

AN INTRODUCTION TO  
**VISUAL VARIATION**  
FOR BETTER LEADING, LEARNING, AND LIVING

The Powerful Principle for  
Clear Explanations and Creative Explorations  
in Business, Society, and Life



MARTIN J. EPPLER

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# PREFACE

**“You should make things as simple as possible,  
but not simpler.”**

*Albert Einstein*

We live in complex times, where our ability to keep up with new approaches, concepts, or discoveries is often put to the test. It's not just that life is getting more complex; we are also witnessing an accelerated growth of knowledge. Examples of this trend abound – from learning about the latest blockchain or artificial intelligence applications, understanding viruses and their mutations, or mastering the newest social media marketing tools to comprehending climate change and its mitigations.

So, what can we do to cope with this increasing need for rapid understanding?

What is a good way to clarify complex issues concisely?

How can we learn more swiftly, keep our focus, and share what we have learned with others more seamlessly?

Is there an approach that not only helps us represent current insights but even allows us to go beyond them and actually fosters creativity?

Yes, there is.

In this book, we present a time-tested approach for clarifying the complex, and this for the first time in a systematic, accessible, and entertaining manner.

We call this approach Visual Variation, a powerful principle to make the complex clear and think beyond the obvious.

The visual variation principle introduced in this book is backed by years of rigorous academic research into learning and knowledge representation. It has been tested in dozens of projects and application contexts, ranging from education and business to personal to societal issues.

It is quite probable that you have already come across several examples of visual variation in magazine articles, online blogs, textbooks, presentations, internet memes, or instructional videos, without noticing the underlying mechanism or paying attention to this powerful principle – and what it could do for you.

This concise book shows you how the visual variation mechanism works and how it can be used for more effective learning, teaching, communicating, or ideating. It does so with the help of examples ranging from business and personal to science and culture.

Our hope is that these instructive examples, together with our clear set of instructions, enable you to represent insights visually, even if you do not know how to draw or use sophisticated graphics software. We believe that visual variation will allow you to develop ideas more swiftly and more collaboratively – thanks to the useful suggestions and constraints that the principle provides. So, whenever you face a challenging problem or have to explain a complex issue in a short amount of time, don't worry – vary!

Let us know how visual variation has worked for you. Share your thoughts, prototypes, or improvements with us, and be sure to check out the additional examples and the variation vanguard at [www.visualvariation.com](http://www.visualvariation.com). This website also provides an opportunity to see the visual variation approach in action and connect with like-minded others. We wish you many happy discoveries on your variation voyage.

St. Gallen, February 2022

*Martin J. Eppler*



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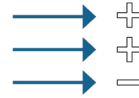
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## 1. THE APPROACHES PATTERN



1. Goal: To differentiate fruitful and problematic approaches to reach the same aim.
2. Elements: Problem-Approach-Result.
3. Typical visualization: 3-part-horizontal sequence with arrows.
4. Examples: 4 cognitive styles, reactance communication, dealing with setbacks.
5. Benefits: Simple, memorable, opening up options, also shows what not to do.

## 2. THE SCENARIOS PATTERN



1. Goal: To show possible deviations from an intended plan
2. Elements: Plan-Reality
3. Typical visualization: 2 arrows (one planned, one potential)
4. Examples: How Strategies go astray, career pathways
5. Benefits: Understand contingencies, prepare for eventualities, anticipate developments

## 3. THE SEGMENTS PATTERN



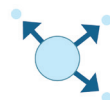
1. Goal: To highlight the different possible (functional or dysfunctional) partitions of a phenomenon.
2. Elements: Different segments in a sequence
3. Typical visualization: Bar chart segments or pie segments
4. Examples: Project pathways, meeting pathways, presentation structures
5. Benefits: Understand options or anticipate potential issues

## 4. THE MUTATIONS PATTERN



1. Goal: To depict (often metaphorically) the evolution, progression, or variation of a phenomenon
2. Elements: Same thing in different stages of evolution
3. Typical visualization: Objects (at times as metaphors)
4. Examples: Fake news as hats, thinking outside the box
5. Benefits: Understand different types or maturity levels and create novel views or ideas

