

We are going to take a 15 minute break. Our next presentation [Indiscernible - low volume] [The event is on a 15 minute recess. The session will reconvene at 10:15 ET. Captioner is on stand by.]

Testing audio , everybody hear me? Online, can you hear me? Everyone can hear. Cool .

Hi, everybody. Welcome to the second session of design. My name is Sylvia and I will be moderating a bit. I would like to introduce Scott Lenger . He is with the Federal Reserve Board. We have 99 people who are calling in online and watching the session remotely. I would like to remind everybody that we are recording this and it will be posted on digital.gov and you will be able to see the presentation. Welcome, Scott . We will take questions near the end.

Hi. I am a senior designer and developer at the Board of Governors, Federal Reserve, same thing but the technical title is Board of of Governors of the Federal Reserve. My role is more , I would call it interaction design. I am the only guy in my group that does any of those things. I do internal work. I have nothing to do with the Federal Reserve public website, public presence, none of that.

There is internal stuff, data sets, bank examinations, and I work on making this visible across the system which includes both the Federal Reserve and the 12 regional banks scattered around the country. I have my hands in a lot of different buckets. Are there any bona fide designers in the audience here? Or are you all died in the wall UX people? Exciting..

Why did I want to talk about color? It might be aesthetics in general, but what I found in my role at the reserve

is a lot of people come in and to UX and it is done on the wireframe stage and it looks like it's got top tasks and wire framing things and buttons and you are done and you hand it off and somebody colors it in. One of the guys that I work, now we will have Scott and he tells us what colors to use? It's a little more than that. It's not just a coloring book. An example is the color red. It has so much emotion and emphasis to it. It is not just a cultural thing I don't go into a ton of detail, but the cones and rods in your eye respond to the color red than other colors. In nature, their strawberries and stuff, and it is eat me I'm delicious. But then there are poison berries. I am red and delicious too and then you die. I thought I would get to these real quick. I built a lot of what I am speaking on some of these links. They are fascinating and go into more detail than I am going to do here. You can write them down if you want to see another session you can do that. There they are. I will have and at the end of too. Super fascinating stuff. I thought it would be appropriate to see if any of this was part of the official UX definition and business goals and perceptions. Why business goals? I will get to that but it is important that you are thinking not just the experience of how to do things but what does the person walk away with. What does the person's experience of using your site?

It's not just can I find the thing, it's how do I feel as an American citizen going to get what I need, to contribute what I want or interact?

There's a couple of misconceptions of how we use color. There is some truth to this but it is baloney somewhat. It is true but you can't just take this and go I have some yellow posterity is solved. Here we go. It doesn't quite work that way. The sum is more than the parts. For example, army, they have some black and a little bit of yellow and you would think yellow, it is light and fluffy and warm but it is also kind of exciting. It is like this lightning bolt. They have camouflage and people kissing and explosions. Dude, Army, I don't get to do any of that in my job. Then you have Navy. Where is the fun here? I just wanted to pick these because they are working on the same audience. Just to show how aesthetic can change the person's experience. Do you want to join this come explosions and big bright stuff. They have camouflage like they work that in through a photo. It is still there. It is very lively and vivid. I don't know why, but they desaturated these photos and everything is great. So I could join Navy and get kisses and blow things up or fill out a report here and say let me think about that. Also Navy has their own pitch to recruits which is more bold. They use more vivid coloring. I don't know if you can see, but it is a bold navy blue up top. It has more punch. The master of all of this is apple. Remember when these computers came out two decades ago? What did every other computer look like? Beige. It was terrible! You go into work and turn on your beige machine and you look over at the would ever design team and they have these cool apple computers, bright orange. It's amazing. It's interesting to think what was that business pitch like where somebody went over to Steve Jobs and said what we would like to do with this next round is turn all colors pink and orange and blue. If you had done that at Microsoft, they would say what are you talking about? Apple was going for a different user experience in the box of the computer it came in. It was incredibly popular. This got jumbled up. That's okay. This was in nice columns. It doesn't really matter. I did some of this in Google drive and save it on PowerPoint and they tried to make it work. Anyway. This is a list of adjectives that I use whenever I am doing my initial steps. I did freelance back in the day before my Federal Reserve gig I worked at a consulting agency and we would use this sort of list to say who is your audience? What are you trying to do? What is driving this aesthetic? After we do wireframe, Scott can color it in. No! We want business decisions driving your aesthetic. You could look at this and see what apples were upbeat and fun and cutting-edge. You use these so when you deliver your product you can say this is why we made the decisions we have made. Some people think this is just your opinion and you designed it. Or we don't know what to do so we want three designs and everyone can vote. Those are always fun. No. You can include directors and higher-ups and everybody because you could have a creative workshop with your staff. This is something anybody can do. We did that at the Fed. I had the people in my department, 60 people, they came in for a creative workshop. We spent 20 minutes. They broke into groups. They tried to decide who where we in relation to the other groups here? What is our unique voice and what are we offering? They came up with five adjectives. Then I did that with the leadership. Four out of the five adjectives they

