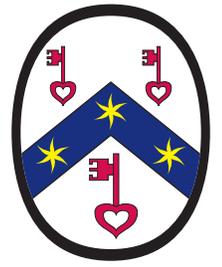


Designing Academic Posters



Continuing its series of observations about principles and practices of layout upon given pages, the Research Group offers a declaration regarding Academic Posters.

Academic posters are a sales pitch for a talk, session, or symposium. Their job is to attract the right people to attend. As with other genres, they are competing with all the other attractions on display. More than other genres, they demand clarity and ‘truth in advertising’. Quality, not Quantity, of the audience, should be the goal. Marketing-style posters to attract maximum revenue are a different genre.

The layout needs to address three key goals:

1. Catch the attention of the passer-by
2. Provide a quick ‘go/no-go’ decision
3. Communicate accurately the time, place and other details.

Do’s and Don’t’s

Don’t use colored stock. It reduces print contrast so text and images appear muted and don’t stand out. It also distorts any true white areas in images.

Don’t use a faint image as an all-over background. It merges with the lettering and makes the text harder to read. It also devalues the image.

Don’t use initials clipped from manuscripts as part of the text. It is not obvious that they are supposed to be read as part of a word, and they are usually harder to recognize than a conventional typeface. This is especially true if the initial occupies a significantly larger portion of the poster than the line to which it is supposed to belong.

Do use images that are relevant to the context – you wouldn’t normally illustrate a talk about London Bridge with a picture of the Eiffel Tower, so don’t use irrelevant pictures simply because they are attractive or well-known. Choosing irrelevant images will confuse the reader, or give the impression that the talks are being otherwise misrepresented on the poster.

If the talks are about texts, use texts for the images. Ideally pick images in the range of languages, scripts, and formats that will be covered by the talks.

One large image will attract the eye better than a collection of postage stamps. But if the diversity of the material is a key element of the talks, try to illustrate the range.

Never overlap images. Let each stand for itself.

Target the right audience with clues on the poster. If a talk is going to be given in French, or German, for example, quote the title in that language.

The title may not be the most important piece of information on the poster, but it’s what people look for first, so set it big. But don’t let it crowd out the rest of the text.

Use white-space effectively to group information into digestible units. Don’t split related information between blocks.

Think about eye-traversal, which usually means left-to-right, top-to-bottom. So the order should be:

1. Affiliation of the organization producing the talk
2. Title
3. Subtitle
4. Short description of the topic or approach
5. People (speakers and sponsors)
6. Place and Time
7. Other information (URL, RSVP, Parking, copyright and permission, etc.)

Don't include abstracts or biographies. That is too much detail for a simple decision.

Do list speaker names and affiliations.

If a talk is aimed at students or the general public, then say so. Invite, but don't exclude.

When the Dust Has Settled

Or, When Good Scholars Go Back . . .

Friday, 14 November 2014

Princeton University



A Colloquium Co-Sponsored by:
The Research Group on Manuscript Evidence
The Index of Christian Art

Sponsor: Department of Art and Archaeology

This Colloquium explores the challenges and opportunities facing a dedicated specialist returning to a subject of long-term interest after other tasks have cleared away, "when the dust has settled", and, it may be, the air has cleared. While the world, methods, tools, and aims of research have changed dramatically, a return might draw upon experience and reflection gathered through the passage of time and extended immersion both in the subject and its wider contexts. The new exhibition at the Index of Christian Art from the archives of its founder, Charles Rufus Morey, may form a centerpiece for reflections about the gathering of cumulative resources. Our Colloquium offers informal reflections, questions, and discussions about the challenges and potential of returning now to a variety of subjects, in the arts and letters, from Antiquity to Modernity.