## 5. THE CONFIGURATIONS PATTERN

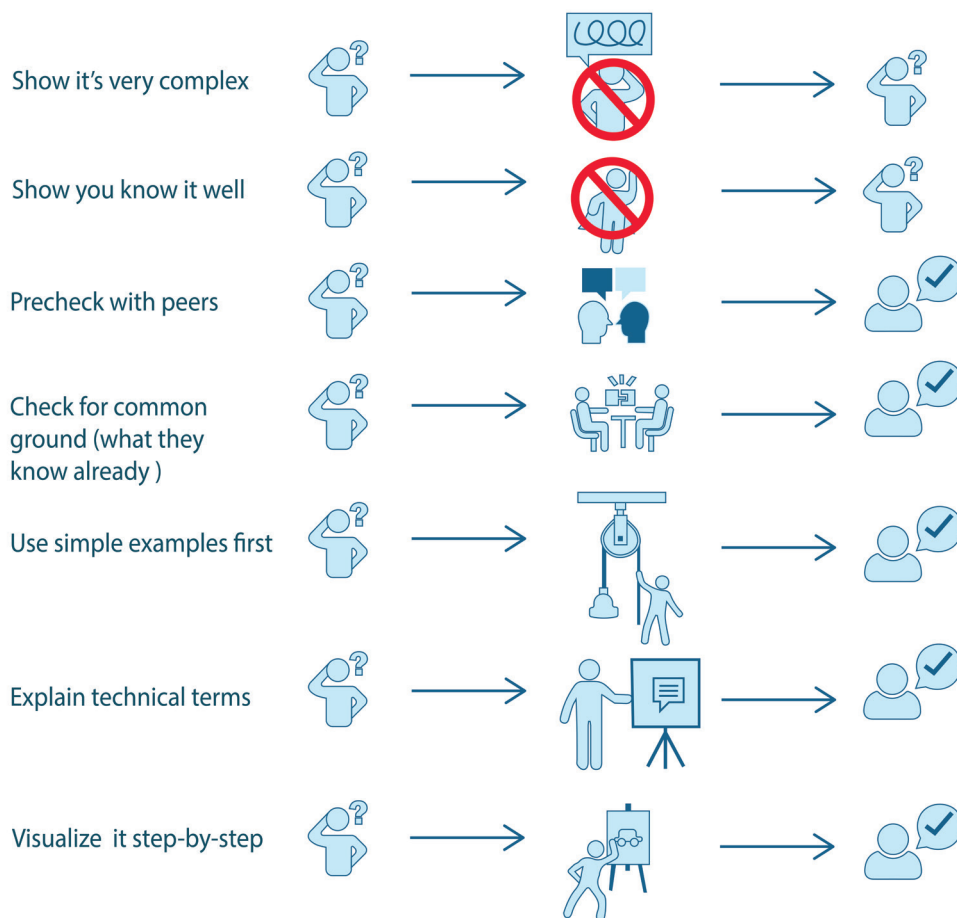


1. Goal: To outline the different feasible arrangements of elements for solution designs
2. Elements: (Mostly) the same elements arranged differently
3. Typical visualization: Node-link diagrams
4. Examples: Leadership styles, negotiation types
5. Benefits: Understand how to adapt to different situations, understand complex situations and interactions, generate novel solutions

The best way to understand these patterns is through specific examples. So let's make use of each pattern for a compelling example.

The first example is of the *approaches* pattern and focuses on communicating complex issues. In psychology, this challenge is known as the curse of knowledge or the expert paradox. Once you have understood something complex really well, it becomes difficult to explain it to others who do not have that insight. You simply forget how complex the topic is and assume everybody 'gets' it. To overcome this barrier, the visual variation below gives you two pointers of what not to do and three better ways to communicate. It makes all this memorable through a simple variation of how to go from puzzled (on

the left) to informed (on the right side). So instead of emphasizing how complex a topic is or how well you master it, use simple examples first, connect with what your audience already knows and visualize it, adding complexity step-by-step. Before doing all of that, pre-check that it is comprehensible by communicating it to a colleague.

