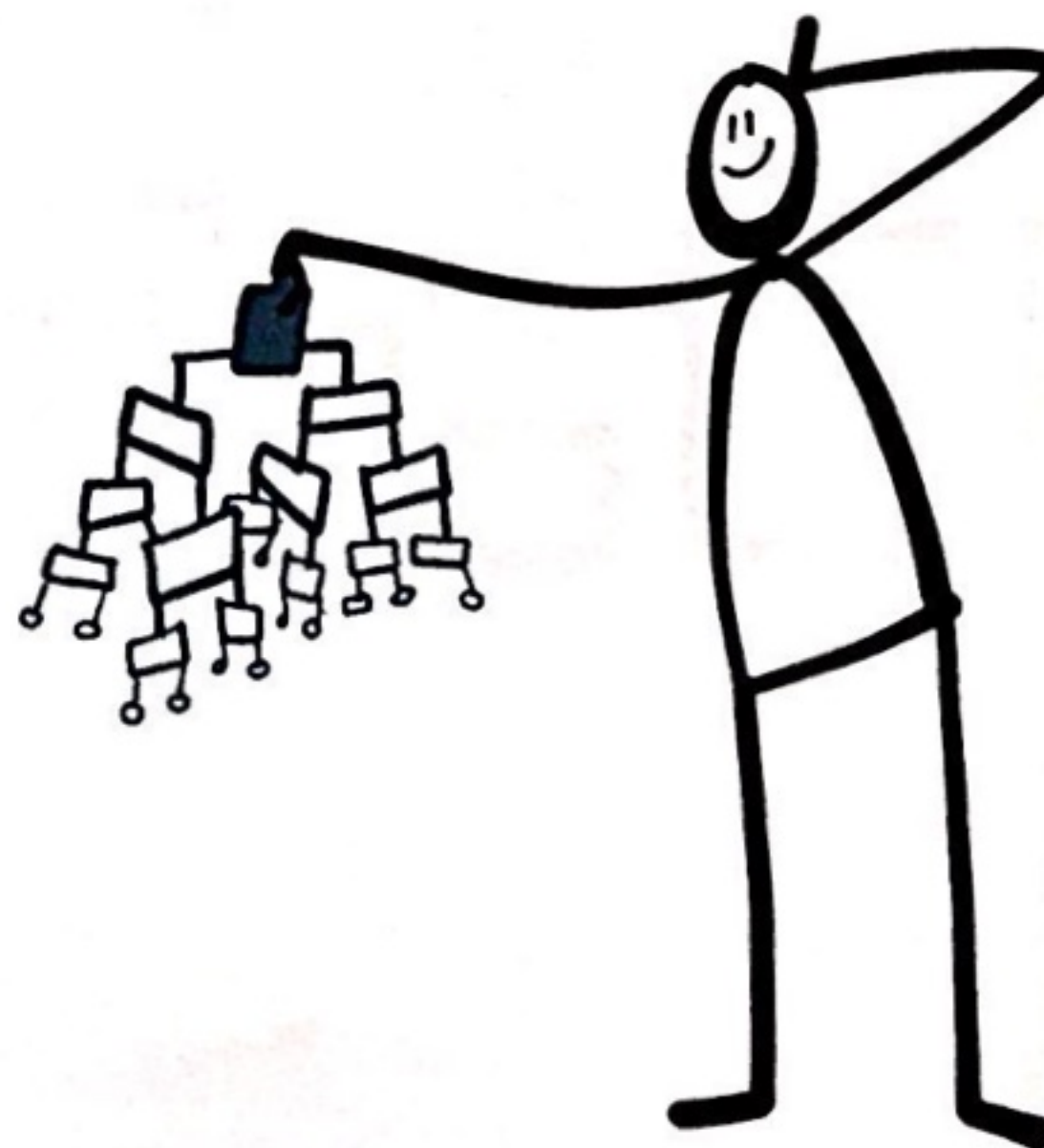


HIERARCHY HOW-TO

A visual hierarchy embodies more than just a strong focal point. It has more levels of attention. However, when you create a hierarchy in your drawing you can use the same methods as mentioned above, you just have to extend and exploit them.

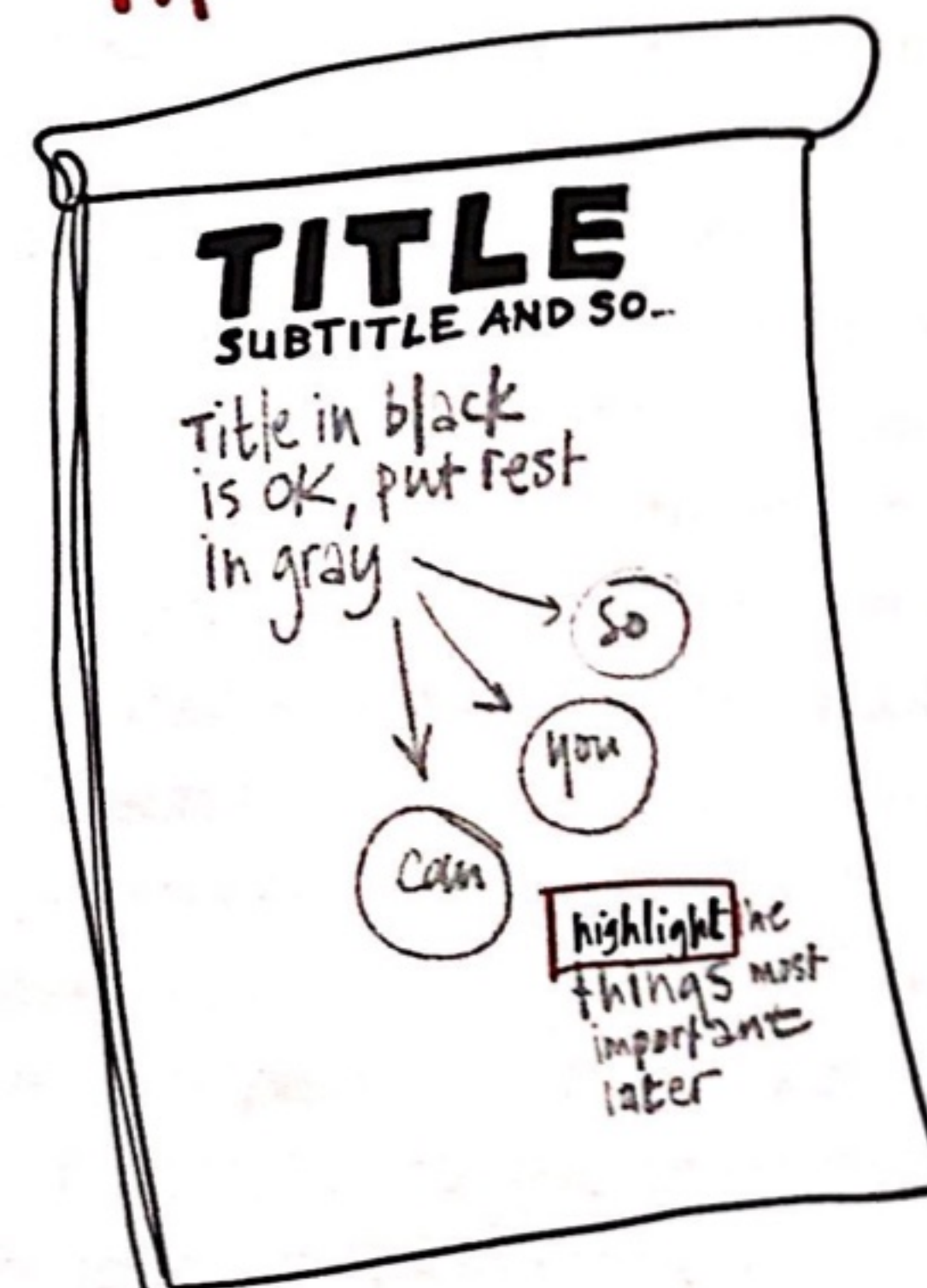
An example of how to deal with hierarchy

We mostly use 'black/gray' and 'thick/thin lines' to create hierarchy (although you can of course use other methods, such as 'size' or 'whitespace'). There are a few rules of thumb that, to a certain extent, we always follow to add visual hierarchy to our drawing:

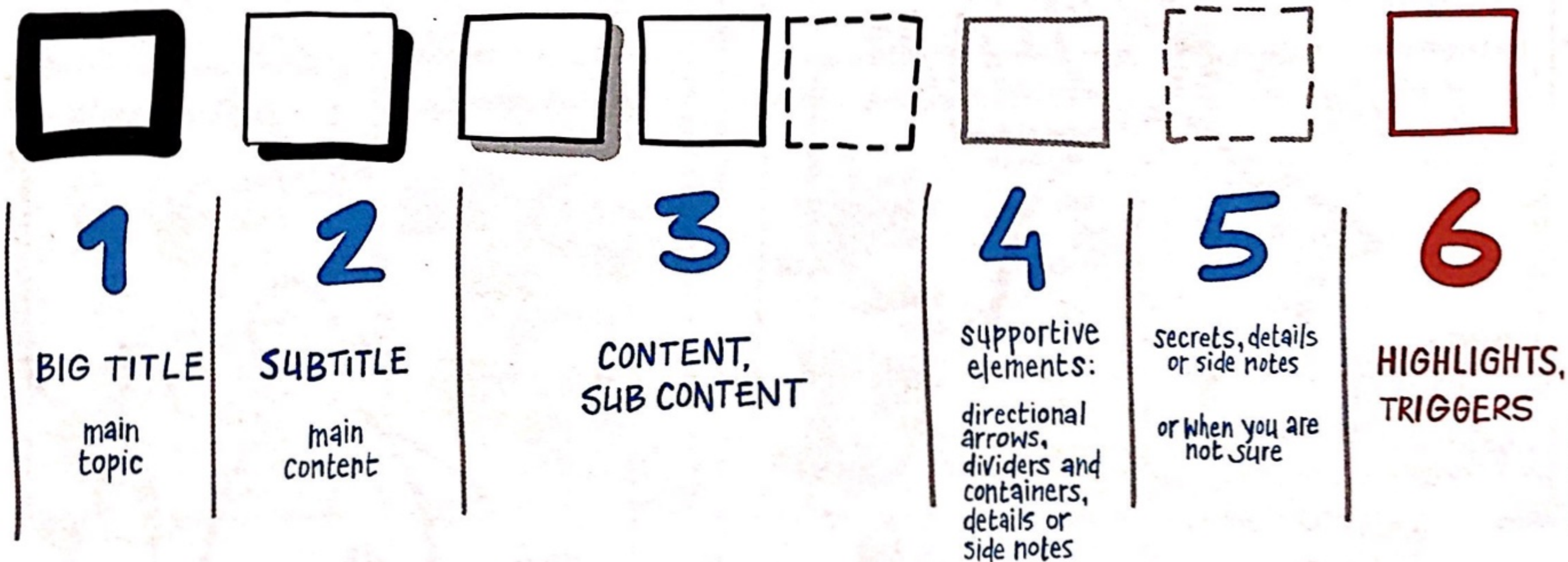


1. Your title is always important and "above" anything else (in terms of hierarchy). It has the same value of attention as a thick black line.
2. Change from thick to an increasingly thinner line to visualize something that is slightly less important (the subtitle, for instance).
3. Use thin black lines for regular content, such as shapes and faces. At this level, there are three sublevels: thin black lines with a gray shadow, thin black lines without a shadow, and thin black dotted lines without shadow.
4. Arrows and dividers are (almost) always gray. Often they are inferior to and supportive of the content and thus should not be black. This way they won't distract by attracting too much attention or compete for attention with informative elements. They can be used as guidance, to direct readers or to divide different areas in your drawing.
5. If you would explain something in a whisper or if you're not sure about something, use gray (dotted) lines.
6. Color can be added literally to highlight. Use this for the conclusion or summary, or use it to focus on something funny or exciting. Don't overdo it (don't add color to each and every element), then it loses its power.