picked overlapped. There was consistency on how people felt. It was my job as the designer to weave that in. How do we take those adjectives and make that into an aesthetic? What I have done here is gone to a few government websites. We can try to work backwards. What adjectives might you use to describe this aesthetic? It's a little different from the standard government-looking field a little. It is more consumer friendly. It looks like they are trying to sell you something but they are not. It's inviting. The logo is lowercase. It's bright green. It's energetic. I think that was intentional decisions to appeal it that way. And OAA , super friendly, cheerful, bright and colorful. Not what you would typically think of. What adjectives were they using to describe this sort of presents to the user. This absolutely, aside from the icons, just the whole coming into a mountain scene with flowers and bright blue. That is an experience.

Patent and trademark office. Lot of gray and a little heavy, big historic photo. Patents are historic. This is saying a different message to someone here versus coming to the NOAA. This is throw your patent on the pile and we will look at it when we have the time. It's more heavy.

Couldn't resist Department of Labor. Is that the same thing? Labor and statistics.

I think they redesign this a day ago because I went back and it was different. This one is interesting because they took it a little different. This is one of the agencies that I can see that had red everywhere. It's a hard color to work with. It is so strong. I think it has the effect here that it hits you. As a tangent , Indiana university. Same kind of problem. They dialed the red back. They have the tiny strip at the top of the page that is true red. They used to darker burgundy cream some to restrain it a little bit so it's not so overpowering. Those are some things you can do if your color doesn't work as a background, there are ways you can play with that to make it work and keep whatever theme or palette you need without sort of

having to make it your background or banner or whatever. What time are we? Flying...cool.

This is getting more into the color theory. This is fascinating. You have the spectrum like the warm colors and cool colors. The warm colors bring arousal or they are exciting. I pulled this from Mr, Nick Calenda, super fascinating blog. You should all check it out. Notice the blue line. People tend to have strong opinions about red, orange, or yellow. I don't like how that green looks. Almost no one has a problem with blue ever. It's fascinating. Thus, you see a lot of blue. Our colors are red white and blue as America, but blue tends to wins in terms of website design because it doesn't cause as many fights and people don't have as many strong opinions about it. Is also makes people calm and all that stuff. You can't just say orange like that we had before. You can't say yellow, here we go. Solve the problem. blue, we are done. The value of the color matters as well. Bright green versus chartreuse versus forest green. Those are going to work differently in terms of perception and aesthetic and excitement. This is kind of tricky -- there are more down there. I don't want to go into that stuff. It's interesting just for fun Saturday morning reading. This is a half day conference. You can read this afternoon. Metro seats. Anybody's feeling arousal? It is too much.

It's this Mustard chair How might we do that if we still want to keep something exciting if you want a little punch, you might do this. This is a new car and it has the sport edition which doesn't mean this one is faster. It has this orange stuff that is very subtle. If they just drew a huge orange chair, you would think I don't want to sit on an orange chair. Back to this chart here. How do we do all that? What is chroma? What is hue? What is criminal . What is you. When you're setting a color you can take a specific color and play with it -- its saturation. Make it vibrant. You can dial it back and it will lose some of the punch which is also helpful. You can play with the lightness.

Of this is what the chart is talking about is all of these different values and the way you use this. Like I said, you don't just, they all work together. You don't just have your one government blue government or red. You would have a whole pallet of things and use those interchangeably to sort of set your overall mood. Much like Government digital -- has done. They did a terrific job with this. I applaud them. This is a great job. You have a nice set of foundation or fundamental colors to use. I like the way they explained it. Like this at, warm and open, American spirit. Sophisticated. Feeling welcome. In good hands. So that they are talking about this aesthetic that you want to build in your web presence. And, this is how they have chosen to do that. So, it is not, you know, just wireframes and clicky things and top tasks -- but it is also this feeling you get. And how you want the public to respond to your agency for a lot of this like, I needed to get a passport. What did I do? I went to, I forget whatever. Online to the government agency that doles those out. It's like okay, that's my first taste of a passport. Right? That government agency is there website. And, I don't remember even who it was, but it is very utilitarian. It looked like a straight up, I don't know. But, yeah. Pretty sparse.

