

Design for Readability: Communications Tune Up Webinar series

BLAKE TRAVIS: Hello, everyone, and welcome to the "Communications Tune Up" Webinar Series, part of the MAXIMUS webinar series. Thanks for attending. My name is Blake Travis, and I will be your moderator. Today's webinar is designed for readability, creating visual order, the fourth in our series.

Some quick housekeeping, if you have any questions, please, type them directly into the questions box on the toolbar, and we'll answer all questions at the end of the presentation. We'll also be sending the slides -- or a link to the slides and a link to the recordings to all attendees after the webinar. You can also visit MAXIMUS.com/webinars to find them there.

Our presenter today is Becca Chandler. Becca is a graphics designer at the Center for Health Literacy. She envisions and organizes information providing design and support for federal and state health public marketing outreach campaigns, forms, applications, notices, letters, brochures, websites, and other materials.

Before joining the center, Becca worked with a variety of organizations, including the Rhode Island Department of Health, Policy Studies, the Center for Disease Control and Prevention Global Health, and the National Park Service. She holds degrees in both industrial and graphic design from Rhode Island School of Design, giving her a unique perspective into designing and producing compelling projects. I'll turn it over to Becca.

BECCA CHANDLER: Thank you, Blake. Thank you, to everyone for joining this webinar. Welcome to Design for Readability 101, Creating Visual Order.

Steve Jobs in an interview for a New York Times magazine article said, "Design is not just what it looks like and feels like, design is how it works." Jobs was talking about the iPod, but his statement rings true for all design. Good design isn't about wild and crazy graphics or how many type spaces you can use. It's about organizing information in a way that's useable, accessible, and logical.

Designing for readability means designing and organizing text and information so that your message is easy to read and easy to understand. Just because someone can make out the letters or words, does not necessarily mean they understand the content. It doesn't matter if it's a website, a flyer, a PowerPoint presentation, a brochure, or a report. Your text needs to be organized and presented so people will actually read it. Readability is about arranging words and groups of words in a way that allows the reader's eye to access the content easily and in a way that makes sense. Comprehension is a key factor in terms of readability, as is being able to quickly look at and understand the text on the page.

Say that you've written something. You need to deliver important information to a group of people, a message to share or something you want people to do. You need to clearly communicate your ideas to viewers or you will lose their attention and your message won't be delivered. How you design and organize information can influence your message. You can persuade people to see things a certain way, depending on how your content is presented.

Take a look at the message here. The placement of the text hasn't changed between the two boxes, only color and shapes have been added, but it clearly draws attention to one message over the other.

Good design that enhances readability incorporates some basic strategies to use as you design and organize text and imagery in order to deliver your message. Hierarchy, fonts, white space, layout, color, and images, these are all basic building blocks to designing your information. Design isn't just making things look pretty. It is also important that it engages and holds your reader's attention so that your message is actually read. And you don't have to design anything fancy. Anyone can apply these principles to anything you're working on. But if

you do go the route of hiring a graphics designer to help, it also helps to know what to look for, questions to ask, and helps you clock the designer's language.

So let's take a look at these one at a time. We'll start with hierarchy. When designing a page of text, hierarchy is a system of arranging or classifying information according to priority or importance. Using hierarchy is the simplest thing to do to create order and enhance readability. If you create a flyer that is single-spaced and filled with tiny text, chances are that 99 out of 100 people won't bother to read it. Why? Because most people are inherently visual thinkers and will be intimidated by a dense block of information.

Now, take a look at this new design. We've reworded some of it in plain language, we've changed the size of titles and subheads and added bullets and numbered lists to guide the reader through the information. This allows their eye to scan and understand the message quickly and more easily. Visual cues give order to your information and guide your reader. We need visual cues to direct us what to read first or where to go next. People can get frustrated or overwhelmed and give up if we aren't able to easily discover the message or find what we want to know. The goal is to simply show the reader how to read the material from start to finish with visual cues and flow. Done well, the design will reflect priority, emphasis, and possibly tone of voice. Not only enhancing understanding, but making the process of reading enjoyable.