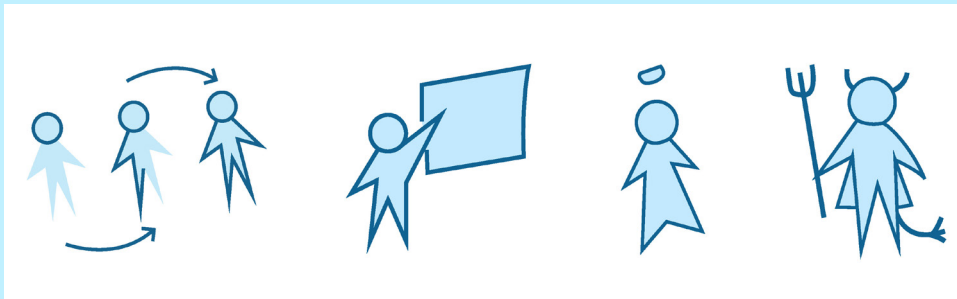


**Figure 4:** An example of the approaches pattern showing how (not) to explain complex content

As you can see from Figure 4, the approaches pattern often uses stick figures to illustrate its main messages. Drawing these figures in a rapid, simple, and yet versatile way is easier than you might think – especially with the help of the star man technique described in the box below (from our book ‘Sketching at Work,’ see Eppler & Pfister, 2018).

## BOX: How to draw people quickly

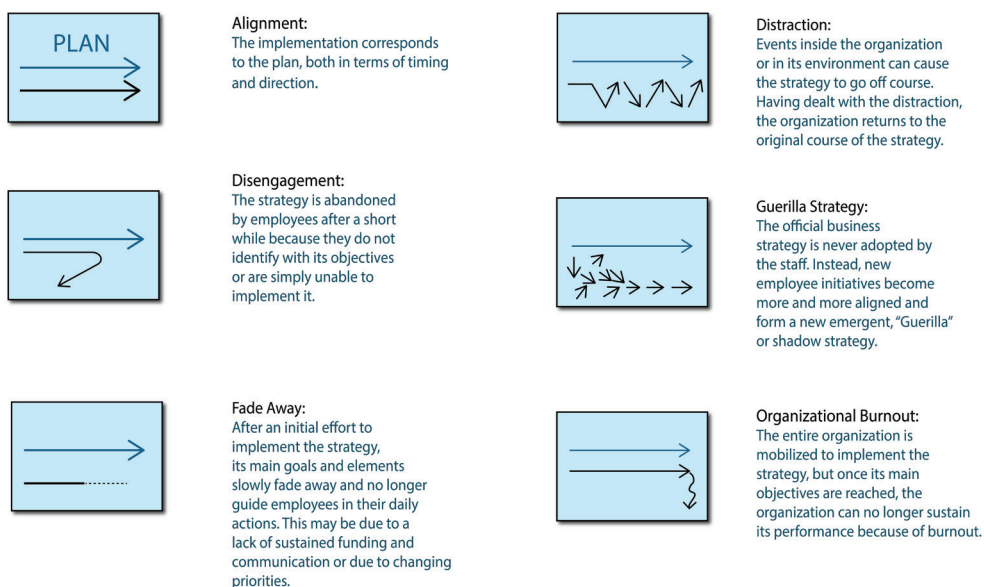
In the APPROACHES pattern, especially, you may want to draw people quickly and in a flexible format. Based on the work of Milly Sonnmann and others, a technique for doing this that has gained some popularity is the star figure. It is simple to draw a person in various postures with this approach. The key is to leave out non-essential details and focus on the head and the contours of the body – in the form of a simple star. So, start with a simple circle and then connect a star-like silhouette on the left and end it on the right side of the head. Make sure your figure looks more or less symmetrical and that the proportions are roughly where they should be (unless you want to emphasize that somebody is big-headed!). You can vary this person by, for example, stopping at the middle on the right side and then drawing the right arm to raise or point at something. Last but not least, you can also add additional elements to the star person, such as hairstyles, hats, capes, tools, pockets, a halo, or devil’s horns, etc. The alternative to drawing people is to use icons available online, such as those from [thenounproject.com](http://thenounproject.com).



