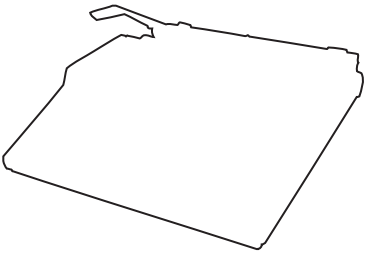

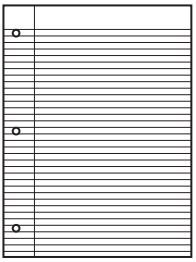

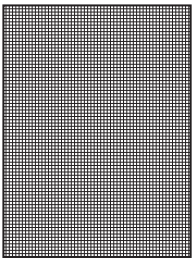

V I S I B L E L A N G U A G E

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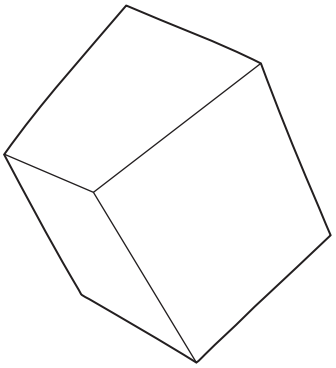

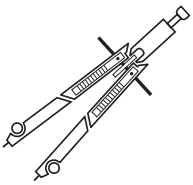

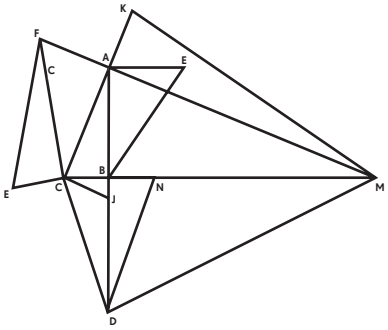

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SUE WALKER

DESCRIBING THE DESIGN OF CHILDREN'S BOOKS: AN ANALYTICAL APPROACH

SUE WALKER is Professor of Typography at the University of Reading where she has served as Head of the Department of Typography & Graphic Communication and Dean of the Faculty of Arts and Humanities. She is also a Fellow of the Design Research Society. Her recent research has focused on the design of children's reading and information books, and on the work of the Otto and Marie Neurath and Isotype Institute as one of the directors of the funded 'Isotype re-visited' project.

ABSTRACT

Descriptions of graphic language are relatively rare compared to descriptions of spoken language. This paper presents an analytical approach to studying the visual attributes and conventions in children's reading and information books. The approach comprises development of a checklist to record 'features' of visual organization, such as those relevant to typography and layout, illustration and the material qualities of the books, and consideration of the contextual factors that influence the ways that features have been organized or treated. The contextual factors particularly relevant to children's reading include educational policy, legibility and vision research and typeface development and availability.

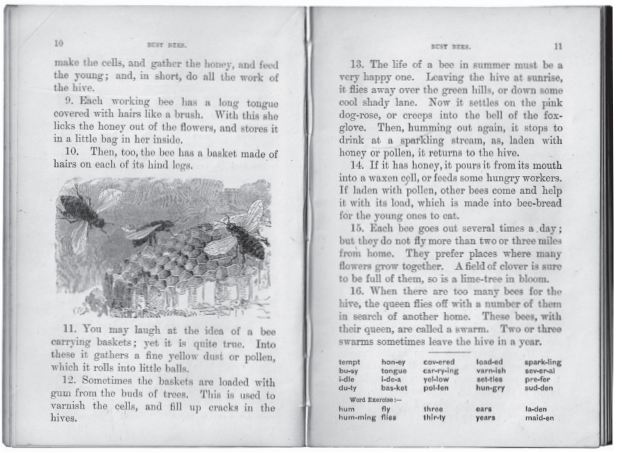
The approach to analysis and description is illustrated with examples of children's reading and information books from the Typographic Design for Children database, which also demonstrates an application of the checklist approach.

THIS PAPER PRESENTS AN ANALYTICAL APPROACH to studying the visual attributes and conventions in young children's reading and information books in order to understand why particular design and production decisions might have been made.

A recurring theme in information books for children has been the life and work of the honey bee, and examples from the 1890s to the 1980s show the different ways text and pictures have been used to tell this story. Each of the spreads illustrated in FIGURES 1–4 contains a number of graphic components or 'features': text, pictures, headings, captions. These are treated differently through, for example, typeface, spacing, position on the page, use of color. The different treatment of such features reflects, among other things, the printing technology of the time, the way teachers may have used the books in the classroom, national educational policy and publishers' ambitions to sell books. Each of these examples typifies the visual characteristics of books produced around the time each was published. The bee pictures are just one example from a larger study that has looked at changes in visual organization in children's reading and information books from 1860 until the present day. Part of this work has been the development of an approach to systematic description and analysis of the visual characteristics of these books. It takes forward the more general idea that in order to understand language use you need to analyze and describe its characteristics and work out why particular choices have been made. Such descriptions of graphic language remain relatively rare compared to, for example, description of varieties of spoken language.

figure 1. top
'Standard II' from Specimen pages of Marshall's Pleasant Readers, *London: John Marshall & Co, 1890s, pp.10-11*

This spread is from a short section called 'Busy bees' which begins on the previous page. In common with other reading books produced at this time, the paragraphs are numbered and a list of 'new words' is provided at the end of each section. The wood-engraved illustration does not relate to a particular part of the text and thus fulfils an associative function rather than an explanatory one.



10 BUSY BEES.

make the cells, and gather the honey, and feed the young; and, in short, do all the work of the hive.

9. Each working bee has a long tongue covered with hairs like a brush. With this she licks the honey out of the flowers, and stores it in a little bag in her inside.

10. Then, too, the bee has a basket made of hairs on each of its hind legs.

11. You may laugh at the idea of a bee carrying baskets; yet it is quite true. Into these it gathers a fine yellow dust or pollen, which it rolls into little balls.

12. Sometimes the baskets are loaded with gum from the buds of trees. This is used to varnish the cells, and fill up cracks in the hives.

BUSY BEES. 11

13. The life of a bee in summer must be a very happy one. Leaving the hive at sunrise, it flies away over the green hills, or down some cool shady lane. Now it settles on the pink dog-rose, or creeps into the bell of the fox-glove. Then, humming out again, it stops to drink at a sparkling stream, as, laden with honey or pollen, it returns to the hive.

14. If it has honey, it pours it from its mouth into a waxen cell, or feeds some hungry workers. If laden with pollen, other bees come and help it with its load, which is made into bee-bread for the young ones to eat.

15. Each bee goes out several times a day; but they do not fly more than two or three miles from home. They prefer places where many flowers grow together. A field of clover is sure to be full of them, so is a lime-tree in bloom.

16. When there are too many bees for the hive, the queen flies off with a number of them in search of another home. These bees, with their queen, are called a swarm. Two or three swarms sometimes leave the hive in a year.

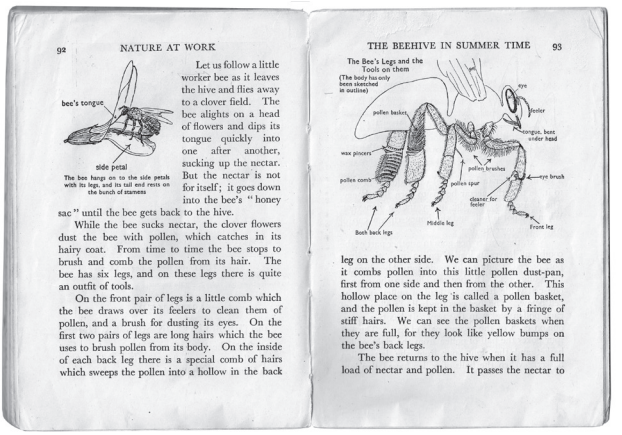
tempt	hon-ey	co-vered	load-ed	spark-ling
bu-sy	tong-ue	car-ry-ing	varn-ish	sev-er-al
i-dle	i-de-a	yel-low	sat-ies	pre-fer
du-ty	bas-ket	pol-len	hun-gry	sud-den

Word Exercise:—

hum	fly	three	ears	la-den
hum-ming	flies	thir-ty	years	maid-en

figure 2. center and bottom
Spreads from E. M. Stephenson, 'Nature at Work', *Book II, London: A & C Black, 1941*

These spreads show different approaches to illustration: a black and white photograph, a colored 'tipped-in' plate and black and white line drawings with labels and captions. The text is organized in short sections that run throughout the book (new sections do not start new pages). Serif type is used for the main text and headings, sanserif for the captions.



92 NATURE AT WORK

The bee hangs on to the side petals with its legs, and its tail end rests on the bunch of stamens

Let us follow a little worker bee as it leaves the hive and flies away to a clover field. The bee alights on a head of flowers and dips its tongue quickly into one after another, sucking up the nectar. But the nectar is not for itself; it goes down into the bee's "honey sac" until the bee gets back to the hive.

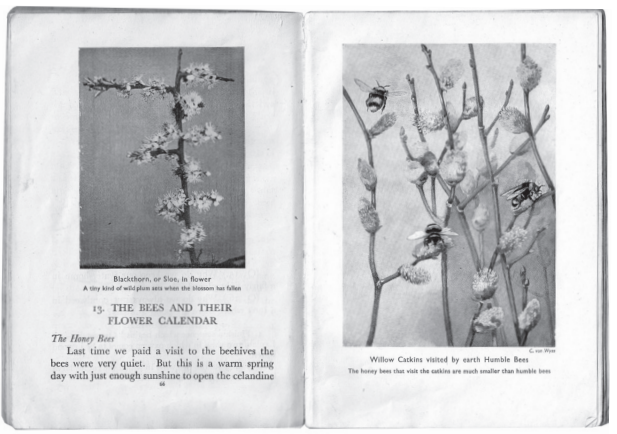
While the bee sucks nectar, the clover flowers dust the bee with pollen, which catches in its hairy coat. From time to time the bee stops to brush and comb the pollen from its hair. The bee has six legs, and on these legs there is quite an outfit of tools.

On the front pair of legs is a little comb which the bee draws over its feelers to clean them of pollen, and a brush for dusting its eyes. On the first two pairs of legs are long hairs which the bee uses to brush pollen from its body. On the inside of each back leg there is a special comb of hairs which sweeps the pollen into a hollow in the back

THE BEEHIVE IN SUMMER TIME 93

leg on the other side. We can picture the bee as it combs pollen into this little pollen dust-pan, first from one side and then from the other. This hollow place on the leg is called a pollen basket, and the pollen is kept in the basket by a fringe of stiff hairs. We can see the pollen baskets when they are full, for they look like yellow bumps on the bee's back legs.

The bee returns to the hive when it has a full load of nectar and pollen. It passes the nectar to



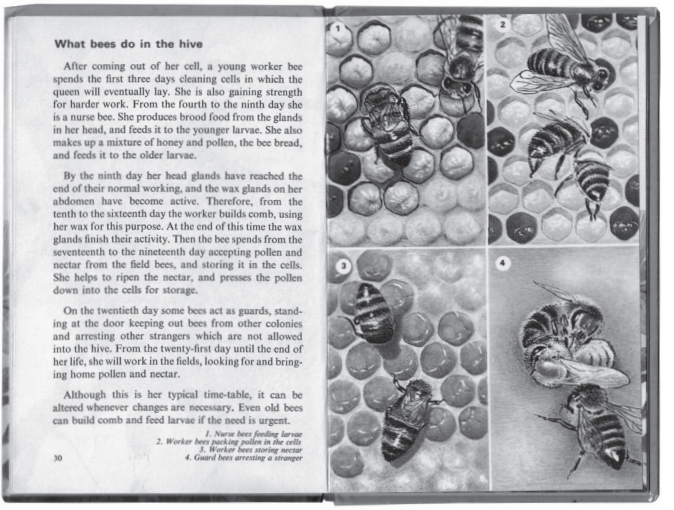
Blackthorn, or Sloe, in flower
A tiny kind of wild plum sets when the blossom has fallen

13. THE BEES AND THEIR FLOWER CALENDAR

The Honey Bees

Last time we paid a visit to the beehives the bees were very quiet. But this is a warm spring day with just enough sunshine to open the celandine

Willow Catkins visited by early Humble Bees
The honey bees that visit the catkins are much smaller than humble bees



What bees do in the hive

After coming out of her cell, a young worker bee spends the first three days cleaning cells in which the queen will eventually lay. She is also gaining strength for harder work. From the fourth to the ninth day she is a nurse bee. She produces brood food from the glands in her head, and feeds it to the younger larvae. She also makes up a mixture of honey and pollen, the bee bread, and feeds it to the older larvae.

By the ninth day her head glands have reached the end of their normal working, and the wax glands on her abdomen have become active. Therefore, from the tenth to the sixteenth day the worker builds comb, using her wax for this purpose. At the end of this time the wax glands finish their activity. Then the bee spends from the seventeenth to the nineteenth day accepting pollen and nectar from the field bees, and storing it in the cells. She helps to ripen the nectar, and presses the pollen down into the cells for storage.

On the twentieth day some bees act as guards, standing at the door keeping out bees from other colonies and arresting other strangers which are not allowed into the hive. From the twenty-first day until the end of her life, she will work in the fields, looking for and bringing home pollen and nectar.

Although this is her typical time-table, it can be altered whenever changes are necessary. Even old bees can build comb and feed larvae if the need is urgent.

1. Nurse bees feeding larvae
2. Worker bees packing pollen in the cells
3. Worker bees storing nectar
4. Guard bees arresting a stranger

30

figure 3. top
Spread from W. Sinclair, Life of the honey-bee, *Loughborough: Wills & Hepworth, 1969*

By the 1960s the use of the double-page spread as a 'container' for related text and illustration was well established. This spread follows the characteristic Ladybird books approach with text on the left and a colored illustration on the right. Captions for the illustration are placed on the left-hand page as part of the text page rather than being included in the full-page, bled-off illustration.

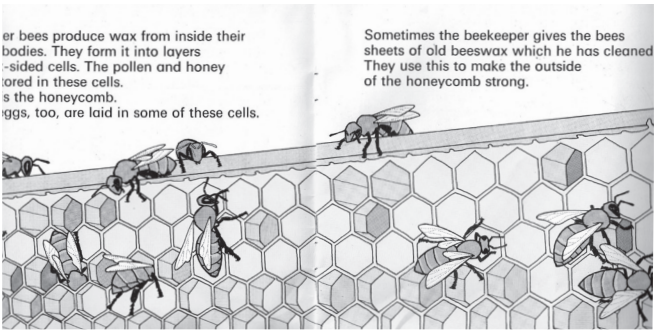


figure 4. bottom
Part of a spread from S. Allen, Bees make honey, *Over, Cambridge: Dinosaur Publications Ltd, 1980*

In the example from the 1980s the illustration extends across the double-page spread. The text that relates to it is divided between the two pages that make up the spread; and each block of text comprises related sentences indicating editorial decision-making.

THE ANALYTICAL APPROACH

The approach taken here had its genesis in the late 1970s and 1980s in work undertaken by what has recently been called the 'Reading School' (Bateman, 2008). Academics in the Department of Typography & Graphic Communication at the University of Reading developed interests in describing graphic language along the lines taken by linguistic scientists. Michael Twyman's 'Schema for the study of graphic language'

provided a tool for describing mode (verbal, pictorial, schematic) and configuration (linear, linear-interrupted, tabular) of graphic language (Twyman, 1979). Elsewhere he proposed that choice of mode and configuration are but two of the factors that influence the decisions that are taken in the making of a document and he listed production method (technology), the user, the circumstances of use and information content as relevant others (Twyman, 1982). Patricia Norrish's work on the graphic translatability of text identified and articulated the structural components of documents starting with the artifact itself and how it might be broken down into describable segments: body matter, front matter, end matter (Norrish, 1987). Some of this work at Reading was, unusually, concerned with hand- and typewritten documents produced by lay people, thus acknowledging, as linguists did, different levels of formality and expertise in making documents. Walker's (1982) approach was taxonomic and resulted in 'checklists' of document elements that were used to identify characteristic 'features' of particular kinds of document such as handwritten and typed letters, 'lost cat' notices and handwritten posters advertising community events. Waller's work on reader-focused notions of accessibility and structure in relation to graphic genre demonstrated the value of analyzing documents on a number of levels (see Waller 1987a, 1987b, 1991). This work was taken further by the GeM project (based at Stirling University) which identified the following levels of structure: content (the components of the information to be communicated); rhetorical (the rhetorical relationships between the content elements and how the content is argued); layout (the nature, appearance and position of communicative elements on the page); navigation (the ways the intended mode(s) of consumption of the document is/are supported); and linguistic (the structure of the language used to realize the layout elements). Each of these levels was placed within the following sets of constraints that needed to be taken into account: canvas (those arising out of the physical nature of the object being produced, such as paper or screen size); production (those imposed by the technology used); and consumption (those arising from the needs of the user and the circumstances

of use). The application of this descriptive approach was demonstrated in accounts of the linguistic and graphic structure of spreads from information books (Allen, Bateman and Delin, 1999; Delin, Bateman and Allen, 2002; and the approach in detail is given and expanded in Bateman, 2008). The approach described here extends some of this earlier work. It builds on the checklist formulation described above, combined with considerations that influence design decisions taken: constraints imposed by the intended readership, the circumstances of use and the technology used to produce them. Breaking a document down into elements or segments—a well-developed concept in linguistics—is a useful starting point in the compilation of a checklist.[1] In the approach described here, the 'checklist' is a listing of the 'features' relevant to the level of description being undertaken. Using a checklist ensures that the same approach is taken to 'looking' at each of the items in a particular corpus. Each 'feature' is further subdivided into variants, attributes or states—that describe the variations that might occur within a particular feature. Thus, a checklist might contain features of 'macro-spacing,' such as treatment of paragraphs, margins and space around headings, and also 'micro-spacing' features such as type size, line spacing and word spacing, and each of these can be subdivided into the variants that might occur within each.

The checklist is just one part of this analytical approach; the second is consideration of contextual circumstances that are likely to have influenced the way that the features have been organized or treated and that therefore should be considered in any analysis. This approach stems from the practice of designing documents and the contraints imposed by questions a designer might ask: How and where will it be used? Who are the readers? What kind of information does it contain? What constraints does the technology being used impose? Is the reader likely to have expectations about the 'look and feel' of the document? Consideration of the constraints and influences imposed by the context in which something is designed and produced enables a richer description of children's books (or any graphic genre) that would result from a description based on a checklist alone.

1 *(see Walker, 2001, pp.23–9).*

COMPILING A CHECKLIST

Compiling a checklist can be done in a number of ways. One starting point, for example, has been consideration of rules and conventions that underpin some document types (Walker, 2001). In trying to work out what features might be relevant in a checklist designed to describe the graphic attributes of 'lost cat' or jumble sale notices, for example, consideration of rules that children learn at school, and that become part of a non-designer's graphic repertoire, would suggest that use of capital letters and underlining would be essential features to include. A checklist used for a description of handwritten and typed correspondence included features relevant to the capture of information relevant to that particular graphic genre and for which there were conventions, such as the setting out of the 'inside address' or the 'complimentary close'—features at a macro level of organization heavily influenced by letter-writing prescriptions. Features such as 'treatment of the date' allowed for description at a micro level of visual organization and included such attributes as the use of superior figures and of abbreviated forms of the date.

The checklist presented here was developed through consideration of design attributes relevant to children's reading, such as typefaces and spacing, the relationship of pictures to |text, and page size and format. It was organized in four sections each comprising features relevant to the analysis: artifact description; document structure and articulation of content; typography; and illustrations.

ARTIFACT DESCRIPTION

Can the book be easily held by small hands? Do the pages open easily? Is the cover material durable? The materiality of children's books can be an important reflection of the extent to which they have been designed with the needs of children in mind. Features in this section of the checklist included size and format, binding, printing process and paper.

DOCUMENT STRUCTURE & ARTICULATION

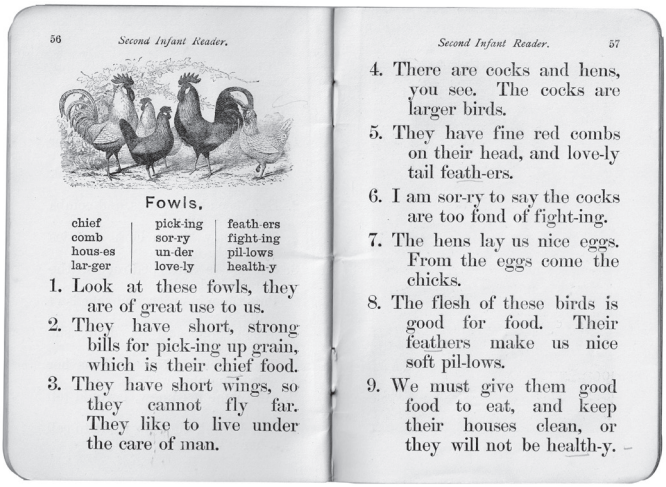
This section comprised features that define the structure of a document, the way that its content might be organized, and the way that the articulation of this structure helps or hinders access to it. Following Norrish (1987) the term 'extra matter' was used to distinguish between the main information content of the artifact (body matter) and the other information that may appear before or after the body matter. The extra matter in a children's reading book, for example, might include a frontispiece, title page, contents page, acknowledgements, notes for the teacher, publishers' advertisements; in an information book the list might extend to include a list of references, index, glossary and list of illustrations.[2] Such features can provide information about how a book might have been used in the classroom, about innovative features and about publishers' approaches to marketing. Some components classified as 'extra matter' were navigational aids, such as contents pages and indices. The body matter in a children's book may be structured through additional navigational aids such as headings, key words in the text and page numbers; and in information books extended to captions, graphic devices such as arrows and bullets and summary text.[3] The organization of the contents of the books, into broad structural units (sections, chapters, double-page spreads, single pages) has been defined by Waller (1991) as 'artifact structure': "those features of a typographic display that result from the physical nature of the document or display and its production technology." In the checklist the term 'information unit' was used with the aim of capturing the extent to which topic boundaries coincided with pages or openings. In children's books, especially those produced for younger readers, there is often alignment of a topic or story within the constraints of a page or double-page spread (FIGURE 5).

TYPOGRAPHY

The features included in the 'typography' section of the checklist were those particularly relevant to a broad diachronic study of children's reading books, and were therefore at a fairly coarse-grained level of analysis. Thus, typeface names were

2 *As Norrish reported, it was not difficult to assign matter in this way: "The main information content normally has a visual cohesion which reflects its semantic cohesion, whereas the extra matter is usually made up of small, discrete semantic units which have different functions in relationship to the artifact as a whole." (Norrish, 1987, pp. 10–11). In design terms, too, this approach reflected the way that many books are designed, the body matter being designed before the material around it.*

3 *Waller (1987a) used the term 'global' to refer to devices that help to make sense of the structure of a document as a whole, and 'local' to those that guide readers round parts of a text and help to establish hierarchy and structure.*



56 *Second Infant Reader.*

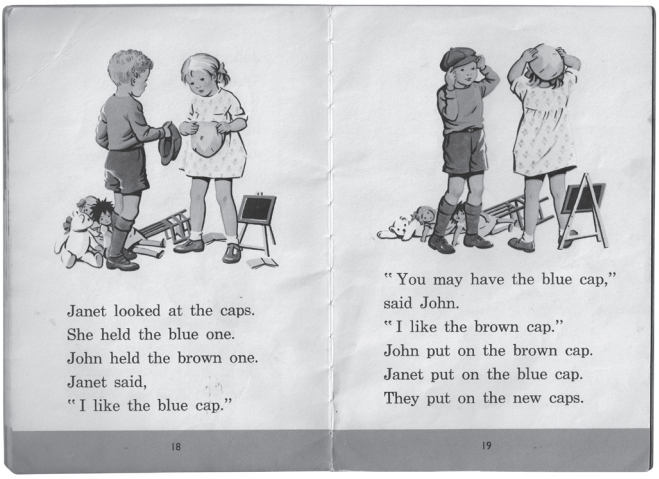
Fowls.

chief	pick-ing	feath-ers
comb	sor-ry	fight-ing
hous-es	un-der	pil-lows
lar-ger	love-ly	health-y

1. Look at these fowls, they are of great use to us.
2. They have short, strong bills for pick-ing up grain, which is their chief food.
3. They have short wings, so they cannot fly far. They like to live under the care of man.

Second Infant Reader. 57

4. There are cocks and hens, you see. The cocks are larger birds.
5. They have fine red combs on their head, and love-ly tail feath-ers.
6. I am sor-ry to say the cocks are too fond of fight-ing.
7. The hens lay us nice eggs. From the eggs come the chicks.
8. The flesh of these birds is good for food. Their feathers make us nice soft pil-lows.
9. We must give them good food to eat, and keep their houses clean, or they will not be health-y.



Janet looked at the caps.
She held the blue one.
John held the brown one.
Janet said,
"I like the blue cap."

18

"You may have the blue cap,"
said John.
"I like the brown cap."
John put on the brown cap.
Janet put on the blue cap.
They put on the new caps.

19

figure 5.

Spreads from Second book, *'The graphic infant reader,' London and Glasgow: Collins, 1891, pp. 56–7 and from M. O'Donnell and R. Munro,* Out and about, *'The Janet and John Books,' London: James Nisbet, 1949, pp.18–19*

In these examples the 'topic,' a set of related and semantically coherent graphic elements, coincides with a structural component of the book, a double-page spread in Second book, and the page in Out and about.

not as relevant as broad category: serif or sanserif typeface, or whether it was a script or handwritten form. Information about the spacing of type, however, was gathered in detail because of the inter-relationship of typesize, line length and space between the lines, and the effect of this on ease of reading. Features such as the treatment of the start of paragraphs, and differentiation of key words were important because of their relevance at particular periods of time to methods of teaching reading.

ILLUSTRATION

Pictures are integral to most books for children. Relevant here were features relevant to visual aspects such as the use of color, or the location of a picture on a page (rather than content-related aspects, such as gender portrayal, or stylistic issues). In information books the functional use of color to articulate content (such as the use of red to show those parts of a picture that represented heat), or structure (such as the use of color to draw attention to those parts of a picture that were mentioned in the text) was recorded. The position of a picture in relation to the text that referred to it indicated the extent to which the design of the book may have been influenced by consideration of the reader.

FEATURES & ATTRIBUTES

Within each of the checklist sections described above, features considered to be relevant to a description of the visual organization of reading and information books were identified. This was done by looking at a representative selection of children's books from the 1880s to the 1960s, in order to get an overview of their characteristic features. Each feature was then broken down into 'states' or 'attributes' that reflected the intended level of detail in any description. It would be easy to go into considerable detail about, for example, the binding of the books, but for the purposes of this study what mattered was whether books could be opened flat and whether they were bound in such a way to support extensive use. With regard to document structure and articulation, for the level of description required, noting presence or absence of a feature was sufficient as, for example, in the case of 'extra matter.' For the purposes of this study whether or not books had a contents page or notes for the teacher was more relevant than the typography of each because the study was concerned with access and navigation, not contents page typefaces and their articulation. However, in the case of headings, as well as noting presence/absence of levels of heading, the particular typographic treatment of that heading so that it was differentiated from the main text was also relevant to the study, so the checklist allowed for the recording of

FEATURES *and their* ATTRIBUTES	
TYPEFACE …Serif - transitional …Serif - slab …Serif - unknown/other …Sanserif - grot …Sanserif - humanist …Sanserif - geometric …Sans serif - unknown/other …Script typeform …Hand drawn or stenciled	ALIGNMENT …Left …Justified …Centered
WORD SPACING …Normal …Narrow …Wide …Variable	TREATMENT OF START OF PARAGRAPHS …Serif – transitional …Serif – slab …Serif – unknown/other …Sanserif – grot …Sanserif – humanist …Sanserif – geometric …Sans serif – unknown/other …Script typeform …Hand drawn or stenciled

a range of variants, and inclusion of the attribute/state 'other' meant that anything unusual could be noted. The list above gives examples of feature and attributes from the children's books study. The full checklist, showing the features and attributes in each of the checklist sections, is shown in TABLE 1.

This checklist has been used to gather data from a selection of young children's reading and information books dating from 1830 to 1960 published in the UK; it underpins the Typographic Design for Children database (www.bookdata.kidstype.org)[4]. The database can be interrogated in different ways to enable synchronic and diachronic comparison and description. Such description provides a picture of the graphic language of children's books; and through this an awareness of the characteristics of selected features at a particular period of time, or of the extent that usage changes over time.

4 *The information books part of this site is still under development but formed the basis of a study of children's information books by Robson (2007).*

TABLE 1, *this page and facing page*

Checklist for recording the visual attributes of childrens' books, as used in the Typographic Design for Children Project

IDENTIFICATION INFORMATION

category
o reading book
o information book

author .....

editor.....

series editor .....

illustrator .....

title .....

series title .....

publisher .....

place of publication .....

date
o approximate date
o supplied date

..... to .....
(single year, decade, or date range)

edition .....

printer .....

place of printing .....

location .....

reference .....

ARTEFACT DESCRIPTION

page size height ..... mm width ..... mm

orientation
o portrait
o landscape

no.of pages ..... pp.

paper
o matt
o shiny
o coloured paper
o different kinds of paper in book
o other

binding
o single-section sewn
o single-section saddle-stitched
o section-sewn
o side-stitched
o perfect binding

type of cover
o hard cover
o soft cover
o self cover

cover material
o board
o cloth
o cloth-covered board
o paper-covered board
o cloth-covered paper

colour of cover material .....

cover printed in
o full-colour
o more than one spot-colour
o single colour

printing process (text)
o letterpress
o offset litho
o other:

printing process (images) .....