Sessions 1:30 – 5:30pm: McCormick 106

Reception 5:30 – 7:00pm: Index of Christian Art

Program

Introduction and Welcome	1:15 – 1:30pm
Session 1: Back to the Middle <i>Presider:</i> Catherine Fernandez (<i>Index of Christian Art</i>) Richard K. Emmerson (<i>Manhattan College</i>), "Approaching the Apocalypse Yet Again" Herbert Broderick (<i>Lehman College, City University of New York</i>), "Me and the Man of La Mancha: Pursuing the Impossible Dream (Considering Moses in the <i>Illustrated Old English Hexateuch</i>)" Mildred Budny (<i>Research Group on Manuscript Evidence</i>), "Still Tied Up in Knotwork: Interlace Ornament and the Royal Bible Master"	1:30 – 2:30pm
Coffee Break	3:00 – 3:30pm
Session 2: Back Again <i>Presider:</i> Henry Schilb (<i>Index of Christian Art</i>) Judith Oliver (<i>Colgate University Emerita</i>), "Rethinking Haseloff: The 'Schools' of Flemish Psalter Illustration in Their Mercantile Context" Thomas Jacoby (<i>Research Group on Manuscript and Other Evidence</i>), "Qalat Sim'an and Deir Sim'an 40 Years Later" Michael Davis (<i>Princeton Theological Seminary</i>), "Fast Forward: Manuscripts Ancient and Modern, with Views of Ezra Pound and His Editor"	3:30 – 5:00pm
Discussion: <i>Presider:</i> Celia Chazelle (<i>The College of New Jersey</i>)	5:00 – 5:30pm
Reception: with visit to the Index exhibition, guided by Judith Golden (<i>Index of Christian Art</i>)	5:30 – 7:00pm

The event is free and open to the public. Please let us know if you plan to attend. RSVP to director@manuscriptevidence.org.

Set in RGME Bembino



The 'Good', the 'Bad', and the 'Ugly' Ruler

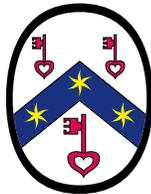
Ideal Kingship in the Middle Ages

Saturday, 16 May 2015
SESSION 357, 10:00–11:30 am

Organizers: Mildred Budny (*Research Group on Manuscript Evidence*)
Florin Curta (*University of Florida*)

Presider: Vlada Stanković (*Univerzitet u Beogradu /
Institute for Advanced Study, Princeton*)

Presenters: Gerald Schwedler (*Historisches Seminar, Universität Zürich*)
Grischa Vercamer (*Freie Universität, Berlin*)
Robert Antonín (*Ostravská univerzita v Ostravě*)
Rebecca Huffman (*University of Michigan – Ann Arbor*)



A Session Co-Sponsored by:
The Research Group on Manuscript Evidence &
The Center for Medieval and Early Modern Studies
at the University of Florida

at the 50th International Congress on Medieval Studies

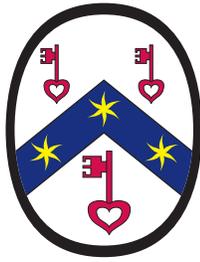
Image by permission of Ilya V. Sverdlov
Poster set in RGME Bembo

On the left is an example of a poster for a one-day colloquium. The poster does not use any images, since it has to carry a lot of textual information. The title alone does not convey the nature of the content of the talks, so a brief description of the event is appropriate. The poster also lists the speakers and the times of their talks, to allow a potential attendee to assess timing and participation. Also important is to inform that the talk is free, and open to the public.

Above is a poster for a single session at the Kalamazoo Congress. The congress itself is accompanied by a full program booklet giving speaker details and abstracts, so the main reference on the poster is to the time and place, and the session number in the program. The focus for the details is on the people participating in the session, again for the quick 'attend or not' decision. In this example, the image was chosen to mimic the session title, with three corbel heads representing (possibly) 'good', 'bad', and 'ugly' rulers. In competition with all the other sessions, and session posters, a large eye-catching image and title are essential.

Identity & Authenticity

Creating, Preserving & Transmitting Identities



Across Time & Place

A Symposium of
The Research Group on
Manuscript Evidence

Friday & Saturday
22–23 March 2013
McCormick 106
Princeton University



Sponsors:

James Marrow and Emily Rose
John H. Rassweiler
Index of Christian Art
Barbara A. Shailor
The Samuel H. Kress Foundation
De Brailles Medieval Art LLC
Committee for the
Study of Late Antiquity

Images Courtesy of John H. Rassweiler and David W. Sorenson

The poster above was designed for a two-day symposium which covered a wide range of topics surrounding the ideas of 'Identity' and 'Authenticity'. With seventeen talks scheduled, listing the full program would not be appropriate, so the images were chosen to indicate the range, including seals, seal-matrices, manuscripts, and documents of varying types and languages. The date-and-time was kept at the top of the poster near to the title and organization. The sponsors were placed with the images, where they would have high visibility, yet be separate from the organizational details. At the bottom of the page, also with the images, are the acknowledgements for permission to use the images.

These observations and directions conform with the principles which guide the approach of the Research Group on Manuscript Evidence to its publications. Foremost is the principle that form and content must be appropriate for form and audience, as set forth in its Style Manifesto:

<http://manuscriptevidence.org/style-manifesto/>.