

Rhetorical

VISUALS

PORTFOLIO

TEXT AND GRAPHICS BY:

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PROCEDURE FOR A USER GUIDE

In the vast world of YouTube tutorials and product usage, one would think that User Guides would be a thing of the past. This is far from true. In fact with so many new technologies emerging every day there has never been more of a need for User Guides. Even the most basic User Guide puts principals of visual design and visual rhetoric to good use. These principals are necessary to ensure that the graphics presented can be used by anyone; regardless of language or educational barriers.

GESTALT

This example of a User Guide (for accessing a business email product through GoDaddy®) utilized different aspects of Gestalt as described by Moore and Fitz.

Figure-Ground Segregation.

Moore and Fitz (1993) defined Figures as, “A figure is a shape that is perceived as being in front of or surrounded by a homogeneous background.” (p. 391)

This example follows this with a plain white background with images of screens that the user will see. These images capture the user’s attention and the type is separated so that it can be understood in the context of the images.

Similarity

The text and line colors are similar in order to group the images together in a logically readable fashion.

SEMIOTICS

Amare and Manning (2007) suggested that, “Text and graphics alike necessarily have a decorative (aesthetic) component, but this is never sufficient for genuine information transfer.” (p.57)

The lines could be considered decorative because of color choice, but ultimately serve the larger purpose of signaling steps in the guide.

The colors also adhere to the idea of “A feeling of ease might emerge from emotional tones created by color, ornamental borders, and font forms”. (p.60)

Since the purpose of the guide is to make a possibly foreign concept understandable, it is necessary to convey a feeling of ease in its application.

VISUAL AND RHETORICAL DESIGN

Although no specific data is being quantified, this guide is an example of visual graphics. It is important that the information presented in both text and graphics flow in a logical and comprehensible manner that is appropriate for the audience. The audience in this case is a user of a product that may or may not have any technical experience and thus needs simplistic, step-by-step instruction.

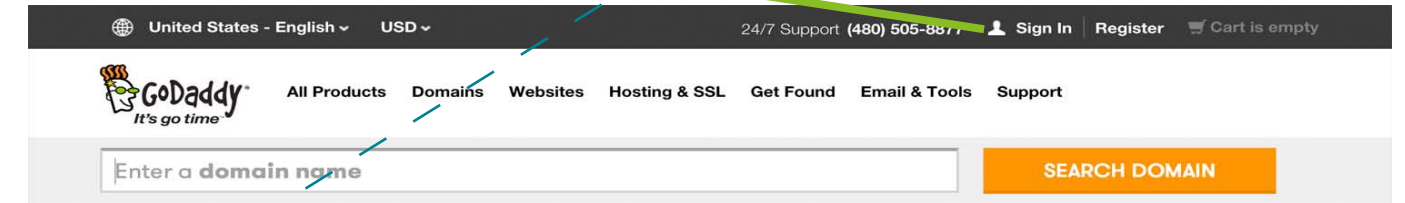
SIGNING INTO YOUR ONLINE OFFICE 365® BUSINESS EMAIL

Step 1

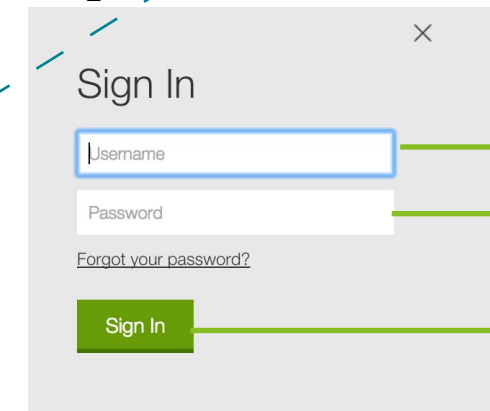
Go to <http://www.godaddy.com>

Step 2

Click Sign in at top of site



Step 3

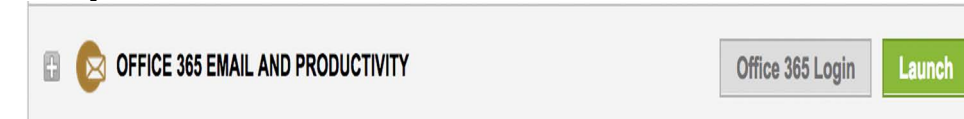


Enter your **Username**

Enter your **Password**

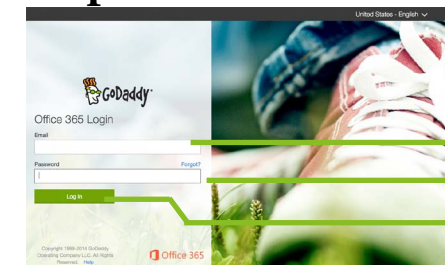
Click **Sign In** after entering **Username and Password**