Tip:



Arrows indicate the reading direction. So never make them black, always gray!



Tip: We would advise having no more than six 'levels' on which you plot all your elements

Tip: Not every element has a place 'below' or 'above' other elements. You can have a variety of elements on the same level as each other.

A visual example of hierarchy

Let's have a look at the drawing below. The first thing that catches your eye is the (big) banner that says 'Willemien Brand'. Thick black lines are used and a color highlights the element even more. The self-portrait is the second element that asks for attention. It is one level below the banner but still very prominent (that is

also due to the central placement, more on this in chapter 2.5). The third level in this drawing consists of several elements: those located above and around the self-portrait. Last but not least you have a couple of elements inside the body. In contrast to all other elements these are drawn in gray, no thick lines are used and therefore they are on the lowest level of the

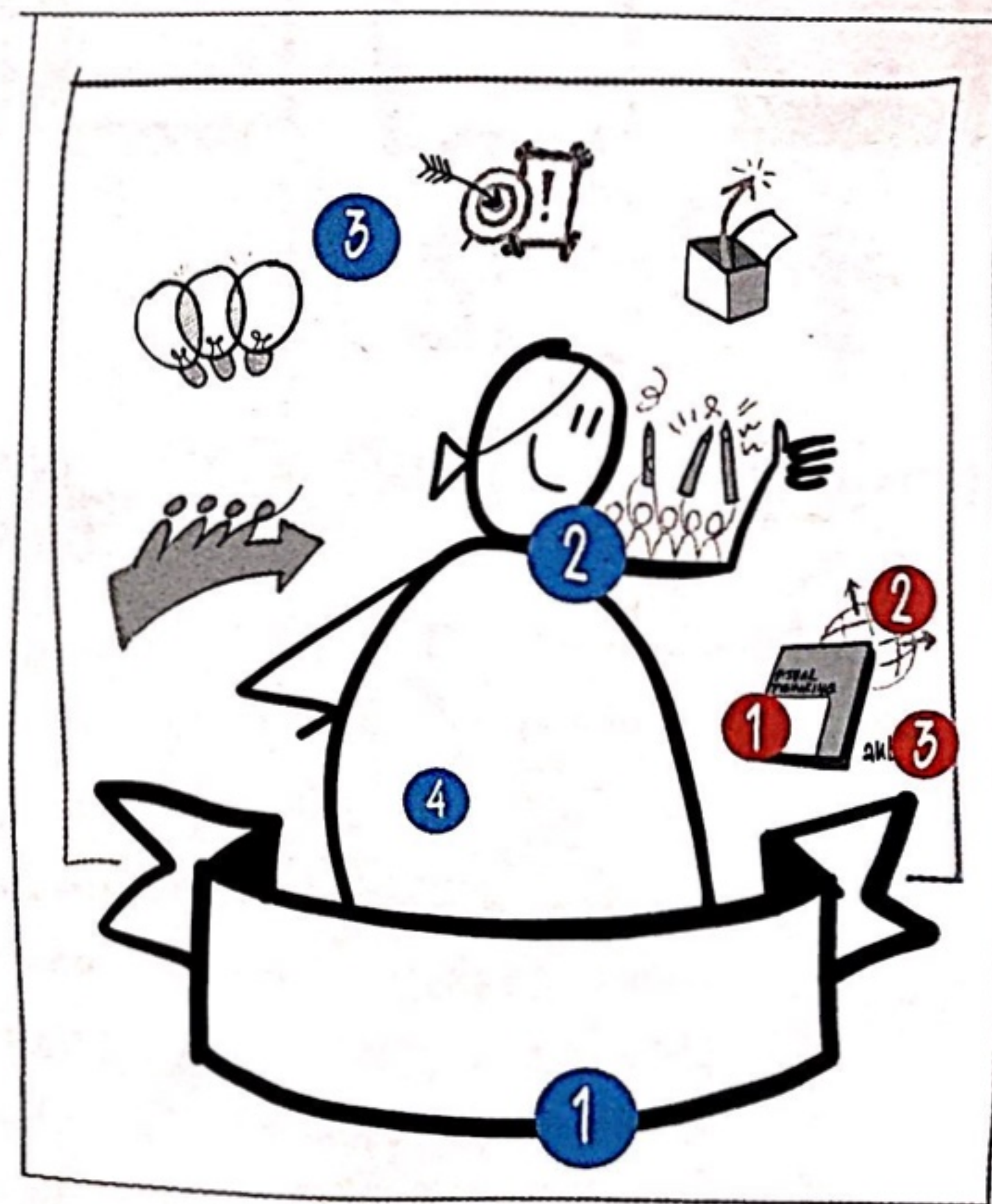
visual hierarchy. They could either be the least important or the visualizer wanted them chronologically to come last.

Note that an element itself can also have different levels of hierarchy (on a smaller scale), as shown by the red numbers in the drawing below

Methods used: Black versus gray, Thick versus thin lines, Size, Color.



TIP ↘
Start with gray
and build the
visual hierarchy
afterwards.

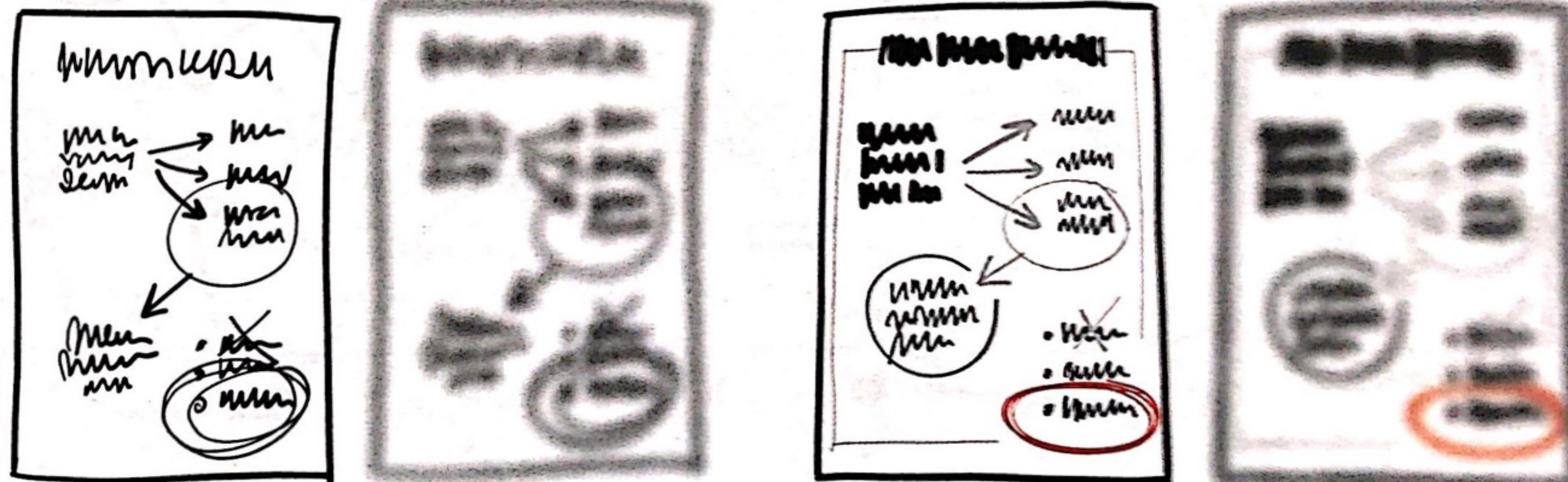


HIERARCHY-CHECK

For a quick "hierarchy check" there are two things you can do.

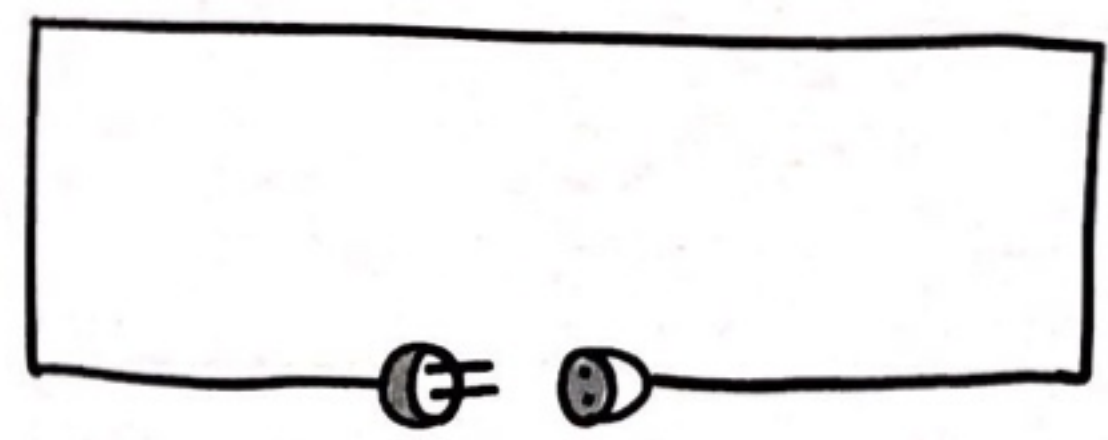
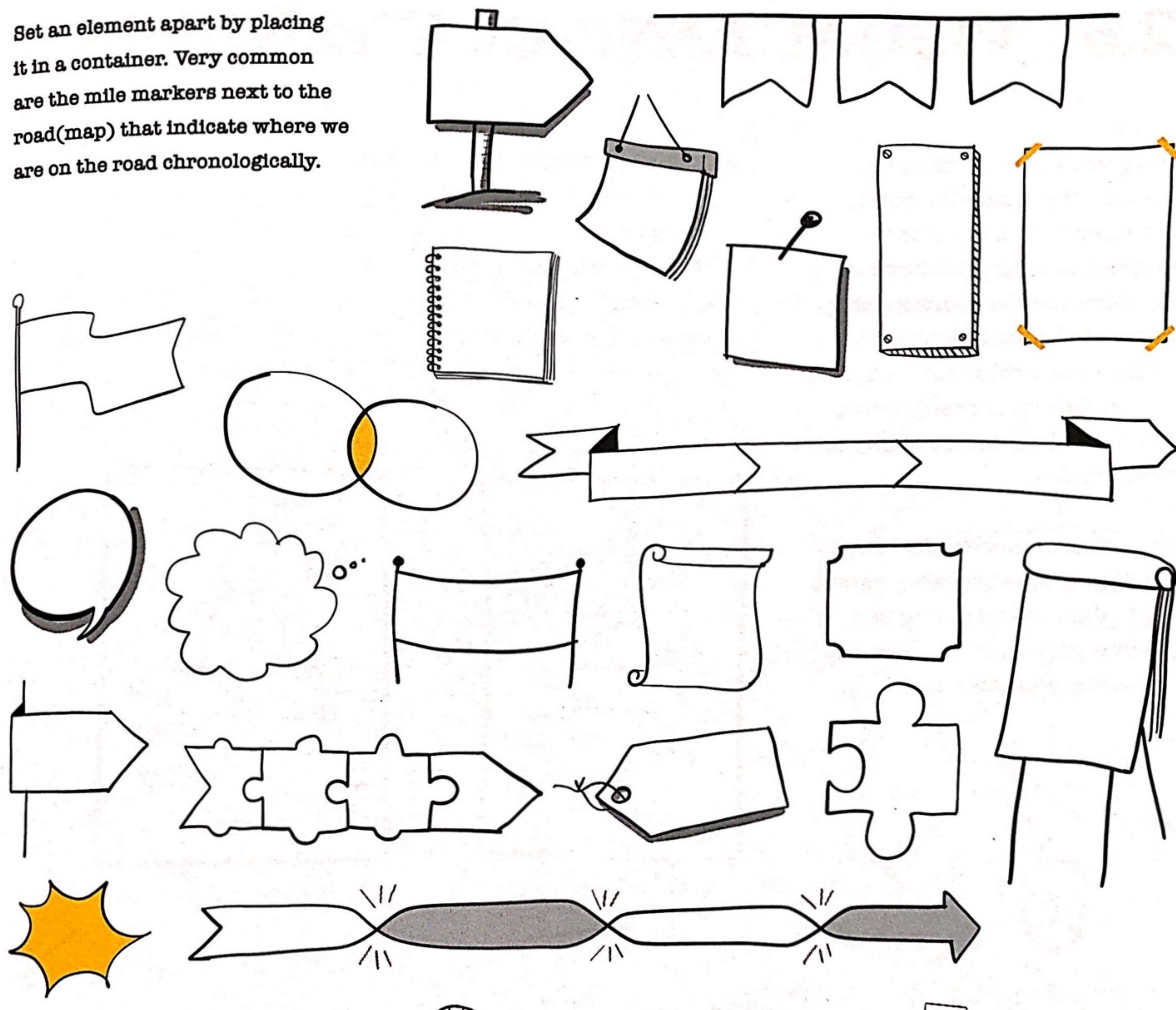
1. Pretend you don't know your own drawing and try to scan it. Ask yourself: is the subject of the visual clear (i.e. is there a striking title or banner)? Is it clear what pieces of information you can find in the drawing (and where)? Is there a particular order in which you have to look at the visual chunks of information and is that order clear? Is the goal of the visual clear (i.e. is there an (obvious) call-to-action)?
2. Squint until your vision is blurry. Now when you look at your drawing, you'll probably see something like a (gray) blurred mass where your drawing used to be. If all you can see is a relatively smooth gray mass it means there is little discrepancy between your pieces of information and therefore there probably isn't an obvious hierarchy. If you see an irregular gray drawing, with dark or black spots and white or lighter spots, that means there is a lot of distinction between your different elements and therefore there is probably a good hierarchy.

