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APPENDICES

to

Knowledge Elicitation in Design : A Case Study of Page Layout Design

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Appendix 1 Transcripts from Preliminary Interviews

a Preliminary Interview

Appraisal of parameters for the design of the problem solving task and general discussion for familiarisation of domain concepts.

Q0:001 What are the inputs to the problem ?

E0:002 It will be text in the form of the main text matter of the article and it will be other typographic elements like *Headline, Byline, Captions* and *Pholios* (page numbers).

E0:003 Also permissible to use *Rules* or *Box Borders* or *PI characters* or other typographical elements, if required and the possibility (decision to be made by the designer) is the use of another colour.

Q0:004 And the output, presumably a *Double Page Spread*? But not in the literal sense, the indication of the design will suffice.

E0:005 Yes, it will be a working instruction to, for instance, a printer or as a communication to another designer, It will be an indication of what the *Double Page Spread* will look like, it will contain all the information necessary for someone to produce this *Double Page Spread.*

Q0:006 Which of the inputs do you think will cause difficulties to the designer?

E0:007 They will be given an indication of the text - *typeface* the *measure,* implicit in the *grid* they are working to and the *leading,* the space between lines.

E0:008 To avoid them having to *cast this off* to *see how much it makes* that will be done for them, and it will actually make one hundred and eighty lines of type, *10 on 12 point Times Roman* (ten point typeface with two point leading) which is fairly *open,* which will give it light and colour, which will make it slightly more difficult for them to *make it work* with the photographs.

E0:009 The difficulty will be for them to decide how to use the *White Space.* What this number of lines of text makes (one hundred and eighty lines) is slightly less than one page, three lines less, on the grid, filled with all four *columns.*

E0:010 So that will give them a page of space in which to accommodate the *Photographs, Headlines* or just *blank space.*

E0:011 Then they have to manipulate the text into the grid in such a way that it is readable,

that it fits logically and you could find your way around it easily.

E0:012 Paragraph breaks could give further problems, so they don't get *widows*, line comprising of just one word, they must avoid those sort of things.

E0:013 And they will have to make it look as pleasant as possible given that it is a fairly dull subject. They will have to make decisions on how much of a photograph, how many photographs, the area of the photographs, how large, whether its going to stick to the grid, or whether its going to *bleed off* the edge, which is acceptable.

E0:014 They will be told the *rules* for handling the grid so that the pictures make sense, still look good and make people want to read it, make it easy for them to read and produce an image of the magazine which is an acceptable *image*.

E0:015 One of the problems of these House magazines, is that they tend to be seen as the 'mouthpieces of the management,' so it has got to be seen as fairly friendly but it can't look like 'Exchange and Mart' because that is the wrong *image*.

E0:016 So they are going to have to articulate those sorts of things and still produce something which is readable, looks good and produces the right *image*.

Q0:017 Given that the designers will be working within a fairly constrained base (grid), what other types of constraints or rules do you expect them to impose upon themselves ?

E0:018 They will probably be making judgments like the minimum number of lines they are going to put consecutively, the minimum size of a photograph to make it work with the text, the smallest area of the photograph they can reasonably use and still have it reading.

E0:019 They are going to be making judgments on the content of the photographs, there comes a stage where the content is lost, it may look good, but the content is lost if you cut out too much of it, when it is actually communicating fact.

E0:020 They are also going to be making technical judgments on the *photographs* because some of these photographs will *blow up* much better than others, so they have got to be able to know whether the photograph can stand being blown up and having a *screen* put in front of it, there becomes a limit at which you can blow that up and still put a *screen* on it and still hope it will read.

E0:021 They will probably be making those sorts of judgments unconsciously.

E0:022 Also, they will probably be relating the *colour of the type*, its general *tone*

(darkness/lightness) and the pattern of the type. They will be making judgments to whether that is right, is working well with the *tonal values of the photograph.*

E0:023 Then they'll have to decide on how they are going to deal with the *headline,* making judgments about the *size,* because they will be given a choice of *typefaces* for it, which will be variations of *Times Roman* which the text is set in, they will have to decide how big to make that.

E0:024 If they make it large they don't need so much *space* around it, if they make it smaller, putting some *White Space* around it will do the job just as well, they will be making those sorts of *aesthetic* relationships.

E0:025 The assumption is that they will be understanding the text, they won't actually be reading it, though they will be making the assumption that the text is *related* to the photographs and what they do is *related* to the meaning of what's happening in the *photographs.*

E0:026 I will also tell them they can *bleed off* anywhere on this *Double Page Spread* , but otherwise they would be careful where they bleed things off because of the imposition of it, there are places where they couldn't *bleed off.*

E0:027 There are also certain places where they couldn't use a *second colour,* if only one side of the sheet could have a second colour, there are these sorts of limitations.

Q0:028 These would be specifications, constraints ?

E0:029 Yes, if they *bleed* a photograph off, they would be making sure there was sufficient of the photograph off for the bleed. In other words, that there will be a portion of the photograph where they didn't mind whether it missed about an eighth of an inch either side of that point, as you can not guarantee on the *Guillotine* in being that accurate.

E0:030 They probably make those sort of assumptions anyway, we don't have to specify that.

b The use and requirements of computers in the domain

Feasibility, requirements and user-interface issues

Q0:031 Do you think a computer system can aid your design task in any way ?

E0:032 Yes !

Q0:033 What would you like it to do for you ?

E0:034 I would like it to be able to provide ... quickly be able to show me what happened when I've manipulated text, a given amount of text within, say, a *grid* that had already been established, we would be working within those known constraints.

E0:035 And allow me very quickly to make adjustments to size, position of photographs and text, knowing that solutions or indications that it had provided me with, had already dealt with problems of *readability, legibility* or be reasonably satisfactory *aesthetic* solutions.

E0:036 So that I wouldn't have to check on all sorts of things. That it would give me a good standpoint and if I wished then to vary, say, a *typeface* it could produce for me another solution or would allow me to quickly manipulate the text.

Q0:037 And in what form would you expect it to communicate with you ?

E0:038 I would like it to communicate with me visually !

Q0:039 In terms of a screen, so you could actually see what you are getting ?

E0:040 Yes.

Q0:041 How would you expect the system to make better use of your own time? Or is it that the manipulation you have just described takes a considerable amount of your time ?

E0:042 Yes, as soon as you make one minor change, it has consequences all the way down the line, so I will have to work out what all the consequences are.

Q0:043 So if you, say, wanted to make the *Headline* twice the size, you would want to see the consequences down the rest of the page ?

E0:044 That's right. Very often how I am going to distribute the *type matter* available.

E0:045 Sometimes the constraints are such that there isn't much freedom, which is one

reason for a *grid*.

E0:046 In fact what could happen is that, given that say ... a *book* is different anyway, you would want to maintain greater consistency throughout a *book* than you do for a *magazine,* but at the moment magazines are reasonably *consistent* throughout.

E0:047 The reason for that is not that you just want to produce a cohesive design, but that the time allowed for individual *page layouts* to be done is fairly limited, usually.

E0:048 So it's much easier to establish constraints in a *grid* that will go throughout a magazine and say that it has to fit that rather than starting from scratch every time.

E0:049 There are other benefits, anyway, in that you are, when dealing with a magazine, projecting an *image* as well.

E0:050 But more often, in a magazine, and occasionally in a book, it would be desirable to have a different *typographical* layout which would be *related* to the particular *objectives* of that *article.*

E0:051 Particularly if it is, say, a *technical article,* it needs to be laid out differently because the information you are putting over is different and one of the difficulties of exploring that is that you really are starting from scratch, very often you have to draw up your own *grid.*

E0:052 It's still useful to have a *grid*, strangely enough, even if you are doing a one-off job it's useful to establish a *grid.* It helps you change your mind and reorganise things.

E0:053 Some *grids* are fairly complicated, and they allow different *column* widths, different arrangements of columns and different *typography,* in fact.

E0:054 It would be handy to make those sorts of changes as you went along, and that's where an Expert System would help.

E0:055 You would be able to say "I don't want to set that on *ten on twelve point Times Roman* , I want to set it on *eight point Bembo Set Solid."* That would immediately reduce the amount of text shown, it would make it more difficult to read, possibly, at a given *measure* . It would give you more *White Space,* obviously, to put your *photographs,* or leave white.

E0:056 You wouldn't be able to separate text so much because then it would be difficult to pick up ... go from one *block of text* to another, so you might have to organise it differently.

E0:057 It would be useful to have a system which would provide you with those *alternatives* whilst keeping an eye on the *aesthetics* whether this is going to look horrible, or even the *function* of it, this is not going to *work*, it's not going to look *reasonable*.

E0:058 So keeping it (the design) within acceptable limits and yet being able to provide *alternatives* showing what would happen in different *typefaces* , different *leading* , so that the *columns* are actually established differently.

Q0:059 And you don't think existing computer systems do this sort of thing ?

E0:060 Existing computer systems don't really do it. What is available at the moment is the ability on page make-up to establish an area and put *text* into it. You are able to establish fairly quickly different *column widths* and see how much text will fit into it, but what it is not doing is giving you a good indication, anyway, to make a judgment on whether it is going to look right and whether it's going to *work*.

E0:061 If you are very experienced you've got a good idea whether it won't *work* with those sorts of *sizes*.

E0:062 On the representation, currently, on screen, is usually not very good. That may be a function of the hardware that will eventually get better. With better resolution we will be able to put typefaces in and make a better display of what is essentially somewhere still in the system, I suppose. That would help.

E0:063 You would still then be applying your own judgment to alternatives and it would be cutting out the things that are obviously not going to work.

Q0:064 Would you like the system to automatically display a number of alternatives itself, would that be any help ?

E0:065 I think it would if I were able to tell the machine what I was wanting to do, like "less text" or "more *White Space* over here" and then if the machine was able to tell me, "I could do that by reducing the *inter-linear* spaces by one point" or "reducing the *set width* of characters."

E0:066 Those things are currently available but are rarely used because it takes time to see what the *consequences* are of making fairly minute *alterations* to the *typography*.

E0:067 *Typography* is much more *flexible* these days with computer systems than it used to be, you couldn't reduce the *set width* between characters with metal, but you can with computer systems.

E0:068 But the *consequences* of that take some time before you can see it. So, in fact, if in order to fit a large amount of text into a given space, if you almost have room but not quite, having one line too much because that is sometimes a problem with *unevenness of a line,* you could actually fit it in by reducing the *set width* of the characters.

E0:069 But that actually changes what the characters look like, a bit, and throughout a lot of text the results could be unpredictable, in details like whether you got a *widow* at the *end of a line,* or *paragraph,* or whether one of these is *taken back.*

E0:070 Whether you need to move a whole *paragraph* completely somewhere else because you're starting off with a first line of a *paragraph indented,* and might *not look good.*

E0:071 There's much more flexibility in the system, usually, than you would use, it takes so much more time to alter your mind.

Q0:072 Do you think there is a problem with the type of interface ?
Although the facilities may be available, they are not readily usable ?

E0:073 They are not at the moment. I could envisage them being much better, which would be different from an Expert System.

E0:074 But even then a lot of time is being wasted on making these type of judgments on suf????? which could have been written out in the first place, do you see what I mean ? Could not have been presented in the first place.

E0:075 What currently happens on most systems is that you are either allowed to work on page layout, or the other way around, you work on text. Very rarely, currently, are you allowed to work interactively, as far as the *typography* goes, detailed *typography,* editing of text and so on within a page make-up.

E0:076 What you can usually do, and probably the better system currently, is to put in text and edit it, and then get a preview of what that *text* will look like. The problem with that and currently with *visualisations* of page layout is that you normally just get an accurate indication of the *number of lines* and of the *measure* of the *width* of the line, and that's normally accurate.

E0:077 But the actual *typeface* is not quite right and the *space between characters* and between *words* isn't quite right. *Total length* of line is the same but the precise details of how *characters relate* to one another and how *words relate* to each other is inaccurate.

E0:078 And it is not usually a very good indication of the *typeface*, it's usually just an indication of the sort of typeface it is, *Italic*, *San-Serif* or *Serif* face or *Bold* or whatever.

Q0:079 So if you had problems you could, for example, reduce your typeface by, say, one point, and then if it didn't look right you would then think about changing the typeface ?

E0:080 *Reducing the typeface* by just one *point* would have a lot of *consequences* that could be fairly easily seen in total, you would very quickly be able to see the *total depth* of the job but what you wouldn't be able to see is the *consequences* for places where you split the text, where *paragraphs* fall, and things like that.

E0:081 You would know simply from experience or samples what the overall feel of the *type* would be when it's *reduced* by one *point.*

E0:082 If you increase the *leading* (inter-linear space) the same sorts of things hold good. You would not be getting, really, a very good indication on screen of what's happening in detail.

E0:083 Earlier we mentioned *books* and *magazines.* Is there any way you would distinguish between the two ?

E0:084 *Books* have a different *function,* normally, they tend to be designed with a lot more time and care. They have to be *consistent,* usually throughout, and they have to be *readable* in a slightly different sense to *magazines.*

E0:085 *Magazines* are more concerned with presenting an immediate *image.* They can, depending on *image,* be much *less formally aesthetically attractive.* You can do things with magazines that you can't do with books. Even "Avant Garde" book designers stick to ...

E0:086 You can *read* a *magazine* and be more tolerant of problems of *readability,* probably, and it can look more jazzier without it interfering. If you spend thirty pounds on a book full of *full colour illustrations* then the last thing you want is 'smarty-pants' layouts, you just want it to *look good* and feel good and be able to *read* it.

Q0:087 Do you think the disposable nature of magazines has something to do with this ?

E0:088 Yes, I think the ephemeral nature of magazines probably has something to do with it, a different sort of *communication* really. I suppose more *serious magazines* that you

might expect to keep would have design problems that are more akin to *books*.

E0:089 Usually larger books have more constraints upon them, because magazines are more expensive in the sense that because they have very large runs, the unit costs are comparatively small, so you can use *full colour* throughout without any difficulty, and you can have extra printing and things.

E0:090 You can have that with particular books, say, the cover can be very expensive. If you are only producing a few of them they would be very expensive, each unit. With larger runs the cost goes down. You can do things with that that you wouldn't be able to do with hard-back, *cutting forms, talic surfaces* and actually stick things on the front by hand.

Appendix 2 Transcripts from Stage One

a Expert E0: (i) Design Task

E0:091 0:05:40 The first thing I'm going to do is see how this {given} amount of *copy*, this is a sample of the copy, I'm going to see how that *relates* to the *grid*, how much its going to occupy ...

E0:092 0:05:58 ... a hundred and eighty lines ... {measures text with grid} ...It looks about a *page*.

E0:093 0:06:19 Now I would actually check that, to begin with, and divide one hundred and eighty by three {three columns in one page} giving sixty lines per column, and that will occupy virtually all of that {first} *page*.

E0:094 0:06:36 So I'm going to see how *deep* sixty lines is, using a *depth gauge*.

E0:095 0:06:47 *Ten on twelve point Bembo* means each new line is going to recur *twelve points*. So I'm looking at the twelve point scale here, and sixty lines are going to come {measures} ... forty seven ... fifty seven ... sixty lines is going to come there {indicates on grid}.

E0:096 0:07:17 Obviously I don't want it to look like that, I want to spread it out further.

E0:097 0:07:27 As a quick calculation I'm going to see how much depth it's going to give me if I spread it across four columns.

Q0:098 0:07:38 Would you please remember to talk as you design.

E0:099 0:07:43 I'm seeing what sort of general space that {given} *amount of copy* will occupy, and I'm going to keep in my head the sorts of alternatives ...

E0:100 0:07:55 The first alternative, obviously one that I'm not going to follow, is to have that {first} *page* completely text, and have my *headline* and two *paragraphs* on the other *page*. And that would be one alternative.

E0:101 0:08:16 I'm now going to see what would happen if I put the text across four *columns*, and I would have a *depth* of forty five. So I'm going to check that on the *depth scale*.

E0:102 0:08:32 And that's still not going to help me much, it's about there {indicates}, across four columns ... which is better !

E0:103 0:08:42 It's quite a lot of *text* really {given amount}, considering the nature of the photographs, which is a bit disappointing because it is very constraining.

E0:104 0:09:01 So I'll quickly see what happens on five *columns*, that gives me thirty six, very handy, equal number of *lines*.

E0:105 0:09:15 That makes it down there {indication}, that's a bit more reasonable.

E0:106 0:09:20 Right across the six *columns* ... that brings me down to thirty.

E0:107 0:09:28 So if I keep the *text* right at the bottom, it's very convenient in that it gives me thirty columns {means lines}, and comes down here {indication}.

E0:108 0:09:37 So now I have a slightly better idea of what I'm going to do.

E0:109 0:09:47 {Looks at photographs} Must have one ship and one personnel {defined constraint}.

E0:110 0:10:31 I have no problems with 'ships' in that I have both landscape or portrait.

E0:111 0:10:45 That [P6] is visually quite interesting, but not really giving much information about the subject matter. But what we are talking about here happened 5th of April 1966, so information is probably less important than producing something that looks good.

E0:112 0:11:06 So I'm rejecting, first off, these two [P5 and P6]. But if I did use [P6] then I would blow it up, anyhow.

E0:113 0:11:15 As they stand they are pretty uninteresting, but there might be some interesting bits when blown up. Putting them aside then.