DOCUMENT STRUCTURE AND ARTICULATION

Extra matter

presence / absence of
o frontispiece
o title page
o back of title / imprint page
o contents page
o notes for teachers
o list of references
o list of illustrations
o glossary
o index
o acknowledgements
o advertisements
o other:

Navigation

presence / absence of
o contents page
o index
o page numbers
o section heading
o heading level 1
o heading level 2
o heading level 3
o running head
o key words in text
o graphic devices (such as arrows, bullets to direct attention)
o other:

heading distinction
o no headings
o no obvious hierarchy

heading 1
o size
o boldness
o italic
o typeface
o capitalisation
o indentation
o colour
o space
o underlining
o other:

heading 2 [with attributes as above]

heading 3 [with attributes as above]

Information units

o chapter/section
o double-page spread
o page
o other:

graphic components
o main text
o supplementary text
o heading(s)
o picture(s)
o picture(s) with labels
o captions to pictures
o exercise
o other:

MAIN TEXT TYPOGRAPHY (reading books only)

typeface
o serif
  o old style
  o modern
  o transitional
  o slab
o sanserif
  o grot
  o humanist
  o geometric
o script typeform
o handdrawn/stencilled

infant characters
o yes
o no

x-height ..... mm
cap height ..... mm
point size ..... (based on [eg type specimen] .....
line feed ..... mm
line length ..... mm

word spacing
o normal
o narrow
o wide
o variable

letter spacing
o normal
o narrow
o wide
o variable

average no. of characters per line . . . . .

alignment
o ranged left
o justified
o centred

hyphenation
o yes
o no

no. of columns .....

treatment of the start of paragraphs
o indented
o indented plus space
o full out
o full out plus space
o first line extended to the left
o first line extended to the left plus space
o numbered and indented
0 numbered and indented plus space
o numbered and full out plus space
o numbered and first line extended to the left
o numbered and first line extended to the left and space
o other paragraph treatment

differentiation of key words
o no differentiation
o bold
o italic
o caps
o colour
o typeface
o type size
o underlining
o other:

Colour use in text

colour used for
o heading(s)
o main text
o supplementary text
o captions
o labels
o other

distinction of
o letter
o word
o phrase
o sentence
o paragraph
o other:

function
o decorative
o articulation of structure
o articulation of content

ILLUSTRATION

type of picture
o line drawing
o simple shaded drawing
o detailed shaded drawing
o photograph
o map
o plan
o diagram
o bar chart
o pie chart
o other
o diagram

position of picture in relation to text
o above text that refers to it
o below text that refers to it
o integrated across spread
o to right of text that refers to it
o to left of text that refers to it
o surrounded by text that refers to it (as text runarounfd)
o between text that refers to it
o no visual relationship to text
o text on verso, picture on recto
o text on recto, picture on verso

treatment of picture
o squared up or boxed
o bled off
o no boundary / vignetted / cut out
o plate
o other

colour or not
o black and white
o single colour
o quite colourful
o very colourful

colours applied to
o all foreground elements
o some foreground elements
o all of background
o some of background

function of colour
o decorative
o articulation of structure
o articulation of content

basis for colour choice
o realistic/associative
o other:

position
o on same page that refers to it
o on same spread that refers to it
o on different pages

THE CONTEXT IN WHICH DESIGN DECISIONS ARE MADE

As well as providing information about language in use, and about book design in particular, this approach to description that considers a range of contextual elements, such as educational policy, legibility and vision research, typeface manufacture and advances in printing technology, and reinforces the view that the designing of the visual presentation of information is frequently constrained by external factors.

The pages from books about bees, described at the beginning of this essay show how text and pictures were integrated within the pages of a book and how this integration has changed over time.[5] The analytical approach described here encouraged exploration of this integration by considering why a particular text/picture relationship occurred. In the case of the bee spreads, changes in printing technology, in particular, printing in color and typesetting methods, have determined how the text and pictures have been organized, and show the move from text-picture organization influenced by production methods and printer-led conventions to that influenced by consideration of the child reader.

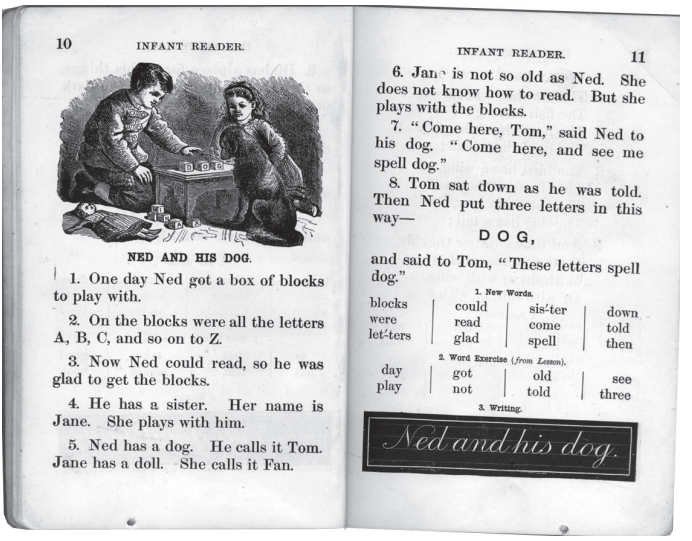
Two further examples demonstrate the influence of contextual factors on the visual organization of reading books. First, that of educational policy in Britain through the impact of the Revised Codes at the end of the nineteenth century, and secondly, legibility and vision research in the early part of the twentieth.

The 'Revised Code' was a set of recommendations made by the Newcastle Commission, which had been set up in 1858 to look at the provision of elementary education for all.[6] Schools had to have an annual inspection, and children had to learn parts or all of their reading books so that they did not fail in front of the Inspectors (Altick, 1957). After 1862 many publishers began to produce series of books that were differentiated by content (as defined by the requirements of the Standard or 'reading age,' and was usually defined by the number of syllables in a word) and by visual attributes (those for the infant classes having larger type and more pictures

5 *Schriver (1997) used the term 'rhetorical cluster' to identify groupings of verbal/pictorial elements that identify a particular graphic genre. She provides as examples 'body text with footnotes' and 'illustrations with annotations.' Such clusters in the bee spreads vary according to when they were published, though 'text and related, sometimes annotated, picture' could be defined as such in those books.*

6 *The most notable outcome of the Commissioner's report (1861) was that financial aid to schools should depend in part on attainment of pupils as measured by an inspector's examination in reading, writing and arithmetic. Robert Lowe, responsible for implementing the Commission's recommendations, devised the Revised Code (1862) which became known as 'payment by results' (Altick, 1957).*

than those in the higher ones). In making books, printers and publishers responded to the directives in the Codes, for example, that books for younger children should comprise 80 pages of small octavo text; that two pages should be considered as the minimum for an effective reading lesson; and engravings, lists of words and names, and supplementary questions or exercises should not generally be taken into account in computing the contents of the books. As a result, and confirmed through the study of books in our database, primers for younger children were typically broken down into two- or three-page sections that contained a list of new words, a picture, a series of numbered paragraphs followed by a word exercise and some letters or words for writing practice (FIGURE 6).



10 INFANT READER.

NED AND HIS DOG.

1. One day Ned got a box of blocks to play with.

2. On the blocks were all the letters A, B, C, and so on to Z.

3. Now Ned could read, so he was glad to get the blocks.

4. He has a sister. Her name is Jane. She plays with him.

5. Ned has a dog. He calls it Tom. Jane has a doll. She calls it Fan.

INFANT READER. 11

6. Jane is not so old as Ned. She does not know how to read. But she plays with the blocks.

7. "Come here, Tom," said Ned to his dog. "Come here, and see me spell dog."

8. Tom sat down as he was told. Then Ned put three letters in this way—

DOG,

and said to Tom, "These letters spell dog."

1. New Words.

blocks	could	sis-ter	down
were	read	come	told
let-ters	glad	spell	then

2. Word Exercise (from Lesson).

day	got	old	see
play	not	told	three

3. Writing.

Ned and his dog.

figure 6.

Spread from The Queen infant reader, *London: Nelson, 1880s, pp.10–11*

This is a typical example of a reading book at the end of the nineteenth century, and it follows prescriptions defined by the 'Revised code.' Much of this book is made up of short sections often presented as double-page spreads. Each contained a picture, a title in capital letters, text broken down into numbered paragraphs, a listing of new words, a word or spelling exercise and a handwriting specimen.

There was fierce competition between educational publishers and a notable increase in the number of reading books produced. Publishers attracted their markets through different means: Longmans in their 'New Readers' used distinctive and rather eccentric typography to promote a 'look and say' approach to teaching reading; Macmillan's 'New Literary Readers' used a particular and consistent style of illustration and Collins' 'School Series' of Graphic Primers and Readers took advantage of new ways of printing in color.

Legibility and vision research undertaken at the beginning of the twentieth century contributed to the findings of a *Report on the influence of schoolbooks upon eyesight*, produced by the British Association for the Advancement of Science in 1913 (see Venezky, 1984). This *Report*, which included recommendations for typeface, type size and spacing for particular ages of children, was taken very seriously by publishers at the time. Although the *Report* provided illustrations that showed recommended typefaces and line spacing for particular ages of children, the feature that was to have the most impact was that of type size: 'the size of the type-face is the most important factor in the influence of books upon vision.' Many reading books in our database published between 1915 and 1925 were set in large sizes of type often without corresponding space between the lines, and certainly with rather less interlinear space than most designers would consider appropriate today. When combined with the widespread use of justified setting without word breaks it resulted in pages that appeared over-crowded with very uneven spacing between words that must surely have been difficult for children's reading (FIGURE 7).

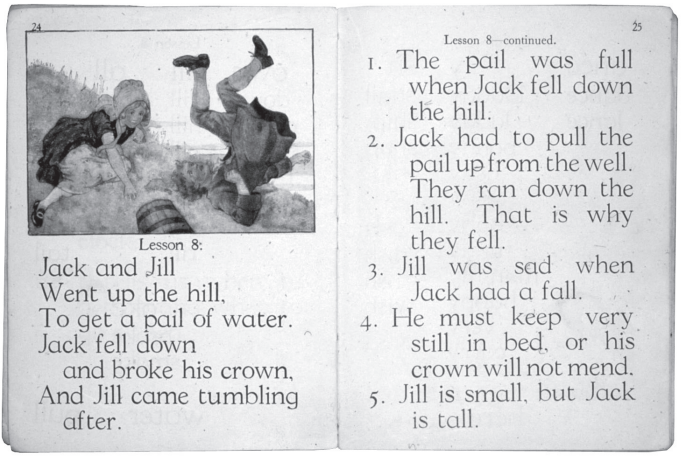


figure 7.

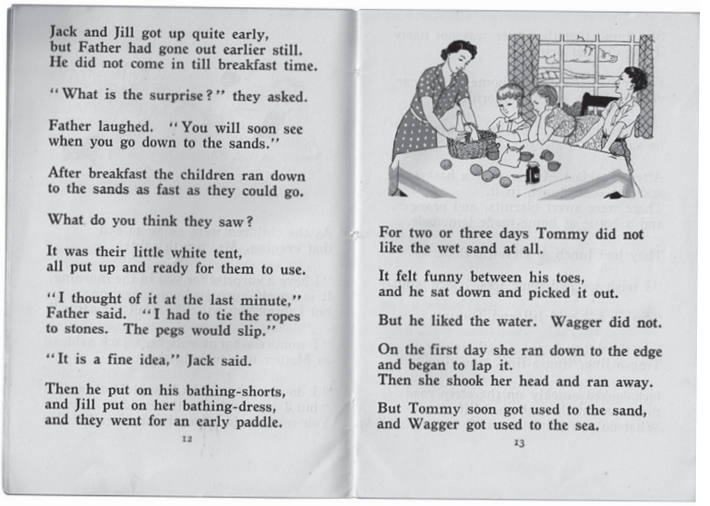
Spread from Book IA, *"The songs the letters sing." London and Glasgow, UK: The Grant Educational Company [c1919], pp. 24–25*

An example of a book set in a large typeface where close line spacing and variable word spacing as a result of justified setting makes a page likely to have been difficult for children's readings.

A final example draws attention to the pervasive influence that typesetting and book design conventions can have on visual

organization, and suggests that any description of books for children's reading needs to take account of these. The recording of attributes of micro-typography: letter, word and line spacing and text alignment meant that we were able to confirm that typesetting conventions over-rode to a considerable extent recommendations in reports such as that mentioned above. Until the 1950s the most common recorded attribute for word spacing in the corpus was 'variable' resulting from the book design practice of justified setting. This convention was so firmly embedded that the resulting variation in word spacing was not thought to be unusual. In many reading books produced in the first two decades of the twentieth century the combination of large type sizes with justified lines resulted in extremely variable word spacing that significantly impaired horizontal cohesion within a line of type. In some cases this was further disrupted by additional space between letters as well as words. By the 1950s, however, ranged left setting was the norm and in many cases the space used was wider than what would have been used typesetting books for adults.[7] Nevertheless, this 'variable' continued to be recorded in relation to books from these decades because in some case additional space was inserted at sentence ends (sometimes equivalent to three times the word space) (FIGURE 8).

7 That children would benefit from word spaces wider than those used for adult reading was recommended both by typographers and psychologists. Dowding (1954, p.4) noted that: ". . . quite wide spacing is desirable between the words of a children's book." And Cyril Burt (1960, p. 253), in the context of close word spacing used by printing firms urged: "For younger children, I would suggest at least double this amount of spacing [this would have been a Monotype 'thin' space] and even for older children a 'thick space' should in my view be the maximum rather than the minimum."



Jack and Jill got up quite early,
but Father had gone out earlier still.
He did not come in till breakfast time.

"What is the surprise?" they asked.

Father laughed. "You will soon see
when you go down to the sands."

After breakfast the children ran down
to the sands as fast as they could go.

What do you think they saw?

It was their little white tent,
all put up and ready for them to use.

"I thought of it at the last minute,"
Father said. "I had to tie the ropes
to stones. The pegs would slip."

"It is a fine idea," Jack said.

Then he put on his bathing-shorts,
and Jill put on her bathing-dress,
and they went for an early paddle.

12

For two or three days Tommy did not
like the wet sand at all.

It felt funny between his toes,
and he sat down and picked it out.

But he liked the water. Wagger did not.

On the first day she ran down to the edge
and began to lap it.
Then she shook her head and ran away.

But Tommy soon got used to the sand,
and Wagger got used to the sea.

13

figure 8.

Spread from Frances Roe, At the seaside, *"Fundamental Reading D1." London, UK: University of London Press, 1944, pp.12-13*

This example with ranged-left typesetting has wide spaces between words and additional word spacing at sentence ends.

The approach described above has been used to date to provide an account of the introduction of sanserif typefaces and the development of a more child-friendly approach to book design for children's reading (Walker, 2007); and to picture/text relationships and the meaningful use of color in children's information books in the latter part of the twentieth century (Robson, 2007).

The kind of close analysis that is afforded by the use of the checklist, such as that used here for children's books, remains unusual, yet it provides a way of looking at documents on a number of different levels—their broad structural make up to micro-spacing—which help us understand better how documents are used, and how they might be designed. With regard to children's books it has shown that design decisions are influenced by many external factors and that these determine what becomes conventional usage at a particular period of time.

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Tracing copyright holders for children's books is difficult, and I offer apologies to any copyright holders whose rights I may have infringed in good faith. The images are reproduced from books in my own collection or from the Lettering, Printing and Graphic Design Collections at the University of Reading. Specifically I would like to thank Althea Braithwaite, Dinosaur Publications for permission to reproduce a spread from *Bees make honey* shown in FIGURE 4; Ladybird Books for a spread from *Life of the honey-bee* shown in FIGURE 3 and Lutterworth (James Nisbet) for a spread from *Out and about* shown in FIGURE 5.

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SOFIE BEIER

HOW MY BRAIN STOPPED READING

SOPHIE BEIER, PhD, is a type designer and Assistant Professor teaching at the *School of Design* under *The Royal Danish Academy of Fine Arts*. She holds a PhD from the Royal College of Art in London and is the author of the book *Reading Letters: Designing for legibility*. Her research focuses on typeface legibility, aiming at a better understanding of how different typefaces and letter shapes can influence the reading process.

ABSTRACT

Due to a medical condition I temporarily lost the ability to read and write. As an academic researcher specializing in understanding the reading process, I could benefit from this terrible experience by explaining—on a scientific level—what happened to me, and hence draw lines to existing research and my former analyses.

IMAGINE HOW IT WOULD BE TO LOSE YOUR ABILITY to recognize letters and numbers. From one moment to the next, no longer being able to use your phone, tell time, turn on the TV or read the simplest instructions—having no idea what message the text is trying to communicate; all you can see are rows of black and white abstract forms.

This is what happened to me.

I am a type designer. I design letters for printed material like the text you are reading now. I also work as an academic researcher studying the legibility of typefaces. My work is focused on defining the letter shapes that make the typeface perform the best under various reading conditions. My situation was therefore extraordinarily peculiar and frightening to me.

We know very little about what actually happens in the brain when we read. But a look at the collective results of the various reading studies suggests that a fluent reader is influenced by a range of actions when recognizing a word, the two most dominate of these, each have their

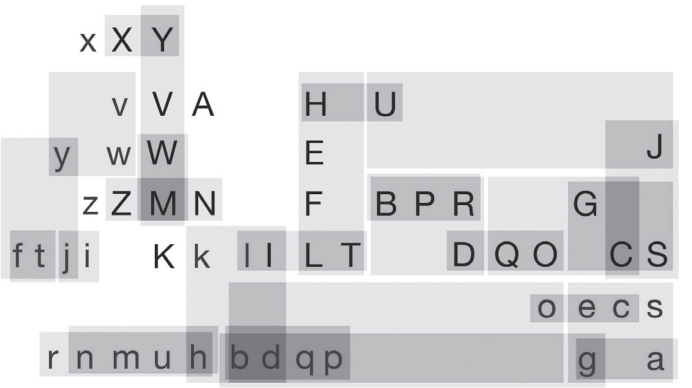

figure 1.

The bottom up operation compares the individual features of the letters and identifies the features that separate one letter from the others.

own outset.

One is a bottom up operation where we identify the individual features of the letters in question. A look at a given word will start a comparison operation on each letter. If the operation identifies a round outer shape, it will exclude the possibility of the target being a letter such as 'I,' 'k,' 'm.' A lack of

extending elements, will further exclude the possibility of the target being a letter such as 'b,' 'p,' 'q' and 'd,' and so on. Finally the operation will have narrowed the possibilities down to a selection of similar letters such as 'o,' 'c,' and 'e.' When a crossbar in the middle and an open space to the right is identified, we will know that the character in question can only be the letter 'e' (Rayner and Pollatsek, 1989, 11-15).

The second operation is top-down driven. It is a more holistic approach built on a lexical library of syllables and words. Based on the collective material we have read before, the brain quickly runs through all possible combinations (McClelland and Rumelhart, 1981; Paap et al., 1982). The lexical operation is so efficient that you can read a text even when several of the letters are missing or have swapped places (Rayner et al., 2006).

There is more to reading than recognizing words. Another important process is related to our perception of sentences and paragraphs. While reading, the eye does not flow consistently across the text but jumps along in uneven saccadic movements. For the eye to predict where the next break between the jumps should occur, the peripheral area to the right plays a central role. With our consciousness we read the text in focus, however while we do so, the brain also recognizes what happens in the text to the right. This process is quite central in helping us predict what comes next and to act accordingly (O'Regan, 1979; McConkie and Zola, 1984).

figure 2.

Information obtained in the peripheral area of the eye, will dictate where the eye should focus next.

During the birth of my son last year, a case of severe pre-eclampsia affected the area of my brain responsible for processing visual information. The first sign that something had changed came at breakfast time the following morning. When I wanted to make my daily order from the hospital menu card I discovered that I couldn't focus on the text. At first I

discarded this as stress due to my new situation as a mother. But later in the day, when I felt more relaxed and at ease, I realized that the problem had not gone away. I still couldn't read the menu. To my big surprise I found that I could also not write down the food that I wanted to order. The simplest words appeared like alien writing. I went to the bathroom and saw the word 'soap' on a container mounted on the wall, I decided that since I didn't know the letters, this must be Cyrillic or another writing system unfamiliar to me. I then realized that I had also lost parts of my vision, which doctors later identified to be the right peripheral area on both eyes, the area that is so important for the reading and understanding of sentences.

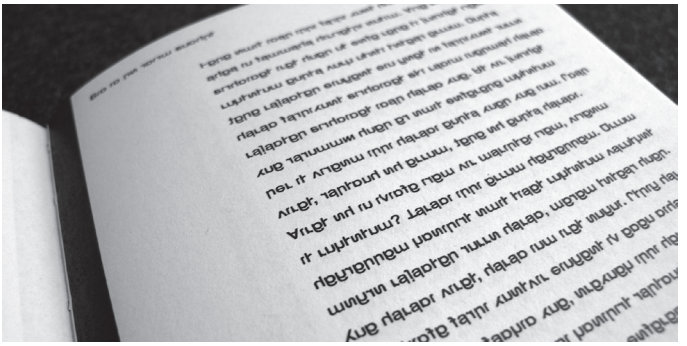

figure 3.

Letters of the Latin alphabet appeared like abstract forms to me.

For the first time as an adult, I saw the Latin alphabet as pure shapes without understanding their meaning. It dawned on me that even if this condition were permanent, I would still be able to design letterforms. Although I had lost the skill of writing and understanding each letter of the alphabet, my knowledge of the letter shapes had not disappeared. The pressure in my brain had influenced my mental library for recognizing letters and words, but had no effect on my ability to perceive forms. I could see the objects, but had no knowledge of their name and function.

To my great joy, the condition turned out to be reversible, and my reading and writing skills gradually returned. The first sign indicating that things would come back to normal came after a week or so when I suddenly realized that I

once again could tell the letter names. I was over the moon and eager to start reading again, it was however, not as easy as I had hoped. When I tried to spell my way through words, I couldn't remember the sounds that the different letter combinations make. In other words, the bottom-up operation of connecting parts of the letters had returned to me, however without the lexical information of syllables and words from the top-down operation, I was still incapable of reading anything.

The top-down operation was later to return in various steps. It began with a hunch about the meaning of a couple of words in a newspaper article; I had a feeling I knew the words, I just couldn't tell what sounds the different parts of the words made. The word lexicon had returned before the syllable lexicon, thus indicating that these might actually be two separate processes in the brain.

Eventually the syllable lexicon came back as well. I could read two or three words at a time, but with no peripheral vision to the right, reading sentences was impossible. Without any information about the coming words, my eyes had no idea where to focus next, and I therefore felt completely lost in an orgy sof letters and words. Eventually, my full vision came back and two weeks after giving birth my reading skills had returned entirely.

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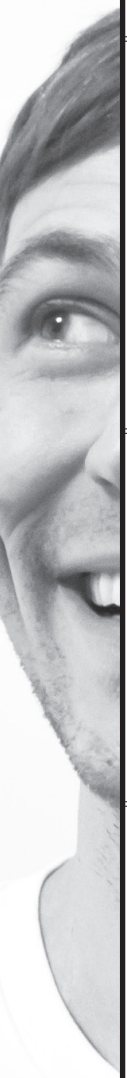


BETH E. KOCH

EMOTION IN TYPOGRAPHIC DESIGN:

AN EMPIRICAL EXAMINATION

BETH E. KOCH, PhD, is an Assistant Professor of Design at The University of Minnesota Duluth (USA) where she serves on the graduate faculty and teaches typography, graphic design, interactive design and senior and graduate studio courses. Apart from teaching and academic administration, her extensive experience in practice has garnered numerous prestigious design awards. Early in her career, Koch was trained to set hot and cold type (handset metal and wood type, Linotype, Typositor, Compugraphic Photo Typesetters and eventually on computers). Her love of typography is evident today in her current research in visual literacy that examines human emotional response to typographic design elements.

ABSTRACT

There are virtually no rules to empirically interpret the meaning inherent in typeface designs—people intuitively decipher typefaces (Van Leeuwen, 2005). Forty-two participants examined six alphabets and responded using an online questionnaire to discover

1 _____ whether viewing typefaces produces emotional responses,

2 _____ whether people have the same emotion responses to typefaces and

3 _____ whether certain emotions are predominantly associated with the formative design features of typefaces—classification, terminal shape, character width and weight.

Psychological research about the role of emotion in visual processing was combined with an interactive animated questionnaire methodology (Desmet, 2002), and the resulting data were analyzed in a matched t-Test design (α =.05, 95%). This human-centered empirical approach proved a promising methodology for design research that successfully eliminated problems evidenced in previous object-centered typography studies. Because people reported similar emotion response to the design features, this study suggests that design's underlying features represent a common visual language.

GRAPHIC DESIGN PLAYS AN IMPORTANT ROLE IN helping people to decipher meanings, prioritize information, and judge the personal relevance of communications by injecting emotion into visual messages. However most designers don't understand that what they are really selling is emotion (Karajuluoto, 2008). Designers must begin to go beyond form, function and aesthetics, according to Robinson (2004), to integrate aspects of "emotional awareness." Typography is one area of graphic design that telegraphs the tone and attitude—the emotion—of communication. This study provided evidence about the role of emotion in visual perception of the formal graphic elements that make up typographic forms.

While much is known about how the brain processes components of vision (motion and spatial relationships: Merigan & Maunsell, 1993; color: Zeki, 1973, 1974b, 1977; Merigan & Maunsell, 1993; edges: Zeki, Perry, et al., 2003; form (shapes): Gulyas & Roland, 1994; Gulyas, Heywood, et al., 1994; Grill-Spector, Kushnir, et al., 1998; Merigan & Maunsell, 1993; Marcar, Loenneker, et al., 2004; and patterns: Pinker, 1984), zvirtually nothing is known about how categories of design elements are interpreted through emotion and perception. Or for that matter, whether design elements are processed individually, as basic visual criteria. In order to examine how people interpreted basic elements of design, this study asked people to respond to six different typefaces by indicating the emotion(s) they felt when viewing the typefaces.

This study was a significant departure from the typical methodologies used for design research. For studies inquiring about responses to visual stimuli, Morrison (1986) suggested that the response mechanism should utilize a non-verbal reporting method. A wide variety of methodological approaches and variable descriptions were utilized in previous typography studies, which limited comparison of the studies. For example, most researchers had not accounted for possible interactions between presentation form (word or pictures) and reporting method (reading, writing or interactive selection) resulting in mixed findings. (For a summary of past typographic research see Morrison, 1986; Poffenberger and Franken, 1923; Davis and Smith, 1933; Kastl and Child,

1968; Tannenbaum et al., 1964; Benton, 1979; Wendt, 1968; and Weaver, 1949.)

RESEARCH QUESTIONS AND DESIGN

In order to answer the three research questions of

1 _____ whether viewing specific typefaces produces emotional responses,
2 _____ whether all people have the same emotion responses to typefaces, and
3 _____ whether certain emotions are predominantly associated with the formative design features of typefaces,

an interactive questionnaire was selected. PrEmo™ (Desmet, 2002) is a unique scientifically validated, non-verbal, self-report, rich media research tool to measure product emotions and was the protocol chosen to measure emotion in this study. Its form is a grid of buttons containing cartoon characters that are activated by the user's mouse click. Once clicked, a character animates. It acts out the body language, facial expression and makes the sound connected with the emotion portrayed in the button. There are no labels to indicate what emotion is being demonstrated (see FIGURE 1).

There were twelve emotions, both positive and negative. Successful emotion studies in psychology measured both valence polarity and arousal strength. This study followed that precedent. Emotion arousal strength was ranked on a 5-point Likert scale labeled "0" (I do not feel this) to "4" (I feel this strongly) for each typestyle.

This study used stimuli in the form of visual alphabet samples to convey the typeface design features. The purpose of this design was to avoid an interaction between visual typeface design features and the verbal/semantic meaning of a passage of text. Asking participants to read would have defeated the purpose, which was to learn about visual literacy and how people derive emotion from viewing different design styles. Participants were asked to make emotion

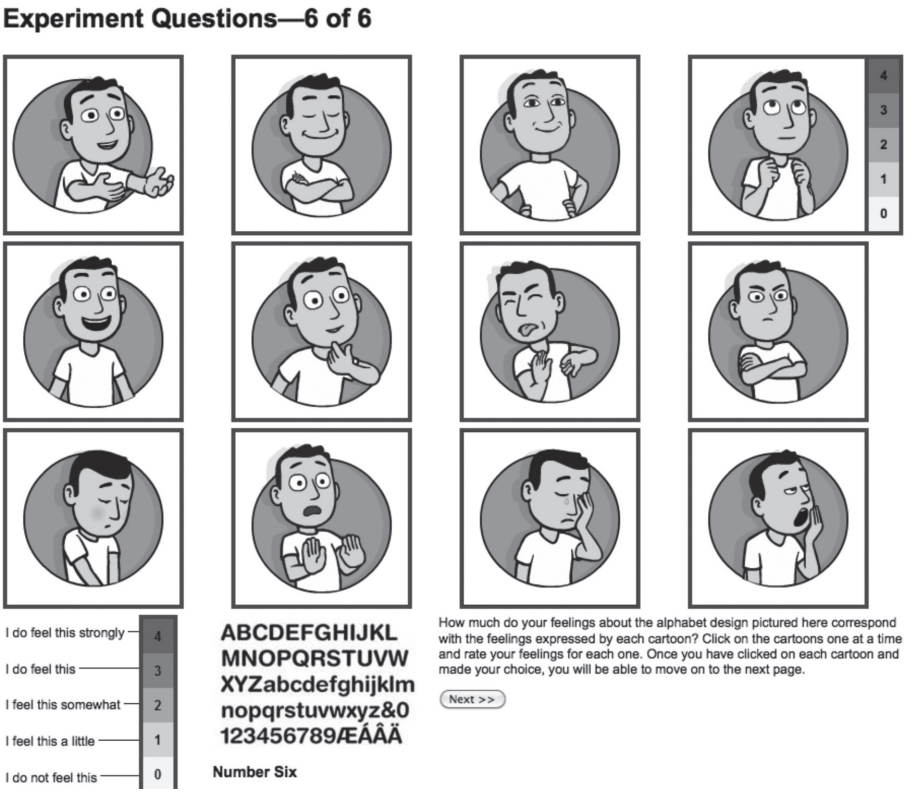


figure 1. above
PrEmo™ interactive animated characters http://www.premo-online.com/en/how-does-it-work/

judgments about six different typefaces by pressing each of twelve emotion character buttons and selecting a number (0 to 4) representing the strength of their feeling toward the type design.

The most well-known typeface design in the world is a typeface called Helvetica. This typeface was chosen for the study because it has relatively non-descript design features, that is, without ornament or features to indicate what situations in which the typeface might be appropriately used. This typeface is well represented in international visual culture; used in a variety of contexts and applications. Its style is seen as universal and as such, the meaning or emotion of the typestyle may be difficult to decipher.

The typestyles selected for this study consisted of six different typeface designs: Helvetica Ultra Light, Helvetica

Bold, Helvetica Condensed Bold, Helvetica Bold Extended, Helvetica Rounded and Glypha Medium (the only serif typeface used for comparison). In conducting studies of visual designs, there is general difficulty in isolating the multiple overlapping variables that are simultaneously present in a design, for example color, line and shape. Conducting studies that attempt to assign cause or attribute meaning to specific design features has been impossible, since too many variables confound study results (Stemler, 1997) constraining the usefulness of findings. For this reason, the typestyles were carefully chosen for their homogeneity.

The simplicity of the Helvetica typeface family made it an optimal choice as the basis for stimuli selection since its attributes could be carefully controlled through specific matched pairing. The study adopted an alpha level of $\alpha=.05$ in the Paired t-Tests. Corresponding confidence level was set to 95%.

The Institutional Review Board at the University of Minnesota cleared the study design. Then invitations to participate in the study were emailed to international typography organizations, national graphic design organizations and announced on the University of Minnesota graduate student listserv. A convenience sample of one hundred adult volunteers responded.

Forty-two participants fully completed the questionnaire, providing the data for this study. Participants did not know that the typeface designs had been selected and paired according to shared and differing design features.