Step 4



Click **Launch**

Step 5

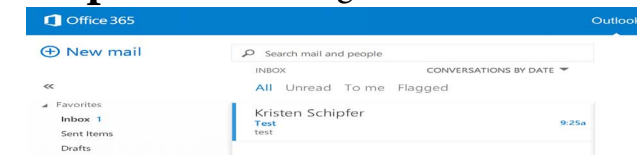


Enter your **Email**

Enter your **Password**

Click **Log In** after entering **Email and Password**

Step 6 You are Signed In!



This is your **Inbox**

CONCEPT FOR A CUSTOMER WELCOME KIT

Many new customers of products, whether it be a physical product or an online product, are unaware of how to utilize the functions of the product. Pieces of customer welcome kits generally contain illustrated examples of functions of the purchased good or service. These examples must follow the procedures of visual design and rhetoric to be understood by the reader. In this example, the product is a HTML based email service in which the user can create customized emails to send to lists of subscribers. It is necessary to explain the steps of starting an email creation so that customers do not get confused and give up on trying to use the service.

GESTALT

Figure-Ground Segregation

Like the first (page 4), this example uses figure-ground segregation. This time rather than just images coming to the front, the text is aligned to show separation of subjects and examples. The text also follows what Moore and Fitz (1993) suggested, "The type must be sufficiently separated from the other parts of the visual or the type will be hard to read." (p. 391)

Proximity

Moore and Fitz also touched on Koffka's ideas on proximity, defined as, "when an area 'contains a number of equal parts, those among them which are in greater proximity will be organized into a higher unit.'" (p. 395) In this example, proximity to the top of the instructions indicates order of steps. This correlates to the idea of a higher unit in that without these steps, the reader cannot proceed with the use of the product.

SEMIOTICS

Similar to the reasoning of figure-ground segregation for this example, Amare and Manning (2007) stated, "Text and graphics alike can be classified as visually configured information." (p. 57) The way that the text flows visually cues the reader that a new idea or instruction set occurs after spacing.

Pierce

According to Amare and Manning, "In Peirce's system, the underlying meaning of any word, sentence, or any longer text must be understood as a diagram or other icon, either visually or in some other sensory mode, either consciously or unconsciously." (p. 58) In this example, the steps are visually understood as icons. The accompanying text gives context to the use of the icons and these icons will allow for the user to recall what these images represent when using the service.

VISUAL AND RHETORICAL DESIGN

Like before, this example does not quantify any data. However, without the procedures regarding the design of visual documents, or poor usage of those procedures, this example could easily become confusing and lose the ability to be informative.



WELCOME!

We are glad you are here! To get started there are a few basics that you should know.

Using MailChimp, you can create beautiful HTML emails to send out to your customers. These emails are called **campaigns**.

Before you can create your campaign, you have to create a list. You can set up different lists to send to in order to better target your audience.



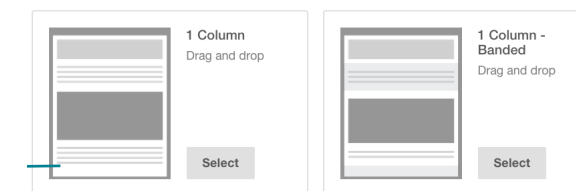
Click this button to create your **List**. It will give you several options on how to import subscribers and you can specify who will receive each campaign.

Once your list is complete, you can start your campaign.



Click this button to start your campaign.

At the start of the campaign, choose a template, or make your own.



More template options are available once you Log In.

Follow the prompts to create your campaign. If you need more help see our FAQ page.

HAPPY CAMPAIGNING!



REFERENCE FOR A CUSTOMER SUPPORT MANUAL

When one thinks of the term support, troubleshooting for issues often comes to mind. However, support can often be just that. Support can simply be information that makes sense of some function(s) of products. This example is more of a reference manual for how to utilize the controls during play of the game, God of War III®. This type of information is useful to players so that they can properly play the game without frustration (other than from tough enemies) and can play strategically, rather than mashing buttons and hoping to win.