Tip: Invite somebody to look at it. Ask questions such as: What is the first thing that strikes your eye? And the second? What is the subject of the poster? What do you think the core message is? Why do you think this poster is made (with what reason)?

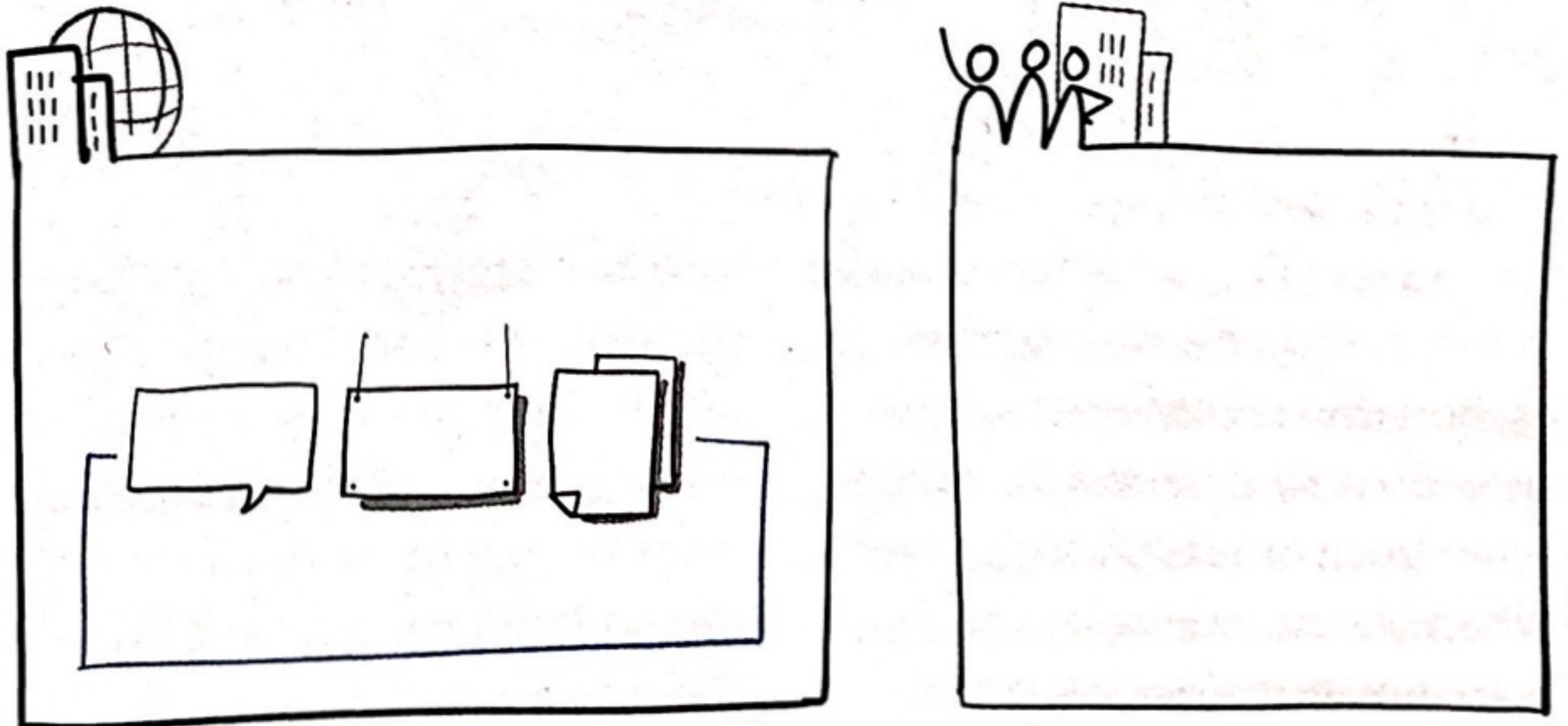


Remember: you want your drawing to be as (visually) accessible as possible.

Set an element apart by placing it in a container. Very common are the mile markers next to the road(map) that indicate where we are on the road chronologically.



You can give visual cues with your frame. The frames themselves can let people know what they can expect to find inside the frame.



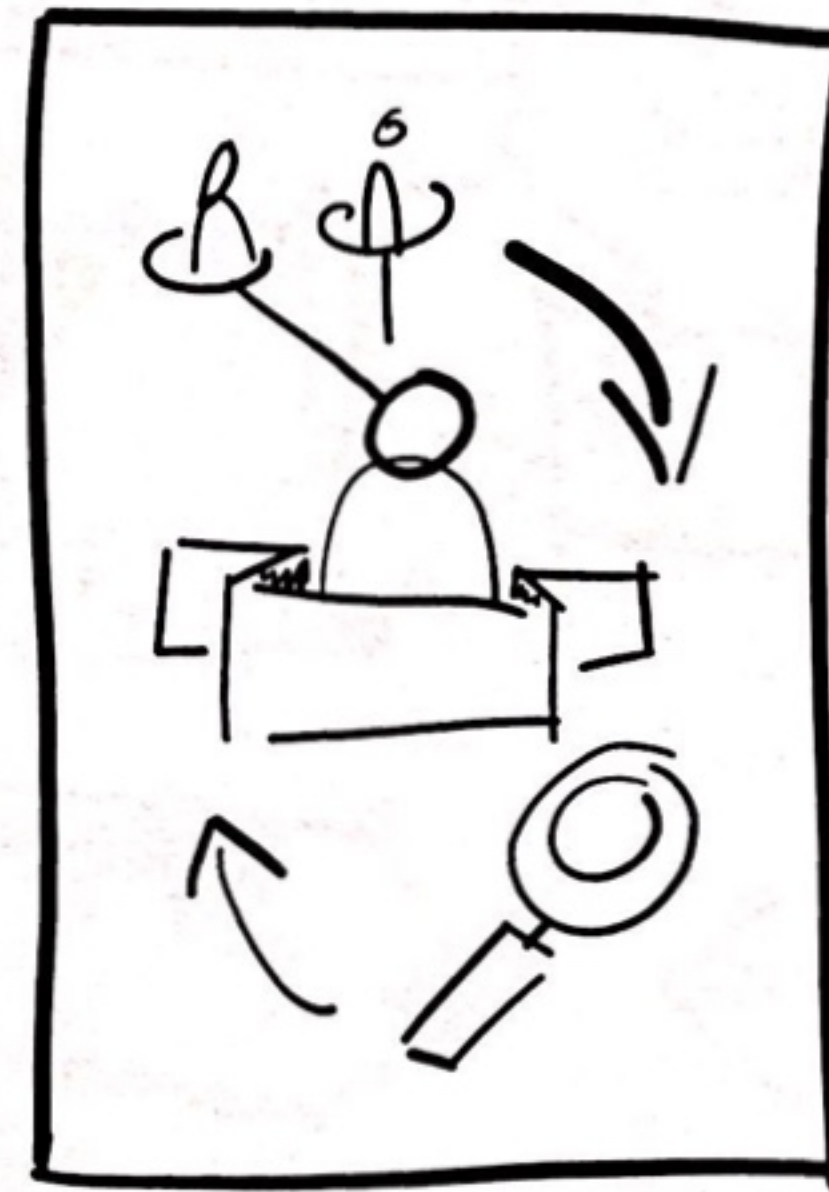
2.6 VISUAL ARTICULATION

It is great to see the growing number of people who dare to use drawing to express their (business) ideas! Unfortunately there are still too many drawings that look like the one on the left, where people draw as fast as they talk or think. With one color, no distinction between elements and messy forms.

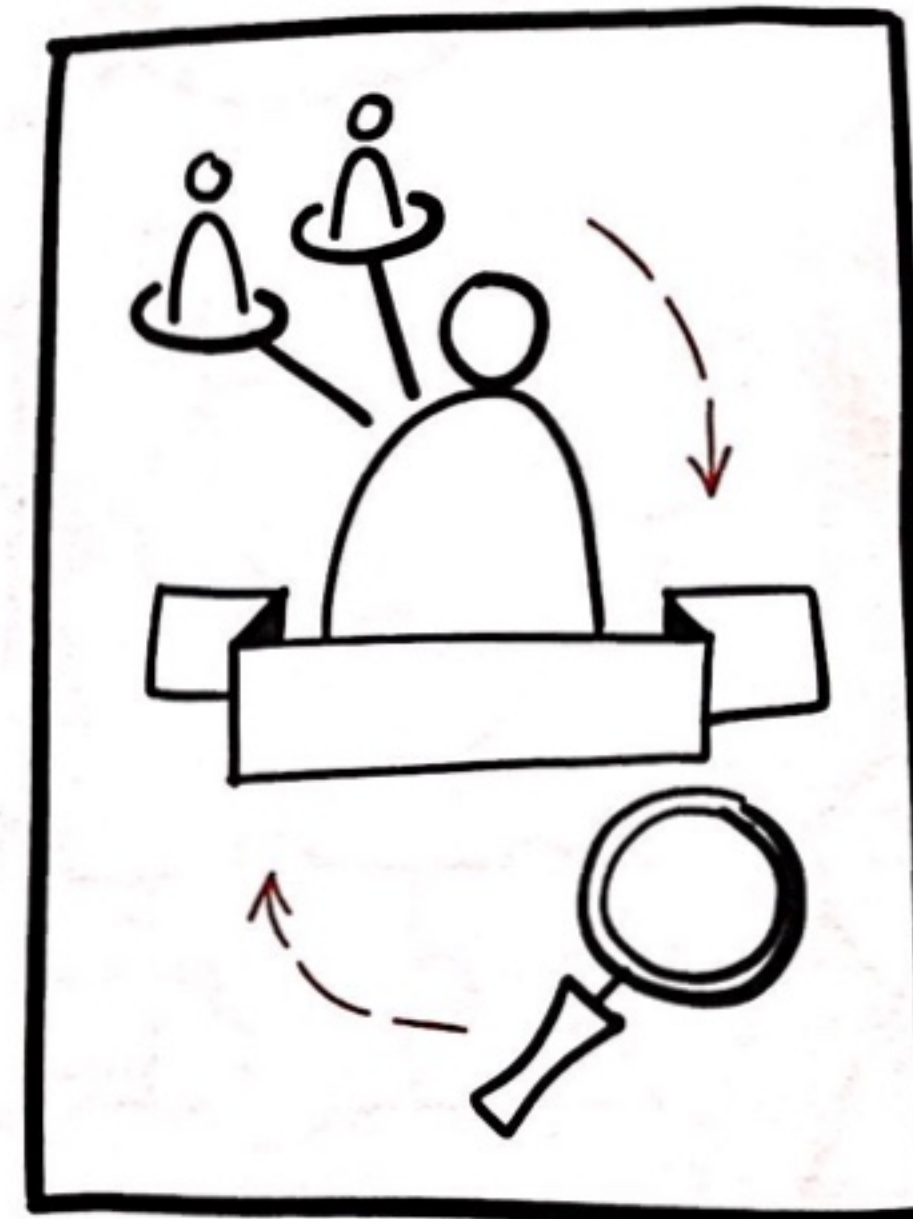
It's a missed opportunity to make your visual approachable, appealing to the eye and to lure people into your visual as a way of spreading your message