ANALYSIS

The data were analyzed first to determine the range and mean of the scores across all participants as a whole for each typeface. Then participant scores were used in a paired comparison to examine whether there were differences in emotion ratings arising from differences of design features between the typefaces. For example, the single design difference between Helvetica Bold and Helvetica Ultra Light was the variable of weight. These typographic design dimension pairs were as

follows: Variations in weight: the typestyle being either bold or light; variations in character width: typestyle design was condensed or extended; and variation in classification: the typestyle was either serif or sans serif, and variation in terminal style: square or rounded (see TABLE 1).

While it would have been possible to conduct this study and gather purely qualitative response, the research questions were better answered through quantifying qualitative data. Thereby, qualitative variables such as emotion responses, which we think of as highly individual could be measured and typefaces compared rather than simply describing emotions.

While physiological responses such as heart rate and perspiration, or skin conductive response are the measures most frequently employed in emotion studies, these measures don't provide sufficient information to explain behavior. Previous studies had suggested that consumer behavior (gauged by purchase decisions) is affected by the congruency of association between a typeface and a brand (Doyle & Bottomley, 2004, 2006). This study described the association between emotions and elements of typographic design construction, helping researchers more fully understand the mechanisms underlying findings in previous studies.

LIMITATIONS

This study assumes that human beings have emotions and their behavior is driven by emotions. Humans have survived and evolved in part as a result of emotion. The study acknowledges that different people have varying capabilities of emotion: some are considered emotionally advanced; some are considered emotionally handicapped; some are considered devoid of emotion due to injury or illness; and emotional dimensions change as people get older (Doost, Moradi, Taghavi, Yule & Dalgleish, 1999). This study assumes emotional competence but does not discuss emotional intelligence.

The study of emotion responses can be difficult. Asking participants how they feel can produce mixed results for a variety of reasons. In order to limit some of these problems, this

	TYPOGRAPHIC ATTRIBUTES							
	CLASSIFICATION		WEIGHT		CHARACTER WIDTH		TERMINALS	
TYPEFACE	*serif*	*sans serif*	*light*	*bold*	*cond.*	*extd.*	*square*	*round*
Glypha Medium	•			•			•	
Helvetica Bold		•		•			•	
Helvetica Condensed Bold		•		•	•		•	
Helvetica Bold Extended		•		•		•	•	
Helvetica Ultra Light		•	•				•	
Helvetica Rounded Medium		•		•				•

table 1.

Typographic design attributes of typeface stimuli

study used animated cartoon characters to demonstrate the emotions visually and collected data through the use of a visual response mechanism. Using this methodology, participants could register conflicting feelings, or co-occurring feelings, and even report not feeling any emotion. Responses were registered on an emotion intensity scale 0-4 that was attached to each animated emotion cartoon.

Access to the online study was limited to the first 100 visitors. Once the study was launched, it was visited as follows: 42 respondents finished the survey, 46 respondents clicked on the survey but did not participate at all, 11 respondents started but did not finish the survey, and 2 respondents were asked to test the functionality of the survey before it was launched to the public. Of the 42 participants, 76% indicated prior training in some form of design (n=32) and 24% (n=10) had no previous design experience. As a result, the majority of respondents were typographically sophisticated; a study with ordinary type users may yield significantly different results. It is also likely that other online studies may experience a similar high incompletion rate as a result of the online presentation mode, where users are inclined to act hastily. Further, the

interface design of PrEmo™ should be simplified: participants were required to click once to animate the character and pop-up the intensity scale alongside, then click again to select the strength of that emotion (0-4). With twelve emotions and six typestyles, a total of 144 clicks were required to complete the main questions in the study. It is suggested that the animation and the intensity scale should be presented at once in future interface designs in order to limit the amount of clicks required for responses.

Typestyle stimuli employed in this study are limited and therefore do not fully encompass the vast scope and range of the typeface designs available today.

An important acknowledgement of the limitations of this study is that even if one chose to develop a design and emotion guideline for designers to follow, there is no guarantee that people would respond in the intended way. Myriad influences can affect individual responses to designed communications. Stylistic fashions come and go, as do preferences for typefaces. Culture, visual trends and even age may have been factors in this study. Longitudinal studies of typography are indicated.

PAIRED T-TESTS

In this study, descriptive statistics were used to analyze the responses and observe patterns in the data (mean and range of scores). Selection of the paired t-Test statistic allowed for direct comparisons of participants' mean scores for each typeface. Paired t-Tests are designed to use one set of data and compare a second set of data to it.

The primary findings from the results of the paired t-Tests indicate that

1 _____ people responded to type designs with emotion rather than indifference,

2 _____ people agreed about the emotions associated with specific typefaces,

3 _____ certain emotions were associated with the formative design features of typefaces,

4 _____ of the positively valenced emotions, no significance was found for the emotions pride or hope, and

5 _____ of the negatively valenced emotions, no significance was found for the emotion shame.

STUDY FINDINGS

Findings from this study are as follows: Desire, satisfaction and fascination were significantly different for a typeface with 'light' weight than a 'heavy' weight. A typeface with 'heavy' weight showed significant difference for dissatisfaction and fear than the 'light' typeface. There were no significant differences reported in the terminal shape comparison, neither for typefaces with 'round' nor 'square' terminals. Desire, satisfaction, joy and fascination were reported as significantly different for a typeface that had a 'condensed' character width. Dissatisfaction, fear, sadness and boredom were significantly different for the character width category of 'extended' versus 'condensed.' Satisfaction was reported as significantly different for a typeface with a 'serif' classification versus 'sans serif' (see TABLE 2).

Several of the findings in this study agree with Scherer's set of utilitarian emotions (anger, fear, joy, disgust, sadness, shame and guilt) that have a very high impact on behavior (2005). Participants significantly associated Helvetica Ultra Light (light weight) with desire; Helvetica Bold (heavy weight) with fear; Helvetica Condensed Bold (narrow/condensed character width) with joy; and Helvetica Bold Extended (wide/extended character width) with fear and sadness. One finding in this study agreed with Scherer's (2005) aesthetic emotions (awe, wonder, admiration, bliss, fascination, harmony, rapture, ecstasy and solemnity). Participants associated the typeface Helvetica Bold Condensed (narrow/condensed character width) with fascination.

The findings from this study clearly indicate that subjects responded to typefaces with statistically significant levels of emotion, therefore I rejected the Null H1 hypothesis, "Viewing typeface designs produces no emotional response in participants."

The preponderance of subjects reported the same

SUMMARY OF SIGNIFICANT FINDINGS $\alpha = 0.05$ (95% confidence)		
CATEGORY: WEIGHT ANALYSIS	LIGHT	HEAVY
	Desire [Paired t(df 41) = 3.3] *Satisfaction [Paired-t(df 41) = 2.6]* *Fascination [Paired t(df 41) = 4.0]*	*Dissatisfaction [Paired t(df 41) = 2.3]* *Fear [Paired t(df 41) = 2.5]*
CATEGORY: CLASSIFICATION	SERIF	SANS SERIF
	Satisfaction [Paired-t(df 41) = 2.1]	*No Significance*
CATEGORY: TERMINAL SHAPE	ROUNDED	SQUARED
	No Significance	*No Significance*
CATEGORY: CHARACTER WIDTH	CONDENSED (NARROW)	EXTENDED (WIDE)
	Desire [Paired-t(df 41) = 3.3] *Satisfaction [Paired-t(df 41) = 2.6]* *Joy [Paired-t(df 41) = 2.8]* *Fascination [Paired-t(df 41) = 2.18]*	*Dissatisfaction [Paired t(df 41) = 2.05]* *Fear [Paired t(df 41) = 2.38]* *Sadness [Paired t(df 41) = 3.3]* *Boredom [Paired t(df 41) = 2.05]*

table 2.

Summary of significant findings

emotions when viewing the typestyle designs. This was seen in the charts, where responses cluster together, rather than distribute randomly. Therefore based upon observation of the charts, I rejected the Null H2 hypothesis: "Subjects do not feel the same emotions when viewing different typestyle designs" (see FIGURES 2-9).

Understanding how humans respond emotionally to visual media, and knowing how the brain processes visual information has significant implications for design practitioners, design theory, design research and theory, for the field of graphic design, indeed, for individual visual consumers and society as a whole.

CONCLUSION

1 Technological advances in word processing have provided simple tools for working with type. "Non-expert typographers are becoming increasingly important shapers of our graphic language" (Walker, 2001). It is therefore increasingly important for people who use technology to understand design's visual language.

figure 2.

Paired comparison chart for positive emotions responses for weight

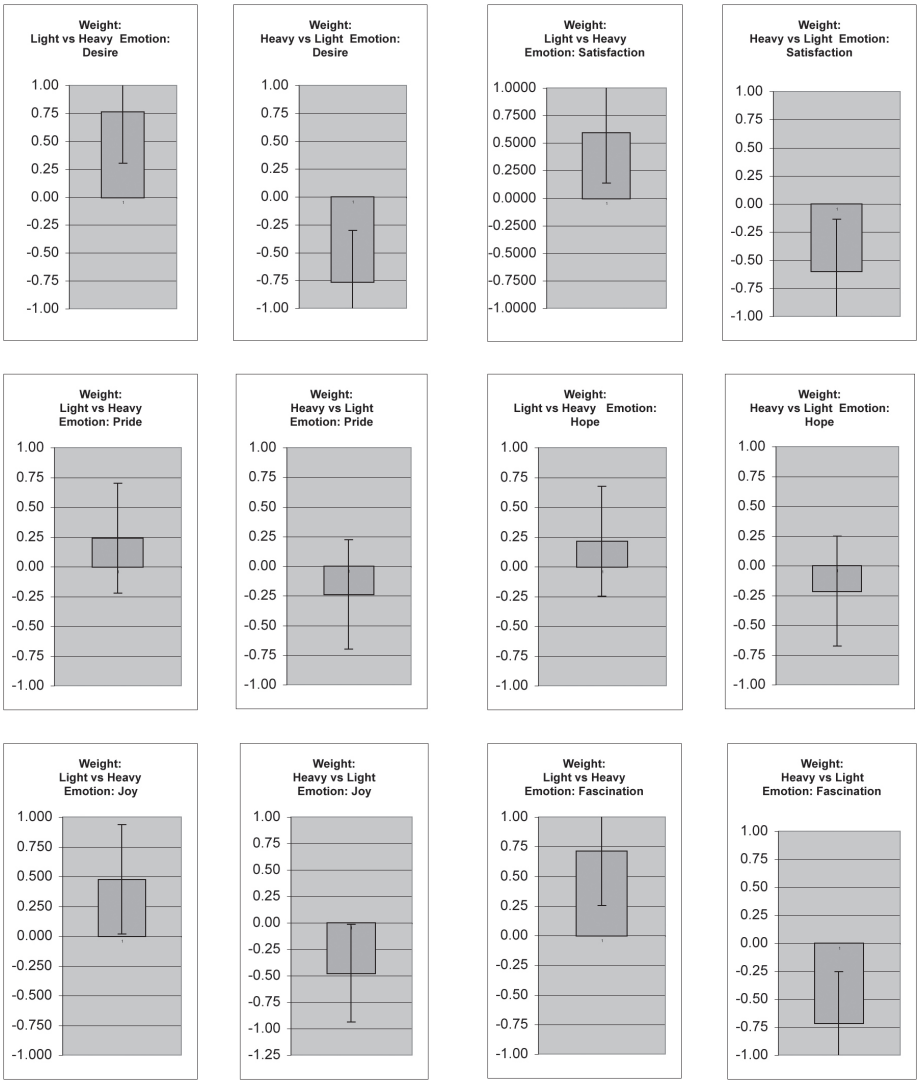


figure 3.

Paired comparison chart for negative emotions responses for weight

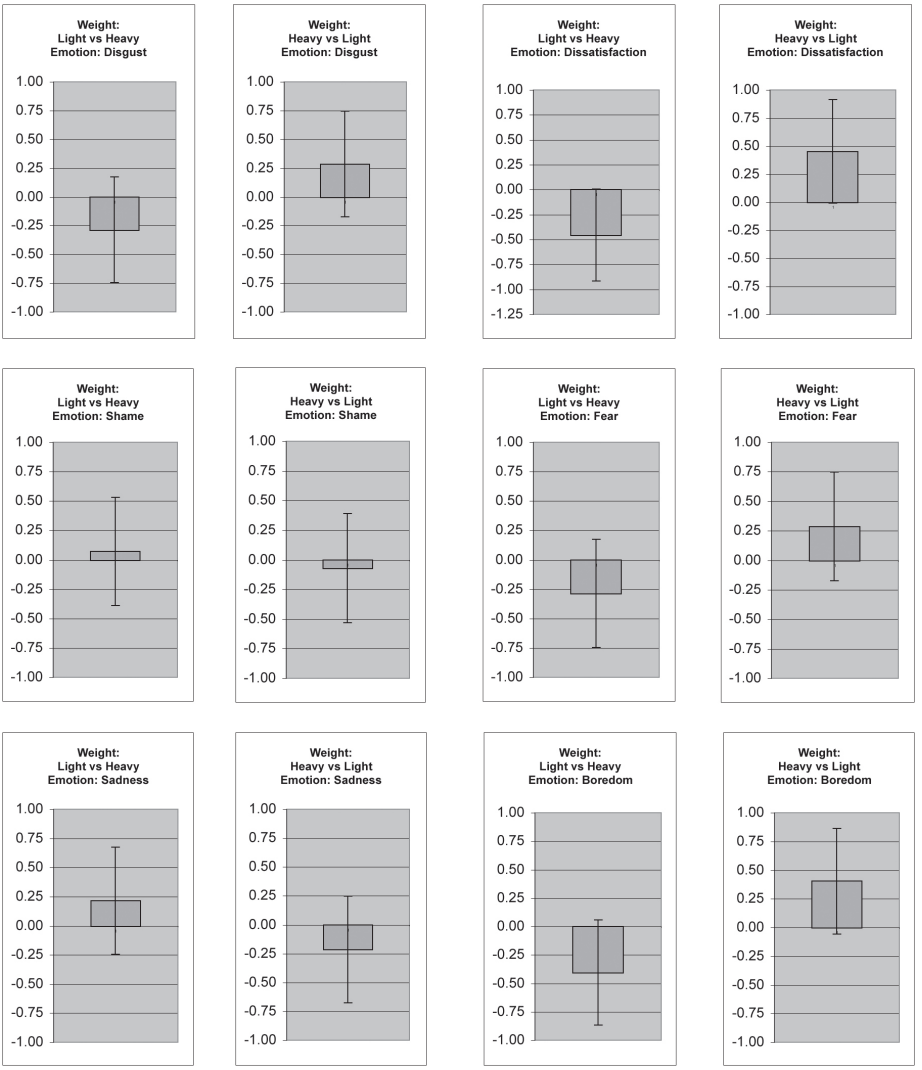


figure 4.

Paired comparison chart for positive emotions responses for classification

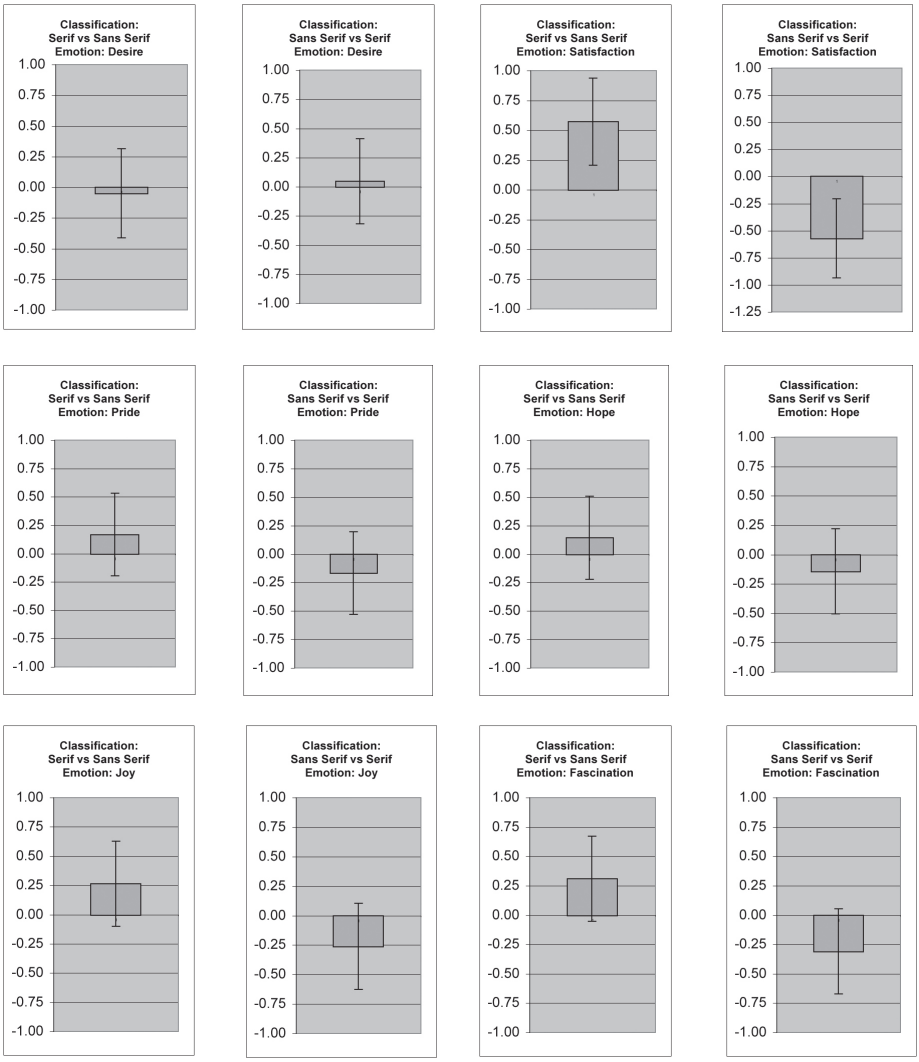


figure 5.

Paired comparison for negative emotions responses for classification

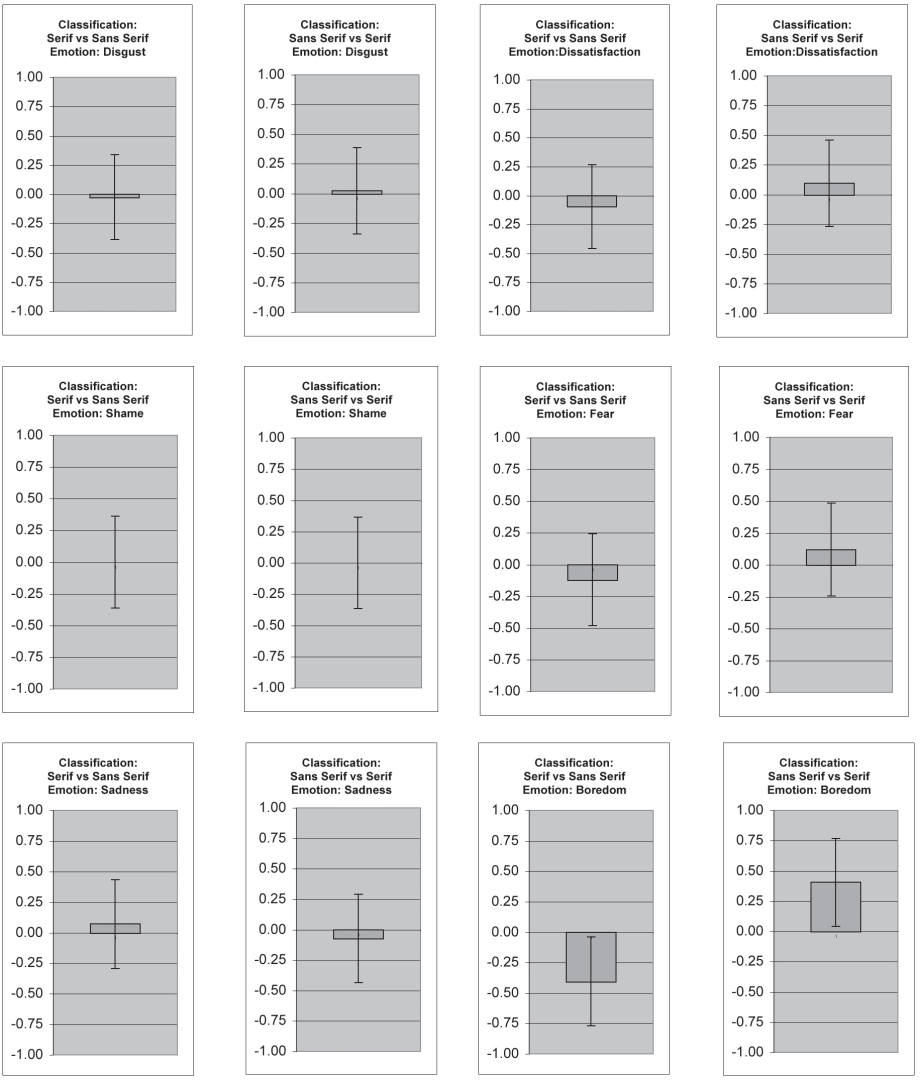


figure 6.

Paired comparison for positive emotions responses for terminal shape

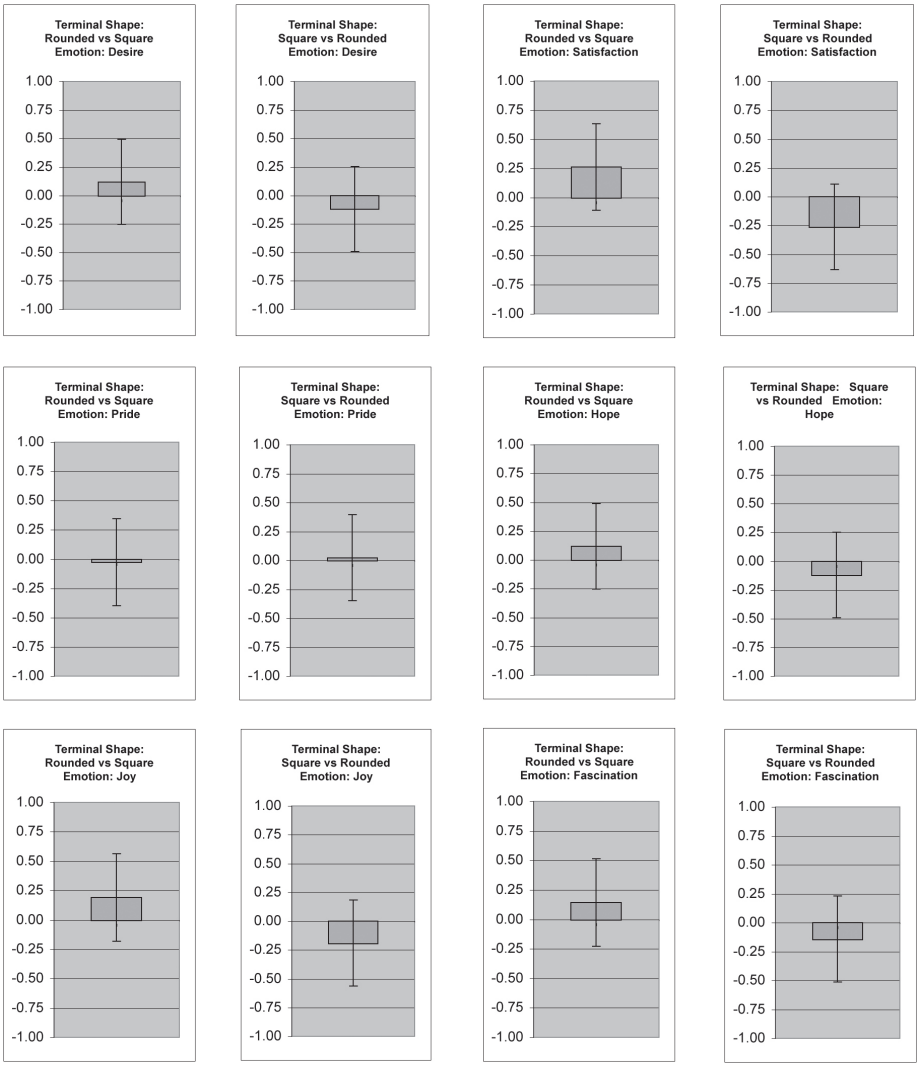


figure 7.

Paired comparison for negative emotions responses for terminal shape

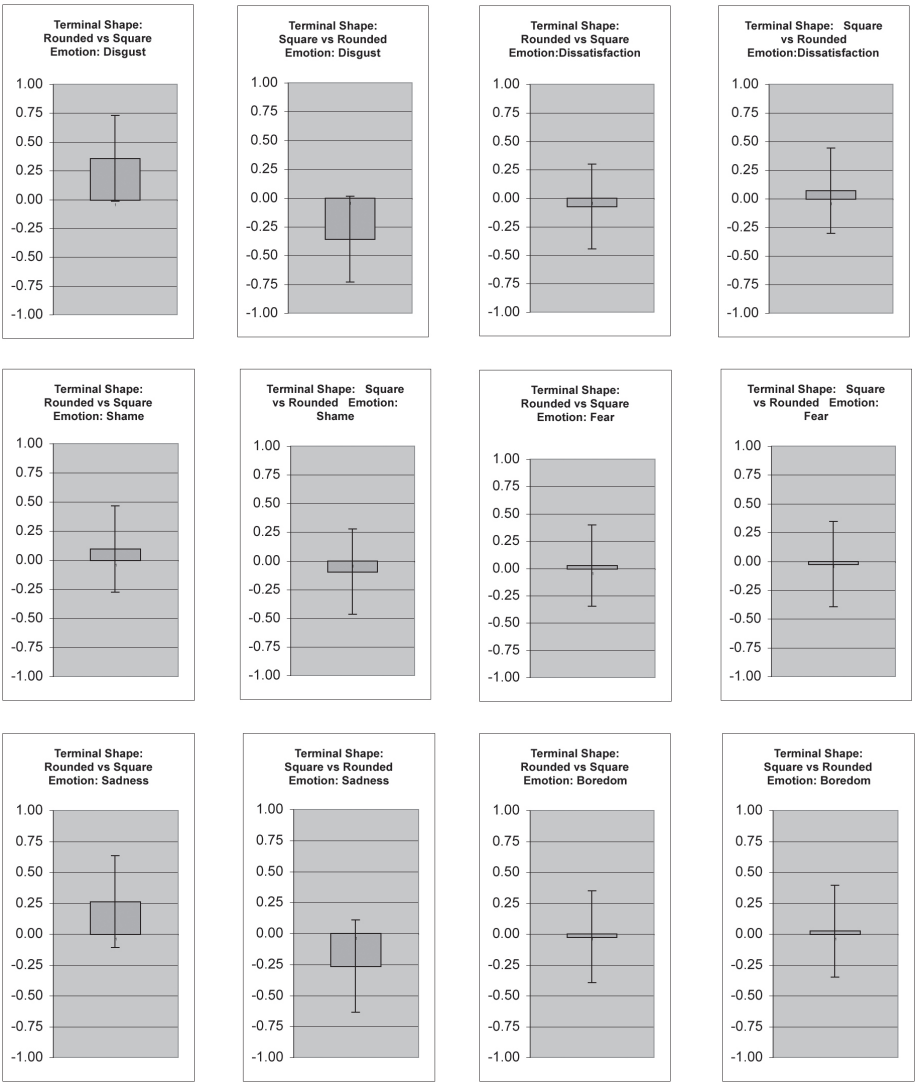


figure 8.

Paired comparison for positive emotions responses for character width

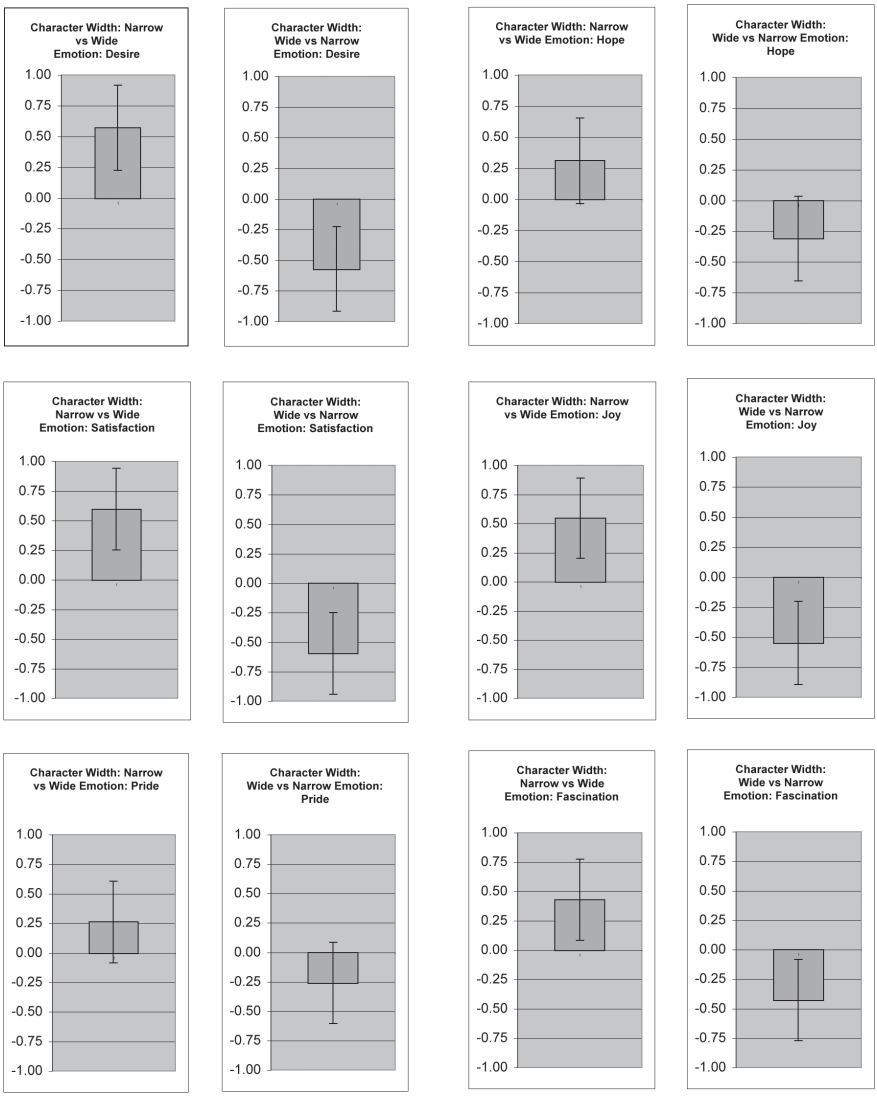
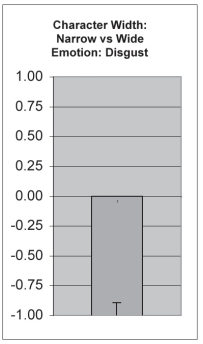
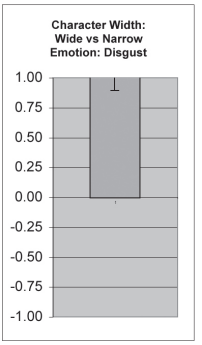
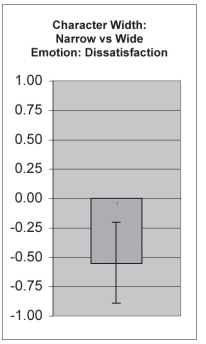


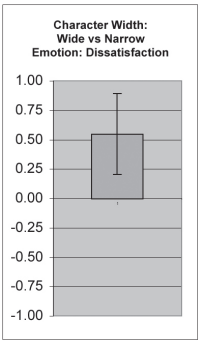
figure 9.