E0:114 0:11:25 Either of these [P3 and P4] will crop reasonably well. That one [P3] is from an odd angle and is visually quite interesting anyway. The ropes lead up to a centre of interest there {top right}. That's an odd strange looking angle {ropes with quay}. On the whole it's fairly interesting, it has some broad shapes on it which will reproduce well

E0:115 0:11:54 This [P4] is slightly more of a problem, it might be the better photograph of the two, when that {centre of photograph} is blown up, I think that it will look good because of the tones, it will have an atmospheric quality about it.

E0:116 0:12:14 But the problem is, I'll have to put a half-tone screen across it, so I might lose what I have got on the photographic original, and it might just,instead of looking like a misty atmosphere, look like a badly produced photograph.

E0:117 0:12:36 First off, that looks, possibly, like the most interesting photograph [P4], but there's not much room for cropping it, you can't really change the format of that to landscape easily.

E0:118 0:12:57 I could do that [I1] but that's really destroying the feature of the photograph. {Enlarging to more of ropes at bottom} It could be square-ish, but I quite like that {ropes at bottom}.

E0:119 0:13:15 That's [P1] never going to look right, the only thing I could possibly do with that is to blow up a small area there [I2], but it's still not going to look interesting, it's a formal shot of someone who doesn't look very interesting in his own right, sitting there with his boxes, I'll put that one aside.

E0:120 0:13:42 [P7] That's useful, only in that it's actually showing what people are like. They actually look as if they are going to work. And that's got the letters "Ach Cheme Gmbh" ... or whatever it is in German, and that puts it {subject matter} in Germany.

E0:121 0:14:00 That [P8] could be very interesting because that detail {bottles tubes etc.} would look good when blown up. If I did use that, I would round it up considerably, I would use that light coming through the glassware ... I can't use that there {centre} because its foxed {photographic error}, I'd be confined to that {right hand} half.

E0:122 0:14:27 That [P2] looks more interesting. It's visually more interesting, the man looks as if he is intent on what he is doing rather than being bothered about the camera on him. He's probably going to lose his fingers if he doesn't concentrate, and his attitude is quite interesting, so that's a nice promising photograph.

E0:123 0:14:52 I think the problem with these [P2 and P7] is that it will be difficult to crop them other than portrait; you could, just about, get away with them being square.

E0:124 0:15:24 So I'm going to make a mental note of that {impression of the photographs} and now some very quick roughs {sketches}.

E0:125 If I go across all four columns, I will get something like that [I4]. I have to get a

0:15:42 headline in.

E0:126 One possibility is to have a very large photograph, square, out there {[I5], top right}
0:16:01 and another one across two columns [I6] {centre left}.

E0:127 It's not going to look too bad. Problem is it's going to be a very big area here {top
0:16:20 right} to deal with the headline ...

E0:128 So I'm going to look at the headline. "Then and Now, 20 years at Beibesheim."
0:16:26

E0:129 If I do that {taking whole line as it stands}, I'll have to fit it in to that space [I7] {top
0:16:34 right of first column}, which is very odd, and I think it's going to be too narrow {column width}.

E0:130 I don't want a great big headline anyway, I do want it fairly small. There is one way I
0:16:45 can contract it, and that's to put an ampersand in there {& instead of "AND"} which is probably a good idea anyway, because Bembo ampersands ... two choices of ampersand. There's that one {italic} which is more interesting and there's that one {Roman} which is more conventional.

E0:131 That's {conventional} a little too thick, so I'll look at the italic ... that's better. What I
0:17:10 could do is take that {italic} ampersand and actually blow it up a bit more which would make it a more interesting piece of typography. I've only just noticed that, I'll make a note of that so that I'll keep it in mind.

E0:132 What I'll get is ... I might have that {"here" and "now} in italics too, that would
0:17:40 make the headline look quite good.

E0:133 It's {headline} bound to relate to the text because it's the same typeface {both are
0:17:48 Bembo typefaces}. And Bembo Italic is quite a nice typeface anyway, so I'll have something like ... [I8].

E0:134 Both caps and lowercase ... "Then" and then I'll put a larger ampersand in a different
0:18:05 type size. I think it's a bit heavy, so I might specify the ampersand from "Bembo light italic" rather than that {Bembo Medium Italic}. I'm looking to see that I'm getting the right sort of character to these letters [I8]

E0:135 And then smaller than that "20 years ..." [I9].
0:19:01

E0:136 I might put a rule in [I10]. And that doesn't look too bad. And it should fit in the

0:19:16 space {uses pen as a rough measuring device, but finds it doesn't fit}.

E0:137 0:19:26 If I reduce that {headline} it's probably going to look too small, so I may have to think again. There's a lot I can do ... I'm already beginning to like what I've done there {drawn headline}. I think it might work reasonably well.

Q0:138 0:19:45 Please remember to talk as you design.

E0:139 0:19:51 I'm thinking about the size of that {headline} in relation to these other elements. If it's too big it's going to look horrible, if it's too small it's not going to work.

E0:140 0:20:01 If I were to put it in here [I7], I'm going to have a problem because if I put "Then & Now", it might look OK. in that space, but that space {below I7} may be too open. What we're not going to see on the finished page is these nicely ruled lines {that are on the grid}. It's going to be blank there, so what we're going to see is the space of that margin and an open space there {between edge of page and the headline} and then an open space down there {between headline and start of text block}.

E0:141 0:20:37 What I might have done had I thought that this was going to be wide enough to cope with that {column wide enough for headline}, I might have put a box border round there, which would align to the bottom of those photographs [I5, I6, I7] and produce a gutter which would fit in there {between first and second columns}.

E0:142 0:20:58 One of the problems here is that I haven't got the proportions right in my very quick rough [I4]. It looks as though it will work better there [I8] than it will look here {equivalent position on grid}.

E0:143 0:21:07 What I'm actually talking about is ... I should have made a note of how many lines there are ... one hundred and eighty lines divided by six gives thirty lines ... there [I11], so that would be the top line of text across there [I11].

E0:144 0:21:35 And I would have to have room for a caption.

E0:145 0:21:38 So what I have there [I6] is more landscape {when actually worked out it is not portrait as indicated on rough [I4], but is of a different shape, landscape} which will give me some more problems, if I change that photograph. So I might put another photograph in there.

Q0:146 Would you normally tackle the problem in this way, first working out how your text

0:21:48 fits, then your photographs ... ?

E0:147 0:22:01 I've got, constantly, to juggle both. I can't start to make any decisions about photographs because the text is ... I can alter the size and shape of the photographs, but I can't alter the total number of lines of text.

E0:148 0:22:20 So the space for the text is finite. I can put it in various ways but I can't reduce it at all and I can't increase it either. So the greatest flexibility lies with the photographs or in White Space.

E0:149 0:22:40 There are limited things I can do with text, if I'm going to be sensible about it. One thing I can't do is ... [I12] a photograph there [I13] a photograph there [I14], there [I15] and so on and have a little bit of text there [I16], there [I17] and so on.

E0:150 0:23:21 If I start doing that, or even if they {photographs} were blank spaces then obviously, this [I12] is going to be difficult to follow, it will look bad and it will be difficult to understand it. I want it to flow as reasonably as possible.

E0:151 0:23:35 That {text of I4} will be easy to read.

E0:152 0:23:37 What I haven't done, and don't intend to do this early on, is to see precisely what the contents of the boxes are {text in columns} ... if I look at the first thirty lines ... I'm lucky, that is in the middle of a paragraph.

E0:153 0:24:24 Next 30, so does that, so far I see no problems.

E0:154 0:24:27 If my thirty lines ended there {last line of paragraph} I'd be in difficulties. I'd have two choices, depending on my status within the task. If I was in control of the whole job, I could reasonably get rid of that widow altogether. I could look at this {text} more carefully, and in fact, it's a very bad piece of text {spaces etc.}. To begin with I could get rid of these spaces here, I'd close it up and manipulate the text in order to lose that widow.

E0:155 0:25:03 If I were stuck with this {text}, I would decide how serious that was. Say the second column began with that widow, I'd find that unacceptable and I'd have to do something else with that design {change the design altogether}.

E0:156 0:25:23 If I start to worry about those sorts of things too early on, then obviously I'm not going to get the job done. So I'm just looking, in the most general terms, of how I'm going to deal with the text. There are infinite ways of dealing with that {headline I8}.

E0:157 0:25:50 Incidentally, I could in fact, now that I've thought of using that ampersand [I18] from another font, I could probably fit that {headline} into that {first} column if I really wanted. One thing I might do is have a quick look at the possibilities of that.

E0:158 0:26:15 If I drew a box border around that [I19], that's where the box border would be. If I put a largish ampersand in there and put "Then" and "Now" in bold, but much smaller. It would have to be bold because of the size, and that [I20] would be a lot heavier.

E0:159 0:26:55 I might put a small rule in there [I21] for no real reason other than I had one there already [I10].

E0:160 0:27:07 That [I19-21] stands a chance of working, simply because of the amount of White space around it, so that's going to be a possibility. So if I was really rushed now, I could say that I have solved the problem, if it was a very quick job. I'm not satisfied with that, but if I was really pushed for time and I was doing all these layouts by this afternoon, I'd say that I only really need to get the right type size for that [I20, I21] and that it is spaced properly {top of page, headline and start of text}. And get these [I4] {text columns} marked up properly and make some harsh decisions about where I'm going to crop those photographs. And I could say that is an acceptable result.

E0:161 0:27:51 I'm very lucky, in that, quite by chance I've got a number of lines that divides into an even number, no matter what, where I put it into the columns, every column from one, two, three, four, five and six divides up into an even number {equal numbers of lines}. I'm not going to be left with one line short.

E0:162 0:28:16 If that happened then I would have to manipulate it, and I still might have to because I might not make that decision {general design decisions so far}. I may then have to leave part of a column blank. I have two choices then.

E0:163 0:28:40 [X22] I could put text down those columns {first five} and leave the end column short [I22]. That's not serious, but what would be a problem is if the text went *nearly* to the bottom [I23]. If I get something nearly the same it's going to look bad, be unpleasant and awkward. But if I recognise that space and leave it blank, then that's acceptable {leave a larger amount of space}. provided again the space isn't too great.

E0:164 0:29:77 If I only had two lines at the top {column six}, there again, the fact that there are only two lines wouldn't give me a problem. {Easily lost by closing up text as mentioned}.

E0:165 0:29:46 Sometimes if you have a lot of text matter that is disparate in its content, I mean disparate in its visual effect, then a way to handle that is to put rules down the columns. This is a device I have used, put rules between gutters of columns and along the sides. Then that imposes a sort of solid visual framework and then you can top it up these columns, as you want with stuff like {type} matter. And it doesn't matter that you get spaces in them and some different colours because those rules themselves impose a sort of framework and it pulls it together and doesn't make it look so bad [X23].

Q0:166 0:30:36 Would you only use that as a last resort ?

E0:167 0:30:40 I've used that as a device for handling difficult amounts. When there's quite a lot of copy in separate items, which are quite different from one another they may look different because of the way the typography has been forced to be, then I've used it like that.

E0:168 0:30:59 If I had sufficient time and I were a cool "Swiss typographer" then I would arrange it very very carefully so that the spacing was significant and the actual size, position of type ... and I would make very minute judgments and I would place things very carefully in relationship to each other. I would hope to achieve a similar effect and I would need space and a lot of time to do it because it would be quite a difficult thing to do, make very fine aesthetic judgments on it, and it would rely entirely on the relationship between type matter and White space and visual elements of blocks of type matter to each other.

E0:169 0:31:48 It could be done, but I've found it easier to do that {rules} because pragmatically you haven't got time to be very precise about what you are doing. If you have got time then that's fine. Sometimes the nature of the task doesn't allow it, and that's simply a device that I've found that works.

E0:170 0:23:13 That's [I4] a possibility, I can now try some alternatives. [I24] If I reduced the amount of copy in here [I25] that will give me more space for a headline, and possibly, I could get a photograph in there [I26] somewhere. So I could have "Then & Now" somewhat larger as a headline across there [I27]. And the sub-heading I'll start arranged left. Then I could put in a landscape photograph [I26].

E0:171 0:33:46 And I want, really, to tie the next photograph in, so if the next photograph is going to be portrait, I want it to align there [I28] and I'd like to take it across two columns and I would like to have one complete column down there [I30] for text. That would be acceptable, but I'm already beginning to prefer that [I4].

Q0:172 0:34:16 Would this be your normal procedure, first getting something that works, very quickly, although you wouldn't be too sure about how it will specifically work out, but get something that you are reasonably confident will work, be acceptable and then work from there ?

E0:173 0:34:40 No, not really. That all came from the fact that there were an even number of lines, that it happened that they were divisible by all the column numbers, which allowed me to put it straight across there {[I4], text}.

E0:174 0:35:00 What I'm trying to do in this is not leave too much White space and I'm trying to put in as much illustration in as I can given the amount of space that I've got left for it and I've used for the copy because whilst as a general rule I like a lot of White space in my designs, the particular function of this design is to present information in an interesting way to this particular audience.

E0:175 0:35:41 Too much White space is going to make a designer's sort of design, it's going to make it less interesting except for a designer. What is going to make it more interesting is pictures and the way in which text is put in there. So I don't really want to produce is a design something like an abstract picture with a lot of White space around it. Very often typography that I do has a lot of White space around it.

E0:176 0:36:14 This is not appropriate. Too much White space doesn't make you want to read text in that way. I want a more intimate sort of feeling with it.

E0:177 0:36:27 The one danger with that is that you may be faced with a large amount of text at once. So what I'm now going to do is ... {folds text on sheet at thirty line boundary} I'm going to get that {three columns of thirty lines} and that along side it {same again on second page}.

E0:178 0:37:01 That could give a problem because you're faced with a lot of text there. While it looks fairly pretty with pictures above and it's neat and things align well, you're in fact faced with a quite a lot of type to read ... What I'm going to do is look where these paragraph breaks come ...

E0:179 0:37:36 I'm thinking now of making the text itself more attractive. One thing I can do is start it off with a raised initial or a dropped initial ; that's an initial letter that is a different size or sometimes a different font. So I could actually drop a large initial into that {first letter of text}.

E0:180 0:38:14 But since I have to assume that this {text} is already set, I want to make minimum number of alterations to it, so I could say that I'm going to have a raised initial for the start. That would mean I would have ... if I stuck to ... I had Italic in the headline

then I want Roman in the dropped initial.

E0:181 0:38:36 [X31] It starts off with a "T" again anyway. And what I would have is a "T" from a much larger size. If I'm doing that [I31] in detail I would do that {traces "T" through sheet} and I would do that for the headline, that's why I'm doing it on this paper {thin drafting paper}.

E0:182 0:39:28 {places [I31] at start of text} The text follows on from there. I don't like that now I've done it because in that particular circumstance it's going to need a lot of space there {between top of "T" and top of line of text}. A dropped initial would be better, so if I'm allowed to do that, that's what I shall do, start the text with a dropped initial.

E0:183 0:39:56 An alternative to that is to start {text} in that {2nd} column. I could put this initial out into space [I32] and it then becomes a "hanging initial", and it doesn't require the same amount of resetting, so all I need to do is put that {first column of given text} with the first letter {"T"} deleted and I can put that {"T"} in the margin.

E0:184 0:41:22 If I do that then the consequences will be that my last column will have to be higher [I33], so I can put a full column in there [I33] and I can divide the remaining text into the other columns.

E0:185 0:41:57 That will then allow me a photograph there [I34] which is almost portrait. Then I've got the possibility of putting another photograph in which is portrait [I35], I can make that maybe narrower.

E0:186 0:42:13 I want it to align either top or bottom. If it aligns top, make that [I35] square. I could then put my title in across there [I37] which would be reasonable. Don't like it again though.

E0:187 0:42:34 If I align it at the bottom that gives me the opportunity to do that {put headline across top of first three columns}.

Q0:188 0:42:41 Why didn't you like the first alternative ?

E0:189 0:42:46 I know, even from this inaccurate sketch that it would leave me with some strange space there {first column} particularly. If I have that {hanging initial} then ... I'm actually very fond of it already ... if I put that detail in {initial} and I put "Then and Now" across there [I37] then we get a conflict between the headline and the hanging initial [I32] and it's going to look horrible. So I'm still wondering what to do with that.

E0:190 0:43:29 What I don't know is whether this is a centre page, I haven't been told, I haven't decided. What matters is how easily I can run a photograph across here {third and fourth columns}. If it is a centre spread then I can do that without any trouble. If it isn't then I have problems with "registration", whilst you do see it done the chances of it being slightly out of alignment is good.

E0:191 0:44:07 I am assuming this will be a sixteen to twenty page magazine, which will be wire stitched, so that I get the fold of the page there {centre, columns three and four}, which will make it {photograph} look odd. So I'm going to specify that this is a centre page. That would allow a photograph to be taken across those columns.

E0:192 0:44:34 I'm now thinking of the possibility of centring the title. Since it's a centre spread I can put that right across there [I39].

E0:193 0:45:07 Which gives me this [I40] space to handle. I can start text lower down there [I41], and it looks like I've got what looks like a portrait in there [I42]. If need be I can gain a little space by putting a caption in there [I43]. I can run text down there [I44]. Make that one {right} square across two columns there {fifth and sixth, [I45]}, landscape because I've got a landscape. That's better. It gives me a fair amount of space at the top, so it's not too cramped up. I quite like that {headline} being centred across the whole job. If need be, I can put a rule right across [I46].