AFTER THIS SECTION, YOU WILL:

- Understand the value of articulation
- Remember to draw with care: always draw half a second slower than you want to



Your drawing now



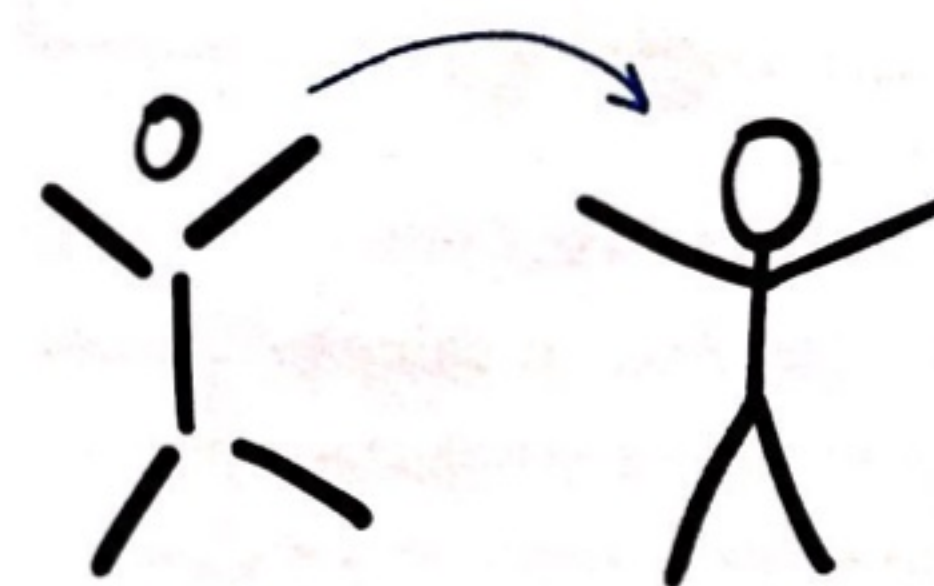
Your drawing's potential

ARTICULATE

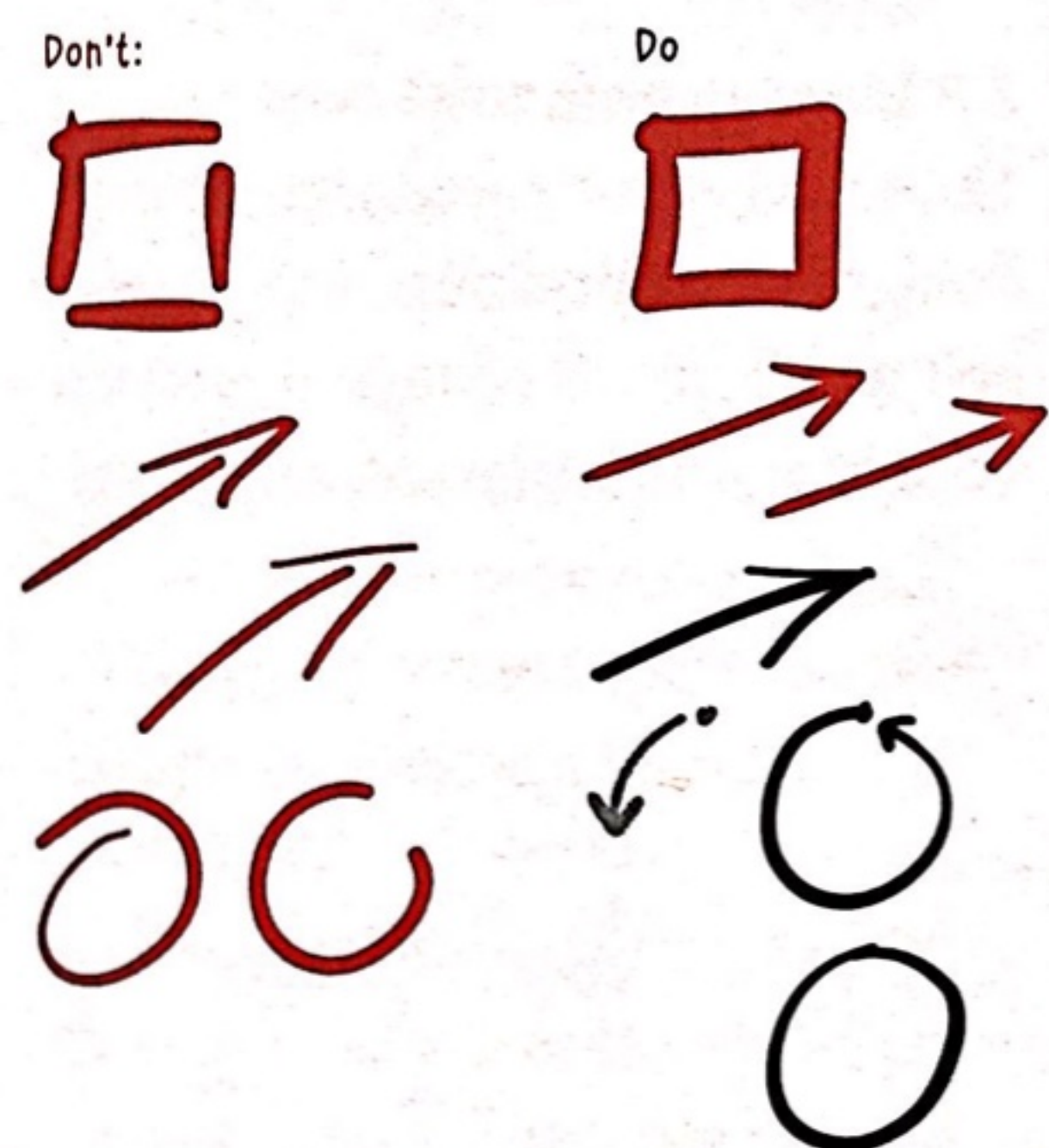
When you talk, you aim to speak in full, comprehensive sentences. You don't (or at least you shouldn't) stop midway through a sentence or leave it incomplete. When you are giving a speech, you don't mumble; you articulate clearly to get your message

across. You have to apply these same natural and obvious "rules" when communicating through drawing. Because when drawing, it seems that these rules are not always that obvious. Let's break them down:

Visual articulation:

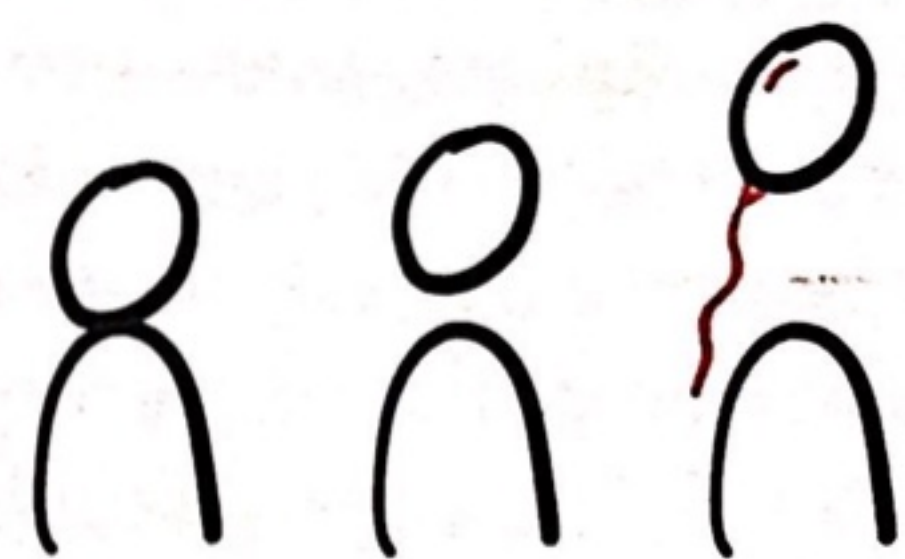


1. **Close your shapes** (the visual equivalent of finishing your sentences/words). Look at the two squares below. When your eyes look at the first square, they register four lines. Almost unconsciously your brain transforms it into a square; it has the tendency to complete unfinished objects and close shapes. The second square, however, is registered immediately as a square. Without any additional effort and with no room for misinterpretation.



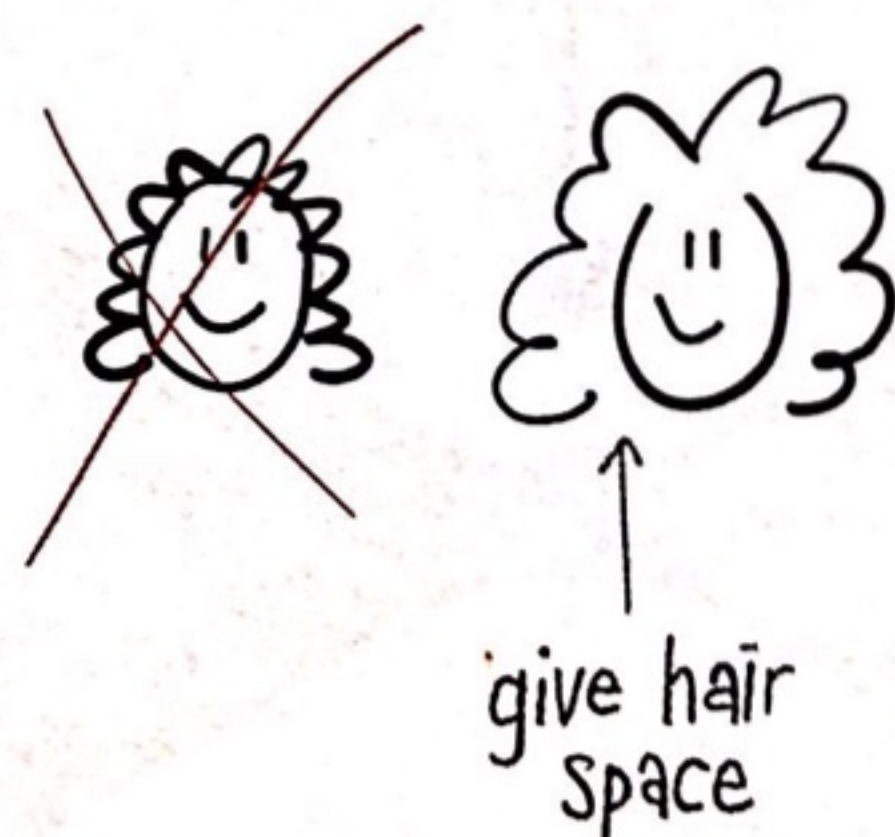
Tip: Look closely at the point where you started drawing your circle and continue looking at that point until your pen reaches that point again to close the circle. It's just like driving a car; look where you're going, don't look at your steering wheel!