**Figure 5:** How to draw a person quickly for the approaches pattern



Turning now to the less cartoonish and more diagrammatic *scenarios* pattern, let us take as an example how business strategies may turn out in reality. Based on an idea from Henry Mintzberg (the world's foremost strategy guru), the illustration below depicts possible strategy implementation problems as deviations from an intended course. The blue arrow symbolizes this planned course of action, while the scenario is shown in black. In this way, many possible strategy implementation issues can be anticipated and (hopefully) avoided. Notice how the first six scenarios also act as a generative mechanism to think about further possibilities (both positive and negative). This is typical for a visual variation: visualizing is more important than the visualization. Or, in other words, a visual variation is not just a graphic representation; it is always an invitation to viewers to elaborate their own variations and think further. This is especially true for the scenarios pattern.



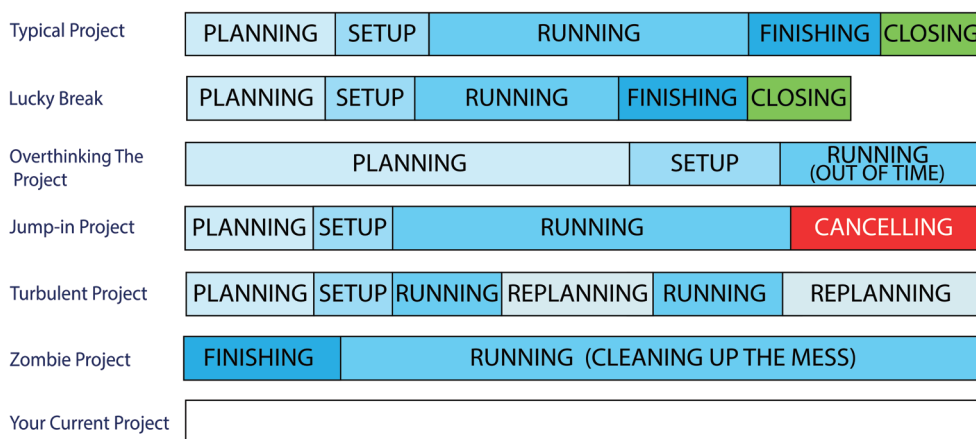
**Figure 6:** An example of the scenarios pattern: how plans go astray

Let's stick with the planning topic for a minute and examine it not in the strategy context but rather in project management. With the help of the segments pattern, we can distinguish different kinds of (mostly problematic) projects

and their main phases. Again, notice how the six variations provided are not just instructive caveats but also thought-starters to consider other kinds of problematic project constellations. To make this invitation (psychologists refer to it as an affordance) explicit, you can provide an additional empty bar at the end and ask your peers (for example, during a project kick-off workshop) to come up with their own segmentation of a project.

Working on a segment variation, it is important to make consistent use of color or shading for the respective sections of each bar. You may have seen that the different project phases always have the same color or hue throughout. This consistency factor is important in making the variation more easily 'readable.' Last but not least, you can vary the sequence of segments and their respective length – and the length of the entire bar chart. In the case of the lucky break example below, the project finishes earlier than planned. However, you need to be careful not to vary too many elements so that your segmentation still remains clear and communicates its content easily.

Segmented bar charts are not the only form of segment variations. You can also use simple pie charts for varying segments or even objects like drinking glasses or roads. The bar chart format is the most widely used, for example, in the famous 'anatomy' variations by John Atkinson (Google them, it's worth it).



**Figure 7:** An example of the segments pattern: different project paths

And now for something completely different – the mutation pattern. As mentioned above, we can also use objects as variation elements. You already saw an example of this pattern when we mutated a box for different creative problem-solving approaches. Let's apply this pattern to better understand the various forms of fake news – a highly relevant and timely issue (as Lichtenberg famously wrote, "The most dangerous of all falsehoods is a slightly distorted truth.").

To distinguish different forms of false information on the internet in a memorable way, we use variations of hats. Again, this pattern is also an invitation to think further – beyond these eleven hats – as in this example of further manifestations of distorted online information.