Q0:194 0:46:33 Please talk as you design.

E0:195 0:46:36 I put a rule across to hold it together because that [I47] {dropped initial} would look good against a fine rule straight across. If I had too much space there [I50] it would reduce the space visually. The amount of space around that [I51] {headline} would give it emphasis and I wouldn't need to make it too big, at the same time it's not cramped into this corner here [I52] because what I've got here.

E0:196 0:47:09 That {left sketch} might be a better alternative. The photographs are smaller, which is not so good. So a variation of that would be to have that [I54] centred on that line [I55], forget that initial [I56] ... I'm out of proportion again, but never mind ... Then I can go right to the top of that [I57] if I wanted. If I do that, however what I might end up with is a photograph out of alignment [I58], that's always going to give me problems.

E0:197 0:48:20 So I've changed my mind already, I don't want to do that, unless I have text up there [I59] and I put my other photograph in there [I60], put text there, there [I61]. Now I'm getting more text than I've got.

E0:198 0:48:52 An alternative would be to stick with that [X62] but ... this {sketching} is actually giving me information, although it just looks like scribble, it is enabling me to think.

E0:199 0:49:35 What you mustn't do, or mustn't attempt to do is try to evaluate a design in your head, you've got to put it down.

E0:200 0:49:47 It still will rule across there [I64], and the rule is actually performing a more sensible function. I'm going to centre that [I65] on the top there.

E0:201 0:50:07 I prefer that [I66]. I'm short of time now, so I'm going to see if I can make that work, an hour is too short to do this job really. I might, once I've discovered the problems of that, develop it into something else. But I know that is a reasonable stand.

Q0:202 0:50:35 How do you know that will work ?

E0:203 0:50:40 I only know that it's likely to work ... from experience. Opposed to the others ... I just prefer the look of it.

Q0:204 0:51:01 Would the others work, if you were pushed for time ?

E0:205 0:51:06 Yes, that [I4] would work. But there are two things I don't like about that.

E0:206 0:51:12 I prefer it [I4] in many ways, one reason I prefer it is the size of that photograph [I5], the bigger I can produce those photographs the better, really.

E0:207 0:51:32 The only thing I don't like about it, and one is the consequence of the other {larger photograph}, is that you're going to be faced with a solid block of text to read.

E0:208 0:51:46 And that {headline} is going to be too cramped.

E0:209 0:51:51 What I'll probably do is, I'm going to look at the possibility of that one [X70] to see what it looks like. Then I'm going to, if I've got time, have a look to see what that one [I4] looks like, full size, as well. I'm going to try both of those.

E0:210 0:54:03 {starts with X70} I'm looking to put that photograph [P3] in there {top of second and third columns}, which is a strong one.

Q0:211 0:54:06 What do you mean strong ?

E0:212 0:54:11 Strong shapes in it. Strong fairly simple shapes {indicates shapes of ropes with quay. Basic shapes such as triangles squares} on it, so it's going to look good, to work with the text. Opposed to that [P2], which may be interesting in its own right but as a general design element on the page, it's going to be a less strong element.

Q0:213 0:54:32 Would you normally pick out your strong elements first ?

E0:214 0:54:39 It depends. It might be that that's the important one and I've got to get it in, then I'll do that. But given the choice [P2 and P3] ... actually as a photograph I prefer that one [P2], but on the whole I think this one [P3] is going to work better. {Simple and strong shapes}

E0:215 0:55:09 Two things though. One is this [P3] is very light at the top, so that when it is printed, you won't see that line {edge of photograph}. The rule across the top will do something to contain that, to square that up.

E0:216 0:55:28 If it were over here {second page} however, the bottom of the type will do that better, so that's a case for having it on the second page rather than here {first page}.

E0:217 0:56:24 {sizes photographs to see how well they fit} So I'll put that one [P2] in there {second and third columns}.

E0:218 0:56:43 Now I'll see how much text I've used up ... I've used forty seven lines of text {for the first column}, so I've got a hundred and thirty three lines left. I can take another forty seven lines off {for fourth column}. No I can't, because I've got all that down {text} ... I'm probably going to find that I've miscalculated.

E0:219 0:57:40 Twelve point, I've got sixty one lines of twelve point, and I've got seventy two to be divided there, which gives me thirty six, which leaves me with a portrait instead of a landscape. It's not disastrous.

E0:220 0:58:48 Here is where I start juggling, the sketch is just a standpoint. If I started at this stage then I would cover far less ground, if I started making precise judgments. I would normally be a little more precise, getting the proportions right in the first place, and then just trace the others off.

E0:221 0:59:46 I have, through talking to you, done far less than I would normally do. But I'm actually thinking about it while I'm talking to you rather than thinking about it on my

0:59:46 actually thinking about it while I'm talking to you rather than thinking about it on my own, so in a way I'm working slightly differently than I would normally do. I would have done a lot more sketches, I may come back and do more of those later.

E0:222 1:00:36 That's where the text ends, so I've got to go below that [I70] ... and the photograph [I86], I've got to align it with that [I87].

E0:223 1:00:51 [X70] So I've got these two photographs in there [I73], now I've got that [I74] filled with text and I've got that [I75] as photograph and I've got room then there [I76] to put my headline.

E0:224 1:01:14 I'll use this photograph [P2] here [I77] and that will look good. I've got to find something which will look reasonable in there [I78], and it has got to be "ship". Likely to be that one [P4].That's what I've got and it's not too bad, and that [P4] blown up is probably going to work better.

Q0:225 1:02:24 The choice of this second photograph, is it just to simply fill the space ?

E0:226 1:02:30 No, it's to work ... it has got to fit *that* particular space [I78] because there's not very much ... The choice of that depth [I80] is arbitrary, but everything else flows from that, and I'm quite satisfied with that shape [I81] and that picture [P2] will work well within it.

E0:227 1:02:56 Having established this, that means that if I follow that design [X70] the text will fit that space there [I85] and if I want to align that [I86] with that [I87] that's the only size that picture [P2] can be.

E0:228 1:03:09 So I know it has to be "ship", and if I follow this particular deign through then I've got the choice of either that [P3] or that [P4].

E0:229 1:03:25 If I choose that [P3] then I'll have to crop off that {ropes} which I'm a bit reluctant to do. It's a fairly strong image so it will work reasonably well at a smaller size, but I think so will that {P4} and I think that shape {two ships} in relationship to that [P2] on the whole will work better.

E0:230 1:03:50 I think the tone of that [P4] at that sort of scale when it's blown up will work better, because of their position as well as their shapes. So I'm going to blow up the centre section of that [P4].

E0:231 1:04:12 So now I've got text there, photograph there, photograph there [X70], photograph there, text here. So I read that, then I go from there to the top and I'm still faced with

a fair amount of text, a block of text like that [I85].

E0:232 1:04:53 I think that {photograph and headline} splits it up slightly but I'm not getting much benefit from that [X70].

E0:233 1:05:03 I'm inclined to go back to that [I4] because the photographs will be a lot better, ok., you're still faced with a large amount of text but I think that that [I4] is more acceptable.

E0:234 1:05:22 So I'm going to see the consequences of that ... one hundred and eighty divided by six gives thirty lines of text ... right, so now all the text is down here [I94].

E0:235 1:07:09 I've still got a feeling I need a more significant start to it however ...

E0:236 1:07:25 I'm almost inclined to move out of the grid here [I95] to give myself more room. Thinking about putting an illustration in there [I97]. I wonder what consequences of that will be, a grid is only a guide to me, since I'm the designer and not the editor so I don't have to stick to the rules if I don't want to, but if I don't I have to be aware of the consequences.

E0:236 1:08:04 I do feel that I'd like a bit more space there [I98]. If I'm going to break away from the grid I'd prefer to do it in the middle. I could actually put a gutter in there [I96], put down a photograph here [I97] that went half way across the page, which would be reasonable, and then put my title in here [I98]. In fact that's what I'm going to do.

E0:237 1:09:09 I'm going to give myself more space there [I98] and that's still giving me a reasonable sized photograph there [I97].

E0:238 1:09:22 The other problem is . . .I can put a box border around all that area there [I98] to make the title look ok., but that will make it difficult to put a dropped initial in there [I102], which I'd like to do because there's so much text there, and I'd like to put something in there to show a start to make it look reasonable. But I'd also like to put a box border around that [I98].

E0:239 1:10:00 I've got to put a caption there [I104] and I've got to put a caption on that [I105]. If I put a box border round there [I98] that possibly gives me the chance to ... I've already decided now, that's what I'm going to do.

E0:240 1:10:31 I'm now going to look at the possibility of *not* having a caption ... reasonably thin rules {box border [I98]} ... I can put the title in there [I106], that's going to be reasonable ... actually put a swelled rule, which is slightly decorative.

E0:241 1:12:05 If that [X107] went there [I98] a photograph coming in there [I97] and I've got text here [I4], I could put information about the photographs, I can put a caption here [I111], say : *"Right ; what that photo was," "Far Right ; whatever that photograph was,"* which will absolve me from putting a caption underneath.

E0:242 1:12:57 And I can put my dropped initial there [I102] without ... thinks ... I don't like that.

E0:243 1:13:20 What am I going to do here, what aligns with what ? I'm running out of time now. I find it extremely difficult to concentrate with that {camera} over my shoulder.

E0:244 1:13:42 If I put a fine rule across there {I114}, and then a box rule, that's what I shall do, put a one point rule straight across.

E0:245 1:15:08 I wouldn't have this, normally the grid would be pale blue, which would recede. I'm finding it slightly difficult to see what I'm doing.

E0:246 1:16:35 Leave a little bit of space [I104] for the caption. This photograph here [I115] is turned out definitely to be landscape.

E0:247 1:17:32 The folios are going to align here [I116, I117], say "12" and "13."

E0:248 1:18:52 That particular one {??} has got ranging numerals. The old style numerals don't, they're a bit prettier actually, "4" is high, "3" is high, "2" is low and so on. They're probably available as an extra but these are more or less right.

E0:249 1:19:17 The caption goes in there [I104] {??}, a practice you avoid if you can, known as "Greeking in", unless you have to {out of time}. The folios and captions would be predefined.

E0:250 1:20:18 I'm going to identify this text as "copy 12" and that runs across. If it was a different article it would be called "copy 13" on the second page, or wherever.

E0:251 1:21:52 I've got two colours, so I'm going to print the rules, and the ampersand, in the second colour. And the second colour is going to be red. What I would do is choose the size of the ampersand. {looks at sheet and chooses seventy point, and sketches Headline [I108]}. Capitals and lowercase. I would actually trace this headline accurately {letters from sheet} and it would be printed exactly as I show it and keep re-tracing as many times as it takes. Now I would want to put that [I109] {space between ampersand and "n"} closer together. {traces [I110]} It's still too far apart, I

can still make adjustments {as traces onto full-size draft}. Swelled rule there [I111] and I'm going to put this {sub-title} [I112] in the same typeface {as Headline, Bembo Medium Italic}, possibly twenty point, thirty two point is a bit big. {marks headline typefaces, pictures etc.}

(ii) Semi-structured Interview

Q0:252 1:30:33 Imagine that you had a trainee under your supervision, tell me what you would think he would know after a six month period ?

E0:253 1:30:40 That's very difficult because I don't think you would actually tend to train people for the one job.

E0:254 1:30:49 If we are dealing with just *layout* , I suppose you could get him to do a reasonable sort of job, but really the whole business has wider implications ... aesthetics ... generally is about what function you are doing on graphic design, visual communications.

E0:255 1:31:14 So I don't think you would really be able to isolate that one activity. But if you were, I suppose, that what you would attempt to do is ... There again, it depends precisely on what he was doing.

E0:256 1:31:37 If he was fitting ... page layout, given the *typography*, and he couldn't alter the *typography* then that's a different matter. He's given a certain amount of text to fit into, say, a *double-page spread* and a certain amount of illustration, that's one thing.

E0:257 1:32:00 If he's having to design a magazine and make decisions about what's goes on a page, that's another matter again.

E0:258 1:32:13 If we are talking about just, say, a one page or *double-page spread* and being given a certain amount of *copy* and being given a range of *typefaces* for *headlines* and so on, and being given photographs, then he should be able to make sense ... be able to relate his design to the sense of the words and the aims and objectives of that particular communication.

E0:259 1:32:45 He should be able to produce a right image, should be able to make it look inviting to read, should be able to enhance its readability, which is a different matter, it should be inviting to read and easy to read.

E0:260 1:33:04 The illustrations should "do their job", whatever the job is. The job might be actually to convey fairly detailed information, or simply to give an impression, to help make the article look good, to promote the image of the magazine. He should be able to

handle that.

E0:261 1:33:26 He should be able to make selections from photographs or other illustrations know how to *crop* them, know what will *reproduce,* and that's simply learned by experience, I suppose, although there are guidelines to work from.

E0:262 1:33:44 He should be able to make the total design either look balanced or the reverse of that if that's the intention.

E0:263 1:33:58 He should be able to relate design to function.

E0:264 1:34:03 And he should be able to deal with all the technical matters, like being able to specify ... type, to be able to make technical judgments as to what will fit where and what will be able to read easily and what will not, as well as looking good, which is a different matter. The two things are related but are quite a different matter.

E0:265 1:34:24 He should be able to handle colour, should be able to make decisions about whether a photograph should *bleed off* , or whether an illustration should *bleed off* or not.

E0:266 1:34:34 And the appropriateness of the illustration to the text. The text has a colour, and an overall pattern, a tone to it, which will vary from typeface to typeface. And that's got to be balanced against the overall feel of the illustration.

E0:267 1:34:55 And he should be able to get *details* right, should be able to plan it so that the captions fit, the captions relate well to the illustrations, that sounds elementary, but in fact, I've known a professional designer of some standard who's actually producing "The Design Council's" own magazine on design, who on one occasion had to say *"the captions to these photographs appear on page 23"* because he'd planned it so badly.

E0:268 1:35:33 So it can happen to people. It sounds elementary and simple, but it isn't, it's being able to manipulate all various elements at one time and get it to make sense, make it do what you want it to do.

E0:269 1:35:52 So if you want me to say specifically what sorts of things he should know, I can't say that off-the-cuff, I'll have to think about it. He would have to have a feeling for design, which is not much use to you, that doesn't mean very much, does it !

E0:270 1:36:15 I don't believe that there are rules of design, in the sense that the Victorians, or earlier, used to look for "Golden Sections." In the old "Amateur Photographer" there used to be little diagrams about the design of the photographs and it used to have ... fairly useful rules of thumb, I suppose, "this is the line of sight and your eye will

follow," "this and that is put on the Golden Mean," and "this is divided up so that the horizon doesn't split it across the middle" and "this balances that" and some sort of metaphor for balancing weights in photographs.

E0:271 1:37:13 And I don't really believe in those, but if followed they produce results which are unexceptionable. They won't produce exciting results, they don't produce interesting results but they will stop you making grave errors, and that's fairly difficult.

E0:272 1:37:31 If you see magazines that are designed by printers, then immediately, very easily, you can see that they have been designed by a printer, who very often know the technical business of producing a design, and in many cases in the old days, would have done, in their City and Guilds training, a certain amount of design. But nevertheless, its very easy to spot the difference between work that's been designed, if design is the word, and that which has been produced by a designer.

E0:273 1:38:08 It's not possible to operate on a system of "rules of thumb."

Q0:274 1:38:27 After what sort of period would you expect him to be fully competent ?

E0:275 1:38:36 If you are training someone for a specific job like that, he becomes a technician and he will never have the same background as someone who has studied visual communications generally.

E0:276 1:38:57 He will probably be able to produce a ... be able to avoid the worst pitfalls, ok., in six months he certainly should be able, simply by looking at it and by criticising work which he has done, he will improve his aesthetic judgment and begin to learn a few things on what it is about. But because it's a limited field he will never have the same background as somebody who has gone into depth, in a wider range of things.

Q0:277 1:39:41 If you could think back to the time when you first started magazine and page make-up work. If you could imagine the "perfect" book, text book, that was never available. If you could imagine what was in there, could you tell me what the chapters would be ?

E0:278 1:40:10 Off-the-cuff ? I probably could if I had more time to think about it !

E0:279 1:40:16 The technical matters would be very important because without knowing what you can't do, physically, I'm talking about printing technology, you couldn't start to do the job, so that would be important. That presented in a concise and understandable way would be useful, and I can think of very few text books like that, they tend to be

very specific, whereas, in fact, the technology changes so much.

E0:280 1:41:03 But practice, even in the old days used to vary considerably, so what you require is sufficient background to be able to express yourself in your own way knowing the limitations.

E0:281 1:41:17 Text books are either so vain that they don't give you that information, or they're so precise that they will enable you to do one job with a printer in London or New York or wherever, who happens to work in that way.

E0:282 1:41:32 Having got rid of that, I think we are exactly back to the same problem, in that they can give "rules of thumb", and they can give a few things to think about and a few directions in which to go but this is only one area of a much broader field, and you would really have to understand that field.

E0:283 1:41:54 When I first started out doing page layouts "for real," I'd got a lot of background anyway, as I'd done four years as a student and I'd actually done work over a broader area.

E0:284 1:42:19 Then suddenly, being entirely responsible for designing magazines was still frightening, but at least I had got the background to go on. And certainly, I do wish there had been a book which would have enabled me to deal with the matter more easily, but that would have dealt with the technical matters.