So, we want to be thinking about that as you put your sites together. Also, if you have a designer on your team, include them. Like you know, work with them. In designing, working to those adjectives and coming up with an aesthetic together. I think you will find, as you go to through process, you will have a better relationship. Like sometimes, I have been in a project, and it almost becomes like this animosity at the end. Because they kind of did all this early work, and then you, pal. It gets all designing and, the next person is like, that looks really good. They might be a little jealous. I'm like, this

part here is not that usable. And it's not a good way to get this , you know, that's not a top task. And you know it gets - I don't know. People can but heads. And the more you can be friends and work together, the less you can - the more you can avoid some of that. Speaking of working together and making friends, this is -- it's hilarious and sad. So, this is Doug Bowman. He was a lead designer at Google. Super good designer. And he was working one of the Google products and got into a little debate with an engineer on the color blue. He's like, this is good. It's our design. This is it. The engineer is like, well, I think it needs to be like five degrees, whatever. So, they are sparring. So, it bubbled up to, the New York Times, Melissa Mayer, you remember her because she's like, let's tested. Of the tested 41 shades of blue. To find the right JPEG and you can't do that. You know you can't do that

because it's all in a relationship with the rest of your site. The blue doesn't exist, you know, it is not the only thing on the screen. For that matter, everybody's monitor is different. LCD is a couple years old, it's gonna look weird. Maybe you're slouching, so the angle is off. And it is just kind of a bonkers approach. Even though they were trying to do sort of the right thing, and user test the heck out of it. You sort of comedy you did that with everything. So, the designer is working more with the whole picture of how that blue reacts and works with everything else, to sort of solve the overall problem. Not the minutia of what is the right color for this?

So, anyway. He said, see you later. And then worked at Twitter for a bit. Now he's on to other things. But it was kind of a good, fun Saturday reading. Or afternoon reading, whichever you prefer. So, since for

UX people all going - I will go into how you can work with colors. You may not be able to do this on your fun, public facing website. But I'm sure at the Fed, there is all sorts of internal projects or side micro-sized or other things you are trying to do that you might have either more freedom, or more, you know, empowerment to do something a little different from your main site. So, what do you do? How do you get to the pallet? Or if you have one, how do you extend it to work for you? So, just basic color theory, right? You've all heard of complementary colors. That's back in kindergarten.

So, red and green, they are obviously couple memory. This, by the way, is a color.adobe.com. It is a super handy color picking pallet building tool. They have gotten the menu over there, like just pages and pages of other pellets people will put together. And what I will usually do is, if I am working with something and they are like, here is our logo. The logo has got the screen and it so I will punch the green in here, and start playing around and seeing what else comes up that I could work into that.

So, you have got monochromatic. You probably all thought of that before. You've also got analogous. This is where it gets one. This is where you can do some apple kind of wild stuff. And you wouldn't necessarily, so I know the blocks of the same size. That doesn't mean you need to treat them the same. Like, one might just be for underlines or highlights here and there. Or little tiny colored box. But, this just kind of gets you thinking a little bit more outside of what you might be, you know, thinking normally. Likewise, triadic colors. Those are super wild. Those are in kindergarten. You could sort about this and get you to think in different ways about how you are approaching an aesthetic. I did the same thing with blue, so you have got shades. You have got complementary. And then you get these wild analogous - I love these. These are fun. They just mess with you a little bit. So, I am seeing -- not quite blue. So, that's fun. And, triadic. I don't know if I quite dig this ensemble here. But, technically, it works. So, now, here's a little more tactical stuff you could probably use day-to-day. If you are in the HTML writing code space. Cheating color. It is true. So, you might have in your style guide to use hex value this, this, this are all the things, right? It's not so fast. Depending on where those exist, you may need to dial those up or down a little bit. Right?

So,

if you have like a big background. Sure. So that hex value on it. But if you got tiny little text next to it or underneath as a heading, you need to darken that if you're on a light background, or it is not going to look like the same color. So, you want to just sort of mentally test that I look at it and say, does this really look the same? So, you can pop that hex value into Photoshop, or there is probably online tools that would do it. Just darken it 10%. And then, so, like this. Right? That cheating color pink thing is 10% darker than the actual square.

Same goes if you reverse it, so if you've got a dark background, and light stuff on it, you need to lighten up the tiny things even more than the big things.