There are a lot of things to say about typefaces or fonts; because, ultimately, the text on the page is the vehicle for conveying your information. There have been many studies that promote which type of font is easier to read, a Serif font like Times New Roman or a Sans Serif font, like Arial or Helvetica. The thoughts are that because of the decorative flourishes on the ends of the stroke, the Serif font sits better on a line of text and helps to guide a reader's eye across the page. However, the Sans Serif font has consistent and uniform and horizontal and vertical strokes, which make them very easy on the eye, especially, for lower literacy readers. In fact, research is very mixed and shows no real difference in comprehension between Serif or Sans Serif fonts for large amounts of text, which is paragraph text. In terms of readability, the font you choose is not as critical as long as it is not so decorative that it starts to interfere with pattern recognition in the brain. Script fonts, like this last example, are elegant, stylish, but not appropriate for paragraph text, because it becomes very difficult to recognize the individual letters and words.

It is important to choose your font not only on its readability, but how appropriate it is to your message. You can use different fonts to evoke different moods or associations. Serif fonts, like Times New Roman, Palatino, and Georgia evoke tradition, respect, and reliability. Sans Serifs, like Helvetica, Frutiger, and Avenir are stable, objective, and modern. Use scripts when you want to be elegant, creative, or stylish; however, use them sparingly, use them large or for just a small amount of content. Display fonts, like Rockwell, Helvetica Rounded, and Clarendon, work well for headlines or pull quotes.

Also, consider pairing fonts. Most of the time, designers pick two fonts and pair them together for the content: One for the paragraphs and another for the titles and subheads. Usually these are a heavier weight or a more unique display font. Make sure the fonts you choose communicate what you want it to communicate. Fonts have personality and convey style and tone. If you're talking about a classic traditional dog like an Irish Setter, use classic, traditional fonts. If your dog is a cute Dalmatian puppy and you're trying to evoke a friendly, objective tone, two fonts will support that message. There are no hard and fast rules for combining fonts. Sometimes it's just enough to use a font that has a variety of weights. Using a larger bold or black version for the headings or subheads, and then use the regular for paragraph sets.

Another easy rule is to use a Serif font and a Sans Serif font together to create contrast. Here are a handful that work well together and that most people already have loaded on their computers. These have been compared using two complimentary type faces: One for the

heading and subheads and one for the paragraph text with both being interchangeable. I recommend that you experiment with different sizes, weights, and so forth to get the most from the fonts you pick.

So you've picked your font. What size do you use? Font size becomes important, particularly, for large amounts of text. For best readability, especially, for low-literacy audiences, your paragraph text should have a font size equivalent to 12 point Times New Roman. But it can be a little confusing when we compare fonts. Look at these examples. Each of these looks to be the same size. Because Arial is a little bigger than Times New Roman, it can be used at 11 point and still look to be the same size. Often Sans can be used at 10.5 point, and Verdana can even go down to 10 points. And visually each of these sizes would be equivalent to 12 point Times New Roman.

Not only do you need to ensure the size of your text is readable, it's also important to use different sizes of text for different levels of information. You need to have visible contrast between font sizes in order to differentiate between your title, subheads, and paragraph text. There is no specific formula for the difference in size between the various levels of hierarchy. Most importantly, there just needs to be contrast: Size, weight, and space above and below all help to delineate between each. Then, make sure you stay consistent across your entire design so that each level of information, such as every subhead or all of the paragraphs are the same size everywhere they are used.

Designers talk a lot about white space. White space refers to the idea of background space or space without text and images. To increase white space, try adding extra space or padding around images, pullout boxes, and sections of text.

Take a look at this layout. Hierarchy has already been applied by varying the font size and weights to the title and subheads, but without white space, this is still pretty difficult to read. Here, by just giving the content room to breathe and chunking the information, the reader has visual cues on what belongs together. Chunking applied to design is a strategy for putting information that belongs together into chunks. Chunking organizes your page, shows the relationship of items and improves understanding of your message. Also, the empty space around the text can make it appear bigger and more readable. Lack of white space can make it feel tighter and smaller. If there is extra white space on a page, don't be afraid and resist the urge to fill it up with more text thinking that you have all that extra room.