Q0:285 1:42:40 What sort of things ?

E0:286 1:42:43 It would have to be a book that was constantly updated, probably.

E0:287 1:42:48 It would tell me how to specify - you do this sort of thing anyway, it would tell me where I could find out how a particular organisation ... a particular sort of person ... would specify.

E0:288 1:43:08 There are currently books available with the information in, but not in the same place, how to deal with typography, how quickly to be able to manipulate type, how to know what will fit where, what will print on what paper.

E0:289 1:43:38 The sort of thing you would learn anyway, but directly related to the task in hand.

Q0:290 And which is the most important aspect ?

1:43:48

E0:291 1:43:55 Really, of the whole job, is being able to define the problem. The expertise, I think, lies in being able to define the problem, know what is being communicated, to whom, and what means are available to do it.

E0:292 1:44:32 To be aware of the constraints, and then having drawn up a brief, as it were, having analysed the problem and knowing what the constraints were then the bit which you could call "creative" comes within that, and that is something which is a bit nebulas, you can't really define what happens next.

E0:293 1:45:01 And that's the bit where you make judgments almost unconsciously.

E0:294 1:45:04 Which are not based on logical response to the problem, but are based on intuition, from experience and to some extent from personal preference.

E0:295 1:45:21 But you've got to know what you are trying to do, otherwise you end up with trying to just make something look neat, and that's not your job.

Q0:296 1:45:33 Depending on the task you are doing ?

E0:297 1:45:34 That's absolutely right, yes, it is.

Q0:298 1:45:40 The functionality of what the page is trying to communicate ?

E0:299 1:45:46 That's right, what it's trying to do, and within the context of the magazine, of course.

Q0:300 1:46:01 What job would you like to get on Friday afternoon ?

E0:301 1:46:12 I suppose, a true answer to that, is a problem that I have already solved before, so that I can handle it very quickly and know precisely what sort of problem it is and one in which, say, the type happens to fit in columns easily, and there's sufficient variation on the photograph to know that they will *reproduce* well, know I have a choice of *landscape, portrait ... or square.*

E0:302 In other words something that I have already done before because this is another one

1:46:57 of those which I have already done the creative work for before, so I am doing a design that I know will work.

Q0:303 So you would be able to concentrate on getting it absolutely perfect rather than worry
1:47:12 about details ?

E0:304 Yes.
1:47:20

Q0:305 And what job would you hate to get on Friday afternoon ?
1:47:24

E0:306 I'd hate to do the reverse of that, where I'd really got to start to think, at short notice,
1:47:27 after a hard week what this job was about.

E0:307 What sort of tone, voice it is to speak in, as it were, what image, what typographic
1:47:39 style I'm going to use and how I'm going to juxtapose photography next to text, whether I'm going to use *White Space* , all of those sorts of things.

Q0:308 Tell me how you first learned to do page make-up, the history, what did you learn to
1:48:10 do first ?

E0:309 I first learned to do it efficiently ... I first learned to do it as a student, in that I learned
1:48:21 the mechanics of it, and produced designs that were "pretty". During that time I learned a lot of background, which may not be directly related to this particular task.

E0:310 I really learned to do it when I had a client on one phone and the printer on the other
1:48:50 and there was nothing else to do except produce a design which had to work, and had deadlines on it.

E0:311 And that's actually how I learned to do it, and I started off producing designs that
1:49:12 when I was a student would not have been satisfied with because they were ... not shallower ... but they hadn't got quite so many typographical "tricks" in them.

E0:312 They weren't as expensively produced as they were when I was a student, and they
1:49:34 weren't so precisely designed, because I hadn't time to do it and I hadn't the money to spend on doing it.

E0:313 As designs, as solutions, in fact, on reflection, they were better than when I was a
1:49:45 student because they actually solved the problem. The cost was part of the problem.

E0:314 Then I learned to do it quickly as well. Once I had learned to do something which

1:49:56 was acceptable, something which could be printed.

E0:315 That sounds trivial, but its something that isn't that easy to do. I've got to make the
1:50:10 type fit, I've got to produce a photograph which will fit into that space, and I've got to leave room to put a *headline* in. This is a task that has to be done, if I don't do it right, it physically can't be printed, there isn't enough room on a page to fit the type.

E0:316 Once I was able to do that, I was then able to do it more quickly, and that's something
1:50:38 you can't do as a student, you only learn this from practising it.

E0:317 You don't begin to be able to tackle the problem properly, to be able to ask the right
1:50:51 questions of yourself, "what's the function of this ?", and make proper aesthetic judgments.

E0:318 In the case of typography, very fine aesthetic judgments, reasonably quickly, so that
1:51:07 my designs improved very rapidly once the technical aspects were no longer interfering with what I was doing.

b Expert E1: (i) Drawing Task

E1:001 0:00:48 The first thing I'm going to do now is to see how much copy I have to use, so I know exactly ... a rough idea how much room I have for the photographs, headings

Q1:002 0:01:07 Would you please remember to talk.

E1:003 0:01:09 Yes, I will always look at the amount of copy because it is usually given by the client, which you have very little say to alter or shorten or anything. So you have to get the run of the entire copy, which you not edit.

E1:004 0:01:22 And the size of the copy always determines what type of design you have.

E1:005 0:01:31 So what I'll do is quickly measure it off to the grid system, which will give me exactly how much copy I have. {How the grid relates to the amount of copy, column length etc}

Q1:005 0:02:05 Would you usually have a good idea how much the text will make anyway ?

E1:006 0:02:23 No, in real life, the amount of text really depends on the client. Unless you've met the client before and you are doing something that you can assume will have similar sort of text. Without seeing actual text, not necessarily typeset but typed material, say, you really don't know.

E1:007 0:03:11 Assuming its going to be ten point, from here {calculates the total length assuming ten point text size} I see I have two hundred and nineteen lines of ten point text and I can only fit seventy four lines {in a single column}. This gives me exactly three columns like this {indicates one complete page, 3*74=222}. Which gives me a fairly good idea of what space I have for photographs, headings and so on.

E1:008 0:03:46 The next stage I would do is do quick roughs, which will give me some idea of the look of the thing.

E1:009 0:04:11 {draws R1} I have three columns, headline, text ... {draws R1.1}

Q1:010 0:04:28 Can you please talk as you design.

E1:013 0:04:38 Er ... yes, providing the subject matter is relevant. If it was a book, a chapter heading, I wouldn't use it as bold as that, but if it is a headline for a magazine, you would want to tell people that it is a new article here because there's a headline.

E1:014 0:05:18 And possibly a sub-heading {draws R1.2}

E1:015 0:05:26 {then places text down both extreme left and right columns} I've got rid of two columns now [R1.3] and I have three columns to get rid of, that's the text. So I've got half that to go there [R1.4], half that there [R1.5], and maybe I put four pictures in there [R1.6].

E1:016 0:05:46 It's a fairly symmetrical design ...

Q1:017 0:05:50 Did you have the idea of that design before you saw the text ?

E1:018 0:05:58 No, if you're a designer you actually, by experience, build up a visual vocabulary. Like if you're a writer you choose words to describe events. And if you're a designer you just, through previous experience, put the images to the grid system that have most likely been tried and tested before, especially at the roughs stage.

E1:019 0:06:41 You have to go through most of the obvious ones. You've got to follow the rules to start with, then you can break them, but there's no point breaking rules before you start

Q1:020 0:06:53 Symmetrical patterns usually work well, quickly ?

E1:021 0:06:59 Not necessarily {draws R2}. I can try the heading here [R2.1] {on just one side of the page}, perhaps choose a smaller typeface. I can run the sub-heading through three lines [R2.2] if it fits {note sub-heading is three words, one line for each. Fits providing no word is too long for the column width, at whatever size is chosen (not too small)}. Run copy [R2.3], put a picture there [R2.4], run copy [R2.5], run copy [R2.6], big picture there [R2.7]. {as text is filled into position, realises photograph needed at end}. Small photograph there [R2.9]. That's an unsymmetrical design, and it's as quick for me to do.

E1:022 0:07:42 Let's try another idea {R3}. We can get the heading in down here [R1.3], allow two columns to become the sub-heading [R3.2], run copy [R3.5], picture [R3.3], two

small pictures [R3.4], copy [R3.6] and picture [R3.7].

E1:023 0:08:22 What I would do in a real job is ten to twenty of those roughs {time restriction}

E1:024 0:08:30 Obviously I have to design the grid system, myself, before. I have to explore all the possibilities of the layouts, especially if it is a long project such as a book or magazine. Within that grid system you would try all those things {indicates rough drawn} for each page because the grid system will keep it still united.

E1:025 0:08:58 An alternative one [R4] again. Headline down that column that way [R4.1] {drawn on side and reads left to right in terms of top to bottom}. Sub-heading [R4.2], text [R4.3], picture [R4.4], more text [R4.5], {big picture [R4.6], copy [R4.7]}, picture [R4.8], {text [R4.9]}.

E1:026 0:09:26 What I find myself is the best designs work well when you are least trying to involve things, otherwise they tend to go out of hand, especially with squared-up pictures rather than for pictures that you can cut out and can run the type around. I'm assuming these pictures are all squared-up.

E1:027 0:10:13 After a certain amount, say seven or eight roughs. After getting rid of those things as a designer you know that isn't going to work {points to R2 and R3} but I still do them to prove myself right in that aspect.

E1:028 0:10:31 I start approaching it a bit more slowly and there may be things to tidy up in one of the roughs, and try to expand on that.

E1:029 0:11:10 First of all, before I go any further, I've decided to use ten point typeface. There are two reasons for that. First of all, when the type face is twelve point {or larger} because it's so big you get a very limited number of words and it becomes very jerky. Every time you read about five words, you have to go back to the next line, it's very spread and you have to hyphenate more words than necessary to make the typography nice and uniform, so I'm not using twelve point at all.

E1:030 0:12:27 My choice would be ten point Times. And I must decide at this stage whether I want to run it leaded or not. The only decision I can make from that is by looking at ... there is no other criteria to choose from, apart from certain typefaces, when you set them, say, San-serif, the ascenders and the descenders touch each other, so you would have to add leading to them. Otherwise I just have to look at them to see how it feels.

E1:031 I'll choose 10 point Times, solid [Y3].

0:13:17

E1:032 0:13:29 I'll indicate paragraphs by using ten point leading between each paragraphs rather than indenting by whatever. I've found that method best from my previous experience because I find indented paragraphs are not usually sufficient visual break between paragraphs for someone to see.

E1:033 0:14:03 And if I were to give any other type of leading in between, when you have two columns, because the paragraph breaks are not following the same points system {out of alignment} the lines start appearing in different places, they are not aligned. If you keep your leading to ten point all the time, which is the body size, when you've got two columns together the lines will correspond.

Q1:034 0:15:03 Can you please remember to talk

E1:035 0:15:13 The way that's set [Y3], it looks much neater than the two point leaded one [Y4]. It's just one of those things that you make a decision, it's a very personal thing, comparing that [Y3, Y4] for example to say that paragraph {paragraph lengths}.

E1:036 0:15:40 I have a feeling that I can read this [Y3] better than that one [Y4] in this particular instance, when the column is this narrow. My decision might have been different if, for example, the column was twice as wide. I would then choose the leading, and I wasn't going to choose it with leading {for given task}, because that {leaded, Y4} would make it {when text twice as wide} much easier to go back to the next line after reading to the end, because there's a distance {width of text}. But on this [Y3] I can immediately go back to the next line, because that [Y3] works.

E1:037 0:16:36 Now what I'll do is again quickly look at the available headings. Choosing a heading I would again consider the rules that I know and are established that will work.

E1:038 0:17:23 Like you would use a display typeface possibly contrasting to the copy, like if I use Serif typeface for the copy I would use San-Serif for the heading or vice-versa, if I use San-Serif for the copy I would use Serif for the headings or captions.

Q1:039 0:17:43 Is it just a matter of contrast ?

E1:040 0:17:46 Yes, and it is one of the rules. The way I look at it is that you have to know the rules to break them rather than the other way round. Then if you decide to break the rules, fair enough, you have a very good reason to break them.

E1:041 0:18:09 I will try to use a bold typeface {heading} if my copy is set in light, and vice-versa.

E1:042 0:18:21 {looks at (large number of) available typefaces, comparing them next to the chosen text}. I think after looking through the available typefaces, I again follow the rule, I would choose one of these typefaces because they really are the blackest, "Bembo Black", "Times Bold", or "Helvetica 107".

E1:043 0:20:33 I would dismiss the Times almost immediately because the main copy is in Times as well, and I would like to get more of a contrast than that. I know there's a lot of contrast between the Bold version and the light version, but I don't think there's enough contrast in the feel of it {a contrast in typeface, as mentioned, is better}.

E1:044 0:20:55 Same with Bembo, being a Serif typeface, it's not enough contrast.

E1:045 0:21:03 Which leaves me with Helvetica 107, that is not only contrast in weight, it is a contrast in shape and form and everything, and you have to realise the decision relies on what is available rather than anything else.

Q1:046 0:21:25 These are fairly plain typefaces they're not very fanciful ?

E1:047 0:21:31 That's right, I don't think the fancy would come into it. Personally I try to keep away from, if you like, fashionable typefaces or what people call letro-sets ... "letra-graphico" arranged, where everything is "romantics" or whatever. I don't think they work all that well and they expire very quickly. What I question is that they are not actually display typefaces, they are just ordinary typefaces set big.

Q1:048 0:22:21 You have know considered the headline immediately after sorting out the text, is this the normal process of events ?

E1:049 0:22:32 Yes, that's right. I would say that is normal, but I would say that it depends on the problem you have, I found it easy to do because my copy is nicely ... fits into half of my pages {large amount of white space} which is very nice, and I have three photographs minimum to use.

E1:050 0:23:04 But sometimes I may be struggling against the actual design piece, and that the copy is so much {small amount of white space} that I really have to forget about the headline and see how small I can get the text and photographs {increase amount of available white space} and see how I can fit it in and think about the headline later on.

E1:051 0:23:26 But given the illustration and everything is nice and comfortable {sufficient white space} I would do that, yes, I would choose my headline typeface(s) because that gives me some idea of the images.

Q1:052 0:23:40 Is that a product of the fact that you are given a fairly broad choice of illustration, so you are always going to fit them in fairly well. But given more constraints on the illustration would you consider you have to deal with those before the headline ?

E1:053 0:24:03 Yes, but it's not a designer's decision, it's purely to do with the technicalities. If you've got so much copy and so much illustrations to fit into a given space then obviously the first consideration is that the type always stays legible, that you do not go down to four point, you have six point, or whatever. And your pictures are of reasonable size.

E1:054 0:24:31 Whereas everything is nicely provided to fit ... occupy equal spaces ... yes you can afford to be a bit more luxurious with your subject heading, or whatever.

E1:055 0:24:49 In principle you would have an idea of what you want to do with the heading, and that might be dictated purely by what you have seen before, what's in fashion; sometimes people just use italics during certain periods, sometimes people use very bold typefaces, sometimes people use other things and that's to do with fashion, and of course, what's successful, and it's very difficult to put into a pigeon-hole exactly what one can do in those circumstances.

E1:056 0:25:50 Making all those decisions, I'm now looking at all the elements, the visual elements, the copy the typeface for the headline (Helvetica).

E1:057 0:26:07 At this stage I must choose some pictures, purely so that I have all the physical restrictions, so that I know my copy will take that much, that my pictures by that much and start putting things into a rough of what it is visually.

E1:058 0:27:18 {looks at pictures} I think I'll choose four of these pictures, and there isn't any {given} criteria for one opposed to another one, so I'll choose that one [P5] ...

Q1:059 0:27:51 Can you talk as you choose.

E1:060 0:27:54 There's one slight technical reason, and I will choose all my others according to that reason, I'll explain after I've chosen the others. P10, P4 and P8. I still might reject one of those pictures and drop the number of photographs to three, which is the required minimum.

E1:061 0:29:00 The reason I chose this form {landscape}, going back to the grid system, I can see that I can use the photographs at a measure of fifty five millimetres {single column} or one hundred and fifty five {two columns} or one hundred and seventy six millimetres {three columns}. If I use P5, for example, across the page, it still won't occupy that much space still, in terms of height. But if I use P10 across the page it will leave me with very little space at the top and it will make the page very ugly because of its shape. So I may use that [P10] in two columns or even one column, which might be too small, and if I were to reject anything that might be the one, but I don't know about that.

E1:062 0:30:11 My criteria was how they would fit within this measure {given width of columns}, whether I can run them in two columns and make the photograph too big.

Q1:063 0:30:21 All the photographs, excepting P10, are landscape.

E1:064 0:30:26 Yes, that's right, which lends itself to go slightly better. You can run it right across the page, but you still have a respectable space underneath for copy or whatever. For example, P12 which I rejected would have been quite disastrous. It would run across two columns but it would still be physically too big, I don't know why. But this is a very rushed decision, which could be wrong but that is my criteria.

Q1:065 0:31:02 If you were dealing with landscapes, would you find it easier to deal with more landscape, but if you were forced to use a portrait would you still find landscape gave you more versatility, or would you consider using more portrait ?