2. **Connect combined elements** (hyphenate words). When two elements belong together, make sure they have a visual connection, as seen in the first drawing below.



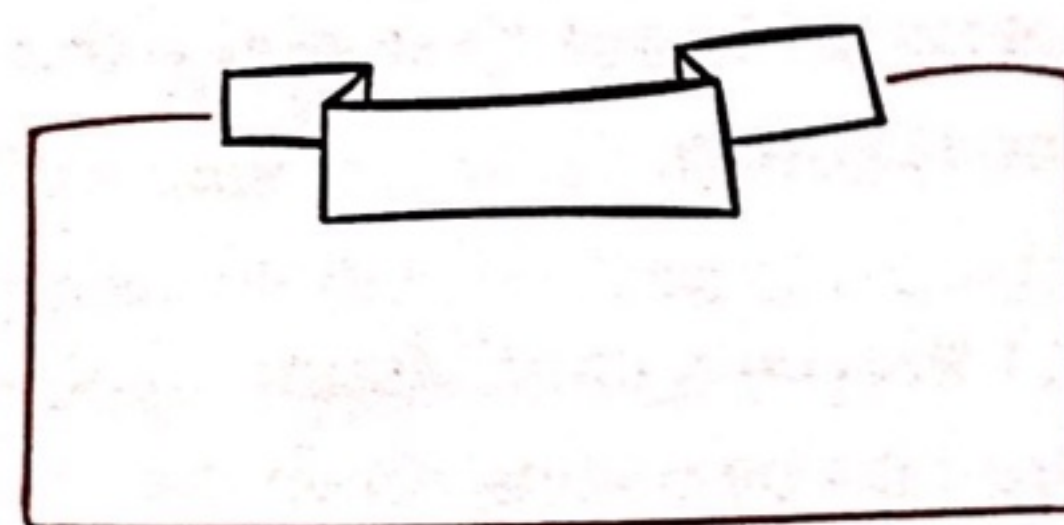
In the second one, the head and body are still connected. In the third drawing though, the head is too far away from the body for them to be visually connected.

facial expression and other details always with a finer pencil



3. **Separate different elements** (punctuate your text!). A simple example: when you draw a face, the mouth and eyes have to be detached from the outline of the head.

A banner and a frame, or a building and a globe: both examples where you can separate the elements even more, visually, by using different colors.



don't hit the outerline, keep white space around the facial expressions



Tip: You have more time than you think! Try to take half a second longer for your drawings than you would normally take, to ensure you close your forms, to draw confident, smooth lines and to write legibly. Keep these 'rules' in mind when reading (and doing) the next chapter!

3.1 TYPOGRAPHY

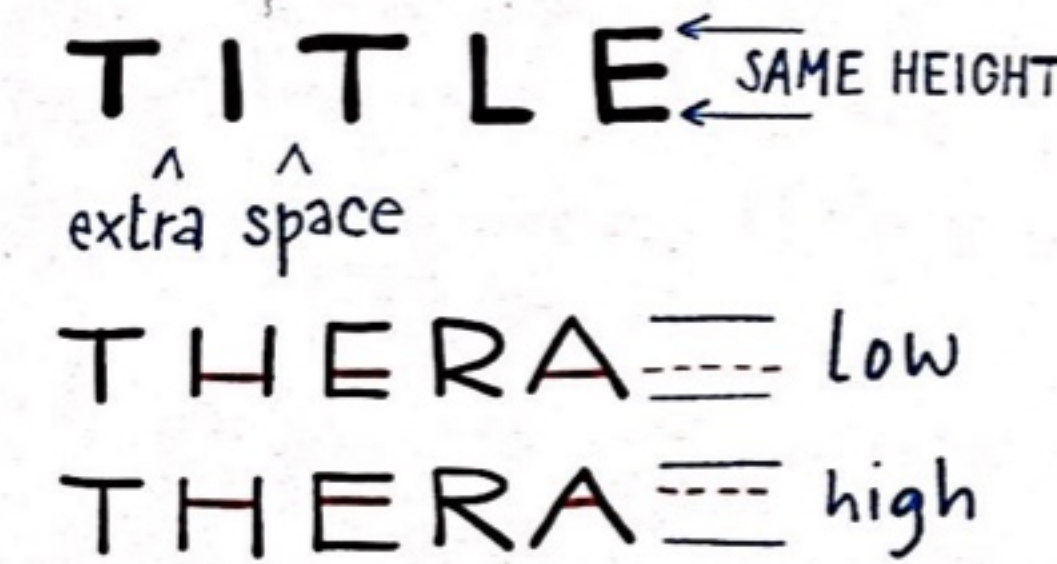
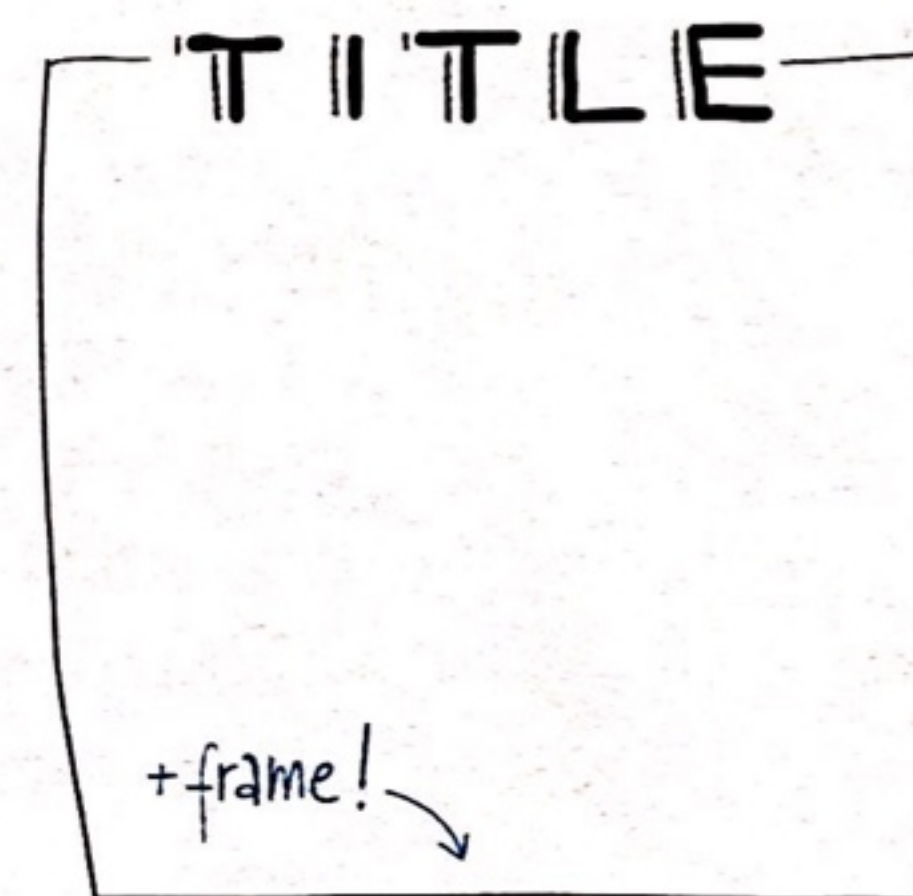
This is, of course, a book about drawing. But that doesn't mean we are banning words. On the contrary! However, if you choose to use text, please make sure your writing complements your drawing and is easy to read. Your own handwriting is often not approachable and adds to cognitive load of your readers/viewers. So, what are your options? What typography should you use when?

AFTER THIS SECTION, YOU WILL:

- Know how to make tiptop titles
- Know simple ways to make awesome content

TITLES

For big titles, use a short text or a single word to summarize your subject. Make sure you use some simple capital letters or the outline font. For extra attention add for example a shadow and add a frame to bring together your content.



Tip: play with the height of horizontal connection lines and reinvent your own handwriting.

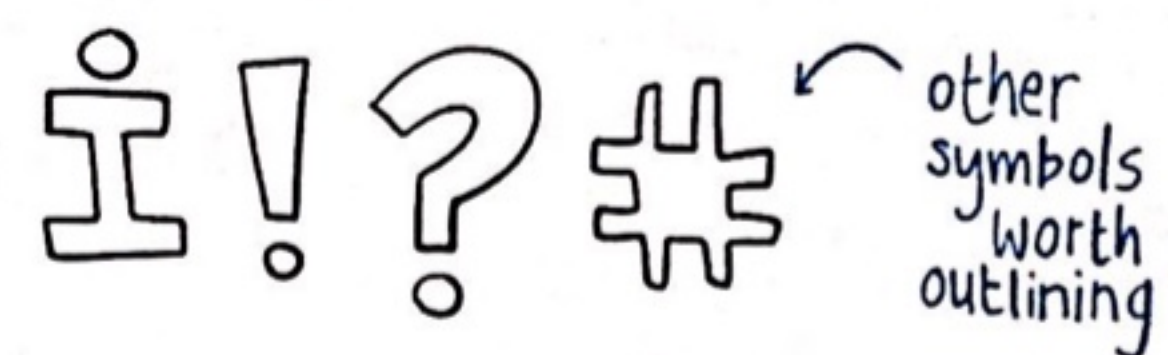
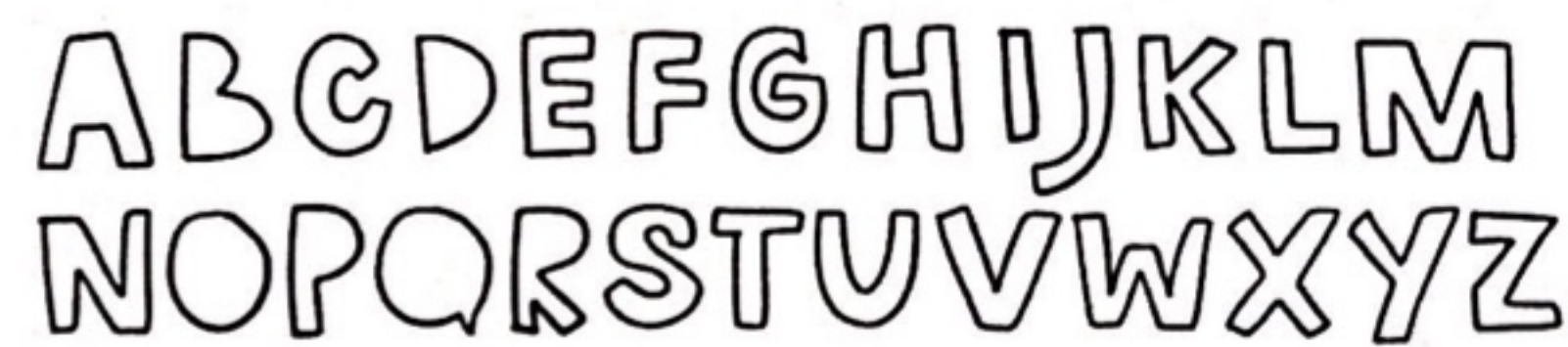
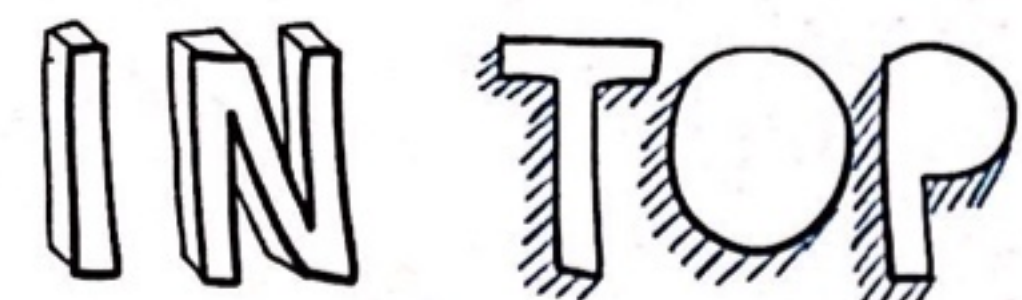
Capitals

Use lots of whitespace between the letter and make sure all letters have about the same height.