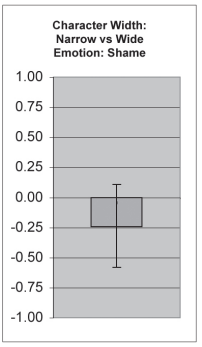
Paired comparison for negative emotions responses for character width

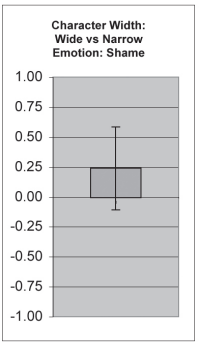


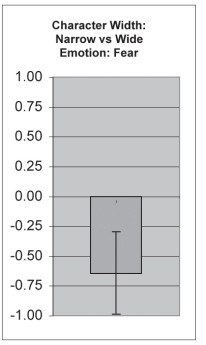


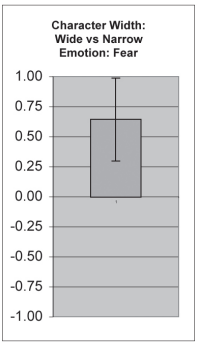


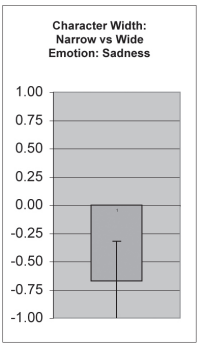


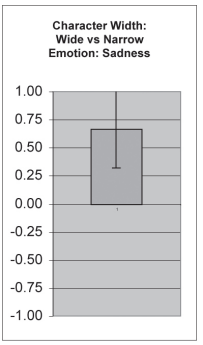


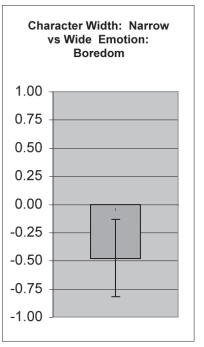


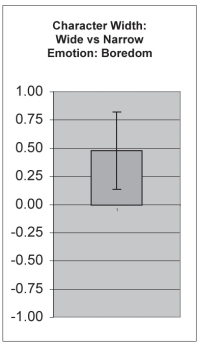












2 _____ Designers need to understand how design shapes attention, perception and emotion—and which design features they can utilize to influence behavior.

3 _____ The societal benefits of this research are the result of applying emotion and brain science to design, which can help solve a host of social problems. Findings from this study could a) effect consumer highway safety by improving comprehension speed, b) improve learning, c) improve communications generally and d) help alleviate the noise of visual information.

4 _____ Design researchers need to study how design affects people; resolve 70 years of inconsistencies in typographic studies by using consistent language and current typographic classifications; develop a system to quantify qualitative language of typography (how should boldness be measured, etc.); and carefully select stimuli to limit confounding features. Future studies should test a wider range of typefaces and identify and involve other typographic design features. Design researchers should always use emotion terminology that has been validated by psychologists. There is a need for design research to develop new visual methodologies to assess responses to visual stimuli.

5 _____ Finally, designers should begin to acknowledge and study how their work affects human emotions. Designers should not only function just in the interests of clients and employers, but should perform equally as advocates to protect consumers. In short, designers need to reassess the relationships among themselves and clients and audiences.

Since this study examines four very basic design elements, it also has implications for the entire range of visual design disciplines, from print to products, and experiences to information and safety. Because people reported the

same emotion responses to typographic design features, this study strongly suggests that design's underlying features represent a common visual language.

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REGINA W.Y. WANG & CHIUNG-FEN WANG

COMPOSITION METHODOLOGY OF OPTICAL ILLUSION DESIGN

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ABSTRACT

Optical illusions cause emotional surprise due to the visual experience gap between visual cognition and the actual state. Knowing the organization and layout of objects in optical illusions is important and valuable to turn a design concept of picture creation into picture and composition.

This study created a composition method for optical illusions. The research method included a two-stage investigation. The first stage uses the method of literature content analysis to develop objective optical illusion design aids from literature theories and the angle of composition. The second stage uses the method of expert opinion and design aids, as developed by this study, to validate feasibility and analyze the composition of optical illusion design.

The results are as follows: there are four composition methods, namely separation, tangency, superposition and transposition, for optical illusion design according to shape combinations, positions and directionality of objects using the coordinate axes tool. This study thus proposed a specific optical illusion composition method as reference for designers to create graphic designs.

INTRODUCTION

Arnheim suggested that artistic creation in any form should not be a mysterious and unpredictable intuitive process, but the result of exchange between rationality and sensibility (Arnheim, 1974). In the past, design was regarded as black box work (Matchett, 1968; Broadbeat, 1966; Gordon, 1961) until the emergence of the concept of design methodology (Jones, 1992). This conception attempted to present methods belonging to the personal thoughts of designers, in order to externalize the design process (Jones, 1992) and analyze design behaviors in scientific procedures to render design work easily executed and mastered.

Optical illusions have interesting visual effects, which attract viewer eyes and hold their attention during information transfer; thus, they are widely used in advertising design, artistic drawing, fashion and environmental spaces. Previous design education discussed optical illusion design, which mostly expounded various optical illusion theories related to visual perception, Gestalt laws and figure/ground from the perspective of the psychology of vision (Lauer and Pentak, 2007; Di, 2002; Wallschlaeger and Busic-Snyder, 1992). However, for the practical creation of optical illusion design, in addition to background knowledge of academic theories and the presentation of picture examples, a design method should be provided for students to follow. Therefore, this study proposed the operational definition of optical illusion design in order to establish design rules.

This study used the content analysis method to develop objective, systematic and quantitative optical illusion design aids from published theories and the angle of composition. It also applied the derived design aids to create a composition method for optical illusion design.

OPTICAL ILLUSION DESIGN AIDS

Previous discussions regarding graphic composition were based on the layout grid concept (Elam, 2004), geometrical ratio composition (Elam, 2011), drawing composition (Albert, 2003) and the correlation among object combinations in

graphic design (Tanaka, Kurumizawa, Inokuchi and Iwadate, 2000). This study integrated related published theories and deduced optical illusion design aids from

1 _____ the composition of objects and shape combinations,

2 _____ relations between composition objects and positions, and

3 _____ relations between composition objects and directionality of graphic design.

COMPOSITION OBJECTS & SHAPE COMBINATION

An optical illusion can be composed of different object images. In Salvador Dali's "Mysterious Mouth Appearing in the Back of My Nurse" (1941), the viewers may see the nurse and child first, or see a girl's face looming in the mountainous scenes, as shown in FIGURE 1. In the structure of the facial

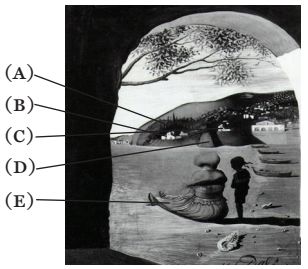

figure 1. right

Mysterious Mouth Appearing in the Back of My Nurse

Salvador Dali (1941)

features of the girl, the eyebrow (A) is a mountain chain; the eyes are (B), (C) is a house; the nose (D) is a hill; the mouth and chin (E) is the nurse, as shown in FIGURE 2.

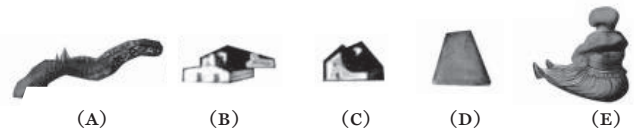

figure 2. right

Composition objects of optical illusion

An optical illusion is the cognitive process of comprehending one object from another object. The entire illusion contains overall meaning individually (Gregory, 1990; 2000; Gleitman, translated by Hong, 1995). Therefore, in the same illusion, the objects composing a picture can contain another object. As shown in FIGURE 3, the basic units of a face, such as eyes (B, C) and mouth (E) form a complete figure; while eyebrow (A)+eyes (B, C)+nose (D) form a half face.

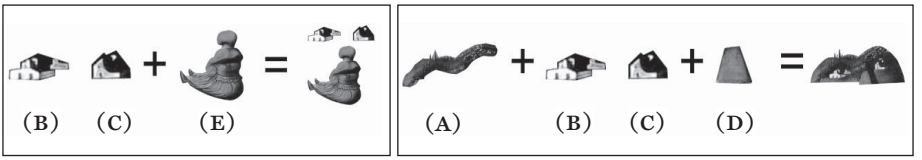

figure 3. above

Decomposition of composition objects of optical illusion

Therefore, this paper defines the individual independent objects as an optical illusion design and independent object symbols, with the function of visually complete transitive images, as "composition objects."

Optical illusion uses form and shape perception orientation to compose different objects. The object combination modes of plane view images include, separation, contact, overlapping, transparent overlapping, combination, reduction, difference overlapping and superposition (Leborg, 2006; Lauer, and Pentak, 2007; Tanaka, Kurumizawa, Inokuchi and Iwadate, 2000). The object combinations in computer-aided drawing software include union, intersection and difference tools to interface with operating tools. Therefore, this paper refers to the shape combinations of composition objects to deduce the optical illusion design aids.

RELATION BETWEEN COMPOSITION OBJECTS & PLACEMENT

Drawing composition can be described by the placement and location of objects in a plane space (Pipes, 2008); while grid lines are a tool for defining an object's position in the picture. The grid lines provide continuity for a series of elements of plane composition, they aim to unify a set of pictures, provide a frame, direct the designer to place objects, with the composition

objects freely changing their positions and directions within the grid line unit (Cleveland, 2010; Elam, 2004; Rudolf Bosshard, 2002; André, 1996). The grid line tool provides rules for draftsmen and learners to follow (Lin, 1990; Elam, 2011), such tools are usually used in design and drawing, like scale, compasses and grid lines for regular drawing (see FIGURES 4, 5), while relative relations can be observed more objectively through grid lines (Solso, 1994; Gombrich, 1982). Therefore, this paper refers to the placement of composition objects and develops optical illusion design aids according to the concept of grid lines.

figure 4.

Jan Tschichold poster design

By permission of Elam, 2011

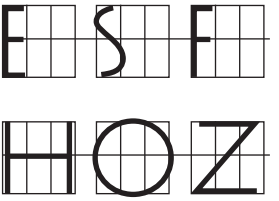

figure 5.

Font design structure

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RELATION BETWEEN COMPOSITION OBJECTS & DIRECTIONALITY

The visual line (human scan) of composition refers to the sight line, which moves with the line trend when viewing the object, while the visual physiology joins psychology as led by the line, thus, inducing the viewer's visual line order (scan pattern) on the picture (Lin, 2004; Li, 2001; Fan, 2001). Stark and Ellis (1981) proposed continuous visual scanning, which

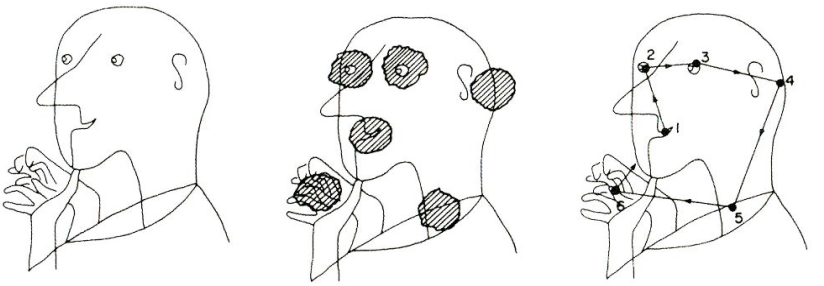


figure 6. above

Feature chain—visual scanning trace

proposed by Stark and Ellis, 1981; cited by Solso, 1994

forms a scanning trace (Solso, 1994) (SEE FIGURE 6).

The application of visual lines can be observed from a rotated image of an optical illusion design, where an image hidden in a different direction is recognized when the direction or angle of the rotation for the image is changed (Yang, 1992; 1997). A frog or horse can be seen in FIGURE 7, depending on the direction from which the viewer sees the optical illusion; the interesting point is that the observation direction

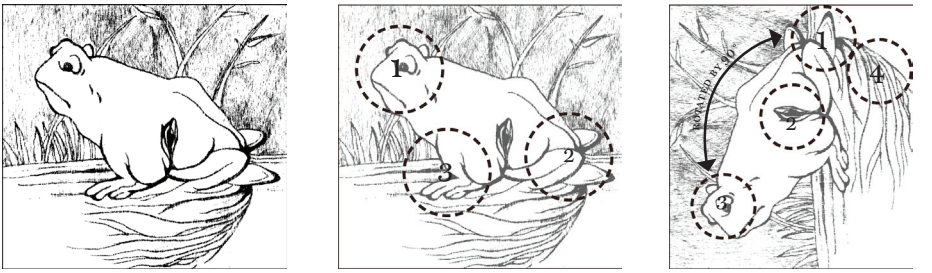


figure 7. above

Different images understood from different viewing angles of image rotation

Reproduced from the Horse and Frog designed by an anonymous painter in 1880

must be changed to perceive it. Visual line (scan) explains the directionality of the composition and the objects in the picture; therefore, the axis of a visual line can be used as a design aid for deducing optical illusions.

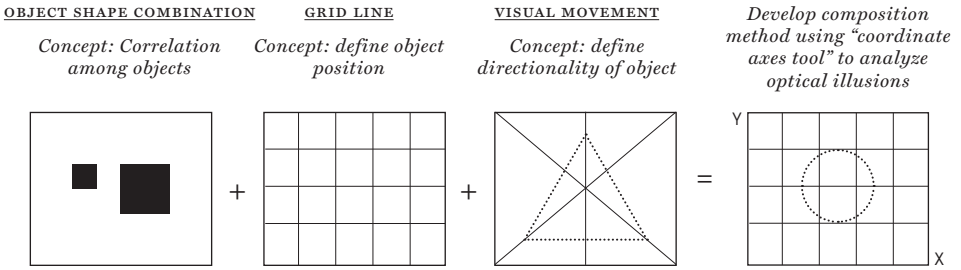
BRIEF SUMMARY

This paper proposes the composition method of using the coordinate axes tool to measure optical illusions according

to shape combinations, placement and directionality of composition objects in the image, as well as the correlation among the objects in the plane space. As coordinate axes are used in designated positions, each point in a three-dimensional space can be indicated by three parameters, which are concepts of position, directionality and 3D. The resulting coordinate axes tool concept development is diagrammed in FIGURE 8.

figure 8. below

Coordinate axes tool development analysis process



USE COORDINATE AXES TOOL TO ANALYZE OPTICAL ILLUSION DESIGN

This section investigates the composition method of optical illusion design using the expert opinion method in optical illusions, as based on the coordinate axes tool derived from literature.

TEST SAMPLES

The samples of this study are derived from a series of books written about optical illusion design by an American visual perception scholar, Al Seckel, during 2000-2006: *The Art of Optical Illusions* (2000), *Great Book of Optical Illusions* (2004), *Masters of Deception* (2004), *Impossible Optical Illusions* (2005) and *Optical Illusions: The Science of Perception* (2006). Non-graphic geometric optical illusions, photographic optical illusion pictures and repeated optical illusions are deleted from the samples, for 115

research samples. The optical illusion picture samples are exported by Photoshop as 12x15cm grey graph cards.

SURVEY PARTICIPANTS

Eight expert members, with an average of eleven years of experience in design, drawing and design education background were invited to engage in expert group discussion. A brief profile of participants is in TABLE 1.

table 1. below
Profiles of expert group members

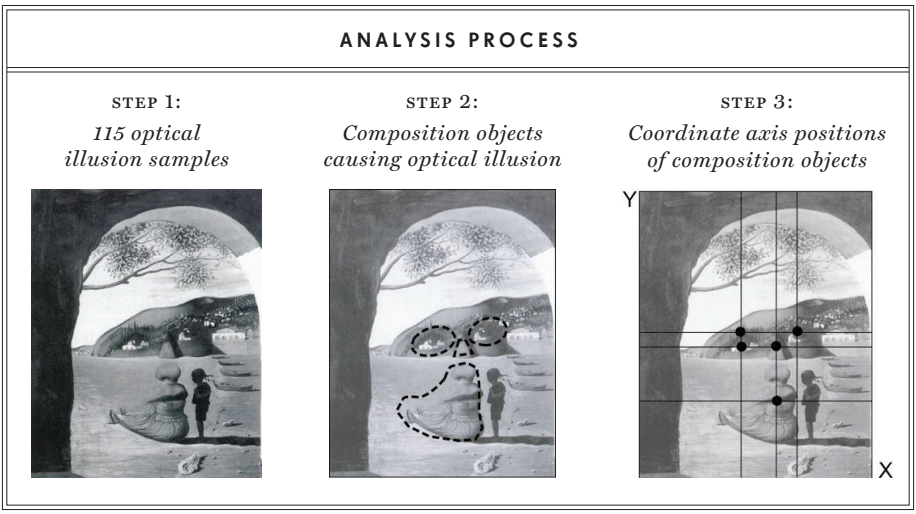
TESTEE	GENDER	OCCUPATION	EXPERIENCE	SPECIALTY
A	FEMALE	*Teacher, Department of Design*	*15 years*	*Basic design, design drawing method*
B	MALE	*Teacher, Department of Design*	*+16 years*	*Visual cognition, computer-aided drawing*
C	FEMALE	*Teacher, Department of Design*	*+16 years*	*Visual communication design*
D	FEMALE	*Visual designer*	*7 years*	*Visual communication design, design project management*
E	MALE	*Design project manager*	*10 years*	*Product development, design project management*
F	MALE	*Senior designer*	*8 years*	*Industrial design, human factors, interface design*
G	MALE	*Senior designer*	*7 years*	*Product development, design planning*
H	FEMALE	*Designer, illustrator*	*12 years*	*Graphic design, illustration*

SURVEY PROCEDURE

1 The 115 optical illusion samples are identified by group consensus. The composition objects causing optical illusions are visually marked by the coordinate axes tool, according to their placement, directionality and composite relation among the objects in the picture as the basis for analyzing the optical illusion composition method. The analysis process is shown above (see FIGURE 9).

figure 9 . below
optical illusion composition method analysis proces

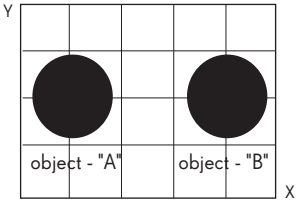
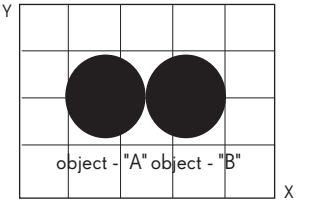
Salvador Dalí (1941),



2 The composition method of 115 optical illusion samples is analyzed by the coordinate axes tool, and the analysis results are called the "composition method category."

COMPOSITION OF OPTICAL ILLUSION DESIGN

Based on 115 optical illusion samples and viewers' shape identification of optical illusions, four composition methods, namely separation, tangency, superposition and transposition are proposed using the coordinate axes tool according to the position, shape combinations,

COMPOSITION METHOD	1. SUPERPOSITION COMPOSITION	2. TANGENCY COMPOSITION
Schematic diagram		
Description	*– Shape combination: objects do not intersect or contact each other.* *– Placement: there is distance between the placements of objects.* *– Directionality: objects have identical directionality.*	*– Shape combination: objects are adjacent, edge contour lines are tangent, but the object shapes do not overlap each other and maintain their original shape.* *– Placement: there is no distance between objects.* *– Directionality: objects have identical directionality.*

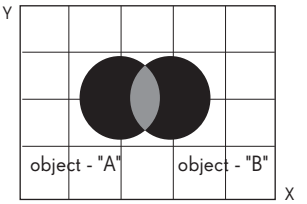
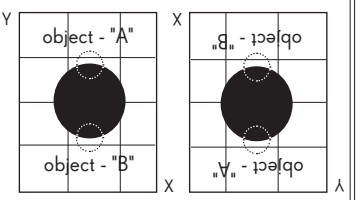
COMPOSITION METHOD	3. SEPARATION COMPOSITION	4. TANGENCY COMPOSITION
Schematic diagram		
Description	*– Shape combination: more than two images overlap, forming image union or intersection.* *– Placement: object placements are partially identical, overlapping in the same position.* *– Directionality: objects have identical directionality.*	*– Shape combination: the same object, object maintains the original shape.* *– Placement: object placement and angle change.* *– Directionality: object placement rotates.*

table 2 . above

Composition methods of optical illusion design

directionality of objects in the picture and the correlation among objects in the plane space. The composition method is as shown in TABLE 2 and described below.

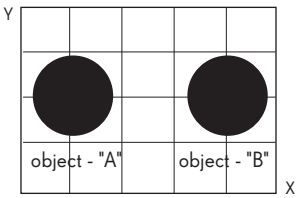
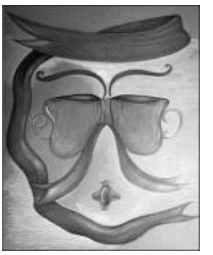
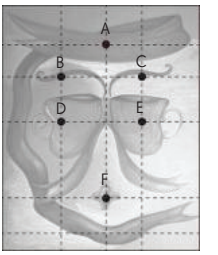
Based on analysis results of the optical illusion graphics above, this study asked design students to design optical illusion graphics (FIGURES 10, 11, 13, 15 and 16), according to the principles for the composition of four object locations, namely "separation," "tangency," "superposition" and "transposition," as the examples of composition of four optical illusion graphics, as well as to verify the feasibility of the composition.

SEPARATION

When objects compose an entire image, the shape contour line of each main object does not intersect or contact that of other adjacent objects, and the object maintains its original shape. There is a distance between the placements of objects. As shown in TABLE 3 (FIGURE 10), the overall visual graphic is composed of ribbons (objects A, B, C, D and E) and an airplane (object F), these objects constitute a human head image. In the location configuration of the image composing objects A, B, C, D, E and F, the objects do not intersect or contact one another and their original shapes are retained.

table 3, figure 10. below
Separation composition analysis

Permission and drawing by Yun-Hsiao Hsu, 2010

SCHEMATIC DIAGRAM	OPTICAL ILLUSION SAMPLE	SEPARATION COMPOSITION ANALYSIS
		

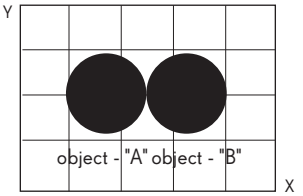
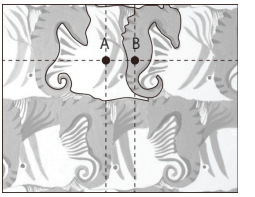
TANGENCY

When more than two different or identical objects compose an entire image, the object shapes are adjacent, the edge contour lines are tangent; however, the object shapes do not overlap each other and they maintain their the original shapes. There is no distance between objects. As shown in TABLE 4 (FIGURE 11), it is an optical illusion design composed of a goldfish (object A) and a seahorse (object B), the goldfish (A) is adjacent to the seahorse (B), the edge contour lines are tangent and shared; the goldfish (A) and seahorse (B) do not overlap, the complete shapes of the goldfish (A) and the seahorse (B) are maintained and the shapes are not covered; there is no spatial distance between the placements of the objects.

Shigeo Fukuda (1975) image of male/female legs is the representative work of adjacent composition of optical illusion design (see FIGURE 12).

table 4, figure 11. below
Adjacent composition of optical illusion design

Permission and drawing by Yi-Ji Xiao, 2010

SCHEMATIC DIAGRAM	OPTICAL ILLUSION SAMPLE	ADJACENT COMPOSITION ANALYSIS
		

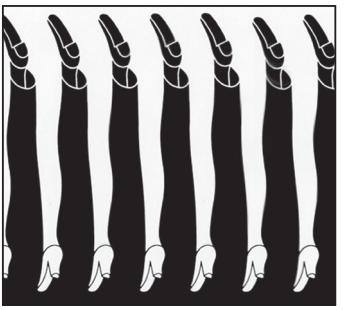


figure 12. left
Adjacent composition of optical illusion design

Fukuda Foundation, 2011

SUPERPOSITION

More than two shape images with complete meaning can be identified in a graphic design. As shown in TABLE 5 (FIGURE 13), the overall optical illusion graphic presents a young woman and a young man in the same space. However, the selection of visual movement may determine the image to be viewed. If the visual movement "A→B→C→D" is selected, a viewer may see a young woman covered by a blanket on a bed. The horizontal line between points B and C is the edge of bed quilt. If the visual movement "E→F→G→H" is selected, a viewer may see a young man placing his legs on a rope, and a vertical three-dimensional space is between points F & G (FIGURE 13B). Two spaces are exhibited by the same image composed of B, F, G and H.

Furthermore, the superposition composition overlaps more than two images to form an image union or intersection (see FIGURE 14), or uses a shape to shield another shape, where the composition objects are partially shielded, and the two shapes have identical shape elements (see FIGURE 15).

table 5, figure 13. above
Superposition composition analysis

Permission and drawing by Su-Fen Zhao, 2010

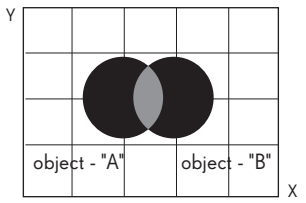
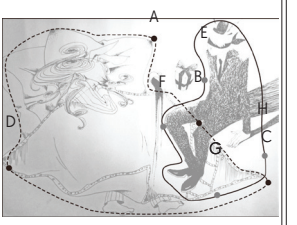
SCHEMATIC DIAGRAM	SUPERPOSITION COMPOSITION ANALYSIS	
	FIGURE 13A	 FIGURE 13B

figure 14. left
Superposition of more than two images overlapped

Permission and drawing by Dick Termes

figure 15. left
Superposition composition of a shape shielding another shape

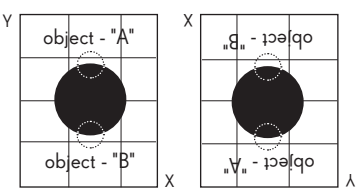
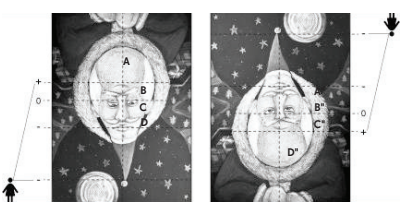
Permission and drawing by Yu-Jia Tan, 2010

TRANSPOSITION

This refers to objects maintaining their original shapes in the optical illusion, while the direction and angle of the objects change. The change methods include displacement, transposition, angular transformation, rotation of angular direction, and the composition often has symmetry. As shown in TABLE 6, FIGURE 16A is a sorcerer holding a crystal ball in his hand. The composition includes a large forehead (A), raised eyebrows (B), eyes looking downward (C) and an upturned mustache (D). However, after a 180° flip, as shown in FIGURE 16B, the image transforms into a Santa Claus image making fists with both hands. The large forehead (A) is turned into a jaw (D"), the raised eyebrows (B) are turned into a dropping mustache (C"), the eyes looking downward (C) are turned into eyes looking up (B") and the upturned mustache (D) is turned into Crescent eyebrows (A").

table 6, figure 16. below
Transposition composition analysis

Permission and drawing by Rou-Yu Lin, 2010

SCHEMATIC DIAGRAM	TRANSPOSITION COMPOSITION ANALYSIS
	 FIGURE 16A FIGURE 16B

CONCLUSIONS

In addition to visual aesthetic appreciation, optical illusions teach about the cognitive process of how viewers see. The composition has important meaning in graphic design; it increases the processing efficiency of viewers in information reception, and promotes visual effects (Lin, 2004). For education and practicing designers, a specific

optical illusion design method is helpful to improve design effects. The composition method of optical illusion design, as proposed by this study, uses coordinate axes tools to define four specific composition methods, according to placement, direction and shape combinations of objects through:

1 _____ separation,
2 _____ tangency,
3 _____ superposition and
4 _____ transposition.

This study has three points differing from previous optical illusion design studies:

1 _____ a content analysis method is used, where theory development and optical illusion design are mutually validated; and objective, systematic and quantitative optical illusion design aids are developed from published theories;

2 _____ the specific operational definition of optical illusion design is put forward using the deduced design aids in order to establish design rules; and

3 _____ validation is carried out repeatedly using qualitative (literature content analysis) and quantized research methods.

The composition method, put forward from the angle of design practice, can be used as reference for design teaching and for designers creating graphic designs.

Future studies can discuss design implementation and viewing angles. From design implementation, the developed composition method can be applied practically in the creation of optical illusion design; checking the validity of the composition method. To research the relation between viewers' cognition and preference caused by different optical illusions seen from the angle of viewers,

allows designers to follow the criteria during creation, thus, remedying the bias errors resulting from designers' intuitive designs.

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ALISON BLACK & KAREN L. STANBRIDGE

DOCUMENTS AS 'CRITICAL INCIDENTS' IN ORGANIZATION TO CONSUMER COMMUNICATION

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ABSTRACT

A diary study tracked the paper documents received by nine UK informants over one month. Informants gave simple ratings of individual documents' attractiveness and the ease of understanding them; more detailed reactions to the documents were gathered through informant diaries and follow-up interviews. The detailed reactions extended beyond the feedback gathered through the rating task. Informants showed sensitivity to the content, language, design and circumstances of receipt of documents, with indications that they developed opinions of originating organizations based on their experience of using their documents. Documents that failed to provide all the information needed, that failed to make their intentions clear (or obscured their intentions) or that were perceived as miss-targeted received negative comment. Repeat experiences of receiving either well- or poorly-conceived documents strengthened informant reactions to individual originating organizations. The paper concludes with recommendations for steps document originators, writers and designers need to take to prepare documents that enhance organization to consumer communication. We recommend that organizations evaluate and act on consumers' reactions to their documents, beyond user testing in document development or scorecard ratings in use.

INTRODUCTION

Despite an increase in on-line communications between organizations and consumers, paper documents, such as letters, account statements, bills, instructions and marketing material are still an important part of organizational communication. There is evidence that much on-line customer communication goes unread (Porter and Whitcomb, 2005; Wainer et al. 2011; Zviran et al. 2006). Many consumers prefer using paper to on-line documents (Liu, 2005; Szostek, 2011) and a substantial minority still does not have access to computers to read documents on-line (in the UK, for example, 23% of the population (ONS, 2011)). Consequently, when an organization needs to capture the attention of a consumer, a paper document remains a viable option.