E1:066 0:31:30 I would try to mix it. If I'm using a photograph that is a portrait format, I have to use it, I have no choice in the matter. I may not run it across all three columns, perhaps two and this is sometimes a sacrifice you make. It may be a very important photograph, and it might be of very poor quality and when you've got a grid system like that the photograph may not be of a satisfactory size to the client. Then you come to a photograph of that size {indicates portrait over two columns, is high, and occupies most of the two columns}, as a designer you're not altogether satisfied with it but there's very little you can do unless you persuade your client to get a better shot of it, which is not always feasible.

E1:067 0:32:38 Now I have my four photographs, I will now go back to my roughs. I can easily say that the first design I've done will be the most successful one in terms of its impact with slight changes. At this stage I try to look a little more closely at ...see how large my headline will be to fit across the four columns.

E1:068 In real life I would trace the headline from the sheets and enlarge it, precisely, using a

0:33:25 photocopier machine, and that would give me a very good solid base for laying the rest of the design.

Q1:069 0:34:23 The actual make-up of the text {headline} would be important, the visual appearance of the text ?

E1:070 0:34:31 That's right, basically as a designer I never look at what the text says or what the photograph says or what the headline says, it's just markings. Like a fine art student you just look at the effect, you have to develop a system to calculate what the headline will be.

E1:071 0:35:23 {counting the number of characters}

E1:072 0:35:24 I wouldn't do this normally, I'd simply trace the characters and then enlarge them to the exact measure of the headline and it will give me exactly the size I want because with ten inch you end up with the freedom of, if this is the heading, you just use techniques to enlarge or reduce it.

E1:073 0:36:31 Looking at the typeface, most of the type, each character occupies the same amount of space, so I should be alright. Here I have fifteen characters {headline}.

Q1:074 0:36:55 You are not restricted to uppercase.

E1:075 0:37:00 Yes, I will choose an uppercase actually with headings, I've found they tend to work better in uppercase. Especially when you have more than one line, you have ascenders and descenders to contend with. When setting two lines, because of that, you have to consider the minus leadings and things like that, and you tend to end up with large white gaps when in fact you're trying to give the appearance of a solid black image.

E1:076 0:37:36 It can be done given actual wording and subject matter, one can choose a heading slightly different. If it were a piece on Chemical Engineering I would take this {solid}, but if I was a piece on jewellry I might take a totally different typeface, maybe italics, lowercase.

E1:077 0:38:17 From here {calculation w.r.t. measuring fifteen characters of fifty point text from sheet} my heading will take one hundred and fifty millimetres if it was set in fifty point, and the spacing up here {four columns} is two hundred and sixty millimetres and I would do a quick calculation to see what size I want to go up to, which is two hundred and sixty times fifty divided by one hundred and fifty, that tells me I'm

going to have to use eighty six point six six (86.66).

E1:078 0:39:00 For the purposes to see, I shall trace the ninety point, but unfortunately the ninety point doesn't give me the characters I want to see, so what shall I do?

Q1:079 0:39:22 Can you re-iterate the problem encountered ?

E1:080 0:39:28 I have been given a sequence of letters, which is fair enough, but when I came to trace my headings at the type size I wanted, I have realised that I can not have the "T", "H", "N", or "A" because they are not on the sheet. I can have a smaller size but it doesn't give the same visual effect. I can do two things, I can trace a smaller typeface and go use the "Grant Enlarger" and do it there, or I can just put in different letters. {instructed to do whatever he feels best}. I can change the headline characters to those that are available and make up as I go along from those that are similar.

E1:081 0:42:30 In terms of the page look, I must use the type size chosen, so I will do that, trying to preserve the same visual effect to the headline given. {traces characters that have a similar visual appearance to the ones that are given}. I wouldn't normally be suffering from this problem {this problem would be solved using enlarger or photocopier, but it is a realistic problem}.

E1:082 0:50:50 Now its usual at this stage, when I start to get all the visual elements in. Just because I'm designing a one-off double-page rather than the entire thing I would decide on things like rules, and other things that is fashionable at the moment to see if I can improve ... a feel towards ... the contents of the page.

E1:083 0:52:04 Looking at the headline I've chosen, because it's going to end up so heavy, it will need a lift at the bottom to balance that weight and because of that I will use rules.

E1:084 0:52:19 There's a number of ways I can use rules. I just make the decision to use rules not (how) ... as I've said there a number of ways to use rules, it really depends on how heavy that headline is going to become. All I have to do is fill that (traced headline) in with felt-tip pen. I have to do that because I really need to have a feel towards the weight of the type (headline), compared to the rest of the page and all the other elements I have to use. Now that gives me some idea of the layout.

Q1:085 0:57:07 Please remember to speak.

E1:086 0:57:10 Yes, I'm basing that on R1, the first idea I tried, but I'm tidying it up as I'm going along.

E1:087 0:57:20 I would put a rule onto extreme corners [I1, I2] that is left without the heading {top}. This first one {column} and the sixth {column} so there is a visual tidiness of that and a visual ... {places ruler across top of headline and where rules are to show how a straight line across the top is formed}

E1:088 0:57:44 Putting in a rule at the bottom of the column, it sort of gives me tidiness of page.

Q1:089 0:57:57 Would you have done that if you had a smaller headline that was only, say eight characters long, for example, if it only went over the middle two columns ?

E1:090 0:58:10 No, no. I think the beauty of design is if I came here at three O'clock rather than at two, I might have designed a totally different thing. If you had caught me last week I would have come up with something else. It's not all that rational decision, as such, although there are rules and things.

E1:091 0:58:41 That's a good question, but I don't think I can really answer it, I can explain to you why I have done that, but I wouldn't be able to tell you what I'd do tomorrow.

E1:092 0:58:53 If I had just two words for the headline, if I was in the same frame of mind attempting the same type of effect, I wouldn't probably do that {over centre two columns}, I would probably run it to two columns here {top left hand side}, or perhaps go down sideways, that would be a logical decision after I've seen that and the effect I'm trying to achieve {indicates the centre of the page, as a whole ?}, I might have done that, yes.

Q1:093 0:59:37 The rules at the bottom, the heading is so heavy ...

E1:094 0:59:47 That's right, yes,

Q1:095 0:59:49 Please talk as you design

E1:096 0:59:52 What I'm concerned about at the moment is that I've got three columns to run and I might have a heading and sub-heading. I still have to say to my audience "this is a contained page" and the only way I can contain it is by putting parameters to the bits that are not really defined. Or they may be defined in some obscure bits, because if you remember my text fits over there {left hand column} which will define this edge, and in the same way for the other edge {text in right hand column}.

E1:097 1:00:42 But the bottoms we might end up here {columns two-five} we've got photographs. It really says this is contained, I'm using them ... Yes, I'm balancing the top headings, but I most probably would have used them if my top wasn't so heavy.

E1:098 1:01:13 I still might do things with my rules, instead of having thin rules, I might have block rules [X1], this is what I've not decided yet, I just have to see what's happening.

E1:099 1:02:01 I will try the sub-heading now, as well. Can I just indicate that ?

Q1:100 1:02:12 Yes, as long as you are satisfied.

E1:101 1:02:22 Now I will choose my sub heading *not* the same typeface {as the headline}. I will go for capital typeface in the typeface I'm using {for the text}, which is Times.

Q1:102 1:02:44 And again, would this be common practice to choose a sub-heading that is of different character ?

E1:103 1:02:53 Yes, because when you have done your headings in such bold typeface, if you just put more of the same, you just dilute the impact of the initial boldness.

E1:104 1:03:14 I'll look for the Times typeface {looks at sheets}. Again the feeling of this sub-heading, I don't have any criteria to fit it in to a certain width, I'll just choose the type size first. Because what I'm after is a contrast between this heading, sub-heading and actual text, nothing else.

E1:105 1:04:37 So if I choose the type size I'm comfortable with, I can go within the two columns that I have allocated myself to fit that sub-heading, I can do whatever I want to do. So if it doesn't stretch, for example, from left to right entirely, it could be centred within there because hopefully all the outside parameters of that {space for sub-heading contained by text, headline and photographs} will either be defined by the copy or photographs, so it won't be standing in mid air.

E1:106 1:08:42 What I'm trying to discover is some logical distance between the top rule [I1] and that [I3] actual type. And the best way to do that is just to give a certain number of lines of the same point size. Like this is ten point typeface, and I would use, say, three ten-point lines, and the same for that one [I4]. Which is sufficiently more than what it was for the paragraphs {larger gap than for paragraphs}.

Q1:107 Just one consideration, at the bottom of the page there, you have a widow ...

1:09:29

E1:108 on the text ?
1:09:36

Q1:109 Yes, would you suggest that you're rules at the bottom would be enough to contain
1:09:39 that anyway ?

E1:110 Yes. I think the widows are very academic things anyway. If you have any editing
1:09:45 power over the copy itself, you can easily get rid of that by rephrasing the words, but if it's clients copy either they don't want to get involved with such things or can't change to copy. You just live with them, whether the rules can contain them or not.

Q1:111 You just don't care ?
1:10:17

E1:112 Yes, you know that it should just not happen, but I know on my own work that
1:10:21 happens quite a lot and there's nothing I can do with it. And I see it in lots of places.

E1:113 I know that I want that there [I5], which gets rid of seventy lines, and I can do the
1:11:12 same here [I6] which gets rid of another seventy lines. Two hundred and nineteen minus one hundred and forty leaves me with seventy nine lines, which is about two half-columns.

E1:114 Now that what I want is the visual effect of this whole contained page, I can now
1:12:56 look at the photographs I have chosen and try to break them up.

E1:115 First of all I will see all the ones that are of the same size. I think what I shall do is get
1:13:15 that {bottom two photographs} to work here [I7] and in this case what I shall do is get rid of those two rules [I8]. Unless ... again because I have the bottom of the photograph, or the body of the photograph to define the bottom thing, I forget the rules.

Q1:116 What would happen if the bottom of this was ill-contained, for example, if P4 was
1:14:26 the other way up ?

E1:117 That would depend on what was the P8 photo, which is the second photograph that I
1:14:38 will use.

Q1:118 Would you consider that a problem ?
1:14:46

E1:119 1:14:51 Unless that [P4] was bordering on pure white, something less than five percent dot on it, which is hardly visible, yes that would have been a problem yes.

E1:120 1:15:04 But instead of putting the rules in, I would choose to put a different photograph in there.

E1:121 1:15:16 {scales photographs, calculates height of P4 and P8 when scaled to the column width}.

E1:122 1:16:33 That gets rid of two photographs, P4 and P8, which leaves me with two photographs P5 and P10 and ... captions to go on the photographs ?

Q1:123 1:16:54 Yes.

E1:124 1:16:58 Again I will choose, just by sheer experience I suppose, I will use a contrasting typeface for the captions, so they don't get mixed up with the body copy.

E1:125 1:17:20 Obviously bold is out, it can be used but it might look a bit off in this case. I'll use an italic typeface. I'm using ten point Times for the text, so I'll use eight point to six point Italic Times, so that it is smaller in size. I would check that {to see that it fits and looks right}, but I'll just put two lines in there [I9].

E1:126 1:18:46 I have seventy nine lines of copy left at ten point, and I have two pictures. What I'd do is firstly define these parameters [I10] by using text.

E1:127 1:19:52 Quick change of plans. What I have realised is that using these two photographs will make a very ugly centre bit because they are of a different shape {P5 is landscape, P10 is square; R1}.

E1:128 1:20:05 If I have to drop one of the photographs and use the other one big then the symmetry becomes really ridiculous. What I would do is take P10 to here [I10] to break the symmetry ... and quickly scale P5 ... {puts P5 across whole of centre [I12]}. Which means I have to add seventeen lines {calculated space for the repositioning of P10} to that seventy nine {remaining} lines of text.

E1:129 1:22:05 This is a decision I had to make, and it's quite common to happen when you sit down and do so many roughs and try to finalise things. This [X2] is a working drawing of going to the final thing.

Q1:130 1:22:54 And you chose to put P10 in, even though you could have chosen to throw it out, to break up the symmetry ?

E1:131 1:23:09 Yes because ... that's partly because of symmetry and that's partly because I will need copy now to fill everything up {judged by eye how much remaining copy compared to space}.

E1:132 1:23:19 This [X2] becomes a working drawing. You have other tricks up your sleeve to ... enlarging the headline even bigger for example. If I did that and still needed copy I could expand this [I13] subheading to extreme proportions to fill, until this page looks contained. You still alter things until things look safe or the client is happy.

E1:133 1:24:21 I must run this copy [I10] down, straight down and that will give me thirty six lines, that gives me sixty lines left . It might work perfectly, actually ... I'll just scale this [P5] ...

Q1:134 1:26:31 Would anything to do with the fact that P5 is contained in the position it is, most contained, or did that not even enter into it ?

E1:135 1:26:43 I don't think it was something I considered. It could have been P4, P8, P10. I think the only reason that one's there is in terms of its dimensions, its area, it's the narrowest of the lot ! {question asking if first containing the space allowed for a readily acceptable solution}.

E1:136 1:27:20 I can still see from here {text, I10} I still have to make some drastic decisions. First of all I'll increase that [I10] to thirty seven lines, so that this {gap between photographs and text} is not too ugly, which means I have to bring this [I14] slightly down to that much {another line} from the top. After doing all that I see ...

Q1:137 1:28:37 Is that purely just because of the feeling that the gap was too large there ?

E1:138 1:28:43 Too large, yes.

Q1:139 1:28:45 It had nothing to do with the text at all ?

E1:140 1:28:47 Yes. If I was running against an actual text, but I understand this is not the two hundred and nineteen lines of ten point is it, there would be decisions I have to consider. Like, if I come down here [I14] and my last line was starting a paragraph I would not, at least not attempt to run one line there [I14] when it is the start of the paragraph. I would try to keep it the beginning of the paragraph.

E1:141 1:29:20 Then I have to make a series of decisions, but unless that situation arises as such, one doesn't make those decisions, you just slide out to the page shape or the size of the photographs or whatever.

E1:142 1:29:39 For example, if I had that problem I might put a little picture in there [I15], so everything pushed itself to nice proportions. It might happen in some places where I might just try and get rid of it. Those are the things you deal with when it happens to you You can't make rules about those sorts of things or foresee them before you start doing it.

E1:143 1:30:06 Now I've got one slight problem which is I've got thirty seven plus thirty seven ... I've still got the sixteen lines of copy to still get rid of.

E1:144 1:30:43 The only way I can do it is by dropping P10, so it's a decision again I have to make. Whether I drop one of the pictures or drop the subheading. Since there aren't any restrictions on me which one, I shall go back and drop P10, so P10 becomes text which gives me again sixteen lines, no sorry seventeen lines.

E1:145 1:31:38 So I can have one short measure {one line short at end of column six [I16]}, which doesn't really matter {normally bad to leave one column "slightly short"?} because we've always got this rule [I17] that says "page end", and we're back where we started {before P10 was put in}.

E1:146 1:32:01 Looking at that [I13] what I have to do is this subheading so that it's slightly bigger and fits properly there [I13], design all this really [I13] ...

Q1:147 1:32:22 Have you finished

E1:148 1:32:25 lets see, seventy, seventy {outer two columns}, thirty six, thirty six {inner columns} which comes to two hundred and fourteen lines, and I had two hundred and nineteen lines there, let me check. What seems to have happened is I'm five lines short, but that's not at all detrimental ...

E1:149 1:33:41 because I can always get one there [I3] because I've left myself three lines there I can close that to two lines, I go one there [I18] which gets rid of the second one, I go one up [I19] to get rid of my third one, go up [I4] my fourth one, and I was one line short here [I16] and that gets rid of my fifth one.

(ii) Semi-Structured Interview

Q1:149 Do you think computers can help in the area of page make-up design ?

E1:150 Yes. What I'd see as a help ... as you have seen, I have changed my mind many times. I'd assume with a computer that would be more instant and you would be able to see the result much quicker.

E1:151 Whereas, when you are doing it yourself you have to rely on your memory and experience all the time, unless you start from scratch again up to the same level {backtracking} ... and forward going as well. You want to see what's going to happen with an idea if you follow it to an extreme, and try to compare that.

E1:152 That's usually what happens to me. With so many different ones, if you did say ten roughs you end up with about three different finished versions, then you sit back and decide upon one. Obviously if the job warrants this kind of attention I'd assume that computers will be much quicker at doing that.

Q1:153 Apart from that, what other sorts of features would you expect?

E1:154 For me it's the ability to use the system, I'd like to be able to key in the actual text that I have to use. And by the press of a button I can choose the typeface and leading with it. There should be some ... it should give me the exact amount of text then I can put the size of the photograph.

Q1:155 And you don't think they give you this at the moment ?

E1:156 I didn't say that. I know there are systems which cost quite a lot of money that could do that, but I haven't seen anything that I can afford for my business, that is at that level.

Q1:157 Do You think it's possible for a computer system to give advice on page make-up,some basic rules of aesthetics perhaps ?

E1:158 Not if it is design for designers, software. I can say that software for a company with an in-house design department, say, and they don't actually employ an experienced designer. For instance they might have a secretary or somebody who gets involved with computers and is not scared of the actual computer itself, yes it would be very advantageous in that case.

E1:159 That they have, say, ten layouts to choose from, hints like headings, you would have four or five heading typefaces, it would give advice in that sense, yes. But not for a designer, if you don't know such things then you're not a designer to start with.

Q1:160 You clearly mentioned that you think there are rules of design, could you expand on

any of these, broadly ?

E1:161 As you go along, you know there are things that you know you're not supposed to do. There are certain things that when you do it they look alright or they work together. It might not be the best piece of design but you know it always works. Like if you have a heading, and you run your copy in light then it is advisable to run your headings in bold, even if it's only paragraph headings or caption headings.