Outline

Very eye-catching. Especially with an extra effect, such as 3D, shadow or an extra outline around the whole word.



SUBTITLES

Subtitles or titles for themes or categories are quite important too and should stand out from regular content, but should not compete too much with the main message or title.

abcdefghijklmnop
qrstuvwxyz

black background + white paintmarker!
HEADER
or SUBTITLE

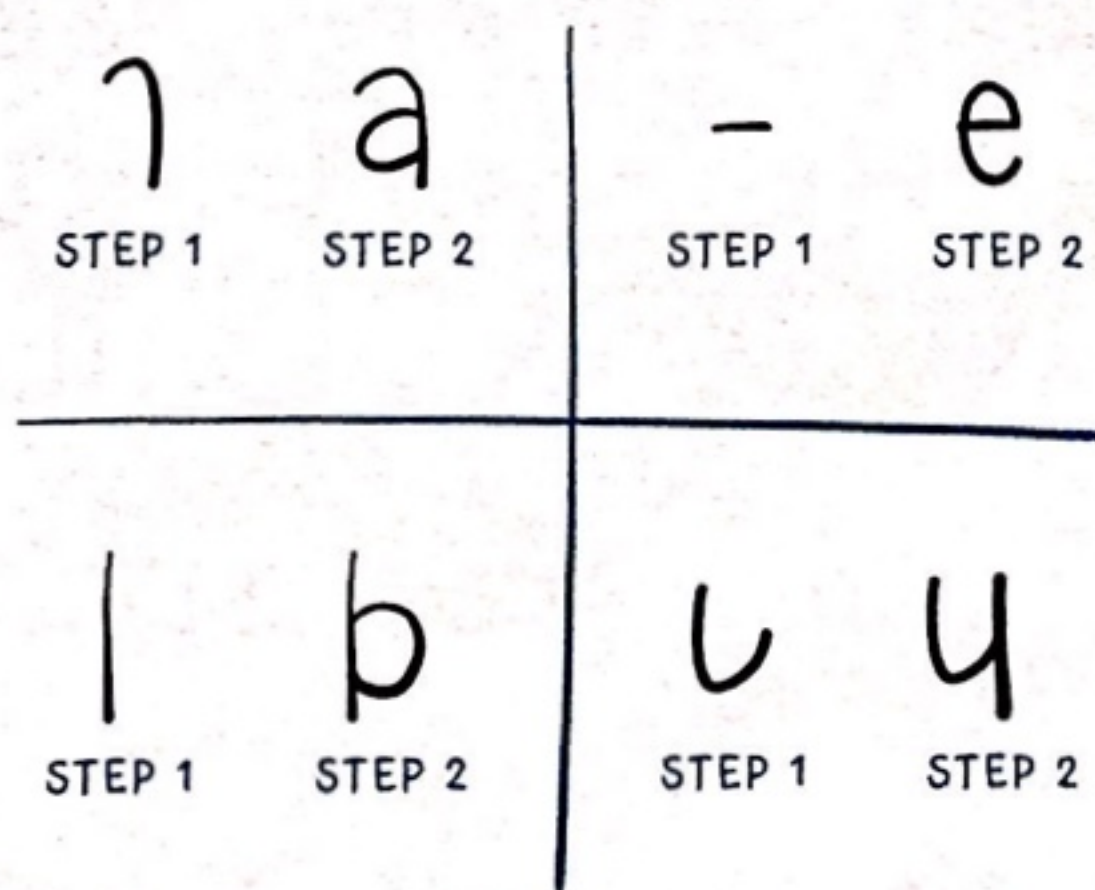
TITLE
TITLE
TITLE

CLOSED

If you are new to the outline font, you can start by writing a word in your normal handwriting. Then trace an outline around the word to create a stencil of the letter.

CONTENT TYPE

We often use handwritten content in our drawings and the beauty of how we write our lower-case letters is that almost every letter can be made in two steps (hence our nickname for it: the 2-step font).



You can experiment with the tops and bottoms of the vertical lines, but make sure your 'p' doesn't turn into a 'b' or your 'n' into an 'h'.

When you want to add a playfulness to the letters, as we like to do, extend every vertical line upwards and/or downwards.

Make sure all the lines are connected. No open ends!

abcdefghijklmnop
pqrstuvwxyz = extra space for longer lines

Tip: Is your handwriting a terrible scrawl? This "2-step-font" will vastly improve it! The vertical lines (make sure you keep them all vertical) will give it a simple, relaxed rhythm.



← An example of how text can complement a drawing



We can't emphasize enough how much we love whitespace. It is so much easier on the eye and it helps you write more slowly and therefore more neatly.

Instead of fast writing, try to 'draw' the letters. Take more time than you usually would. Try to put your text in a block, readability is key!

Tip: Writing ALL CAPS makes sure your writing is legible and more neat (and therefore approachable) than your own handwritten scribbles. Your visual will easily look more professional.

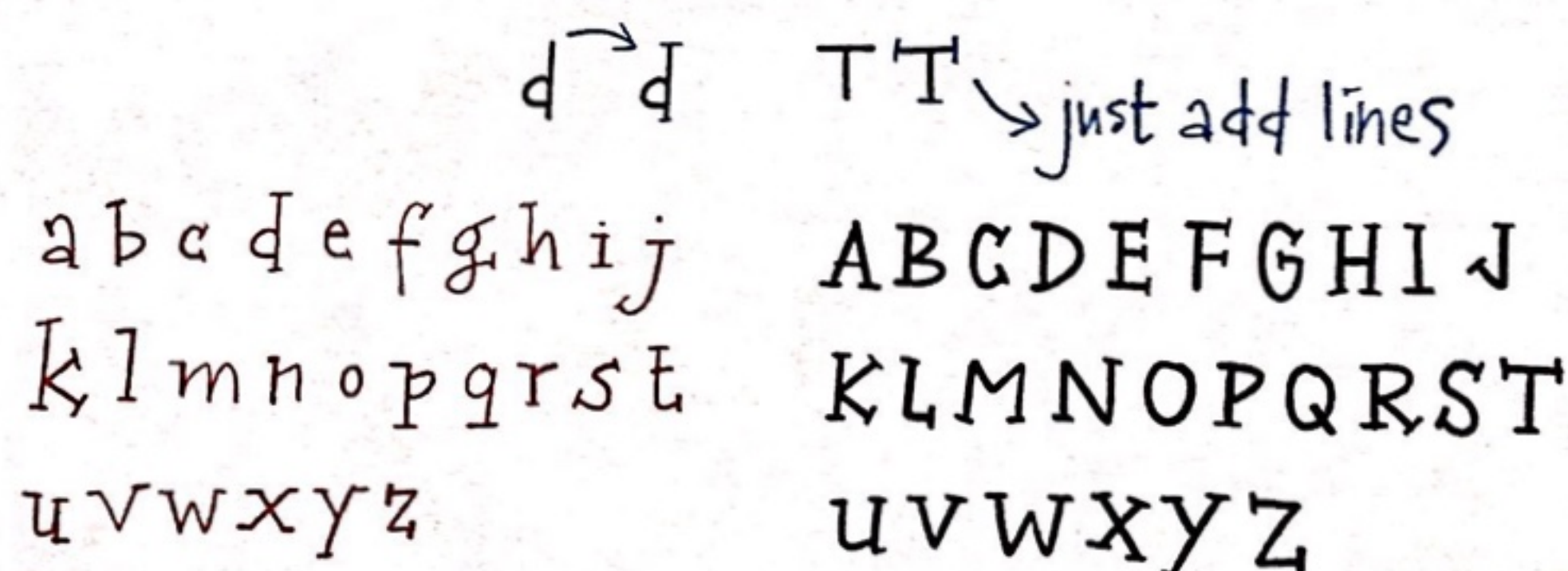
Different pencil, different outcome! Even the way you hold your pencil makes a difference. Try various shapes and colors and pick your favourite.



enough space
TRY USING ALL CAPITALS. BE CONSISTENT. MAKE LETTERS THE SAME HEIGHT AND MAKE SURE YOU LEAVE ENOUGH SPACE BETWEEN THEM

Typewriter font

If you want to create a vintage typewriter font, start by writing your text in your own handwriting or use the 2-step font. Once you are done, just add some extra lines to the ends of all letters and voila!

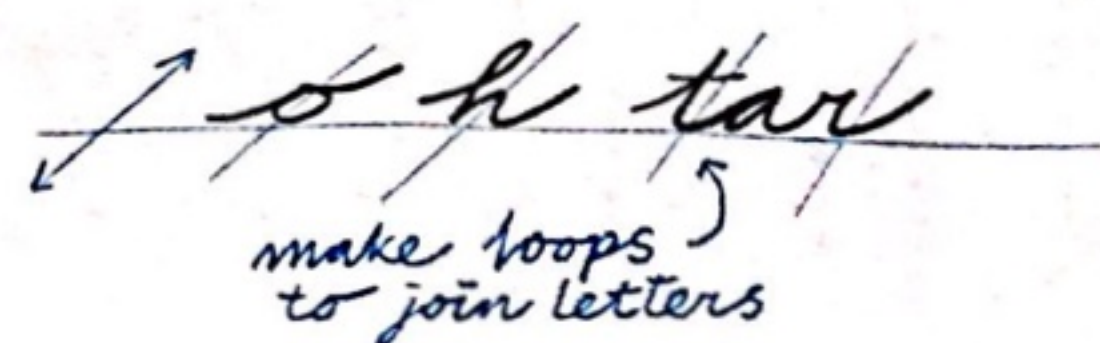


TOP TITLE HEADER ← also great for a title!