1. Naively spread news: False sensationalist information that is reshared without considering its truth value. This is sometimes the case with teenagers, hence the baseball cap as a symbol.
2. Cooked-up news: False information created to cover up a mistake or wrongdoing.
3. Propaganda: Distorted information to paint a more positive picture of an organization than in reality.
4. Conspiracy theory: An invented and self-immunizing explanation for a complex topic without any evidence. A conspiracy theorist will not hear criticism or counterarguments, hence the headphones symbol.
5. Witch hunt: False information to accuse somebody and ruin their reputation.
6. Fabrication: Purely invented information or stories without any basis in reality.
7. Satire: False or grossly exaggerated information that, through its style, (usually) implies that it should not be taken seriously.
8. Urban legends: Surprising hearsay stories that have never been verified and, on closer examination, are false.
9. Dogma: False information to defend a traditional set of beliefs.

10. Pseudoscience: Highly flawed insights that only pretend to observe rigorous scientific standards.

11. Obsolete news: Information that is still being spread, although the underlying reality has changed.

What kind of fake news have you encountered online? Choose the best hat to represent it.



**Figure 8:** An example of the mutations pattern: types of fake news

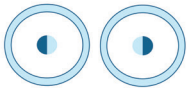
A mutation works best when the object is simple in its shape, widely known, and directly relates to the topic. The more self-explanatory the object (in terms of the topic), the better. The advantage of this pattern of variation is that it is entertaining, memorable, and concrete and does not need a high level of abstraction. Its disadvantage is that it cannot capture a lot of complexity, but we have our next, final pattern for this.

The *configurations* pattern usually works with abstraction, for example, in the form of varied diagram elements. In the example below about negotiation types, the pattern consists of various Venn diagrams to highlight the overlap of negotiation partners' interests (or the lack thereof). The variation

distinguishes integrative and distributive negotiation. In the first case, you try to cooperate to come up with negotiation solutions that are beneficial to all involved. In the second case, you just protect your own interests; this is sometimes done in an unfair, coercive way, as the third variation shows. Some negotiations go on endlessly without any progress (the fourth variation), as the negotiators will not make any concessions. In such instances, it is helpful to involve a neutral facilitator (the fifth variation) who can help the parties find areas of agreement.



integrative negotiation (win-win, making the pie bigger)



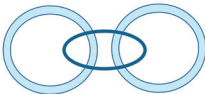
distributive negotiation (win-lose, distributing the pie)



coercive negotiation (win-lose, by power play)



endless negotiation (no fruitful concessions on either side)



mediated negotiation (with a neutral, third party facilitator)

**Figure 9:** An example of the configurations pattern: negotiation approaches

You have now seen an example of each of the five patterns and identified some of their benefits. Next, we learn how to produce consistently high-quality variations by following a few guidelines and principles – and avoid some common variation pitfalls.

## → 2.3 THE PRINCIPLES OF VISUAL VARIATION

We have now seen the options for creating visual variations. Whatever pattern you choose, make sure you respect a few simple guidelines when following the variation approach:

- Pick symbols that are easily recognizable and (if possible) self-explanatory.
- Pick symbols that follow the same, consistent visual style or design (colors, shapes, level of detail).
- Make sure that the starting point of your visual variation is simpler than what follows.
- Do not vary too many elements at the same time.
- Ideally, a visual variation should not occupy more than one screen or half a page (3-12 variations).
- Make sure you provide concise text elements with the visual variation to help understanding.

Next to these six specific guidelines, there are also a few more general principles to consider when designing a visual variation. The following six principles can also be used as an evaluation for your visual variation when polishing it (you will find a checklist based on these criteria in the Appendix at the back of this book):

1. **Insight:** Make the visual variation conducive to discovering and seeing relevant insights regarding the topic. This could be a key change or something that stays the same. It could also be a particular element and its pivotal role or a particular point of view.

2. **P**arsimony: Focus only on the key elements, relations, and types contributing to that insight. Ensure your visual variation is free from clutter and does not contain unnecessary or decorative elements.
3. **S**alience: Make the key differences among the types that you show visually pop out. Emphasize graphically the elements that change or are added from one variation to the next.
4. **E**ase: Use simple, self-explanatory symbols and graphic elements and follow widely known visual conventions (such as pointed arrows for sequences or influences). Make sure the arrangement of elements is logical and clear.
5. **W**it: Make the visual variation stylistically amusing, entertaining, elegant, unique, unusual, or engaging by employing visual wit with a touch of humor. Foster a sense of joy of discovery by making your audience work a little to fully grasp your visual variation.
6. **E**xpansion: Help your viewers build on the given sequence. Offer simple ideas for expanding a visual variation further or adapting existing ones for their own purposes.