Now, let's talk a little about layout. Most of us in western cultures read from top to bottom and from left to right. In general, this layout actually guides the reader's eye to a path between content where you find the most important information in the top left, and then they eye zigzags down the page to the bottom right where you usually find the call to action. However, once you add hierarchy and visual cues, the designer can emphasize different areas that will direct the reader's eye. The goal is to create structure so the page is easy to navigate and viewers can easily find what they're looking for.

Through layout, the number of columns you use helps to structure your content. Across multiple pages, a consistent layout improves readability by providing cohesion and expectation. The simplest layout consists of a single column of text surrounded by margins. This is a perfectly acceptable solution, but sometimes this solution can lead to a long line length, which is harder to read. Using two columns for your text, you can shorten the line length of your paragraph text, making it easier to read and adding interest to the layout. This gives you room to add other levels of information, like pull quotes and contact information. Two columns, although still fairly simple, give variety by allowing some elements; for example, images and headline to stand both columns on the page.

When deciding on your layout, remember why consider too long can be confusing. By the time a reader gets to the end of the line, it can be hard to find the beginning of the next line, and often low-literacy readers will forget what they read from the beginning. But lines that are too

short, cause the eye to travel back too often, breaking the reading rhythm and can result in awkward hyphenation or line break. A good rule of thumb is to have your column width set to accommodate about 7 to 14 words per line. It turns out that the subconscious mind is energized when jumping to the next line, as long as it doesn't happen too frequently. At the beginning of every new line, the reader is focused, because focus gradually wears off over the length of the line.

Another aspect of layout is the use of proximity and alignment. People believe that things that are close together belong together. And when you line things up, it becomes easier to find the next thing to read; especially, when you start adding images where you have a lot of information to deliver. Proximity and alignment are essential to creating visual order in your document.

Look at this first example. The content has been organized using top, down hierarchy. It also uses different font sizes and weights to differentiate between the different levels of information, but it is very confusing to figure out which information goes together. Look what happens when the content that is related is aligned and put close together. When several items are in close proximity to each other, they become one visual unit rather than several separate units. Proximity uses space to show similarity between elements and gives visual clues as to what goes with what. This lets you know at a glance that one sentence describes an image, while another sentence has nothing to do with that image. Also, all of the pictures align at the same left-hand margin and all of the text aligns. The design clearly guides the viewer's eye to find the important information.

Let's move on to color. Colors exist not only to make something pretty. Effective use of color helps to guide your reader's eye to a document and highlights important information. Using color can add emphasis, interest, and mood. Because different colors evoke different moods, choose colors wisely to enhance your message.

In this example, green supports the message of outdoor exercise, blue can be used to convey health, and red here means emergency and danger. But in different cultures, colors can have different associations or meaning. For example, to accountants, the color red means in the red or financial trouble. And in the United States, white signifies purity and is used at weddings; but in other cultures, white is the color used for death or funerals.

Also, keep in mind a small percentage of the population is colorblind or have other visual impairments. For best contrast when designing for the visually impaired, choose a lighter background color from the top half of this color wheel and the foreground color or darker text color from the bottom half of the color wheel. This example shows that a dark purple color on top of a lighter green is more effective than a dark orange on top of a lighter purple. Ultimately, text exists to be read. Make sure that it contrasts enough with the background to achieve that.

People process information best in story form. Stories grab people's attention, and using images is a great way of storytelling that can help support your message. Choose pictures that really say what you're trying to say. Using photos to just decorate or take up space is a missed opportunity. Other visual elements, such as graphics or icons, also attract reader's attention, allowing you to highlight the key areas of the design you want to emphasize. If you decide to use illustrations, make sure you stay consistent in style and type of illustration, and use them to clearly support your message.

Images should be high quality. You don't want them to distract your audience. To copy an image off a website, more than likely it is not high enough resolution, and it will look fuzzy or pixelated when it is printed. Also, consider your audience when you are choosing your imagery. Use pictures of people that show diversity and are culturally appropriate, or consider scenes and activities familiar to the audience, such as images of soccer in a Hispanic community might be more appealing than using images of American football.

Now, let's put these concepts into action with an example that slowly builds complexity by introducing new visual elements. With each step, I will add a new tool. I think you will be surprised to learn how much of this is intuitive and how flexible the solutions can become as more tools are added.