Old school handwriting

If you are big fan of handlettering you will like this font! The old school handwriting is great for quotes or short lines of text. It also works well when combined with other fonts.

old school handwriting



PERSONAS AND JOBS

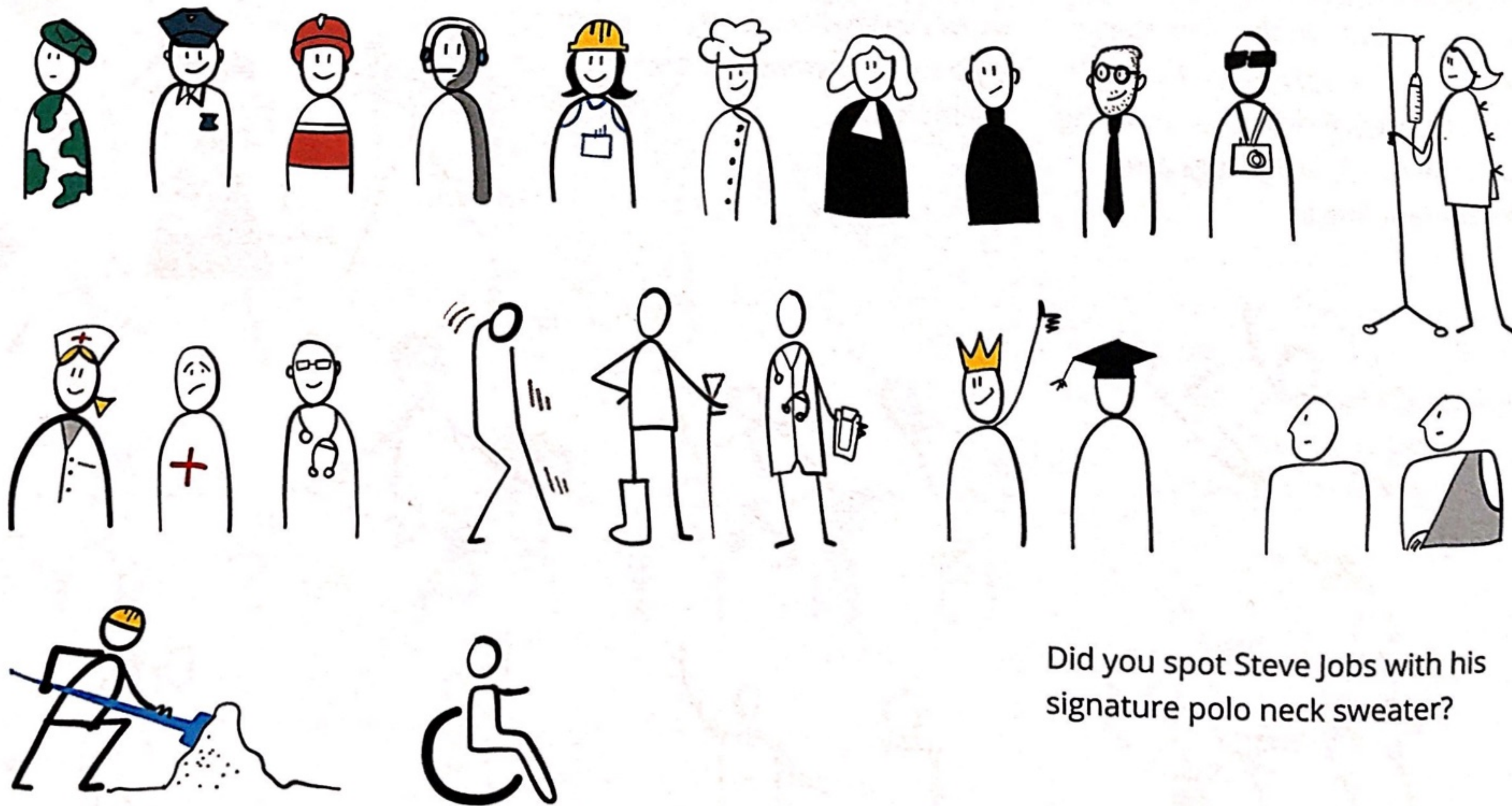
In business environments, you may need to visualize a job or persona. This might seem complicated, but once you know how to draw basic figures, it is not so hard!



Think of some characteristics of the job or person you want to draw. Think over the top and stereotype, this process of simplification helps distil a complex idea into an icon.

If you are drawing a family or a group of people, write their ages in the belly and you are done! For example, add some gray hair, glasses, write 82 in the belly and you've visualized your grandma.

Tip: If you don't know how to draw a job, take a look at websites like the nounproject.com or use [google images](http://google.com) to get inspiration. For example, search for 'lawyer icon' and see what comes up!

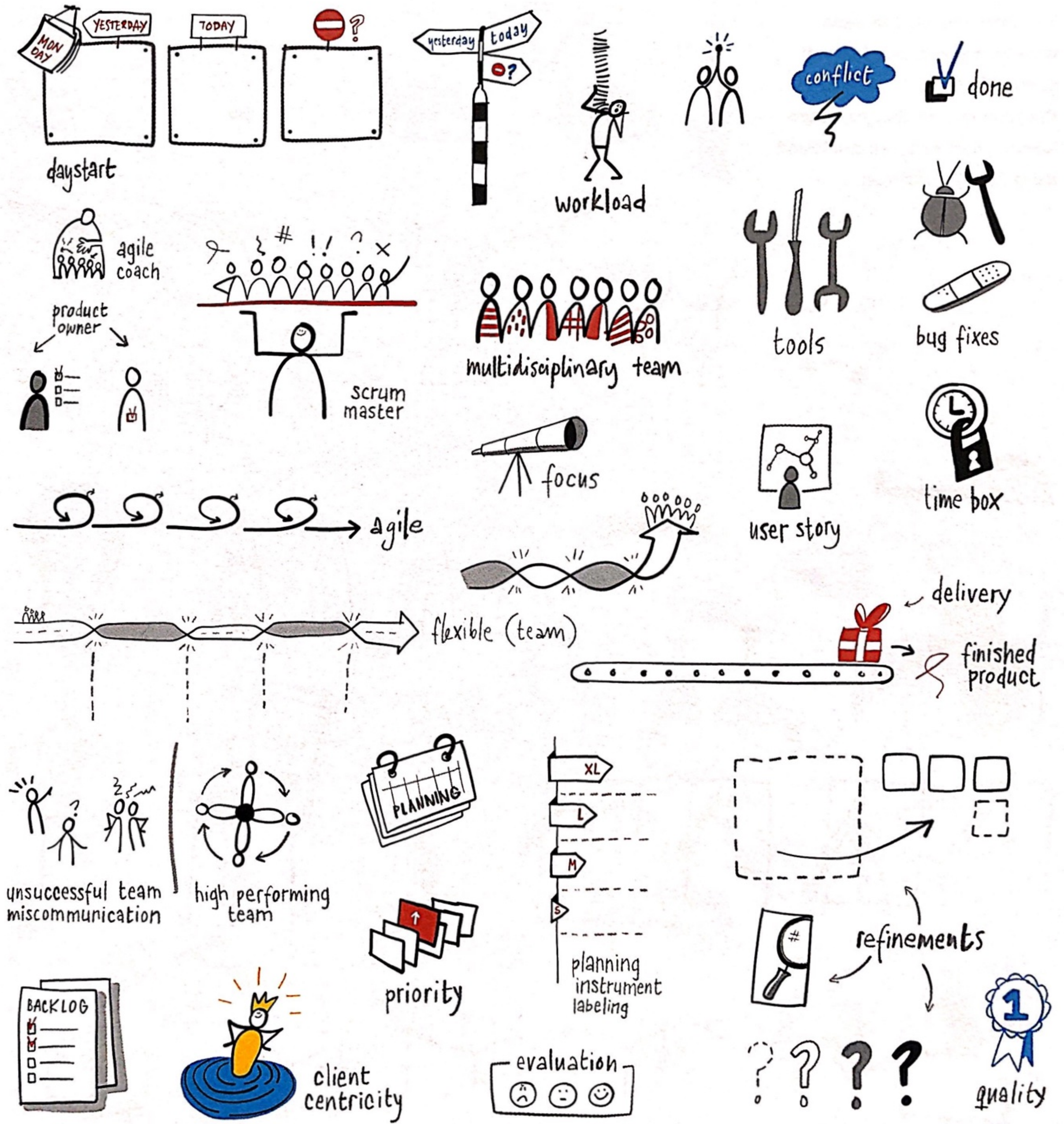


Did you spot Steve Jobs with his signature polo neck sweater?

Xtra vocabulaire

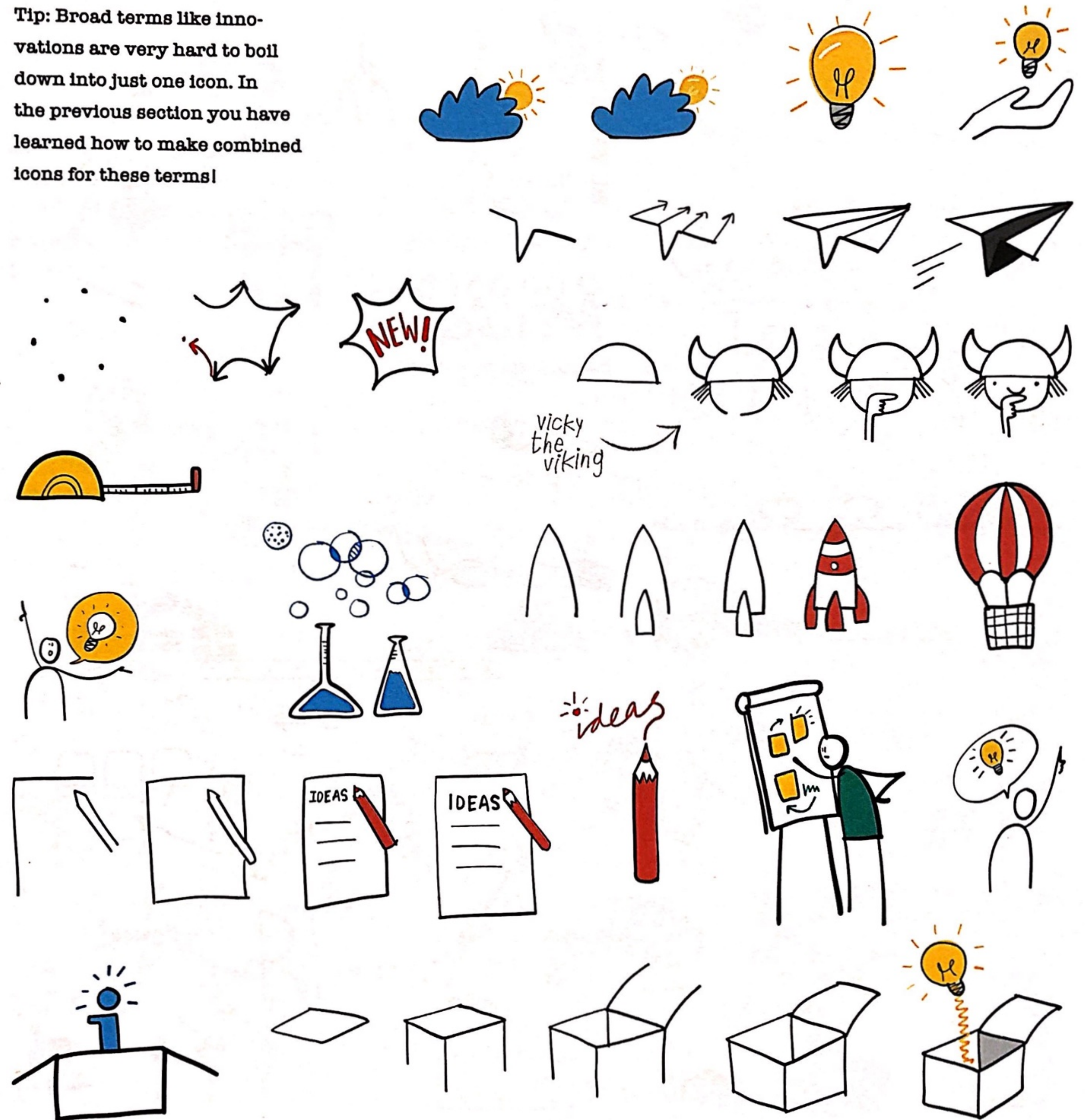
uit Visual Doing

SCRUM & AGILE



IDEAS, INNOVATION

Tip: Broad terms like innovations are very hard to boil down into just one icon. In the previous section you have learned how to make combined icons for these terms!