Another thing I will do. Just add a little bit more warmth. I know like if you remember that -- supercool, right? Chilling. And, we want to be welcoming. Like the digital God says. One you can do that is to not default to great backgrounds. We need to separate this column of this box. So let's make it a little low grade. And ship it.

That's all right. And it will separate that. But if you warm it up just a little bit, use a little tan, a little beige, a little something with a little life to it, you will just have a little more warmer, friendlier, less cold aesthetic. That is something I tend to do almost all the time. Like, I actually took our departments stuff and said gray, black. Gone. We use no gray, no black, no nothing. If we need to use text, it is dark brown. If we need to use boxes, it's a very light tan. Lightens everything up. It is super warm and fuzzy. Part of that is, so the group I work with is the consumer and community affairs side of the Federal Reserve. So, it is very warm fuzzy, customer driven. So, it is very concerned with, like, people's access to mortgages, and all that sort of more people side of the Federal Reserve, rather than just interest rates in the banking side. So, we really wanted to have a humanistic approach to things, and one fuzzies all around. And so, yeah. Warm stuff up all over the place. Again, Brown text, you can just to take that edge up. Right? You might just say, the tech should be black, the background will be white. Everyone can me to pick up that's pretty start. Eye contact. You can dial it back a bit and it will probably be easy-to-read.

Something that might be fun to test. With photos, You might call this the President Trump filter. Because it's just sort of gold 's everything a little bit. But you basically apply this to photos that it warms them up just a little tiny bit.

Ike it will take your image - it's Photoshop pickets built into Photoshop. Not any add-on or anything. You go up under image and you get this photo filter. And this is the default setting. Usually dial the density. Sort of just puts that brownish - oranges overlay over your photo. It so subtle, you won't really, totally notice it. But it just kind of takes the cold greens and florescent lighting and stuff and turns that down a bit and once things up. Kind of like this picture. If you have seen pictures and everyone just has a bluish thing on their skin, warm it up.

So, that is kind of all that stuff. I just wanted to sort of transition and kind of to wrap up . Just a look at a few other sites. And just be thinking about like, how they are shaping the user experience using color and using imagery, and yeah, just

think of, if you look through these think of adjectives in your head, like what are they trying to say about the SAC. I was kind of surprised. This is like securities and exchange is pretty light, you know, we're going to watch over insider trading and all the stuff. And they are building communities. I didn't know they did that. That's great. So, it is kind of interesting that they would be so focused on this customer friendly sort of appearance. And,

another one is the National Ocean Service. Super bright, vivid colors. Tons of fun going on the pick and you don't necessarily , like color palette doesn't have it. Like theirs is pretty much just blues. And pretty low-energy blues. Like those buttons down there. I shrank this back so you could see taller. It is actually a wider picture if you visit. I wanted to show you this little icons. Those are pretty dialed back. But by just putting a photo up there with punch, just makes the whole site kind of come alive. If you are a user, wanting to know about ocean service, likes , wow. The ocean service has their game on. They are exciting and energized and they want us to be at the beach.

They could've used any ocean picture. Like, a duck somewhere with oil on its beak who knows? But, there are people there. And there is the ocean and there is the beach. And they are all having fun. So, they used all those things to sort of give you an experience as soon as you get there that says, I want to know more about the ocean Service.

The VA. kind of the opposite. It's just sort of, welcome to the VA. Get what you need. It is not necessarily bad. This is very, just kind of a almost perfectly you ask driven in a sort of wireframe he approach. So they have use the digital of blues . It's very professional. Looks good. It does say something about the experience at the VA. Come here to get what you need . No muss, no fuss. Just think, if you go to, like if you have ever shop for healthcare, how they all pitch their different insurance plans. And then, this is kind of the healthcare benefits insurance he sort of audience they are targeting. It is a veterans audience. And neither one of those are really addressed at all in this sort of experience. So, just kind of, anyway.

This is one of the only ones I saw using tan, which I thought was interesting. The Department of Justice. It kind of looks great to you guys. But on the regular computer, it is very, very tan. So, check it out later. On the projector folks at home, it looks very great. One of the problems with different screens. So, something you want to test. If you are the testing type. And, yeah. Just in terms of government look, there is really holding true to more of a historic and traditional, and , approach which is totally relevant for the Department of Justice. That might be your organization or your projects, what you need to do. This is one way you can accomplish this. Just a sort of, you know, but again, this is a user experience. It's not just where the things are and with the navigation is pickets the overall presentations that says we are a historic, traditional agency, and this is how we work. All of us. This