To begin, I'm not using any design devices to establish order or the importance of the content. It's all one type face and one size and weight. The only thing communicating visual structure is the top to bottom order in which the text is presented. This isn't realistic for most design work, but it is a great place to start.

Next, we have the same type face and type size, but we've started to introduce some clarity to the information by chunking it into logical groups. Again, we're only establishing hierarchy by the top, down order in which the text is presented.

Next, let's emphasize the most important element with a weight change. Notice that when we have at least two graphic devices working, we no longer need the most important piece of information on top in order for it to be read first. Notice that "Behaving Dogly Dog Training Series" has moved to the top to serve as an umbrella for the content below. This content describes the entire series of classes, but it's not the most important fact.

Next, we introduce a new type size to the hierarchy. The increased size shows the reader where to begin reading. Varying the spacing between the chunks of text provides a little bit more structure.

Now, let's add some style and variety by varying the alignment and spacing and introducing multiple sizes and weights. The overall trend here has been to increase contrast. We use tools, such as weight and size, to emphasize the most important content while simultaneously employing those same devices to make the less important content perceived.

Finally, we pull it all together with color and a photo, which we are using to guide the eye around the composition. Graphic elements, which is lines and shapes, are also added to emphasize certain blocks of content and some of the fonts have been changed to add a little variety. Largely, the same rules that applied to the type also apply to these elements. Color and heavier weight denote greater importance. All together the effect first brings your eye in, then takes it logically to nearby elements, then lets it jump to other areas by following the color around the composition.

Throughout this presentation, I have used a simple one-page layout for all of the examples to illustrate the concepts of how hierarchy, fonts, white space, layout, color, and images all help to organize information and aide in readability.

Now, let's take a look at how each of these design elements are used in real world examples. A good design naturally incorporates many design elements that often emphasizes one or two of the strategies we discussed today.

In this caregiver's guide, the challenge was to design a 24-page booklet that had a lot of text and information but needed to be engaging, friendly, and easy to use. Hierarchy and graphic shapes are used to help organize a document that has a lot of text. Here, a clear, readable font size was used for the paragraphs with enough contrast between the title and the subheads. Also, some of the important terms within the paragraphs are highlighted using bold and color, which gives the reader visual cues to find information, even if they are just scanning the pages. A bracket graphic is consistently used throughout the booklet and helps guide the reader's eye to different types of information, like the title, the links box, and important phone numbers.

Now, let's take a look at font size and font choice in supporting a message. Maine asked the center to develop a social marketing campaign addressing the problem of low childhood immunization rates. This campaign needed to be friendly and engaging to attract parents, communicate clearly, resonate emotionally, and drive action. As we've discussed, most design employs many different elements to visually communicate a message. But here the important

message is big and the font is round and friendly, the colors are vibrant and cheerful and the photos tell the story of a baby growing up. And once the font and color scheme had been decided, the goal is to stay consistent throughout all of the material.

This is a spread from the resource book for children's mental health issues. Take a look at the white space or the buffer of space that is around each block of text and picture. There's a lot of material being covered on this spread. But it has been presented in such a way that the white space, or the negative space, helps to chunk the information. This layout guides the reader's eye and gives room to breathe so the reader doesn't get overwhelmed. Think about a parent reading about children's mental health issues. It's easy to get stressed. The more breathing room there is around the content, the easier it will be for the reader to absorb the information.

This fact sheet from Massachusetts is a great example of a layout with a variety of content. There's the Health Connector branding at the top, a picture, infographic, table, bulleted list, and other varying levels of information. A three-column layout helps organize this content. The element of proximity and alignment are successfully guiding the end user. The large, green header question leads the reader into a set of bullets they need to answer. The federal poverty guidelines are laid out in a clean, easy-to-follow table. And the pre-planned boxes at the bottom are grouped together, exhibit the same stylistically and each has a green header bar on top of the box.

Here, the use of color choice and image are the primary design elements. The Rhode Island WIC program was rolling out their new healthy food choices. The promotion included new branding, marketing, and program material. As part of the marketing, we created a series of bus shelter ads, each with the same message, but each using a different, eye-catching, vibrant color and a unique photo.