Although rarely mentioned in discussions of the relationship between organizations and their customers, document-based interactions could be described as 'critical incidents' (Bitner, Booms and Tetreault, 1990) in that they have the potential to contribute either positively or negatively to consumers' perceptions of the organization and to consumers' ensuing behavior (Gremler, 2004). Some organizations focus considerable effort on the content and design of documents they send to customers, using research with potential document users to evaluate the usability of their documents and to motivate revisions. Some of such design projects are reported in information design publications (for example, Schriver, 1997; the contributions to conference publications, such as Duffy and Waller (1985) and Easterby and Zwaga (1984); the work of the Communication Research Institute in Australia, summarized by Sless, 2008). However there is little data regarding customer response to documents, experienced as part of everyday life.

Given the cost of materials and production and the overhead of mailing compared to relatively cheap dissemination via email, paper documents are an expensive alternative to on-line communication. Consequently it is worthwhile examining consumers' reactions to the documents they receive, to gain insight into their effectiveness beyond feedback that can be gathered through user- or market-testing.

In this paper we report a focused study of UK consumers' reactions to the paper documents they received or used over a period of one month. The study allowed investigation of consumers' perceptions of the documents themselves and of the organizations sending them. From this we can derive pointers for document originators, writers and designers on how documents might be improved to increase their effectiveness, and to contribute positively to the relationship between consumer and organization.

RESEARCH METHOD

Method Rationale

The diary technique has a tradition in behavioral sciences, for example in psychology (Norman, 1981; Bolger et al. 2003) and human computer interaction (Palen and Saltzman, 2002; Rieman, 1993). In our study informants collected and commented on documents they had received or used followed by an interview in which researchers asked questions to augment informants' (sometimes brief) diary notes. The method allowed study informants to set the agenda for discussion through their own reactions to the documents, although it also had the disadvantage of limited control over the specific documents included or excluded from the diaries.

Method detail

Nine informants (four men and five women, age range 34-67), recruited from the University of Reading's Simplification Centre[1] volunteer panel, kept a record of the personal documents that they received or used over one month.[2] Documents could have been received by post, been handed to them or collected by them, or could have already been in their possession. For confidentiality, informants were advised not to include documents carrying sensitive personal details, such as bank statements, or documents relating to their employment. Informants were also asked to exclude documents they considered junk mail, in order to limit inclusion of documents from organizations with which they had no relationship (the definition of 'junk mail' was left to the informant to judge).

1 *Succeeded by Centre for Information Design Research*

2 *Initially there had been 10 informants in the study but one gathered more than twice the number of documents collected by most others and, at interview, described his profession as technical communication. Since he appeared either to have been exceptional in the quantity of documents he had received or to have used different criteria from other informants in logging his documents, his data were excluded from the analysis.*

For the diary, informants kept a record of

1 _____ how each document was received and/or used

2 _____ their normal course of action with such a document, had they not been collecting it for the study

3 _____ their rating of the document on two five-step rating scales for attractiveness and how easy the document was to understand

4 _____ any comments they had about the document (this was kept open deliberately to allow informants to generate their own responses).

At the end of the month informants attended an interview where their diary was used to prompt discussion. The interviews were audio recorded and informants' comments about the documents were combined with those from their diaries and transcribed, forming the basis for the qualitative analysis below.

RESULTS

DESCRIPTIVE ANALYSIS OF THE NUMBER OF DOCUMENTS LOGGED AND OF REACTIONS TO THEM

Number of Documents Logged

Informants logged and brought to interview between 10 and 26 documents (mean 19). Overall 174 documents were included in the analysis, including 11 duplicates (brought in by more than one informant, or received twice by a single informant). Some documents originated as combined packs of letters and enclosures. These were separated for analysis of the number and types of documents received.

Most documents (162, 93%) were received by post; one was already in the possession of the informant; two were collected from public locations; five were received in person; and four

came with a purchased product (instructions or guarantees).

The overall number of documents collected per person may appear low, particularly the number received by post. However, the instruction to exclude documents with personal or financial information and junk mail reduced the overall number, and there may have been some omissions in informants' records.

The types of documents informants collected are shown in TABLE 1. Financial organizations were the dominant source of documents (34.4%), with national and local government and utilities representing 15.5% and 14.4% respectively. The balance comprised documents mainly from retail, charity or health provider sources.

table 1.

The type, number and percentage of documents collected by informants

TYPE OF DOCUMENT	NUMBER	PERCENTAGE
Leaftlet/Booklet	66	*37.9*
Letter	66	*37.9*
Form	18	*10.4*
Statement/Bill	17	*9.8*
Information Sheet	3	*1.7*
Certificate	3	*1.7*
Legal Agreement	1	*0.6*
TOTAL	174	*100*

Informants' overall reaction to documents

Informants' ratings of document attractiveness and ease of understanding are shown in TABLE 2. In spite of instructions,

table 2.

Informants' ratings of document/pack attractiveness and ease of use

ATTRACTIVENESS RATING *(1, not at all attractive – 5, very attractive)*	EASE OF USE UNDERSTANDING *(1 not at all easy – 5 very easy)*						
	UNRATED	1	2	3	4	5	TOTAL
UNRATED	1						*1*
1	1	5	2	3	1		*12*
2		4	8	4	10	1	*27*
3		5	2	11	11	6	*35*
4		2		4	12	10	*28*
5					6	20	*26*
TOTAL	2	16	12	22	40	37	*129*

some ratings were carried out on document packs rather than the individual documents received. Hence there were 129 ratings rather than 174.

Most documents/packs were considered attractive (49% attractive or very attractive) and easy to understand (60% easy or very easy). There was a trend for documents that were rated as attractive also to be rated as easy to understand, although this was not always the case. Similar correlations between ratings of visual appeal and of usability have been found in ratings of user interfaces (Kurosu and Kashimura, 1995; Tractinsky, 1997). Tractinsky et al. (2000) have suggested that perception of user interface attractiveness may also carry over into actual experience of ease of use.

Informants' Comments On Their Documents

Informants made comments on 130 of the 174 documents they had collected. We did not find a relationship between document ratings and whether it received a comment. Comments ranged from a single sentence to several sentences, expressing different ideas. For example:

> *"Snobby quality of paper makes it feel professional, so I trust it. Nice positive language. Terms and conditions even OK. It's marketing, but not brash."*

> *"Boring and lack of color, despite logo. [I] need one message to pull me in."*

An initial, thematic analysis identified four broad categories of issue raised in the comments: references to the content of a document, to its physical or visual design, the language used or tone of voice of the document and to the context within which the document had been received. Two comments within the overall set did not reference any aspect of using the document, and were excluded from further analysis.

The remaining 128 comments were then analyzed by two separate judges for the references they made to each of the identified categories (the judges reached 89% agreement independently, then classified the remaining comments jointly

through discussion). TABLE 3 shows the distribution of references (total 646) within each category.

table 3.

Numbers and percentages of references to document content, physical or visual design, language and the context of document receipt

REFERENCE CATEGORY	NUMBER OF REFERENCES ACROSS 128 COMMENTS	PERCENTAGE OF TOTAL REFERENCES
Document content	199	31
Physical or visual design	148	23
Language used/tone	100	15
Context in which document received	199	31
TOTAL	*646*	*100*

In order to gain further understanding of the nature of references the two judges classified the references, according to whether their content was positive, neutral or negative, or mixed (see TABLE 4).

table 4.

References in each category rated according to whether they expressed positive or negative sentiment

REFERENCE RATINGS	PERCENTAGE OF REFERENCES IN EACH CATEGORY			
	CONTENT (N=199)	LANGUAGE (N=100)	DESIGN (N=148)	CONTEXT (N =199)
Positive	39	53	34	26
Neutral	8	8	11	4
Mixed	5	8	7	7
Negative	48	31	48	63
TOTAL	*100*	*100*	*100*	*100*

Different balances of positive and negative references were observed across categories, with the language category including more positive (53%) than negative references (31%). The other three categories included more negative than positive references, with the balance particularly striking in the context category (63% negative to 26% positive). The content and design[3] categories both showed 48% negative references compared to 39% and 34% positive references, respectively.[4]

3 *For brevity we refer to the physical or visual design of documents as 'design' although we are aware that the design of communications involves decisions about their content and language (Schriver, 1990) and also, the context in which they are sent.*

4 *The data were unsuitable for statistical analysis, for example using chi-squared due to low numbers in some of the data cells.*

The high proportion of negative comments may seem to contradict informants' initial positive document ratings (TABLE 2). However the rating and commenting tasks differed. In rating, people were asked for overall judgments on document attractiveness and ease of understanding; in commenting they had free range to address any aspect of their experience of a document. Much of the negative commentary related to content and the context of document receipt. Note also the frequently observed asymmetry in people's evaluation judgments, with a tendency to positive judgments (Markus and Zajonc, 1985; Peeters and Czapinski, 1990; Van Dijk et al., 2003).

QUALITATIVE ANALYSIS WITHIN EACH REFERENCE CATEGORY

Within each broad category (content, design, language, context), we grouped the references according to the issues raised. The groups were developed by one researcher and then modified following discussion with a second to ensure unambiguous grouping and coverage.

References to Document Content

Table 5 shows the themes informants raised within the overall category 'Content.' Informant references focused, particularly, on the comprehensiveness of the documents (32% of references). Examples, selected by the two judges, of both positive and negative expressions of each theme are shown in TABLE 5 (and similarly for the following TABLES 6-8).

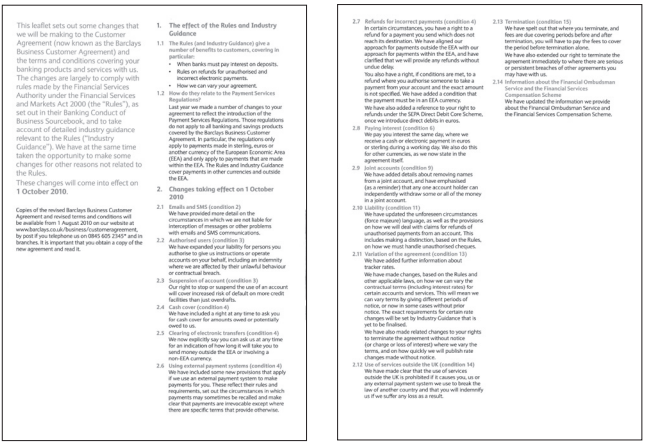
Looking at the documents on which comments were made, it was possible to isolate the impact of document content. For example, there are similarities in structure across the two-column documents in FIGURE 1.1A (an update of bank terms and conditions), however, is arguably more attractive and legible than the patient information leaflet in 1B, and yet it received negative comment because it could be understood only by reference to a fuller statement of the bank's customer agreement (available via the internet). In contrast, despite well-documented concerns regarding the design of patient information leaflets (see for example, Dickinson et

table 5.

Themes expressed regarding document content, with positive and negative examples of each theme and percentages for each theme of all references relating to content (199)

THEME WITHIN CATEGORY	EXAMPLE POSITIVE & NEGATIVE REFERENCES FROM EACH THEME	% OF TOTAL REFERENCES TO CONTENT
1 Comprehensiveness	*Pos:* "Clear and simple language with full ingredients, instructions and possible side effects." *Neg:* "Useless as I don't have the original T&Cs in my head. They should instead have provided the changes highlighted on the original."	32
2 Accuracy, errors & omissions	*Pos:* "Very clear, gives details of who to contact in the event of a query." *Neg:* "This is difficult and I wish they'd put the name of the insurance policy and company as well as the policy reference."	19
3 Quantity of information	*Pos:* "Gives all needed information without providing too much." *Neg:* "Feel like I should read and absorb section 3 as it's been given but would I ever find the time? Wish they hadn't given me so much information."	18
4 Topic complexity	*Pos:* "Tells me exactly what to do and why so I don't have to think or feel stressed." *Neg:* "It's quite confusing in a way, what's not covered, and what is covered, and meanings of words, it's all bitty and mixed up together somehow."	12
5 Summary included	*No positive comment* *Neg:* "What I need them to do is cut to the chase a bit quicker. The bottom line, what everybody wants to know is, 'Is there a problem paying? Is there going to be any difficulty? And is there any action I should take?'"	4

1a



This leaflet sets out some changes that we will be making to the Customer Agreement (now known as the Barclays Business Customer Agreement) and the terms and conditions covering your banking products and services with us. The changes are largely to comply with rules made by the Financial Services Authority under the Financial Services and Markets Act 2000 (the "Rules"), as set out in their Banking Conduct of Business Sourcebook, and to take account of detailed industry guidance relevant to the Rules ("Industry Guidance"). We have at the same time taken the opportunity to make some changes for other reasons not related to the Rules.

These changes will come into effect on **1 October 2010**.

Copies of the revised Barclays Business Customer Agreement and revised terms and conditions will be available from 1 August 2010 on our website at www.barclays.co.uk/business/customermagreement, by post if you telephone us on 0845 605 2345* and in branches. It is important that you obtain a copy of the new agreement and read it.

1. The effect of the Rules and Industry Guidance

1.1 The Rules (and Industry Guidance) give a number of benefits to customers, covering in particular:

- When banks must pay interest on deposits.
- Rules on refunds for unauthorised and incorrect electronic payments.
- How we can vary your agreement.

1.2 How do they relate to the Payment Services Regulations?

Last year we made a number of changes to your agreement to reflect the introduction of the Payment Services Regulations. Those regulations do not apply to all banking and savings products covered by the Barclays Business Customer Agreement. In particular, the regulations only apply to payments made in sterling, euros or another currency of the European Economic Area (EEA) and only apply to payments that are made within the EEA. The Rules and Industry Guidance cover payments in other currencies and outside the EEA.

2. Changes taking effect on 1 October 2010

2.1 Emails and SMS (condition 2)
We have provided more detail on the circumstances in which we are not liable for interception of messages or other problems with emails and SMS communications.

2.2 Authorised users (condition 3)
We have expanded your liability for persons you authorise to give us instructions or operate accounts on your behalf, including an indemnity where we are affected by their unlawful behaviour or contractual breach.

2.3 Suspension of account (condition 3)
Our right to stop or suspend the use of an account will cover increased risk of default on more credit facilities than just overdrafts.

2.4 Cash cover (condition 4)
We have included a right at any time to ask you for cash cover for amounts owed or potentially owed to us.

2.5 Payment by electronic transfers (condition 4)
We now explicitly say you can ask us at any time for an indication of how long it will take you to send money outside the EEA or involving a non-EEA currency.

2.6 Using external payment systems (condition 4)
We have included some new provisions that apply if we use an external payment system to make payments for you. These reflect their rules and requirements, set out the circumstances in which payments may sometimes be recalled and make clear that payments are irrevocable except where there are specific terms that provide otherwise.

2.7 Refunds for incorrect payments (condition 4)
In certain circumstances, you have a right to a refund for a payment you send which does not reach its destination. We have aligned our approach for payments outside the EEA with our approach for payments within the EEA, and have clarified that we will provide any refunds without undue delay.
You also have a right, if conditions are met, to a refund for a payment authorised by us for a payment from your account and the exact amount is not specified. We have added a condition that the payment must be in an EEA currency.
We have also added a reference to your right to refunds under the SEPA Direct Debit Core Scheme, once we introduce direct debits in euros.

2.8 Paying interest (condition 6)
We pay you interest the same day, where we receive a cash or electronic payment in euros or sterling during a working day. We also do this for other currencies, as we now state in the agreement itself.

2.9 Joint accounts (condition 9)
We have added details about removing names from a joint account, and have emphasised (as a reminder) that any one account holder can independently withdraw some or all of the money in a joint account.

2.10 Liability (condition 11)
We have updated the unforeseen circumstances in the Industry Guidance, as well as the provisions on how we will deal with claims for refunds of unauthorised payments from an account. This includes making a distinction, based on the Rules, on how we must handle unauthorised cheques.

2.11 Variation of the agreement (condition 13)
We have added further information about tracker rates.
We have made changes, based on the Rules and other applicable laws, on how we can vary the contractual terms (including interest rates) for certain accounts and services. This will mean we can vary terms by giving different periods of notice, or now in some cases without prior notice. The exact requirements for certain rate changes are set out in the Industry Guidance that is yet to be finalised.
We have also made related changes to your rights to terminate the agreement without notice (or change or loss of interest) where we vary the terms, and on how quickly we will publish rate changes made without notice.

2.12 Use of services outside the UK (condition 14)
We have made clear that the use of services outside the UK is prohibited if it causes you, us or any external payment system we use to break the law of another country and that you will indemnify us if we suffer any loss as a result.

2.13 Termination (condition 15)
We have spelt out that where you terminate, and fees are due covering periods before and after termination, you will have to pay the fees to cover the period before termination alone.
We have also extended our right to terminate the agreement immediately to where there are serious or persistent breaches of other agreements you may have with us.

2.14 Information about the Financial Ombudsman Service and the Financial Services Compensation Scheme
We have updated the information we provide about the Financial Ombudsman Service and the Financial Services Compensation Scheme.

1b

Patient Information Leaflet
Flucloxacillin Capsules BP
250 mg and 500 mg
This medicine will be called Flucloxacillin Capsules throughout this leaflet.

Read all of this leaflet carefully before you start taking this medicine.
- Keep this leaflet. You may need to read it again.
- If you have any further questions, ask your doctor or pharmacist. This medicine has been prescribed for you. Do not pass it on to others. It may harm them, even if their symptoms are the same as yours.
- If any of the side effects gets serious, or if you notice any side effects not listed in this leaflet, please let your doctor or pharmacist know.

In this leaflet:
1. What Flucloxacillin Capsules are and what they are used for
2. Before you take Flucloxacillin Capsules
3. How to take Flucloxacillin Capsules
4. Possible side effects
5. How to store Flucloxacillin Capsules
6. Further information

1. What Flucloxacillin Capsules are and what they are used for

These capsules are available in two different strengths, containing either 250mg or 500mg of the active ingredient, flucloxacillin (as flucloxacillin sodium). Flucloxacillin belongs to a group of antibiotics called penicillinase-resistant penicillins, i.e. used to kill bacteria which cause infections in your body.

Flucloxacillin Capsules are used to treat a wide range of bacterial infections which may include those affecting the skin, lungs, heart, blood, bones and joints, for example. They are also used to treat skin and soft tissue infections, such as boils, carbuncles, skin ulcers, abscesses, cellulitis and infected eczema, and are also used for skin-graft protection. They are also used to treat infections affecting the intestines, heart (i.e. endocarditis), lungs (e.g. pneumonia, lung abscesses), blood, bones, joints and urinary tract (kidney, bladder, urethra).

Flucloxacillin can also be used to prevent an infection occurring during major surgery, particularly in heart or orthopaedic surgery.

2. Before you take Flucloxacillin Capsules

Some people must not take these capsules. Do not take these capsules if:
- You have ever had a bad reaction to Flucloxacillin or to any of the other ingredients (these are listed in section 6).
- You have ever had an allergic reaction (e.g. rash, itching, shortness of breath) to another penicillin or cephalosporin antibiotic in the past.
- You have a previous history of jaundice or liver problems associated with taking flucloxacillin.

You must be especially careful if:
- You are a female of child bearing age.
- You suffer from any liver or kidney problems.
- You are 50 years of age or older.

If any of the conditions above apply to you, please discuss your treatment with your doctor before taking this medicine.

Taking other medicines
Flucloxacillin Capsules and other medicines you may be taking can affect each other. Please tell your doctor or doctor review if you are taking any of the following:
- Probenecid (used to treat gout).
- Oral contraceptives (the pill) (and work properly and you will need to use other means of contraception e.g. a condom).

Always tell your doctor or pharmacist about all the medicines you are taking. This includes medicines you have bought without a prescription as well as those you have on prescription, from your doctor.

Other special warnings
If you are taking Warfarin (to thin your blood tests, tell your doctor that you are taking Flucloxacillin Capsules as they may affect the results of these tests.

Driving and using machinery
Flucloxacillin Capsules should not affect your ability to drive or operate machinery.

3. How to take Flucloxacillin Capsules

The Capsules should be swallowed whole with a drink of water.

The capsules should be taken half an hour before food.

The doctor will decide what dose of capsules you need to take. Always take the capsules exactly as the doctor has told you. The dose will be on the pharmacist's label. If you think that the medicine is not working, or if you are taking them for as long as you have been told where you have any problems, in that case, check with your doctor.

The usual doses are as follows:
Adults: Take one 250mg capsule four times a day. In more severe or persistent infections, may prescribe a larger dose of 500mg four times a day.
For infections of the joints or of the heart: Up to 6g daily. In severe cases even up to eight hours.

It is important that you take your medicine at the right times of the day. Try to space the doses out evenly throughout the day. Keep taking this medicine until your doctor tells you to stop. Do not stop taking it just because you feel better. If you stop taking the medicine, your condition may relapse or get worse.

Continued, please turn over

figure 1.

The two-column layouts in **a** and **b** received very different comments (**a** negative and **b** positive) based on document content.

al. 2010), and a relatively low rating for document attractiveness, the leaflet in 1b received positive comments for its comprehensiveness.

Long documents and those presenting complex topics received negative comment, particularly when relating to legal, financial and tax matters. However, informants understood that complexity was sometimes necessary, and reserved criticism for complexity they perceived as unnecessary. For example, the voting form for a financial service provider in 2a received negative comments whereas the tax exemption document

figure 2. facing page and following page

Lengthy content and perceived complexity attracted negative comment. The form in **b** is, arguably, more demanding to complete than **a** but was not viewed negatively, partly because it appeared concise and relevant to the informant who collected it.

2a

Nationwide

Nationwide Building Society
Nationwide House
Pipers Way
Swindon
SN38 1NW
June 2010

Mr J Simon
43 Maple Drive
Earley
Reading
RG6 6AU

705001

TO VOTE online nationwide.co.uk/agm
Online voting security codes
SECURITY CODE PART ONE 1234567
SECURITY CODE PART TWO abcd
You need both your security codes shown above

AGM Voting Form inside

Dear Member,

It's because you set our agenda that your vote counts

The economic conditions which prevailed during the last financial year were almost unprecedented and presented particular challenges for retail financial services businesses like Nationwide. We do now appear to have emerged from recession, although the recovery is fragile and our new Government faces significant challenges on a number of fronts. But, as a Nationwide member, you can be assured that your building society remains strong and can continue to provide for your financial needs.

As Nationwide's Chairman, I am acutely aware of the impact that the economic conditions have had on our members and especially our savers. That is why we are doing all we can to help, for example by providing our new Champion Saver and Champion ISA accounts that deliver attractive rates of interest based on the average available from our main high street competitors. We have also introduced an e-ISA for those who like to save online and we continue to offer competitive interest on fixed rate bonds, available online, over the phone and through Nationwide and our regional brands – Derbyshire Building Society, Cheshire Building Society and the Dunfermline.

As you would expect, we have also taken great care to maintain the strength and stability of your Society. Our capital ratios – the key measure of financial strength – are still among the highest in the financial sector.

At Nationwide, we are totally committed to putting our members' needs first and this is what makes us different. I know this is what you value and so, once again, I urge you to show your support for Nationwide and to use your vote.

It only takes a couple of minutes to vote

The simplest and quickest way to vote is online at **nationwide.co.uk/agm** or you can vote by post, returning your completed form in the envelope we have provided. Alternatively, you can put your completed form in the envelope provided into the ballot box at any Nationwide, Derbyshire, Cheshire or Dunfermline branch or vote in person at our Annual General Meeting (AGM), which is being held at London's Queen Elizabeth II Conference Centre on Thursday 22 July at 11am.

The enclosed Voting Guide tells you more about how to vote. Your Board recommends that you vote in favour of each of the resolutions and for each of the four directors seeking election/re-election. I firmly believe that they all have much to contribute and it is important that your Board has the right blend of experience and skills. If you want to support the Board's recommendations, just follow the Quick Vote symbols.

Two more good reasons to vote today

Voting will help to support the invaluable work of our charity partner, Macmillan Cancer Support.

Votes cast will contribute **20p towards our target of raising £250,000 for Macmillan.** Plus, just by voting you could **personally win £1,000** to put in a Nationwide Group savings account of your choice. This year there are **10 prizes of £1,000 to be won** (prize draw rules apply).

We understand the special responsibility we have to help you make the most of your money. So please do show your commitment and use your vote to support your Board's recommendations.

Yours sincerely,

Geoffrey Howe, Chairman

Extra charity donation

This year Nationwide will provide an additional **20p* to Macmillan Cancer Support** for each member who opts to receive future AGM documents electronically. Just tick the box on the Voting Form to receive AGM e-packs from 2011.

You will no longer receive AGM packs in the post but will be helping to save costs, paper and the environment.

(*Towards a maximum e-pack linked donation of £250,000)

WE ARE MACMILLAN. CANCER SUPPORT

If you wish to attend the AGM on Thursday 22 July 2010, it will help us if you let us know beforehand by calling 0800 30 20 15. Please bring this letter with you on the day.

OPTOUT/1/2010

AGM 2010 Voting Form

Use either Option 1: Quick Vote or Option 2: Standard Vote

The Notice of AGM is on page 3 of your Voting Guide.
Your Board recommends that you read your Voting Guide before voting.

Option 1
Quick Vote

"I want to support the Board's recommendations"

If you wish to support the Board's recommendations and appoint the Chairman of the AGM as your representative to attend and vote on your behalf, then sign and date opposite. **Do NOT complete Option 2 below.**

If you would like to receive future AGM packs electronically, complete the AGM e-pack section at the bottom right of this form.

Option 2
Standard Vote

"I want to give voting instructions"

You can appoint a representative to attend and vote at the AGM (and any adjournment) on your behalf by signing and dating opposite. Your representative will follow any voting instructions you give opposite. The Chairman of the AGM will be your representative unless you choose someone else by writing their details in the 'Appointment of a representative' box overleaf.

If you want to tell your representative how to vote on the resolutions and election/re-election of directors, ... mark 'X' for each item in the 'For', 'Against' or 'Vote Withheld' boxes opposite.
If you do not do this for a particular item, your representative can vote on it as he or she wants.

Your Board recommends that you vote 'For' each of the resolutions and 'For' each of the four candidates.

How to Vote

Go online
Go to **nationwide.co.uk/agm**, a secure independent voting site available until 11am on Monday 19 July 2010. You will need your security codes printed on this Voting Form.

In branch
Place your signed Voting Form in the envelope provided into a ballot box at any Nationwide, Derbyshire, Cheshire or Dunfermline branch by 12 noon on Friday 16 July 2010.

Post your form
Use the pre-paid envelope provided. It should arrive no later than 11am on Monday 19 July 2010.

Attend in person
The AGM starts at 11am on Thursday 22 July 2010 at The Queen Elizabeth II Conference Centre, Broad Sanctuary, Westminster, London SW1P 3EE.

See pages 12-13 of your Voting Guide for more detail

The Society will use anonymised voting information and data to produce statistical analysis for business purposes only.

Mr J Simon
43 Maple Drive
Earley
Reading
RG6 6AU

Details correct? Use the 'Keeping in Touch with you' form opposite to update them

Vote online
nationwide.co.uk/agm
Online voting security codes
SECURITY CODE PART ONE 1234567
SECURITY CODE PART TWO abcd

Customer number 123456789

I appoint the Chairman of the AGM as my representative to attend and vote on my behalf at the AGM on Thursday 22 July 2010 (and at any adjournment) in accordance with the Board's recommendations and otherwise as he or she sees fit.

I declare that I satisfy the voting conditions set out overleaf (or will do so, so far as I can reasonably tell, where these include future dates).

Signature Date

I do **NOT** wish to be entered in the prize draw.

AGM Resolutions

Your Board recommends that you vote **FOR** each of these resolutions. See page 3 of your Voting Guide

Ordinary Resolutions	Cross 'X' For	Against	*Vote Withheld
1. To receive the Annual Report and Accounts			
2. To approve the Directors' Remuneration Report			
3. To re-appoint PricewaterhouseCoopers LLP as auditors			
Special Resolution			
4. To approve the amendments to the Rules as stated in the Notice of AGM			

Election/re-election of Directors

Your Board recommends that you vote **FOR** each of these four candidates. See pages 8-11 of your Voting Guide

	Cross 'X' For	Against	*Vote Withheld
5. To elect **Chris Rhodes** as an Executive Director			
6 To re-elect **Graham Beale** as an Executive Director			
7. To re-elect **Mark Rennison** as an Executive Director			
8. To re-elect **Matthew Wyles** as an Executive Director			

*If you mark an 'X' in the 'Vote Withheld' box, your vote will not be counted for or against that resolution or candidate.

I appoint the Chairman of the AGM (or the person I have nominated overleaf, if any) as my representative to attend and vote on my behalf at the AGM on Thursday 22 July 2010 (and at any adjournment) in accordance with my instructions above (if any) and otherwise as he/she sees fit.

I declare that I satisfy the voting conditions set out overleaf (or will do so, so far as I can reasonably tell, where these include future dates).

Signature Date

I do **NOT** wish to be entered in the prize draw.

AGM e-pack

Do your bit for the environment.
And help us give even more to Macmillan.

We would like to help the environment by reducing the amount of paper we use. If you would like to receive access to your AGM documents electronically in future years, please tick the box to the bottom right hand side, provide your email address and don't forget to sign the 'Keeping in touch with you' form. Please read the information about AGM e-packs overleaf.

For every opt in, we will make a 20p donation to Macmillan (up to a maximum e-pack linked donation of £250,000).

WE ARE MACMILLAN. CANCER SUPPORT

YOUR VOTING FORM MUST BE RECEIVED BY 11AM ON 19 JULY 2010

02-0071102941/109993

Appointment of a representative

"I want someone other than the Chairman to vote for me"

Do not complete this section if you have used the Quick Vote or wish to appoint the Chairman of the AGM as your representative.

If you want someone other than the Chairman of the AGM to attend and vote on your behalf at the AGM (and at any adjournment), please complete this section. Your representative does not need to be one of our members. Your vote will only count if your representative attends the AGM and votes.

You must sign and date the Voting Form overleaf (at Option 2). If you want to tell your representative how to vote, complete Option 2 overleaf.

I wish to appoint the person named below as my representative to attend and vote on my behalf at the AGM (and at any adjournment).

Name

Address (if known)

Please complete in BLOCK CAPITALS. Do NOT put your own name and address.

Voting conditions

You are entitled to vote if:

Age: You are or will be at least 18 years old on 22 July 2010 **and**

Membership: You are the sole or first named account holder in our records and you are

(a) an investing member and you:
(i) held shares in the Society to a value of at least £100 on 4 April 2010; **and**
(ii) hold or will hold shares in the Society (whatever your account balance is) on 19 July 2010 (if appointing a representative) or on 22 July 2010 (if voting in person at the AGM); **or**

(b) a borrowing member and you:
(i) owed at least £100 to the Society on a mortgage loan on 4 April 2010; **and**
(ii) owe or will owe the Society at least £100 on a mortgage loan on 19 July 2010 (if appointing a representative) or on 22 July 2010 (if voting in person at the AGM).

AGM e-pack

This year, we are asking if you would like to receive future AGM documents electronically, rather than by post. If you select this option, you will still be able to vote by any of the four existing methods – online, by post, in branch or in person at the AGM.