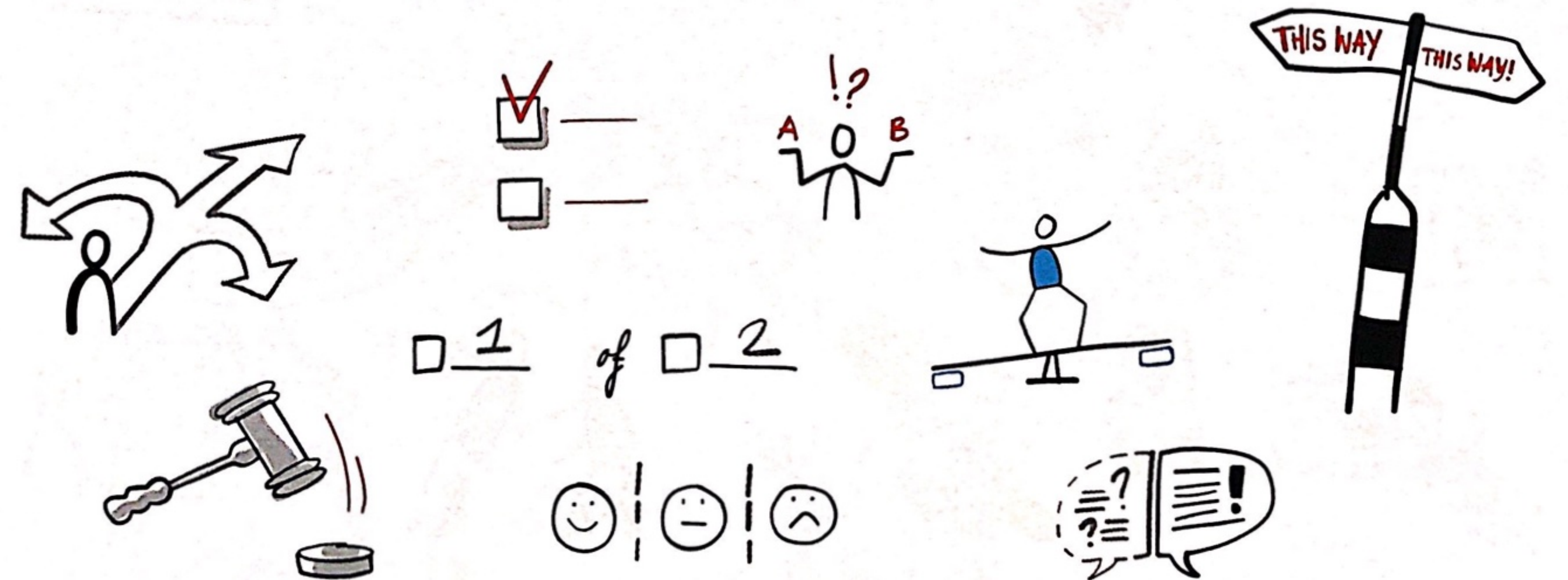
RESISTANCE



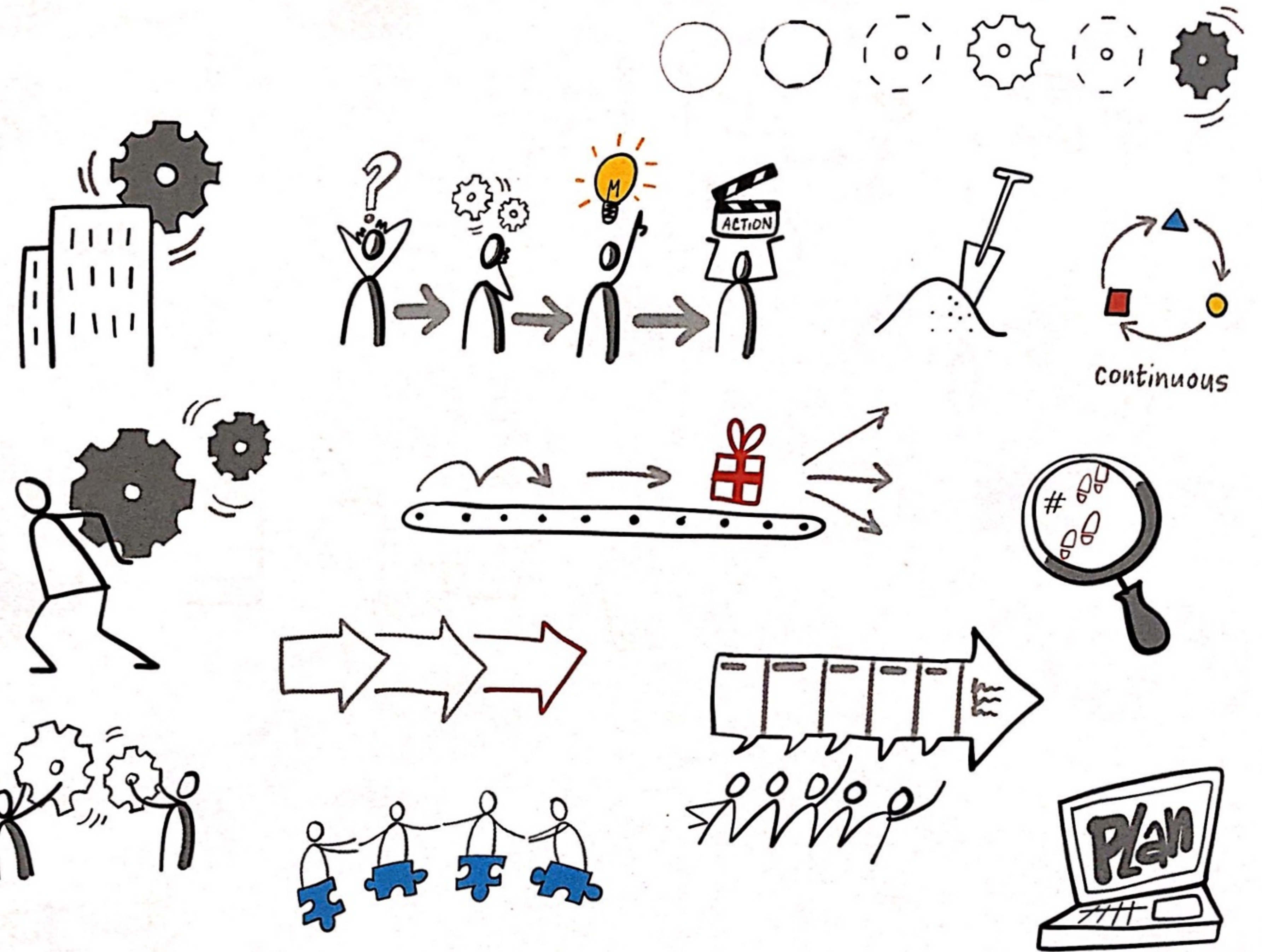
INTERNET OF THINGS



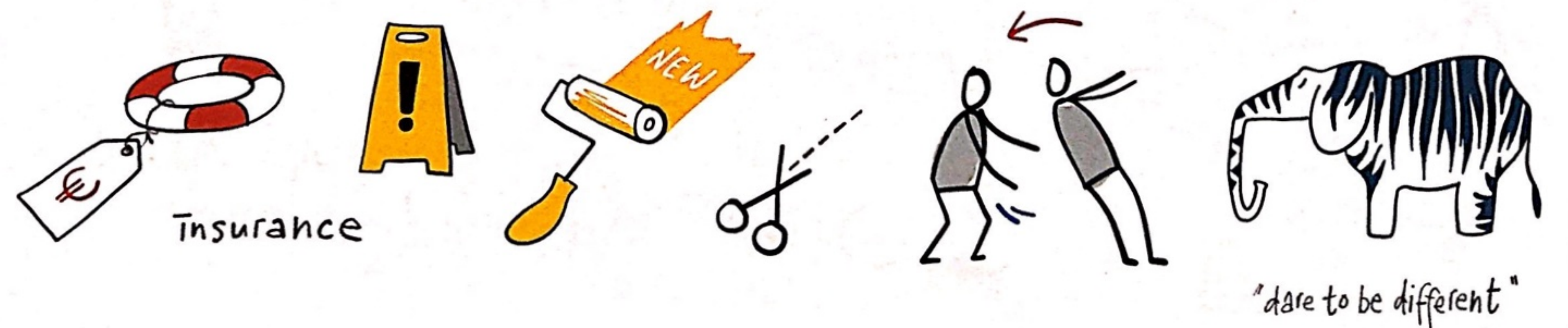
DECISION MAKING



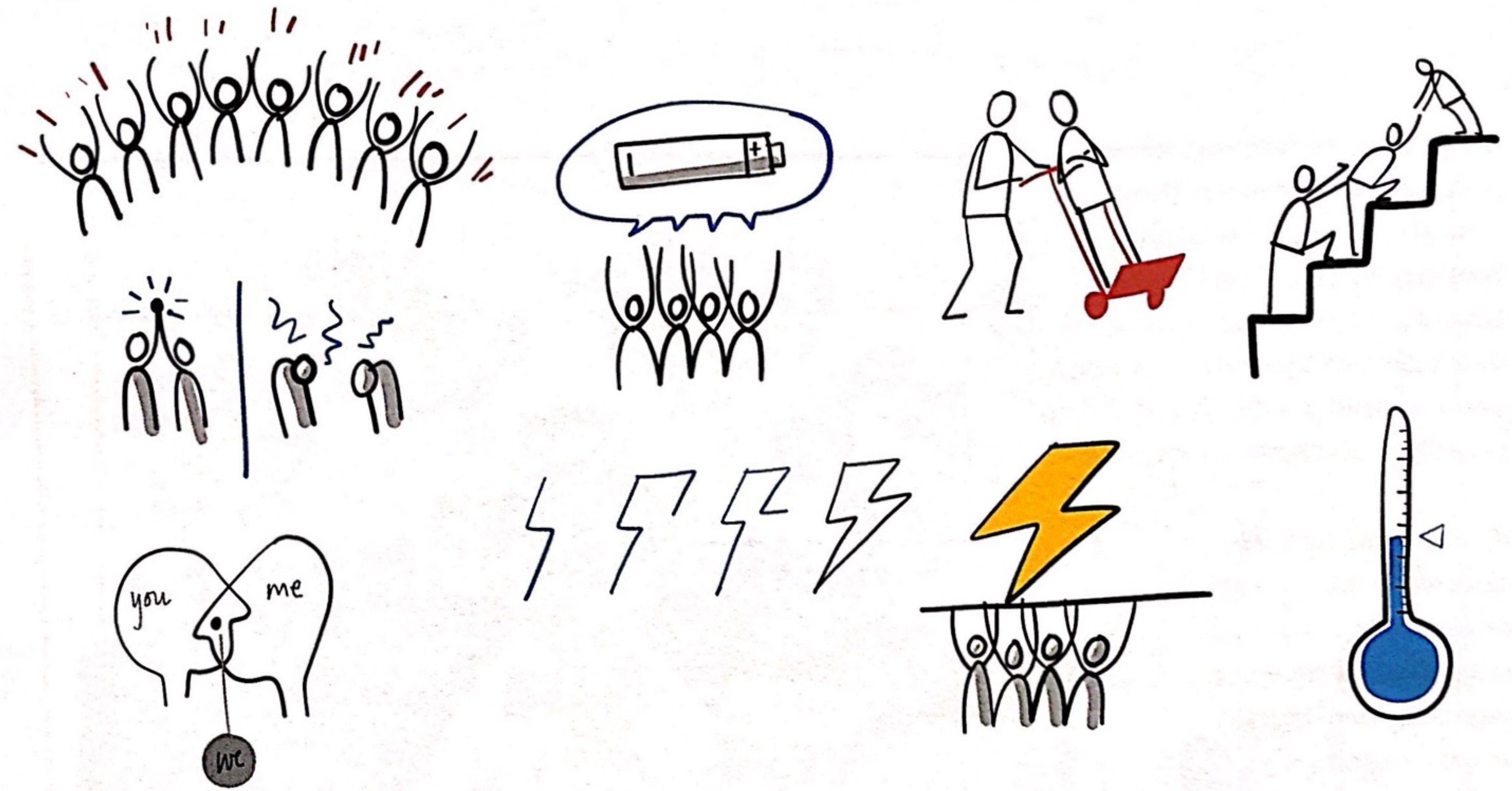
IMPLEMENTATION



VARIOUS



GROUP DYNAMICS



STAKEHOLDERS