E1:162 They are the rules and you learn them at college, you learn them by experience, you don't try too many things in one page spread {don't make it too complicated}

Q1:163 What would you say is the most important aspect ?

E1:164 On page design ? The most important thing is that your page should convey the feel of the copy. The actual content should complement it.

E1:165 I think there are many rules, and they are made to be broken. It's just that you are more successful in breaking those rules if you know what they are first. What should take over is what the writer of the piece is trying to communicate {the rules differ according to the subject matter}.

Q1:166 Could you tell me, very briefly, how you first learned to do page make-up ?

E1:167 College, about eight or nine years ago. There was a project you had to tackle on a grid system. And when you become a professional designer, when you start working, you realise that for every given situation you have to design a grid system, otherwise the job becomes very hectic. Especially if you have to design more than one page or two pages, you have to have some system to cope with that, and that's when you start paying attention to your grid system, and the more you do it the more experience you gain, you just learn by doing it.

Q1:168 You would consider the first major aspect, when learning to do this, is to construct a grid system ?

E1:169 For page make-up, yes. That is the most essential thing, you must have a grid system that works.

Q1:170 And what was the next stage from that ?

E1:171 Once you do your grid system, the second thing to learn is that although the actual layout of the page is very boring, you just put the columns in, it doesn't have to be so.

E1:172 The grid system is very flexible and you can use it any way you want to use it, and still keep the unity of the pages as you go along. I think that's the second thing that comes. Whilst when you draw the initial layout of the grid system it might look very boring, in fact it's not so, it depends how good you can become with the finite restrictions.

Q1:173 Imagine you had a trainee under your supervision. What do you think he would know after six months, what do you think he would be able to do ?

E1:174 It depends on his previous background, is he a college student, school leaver ... ?

Q1:175 He's had some previous experience in design, but perhaps no formal training in design.

E1:176 So he's done something like "A" level design or something, and the question relates to page make-up. Supervised everyday and without other distractions, in a studio and was just being trained for page make-up. *Technically* he should know as much as I do. But *Visually*, that's another matter. You can not train someone visually in such short span of time, even in a studio, that's why the art colleges are so important.

Q1:177 In the design task you completed this afternoon, you did not really use a lot of use of the visual make-up of the photographs, it was purely a matter of size ...

E1:178 Yes, that's right. But if I had time to finish that to a full visual make-up, you would see that it hopefully won't suffer from that {use of mental visualisation}. If I had access to a photocopy machine, cut and pasted the photographs, enlarged these headings, subheadings, you would have seen that it would have worked, that just comes from experience. I can see how that {rough, headline} translates to there {finished headline} in my mind.

Q1:179 What would you think him not able to do ?

E1:180 After six months, I don't think he'd be able to translate what I was translating to that kind of drawing. He might end up with the same thing but I don't think he'd, in his head, have any idea of how the things going to look when it's together. That would be the difference in experience. Technically, he would be able to get rid of all the copy and the photographs. Whether or not in the same manner, I couldn't say.

Q1:181 Imagine you were doing a page make-up task, which job would you loath on a Friday afternoon ?

E1:182 Nothing actually ! I don't really find anything more boring or less boring than anything else, but then I work for myself {self employed}.

Q1:183 Ok., let's turn it around, which job would you like to do on a Friday ?

E1:184 Again it doesn't really matter. The thing that I'd shy away from doing most, or find the most tiresome is scaling the photographs. Not actually measuring them and drawing them up, but putting the diagonals and giving the instructions to the printer. To tell them reduce this to this size or enlarge this to this to fit and trying to cut a mask on the artwork of a different size. Although I have machinery to do this, which makes it a very easy job, I still find it a little tedious. But whether I was doing it on a Monday or Friday Afternoon, it doesn't bother me.

Q1:185 If you can think back to when you first learned page make-up. If you had a book, a text book, that would tell you everything you wanted to know, but wasn't available, could you describe the chapter headings of the book, the most important points ?

E1:186 It should teach about typography, that's for beginners. About typefaces, why some of them work better as text copy than others. There are certain characteristics of type, you know some of them have large x-heights some of them have very small ones. Some of them if you set them they touch, San-Serif etc., some of them are miles apart. Things like that.

E1:187 The second heading would be on captions, how to create good captions. The third would be what's a grid system, how to utilise one. Fourth one, if it's a technical publication on how to scale photographs. Fifth one how to communicate to printers.

Q1:188 Back to the captions, how does that differ from that of normal text ?

E1:189 The captions are slightly different. Captions are usually contained to a specific place, like the beginning of a chapter is. So you want to give a visual clue to people so that they know they have finished whatever they are doing, and that is a new chapter really.

E1:190 In terms of actual type itself, it differs because it will be a display typeface, mostly.

Q1:191 A little more fanciful perhaps ?

E1:192 No, not really fanciful, necessarily. You set it differently. Display typefaces you usually set very very close to each other, opposed to text. These are the rules, which you can break. If you set a text like that it makes it a very very difficult job to read it.

E1:193 I'm not saying that because it's a chapter heading it should be in bold or whatever, it could be very simple. Again that's determined by the subject matter. There aren't any fast rules about that really.

Q1:194 You never really mentioned photographs, how to size them, but not how to deal with the actual image of the photograph. Do you feel that would be inherent in someone who knows about design in general, and you wouldn't try to teach that ?

E1:195 With photographs it's quite a matter. If you've a job that you are in charge of the photographs itself, the job becomes, in terms of importance, seventy percent photography. And that you would spend lots of time, art time, with photography, and thirty percent with the rest of the thing.

E1:196 But unfortunately {more restrictive} most of the time you are supplied with given photographs to use, with the majority of clients and you don't really have any choice, so it doesn't matter what the picture contains. You still have to make decisions when you see photographs.

E1:197 Like if there's light or dark, or there's movement towards left or right, appear to confront with that kind of situation to make a difference. Like if you had four photographs of people who are all looking in different directions, you would try to make sense out of where they are looking at.

E1:198 Or if there was a movement of lines, or light or shade of contrast. If there was a direction described by the photographs, an abstract direction. You would try to make decisions on all that.

E1:199 Whether I would teach that to a trainee, I wouldn't try to teach him in terms of sticking him in front of a blackboard and saying this is this, or whatever. But I would certainly oversee him when he was doing a job, and make comments. Say he chose a photograph, tell him why it was or wasn't working for that given situation. It is one of those things where he has to make the mistake of using one photograph badly in order to know that he's done it badly. Otherwise I don't think it's something you can sit down and teach, or I don't think I could teach it with out some kind of work to criticise.

Q1:200 What I would like you to do, using the appropriate pictures here, if you could just put them into groups, however you want.

E1:201 What's the criteria, to use on the same page ?

Q1:202 No criteria, just sort them into visual elements. Which ones you classify as visually

1:34:28 the same or similar. You may have as many classes as you like.

E1:203 P8, P3 and P12 in one. P4 on its own, P9, P10 one group and P2 and P5 another
1:35:03 group.

Q1:204 could you try to describe what the classifications are ?
1:35:37

E1:205 Basically texture, when I look at it there is a distinct feeling of subject matter. These
1:35:46 [P8, P3, P12] if you like are made up of dots, squares which are all of the same size. It doesn't matter what they are trying to describe, it's been treated in the same manner, or its the same style. The same goes for the other ones, this [P10] is obviously become a bit more refined. These [P9, P10] have a feeling of, I can't tell you what they are, obviously they are abstract but they feel very similar. If it was a painting I'd say that this artist did both.

E1:206 What I could do is classify this group [P4] more closely with this group which
1:37:06 contains P2, P3 and P8. But for that size [P4], it's gone too small to belong to that group. Become too undefined to be part of the P2 and P5 group. Again I have the feeling these [P2, P5] were done by the same artist, although I know they are photographs.

Q1:207 If you could change the classification system ?
1:37:52

E1:208 I would go for formatted size. Like if were square photo, P12, P3, P10 then
1:38:09 rectangular which is upright {portrait} P9, P2 and horizontal format {landscape} P5, P8 and P4.

Q1:209 Do you want to try another one ?
1:38:39

E1:210 I would go for uprights, rather than square or portraits rectangle. I would put P9 and
1:38:42 P2 together with that [P3, P10, P12], and that [P4, P5, P8] the other group.

E1:211 Another classification would be ... it would be a real struggle to classify another way.
1:39:00 I'd try to classify them as light and dark, but there are non that are really lighter or darker than any others, I don't think they are *that* different.

E1:212 I might try to classify these two [P2, P5] as having the same kind of line going
1:40:07 through them, like some kind of horizon, and the rest wouldn't.

Q1:213 What sort of other classifications would you look for in normal photographs ?
1:40:40

E1:214 Right. The subject matter. It's lightness and darkness (in black and white photos).
1:40:48 It's movement, which direction if you look at it, which you want to follow the lines or whatever in the photograph. It's quality, shear competence of the photographer.

E1:215 As a page make-up it's disastrous to have one very good photograph which is first
1:41:25 class and use a dinky little photograph next to it because it really kills the nice one. It's better to have a page of dinky photographs and one page of a really good photograph rather than mix it because it really kills the good photograph, which is usually the case because you get clients who at the some stage employ a professional photographer and a servant who goes out and takes another on his "Kodak Instamatic" and you still have to use them. But I'd say the quality of the photograph is most predominant.

c Expert E2: (i) Drawing Task

E2:001 0:00:42 I'm just going to work out a scamp , just a few thumbnails {roughs}. So I have options {starts drawing V1} ...

Q2:002 0:02:24 Would you please remember to talk as you sketch

E2:003 0:02:33 Yes here you've got a block of colour or block of black and white at the bottom of the page, the text is held in. The text is being held in by the constraints of the headline here [V1.1], which is going to be bolder. The photographs are going to be bolder and the photograph in this corner [V1.2] is going to be bolder and then the text is going to be running through and gives some sort of flow to the whole thing.

E2:004 0:03:01 Alternatively, what I thought of doing was creating ... one of the most important things is making a feature out of the headline. It's obviously got to be readable, it's got to be legible but also it is possible to create this sort of design feature, if you like, with this.

E2:005 0:03:19 It could be in the form of the headline going up the side of the page. Or just doing something with the headline which is just a little different, for example {draws V2, the large T [V2.1] being the feature} ... Just creating the feature of maybe a raised capital [V2.1], and the rest {of the headline} is just coming along {follows}.

E2:006 0:04:05 Maybe we can use some rules coming along [V2.2] top and bottom to hold that thing together. {The rules hold the headline together more to give the impression of a solid block}.

E2:007 0:05:18 The important thing when working with a double page spread is that it lends you to work symmetrically. So if you have a series of pictures, ok, we've been very specific about the pictures given, we have a minimum of three, so if, for example we have eight pictures, we have a series of eight here [V2.3] centred, and then the type again symmetrically run round. I'm almost working to the opposite of this [V1]. And the pictures are surrounded by text, and the headline is at the top here [V2.2].

E2:008 0:06:02 We've only got one sub-heading {disappointment}. Does the sub-headline relate to the headline ?

Q2:009 0:06:10 Yes. Everything is related, pictures, text, sub-headlines, headlines.

E2:010 So I could find the sub-headline within this border [V3.2]. The feature is continued.

0:06:44

Q2:011 Please talk
0:07:33

E2:012 What I'm doing is taking this enlarged capital here [V3.3] and I'm taking out an initial
0:07:36 capital at the start of the storyboard of words [V3.2]. And really just indenting the column. So if I had the range of the column here [V3.4] then maybe I take the first three lines of text and indent those first three lines [V3.5]. Then the next line and the next consecutive lines come [V3.6] ...

Q2:013 And the photographs ?
0:08:03

E2:014 Again we're looking at symmetry. So on the first side of the page we've got this
0:08:06 happening {indicates first page}, we can run the same possibly on the next. {mirror image of first page for second page}

E2:015 Myself personally, when I'm working on design layout, I just try to keep the
0:08:18 symmetry.

E2:016 Maybe start a new paragraph here [V3.7]. So we've got some sort of symmetry there
0:08:24 but the photographs are maybe disjointed and not really working terribly well.

E2:017 I'll spend a little bit of time at this stage {designing roughs}, it's the most important
0:09:02 stage before you get to work on same size working. Thumb-nails {roughs} are very flexible and quick and easy to produce.

E2:018 This time we'll look at the possibility of using the headline taking up some space on
0:09:26 the far left-hand side of the spread [V4.1]. Again making a feature of this headline [V4.2; V2.1, V3.3].

Q2:019 You are very keen on the enlarged capital for the headline
0:09:43

E2:020 Er ... It possibly wouldn't work as well here [V4.1], so they would probably be the
0:09:49 same height. But yes, it works quite nicely on this [V3].

E2:021 I think it's another design cliché if you like, there are a certain amount of options that
0:09:59 the designer has in his head before he starts. So he has to use those as the design evolves. And that's one option there [V3.3].

E2:022 0:11:20 {completes [V4]} ... I'm not keen on this idea here {headline down left hand side}. I'm going to throw it out and refer back to this [V2/V3] ... {draws [V5]} ... Right, now that I'm happy with !

Q2:023 0:12:34 That's another very symmetrical design. You appear to be enclosing the photographs with text. Would you say that was an important feature ?

E2:024 0:12:44 It's not necessarily important. I could quite easily just use white space but the job at hand, internal house magazine, it's going to carry information. And if it's going to carry information then space is mostly of the essence of filling and using, but using in the most attractive way at hand.

E2:025 0:13:12 If it was an annual report, for example, then less space would be used to make the thing more classy, more attractive and maybe miss one column out and use that column as white space,and let the the whole thing breathe with white space and that's also very important.

E2:026 0:13:29 Maybe we find, when I look at the amount of text that's to be cast-off these columns, a hundred and eighty odd lines, to fill that space I'm going to ... not fill the whole amount of that area which I've visualised there [V5.1]. So it's important to actually look at the text and find out how many lines, and at what size, it's going to give me.

E2:027 0:14:04 I'm happy with this layout [V5] at the moment. Maybe we'll add some features, maybe a border along the bottom [V5.4] which is a colour and the colour will key to this [V5.2], the headline.

Q2:028 0:14:15 What's the purpose of this ?

E2:029 0:14:18 Again it's a feature. The border can break, have the folios, page numbers of the page in here [V5.3] and that would continue throughout the book. Although we're looking at a Double Page Spread, I'm assuming that I'm working with a magazine, a brochure or annual report. That you have some continuity that flows throughout the whole book you are designing and it's not necessarily the three columns. Maybe you have a feature that holds the folios or sub-heads for example. That's a little device that can be used.

Q2:030 0:14:32 And nothing else - in terms of containing the text or photographs ?

E2:031 0:14:57 Er ... no. As far as the feature is concerned, just purely ... I think in this case it doesn't have to contain the photographs,they are best used cropped and not with the

borders around. As far as text is concerned, keep it nice and simple, and clear black and white, and maybe a colour here [V5.2] which we're using for this border, to pull it out.

E2:032 0:15:36 And now the text ... To be honest with you, when you're using a page you don't normally stray, nine on ten, or ten on eleven, is probably the normal. So ten on twelve isn't going to be that far off, it's quite gappy {quite a large line-feed between the lines}. Eight on ten that's far too small and so's that {eight point solid}. With a hundred and eighty lines to read you're going to be reading an awful lot of small text, and even looking at it is making my eyes buzz !

E2:033 0:16:56 So ten on twelve ... ten point, nine point, eleven point is probably a little too big, is quite a comfortable readable size. {starts choosing typeface} ... ten on twelve Bembo [T7] !

Q2:034 0:17:50 Can you please speak

E2:035 0:17:53 I'm visualising this [V5] with a Serif headline and although I can combine Serif and San-Serif, that's not the problem, it is a legible type, I've got some nice space between the lines.

E2:036 0:18:09 From the options I had {given} in terms of type style, I think the Helvetica was next [T4] but it's looking very close, the setting is very close. Although I could make the leading extra. I'm really happier working with Bembo.

E2:037 0:18:29 I think we would probably work with Bembo Bolder, which won't make too much difference to the cast-off, maybe add another three or four lines over the hundred and eighty. So it's quite flexible {can use either choice}, I've got the flexibility there {both in terms of lines and appearance of text}.

E2:038 0:18:46 If we look where our words end {end of paragraphs} the three or four lines is going to add probably two or three lines per paragraph as it goes through, so it shouldn't affect line feed. {confirming above estimate, little difference using Bolder}

E2:039 0:19:01 Firstly I'm going to get the headline style. I'm not going to use Italic, I want it Roman because I want it upright. My reason for using Roman opposed to Italic in this case is ... it's a purely visual thing, I can't explain.

E2:040 0:19:31 I will probably experiment with using an Italic {initial} character with a Roman rest of headline. Again that will create a nice feature here [V5.2], but if I use Italics throughout the lot, its not going to look right. This is from pure personal decision

making, that's all, an experience of using headline text. I very very rarely use Italic headline, that's my personal ... it doesn't mean to say that is the rule.

E2:041 0:20:16 I certainly won't be using that ! {Helvetica rounded}. It looks like a packaging display font. For ice-cream, if there was a nice ice-cream job maybe I'd pick that up, but it's too ... it's not a serious enough typeface for what I had in mind.