Nationwide currently mails over eight million AGM documents to its members each year. We would like to help the environment and making AGM documents available electronically will reduce paper, print and postage costs for the Society.

If you would like to receive access to your future AGM documents via email, just tick the box and write your email address at the bottom of your Voting Form. Please ensure you sign and date your Voting Form. Alternatively, if you are voting online you can select this option on the online voting facility.

If you elect to receive access to future AGM documents electronically and you are eligible to vote at the relevant AGM, you will receive your personalised Voting Form via email to the email address that you provide. The email will contain links to the AGM documents (including the Notice of AGM and Summary Financial Statement) published on the Society's website and to the secure online voting site.

You will need Adobe Reader to view your AGM e-pack. This software can be downloaded for free from www.adobe.com

If, in the future, you change your email address or wish to revert to receiving a hard copy of your AGM documents, you can either:

- reply to one of the AGM emails;
- inform your local branch;
- call 08457 30 20 10; or
- change your preferences through Internet Banking.

You can change your preference any time up to the mailing date of the AGM pack each year.

If any of the AGM emails that we send to the email address you provide is returned to us, then we will send you hard copy AGM documents.

If you do not choose to receive AGM e-packs, you will continue to receive AGM documents by post in the usual way.

2b

HM Revenue & Customs

R85 Helpsheet (2009)
Getting your interest without tax taken off

This Helpsheet is for you to use and keep
Please do not give or send it to your bank, building society or your HM Revenue & Customs office.

Almost everyone who lives in the United Kingdom (UK) is allowed to earn or receive income of at least £124 each week before tax has to be paid. If your income is below this limit and you have money in a bank or building society account which earns interest, you may be paying tax when you don't have to.

To find out whether this applies to you (or to an account you look after for someone else), please read this Helpsheet and answer the questions.

If you do not live in the UK continually, different rules may apply to you. Please phone the Helpline to find out more.

Children under 18
Children get tax-free income too. But if money given by a parent produces interest of more than £100 a year, the interest will be treated as the income of the parent that gave them the money.

This rule does not apply to money given by others, including grandparents. For more information, go to **www.hmrc.gov.uk** or phone the Helpline.

Looking after an account for someone else?
If you look after an account for someone, perhaps a child under 16 or someone who can't manage their own money themselves, use their details (including their address) when you complete the form. For more information, please read the declaration on form R85 *Getting your interest without tax taken off*.

Paid too much tax in earlier years?
If you've paid tax on your interest in the past, but now think you should not have done please phone us on **0845 366 7850**.

You have up to five years from 31 January after the end of each tax year to claim tax back. For example, if you paid more tax than you needed to for the tax year 2003-04, you have until 31 January 2010 to claim it back.

First, work out your tax-free allowance

Your age on 5 April 2010	Annual allowance	Weekly allowance
under 65	£6,475	£124
65 to 74	£9,490	£182
75 or over	£9,640	£185

From the table above, enter the annual allowance that applies to you in box 1 — Box 1 £ . 0 0

Married Couple's Allowance
Were you, or the person you are married to or in a civil partnership with, born before 6 April 1935?
If neither of you were born before this date you are not entitled to Married Couples Allowance and you should move on to the next box.
If one of you was born before this date and:
- you are a married man who married before 5 December 2005, or
- you are the spouse or civil partner with the higher income and you married or formed a civil partnership on or after 5 December 2005,

you may be entitled to Married Couples Allowance and you should, for the purpose of completing this form only, enter £4702 in Box 2 — Box 2 £ . 0 0

This is an approximate figure that will enable you to decide whether you can complete form R85. If you are later required to make a Self Assesment return or if you make a claim for repayment of tax, we will need to calculate your tax precisely.

Blind Person's Allowance
Are you registered blind with your local authority or completing this form for someone who is registered? If Yes, enter £1,890 in box 3. — Box 3 £ . 0 0
If you live in Scotland or Northern Ireland, your local authority may not keep a register. If this applies to you, please phone the Helpline.

Total tax-free allowances
Add together the amounts in boxes 1, 2 and 3. Enter the total in box 4. — Box 4 £ . 0 0

Turn the page to work out your annual income

Your annual income
If you are not sure what counts as income, please go to our website or phone the Helpline on **0845 980 0645**.
If you are not sure whether income from your National Savings and Investments should be included, please go to the NS & I website at **www.nsandi.com** or phone the Helpline.

Annual amount

State Pension - your weekly entitlement x 52
Do not include any Pension Credit or any State Pension Lump Sum. — £ .

Other pensions for example, from a previous employer — £ .

Pay from employment, or profits from working for yourself — £ .

Jobseeker's Allowance and taxable Incapacity Benefit
Do not include any *Working* Tax Credit or Child Tax Credit or any payments or social security benefits such as Child Benefit or Attendance Allowance. — £ .

Interest from banks and building societies - include the amount before tax was taken off. This is the gross amount of interest. Do not include ISA interest. If you have a joint account, only include your share. — £ .

Other taxable income - you should include company dividends. You should not include Student Loans. — £ .

Total annual income
Enter your total income in box 5. — Box 5 £ .

Getting your interest without tax taken off
Is the figure in box 5 less than the figure in box 4 overleaf?

Yes ☐ No ☐
If Yes, please complete form R85 and hand it to your bank or building society. You will then receive your interest without tax being taken off.
If No, please do **not** complete form R85 as you are not eligible to receive interest in this way.

Form R85 ***Getting your interest without tax taken off***
If you calculate that your annual income is lower than your tax-free allowances you should complete form R85, *Getting your interest without tax taken off*, which came with this Helpsheet.

By completing form R85 you are telling your bank or building society that you do not have to pay tax.

If your income goes up and that means that you should start paying tax, you must tell each bank or building society with whom you have an account. It is not their responsibility to check that the information you have given on form R85 is true or up-to-date. Please note however that we may check the information you have given.

If you open a new account you will need to complete another form R85.

If your bank or building society has already taken tax off your interest in this tax year 2009–10, which runs from 6 April 2009 to 5 April 2010, they may be able to repay it to you.

Helpline **0845 980 0645**
Typetalk is available using prefix number 18001
Monday to Friday 08.00 to 17.00

Further information
If you need help or further information about getting interest without tax taken off, please phone the Helpline.

A Braille version of this Helpsheet is available from the Helpline.

For a large print version of this Helpsheet or form R85, phone the Helpline or go online to **www.hmrc.gov.uk** and search for R85 large print.

in FIGURE 2B, which was comparatively more demanding to complete, received positive comment.

Although only four references explicitly stated the need for an orienting summary of document content, this theme lay behind many comments. Most documents (including those shown in FIGURES 1 and 2) followed good practice (Reddish, Felker and Rose, 1981; 1985; Williams and Spyridakis, 1992) by incorporating an organizing header and paragraph, stating the purpose of the document. However, these may not have attracted readers' attention, particularly in the context of the forms in FIGURE 2, where user behavior is typically to start filling in the form rather than read contextual information (Frohlich, 1986; Jansen and Steehouder, 2001). Two informants commented that they would have discarded documents without reading them, had they not been participating in the study, but then found the documents required their attention. Lack of introduction to content was raised in relation to relatively routine documents, such as the letters shown in FIGURE 3, where informants saw a need for explicit guidance

figure 3.

Even in relatively routine documents, such as those presented, readers seek explicit orientation about how they should respond to the communication.

3a

WEST BROMWICH
BUILDING SOCIETY

WestBase Accounts, PO BOX 1278, Newcastle-Upon-Tyne NE99 1BQ Tel: 0845 604 8034

Mr J Simon
43 Maple Drive
READING

RG6 6AU

DIRECT Debit

Important: Confirmation of the set-up of your Direct Debit instruction

Our ref: ABC 123456

Date: 2 June 2010

Dear Mr Simon,

As part of your account application, you set up a Direct Debit to one of your bank accounts using the details below. This is to enable you to transfer money in and out of your online account. We will not transfer any money using these details unless you instruct us to. Please note that if you have changed your bank details, any recurring transactions which were set up are no longer valid and these will need to be cancelled and rescheduled again online.

Having accepted your Direct Debit details, we would like you to confirm that they are correct. Please can you check the details below:

Account Name	Bank Sort Code	Account number
J SIMON	02 34 56	12345678

If any of the above details are incorrect please call us as soon as possible on 0845 604 8034*. You have the right to cancel your Direct Debit at any time. A copy of the Direct Debit Guarantee is below.

For your information, collections will be made using this reference:

Service User Number	Reference
05048	ABC 123456

Yours sincerely,

Customer Services

The Direct Debit Guarantee

- This Guarantee is offered by all Banks and Building Societies that accept instructions to pay Direct Debits.
- If there are any changes to the amount, date or frequency of your Direct Debit, West Bromwich Building Soc will notify you 3 working days in advance of your account being debited or as otherwise agreed. If you request West Bromwich Building Soc to collect a payment, confirmation of the amount and date will be given to you at the time of the request.
- If an error is made in the payment of your Direct Debit by West Bromwich Building Soc or your Bank or Building Society, you are entitled to a full and immediate refund of the amount paid from your Bank or Building Society. If you receive a refund you are not entitled to, you must pay it back when West Bromwich Building Soc asks you to.
- You can cancel a Direct Debit at any time by simply contacting your Bank or Building Society. Written confirmation may be required. Please also notify us.

*Telephone calls may be recorded for training and monitoring purposes.

HEAD OFFICE, 374 HIGH STREET, WEST BROMWICH, WEST MIDLANDS B70 8JR.
FAX: 0121 506 3340 (BRISTOL No. 28) 14001 0022 (BROMWICH)

www.westbrom.co.uk

Calls and electronic communications may be monitored and/or recorded for your security and may be used for training purposes. Your confidentiality will be maintained.

THE SOCIETY IS AUTHORISED AND REGULATED BY THE FINANCIAL SERVICES AUTHORITY. ITS REGISTER NO. 104071.

3b

Reading
BOROUGH COUNCIL

Anita Cacchioli
MBA.F Inst. SMk Hons FCMI FIoD
Director of Environment, Culture and Sport

Civic Centre, Reading, RG1 7AE.
☎ 0800 626540

Fax: 0118 939 0435

Our Ref: 10/00837/FUL
Your Ref:

Direct: ☎ 0118 9372437
e-mail: kelly.seekup@reading.gov.uk

7th June 2010

Your contact is: Kelly Seekup, Planning

Dear Sir/Madam,

COMMENTS ON PLANNING APPLICATION

Application Number: 10/00837/FUL **Applicant:** Elizabeth Fry Hostel
Type of Application: Full Planning Approval
Address: 6 Caley Avenue Reading Berkshire RG1 6LQ
Proposal: Side porch, single storey rear extension, demolition of existing chimneys and roofs, altered external fire escape
Expected Decision Level: Delegated Decision

Thank you for your comments about the above planning application. They will be taken into account when a decision is made on this proposal.

Most minor developments, which make up the majority of planning applications are decided by officers but the major and more complex cases are decided by councillors at the Council's Planning Application Committee which meets about every four weeks. If an application is reported to the Planning Application Committee, a summary of the comments received is included in the officer's report to councillors.

The Council has now decided to offer people the opportunity to present their comments in person to the Committee if they wish. If this application is going to be decided by the Planning Application Committee, I will write to you again nearer the time to give you more details. Please check with us if you need to know the possible Committee date at this stage.

In any event, I will write to you again once a decision has been reached on the application to let you know the outcome.

Yours faithfully

Kelly Seekup
for Planning Manager

www.reading.gov.uk Minicom ☎ 0118 939 0700 DX 40124 Reading (Castle Street)

3c

Boots

Boots advantage card

Boots Customer Care
PO Box 5300
Beeston
NG9E 1AA
Telephone: 0800 915 0004
Minicom: 0800 915 0740
Email: BTC.CSHelpdesk@boots.co.uk

20th June 2010

1234567890 DM07001068

Mr J Simon
43 Maple Drive
Earley
Reading
RG6 6AU

Dear Mr Simon

Important Customer Information

Boots All In One Soft Solution 120ml
Item code 55133-071
Batch AA1203

I'm writing to tell you about a problem with the above product, that our Advantage Card records show you've recently bought from us.

We've heard from a very small number of customers that when they've used a particular batch of Boots All In One Soft Solution they've experienced an increased sensitivity. This has resulted in their eyes being sore or irritated. We take the well-being of our customers' eyesight very seriously tot, although we're not certain that there's anything wrong with the solution, we're asking that you stop using this particular batch immediately.

To check if yours is from the batch in question please look at the back of the bottle. The batch number is printed on the label at the back of the bottle and would appear as in the image below.

If you've bought this for someone else would you please let them know about this as soon as possible. No other batch of contact lens solution is affected. If yours is from this batch please return it to your nearest Boots store where we'll be happy to exchange this for you or refund.

Boots apologise for any inconvenience. If you need any further advice then please speak to someone at your local Boots store or call the Boots Customer Care Team on 0800 915 0004. Minicom users can call 0800 915 0740.

Yours sincerely

Anne Williamson

Anne Williamson Customer Care

Recall Number: 01000643
Note to Store team: Please accept this letter as proof of purchase

to read, respond, file etc. beyond headings telling them document content was important (3a and c).

References to the Language & Tone of Voice of Documents

TABLE 6 shows the themes of references relating to language and tone of voice. There were fewer references to language (100) than to the other categories (mean 182) and the balance of references in this category was distinctive for its positive tendency compared to the other categories (see TABLE 4). Within the overall category, most comments related to

table 6.

Themes expressed regarding document language, with positive and negative examples of each theme, and percentages for each theme of all of references relating to language (100)

THEME WITHIN DOCUMENT LANGUAGE CATEGORY	EXAMPLE POSITIVE & NEGATIVE REFERENCES FROM EACH THEME	% OF TOTAL REFERENCES RELATING TO LANGUAGE THEME
1 Clarity of explanation	*Pos:* "It was easy to understand and read. The leaflet was bright and clear, trying to sell travel insurance." *Neg:* "So much of this is 'positive spin'... it was difficult to understand."	69
2 Plain words & grammar	*Pos:* 'Absolutely short, clear and to the point, you can't possibly get the wrong idea. It doesn't even have full line sentences, which is clever actually." *Neg:* "What I took final exception to was 'avoid skills fade.' You can't just fool around with the language like that."	16
3 Tone & style of language	*Pos:* "'Time is running out' caught my eye. The language is simple and caring and polite." *Neg:* "Patronising.... found all the 'simply do...' language irritating. What if I don't find doing it simple? Then you are saying I'm stupid?"	15

clarity of explanation, particularly the use of technical terms and language forms, and their impact on comprehension. Obscurely worded terms and conditions (often on the reverse side of invoices or statements) were frequently singled out for comment (although in reality, only read under duress). FIGURE 4A shows a typical example with 4B illustrating an extract, written in unadulterated legal language.

figure 4.

Terms and conditions (**a**) and an extracted clause (**b**), typical of those that attracted negative comment from informants.

4a

4b

34. No forbearance, delay or indulgence by either party in enforcing the provisions of this Agreement shall prejudice or restrict the rights of the party, nor shall any waiver of its rights in relation to a breach of this Agreement operate as a waiver of any subsequent breach and no right, power or remedy given to or reserved to either party under this Agreement is exclusive of any other right, power or remedy available to that party and each such right, power or remedy shall be cumulative.

In contrast to the negative comments on obscure language, informants commented positively when language was clear (jargon-free and simply structured), particularly when they were aware of an effort to clarify necessarily technical language. In the financial report in FIGURE 5A technical terms in the text are highlighted (see detail in 5B) and a glossary of these terms is provided 5C, detail in 5D). While highlighting so many words might disrupt fluent reading (Brian, 1989), and while contractual language requires more adaptation than definitions of terms to improve comprehension (Masson and Waldron, 1994), the recipient of this document felt the document originator had taken positive steps to help the reader. Similarly, the contractual detail on the reverse of

5a

Euler Trade Indemnity Pension Scheme

Investing the Scheme's money. An update on the continuing effects of the credit crunch and investment volatility on the Scheme's assets.

This section is of particular relevance to **active**, **deferred** and **pensioner** members.

As the Scheme is a final salary pension scheme, your pension is not affected directly by the performance of the assets. The Trustees are required to undertake an actuarial valuation every three years and if the assets are insufficient to cover the liabilities then the Company is required to make up any shortfall. The effect of the assets not performing as expected is to increase the requirements on the Company to pay additional contributions and while this can increase the costs of the Scheme to the Company, it does not directly affect the pension that you will be paid.

Market commentary

The nine month period to 31 December 2009 saw an improvement in the global economic outlook following large-scale 'quantitative easing' programmes being implemented by several governments around the world.

Quantitative easing describes a form of monetary policy used to stimulate the economy. Normally, the Bank of England would stimulate the economy indirectly by lowering interest rates. However, when interest rates are very low it cannot lower them any further, therefore, it needs to find another way to feed the financial system with new money. In effect, the Bank of England has purchased financial assets including government and corporate bonds from financial institutions such as banks.

This quantitative easing programme has resulted in a return of investor confidence in the banking and financial systems and increased appetite for investment risk, which led to strong gains in most of the major global equity markets. In addition, the extra return required by investors in corporate bonds over government bonds decreased significantly from their previously inflated levels, which subsequently resulted in strong returns in bonds issued by companies.

The Scheme's assets

The bulk of the Scheme's assets are split between two investment managers - JP Morgan Asset Management (JPM) and Royal London Asset Management (RLAM). The total value of the assets held with these managers as at 31 December 2009 was £98.5 million. This compares with £79.6 million as at 31 December 2008. The Company contributed £4 million to the Scheme's investments during 2009.

Each investment manager has an investment mandate; JPM manage the Scheme's equity investments and RLAM manage the Scheme's bond investments. The performe figures to 31 December 2009 for each investment manager are noted below:

	Royal London		JP Morgan		Total Scheme	
Performance v Benchmark	P	B	P	B	P	B
3 months	0.7%	-0.2%	3.8%	3.4%	1.9%	1.2%
1 year	7.8%	5.5%	22.3%	23.7%	13.0%	12.9%
3 year Annualised	-	-	-0.5% p.a.	0.3% p.a	1.9% p.a.	2.6% p.a.

3

5b

As the Scheme is a final salary pension scheme, your pension is not affected directly by the performance of the assets. The Trustees are required to undertake an actuarial valuation every three years and if the assets are insufficient to cover the liabilities then the Company is required to make up any shortfall. The effect of the assets not performing as expected is to increase the requirements on the Company to pay additional contributions and while this can increase the costs of the Scheme to the Company, it does not directly affect the pension that you will be paid.

5c

Glossary of pension terms

Accrual rate
The rate at which you build up pension while an active member of the Scheme, usually a fraction of pensionable salary per year of pensionable service.

Active member
A member of the Scheme who is in pensionable service and accruing pension.

Actuarial valuation
A measurement of the Scheme's assets and liabilities by a Scheme Actuary to work out how much money needs to be paid into the Scheme to ensure that pensions can be paid in the future. An actuarial valuation must be carried out at least every three years.

Additional Voluntary Contributions (AVCs)
Extra optional contributions that can be paid by a member to supplement pension savings.

Annual benefit statement
Statement detailing the pension that you have built up in the Scheme.

Assets
The Scheme assets comprise everything that the Trustees hold for the Scheme. They can include investments, bank balances and other amounts owed to the Scheme.

Bonds
Government and companies issue bonds to borrow money. In return, they repay the loan at a certain date and also pay interest.

Company
Euler Hermes Management UK Limited.

Defaults
Failure to pay an interest payments or capital repayments required under a legal contract.

Deferred member
A member for whom pensionable service has ceased. The pension accrued to the date of leaving pensionable service is increased in line with statutory requirements between the date of leaving pensionable service and Normal Retirement Age.

Equity/Equities
Shares in UK and overseas companies. They go up and down in value depending on general economic conditions, the success of a company and how many people want to buy and sell its shares.

Expression of Wish
A form used to nominate the beneficiaries that you would wish lump sum benefits to be paid to in the event of your death. The Trustees have the ultimate discretion regarding who will receive this payment.

Funding position
The funding position is ascertained during an actuarial valuation by comparing the Scheme's assets and liabilities. If the assets are greater than the liabilities, there is deemed to be a 'funding surplus'. If the opposite is true, there is deemed to be a 'funding deficit'.

Guaranteed Minimum Pension (GMP)
The minimum pension payable to you by the Scheme in respect of your your contracted out pensionable service prior to 6 April 1997. The GMP is broadly equivalent to the State Pension given up while contracted out of the S2P prior to 6 April 1997.

Liabilities
The Scheme liabilities are amounts which the Scheme will have to pay now or at some time in the future. The main liability is paying members' pensions.

Member Nominated Trustee (MNT)
A Trustee that has been nominated and selected by a process involving the active and pensioner members of the Scheme. A Member Nominated Trustee has the same rights and duties as any other Trustee.

Normal Retirement Age
Age 65.

10

5d

Actuarial valuation

A measurement of the Scheme's assets and liabilities by a Scheme Actuary to work out how much money needs to be paid into the Scheme to ensure that pensions can be paid in the future. An actuarial valuation must be carried out at least every three years.

5e

Understanding your statement.

- **Opening balance:** The amount carried forward from your previous statement.
- **Card deposit:** A payment made into Egg using a debit card in your own name.
- **Credit/Deposit:** A payment into your Egg Savings Account.
- **Transfer credit:** A payment received from another Egg Savings Account.
- **BACS:** A payment made into your Egg Savings Account from another bank account.
- **CHAPS withdrawal:** A same day transfer out of your Egg Savings Account.
- **Personal payment:** A payment that you have made to an external bank account.
- **Internal transfer:** A payment to or from another Egg Savings Account.
- **Credit interest:** Gross interest earned on your savings.
- **Tax deduction:** The tax deducted from your interest if you have not told us you are not liable for tax. This item also shows the net amount of interest paid into your account.
- **Total money in:** The total of all deposits on this statement.
- **Total money out:** The total of all withdrawals on this statement.
- **Closing balance:** The balance of your account after all the transactions on this statement.

Interest.

How your interest is calculated
Interest is calculated on a daily compound basis at the rate applicable to your account. Current interest rates are listed online at **www.egg.com**

How your interest is paid
Interest is paid net of income tax at the statutory rate unless you have told us that you're a non-taxpayer. Money paid into your account by cheque will start earning interest on the third business day after we receive the cheque (including the day of receipt if that is a business day). Cheques sent to our Derby processing centre will appear on your statement two business days after receipt which is also the day on which funds begin to earn interest. In the case of other payments, interest will accrue from the business day on which we receive the funds. Money taken out of your account will stop earning interest from the day on which the withdrawal is processed by us.

How to register as a non-tax payer
To register as a non-tax payer you can change your tax status online. When you change your tax status online, you do so for all the savings accounts you hold with us. If you only want to change the status of individual accounts, you'll need to complete a paper form. To request a paper form from us, simply visit **www.egg.com** and order a form from the 'your accounts' area or call us.

Paying into your account.

By BACS (Bankers Automated Clearing Service)
This is a quick way of transferring funds between bank accounts, usually at no cost. Payments take three to four business days to credit to your account. This will depend on when your bank processes the payment. You will need to contact your other bank/building society to request a payment into your Egg account and provide our sort code 40-61-91 and quote your eight-digit Egg Savings Account number (if your account number has only seven digits you will need to prefix it with zero).

By Faster Payments
This is a quick way of transferring funds between bank accounts, and your bank may charge for this service. Faster Payments received by us before 11.45pm on a business day will earn interest from that day, otherwise the payment will earn interest from the next business day. You will need to contact your other bank/building society to request a payment into your Egg account and provide our sort code 40-61-91 and quote your eight-digit Egg Savings Account number (if your account number has only seven digits you will need to prefix it with zero).

By CHAPS (Clearing House Automated Payment System)
This is normally a same day transfer. Your bank may charge for this service. You will need to provide them with the sort code 40-02-50, account number 15049151 and quote your seven or eight digit Egg Savings Account number as the reference number.

By debit card
You can make a debit card payment if the debit card is in your name, from the 'your accounts' area at **www.egg.com** or by calling us. Payments made by debit card will be credited to your account on the day of the request if the request is made before 8.30pm. Otherwise, the payment will be credited on the day after the request. Some card issuers may impose a limit on the amount you can transfer. You'll need to contact the bank which issues your debit card to check this limit.

By Direct Debit
You can manage and set up Direct Debits by visiting your account online at **www.egg.com** or by calling us. It normally takes 10 business days to set up a new Direct Debit. Any amendments made to Direct Debits must be made five clear business days before your payment is due to be taken.

Transfer from another Egg account
You can transfer funds between your Egg Savings Accounts by visiting your account online at **www.egg.com** or by calling us.

By posting a cheque to Egg
Please send cheques to us with an Egg paying-in slip and pre-addressed envelope (if you have run out of these you can request more by sending us a secure message from the 'your accounts' area at **www.egg.com**). Make cheques payable to Egg, then on the same line, write the name(s) of the account holder(s) and the account number e.g. Pay Egg, re J Jones, account number 12345678 (and draw a line through unused space on the payee line). Your cheque is likely to be returned if it is made payable simply to Egg. If you have a cheque made payable to your name, on the reverse of the cheque, write your name, address and Egg Savings Account number.

By paying in a cheque at another bank
You can use the giro credit system at your own bank or a branch of HSBC. Usually there is no charge for this service at your own bank, however, HSBC may charge you for this service if you are not an HSBC customer.

Taking money out of your account.

You can withdraw money from your Egg Savings Account by using the following methods, providing there are sufficient cleared funds.

By BACS (Bankers Automated Clearing Service)
This is a quick way of transferring funds between bank accounts at no cost. If we receive your BACS request before 6pm on a business day, the payment will arrive three business days later. Otherwise, it will take four business days to close. You can make a BACS transfer out of your Egg account from the 'your accounts' area at **www.egg.com** or by calling us.

By transfer to another Egg account
You can transfer funds from your Egg Savings Account to any other Egg account which does not have to be held in your name by visiting your account online at **www.egg.com** or by calling us.

By CHAPS (Clearing House Automated Payment System)
If you request a CHAPS transfer before 2pm on a business day, the payment will be received by your external account that day, otherwise it will be received on the next business day.

Accessing your account.

Security
If you have not already done so, you will need to set up your personal security details. For joint accounts, each account holder will have to set up his or her own separate personal security. This allows you to enjoy the convenience of internet and telephone banking from home. You must keep all security procedures, passwords and security information secret. Each time you log in to your accounts online, or telephone us, you will be asked to confirm some personal information. This ensures that only you can have access to your money.

How to visit your accounts online
Simply visit **www.egg.com** and select 'your accounts' in the top right hand corner of the page. You will be asked to enter your security details and then will be able to service your account.

Contacting us.

Please check your statement carefully and report any transactions you don't recognise.

To talk about this statement you can:

- Email us securely via our website. Log in to 'your accounts' and select the option to send a message.
- Write to Egg at: Egg, Riverside Road, Pride Park, Derby DE99 3GG.

We are open 24 hours a day, 7 days a week.

Egg Banking plc is a member of the Financial Ombudsman Scheme, and the Financial Services Compensation Scheme which was established under the Financial Services and Markets Act 2000. Payments under the Scheme are limited to 100% of the first £50,000 of a depositor's total deposits with Egg Banking plc. Details of the Scheme are available on request.

Terms and conditions
Our savings accounts are subject to the Egg Customer Relationship Agreement. This is available online at **www.egg.com**. It contains important information on how to use your account and explains our respective obligations to each other. Each account is also subject to additional special conditions (such as interest rates, minimum balance, additional deposits, withdrawals and notice periods). These are noted online at **www.egg.com**

figure 5. facing page

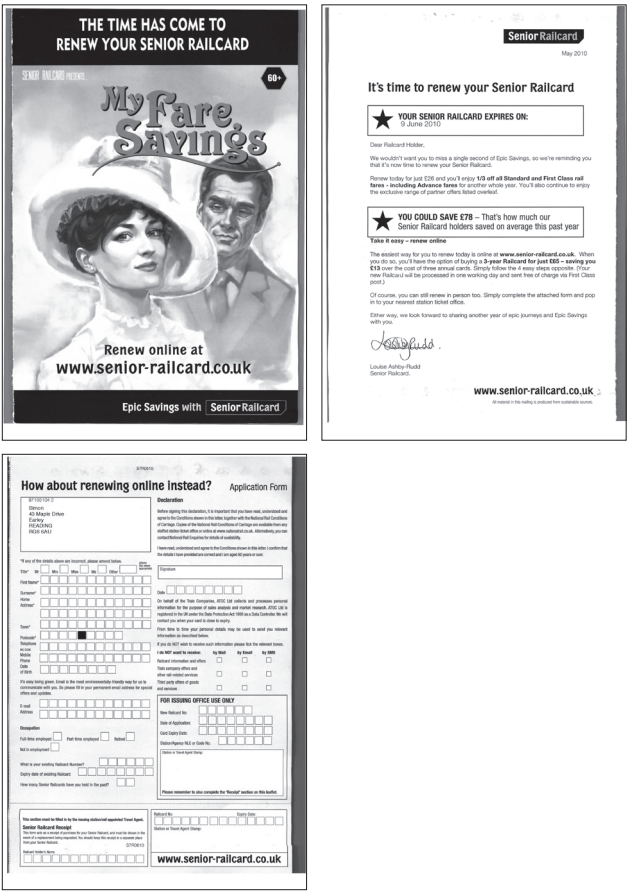
These extracts from a financial report show full page with highlighted technical terms (**a**) and detail (**b**) & accompanying glossary (**c**) and detail (**d**); contractual detail on the reverse side of a bank statement (**e**).

the bank statement shown in 5E received positive comment for its clarity.

A second theme within the comments on language related to the appropriateness of both vocabulary and tone of voice. The rail-card renewal leaflet in FIGURE 6 was among items criticized for their tone of voice, with comments that it patronised by its exhortation to 'Simply complete the attached form...'. The leaflet was also criticized for its encouragement of senior citizens to use an on-line renewal process[5] and the cramped design of the application form. Underlying these negative reactions may have been a perception of, overall, poor targeting of the leaflet's tone of voice

figure 6.

There was negative response to language interpreted as patronising or miss-targeted (as in this rail card renewal document).



5 *This criticism, while representing a personal point of view, was possibly unjustified, given growing access to the internet among senior citizens.*

table 7.

