

# 5 GREAT INFOGRAPHIC DESIGN TIPS

**HCG**  
CORPORATE  
DESIGNS

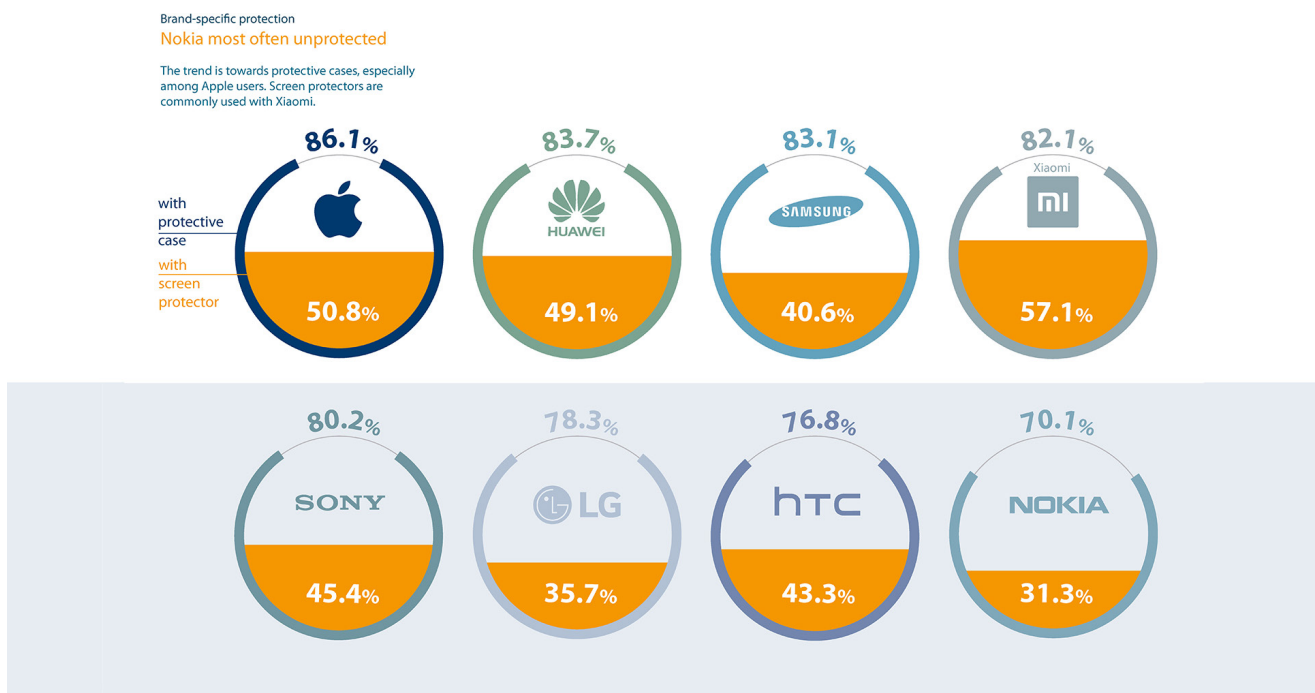
## 5 GREAT INFOGRAPHIC DESIGN TIPS

### WHAT IS THE 100 % BASIS?

If numbers sum up to 100%, illustrate them as part of a whole 100%. However, if numbers don't sum up to 100%, you can still show them in correlation to each other, but never as part of a whole 100%.

### COMBINING DIFFERENT NUMBERS WITHIN ONE GRAPHIC

Sometimes it makes sense to combine several different numbers within graphic. The more different number sets go into one graphic, the more complex it is, of course. Let me show you an example:



This infographic is part of an infographic series I created for the smartphone repair place clickrepair. The outlines of the circles show how many smartphone users - depending on the brand - protect their smartphone with a protective case (86.1% of Apple users do so). The orange circle fillings show how many smartphone users protect their smartphone with a screen protector (50.8% of Apple users do so). Both case and screen protector are protective measures for a smartphone. This is one topic that gets fed by two different number sets.