An excellent way to check whether your visual variation already meets these requirements is by showing it to colleagues and asking them to think aloud while interpreting it. Resist the temptation to explain your variation immediately, as this would destroy any chance of finding out whether it is self-explanatory. Instead, once your colleague has interpreted the variation on their own, ask them how they would extend it to check for Principle 6 (Expansion) or what difference they spotted first to check for Principle 3 (Salience).



# APPENDIX

## THE COGNITIVE PSYCHOLOGY OF VISUAL VARIATION: A PRIMER ON VARIATION THEORY

This appendix chapter describes the research behind visual variation and the elements and core insights of variation theory.





**“Powerful ways of acting originate from  
powerful ways of seeing.”**

*Marton and Tsui*

If you are interested in the scientific background of visual variation, then this appendix is for you. First, we will briefly describe the origins and development of variation theory and present its main elements, benefits, and application areas.

Variation theory is a learner-centered approach to improve the quality of instructions. It has grown out of so-called phenomenographic studies that began in the 1970s and examined the learner experience (of study material and instructor behavior) during educational episodes.

In these empirical studies, a key element has surfaced repeatedly – understanding comes from seeing variations. When you experience a phenomenon in more than one way, you can begin to differentiate or *contrast* it from other things. You can determine its traits (those that change and those that remain the same) and *separate* them from the actual phenomenon. Eventually, you can generalize from these variations and infer higher-level insights from the experienced variations. You can also see how different traits change together (or not), a phenomenon called *fusion* in variation theory.

Learning in variation theory is, therefore, an expansion of awareness, more specifically in the awareness of critical aspects, differences, and invariances. More broadly speaking, we make sense of the world by *seeing the same thing in different variations*.

The key cognitive (or reasoning) processes through which we understand a complex phenomenon are the ones highlighted above: *contrast, separation, generalization, and fusion*. Ideally, a visual pattern of variation allows viewers to go through these cognitive mechanisms in a sequence, continuously build-

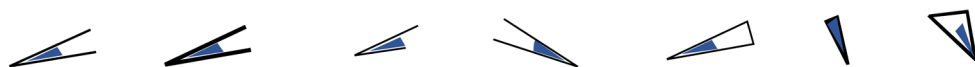
ing on the previous one to achieve the next, higher level of understanding or differentiation.

Let's take a simple example to make this somewhat abstract reasoning more tangible. How can you better understand the concept of a geometric angle?

In the image below, you first see an angle in its standard form (highlighted in blue) on the far left to start the visual variation. You then notice that the thickness of the lines does not affect it (in the second line with the identical blue angle), and neither does their length (varied in the third variation). You can understand the *contrast* between different line lengths and widths and that the angle remains the same throughout all these variations. You can *separate* the line properties from the angle property.

You then also discover that orientation has no impact on the angle (as you look at the fourth variation), and you can *generalize* that line properties or orientation do not alter an angle.

Last but not least, you see the angle in a slightly different context, namely as part of triangles where (in the sixth drawing compared to the fifth one) other properties (length, line boldness, and orientation) have now changed simultaneously (*fusing* your previous insights). In the last image, you see what a different angle would look like, as the two triangle lines are now diverging more than in the previous image. The variation has moved from contrast, separation, and generalization to fusion by constantly introducing additional changes. This is not a fixed requirement for a visual variation but it can enhance its didactic power.



**Figure 39:** A simple visual variation to better understand the concept of geometric angles

The paradigm of visual variation explained above is based on many years of research on how we perceive the world and learn. It builds on the work of Gibson (1986) regarding perceptual psychology (how we start to differentiate when perceiving our environment) and on the seminal work by Marton and Booth (1997) regarding learners' experiences of their domain of study.