GESTALT

Closure

This example uses the idea of closure which Moore and Fitz (1993) stated, “If an area is not closed, readers search in the local context of the page to see what the area belongs to and then they fill in the gaps in order to complete it.” (p. 393) The table that houses the information encloses each section so that a reader can determine which functions belong to which button.

SEMIOTICS

The controller at the bottom follows Amare and Manning’s (2007) Point 4 that they illustrated as, “Text and graphics alike, in order to be informative, must be diagrams rather than images.” (p. 57) The image and the accompanying text act as a diagram for the location and functions of other controls not previously listed. These were kept separate, as it was more informative to show the location of these controls, whereas the other buttons are easily recognizable.

Pierce

Like previously, this follows Pierce’s “icon” idea. These buttons, rather than calling them triangle, circle or the like, are more easily understood as simple icons. This makes the information easier to recall during gameplay as a player can memorize what shape performed what specific function(s).

Indicative

The whole example can also be defined as indicative as per Amare and Manning’s definition: “indicative/informative— a list of all parts of the device, with step-by-step instructions on how to make each part ...with diagrams showing very clearly the manufacture and assembly of parts.” (p. 60) Rather than putting the actual controller together, users are putting the functions of each control to use during gameplay.

VISUAL AND RHETORICAL DESIGN









The way this example is set up allows the reader to use it as a reference tool while gaming. Reading a full paragraph just to get a quick answer is too distracting from the gameplay at hand. This example could easily become confusing and lose the ability to be informative.



USING YOUR SONY PS3® WIRELESS CONTROLLER DURING GAMEPLAY OF



GOD OF WAR III

	Jump - Quickly tap twice to double jump Climb - Double tap to jump while climbing Glide - Hold down after jumping to glide Dive - Hit multiple times for increased depth		Guard - Hold to guard Boost Speed -Tap rapidly
	Attack - Hold down for increased damage Kick Objects - Hold down and release for more power		Use Item - Tap to use items Can be used for advance attacks with other buttons
	Grab - Can be used on enemies or objects		Swing - Tap once to swing, release and tap again to change direction Interact - Use when gameplay prompts use on screen
	Attack - Hold down for increased damage Ascend - Hit rapidly to reach surface quickly		Magic - Hold down to use magic *check onscreen magic bar for remaining use

OTHER CONTROLS

Weapon Choices

Pause and Options



Press Both Down to activate the RAGE OF THE TITANS on your enemies.

Move



INFORMATION GRAPHIC FOR A BUSINESS PRESENTATION

Generally, when a business hears anything regarding profits, whether losses or gains, it prefers to see some sort of graph explaining the information visually. In this example, the graphs are simplistic, but when one thinks that these growths or lack there of are representations of possible profit, the information presented becomes crucially important to the reader.

GESTALT

This particular example, as a whole, applies the purpose of Gestalt Theory. Moore and Fitz (1993) stated, "Gestalt theory tries to understand how viewers perceive wholes in groups of individual elements." (p. 390) The way the text is aligned and spaced and the way that the graphics are centered in the accompanying text, allows the viewer to perceive the "wholes".

Closure

Like the former, this example uses closure within the bar graph to indicate which sets of information are included in that illustration. Both graphics are bound within a break in text that provides an additional form of closure.

SEMIOTICS

As mentioned previously, the text is visually configured. This agrees with what Amare and Manning (2007) implied when they said, "In any case, it should be explicitly pointed out that the white space between words, even the periods and commas, are correctly understood as visual-rhetoric features." (p. 58) This was successfully applied as spacing and punctuation indicate new sections of information.

Blair

The graphics here present a form of persuasion. Blair (2004) mentioned, "If rhetoric is to retain its connection with persuasion, the concept of persuasion requires attention." (p. 43) The way that the graphics sit "in front of" the white space in between informative text asks for the reader's attention and is persuading the viewer to not only read the information, but to also consider it.