E2:042 0:20:37 I'm looking for a stylish typeface. I notice that {Helvetica rounded} is the only San-Serif typeface, a face without a Serif on it. Now I also want something which is quite bold, but also Roman, so I'm not going to use the Italics for the whole headline. So I'll put these {Italic type-faces} aside for a while.

E2:043 0:20:58 Times Bold Bembo. Because I'm using Bembo for the body copy it's not an automatic prompt to use Bembo for the headline, I think I shall use Baskeville Bold.

Q2:044 0:21:22 And that fits the criteria ?

E2:045 0:21:26 That fits what I really want to do I believe. {compares bold to standard and then adds the Italic font in to see how that goes with the other two}. I'll use Baskeville (Regular) {change of mind}

Q2:046 0:22:49 Opposed to the Bold ?

E2:047 0:22:51 Yes. I think the Baskeville Bold is going to be too heavy and too over-powering on the headline. It's going to be big, it's going to appear the size of the page. If I use a bold typeface it's then going to appear far too heavy, it's probably going to make the page too top heavy.

E2:048 0:23:19 I can straightaway there's going to be no way ... I'm just eye-balling at the moment. I may have to up the size by a couple of points, by eleven point, make that (text) eleven on twelve, see how that works out. As you say, I'll have to sketch the whole thing out in final ...

E2:049 0:25:45 {looking at the headline} I'll work in the small size [thirty point] first. The choice of the size is so that I can see the characters, and then I can scale the whole thing up. Otherwise I may be guessing on the width of some characters, because they aren't shown on the larger display sizes.

Q2:050 0:27:04 Would you normally work this way ?

E2:051 0:27:07 Yes, I would normally work smaller and use an enlarging camera to visually move that {headline} up, and retrace, it's the easiest way to do this. Then when I do my final artwork I'd specify the size of the capital height and that would be set to the nearest possible size, this prevents loss of definition.

E2:052 0:27:40 It's difficult working with nonsense headlines, I have to look at each individual character in turn {rather than remembering whole word}.

E2:053 0:29:01 So now I have the rest of the headline, you notice I've missed the "T" out. I'm looking for a device really just to drop in here, as I've mentioned earlier ... {looks at Baskeville Italic} ... So I'm going to look at this "T" here [V6.1], which is quite nice, and I can tuck the end of this "T" just in between the "H" which then creates a nice little thing that's happening here {where *T* and *H* meet [V6.2]}.

E2:054 0:29:57 Alternatively, I could look at using a lowercase "t", which is almost totally nonsense because we're using capital for the body rest of headline, then suddenly use this lowercase "t" here. But there's no reason at all, no design reason which says I can't do that. So I'll make myself another option here [V7].

Q2:055 0:30:24 Is that something you've used in the past ?

E2:056 0:30:29 Erm ... not a lowercase, no. But designers are very much influenced by what they see in the design press and what is actually happening today. So if I look through a design magazine and see an unusualness, and think that's rather nice, I think I'll use that, you find an excuse to use something rather nice in a job. There are very few rules in design, it's more experience.

E2:057 0:31:03 So I'm just going to duplicate this {copies V6 as V7, to see both options of upper and lowercase "T" }

Q2:058 0:32:21 What are the sizes ?

E2:059 0:32:26 I'm visualising with fifty point (headline) body and I'm using an eighty point enlarged capital ("T"), about thirty percent bigger.

Q2:060 0:33:04 And you wouldn't want it much bigger than that ?

E2:061 No, not at all. It may be too large, and I'm not too happy with the way it's sitting

0:33:06 {proximity of the "T" to the "H", not satisfied with the way it looks}. What we have to be careful of is the relationship between the undercaps [V7.1] {rest of headline}, so I may fiddle around here {redraws as [V8]}. I'm just visually placing the text ... I'll go with that [V8.1] {places initial letter until visually pleasing, note it is not too close to the rest of the headline, which was a problem before}.

E2:062 0:35:23 What I'm going to do then is use this feature [V8] {lowercase "t"} as opposed to a large capital at the start. So already in the process it's created a difference in my design and a change. So I'll use these initial capitals for the start of the lines, or when paragraphs start. A decision to be made later when we see where the paragraphs actually break.

Q2:063 0:35:48 You've chosen you're headline now. Would you normally do this first ?

E2:064 0:35:57 I've (already) chosen my body text - I've got my text weighed up. So I know what I'm going to use and I've now come back to my headline. I know where the position of my headline will be, so now it's just a matter of making it look ... making a feature of the headline.

E2:065 0:36:51 {draws indication of top of page [V9], and also indicates where text will start from [V9.2]. Measures, by scaling, the height of the headline} ... The relationship is ... sitting the headline ... which is very difficult without an enlarging camera, because I have an outer extremity here [V9.1] {top of "t"}.

E2:066 0:39:49 What I'm going to do is extend the headline to the column width area we have that we're working to, to give me a capital height {scale to fit} ... which is approximately a hundred and twenty eight, no ... a hundred and thirty point display size,which is fifty one millimetres capital height [V9.3]. That's a nice acceptable size. Now I'm going to have my "t" in [V9.1] ... proportional. Now I'm going to drop that into my grid.{places on grid for better visualisation}

E2:067 0:42:02 I've now made the decision about the size of my headline. I think visually a space to work {between headline and the rest of the page} is probably {draws line [V10.1] ... giving some space.

Q2:068 0:42:34 What is the space for ?

E2:069 0:42:37 The space is so that we've got some breathing area again beneath the main headline, before we actually start reading, opposed to bringing in the text really close to it. I've visualised we've got a lot of text, a lot of visual information, three areas here, four

main areas, headline and sub-headline, three pictures and also some columns of text. So I'm trying to create a little bit of air in the layout.

E2:070 0:43:16 I've really at this stage got to start thinking about legends (captions) for all three pictures, where these will tie up. Whether they actually come out of the picture or whether they're just beneath them. This is of course will effect the crop of the pictures and of course where the sub-heading will go. And I think it (sub-headline) will go centred underneath {the main headline} using this space [V10.2], but that's yet to be specified.

E2:071 0:44:16 I don't want to take the {large "t"} character too close to the top of the page, bearing in mind it may be badly cropped {the top may get cut off}, so I'll be aware of that.

Q2:072 0:45:34 You're sketching in the rest of the headline.

E2:073 0:45:38 Yes, so I know what's going to appear, I know what is going to appear, but it's just nice to have an interpretation of that.

E2:074 0:46:18 So I'll say that [V10.3] {space between headline and text} is going to be eighty five down, take that to the nearest measure {nearest whole number of lines}. That [V10.4] is the action point for all the text, and the pictures that we have to drop in. Now I'm taking up a lot of space, comparatively, for this headline, but it's seating visually nice and central and readable when you open the whole thing up {double page}.

E2:075 0:47:22 We're going to look at the text for a start, how much room the text is going to take up in the first size I've chosen [T7]. {Starts fitting the printed text to the indicated text columns, so to measure where the end of text will come in the final column, using the ten on twelve point text size}

Q2:076 0:47:55 Are you looking for widows there ?

E2:077 0:48:00 Erm ... those can easily be lost. At the moment I'm just doing a broad visualisation of how much text at this size [T7] I'm going to be using.

E2:078 0:48:33 If you notice, I'm hanging the text from this top line [V10.4].

Q2:079 0:48:39 What do you mean by that ?

E2:080 0:48:42 I'm actually taking the top line here [V10.4] and hanging the text from here opposed to bringing the text actually on the line [V10.17] {ascenders appear above the line} ... So that widow [V10.5] {top of sixth column} has actually got to be lost.

E2:081 0:49:10 {Measures to the end of sixth column, and has a little space still left} I've now got six lines left over, so that size of text {twelve point, as indicated by [T7]} has got to be right, that's what I need to know. I will work to that. I could actually at this point say, ok., I want to use this text. I can always get the typesetter to lose those six lines over four columns (which I'm using), that isn't a major problem to me at all. For example, the six lines, one of those is a widow that's coming across, the widow isn't a problem, it's coming down down at the bottom of this paragraph {as on [T7]} , so it's coming down at the bottom of this paragraph here {bottom of fifth column}.

E2:082 0:50:07 The line "facilities for testing air" end here {bottom of fifth column and leaving just a single word "research" starting the sixth column [V10.5]} and clearly I don't want that to happen, so I have to bring it back down {pull that single word back to fifth column}. Now I can actually get that set. I can ask the setter to just lose that by closing up some of these {gaps and spaces between words} or pulling back certain lines, but it depends on the body of copy we're using.

E2:083 0:50:41 What's important at the moment is that it actually is fitting virtually ok., apart from the five lines spare {already lost one}.

E2:084 0:51:14 There are one or two things, I can reduce the size of the column by one line [V10.6], which will automatically delete four of those lines, which is the easiest thing to do at this stage. I also have to bear in mind where the pictures are going and ... yes, I'll do that, I'll reduce the text by ... the columns I've specified here [V10.4] , I'll bring this eighty five millimetres down to the next line [V10.6]. {whole line of text}.

E2:086 0:52:17 I don't know if my text will (now) fit. I must admit I do feel I'm working back-to-front here slightly because I'm given text, I've specified my size and if I'm working with a cast-off table I'd work totally different. I'd be working with column width, size, and then I'd see how many lines at that given size and line-feed the text would make. Because I'm reasonably happy, I've got visual proof working this way is actually quite a lot easier.

E2:087 0:52:40 In most magazine work you usually find that you are working to what I would call "ball-park" text size, which is always constant throughout. It's then the job, like, for example, on a house magazine to squeeze and fit the whole text in.

Q2:088 I thought you were six lines too many, but in fact you are six lines short ?

0:53:00

E2:089 0:53:06 No, I'm six lines spare. I have that space {indicates last part of last column = 5/6 lines} to lose. So I'm reducing the tops by four lines {one for each column of text}. Actually it was five lines, there was a widow that I'd ask the setter to lose. The extra line again, I'd ask the setter to close up the text throughout the body.

Q2:090 0:53:33 And if you couldn't do that ?

E2:091 0:53:38 I'd have to do a complete refit. Whereas as a house magazine, I'm given a certain size then I'd have to stick to that size. No, it would go back to the type-setter, he'd have to reset.

E2:092 0:53:51 In fact, in cases before, with working with this type of copy you would reword it. If it became so critical that you couldn't lose "research," for example, you would actually reword this paragraph so you actually cut out text. Purely because we're working with a magazine and not ... the whole thing's changed if you're working on an identity brochure or something like that.

E2:093 0:55:09 The top of the pictures would go to the top of the x-height (of the text) and not the capital-height - that's that point there [V10.6]. So the ascenders and capitals of the characters actually appear above the line of the pictorial.{see [V10.17]}

E2:094 0:55:38 {rechecks text, since it has been reshuffled} ... I've lost our widow [V10.5], it's now coming within our copy {because of reshuffle of text}, so that's no problem ... It appears I am two lines short still, I must have miscalculated.

E2:095 0:58:02 Great ! That's no problem at all. If I'm two lines short over the whole, now I've decided to use an Initial capital here [V10.7], the space I'm taking out of these characters will then push the text throughout the design and land me, probably, a half line here {at the bottom of the sixth column} and probably push me over one line, then a half and then I can probably make up that extra space at the bottom.

Q2:096 0:58:36 And if you couldn't alter the text, if it was set ?

E2:097 0:58:46 If I couldn't, I'd have to come back and recast. Then I'd have to change the size. Or I would open up visually, some paragraph spaces, so I'd cut the spaces into paragraphs and fit them slightly. Maybe open them up by an extra one or two points on each paragraph, which would bring the text down. It's just a matter of juggling with that space.

Q2:098 0:59:19 You haven't mentioned how you will deal with paragraph breaks anyway. Might that extra one or two points create alignment problems ?

E2:099 0:59:32 No, you would break them to alignment, sorry, no you would only drop them by a complete line in each case, and juggle.

E2:100 0:59:51 Yes, you've talked about paragraph breaks and I've assumed that this [T7] is the actual text. Is there any indication of how many paragraph breaks there are ?

Q2:101 1:00:41 (No) Just explain how you would deal with them.

E2:102 1:00:50 What I would do, in this case, I'm not going to break the paragraphs to create a space. What I shall do is just indent the paragraph start by, probably ... about eight millimetres ... which is {laughs} about my usual, something I've always done, about eight millimetres space, it isn't quite a centimetre, which to me is quite a lot, eight millimetres is quite a comfortable indent.

Q2:103 1:01:24 And you think that provides a good enough visual gap between paragraphs ?

E2:104 1:01:25 I believe so, yes, at this size (of text) where you've got a lot of space, that will just indent. So when I pull {draw} up the whole thing I'll drop in those paragraph spaces.

E2:105 1:01:48 I'll give an example of how I want this type to look [V10.7]. I'm going to indent the first three lines by eight millimetres {for raised initial character}. So I've got that sort of space [V10.7]. The first character we've got of this (body text) is a "t" {note that the headline also starts with a "t"} ... {sighs} ... I'm going to have a little bit of a problem using the same "t", have you chosen this to have the same "t" ?

Q2:106 1:03:21 No, it wasn't deliberate.

Q2:107 1:05:30 You've chosen that letter [V10.7] to be lowercase again, which is similar to the headline. You mentioned that might be a problem ?

E2:108 1:05:43 I'm looking to see what it looks like but I ... It's either going to be a problem or it's going to work quite nicely because I'm going to use the same colour for this [V10.1] this [V10.7] and this [V5.3] little band at the bottom. So I've got three features which I'm tying in.

E2:109 1:06:02 It's one of those things, until you actually visualise the whole thing you're either going to look back and say well I don't like that or it looks great. We'll just see how it goes.

Q2:110 11008 You've fixed the text in there {to grid} quite explicitly ?

E2:111 1:10:12 Yes, we have the run on here [V10.8] {last lines of final column} would be compensated for, this (text) is physically from an account from this {sheet [T7]}. I know if I'm putting in the indents from here [V10.9] here [V10.10] and this indent here [V10.7], the two or three lines at the bottom, three lines at the bottom, I've got the three lines to make up. Those three lines would be made up from areas where we're pushing across from those areas here {as above}, so the whole thing will go on down {Note: not all of the paragraphs have an initial character as indicated}.

Q2:112 1:10:52 And if they didn't ?

E2:113 1:10:54 If they didn't then I'd have to balance. That's something that I couldn't do here. I'd have to go back and recast using cast-off tables.

Q2:113 1:11:03 And if you couldn't even do that ?

E2:114 1:11:07 {thinks hard} ... Because it's three lines, it's not just a matter of bringing down the columns {as before}, because I've got four columns {of text on the grid}. Erm ... It is a problem, sometimes I'd have to let it hang, I wouldn't like to do that.

E2:115 1:12:11 If the worst came to the worst then the only other way was to chop and change the text size then letting it hang would be one of the only solutions which could be finished off with a little feature, a little squiggle or something that related to the rest of the design {ie, similar to the initial characters on paragraphs, same colour, same style}.

E2:116 1:12:34 The end is very flexible, but I don't like doing that because here {design} we've used something which is very very symmetrical and it's all balanced up and I've tried to make it balance.

E2:117 1:12:45 Ok., now I've got to try and slot the photographs in. I've left the pictures to last. Pictures are always flexible, they really are. You make a decision you want a pictorial area here {centre two columns} and you stick to that. The pictures fit accordingly and

that's the way it goes. The type comes first and the pictures come second, in it's actual cropping, after we've already made the decision that it {picture area} is going to be this size.

Q2:118 1:13:14 Without regard to the qualities of the pictures ? What they actually look like, in terms of ... contrast with the headline or text or whatever ?

E2:119 1:13:32 The contrast doesn't matter, it may do if it were full colour. It may effect the colour of these elements here [V10.1, V10.7, V5.3]

E2:120 1:14:14 I'm going to make out a separate grid. I'm going to break out of the grid constraint of the three columns, and I'll tell you why.

E2:121 1:14:26 I'm taking the top picture, as we see it, right the way across {the middle two columns}, I've got two more here {bottom left and right}. {Looks at photographs} Firstly, the reason why I've picked out these three [P5, P9, and P2] is really so that ... [P9] and [P2] are clearly more to this {portrait} format and [P5] to this {landscape} format. Our first visual look, it will fit better than say [P14], without massive cropping. Again I don't think this is valid because we would be saying I want picture [P14] appearing in here, where you've given me a selection of quite a few, which is quite flexible.

Q2:122 1:15:56 You realise that you are not able to crop other than trivially ?

E2:123 1:16:17 Yes, see what we get.

Q2:124 1:18:05 As you've mentioned, you've broken the grid there [V10.11]

E2:125 1:18:10 Yes, I've done that to keep the gutter constant {so the gap between the two pictures is the same as between all the other columns}. Now I know in a lot of cases there is a reason to leave a wider grid in the middle than on the outside, but I think in this case when you close that {gutter} up it appears quite reasonable.

E2:126 1:18:36 I'm assuming this is a double page spread, centre of magazine {would not have done above otherwise}. Also when you have two pages, if you have more than say, fifty pages, of a house magazine you get more fold, it has more of an area to turn around, you don't get alignment, you get picture distortion especially in the middle.

E2:127 So [P5] is established, that's going to fit quite beautifully, that will scale down there

1:19:38 {indicates how scaled picture fits in the space allocated}.

Q2:128 That was well judged !
1:20:21

E2:129 A designer's eye ! You could actually say it was luck, but you can actually visualise
1:20:27 what you want to do.