First, the brand color is always the same, purple. The secondary color in tandem with the image change delineates each poster so viewers see variety. In actuality, each image change tells the full story. In the orange ad on the left, the little boy with the banana promotes the message of young children and healthy food. The green ad with the fajitas speaks to the new types of food that are available. And the red ad talks about the many different Rhode Island families who qualify for WIC. That's the power of storytelling through pictures.

A very important thing to consider is to make sure the images you use are culturally appropriate for your audience. When the California Health Insurance application was translated and produced in different languages, the picture was updated to reflect the community that would be reading and filling these out.

I know I'm using this example to showcase cultural diversity. But it also showcases how blocks of color and font size breakdown information. There's a ton of information being displayed on this cover. It would have been ideal if some of this text could have been spread out on more pages, but sometimes you are limited by the number of pages you have to use and how much needs to be said. In these cases, you do the best that you can to organize the page in a way that's most readable. Striving for clean and simple is best, but we can't get there every time, and we do our best to make things as readable as we can.

Thank you. And remember simplicity is the ultimate form of sophistication.

BLAKE TRAVIS: Thank you, very much, Becca.

BECCA CHANDLER: Yeah. Do we have time for questions?

BLAKE TRAVIS: We do have time for questions. So if you have some questions you would like to ask Becca, if you would go ahead and type those into the questions box on your toolbar, and we will answer them.

While we're waiting for that, I'll remind you that we will be sending out an email with a link to the slides and a recording sometime after this webinar today, or you can always visit MAXIMUS.com/webinars, and they will be posted there.

And then, Becca, you have a couple of announcements while we're waiting?

BECCA CHANDLER: Yeah. The next webinar that's coming up is, Making Content Accessible: Removing Barriers to Digital Communications, and that will be on Friday, June 27th at 2:00 o'clock, Eastern Daylight Time. You can go to the website to register.

And the next Center for Health Literacy conference will be held in March of 2015 in Arlington, Virginia. Please, save the date and get on the mailing list for updates. And here are a few of the center's publications. Please, send us an email if you would like to order copies.

BLAKE TRAVIS: All right. We've got a number of questions for you, Becca.

BECCA CHANDLER: Great.

Q. Do these rules only apply to print, or would they also be applicable to web content as well?

BECCA CHANDLER: Absolutely applicable to web content. Anything that you need to read: web, presentations, and print, all of these design elements apply.

Q. What is the minimum font size for a PowerPoint slide?

BECCA CHANDLER: I would say 24 point is what I try to go down to at minimum. Sometimes people have a ton of information and they try to get it all on there, so maybe go down to 16 if it's not as important to read. But, really, I try to keep -- have more slides, less information per slide, and try to keep the font size up more like 36 point is ideal.

Q. Do you ever use scripted text as a graphic element?

BECCA CHANDLER: Again, I would use script sometimes to be elegant, but I try to use it really big, because when script gets down really small, it becomes hard to read, and maybe just a few words.

Q. The part that white letters on a dark background should be avoided, but you used some of these in your examples. Could you comment on that?

BECCA CHANDLER: Yeah. I would avoid large content -- large amounts of content like paragraph text. I would avoid having small text on a color field, white text on a color field or on a black. But if you're using small amounts of text and it's not the most important thing to be read, sometimes it becomes a nice graphic element. Like, sometimes if you're putting a footer at the bottom of the page like you see here on the MAXIMUS slide, you're just have "MAXIMUS Center for Health Literacy" in a purple bar at the bottom, it's kind of nice. It anchors the page. The color field anchors the page. But I would avoid large amounts of white text on a color background.

Q. How do you suggest adding variety to materials when you're restricted to using a single font and color at all times?

BECCA CHANDLER: As in all black and white? That's where you try to find a font that has a lot of variety of weight. So if you have a font that has a regular weight, a bold weight, and a black

weight, you can start varying your — you can start using hierarchy by just using Helvetica Black for your title, Helvetica Bold for your subheads, and then Helvetica regular for the rest of your text. Does that answer the question? Otherwise, if it's just Helvetica regular, I would start varying things with just size as much as you can.