Themes expressed regarding document design, with positive and negative examples of each theme, and percentages for each theme of all references relating to design (148)

THEME WITHIN DOCUMENT DESIGN CATEGORY	EXAMPLE POSITIVE & NEGATIVE REFERENCES FROM EACH THEME	% OF TOTAL REFERENCES RELATING TO DESIGN THEME
1 General attributes, size, paper, orientation	*Pos:* "Only 1 page—brilliant!' *Neg:* 'A4 landscape 4 columns makes reading order unclear, especially when the pages are open to A3."	22
2 Layout, use of space	*Pos:* "Lots of space around the text so not overwhelming." *Neg:* "Too glossy and not organized. Cheap and tacky, over busy."	26
3 Headings & pointers	*Pos:* "Nice and clear, bold headings and symbols/pictures used were good." *Neg:* "[I] struggled to find information about what to do if not reinvesting — it was hidden as an untitled sub section."	21
4 Key information highlighted	*Pos:* "The letter was clear and the design emphasized key information." *Neg:* "Claim your £10 voucher' [is printed] really bold, and 'you only pay £3' [is printed] really bold, and then it's got the small print [where you see] it's 29% interest. It's not highlighted."	24
5 Use of diagrams & images	*Pos:* "You can't go wrong. It has a front view and back view, remarkably well labeled and useful arrows. Amazingly clear for idiots." *Neg:* "All these graphs and tables and so on. I think if you're not really financially minded, as I am, you'll find it quite difficult."	11
6 Legibility	*Pos:* "Large sans serif type — clear. Good use of capitals for important info." *Neg:* "I've just read the bold print. I have had trouble with it because the print all looks the same. This is really tiny on the back, ridiculous and it's grey again!"	24
7 Color choices	*Pos:* "Very attractive, colorful and clear." *Neg:* "It was difficult…to follow the bands along somehow…I'm not sure…it wouldn't give you seizures but it sort of flickers somehow. I don't know if it's the green."	20

(as well as an incoherent approach to visual design). Humor in advertising can backfire if it does not relate to the product being promoted (Fugate, 1998), and may have been seen here as a distraction from a direct renewal transaction. As will be seen in the next section, FIGURE 7A, renewal forms can be appealing without whimsy.

References to the Physical or Visual Design of Documents

TABLE 7 shows the themes of references within the overall category 'Design.' Comments reflected a spread of themes, from high-level aspects of document structure (for example, layout and use of space, the highlighting of key information) to the detail of typeface legibility.

Examination of the documents targeted in some of these comments illustrates the combined aesthetic and functional impact of document design and its capacity either to facilitate interaction between the initiating organization and the user or, conversely, to deliver a negative experience. Consider, for example, two contrasting A4 documents, the subscription

figure 7. this page and following pages

Examples of documents where design facilitated navigation through multiple elements of information (**a**) and interactions with it (**c**) or where design compromised legibility and interaction (**b**).

7a

National Trust

Your membership renewal

Membership Department
PO Box 39, Warrington WA5 7WD
Telephone 0844 800 1895
Minicom 0844 800 4410
www.nationaltrust.org.uk

June 2010

Membership Number: 314 675 455

Mr J Simon
43 Maple Drive
Earley
Reading
RG6 6AJ

0040661 / 705 / 00149

Dear Mr Simon

Enjoying your National Trust membership is time well spent.
And with so many places to get away from it all, it's money well spent.

I am delighted to enclose your new National Trust membership card(s).

There are hundreds of places to visit, so you can fill your days out with the things that interest you most whilst taking pleasure in the fact that the cost has already been covered. At a time when many of us are having to tighten our belts, your National Trust membership offers you countless opportunities to take some important time out from the stresses of life.

To help you plan your days out, you will find details of all our properties and the many activities that are happening throughout the year at www.nationaltrust.org.uk

As you pay by Direct Debit, all you have to do to enjoy another 12 months of discovery is replace your current membership card(s).

We have introduced a new design that enables the cards to be scanned at some properties. On your next visit, please show your membership card(s) to the visitor reception staff as you usually would. During the current pilot stage, some properties will scan your card, others will not. The new process aims to reduce queues and help us understand more about our visitors so that we can improve your service to you and better enable you to continue to support our valuable work. Please visit www.nationaltrust.org.uk/localmaillemembershipcards for further details.

Thank you for continuing to help us protect our national heritage.

Yours sincerely,

Mr Kevin Mirrell
Head of Membership and Supporter Services

Patron: HRH The Prince Of Wales. Chairman: Simon Jenkins. Deputy Chairman: Sir Laurie Magnus. Director General: Dame Fiona Reynolds, DBE. Registered Charity Number: 205846

Are your details correct?

If your personal details have changed, please call our membership department on 0844 800 1895, or complete the form on the reverse and return to our membership department in the envelope provided.
If you would like to make any other changes to your membership, then you will need to call our membership department on the number above.

Mr J Simon
43 Maple Drive
Earley
Reading
RG6 6AU

Renewal Details for
Membership No. 314 675 455

Category	Individual
Renewal Month	August
Payment Method	Direct Debit
Gift Aid	06-APR-00
Subscription	£48.50

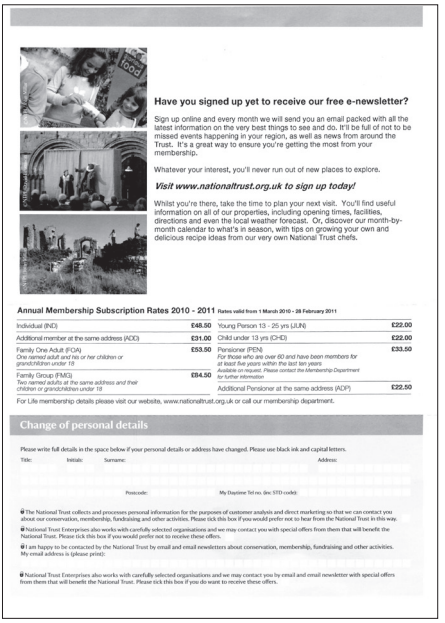
Direct Debit payment date

Your account will be debited on 8th August 2010 or, if it falls on a weekend or Bank Holiday, the next banking day.

314 675 455

Mr Simon - Your Gift Aid declaration remains valid as long as you pay income tax or capital gains tax at least equal to the amount of tax the Trust will reclaim. Unless we hear from you within 30 days we will assume that the information shown on your renewal is correct.
If your tax circumstances change, please contact our membership department on 0844 800 1895.

Membership 314 675 455
Source Code NT062010FEN8



Have you signed up yet to receive our free e-newsletter?

Sign up online and every month we will send you an email packed with all the latest information on the very best things to see and do. It'll be full of not to be missed events happening in your region, as well as news from around the Trust. It's a great way to ensure you're getting the most from your membership.

Whatever your interest, you'll never run out of new places to explore.

Visit www.nationaltrust.org.uk to sign up today!

Whilst you're there, take the time to plan your next visit. You'll find useful information on all of our properties, including opening times, facilities, directions and even the local weather forecast. Or, discover our month-by-month calendar to what's in season, with tips on growing your own and delicious recipe ideas from our very own National Trust chefs.

Annual Membership Subscription Rates 2010 - 2011 Rates valid from 1 March 2010 - 28 February 2011

Individual (IND)	£48.50	Young Person 13 - 25 yrs (JUN)	£22.00
Additional member at the same address (ADD)	£31.00	Child under 13 yrs (CHD)	£22.00
Family One Adult (FOA) *One named adult and his or her children or grandchildren under 18*	£53.50	Pensioner (PEN) *For those who are over 60 and have been members for at least five years within the last ten years* *Available on request. Please contact the Membership Department for further information*	£33.50
Family Group (FMG) *Two named adults at the same address and their children or grandchildren under 18*	£84.50	Additional Pensioner at the same address (ADP)	£22.50

For Life membership details please visit our website, www.nationaltrust.org.uk or call our membership department.

Change of personal details

Please write full details in the space below if your personal details or address have changed. Please use black ink and capital letters.

Title: Initials: Surname: Address:

Postcode: My Daytime Tel no. (inc. STD code):

☐ The National Trust collects and processes personal information for the purposes of customer analysis and direct marketing so that we can contact you about our conservation, membership, fundraising and other activities. Please tick this box if you would prefer not to hear from the National Trust in this way.

☐ National Trust Enterprises also works with carefully selected organisations and we may contact you with special offers from them that will benefit the National Trust. Please tick this box if you would prefer not to receive these offers.

☐ I am happy to be contacted by the National Trust by email and email newsletters about conservation, membership, fundraising and other activities.
My email address is (please print):

☐ National Trust Enterprises also works with carefully selected organisations and we may contact you by email and email newsletter with special offers from them that will benefit the National Trust. Please tick this box if you do want to receive these offers.

7b

Where can I get advice and help?

You can visit, write or telephone:

East Northamptonshire Council
Cedar Drive
Thrapston
Northants
NN14 4QG

Monday to Friday 9.00am - 4.30pm

Tel: 01832 742007
Fax: 01832 734839
Email: rv@east-northamptonshire.gov.uk
www.east-northamptonshire.gov.uk

East Northamptonshire Council

RVT/R5a May 2005

East Northamptonshire Council

Council Tax

Homes exempt from council tax

Are some homes exempt from council tax?

Yes, depending on circumstances, some homes are exempt from council tax. There is no bill to pay whilst the home is exempt.

Which homes are exempt from council tax?

The classes of exempt homes and the exempt periods are shown below:

Homes exempt from council tax

Class	A home which is:	Will be exempt for:
A	Unoccupied, unfurnished and requiring or undergoing major repair or alteration work	A maximum of twelve months
B	Unoccupied and owned by a charity	6 months from the day it was last occupied
C	Unoccupied and unfurnished	6 months from the day it was last occupied and furnished
D	Unoccupied and owned or leased by a person in prison	As long as that person remains unable to occupy the home
E	Unoccupied when the liable person is resident in a hospital or care home	As long as that person remains unable to occupy the home
F	Unoccupied, where the liable person is a personal representative of a deceased person	The period before Grant of Probate and for 6 months after probate or letter of administration
G	Unoccupied and prohibited by law from being occupied	As long as the home is legally prohibited from being occupied
H	Unoccupied and held for occupation by a Minister of Religion	Whilst remaining unoccupied
I	Unoccupied, where the liable person resides elsewhere to receive personal care	Whilst remaining unoccupied
J	Unoccupied, where the liable person resides elsewhere to provide personal care	Whilst remaining unoccupied
K	Unoccupied, where the liable person is a student and the home was previously owned/occupied by students	Whilst remaining unoccupied
L	Unoccupied, having been repossessed by a mortgagee	As long as the mortgagee retains possession of the home
M	A hall of residence	As long as these circumstances apply
N	Occupied only by students (and their non-British spouses or dependants)	As long as occupied by students. Includes vacations if liable person is a student who resides there during term-time
O	Owned by the Secretary of State for Defence and used as UK Armed Forces accommodation	As long as these circumstances apply
P	Occupied by and owned/leased by a member of a visiting force	As long as these circumstances apply
Q	Unoccupied and in the hands of a trustee in bankruptcy	As long as these circumstances apply
R	Unoccupied residential caravan pitch or residential boat mooring	As long as these circumstances apply
S	Occupied only by persons aged under 18	As long as these circumstances apply
T	An unoccupied annexe to a main house	As long as it is not let separately from the main home without requiring planning permission
U	Occupied only by severely mentally impaired persons	As long as these circumstances apply
V	Occupied by a foreign diplomat	As long as these circumstances apply
W	A 'granny annexe' occupied by a dependent relative	As long as these circumstances apply

Do I have to pay council tax for an empty home?

Usually the owner or tenant of an empty home will have to pay council tax for that home whether it is furnished or not. A 50% discount applies while it remains unoccupied.

Why do I have to pay council tax for an unoccupied home?

We are obliged by law to make this charge unless one of the exemptions applies in the table opposite.

If you think that your home should be exempt, or that it is in the wrong class, please complete the section below giving your reasons.

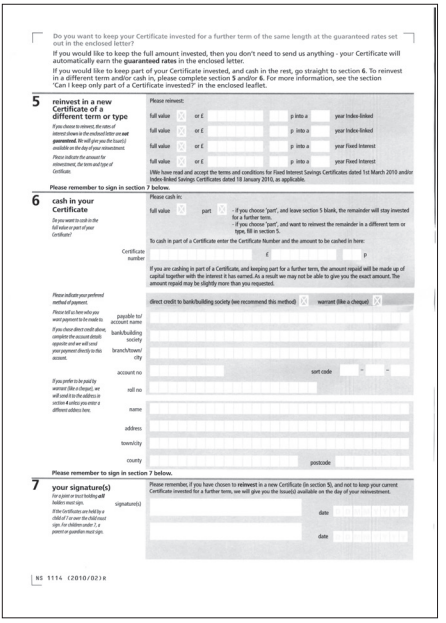
Name: .....
Address of home: .....
.....
.....
Exempt Class: .....
Reasons why home should be in the above exempt class:
.....
.....
.....
Daytime Tel No:.....

Return this tear-off section to the following address:
Revenue Services
PO Box 58
Thrapston
Northants NN14 4QG

renewal form in FIGURE 7A and the local tax form in 7B. While the form in 7A presents the reader with multiple information components (news about the organization, an invoice, a rates table, a direct debit form), the document elicited positive comments on its organization and succinctness. In contrast, the local tax exemption form in 7B presented simpler content (fewer information components) than 7A but received negative comments.

Both documents in FIGURE 7 used color to signal document structure. In 7A color supported user interactions, by separating information components. However in 7B color

7c



Do you want to keep your Certificate invested for a further term of the same length at the guaranteed rates set out in the enclosed letter?

If you would like to keep the full amount invested, then you don't need to send us anything - your Certificate will automatically earn the **guaranteed rates** in the enclosed letter.

If you would like to keep part of your Certificate invested, and cash in the rest, go straight to section **6**. To reinvest in a different term and/or cash in, please complete section **5** and/or **6**. For more information, see the section 'Can I keep only part of a Certificate invested?' in the enclosed leaflet.

5 reinvest in a new Certificate of a different term or type

If you choose to reinvest, the rates of interest shown in the enclosed letter are ***not guaranteed****. We will give you the Issue(s) available on the day of your reinvestment.*

Please indicate the amount for reinvestment, the term and type of Certificate.

Please reinvest:

full value ☒	or £		p into a		year Index-linked
full value ☒	or £		p into a		year Index-linked
full value ☒	or £		p into a		year Fixed Interest
full value ☒	or £		p into a		year Fixed Interest

I/We have read and accept the terms and conditions for Fixed Interest Savings Certificates dated 1st March 2010 and/or Index-linked Savings Certificates dated 18 January 2010, as applicable.

Please remember to sign in section 7 below.

6 cash in your Certificate

Do you want to cash in the full value or part of your Certificate?

Please cash in:

full value ☒ part ☒ - if you choose 'part', and leave section 5 blank, the remainder will stay invested for a further term.
- if you choose 'part', and want to reinvest the remainder in a different term or type, fill in section 5.

To cash in part of a Certificate enter the Certificate Number and the amount to be cashed in here:

Certificate number £ p

If you are cashing in part of a Certificate, and keeping part for a further term, the amount repaid will be made up of capital together with the interest it has earned. As a result we may not be able to give you the exact amount. The amount repaid may be slightly more than you requested.

Please indicate your preferred method of payment.

direct credit to bank/building society (we recommend this method) ☒ warrant (like a cheque) ☒

Please tell us here who you want payment to be made to.

If you chose direct credit above, complete the account details opposite and we will send your payment directly to this account.

payable to/ account name

bank/building society

branch/town/ city

account no sort code - -

If you prefer to be paid by warrant (like a cheque), we will send it to the address in section 4 unless you enter a different address here.

roll no

name

address

town/city

county postcode

Please remember to sign in section 7 below.

7 your signature(s)

For a joint or trust holding ***all*** *holders must sign.*

If the Certificates are held by a child of 7 or over the child must sign. For children under 7, a parent or guardian must sign.

Please remember, if you have chosen to **reinvest** in a new Certificate (in section 5), and not to keep your current Certificate invested for a further term, we will give you the Issue(s) available on the day of your reinvestment.

signature(s) date

date

NS 1114 (2010/02)R

compromised legibility, particularly where a relatively saturated hue was used in a 'zebra' table format.[6] As a third example, the reinvestment form in 7c also uses color (coincidentally, all three document use green) to differentiate instructions from question fields. While arguably a more demanding form to complete than the forms in 7a and b, the document attracted positive comment because its design revealed structure and guided users, rather than complicating their task.

As with the comments on document summaries discussed previously (see pages 258 and 259), and concern that important detail might be lost through use of technical language, informants focused on the need for key messages in documents to be signalled clearly. Densely packed, unstructured information was understood as serving statutory requirements for an organization, but seen as showing little consideration of the user. For example, FIGURE 8 shows two letters from companies to their share-holders: 8a a notification of potential changes in payment of dividends from which the

6 *Even when well-designed there is only weak evidence that zebra formats increase the usability of tables (Enders, 2007).*

8a

CAPITA

Notice of potential termination of The Scottish and Southern Energy plc Dividend Reinvestment Plan

18 May 2010

Dear Sir/Madam

We act as administrator of The Scottish and Southern Energy plc (SSE) Dividend Reinvestment Plan (DRIP), in which you participate.

At Scottish and Southern Energy plc's Annual General Meeting to be held on 22 July 2010, a resolution will be put to shareholders with regard to the introduction of a Scrip Dividend Scheme.

A Scrip Dividend Scheme is similar to a Dividend Reinvestment Plan in that both offer shareholders dividends in the form of shares, rather than in cash. However under a Scrip Dividend Scheme, a company will issue new shares, whereas under the Dividend Reinvestment Plan additional shares are purchased for shareholders from shares already available on the market on which they are traded. From a company's point of view, a Scrip Dividend Scheme is a facility which enables it to retain, for use within the business, cash which would otherwise be required to pay dividends.

Recognising that participants in the SSE DRIP have already indicated their preferences to receive dividends in the form of Ordinary Shares rather than in cash, SSE is also proposing an amendment to its Articles of Association to allow DRIP participants to be automatically treated as having elected to participate in the Scrip Dividend Scheme, without having to complete any further formalities. **However, this facility will not apply to CREST elections and any such participants should consult their CREST sponsor who will be able to take appropriate action on their behalf.** Shareholders can of course opt out of this automatic 'in' facility and elect not to participate in the Scrip Dividend Scheme by completing a mandate form and returning it to Equiniti at the address on the form, The Registry, 34 Beckenham Road, Beckenham, Kent BR3 4TU so as to be received by them no later than 4.30pm on 27 August 2010.

SSE's Notice of AGM 2010, being issued directly by SSE, contains full details of all of the business of the AGM. That Notice also includes comprehensive information on the proposed Scrip Dividend Scheme, and the arrangements to transfer DRIP participants directly into the Scrip Dividend Scheme.

The purpose of this letter is to give you notice, in accordance with clause 12 of the conditions of the SSE DRIP that, subject to the passing of the relevant resolutions at SSE's AGM, SSE's DRIP will be terminated with effect from 22 July 2010. The agreement between you and ourselves in respect of the DRIP will therefore come to a conclusion. As a consequence, any cash residue held within your DRIP by us on your behalf will be dealt with in accordance with clause 13 of the conditions of the DRIP. If your cash residue is £3.00 or over, a cheque will be sent to you as soon as practicable after the AGM. If your cash residue is £2.99 or less, this money will be donated to a registered charity of our choice.

If you have any enquiries about the DRIP Service, or this letter, please contact us either by post to Capita IRG Trustees Limited, The Registry, 34 Beckenham Road, Beckenham, Kent BR3 4TU, by phone on 0845 143 4005 (UK) (calls cost 4p per minute plus network extras), 0044 0844 335 8927 (International) (calls from outside the UK will be charged at applicable international rates) or by email to suellcapitaregistrars.com.

Yours faithfully

For and on behalf of
Capita IRG Trustees Limited

Capita IRG Trustees Ltd, The Registry, 34 Beckenham Road, Beckenham, Kent BR3 4TU
Tel 0845 143 4005 (UK) (Calls cost 4p per minute plus network extras)
If calling from overseas 0044 0844 335 8927 (Calls from outside the UK will be charged at applicable international rates)
Email sse@capitaregistrars.com www.capitaregistrars.com

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Registered office: The Registry, 34 Beckenham Road, Beckenham, Kent BR3 4TU. Registered in England No. 2729280
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8b

MAY WISH TO TAKE ACTION

centrica

Centrica plc
Registered office: Millstream,
Maidenhead Road, Windsor,
Berkshire SL4 5GD
Registered in England and Wales
No 3033654

Dear Shareholder

Paying dividends directly to your bank account.

You currently receive your dividend payments by cheque. However, you could benefit from having future dividend payments paid directly to your bank or building society account. Over 370,000 Centrica shareholders already do this and you'll help the Company by saving money. Other benefits include:

- receive cleared funds quickly - it's in your bank account on the payment date;
- avoid postal delays; and
- more convenient - no need to take your dividend cheques to your bank.

When your dividends are paid to your account, a tax voucher will be mailed to you each March, showing both dividend payments made in that financial year.

Simply complete the form below, return it to Equiniti at the address on the form and we'll take care of the rest, postage is free.

Grant Dawson
General Counsel & Company Secretary.

Please complete the form below.

Please complete in BLACK INK

Centrica plc 1237-096-S

Step 1 Sort Code

Step 2 Account Number

Step 3 Building Society Reference or Roll Number (if applicable)

Please forward paid further notice, all dividends or interest that may from time to time become payable to notice in respect of any shares or securities held in the name of the undersigned, to the bank or building society at the address specified in Step 4 below or to such other bank or building society may from time to time request. Compliance with this request will discharge Centrica plc of any further liability in respect of such dividends or other monies.

Step 4 All the Registered Holders (or, where applicable, executors or administrators) MUST sign. Please mark this box if signing on behalf of a company or as a Power of Attorney or other authority.

RETURN THIS FORM TO Equiniti, Freepost SEA5387, Aspect House, Spencer Road,

figure 8. above

Informants noted the potential of relatively undifferentiated text structure to obscure the details of document content (see **a**) compared to structured documents (such as **b**)

recipient could opt out; 8b an appeal to shareholders to receive their dividend by direct payment, rather than as a check. In 8a, the relatively undifferentiated design of the text does not highlight the opt-out option; in 8b, structured text design, including a bullet-pointed listing of advantages, emphasizes the case for the recipient changing to direct payment (which has efficiencies for the organization).

It might be that both documents would perform adequately in assessment of their readability. However informants were aware that document performance was determined by design as well as language.

REFERENCES RELATING TO THE CONTEXT IN WHICH DOCUMENTS WERE RECEIVED

table 8 shows the themes of references relating to the context in which documents were received or used. In this category, there were substantially more negative comments than positive,

table 8.

Themes expressed regarding the context in which informants received documents, with positive and negative examples of each theme and percentages for each theme of all references relating to context (199)

THEME WITHIN DOCUMENT CONTEXT CATEGORY	EXAMPLE POSITIVE AND NEGATIVE REFERENCES FROM EACH THEME	% OF TOTAL REFERENCES RELATING TO CONTEXT THEME
1 Targeting of message	*Pos:* "Useful to get this as I need to set up broadband/ phoneline etc." *Neg:* "5 separate things in the envelope. I just keep my money there, I'm not interested in all this."	22
2 Assumptions about sender motive	*Pos:* "They traced me through [my] Advantage Card - another benefit of using it. A nice letter. It's a warning about a product." *Neg:* "They continually send me letters about loans/ insurance even though I've told them I'm not interested… I've lost respect for the company."	26
3 Trust in sender	*Pos:* "No small print so feels honest." *Neg:* "Their [charity] correspondence is looking increasingly corporate and I am concerned at unnecessary expense of a full color image on the reverse. Good to see FSC info at bottom but I would prefer a less costly letter."	21
4 Previous experiences with sender	*Pos:* "This is about the third one of these [I have] had. It's short and straight to the point, which is *good*." *Neg*: "The organization tends to saturate [me] with mailings, therefore I never tend to read."	24

most relating to the informants' views of the sender organization. Key themes emerging within this category were a loss of trust in the sender, resulting from receipt of repeat information and a general sensitivity to communications that were poorly targeted.

At the core of the comments was informants' assessment of whether an organization initiating a communication had considered their needs. Informants expressed irritation with use of their contact details for cross-selling, whether this was envelopes carrying a targeted communication, packed with additional communications (for example, bank statements accompanied by marketing for additional services) or repeated, poorly-targeted communications. One informant had written to ask a sender organization to stop, out of concern for wasted resources. However, despite predominantly negative comments, one reported a positive experience of receiving unsolicited information about broadband at the time of making a decision to set up a connection. (This communication may have been less random than the recipient believed, possibly stemming from information gathered by the sender organization, such as a change of address.)

The quotations in TABLE 8 show extrapolations from receipt of a communication to an opinion of the sender organization. Note the contrast under '2 Assumptions about sender motive' between informant opinions arising from well- and poorly-targeted information.

Beyond the direct response to poor communication targeting, informants were sensitive to the cost and perceived waste of repeated mailing. This concern is reflected particularly in two informants' comments on color leaflets from charities (see FIGURE 9A), which raised doubts about the integrity of the charities' communication strategy (see TABLE 8(3)). There was no equivalent response to color leaflets from other organizations (see FIGURE 9B). Sargeant et al. (2008) have described in detail consumers' negative perception of direct mailing by charities. Analysis shows it delivers return on investment, despite popular coverage implying it is an extravagance.

9a

54734/01/00137823

Oxfam

Oxfam House
John Smith Drive
Cowley, Oxford
OX4 2JY

0300 200 1300

www.oxfam.org.uk
email: giving@oxfam.org.uk

Mr John Simon
43 Maple Drive
Earley
READING
RG6 6AU

7052

12345-34-1

26th May 2010

In the last 12 months you've built irrigation systems, started businesses and opened health clinics. Thank you.

Dear Mr Simon

This letter is really just a thank you. In the last 12 months, regular gifts like yours have made 700 life-changing projects possible in 63 countries.

You've trained cotton farmers in Mali to run their own businesses. You've given poor women in Thailand access to health care. And as you'll see in the enclosed leaflet, you've funded irrigation systems in Malawi that are enabling communities to work their way out of poverty.

In each project, local people identified what was required, and had the determination to change things. What they lacked was finance and expertise. Your money has given them the opportunity they needed.

In the coming months and years, more work is needed – much of it to help poor people cope with the effects of the changing climate. So your continued support is vital.

Change is easy to talk about – but this year we've seen real transformations as a direct result of your regular gift. So thank you again. For everything you've made possible this year.

Best wishes,

Cathy Ferrier

Cathy Ferrier,
Fundraising Director, Oxfam

Chief Executive: Barbara Stocking OBE. Oxfam is a registered charity in England and Wales (no 202918) and Scotland (SC039042) and a company limited by guarantee registered in England No 612172 at Oxfam House, John Smith Drive, Cowley, Oxford, OX4 2JY. Oxfam GB is a member of Oxfam International.

Mixed Sources
Product group from well-managed forests and other controlled sources
www.fsc.org
FSC
Trademark: Forest Stewardship Council A.C. Registered Trademark
Registration Code: SGS-COC-2482
© 1996 Forest Stewardship Council

LYSAAN

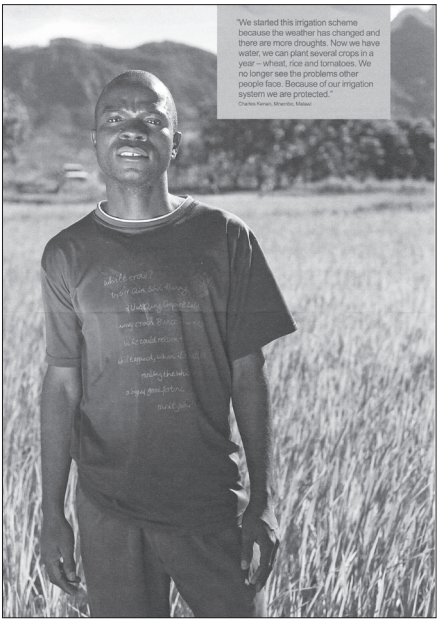

figure 9.

Reactions to design characteristics, such as use of color, were mediated by informants' understanding of the sender organization. Use of color in charity mailings (such as **a**) received negative comment, but not in retail promotions (such as **b**, next page).

9b

ACTIONS FOLLOWING RECEIPT OF DOCUMENTS

Informants' records and descriptions at interview of how they would have dealt with documents had they not been participating in the study were clustered according to theme (see TABLE 9). The table shows, broadly, increasing levels of engagement, ranging from a rapid decision to dispose of a document, through putting off dealing with it, to skim reading or

table 9.

Categorization of informants' comments on their actions following receipt of a document

ACTION FOLLOWING RECEIPT OF DOCUMENT	
1 Not read/bin	"I just see the envelope and it goes in the bin."
2 Put off reading for later	"[There's too much to read.] I'll keep it in case I need it. They say you should read it carefully."
3 Look for key/relevant information — skim read	"We are not sure what to do with it – where is the form to complete?"
4 Read in detail	"This is more complex than it needs to be. They explain options I don't have and they should know."
5 Contact sender or consult someone else for clarification	"[I] was spinning from the start of looking at it...I read it because I wanted to be sure, and rang to double check it was the right policy."
6 Complete and return/take up offer	"This is difficult and I must spend more time on to complete it before the deadline. Its difficult not to keep putting it off."
7 Store/carry document	"Tremendously helpful this. Gives the contact details in case I need to contact them about anything."
8 Share the document with others who might be interested	"The magazine can be passed on so it doesn't seem like a waste of resources."

engaging with it in detail. This set of behaviors overlaps with that elicited by Harper and Shatwell (2002) in a survey of the use of paper mail in UK households.

Olson (1994, 273-5) describes literacy as both a cognitive ability (being able to understand and respond to the text) and a social ability (being able to understand the intentions of the author and how those intentions should be applied to one's own

circumstances). Our informants showed themselves skilled in both, drawing on past experience with organizations and the overall appearance of the document they are considering (its 'supra-textual' design (Kostelnick, 1996)), often before even considering its content. As mentioned previously (see page 258) however, sometimes cues were misread, with the risk of informants disposing of documents that they needed to retain.

DISCUSSION

As consumers of documents, all readers are likely to recognize some of the experiences and reactions described in this research. What, therefore, can document originators, writers and designers apply to practice from this drawing together of individual experiences? Since our data show more informant comments relating to document content and context of receipt than to document design and language (see TABLE 4), is there any cause for document writers and designers, to be concerned about their contribution to document interactions?

THE CUMULATIVE IMPACT OF CLEAR COMMUNICATION

We have shown consumer responsiveness to clear communication, both in specific documents (see informants' positive comments in TABLES 5, 6 and 7) and cumulatively (see TABLE 8(4)). As the responses to the simple letters in FIGURES 3 and 8 suggest, no document is too insignificant for writing and design that focuses on end-users' needs. We suggest that clear communication is a worthwhile investment for organizations, both practically, by reducing queries from consumers (see TABLE 9(5)), and as part of developing consumer goodwill (see TABLE 8(2&4)).