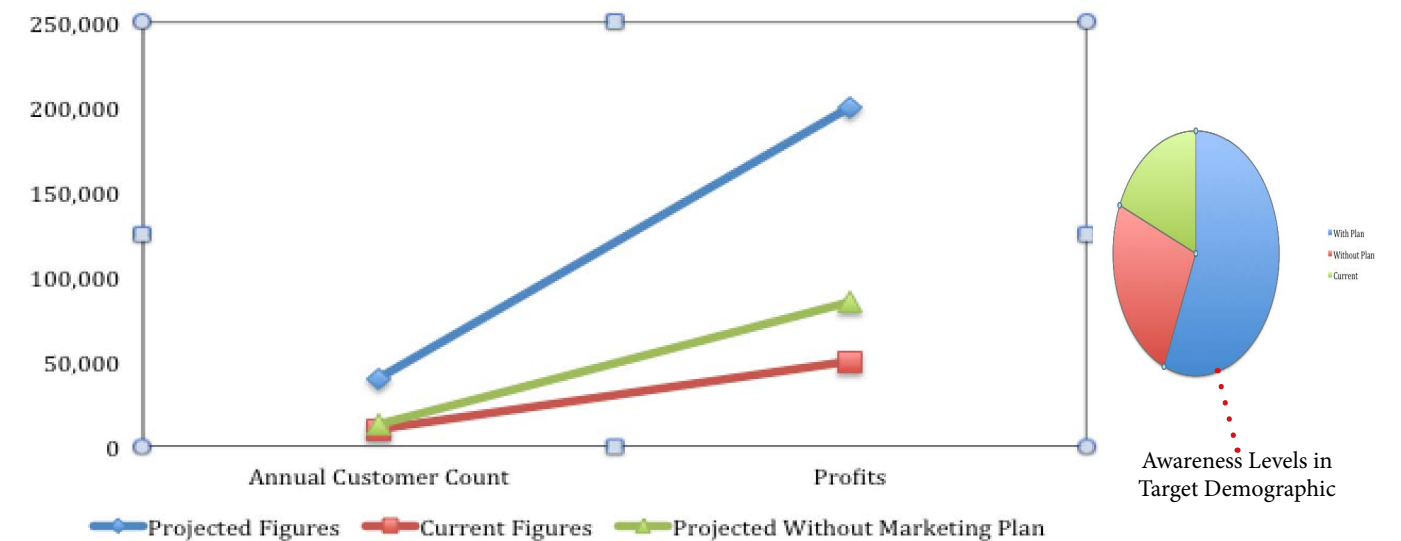
VISUAL AND RHETORICAL DESIGN

This is the first example that is actually quantified data. The graph and pie chart both follow Tufte's (1997) principles for *design of statistical graphics*. It enforces "appropriate comparisons" (p.53) This principle is illustrated by the differences in profit from the current rates and those using the plan vs. not using the plan. These differences also use his principle of "demonstrating mechanisms of cause and effect" (p.53) The cause is whether or not the client uses the presented marketing plan and the effect is amount the profit gained in all cases. Since the diagrams display data (potential) in a quantified manner, it can be concluded that they adhere to the principle of *expressing those* (the aforementioned principles) *mechanisms quantitatively*. Although his other principles were not implicitly applied, they were included in the creation of the data. Evaluation of other outcomes and uncontrolled variables were considered while compiling the projected data.



Dear Business Owner,

If you follow the marketing plan that we have presented to you, you can expect to see an increased awareness in the target demographic, increased traffic to your store and increased customer retention. All of these will ultimately benefit your profits. Please see the chart below for our anticipated figures for the aforementioned benefits.



As you can see, the benefits of implementing this plan are substantial. Please consider helping your business today. We look forward to speaking with you soon.

Have a fantastic day.

Maggie J.

Executive Director
555-888-4135

REFERENCES

Amare, N. & Manning, A. (2007). *The Language of Visuals: Text + Graphics = Visual Rhetoric*. IEEE Transactions on Professional Communication, 50(1), 57-70.

Blair, J. A. (2004). The Rhetoric of Visual Arguments. In Hill, C. A. & Helmers, M. H. (Eds.), *Defining visual rhetorics* (pp. 41-61). Mahwah, NJ: Lawrence Erlbaum.

Moore, P., & Fitz, C. . *Using Gestalt Theory to Teach Document Design and Graphics* . Technical Communication Quarterly, 2(4), 389-410.

Tufte, E.R. (1997). *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, CT: Graphics