It's important to have a visual distinction between different number sets so that you can compare numbers within *one and the same* data set in an instant. At the same time, you want people to see the correlation between different datasets too. Another example is this one here:



©Minor

Stand: Juli 2019 Gestaltung: HCG corporate designs

minor



Collegium  
 Die Bundesagentur für Arbeit  
 Die Bundesagentur für Arbeit  
 Die Bundesagentur für Arbeit  
 Die Bundesagentur für Arbeit

This is one of many infographics I designed for Minor Projektkontor für Bildung und Forschung, funded by the Office for the equal treatment of EU Workers and the German Federal Government Commissioner for Migration, Refugees and Integration. It's about notice periods employers are obliged to. There are two numbers that correlate to each other but don't run linear: 20 years of employment (see bottom right) are illustrated by 20 dark green trapezoids. When somebody has been employed for 20 years, their boss has to give a seven months' period of notice (seven months are illustrated by seven lighter points). However, ten years of employment don't mean three and a half months of period of notice, but four months of period of notice. So the numbers are not linear, as you see. Nevertheless, you can very quickly compare different notice periods (the light dots) with each other, and at the same time you instantly see the rise of the corresponding years of employment (the dark green trapezoids.)

## DESIGN FOLLOWS FUNCTION

The infographic must serve the purpose of use. An infographic that's used for a social media campaign must be designed in a snappy, quick-to-absorb way, with only little text and a not too little font size. I have a test account on Facebook which is invisible to the public, where I test how my graphic looks like in a Facebook timeline. Testing in a real scenario is always recommended.

If an infographic is printed in a huge poster size format for a fair, to give you another scenario, the graphic can of course be more complex as people will spend more time reading the infographic compared to scrolling down on Facebook.

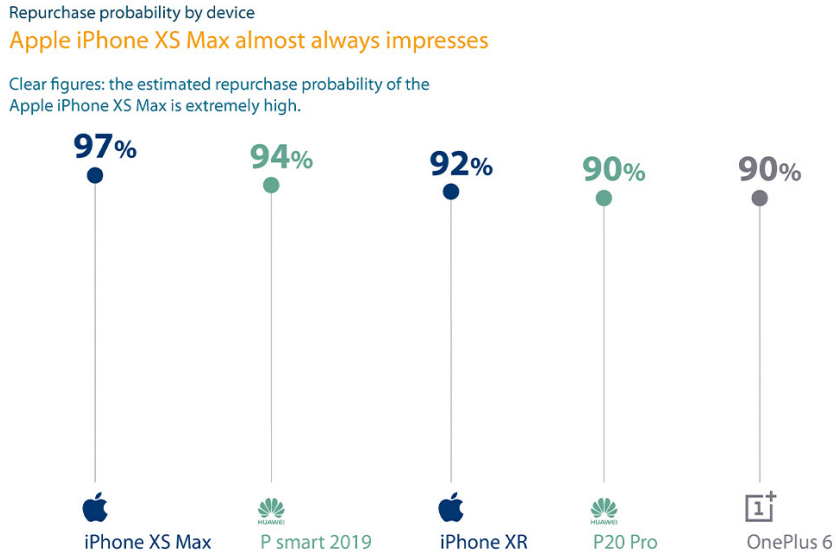
## COLOUR SELECTION: WORK WITH SHADES

A good infographic looks great despite only a few colours. Colour differences can be achieved by working with shades. To give you an example: I have a green tone, then I add ten, 20 or 30% of white or I add ten, 20 or 30% of black. This gives me a wide selection of different green shades that all look very well together. This is how you show different colours within an infographic. In my opinion, there should be a maximum of five to eight colours. Very outstanding colours can be used for certain highlights or header bars to allow for an easy navigation for the reader.