Q. I have often heard that people who don't read well can find boxes and tables challenging. Do you agree with this?

BECCA CHANDLER: Yes. But sometimes it's the only way to organize the information and you try to keep it as simple and as clean as possible, and then, you know -- and try to keep your font size big enough. But, yeah, you're probably right on that, but sometimes it's the only way to organize the information.

Q. Is there a standard font size for senior audiences?

BECCA CHANDLER: I would say 12 point is sort of the minimum for paragraph text for any kind of low-literacy audience when you're doing text weight, paragraph text. However, there's a standard for the visually impaired is at minimum 18 point when you're doing large formatting. You know, large print documents for people who are visually impaired, the standard is a minimum 18 point Times New Roman.

Q. Is there any software you recommend that could help write for lower literacy audiences or any software to help identify issues like complicated vocabulary, grammar, etcetera?

BECCA CHANDLER: Yeah. I don't have the website off the top of my head. But sometimes you can run — there's an algorithm out there that you can run your words, your text through. But sometimes that doesn't really address -- you have to actually look at Joan's PowerPoint, the first one that we did, Plain Talk -- what was the name of that?

BLAKE TRAVIS: Oh, yeah. Let me find that real quick here. You know, and I think I recall her saying that -- or somebody commenting that it's -- does, like, a letter count and then tries to count syllables, so there could be a single syllable word that's very confusing and it would not necessarily deem it as complicated because it seems simple on the surface.

BECCA CHANDLER: Right, right. So, yeah, there is an algorithm, but sometimes it's not the most beneficial.

BLAKE TRAVIS: Yeah. It was our first one. It's "Making Sense of Complex Content." And it's on MAXIMUS.com/webinars if you want to check that out.

BECCA CHANDLER: And that will answer all of those questions, the plain language questions.

Q. Different design experts suggest not using yellow, orange, or red text because they are harder to read. What are your thoughts?

BECCA CHANDLER: I think that as long as there's a good enough contrast. But, in general, any of those lighter fonts, any of those lighter colors are more difficult to read against the white text.

Q. Do you recommend adding negative space to format reports?

BECCA CHANDLER: Negative space to format reports. I recommend that in white space as much as you possibly can or onto anything, ever. I'm not quite sure if I understand the question.

BLAKE TRAVIS: Yeah. I wonder. We'll see if we get a follow-up to that one.

Q. What are your thoughts on the use of illustration instead of photos?

BECCA CHANDLER: I think as long as the illustration really illustrates your message. Sometimes you can tell the story better with an illustration, because you can really take away all the background noise of the photo. Like, if you're showing somebody how to wash their hands, sometimes just an illustration of hands is better than a photograph of hands, because you'll see all the other extraneous stuff in the photograph that might distract from the message. But once you start down the road of using illustrations, just make sure you stay that particular illustration style. If it's a line drawing, that, you know, have them all be the same weight line drawings all the way through your document.

Q. Where can I find research about Sans Serif font as body text being better for low literacy?

BECCA CHANDLER: That's a good question. I'll see if I can pull together some sources on that, and we can make it available. Can we make something like that available, Blake?

BLAKE TRAVIS: Yeah, I can. When I send out the follow up, I can include it in there.

BECCA CHANDLER: Okay.

Q. Are there costs associated with the publications you showed from the Center for Health Literacy?

BECCA CHANDLER: Are there costs in terms of printing or in terms of designing, producing, writing?

BLAKE TRAVIS: I think in terms of getting a copy of them.

BECCA CHANDLER: In terms of getting a copy of them -- a hard -- I don't think the -- the manuals?

BLAKE TRAVIS: Yeah.

BECCA CHANDLER: I don't think the manuals are free, I think. But don't quote me on that. I think you should just send an email.

BLAKE TRAVIS: I think they are too. I think if you want multiple copies, there might be a fee involved. But if you're just requesting for yourself, I believe they will send them for free.

BECCA CHANDLER: Yeah. And there's the email. Just send an email, and just ask for how many you would like.

Q. So regarding designing for older eyes, any additional advice for size, colors, etcetera?

BECCA CHANDLER: I would say, you know, as much as you can, have a white background and have, you know, dark and large text if you can and a lot of white space.