Since the 1990s, variation theory has been successfully applied to improve learning in such diverse fields as *economics, chemistry, mathematics, biology, literature, physics, language learning, and law*. It has been applied at various educational levels, from early primary school all the way to university. It is very much a “made for real-life” theory that has been extensively tested, evaluated (and criticized), and further developed since its inception in the mid-1990s. In that vein, visualization has not always played a prominent role in variation theory. Let's examine its role a bit more closely in the next section.

Marton and Booth suggest that a person is said to have learned with respect to a phenomenon when that person is “capable of being simultaneously and focally aware of other aspects or more aspects of a phenomenon than was previously the case” (Marton & Booth, 1997, p. 142). Visual variations help to achieve a gradual expansion of understanding by noticing differences and invariances, as in the angles example above. Marton and Booth explicitly refer to this as “ways of seeing” (Marton & Booth, 1997, p. 142). Marton, Dahlgren, Svensson, and Saljo (1977) conceived of this in their early studies “as a change in the eyes through which we see the world” (p. 23). The premise of variation theory is that powerful ways of acting originate from powerful ways of seeing (Marton & Tsui, 2004, p. 7).

This idea of bringing a concept to life through visual means and emphasizing its properties goes back much further than variation theory or the phenomenographic studies of the 1970s and 1980s. For example, the 17th-century British philosopher Thomas Hobbes suggested (like several other philos-

ophers including Aristotle, Baruch de Spinoza, and Ramon Lullus) that the construction of geometric figures helps us learn more about the properties of a concept. Hobbes thus conceived of thinking as a form of *artistic production* (Berger, p. 173), generating particular concepts materially with the assistance of visual aids (ibid.). Variation theory takes this idea a step further (also based on activity theory by Lew Vygotsky) by specifying how to visualize concepts so that they can increase our understanding.

Variation theory asserts that conceptual change depends on highlighting critical elements of a phenomenon by creating variation in these, while all other elements are held constant. Lo and Marton (2012) wrote: “The presence of variation creates a potentially *noticeable contrast* within or between one or more features of a phenomenon. Thus, to discern some aspect of a phenomenon, an individual must experience variation in that aspect. This experience of variation allows the learner to create meaning for the phenomenon.”

This idea of *systematic variation* combined with graphic representations (even for non-material or conceptual topics) can create synergies that allow variation to be even more impactful and immediate. At the same time, visualization as a practice becomes more focused, simple, and streamlined through the variation constraint.

Although many examples in this book are directly inspired by variation theory, it is by no means the only source for the visual variation approach. Other key principles behind visual variation that should be mentioned are follows:

1. **Repetition** is a key principle of every learning approach based on cognitive psychology and the cornerstone of visual variations.
2. **The observation-question cycle:** First, we observe, then we try to ask why/and how. The visual variation approach feeds directly into these two steps also emphasized by Kolb’s (2014) experiential learning theory.
3. **Scaffolding and activity theory:** When you have a support structure,

you can learn on your own and use this structure to build up understanding progressively, especially when this structure lets you substitute something abstract (like learning about a concept) with a tangible task (such as drawing or extending graphic variations). This is a cornerstone of the didactic thinking of seminal psychologist Lew Vygotski, and it is also at the heart of the visual variation approach.

4. **Cognitive load theory:** Sweller (2006) found that learning failures are often the result of excessive cognitive load on students and misdirection of attention. By first focusing on a simple graphic representation that is then (step-by-step) made more visually complex (with accompanying descriptions), attention can be better directed, and extraneous cognitive load can be kept to a minimum.
5. **Dual coding theory/picture superiority effect:** We remember something pictorial better than just a text or something we have only heard because we save it to our memory twice – content-wise and shape-wise. This makes it easier to bring to mind later (Paivio & Csapo, 1973, Paivio, 1986).
6. **The linguistic theory of graphic variation as social practice:** Professor Spitzmüller (2013, 2015) examined (the research-wise “neglected social practice” of) graphic variation from a linguistic point of view – not simply in illustrations, but mainly in the context of typography and layout. He suggests that graphic variation is a key cognitive mechanism for identity building and knowledge sharing. In his 2015 book, he explores the different forms of graphic variation and their functions, and he presents a typology of graphic knowledge that can be fruitfully exploited.