THE CUMULATIVE IMPACT OF POORLY TARGETED MAIL

Just as consumers react positively to documents they consider well written, designed and targeted they react negatively to those that are not, particularly when poor communication is a repeated experience. The sensitivity we

found among informants to, typically, cross-selling through poorly targeted mailings is not new (James and Li, 1993). In common with other studies (Culnan, 1993; Marimoto and Chang, 2006), informant comments suggested concern about lack of control of direct mail, but we also found concern about waste of recipients' time, waste of resources and an extrapolation from informants' reactions to a negative view of the sender organization (see negative comments in TABLE 8). Our findings suggest that even when organizations aim for efficiency by bundling promotional material with targeted communications, this is not appreciated. However, our data also show that there are occasions when direct mail is on target and may receive a positive response. It could be appropriate, therefore, for document originators to use design to help consumers decide what really requires their attention and reduce the irritation they experience when dealing with direct mail. Such an approach would also be likely to reduce the length (and hence perceived waste) of direct mail documents. This approach runs counter to typical practice and existing research (James and Li, 1993). Only evaluation in real use settings could test its effectiveness.

MAKING DOCUMENT INTENTIONS CLEAR

Our data show that even targeted documents often fail to make their intentions explicit. Given the range of behaviors on receipt of documents (TABLE 9) and the unappealing nature of some document content (see negative comments in TABLE 5), recipients need support in deciding whether or not there is advantage in engaging with document content and acting upon it. Writers and designers need to push their organizations to use the battery of well-documented tools to guide readers, such as carefully crafted summary statements, clear headings and explicit directions to consumers. Lorch and Lorch (1995) have shown the impact of summaries and headings on reading comprehension and recall; Frischknecht and Baker (2011) have reported on the impact of headings on comprehension of business documents; clear document structure is particularly important for comprehension by less sophisticated readers (Meyer and Rice, 1982; McCabe et al. 2006); headings that do

not relate well to the text they signpost can limit comprehension (Loman and Mayer, 1983; Mayer et al. 1984). Although some documents in the study incorporated headings they may not have been effective in orienting readers. Stiff (1993) has noted that many professionals are confident they can take the readers' point of view in document writing and design but that, however well-intentioned they may be, they cannot be sure of their effectiveness without testing.

COMPENSATING FOR LACK OF CONVERSATION

If summary statements, headings and directions are needed when recipients make initial decisions about documents, they are needed equally when 'recipients' become 'readers' and engage with document content. Some researchers describe document use in Gricean terms,[7] as a cooperative process in which the organization needs to be relevant, clear, truthful and give the right amount of information (Waller and Delin, 2003). All these are, without doubt, essential. However, our findings confirm those of others (for example, Wright, 1981) that consumers do not necessarily engage in the turn taking that Gricean cooperation implies. They are strategic readers, generally adhering to the principle of least reading (Frohlich, 1986) and looking for document senders to 'cut to the chase' (see comment in TABLE 5(5)). A consequence of strategic reading is that readers are likely to miss information. In the absence of an active co-operator, as they would have in conversation to bring them back to the point, they need a clearly sign-posted document structure. And, when even a clear document structure fails, and to be able to deal with the sometimes very specific circumstances of individual consumers, document readers need a clearly available contact within the sender organization to facilitate a real, voice conversation (see comments quoted in TABLE 5(2) and 9(5 and 7)).

7 Philosopher H.P. Grice (1975) proposed four maxims of spoken conversation: Quality, Quantity, Relation and Manner. Adherence to these maxims by participants in a conversation makes it possible to imply meaning, for example, in jokes, irony and sarcasm, without necessarily being literal.

PROVIDING A COMPLETE INTERACTION

Our data suggest that when recipients choose or have to engage with documents, they expect their effort to be repaid by content

that meets their needs concisely and without distraction, for example, from marketing messages (see TABLE 5). Focusing content on the explicit purpose of the document might seem to be a simple, manageable, originator response to this need. However, Sless (1998, 150-1) has described the multi-layered and complex decision-making that often underlies development of document content. In such cases a compromise might be to create clear distinctions between essential and optional content (as for example in the subscription renewal form in FIGURE 7A).

The expressed need for concision presents document originators with a dilemma. Since readers are unlikely to attend to all the detail in a long document, presenting the elements they are most likely to ignore or skim as small print or replacing them with signposts to supplementary web content (as in FIGURE 1A) might seem appropriate. However, since document detail is likely to be consulted in time of difficulty (when a consumer has a query or complaint), design to make access easy seems a better solution than compressing content or syphoning it off from print to the web. Our document sample included examples of clearly presented technical detail, such as the bank statement reverse in FIGURE 5E.

VISUAL DESIGN AS THE SERVANT OF COMMUNICATION

Turning to comments on the physical and visual design of documents, our informants appeared somewhat muted, perhaps reflecting non-designers' lack of awareness of the craft and impact of visual design (Black, 2010). Some design practitioners reflect that when non-designers criticize the design of a document they may identify that the document does not function well but may not be able to say why or may misattribute the cause.[8] So, for example, the voting form in 2A was criticized for the complexity of its content, although the content might have been simplified by more sympathetic visual design; the document in FIGURE 7B was criticized for poor use of color whereas the document as a whole would have benefited from re-design. Conversely, when design appeared to bring clarity to documents (for example the forms in FIGURE 2B and FIGURES 7A and C and the bank account details in FIGURE 5E), informants

8 *Mark Barratt, personal communication.*

could pick out appealing details but did not comment on the structural design that supported document function.

The unobtrusive, functional support provided by appropriate visual design is in keeping with a long-standing tradition of typography as a servant to the information it conveys (Kinross, 1992, 22-4). Notwithstanding those who see visual design as a potential means of challenging the reader to new understanding (for example, McVarish (2010)), most typographers would not expect or want a reader to notice their work. The unassuming contribution of good visual design may partly explain the failure of some document originators to invest in it, particularly for items they may consider to be of limited interest to consumers, such as contractual detail.

ASSESSING DOCUMENT PERFORMANCE IN REAL LIFE

Finally, this study reveals some contrasts between initial ratings of document attractiveness and ease of understanding, and detailed reactions to documents. Horn (1999, 21) cites professional designer opinion that the attractiveness of visual design affects what people read, and as discussed, there is some evidence that perception of usability is influenced by visual attractiveness. However, even if there is such a relationship, our research shows that documents that are rated positively for attractiveness and ease of understanding may still confront consumers with problems in use. Document originators and designers may want to consider this finding and its implications for assessing document performance. If document performance is evaluated only by monitoring of consumer opinion (for example, using performance scorecards) this is likely to pick up only high-level assessments, similar to the ratings shown in TABLE 4. In order to gather a full understanding of document performance there is no substitute for detailed investigation of users' opinions of and interactions with documents over time, and in their context of use.

CONCLUSIONS

We began this paper by asserting that the use of a document generated by an organization could be counted as a critical incident in the relationship between an organization and its clients, customers or users. By looking at how documents are received in people's everyday contexts, we have seen both positive and negative reactions to the sender. These reactions stem from practical and emotional evaluations of document content, language, design and the circumstances of receipt. We have also seen how recipients develop a view of and a response to sender organizations over a series of experiences with their documents.

We suggest there is ground to be made up, particularly in structuring documents, so their intentions are clear and the information they carry easy to access, even by readers who skim them rather than read in detail. Such an approach might bring positive reactions to organizations when applied to direct mail as well as to targeted, functional documents.

What works or does not work in the detail of document design is difficult for end-users to articulate, so in order to understand document performance, and its potential impact on perception of the originator, organizations need to understand the impact of documents in detail, rather than rely on consumer ratings. There is nothing new about a strong recommendation for user-testing in the development and evaluation of newly designed documents (see, for example, Wright, 1979). We have shown detailed evaluation is important, additionally, to understand the role documents play in relationships with sender organizations, beyond a document's initial design. To approach this understanding organizations need to investigate reception of their documents as part of a dialogue, with users who have different levels of experience of the organization, and within the everyday context of use.

ACKNOWLEDGEMENTS

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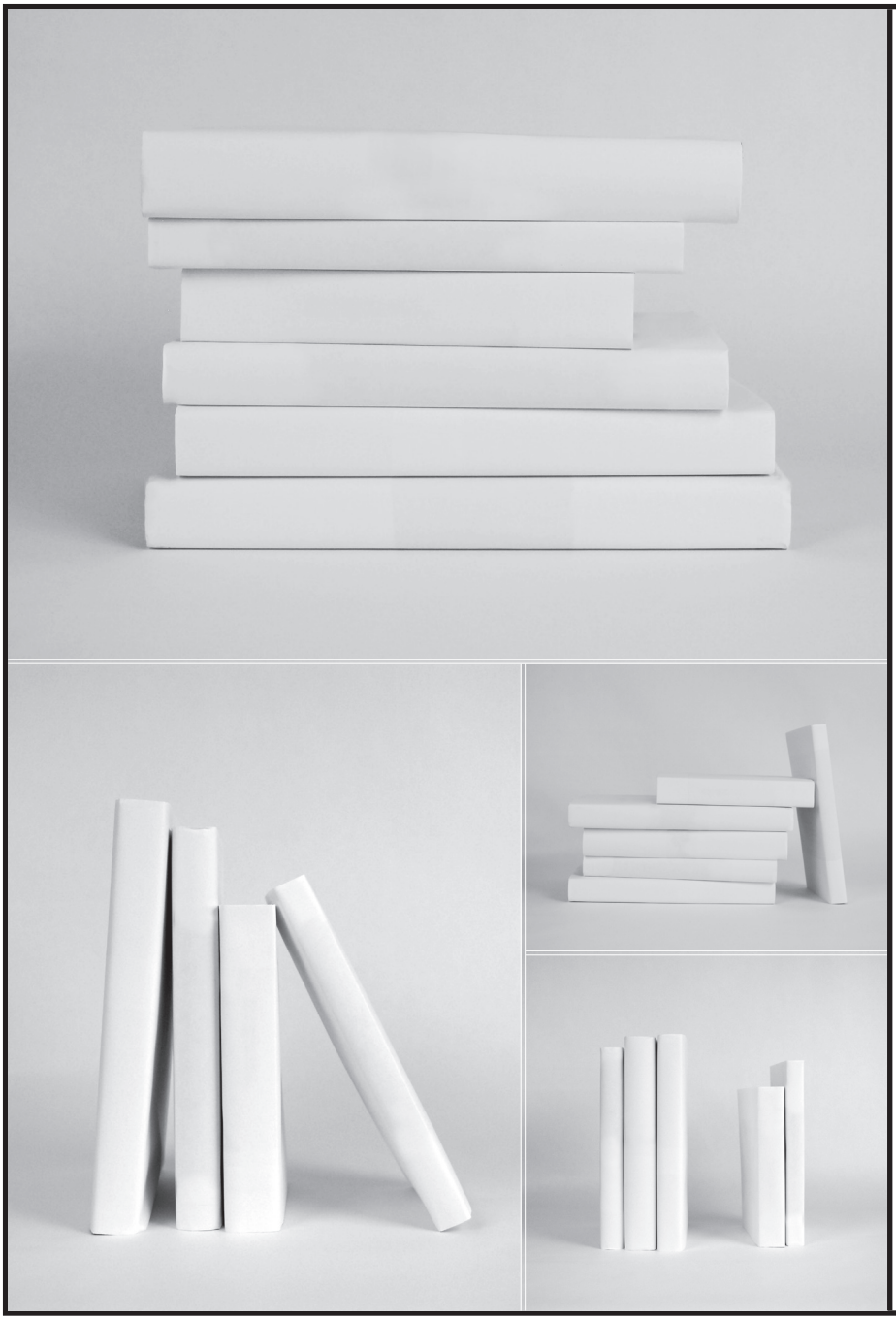

BOOK REVIEWS

BOOK REVIEW

GRAPHIC DESIGN: NOW IN PRODUCTION:

A NOTE ON EMERGING CULTURAL RELEVANCY FOR GRAPHIC DESIGN

Ian Albinson, Rob Giampietro, Andrew Blauvelt, & Ellen Lupton

Minneapolis, MN: Walker Art Center, 2011

ISBN 978-0935640984

Paperback, 224 pages, illustrated, full color, $40.00

Graphic design has arrived—not that it hadn't already. But the exhibition *Graphic Design: Now in Production* (*GDNiP*) previously on view at the Walker Art Center October 22, 2011–January 22, 2012, presents a cohesive understanding of graphic design as a discipline trying to examine its own sense of self. The catalog makes reference to two previous exhibitions on graphic design of similar scope, *Graphic Design in America* (1989) and *Mixing Messages* (1996), which presented graphic design as a state of individual practice or current themes, but *GDNiP* pursues graphic design in a much more introspective way. It theorizes graphic design as a practice with its own history, vocabulary, methods and aspirations. It is the position of this writer that to claim graphic design is a cultural enterprise is to understand it as an expanding disciplinary project. It is no longer simply a profession, a service, a tool or a means to create desire. Obviously it still serves all those roles, but it has also exceeded them. The co-organizers of the exhibition, Andrew Blauvelt and Ellen Lupton say as much in their introduction to the catalog, "We have sought

out innovative practices that are pushing the discourse of design in new directions, expanding the language of the field by creating new tools, strategies, vocabularies, and content" (Blauvelt and Lupton, 2011).

The respective directors of the two institutions from which Blauvelt and Lupton hail, the Walker Art Center and the Cooper-Hewitt Museum respectively, are not so generous in their assessment. Olga Viso of the Walker and Bill Moggridge, of the Cooper-Hewitt, abide by the conventional perception that graphic design remains a service. In their view, "The field has changed dramatically [...] Design practice has broadened its reach, expanding from a specialized profession to a widely deployed tool" (Moggridge and Viso, 2011). But in fact, graphic design has *always* been a tool. The Directors let slip their perception that design is still solely about "problem-solving." But as Daniel van der Velden asks in one of the included catalog essays, "Research and destroy: graphic design as investigation," what exactly does graphic design solve: "[W]hat is the problem? Is it scientific? Is it social? Is it aesthetic? [...] Or is the problem the fact that there is no problem?" (Van der Velden, 2006). When not defined by problem-solving, graphic design is able to occupy a (dialectical) position between its autonomy—a body of knowledge and formal operations that separate it from the contingencies of life—and the pressures of social, political and cultural determinism that actively seek to subsume it. Untethered, graphic designers are thus capable of questioning the assumptions and limits that guide design practice.

Unlike painting or sculpture—but *like* architecture—graphic design is still governed by certain limits. Graphic designers, like architects, still abide by professional codes of practice. To ignore such limits is to jeopardize one's relationship with a client or the public at large, which is perhaps why Viso and Moggridge find it difficult to consider graphic design defined by something other than its traditional service role. But when it is approached as a discipline, graphic design has the potential to question the codes that constitute and enforce its limits. By exploring the ways that graphic design is formally determined, it becomes possible for design to discover, invent and assert itself as a unique way to envision and communicate. Van der Velden extends his position by emphasizing that, "The true investment is the investment in design itself, as a discipline that conducts research and generates knowledge—knowledge that makes it possible to seriously participate in discussions that are not about design" (Van der Velden, 2006).

Van der Velden's emphasis recalls the techniques of twentieth-century

avant-garde practice by rejecting the instrumentalization of capital in order to re-territorialize the object of graphic design from within. Yet his position is not an absolute or wholesale rejection of the relationship with consumer capital. Rather, Van der Velden recognizes that in the absence of a client, capital's representative, it is possible to weigh and re-territorialize the codes of practice that were otherwise out-of-bounds. Quoting from a 2010 interview published on the blog DesignObserver, Van der Velden uses the term "speculative design" to describe design's engagement when given the opportunity to ask "What if…?" "When discussed from the point of view of critique, speculative design anticipates a reality, and uses that as a critical device"(Van der Velden, 2010). Much of the work included in *GDNiP* is speculative because it takes the position that graphic designers already inhabit a world where their creations are already valued not for their abilities to "solve problems," but for what they suggest about the state of graphic design as an expression of ideas.

In fact, the catalog of *GDNiP* serves as an example of research inquiry advanced by Van der Velden. The catalog includes the standard fare of curatorial essays that serve to contextualize the work exhibited, but more importantly and more unusual, the curators have included essays previously published elsewhere. The exhibition includes work produced from 2000 to the present, and the inclusion of written material published during the same period suggests that the essays (theory) are on the same footing as the curated design work: essays and artifacts are equally representative of how design has developed over the past ten years as a disciplinary practice. For graphic design to place visual work on the same footing as writing is to understand that it is a practice which has achieved a certain amount of autonomy: it is beginning to question the codes of practice which define inclusion and their limits.

But perhaps most importantly in my opinion, the selected essays do much of the "heavy lifting," which is to say that the selected essays—while not originally written to function as a whole—provide a significant portion of the theoretical insight with which to interpret the work selected for *GDNiP*. Published in chronological order and distributed between thematic essays written by the co-curators, the historical essays do not refer specifically to the work included in the *GDNiP* exhibition, but they do weave together an understanding that forms a pervasive subtext throughout the selected design work. That subtext begins to theorize design's attempt to express authorial control over its own output. It presents a certain strain of contemporary graphic design as a "Trojan Horse," one that mimics the necessities of visual

communication for a client-based profession while surreptitiously engaging in the broadening of graphic design's cultural and social relevancy. Van der Velden's position can be seen as part of a theory arc that includes Lupton's "Design as Producer" (1998); Michael Rock's "Fuck Content" (2005); Lorraine Wild's "Unraveling"(2011) (to which I would add "The Macramé or Resistance," (1998) the essay upon which "Unraveling" largely extends); and James Goggin's "Practice from Everyday Life," (2009). And while the thematic contributions of the various co-curators are helpful, they largely form their own discrete interpretations of the selected design work. The essays noted above, however, stitch together a grander questioning of design's place in society. Such questions are posed by Goggin's contribution: (*Context*) Do designers occupy a sufficiently unique perspective? (*Relevance*) Does design contribute anything towards understanding ourselves, our society? (*Meaning*) And ultimately, can designers have an impact on culture?

The exhibited work and catalog of *Graphic Design: Now in Production* admirably demonstrate design's continuing foray into deeper self-examination while simultaneously revealing design's outward-looking potential to engage with an ever widening list of other cultural territories like conceptual art, literature, politics and philosophy. Given time, as it adds to its vocabulary of engagement, I am optimistic that the discipline will mature in critical significance as well.

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The reviewer, David Cabianca, is an Associate Professor at York University in Canada, and is currently studying contemporary graphic design and issues of representation and disciplinary conflict at University of the Arts London, London College of Communication. He is co-organizing an AIGA Design Educator's Conference titled, "Blunt: Explicit and Graphic Design Criticism Now" to be held in 2013 at Old Dominion University, Norfolk Virgina.

BOOK REVIEW

CHASING THE WHITE WHALE, THE MOBY-DICK MARATHON;

OR, WHAT MELVILLE MEANS TODAY

David Dowling

Iowa City, IA: University of Iowa Press, 2010

ISBN 978-1-58729-906-3

Paperback, 242 pages, a few illustrations, black and white, $24.95

As a *Moby Dick* fan, I simply couldn't resist this book when I read the promotional statement and now I find it fulfills its promise to connect Melville's themes to contemporary life. But first, the occasion for the author to write this book was the marathon twenty-five hour, nonstop reading of *Moby Dick* at the New Bedford Whaling Museum in Massachusetts. New Bedford was a primary site for mid-nineteenth century whaling, so having the marathon at the museum and at the Seamen's Bethel, a chapel, in proximity to amazing whale skeletons and the local lore was perfect. People volunteer to be readers; it is an egalitarian reading with academics, a Melville descendant, children of various ages, politicians, enthusiasts of various stripes and locals. People come and go, but the hardcore last for the full revelation of Melville's magic.

Many cite *Moby Dick* and Thoreau's *Walden* as touchstones of American fiction. The marathon reading is less a celebration of whaling and more a meditation on man's relationship to nature and culture and the search for meaning in life. The people who attend the reading are a passionate and devoted sub-culture. And it is a marathon; it is a slow, inconvenient, unabridged, uneven absorption of a long difficult piece of challenging literature. In a section titled The Politics of Mass Reading, 2009, Dowling asks:

> *Why would a politician [Barney Frank] be interested in promoting 150-year-old fiction? Is there a nationalistic agenda at the reading to promote American patriotism, especially considering that Moby-Dick was recently legislated as the state novel of Massachusetts? Is this event democratic? How does it ritualize its own hierarchical structure? What can an event like this do for our political institutions or civic engagement or citizenship? What is the advantage of reading a book like this as a group rather than alone? (93).*

It does not project a mass motivated understanding—no consensus is achieved, each participant brings her or his own understanding; it is a celebration of diverse readings.

From another perspective, we tend to forget the intimate relationship between speaking and listening, reading and writing, seeing text and reading out loud. In a way this event celebrates the word in its incarnation as spoken and in its archival or memorable sense as words on paper traversing the years. In contrast, I recall the science fiction film, François Trufaut's *Farenheit 451*, in which people memorized important banned (burned) books so that the text lived on embodied by a person.

Dowling makes comparisons between Melville's story and our times, for example, between the exploitation of young men in whaling and the exploitation of youth in sweatshops, and the cross-cultural nature of the sailors (think Queequeg)—the fear engendered by difference and the increasingly immigrant countries we inhabit. The author does not force the comparisons, but makes them in passing. He also has a firm grip on contextualizing Melville in the mid-nineteenth century, he understands the history at play, Melville's own experience as a common sailor and his important friendship with Nathaniel Hawthorne.

This book offers a deep reading of *Moby Dick* as the author expands on and contemporizes the meaning of the tale. It is a scholarly rendition, not overpowering or smug, but suggestive of a new reading and take-away. Now, I must re-read *Moby Dick* for the pleasure of the language and how it speaks to this time.

Reviewed by Sharon Poggenpohl, editor of Visible Language.

BOOK REVIEW

CHINA'S DESIGN REVOLUTION

Lorraine Justice

Cambridge, MA: MIT Press, 2012

ISBN 978-0-262001742-8

Hardcover, 144 pages, illustrated black and white $21.95

The author was Director of the School of Design at Hong Kong Polytechnic University for seven years and as such was deeply involved in design, its development in China and the conceptual differences between design as understood in the West and as understood in the East, not the least owing to differences in economic systems and length of experience with the practice of design. What she accomplishes in this brief book is contextualizing the history, administrative changes, business culture and rich variety of life in China in terms of design education and achievement. She steers clear of politics and some of the thornier issues the country faces like unhappy ethnic minorities, widely unequal distribution of wealth and opportunity, or the impact digital technology ultimately will have on ideas and communication both internally and externally. The book is her personal experience, complete with a western perspective, her lived anecdotes and interviews.

The material is organized into generations, marked from the Cultural Revolution in twenty-year segments, covering four generations. This is a useful device as it demonstrates the broadly changing and often incompatible landscapes of life and expectation present during each subsequent generation. While not a deep history or research covering many people and perspectives,

the author does generalize from her experience and even boldly projects future developments for Chinese design. Given the scope of China and one view through western eyes, such generalizations and future projections may be taken lightly, but they will, nevertheless, provoke thought and attention.

It is always difficult to locate design in a broader cultural-economic milieu, but this is what the author tries to do. There is no overall economic system in China; things continue to evolve. As an example of this the author mentions first-, second- and third tier cities and their differences—then of course there is the countryside. Each has its own problems and opportunities for business, development and lifestyle, and each has its need for design. In a recent issue of this journal, Ken Friedman (2012) wrote an article about design in relation to business and economic models. In the article he postulated six global economies:

1 _____ Gathering, harvesting, hunting and husbandry
2 _____ Fabricating, building, construction
3 _____ Transport, utilities
4 _____ Commerce, capital service
5 _____ Information, knowledge services, emotional work, human networks, experience economy services, professional services, cultural services
6 _____ Direct action on biological, molecular and atomic structure

China is engaged in all these economies simultaneously. Development of design within them is uneven. They are strongest as Justice points out in economy 2, while they build the infrastructure for economy 3. Economy 4 is a challenge for them as they must find their own path and economy 5 also presents challenges in open access to information, knowledge development and human networks necessary for innovation and product development. They have made some inroads with experience design and cultural services via the Beijing Olympics. How design serves these economies is an interesting question that must be answered within both the economic ideas and cultural presumptions that guide Chinese evolution.

Another touchstone publication that can serve as a globalism guide as China takes its place in the world is Arjun Appadurai's (1996, 33) book, *Modernity at Large*. In it he proposes an "...elementary framework for exploring...five dimensions of global cultural flow that can be termed

a _____ ethnoscapes
b _____ mediascapes
c _____ technoscapes
d _____ financescapes, and
e _____ ideoscapes.

China is struggling to control its ethnoscapes and mediascapes, while it develops its technoscape and has high attention to financescape. Its ideoscape continues to evolve, but with exposure to influence, both desirable and undesirable, from other cultures and national entities. All cultures are permeable given the technology at hand, and China is ambivalent about control of ideas and actions as it sends its best and brightest to be educated elsewhere, yet tries to control its intellectual borders. It will be fascinating to see China's design future.

China's Design Revolution is a quick read that provides some context, but to really grasp what is happening there culturally, economically and in terms of design requires a deeper research with more perspectives from both local educators and practitioners. China is pursuing its own path and measuring it by western standards may be not only unfair, but finally misleading.

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Reviewed by Sharon Poggenpohl, editor of Visible Language.

BOOK REVIEW

DESIGN & DESIGNING,
A CRITICAL INTRODUCTION

Steve Garner and Chris Evans, editors

London, UK: Berg, 2012

ISBN 978-1-84788-576-0

Paperback, 483 pages, illustrated, some color, $49.95

Organized with twenty-eight articles in seven sections, this is an ambitious design undertaking, covering all the design domains and seeking to provide an undergraduate text with which to teach, or at least complement the teaching of design. My sense is that attempts to provide a textbook for design have largely failed—admittedly there have not been many attempts. I suspect this is due to the ephemeral nature of design projects framed to teach fundamentals, the obstacle of teachers' egos, an emphasis on aesthetic creativity and the project-based nature of design teaching itself. So what do teachers do to provide context for projects? They may provide some readings, suggest a search for comparable projects on the web, reveal their own experience with something similar, or provide nothing but the project specifications. Much design teaching is shoddy and fails to prepare students not only with the basics, but the desire to continue their learning beyond their first degree. Design is an open-ended, ever evolving discipline, yet as a discipline it has few standards of performance at various levels of education or practice, and virtually no accepted scaffold (or textbook) grounding design learning, unlike most other disciplines.

Given this context, what does this book cover? The seven sections are:

1 _____ The Designing Process, surely the take away from design education is process in the largest sense;

2 _____ Creating and Communicating, nothing happens in design without this from the perspective of internal communication between the designer, the process and materials, to the designer and others (client, end-user, etc.);

3 _____ Designing for People, this removes design from self-expression and art to recognize the people the designer serves;

4 _____ The Business of Design, without a belief and investment by business, design would not be produced;

5 _____ Sustainable Design and Designing, today more than ever design needs to respect material and energy use, be nimble in adapting to needs without trashing the old model and consider long term consequences for what is designed;

6 _____ The Professional Practice of Design, design can only be considered a profession if it develops as a discipline, creating research and new knowledge, refining its processes and defining its core performance;

7 _____ Design Futures, the open-ended exploration of design in relation to cultural, economic, social, ecological and other change agents at work in the context of contemporary life, connects design to significant human challenges.

As is obvious, the editors had a far-reaching vision of the need to educate undergraduates beyond making form, aesthetic innovation, or some romantic but outmoded vision of practice. The book takes into consideration the complexities of design as it is best practiced and does this with a critical attitude.

Design is an international practice and the editors no doubt sought balance between UK educators and practitioners and those from other western

countries. They cover design broadly; the self-descriptions of the contributors do not read like the traditional designations of product, graphic, environmental, etc. Instead the keywords found in the author's descriptions include: e-learning, design research, ecology, design systems, ergonomics, design thinking and interactive media among others. With these descriptors, design is removed from an object orientation and relocated in a broader process orientation where creativity is expansive rather than confined to a prescribed traditional object.

This book aspires to give undergraduates a good contemporary grounding in design as it is now practiced, with glimpses into the future that will include their own challenges and achievements. Its life goes beyond young design students as it can also alert practitioners to the changes taking place in practice and in educating the next generation of designers.

Reviewed by Sharon Poggenpohl, editor of Visible Language.

BOOK REVIEW

READING LETTERS,

DESIGNING FOR LEGIBILITY

Sofie Beier

Amsterdam, NL: BIS Publishers, 2012

ISBN 978-90-6369-271-1

Hardbound, 181 pages, illustrated, full color, $40.00

Like many aspects of professional life, typographic design and typography are not either purely art or science. While the form making may be artful, the constraints on letterforms in its system of other alphabetic forms may use science or the type designer's observation to construct a functional and pleasurable font. The author is well aware of this and covers in *Reading Letters* both aspects. She begins with an excellent discussion of the problems associated with legibility study, as isolating variables and establishing the study protocols separate studies and results, making comparisons across various studies close to impossible. Further, type is used in many contexts; for distance reading via signage, for textual emphasis, for continuous reading in various situations and many more direct applications.

Beier takes a holistic approach to the topic, providing historical information, recognizing evolutionary moments in type design along with the designers responsible for the change, whether historic, contemporary or new to the type design pantheon. Best of all, she covers the discussion briefly and demonstrates the ideas and changes graphically through showing the type designs themselves and calling the reader/viewer's attention to the feature under discussion. This book provides much useful information for design students learning to use typography appropriately, perhaps not a first course but a second.

It also serves novice type designers with its various perspectives. Besides this, the book is beautifully designed with telling visual demonstrations and this is always important when delivering information to designers.

Reading Letters is based on Beier's PhD dissertation at the Royal College of Art, London, UK. If the Royal College is anything like American universities, the constraints for writing and documenting research and its final reporting are standardized and not friendly in its approach to a reader or user. Such scholarship is often pedantic and visually ugly. This publication, as mentioned, is well and carefully designed making the information accessible and clear. Many more thoughtful and scholarly dissertations deserve serious publication in this manner. I hope more such work makes it into design literature, as knowledge needs to be shared and research is not complete until it is published. Beier has provided a substantial typographic resource that joins art and science.

Reviewed by Sharon Poggenpohl, editor of Visible Language.

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TYPEFACES

Miller Text

Miller Display

Super Grotesk

MILLER TEXT & MILLER DISPLAY were designed by Matthew Carter in the tradition of Scotch-Roman typefaces. They are most commonly used in newspaper and magazine publications. Variations of the typeface have been commissioned for specific publications such as The Boston Globe and The Guardian. . . . . .

A 2005 survey by Ascender Corporation found Miller to be the tenth most popular typeface featured in American newspapers. In 2011, the Museum of Modern Art selected Miller as one of the first 23 digital typefaces acquired for its Architecture and Design Collection. . . . . .

SPECIAL THANKS TO **FONT BUREAU** FOR GRACIOUSLY PROVIDING BOTH MILLER TEXT AND MILLER DISPLAY FOR USE IN THIS ISSUE OF VISIBLE LANGUAGE.

Cover photograph: "Pali Lookout, Honolulu" by Dr. Vincent Ang.