is a new NIH program to gather the health data of 1 million people. And, they have just got, if you remember that arousal graph. Right? They have got all the oranges and yellows, but it is just in the text there. That on the other side the the purple. And their job here is to get people to sign up for this program. So, they are using both spectrums of that arousal chart to just get everybody really energized and excited. There is even, and one of the links, someone studied like, they took two sites and made one of them blue and one of them yellowy red and followed click to. People were faster at buying things when it was orange and yellow - no, yellow and red. All those warm, high arousal colors. People wanted to just get all excited and by so. So, interesting. Read those links. And then, I guess I have got 50 minutes. So, I'm going to jabber about that. See you later. And then, just the kind of pull this back, remember, these are so handy. And you can use this for, like, it really should guide your whole project. For my group, it really guides everything we do. People come to me with requests, and I say, here is our audience. Here's how we see them. Here is what we are trying to do. We're making our own space within this group. And then, you can say these colors work for these items, and this presentation. This aesthetic. These type of images also work. And that is kind of driving this whole experience. So, last chart is those links again. I will open it up for questions, either those in their pajamas at home, or people here. In the back.

Thank you for the presentation. You are hilarious. And iMac [Inaudible]

>> Yes. Yes, sir. Thank you. For folks at home, the question is, is it valuable to talk to your customers your outside facing audience on testing colors see how colors make them feel, whether that is useful. I don't know if I would do it in the sort of theoretical sense of, kind of walk through here. But, you could definitely, if you - if there was concern about a direction, you could maybe just whip up two sorts of article pages, right? Homepages are too messy. I never want to show people the spec I do something that is kind of clean and might just have a title and a photo and some text. You know, the rest of the website -- with all the homepage baggage and just try to cut try one and try the other. And ask a few pointed questions towards that. Ally, do you would agree or disagree. Especially if you're maybe more of one of the controversial agencies. You could maybe ask questions like, does this make you more inclined of evil favorably toward this agency that you might not before? So, that might be something useful. But I would want to do, not just you know, it is all in context. You would want to have the whole package together. So, you might measure like, tan versus like a punchy orange, and see, you know, how those two differ. But you would want to sort of do the homework first of narrowing it down, and then you could kind of test and see if something - how it works. But, yeah. Totally. Always. I am never against testing. Also make sure you have got enough of a pool. I think sometimes people test with like 50 people. Okay, maybe it was cloudy and they are all just cranky. I don't know. So, sometimes it is really hard to just, at least it is for me, because it is all internal. We really, not a lot of testing we can do, because there is just not enough people to really say, this is a consensus of a large enough group. That's neither here nor there. But go ahead and test. But just make sure it's all in there.

[Inaudible Comment] .

The question was, do I have any thoughts on section 5 -- compliance with respect to Hugh? Tested. Yeah. You just have to, there is all the tools. You can run them through. If it fails, then, you need to darken it or do something to make it work. One thing those tools don't do, is tech shadows. So, I have had lighter text, and with CSS, you can add a shadow to that text. And that is a very tight shadow. Not just, like you can shave it however you want. And those tools won't test that. And I don't have the resources or whatever the sort of test that personally. But, I love to see if that incorporated into some sort of test. Because I think it would widen what we are able to do. And I think it still would keep things legible. It also does not do a whole lot with size. And you know, fonts have different weights. So, it is a tricky thing. Yeah. But definitely tested.

Yes?

[Inaudible Comment]

Yeah. So, the next session will include parts on color accessibility. So, that's cool. Yes?

I have a quick question about how do you work with -- [Inaudible Comment]

>>. The question is how do you work with an existing style guide and incorporate that into your workflow?

So, I would start with this. And, say you have three colors in your style guide that you need to use. It's probably not the only ones you are allowed to use. So, you augment those. So, if one, maybe you need a button, and, it just doesn't work. Right? It is either too attention-getting or too jarring, or it is not enough. Use it as the background and make the text the thing, or use it as a text. Or just, like what Indiana University did. Where is that? Way back here. Too far. There we go. So, they just sort of have this little, tiny red streak at the topic and then, their logo is in that red and the rest doesn't use their actual red. It is open darken. But, you still get this, in Indiana, you still get the vibe. But, you just augment it with ones that will work better. Actually, I think this is better because then it makes your actual color pop. Right? It's the one thing you jump to, rather than when it's everywhere, it is - it sort of lessens that impact. Anybody online? Okay. Cool. Right. Thank you.

So, we are going to go on break.

Until 11:15. Be back here -- feel free to go into another session that is of interest to you.

Sure.

>> [The event is on a recess. The session will reconvene at 11:15
a.m.]