Q. Do you have pointers for designing bookmarks?

BECCA CHANDLER: Bookmarks? Like the skinny bookmarks that go on a book? Or bookmarks, like bookmarks on a pdf? I'm not quite sure.

BLAKE TRAVIS: It doesn't say. Can you address both?

BECCA CHANDLER: I would say -- I don't know if you can, you know, design bookmarks, you know, for the -- I'm not quite sure what the question is. But bookmarks that would go inside a book, I would say any of these -- you know, in adding any of these elements applied depending on how much text you have, and I would say all of these design strategies would apply.

Q. Infographics are very popular, but they are often crammed with information and visuals. What's your opinion of them for graphics?

BECCA CHANDLER: I think in for graphics they're a lot of fun. But, yes, sometimes they can be -- have too much information and sometimes it's hard to navigate through. So, again, a good grid and a lot of white space around each of the elements is helpful to be able to guide the eye from going from point one -- you know, from the first point, to the second point, to the third point. It all depends sometimes if they're the long, skinny infographics or if it's just a big poster. But you want to know how to get through, you know, all -- if, say, there's 20 points that they're trying to make on the infographic, you know, point-by-point, how do you get through? Do you do gigantic numbers? It's just, you know, how do you guide the eye through the information. But infographics are a lot of fun.

Q. What are the ideal number of font choices and colors for a brand? The person says, "We currently have a two-color logo and no defined font choices. Rethinking everything."

BECCA CHANDLER: A two-color logo and no -- yeah. I mean, there's no font in the logo? That's a good question. Because sometimes the logo will have the name of the organization set in Times New Roman, so there's one of your fonts that you can use. If it's just an illustration that doesn't have any fonts, I would pick two fonts, and then just stay consistent with that throughout all of your material, and put a memo out to everybody that says these are our two fonts and this is how we're using them and everybody do it from now on forward. And then take those two colors, you can use for titles and subheads throughout documents and different things and play with just the two colors to brand everything.

Q. Are there any recommendations for dyslexic readers?

BECCA CHANDLER: There's an interesting font out there that kind of makes a really heavy base line so that dyslexic readers will be able to read a line of text. But other than that, I don't really have a lot of information about it. It's kind of a really bottom heavy, you know, baseline heavy font that's really interesting for dyslexic readers.

BLAKE TRAVIS: Yeah. I recall reading something about that recently, too. I think it was still being tested. I don't know if it's been determined to be the font for dyslexic readers, but I remember there was some research going into it, and they thought they were on the right track.

Q. What are your go-to fonts?

BECCA CHANDLER: I like Frutiger and I like Rockwell. Frutiger is a really great font for paragraph text, but you can also use it for heads and subheads because it has a lot of different weights. It has a good black and ultra-black. And Rockwell I like as well. It can be both headlines and subheads, as well as paragraph text. And Rockwell has got a nice feel to it because it sort of marries the two between Sans Serif and Serif, because it has a --I don't know if you remember the slide that had it on there. I'm not quite sure where it is. But it was -- it has a nice, heavy Serif at the bottom, but it's got even strokes throughout. It doesn't have any stems or strokes that are associated with the Serif, but it has the baseline Serif on it. It's a nice font

BLAKE TRAVIS: Great. And that looks like that's all the questions, Becca. Thank you, very much. This was a great webinar. Actually, I'll follow up a bit. That font you said was Frutiger, right?

BECCA CHANDLER: Frutiger and Rockwell are the two that I really like.

BLAKE TRAVIS: And is Frutiger, F-r-u-t-i-g-e-r?

BECCA CHANDLER: Correct.

BLAKE TRAVIS: Okay, great. Okay. So that's the questions. Thank you, very much. Again, this is a great webinar. And I'll remind everyone that we'll be sending out an email that will have a link to the recording and the slides, or you can always go to [MAXIMUS.com/webinars](https://www.maximus.com/webinars), and they will be posted there shortly, as well as you can register for future ones or see other previous ones there. So, again, I want a big thank you to Becca. And I hope everyone has a nice weekend.

BECCA CHANDLER: Thank you, very much everybody.