As the visual variation approach further matures and branches out, it might itself, in return, provide stimulation or enrichment to other theories, techniques, and approaches. Here’s to a lively theoretical and practical debate about the forms, benefits, and limitations of visual variation as a generative individual and social practice!

# → VISUAL VARIATION PROCESS CHECKLIST

1. **PURPOSE:** Think about the **topic** you want to focus on in your visual variation and for whom it should provide value.
  - Key question: What do I want to show to whom and for what purpose? To explore or explain for myself or others, for beginners or intermediates?
  - Caveat: Delineate the topic adequately (correct level of granularity)
2. **PATTERN:** Pick one of the five **patterns** that best fits your topic and purpose. A pattern is a type of visual variation that we will explain in detail below.
  - Key question: Which format can best clarify the topic? Approach, scenario, segment, mutation, or configuration?
  - Caveat: Don't commit too soon to a pattern; try out two or more first.
3. **PARTS:** Identify the **elements** you want to show or explore and their relationships.
  - Key question: What are the essential topic parts to depict?
  - Caveat: Make sure the parts you choose are on the same level of detail and, if possible, there are seven elements or fewer.
4. **PRESENTATION:** Now **arrange** the elements visually in a meaningful way using self-explanatory icons or other graphic symbols.
  - Key question: How are the elements related?
  - Caveat: Try to make the graphic representation as simple as possible and self-explanatory (with as little text as possible).

5. **P**ERSPECTIVES: Think about topic **variations** or different viewpoints on the topic and add a short text explanation to each.
  - Key question: Which types or versions should I distinguish?
  - Caveat: Don't overdo it; focus on the 3-10 key variations.
  
6. **P**ROGRESSION: Put the variations in a logical and meaningful **sequence** (usually from top to bottom)
  - Key question: In what order should I show the types?
  - Caveat: Make the logic explicit – is it from bad to good, or simple to complex, or certain to uncertain? You can do this through color-coding, symbols, or text elements.

# → VISUAL VARIATION PRODUCT CHECKLIST

Check if your visual variation end result meets the following criteria:

## 1. **Insight:**

- Does it show essential (relevant) characteristics of the topic?
- Does it raise awareness about an otherwise easily neglected aspect?
- Does it invite viewers to think about the topic differently (from different angles)?

## 2. **Parsimony:**

- Can the visual variation fit on half a page or on a single slide (and still be readable)?
- Is the visualization free of unnecessary elements in terms of contents, or can something still be omitted (also concerning the text elements)?
- Is the visual style free of clutter or unnecessary decoration?

## 3. **Salience:**

- Are the more important elements visually more prominent than others?
- Are the differences among the different versions visible at one glance?
- Is it visually clear that there are different kinds of variations (positive vs. negative)?

## 4. **Ease:**

- Are the symbols clear in the sense of being self-explanatory?
- Do the visual variations follow established/expected graphic conventions (go from left to right if they are temporal)?
- Is the progression logical in the sense that the first visual variation is simpler than the next one following it, etc.?
- Do the text elements assist the interpretation of the visual?



## **5. Wit:**

- Is there elegant simplicity to the visual variation?
- Is there an element of humor or fun in the visual variation (if that fits the topic/context)?
- Can the viewer gain insight by closely examining the variations?

## **6. Expansion:**

- Can the viewers easily build on your visual variation and extend it (conceptually)?
- Can the viewers easily redraw your visual variation and extend it (even without drawing skills)?
- Can the visual variation be adapted to other contexts or topics?

# → VARIATION STARTERS

To visualize your ideas, topics, or challenges, you can start with one of these thought starters once you have picked a fitting pattern.

## **Approaches templates:**

- Figure, arrow, figure
- Symbol, arrow, symbol
- Downward arrows
- One starting point, multiple arrows, and end positions
- Metaphor-based: chasm, journey, road, race
- Cartesian coordinates
- Timelines

## **Scenarios templates:**

- One straight blue arrow (left to right), one black arrow going differently
- Two parallel/intersecting arrows
- One upward moving line (lower left to upper right), one going differently
- Timelines or calendars
- Simplified Gantt charts

## **Segment templates:**

- Bars
- Pie charts
- Concentric circles (onions)
- Box sequences
- Arrow sequences