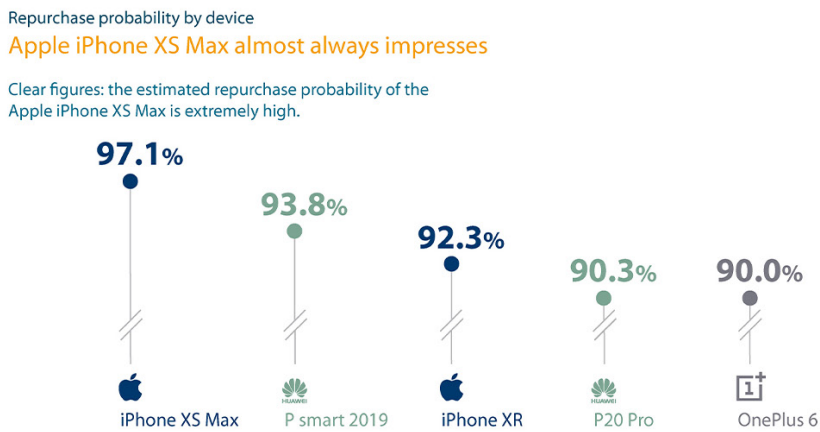


# MAKING INVISIBLE DIFFERENCES VISIBLE

Sometimes, you have to make differences visible even though the differences are only tiny. An example can be seen here:



This is again one of the infographics of the clickrepair study I mentioned earlier. This one is about the repurchase probability by device. The differences lie between 90 and 97%. This graphic doesn't really show the differences very well.

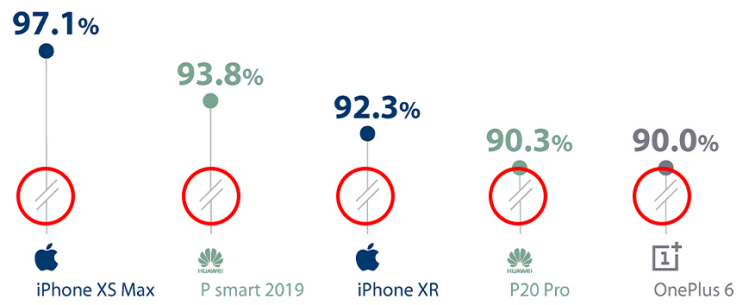


The graphic above is the design that I delivered to the client in the end. The focus lies on the area between 87 and 97%. However, you must not simply shorten the bars as this would visually falsify the data.

Repurchase probability by device

Apple iPhone XS Max almost always impresses

Clear figures: the estimated repurchase probability of the Apple iPhone XS Max is extremely high.



It's important to include the icon marked in red above, which shows a break of the 100% line. This makes people understand that this graph is zoomed into the upper percentage area to make the differences more visible.

# HCG

## CORPORATE DESIGNS

### ABOUT THE AUTHOR

Hello, my name is Helene Clara Gamper. I'm a graphic designer that believes in a common thread – as illustrated in my logo. I help businesses build a visual identity, translate data into graphic landscapes and help publishers make their magazines look great.

I grew up in a publisher family. About ten years ago I started working in the creative field what in 2010 made me start my own business called HCG corporate designs.



Since then, I've designed for companies of many sizes from the German speaking area but also from other countries such as the USA or the United Kingdom. I created corporate design concepts for business start-ups, established editorial designs for publishers, designed and implemented rich media magazines for tablets and smart phones and visualized complex data for some great infographics.

When creating designs, I always try to get to the very essence of the character and the philosophy behind my clients' businesses and their products. This essence I include in a holistic design approach, that follows me through the entire creative process. Collaborating with my clients and exploring what makes their businesses and their products unique and stand out, I believe is an important part of my job as a designer. This is how I can develop unique visual concepts with a common thread running through them, which is something I'm really passionate about. It puts a smile on my face when I see people respond and interact with my design creations – and when my clients tell me about that.

Some of my clients say they appreciate my flexibility and transparency. I believe that being open and straight with my clients is a matter of fairness and respect and contributes to a positive and successful collaboration.

When I'm not designing you can find me doing sports, exploring nature or travelling. I get a lot of inspiration from seeing different places, doing new things or trying out new recipes with exotic spices I bought from different corners of the globe. In 2014, I fulfilled one of my biggest dreams: travelling through Peru and Ecuador and visiting the giant tortoises of the Galapagos Islands.

I live in the wonderful city of Innsbruck, Austria, the so-called "Capital of the Alps". The lovely scenery here inspires me every day.

Want to get in touch?  
I'd love to hear from you.

## DESIGNS FOR DIGITAL AND PRINT