E2:130 So those two [P2, P9] are going to fit in there {lower left and right}. If there was a
1:20:34 problem, I'd have to crop top or bottom, or left or right depending on the case {the photograph} and that's often done.

Q2:131 Slight cropping is allowed here, so that is ok. But say, for some reason, you didn't
1:20:49 get quite as good a fit there, for example if the photographs [P2,P9] were too tall, how would you deal with that ?

E2:132 I'd have to redo the whole thing. I'd have to enlarge that {bottom photograph space}
1:21:07 and the whole thing would stand out at the top and I'd have to totally rework my type space so it would fit everything.

E2:133 It's very instinctive if you notice, it could have been very lucky, I guess, but there is
1:21:24 an instinct to know what the size is and what you want to crop out of a shot. There could, for instance, be an awful lot of foreground in this shot that just isn't needed. It is very rarely the case when you just can not do it, there's always a way to crop a picture, or scale a picture, or bring in another picture. The whole thing is flexible, you have the ability to change things around.

Q2:134 What if you had too much room, how would you deal with that ?
1:22:11

E2:135 What I'm going to do, if we were having legends {captions} under here 12223 {the photographs}, these would go in half-tone over the top. If they weren't then I could just drop them as a column of legends underneath, so these would become white out of the half-tones.

E2:136 I want to get this optional side-heading in. It's optional ... yes we'll have it.
1:22:54

Q2:137 As far as you are concerned it isn't of high importance ?
1:23:27

E2:138 Oh, no ! The sub-heading was going to go here underneath {the headline}. It doesn't

1:23:33 matter to the design but a sub-heading is something that should go in. You leave room for it and know it should go in. It has been considered.

E2:139 I'm going to use Baskeville for the sub-heading to coincide with this [V10.1]
1:24:50 {enlarged lowercase, Italic "t"}. I'm going to use Baskeville Italic that's just ... nicely, just ...

Q2:140 And the choice of Italic ?
1:24:58

E2:141 Really to continue this [V10.1] . This (headline) is really sort of a solid statement,
1:25:01 and the rest is just a read-on, almost like scripting a letter. Now I want that aligned, I may run a line or rule from the bottom of the "t" to the end of this line {end of headline, sort of underline}.

Q2:142 Again your choice of Italic there. Obviously the Baskeville fits with the headline but
1:25:22

E2:143 I'm tying up the Baskeville lowercase with this feature here [V10.1] {lowercase "t"},
1:25:31 the fact that I'm using ... I don't want to go to Bembo Italics, for example, I'm using Baskeville Italic here [V10.1], so I'd just like to use it as a continuation really.

Q2:144 And you wouldn't consider using some sort of contrast ?
1:25:55

E2:145 Er ... no not in this case. I would consider it but there's no reason to use ... Helvetica
1:26:01 or Helvetica blue or something {next choices}. I think it's nice, we're actually getting a nice clean clear layout here at the end of the day, using some nice typography, delicate body copy, just keeping the sub-headline in Italic there would be quite nice. I'm going to use forty point {for the sub-heading}.

Q2:146 Why ?
1:26:36

E2:147 Visual. It just looks right. That's lowercase, it {sub-headline} wouldn't even have a
1:26:37 capital to start.

E2:148 The captions, I'd use Bembo Bold eight point ! {without even looking at the sheets}.
1:29:01 The reason, that's coming out of ... I'm reversing it small out of a half-tone. And rather than bring something light out, that would clearly break up, so I'll use a Bold text, upper and lowercase and I'll use something like eight point as a single line of caption. I'll indicate those for position [V10.12, V10.13, V10.14].

Q2:149 1:30:21 You wouldn't consider your photographs as being a little bit small, for the purposes of a house magazine ?

E2:150 1:30:35 That {as drawn} is quite a nice size to see the shots. There's no reason to ... there's a lot of copy, a hundred and eighty lines of copy and unless we take this copy down to, say, nine point, or down to eight point, if I take it down to nine point I gain that {two columns by about eight lines} much space. If I take it down to eight point, I gain that much space {two columns by about half a drawn column}. If I use eight point, I'm reading the text, and that's far too small to read. I've got a lot of copy, a minimum of three photographs to use so I use them to the optimum size.

E2:151 1:31:14 I can of course use this space [V10.3] {headline} for copy and photographs, but as a double page spread this {as shown} gives me impact. It's got headlines, sub-headlines, pictures and the text runs through as a clean clear layout.

E2:152 1:31:55 {looking to put line along the bottom} What I'm going to do is leave a little bit of space at the bottom so that it doesn't sit right at the bottom of the shot {space between pictures and line}.

Q2:153 1:32:21 You've not put a rule in at the top like you intended [V2.3], would you not now bother ?

E2:154 1:32:27 No, I don't think I will. I've looked at it, and I think there is enough happening. I'm thinking about this rule at the bottom.

Q2:155 1:32:42 Would it be more important if you were still left with a bit of text space ?

E2:156 1:32:48 Well actually, if it's a house magazine, it's either got to have it, or it hasn't. It's got to be a running feature that holds, for example if you've got a fifty page house magazine {it appears on every page}. I've done house magazines for the Guardian Royal Exchange where we've got maybe a rule like this top and bottom of the page, and say "5" for page five just drops in here [V10.15] {at edge}, and that runs throughout.

E2:157 1:33:15 But you could be running a special colour insert within this house magazine which is annual, which that would appear on. So you can either leave it in or out but it just depends on the nature of the magazine.

E2:158 1:33:27 Actually that [V10.15] is quite a nice feature. I don't want to come too close to the bottom of the page. We've got nice equal space around {edges and bottom}, so I'm inclined just to drop in the numerals in their usual place [V10.16], and really not

bother with it.

Q2:159 1:33:49 Do you think this sub-heading contains the photographs sufficiently not to bother with a rule at the top. For instance if the sub-heading were fairly short, say about a single column width. Or would you consider doing something else anyway ?

E2:160 1:34:07 I would, in that case, run the sub-heading on the left hand side, spanning the first two columns, I would let it lose itself. The reason why that (sub-heading) is there (over centre) is that it is big and lends itself to this {over centre, in conjunction with the large headline and picture space}.

Q2:161 1:34:35 So it is a decision that has been made on the basis of the sub-headline given?

E2:162 1:34:38 Yes.

(ii) Semi-Structured Interview

Q2:170 1:50:56 How would you expect a computer system to be able to help you in the task of page make-up design ?

E2:171 1:51:06 I'd expect it to offer up a series of type options, standard column options and easy flexibility for handling pictures, where the pictures have been cropped.

E2:172 1:51:23 When the text is then to be dropped in, I would like to say "here is my space, here is my type specification. As a default what would you give me as a default text size, line-feed, paragraph space?" and to fit it exactly to the space and show me exactly what it gives me.

E2:173 1:51:47 The system will then offer me up the type size, the line-feed, the paragraph spacing and whatever and then I would make my amendments accordingly. For example, in this case we're using range left / range right typography, I'd like to see the text ranged right only (ragged left) and see how that works out and see if that gives me more flexibility.

E2:174 1:52:16 I'd like to try the text ... I don't think the text ... (if) I think the text looks too big, I'd like to see it smaller, to see what effect that has on the line-feed run at the end of our final column and how that works with the picture sizes as well, with the areas we've left for the pictures.

Q2:175 And you'd want the system to do all of this automatically ?

1:52:35

E2:176 1:52:40 Erm ... Yes, I would like all of those options automatically but I would like total control over the final decision.

Q2:177 1:52:48 So, you would specify where the pictures go and let the system control the text run, for instance, but just for the text ?

E2:178 1:53:00 Just for the text. A good example of this is ... it's easy to work with straight forward columns, putting text into columns. But if the picture is a cut-out picture that runs in between two columns of text, I want the computer to work out the run-around for me. That's a very difficult job to do manually, and time consuming.

E2:179 1:53:41 And what other facilities would you like from it ?

E2:180 1:53:45 I'd like to work with colour. I think it's important that when you're working with design from concept you don't just work with black and white. I think it's important that the system should offer a colour for the headline, a colour for maybe the Initial capitals within the copy and any features, borders, rules or any shape that you want to use to actually colour up. And then you offer those colours against one-another to actually visualise with those colours, that's very important to work with colour from point one.

Q2:181 1:54:17 And if the system could offer you some advice, what format would you like that advice in ?

E2:182 1:54:31 ... I think a prompt on the monitor, is that what you mean ? Yes, I'd like a prompt on the monitor, I'd like within the menu, a little box that comes up or a little advice option where you'd mark the icon and then out form the box would say "Have you thought of using Times New Roman instead of Helvetica Medium for the headline ?" And then you'd say, "no I haven't, yes I'd like to see that option," press the icon to confirm and the screen would redraw. Remembering what you'd done previously, but redraw with this new option and concurrently using that new option to build a new page design, or whatever.

Q2:183 1:55:11 And you would find that useful ?

E2:184 1:55:15 Yes, to a certain degree. I say to a certain degree because generally speaking the designer has got in his mind, I guess by default, what he wants to do. Yes that would certainly be ... two minds are better than one !

Q2:185 1:55:42 Imagine you had someone as a trainee, how long do you think it would be before they could do the job ?

E2:186 1:56:05 Command the brief from point one ? It's a matter of speed. A person straight out of art college should be able to do the job but he wouldn't be able to do it as quickly as someone two or three years out of art college with a lot of experience, and wouldn't offer up the same amount of options as that sort of experienced person would have. So I think to do the job effectively you're looking at probably a two year investment.

Q2:187 1:56:29 What would you expect him to be able to do in six months ?

E2:188 1:56:33 Work along side senior designers in actually visualising something like this. For example, if there's an annual report that has been done, the senior designer would come up with the complete concept of the book, would design the book and would design two or three sample pages. (He) would then hand the thing over to the junior designer or group of junior designers to actually pull the whole thing together, working closely with the senior designer to actually visualise it.

Q2:189 1:57:22 And what would you expect him not to be able to do ?

E2:190 1:57:27 I wouldn't give a junior designer a brief for a full magazine which was totally open. If you've got a brief for a junior designer, you brief a junior designer with a brief and a solution. In a lot of cases that is the situation in a job like this.

E2:191 1:57:50 In graphic design generally, junior designers are also used to create options from the outset as well. For example, two or three designs, strong designs will be put forward by the senior designer and the junior designer would put in two or three of his own for good measure. He may come up with a really good idea and that could actually be chosen by the client. So his use is like a back-up and as a fairly creative source, he should have fresh ideas.

E2:192 1:58:29 How would you see yourself as more expert ?

E2:193 1:58:40 I have the ability to go to a client, take the brief from the client, take a photographer out on site and actually do the photo shoot. Just take the job from client liaison right the way through to final print production. That's four years from leaving college.

Q2:194 What job would you really love to get on a Friday afternoon ?

1:59:13

E2:195 A short one ! The fact that it's a Friday afternoon or Monday morning 15918 makes no difference to a designer. If I'm reading the question correctly, you're intimating that it's the end of the week, and the job is actually coming in on the desk and ... it makes no difference at all whether it's Friday afternoon or Monday morning. So it's down to the ideal job, whatever.

Q2:196 Ok, if you were under real pressure, what would be the hardest thing to do?
2:00:06

E2:197 That's a very difficult question. Corporate Identity, I guess, for a client. Because it
2:00:11 needs a great deal of research. Corporate Identity is logo design, logo implementation and that's very time consuming. If you're given a simple page where you've been given copy, then that's not a problem. But to be given the problem of actually creating a concept logo for a new company, or an existing company that want a corporate revamp, then that is a lot of work, a weeks work.

Q2:198 Briefly tell me how you learned page make-up work ?
2:01:10

E2:199 Page make-up is one of the many areas of graphics. I learned graphic design, on the
2:01:18 personal, side at North Essex School of Art approximately five years ago. At the college we covered graphic design as a whole. That included package design, Corporate Identity design and also print design, which would include page make-up design.

E2:200 The first job I went into was mainly packaging design and also brochure work, which
2:01:58 included annual reports and letting brochures for estate agents. The next job was mainly working in advertising packaging. The third job, which was up to my present employment, was working purely with brochures, which is page layout design, Corporate Identity brochures annual reports, product literatures and also logo design and implementation. Mostly Corporate work and what we call *designing for friends*.

E2:201 And Computer Graphics. That was reached by, purely accidentally coming to
0:23:28 Crossfield via an SID course, which is the Society for Industrial Designers, then having the opportunity to come to Crossfield to work with design systems which are involved with Computer Graphic Systems.

Q2:202 Now imagine there was a book on page make-up work that wasn't around when you
2:01:48 started. If you could just picture the headings and the chapters, what would the chapters be on ?

E2:203 2:04:00 Typographical layout. Typography, layout, use of type. The way the type works in relation to other text, like headline copy related to sub-headline related to body text and that is a substantial number of pages.

Q2:204 2:05:08 What do you mean by that ?

E2:205 2:05:13 Really an explanation in a book like that would tend to tell you how much typography and how to lay the type out in *Galley form*. What type to use for the Headline, what letter form to use for the sub-headline if it's being seen next to the headline and what sort of body copy to use, again when working with or being seen with the main headline or sub-headline.

Q2:206 2:05:42 Could you give me an example ?

E2:207 2:05:46 Yes, if you look at a newspaper's front cover. Take for example, "The Independent" I can not quote the exact typefaces involved. See how the title "The Independent" is used in conjunction with the dates and the issue of the paper. What is more important the title or the date ? Bearing in mind these two factors what becomes larger, what information is more important.

E2:208 2:06:34 Also bearing in mind the body copy of the front cover and also the main heading and all the sub-headings. Newspapers are a prime example of that, where what gains the most importance is the actual title, the date, the main heading, the sub-headings or the little headings that go underneath the pictures, or indeed the contents of the paper that is probably sitting at the bottom of the page.

E2:209 2:06:58 So you've got five, six, seven different changes in one typeface to give you an order of importance of what subject matter it wants its audience to see first.

Q2:210 2:07:15 That was one chapter ?

E2:211 2:07:20 Another chapter would be on working with type and colour. In other words, the colour of the text, do you use grey text for the body text, do you use Black (Black on White) text, do you use White text out of a Black background; not usually because it means printing Black onto a piece of paper wherever the white is coming out, which is very expensive and very difficult.

Q2:212 Can you give me examples where you would use grey ?

2:07:51

E2:213 2:07:56 You would use grey text, for example, on an annual report or a quality piece of print, an annual report or Corporate Identity, Corporate brochure. For example, if you look at the Crossfield Electronics brochure, I think the text is actually Black, but it could be chosen to be a specific colour. It could be blue, a pale blue, it could be a dark blue, it could be a nice grey. The reason for that is that it looks just that little bit different opposed to Black on White. Also the relationships between colour and headline and, as I've said earlier, borders tints and shapes so that the colour that projects could change from headline to whatever ... body text.

Q2:214 2:08:18 Other chapters ?

E2:215 2:08:52 There would be a chapter on use of pictorial use of illustration. Within working in page design, you have the option of using ... pictorially ... I had photography or illustration. Generally speaking it's nice to use a combination of the two, working with full colour, for example.

E2:216 2:09:16 An illustration, or a series of little illustrations which are randomly put within the text, actually run with the text, the text and the illustration would indicate what the photograph was about. For example, an illustration of a PC., if it was a book for IBM, an IBM annual report. If you wanted to show a specific activity of IBM being an IBM personal computer, the main picture would be of an operator sitting in front of a VDU working a keyboard.

E2:217 2:10:04 But the illustrations that could be used could be little illustrations of keyboards or icons, which your mind would think about computers, which then could be either randomly put within the text, or used in another instance coming half-way off the page {bleed off the side of the page}, something just totally different but subtle.

E2:218 2:10:29 So using, learning how to use pictures within the page. On the elementary side, learning how to use picture space versus text space and not having one too much greater than the other, the constraints that a designer obviously has to work within.

Q2:219 2:10:48 And the use of White Space ?

E2:220 2:10:52 Yes. I would include that in the Typographic side (though).

E2:221 I think there would also be a chapter on the whole thing. The whole process brought

2:10:58 back together and how type colour and pictures come together at the end of the day and they all affect each other. Whether it's illustration, photography, typography or White Space and colour. So they all come together, and you want to offset one against the other.

Q2:222 Now I want you to classify these pictures ...
2:11:33

E2:223 P2, P5, P9 and P10 one group, P3, P8, P19, P4 and P12 another. The reason why
2:12:38 I've grouped these is entirely visual. The photocopies I've been given have obviously been pixilated images {group one} and these {second group} are kind of posterised, polarised. And that's where I've drawn the distinction between the two.

Q2:224 Another grouping ?
2:13:05

E2:225 P9, P2 together because they are all portrait, formal photographs. I've grouped P5,
2:13:28 P4 and P8 landscape. P3, P19, P10, P12 relatively square format.

Q2:226 Another ?
2:13:52

E2:227 P5 and P4 together because they appear to be a sort of cityscape visual. P9, P10,
2:14:29 P12, P2, P3, P19 and P8 are totally different. There doesn't appear to be anything different, nothing visual within the content.

Q2:228 Any more ?
2:15:16

E2:229 P12, P3,P8 because of their tonal values, their tonal values are about the same. P10,
2:15:32 P9, P2, P4, P5 are very contrasty, they have far more Black in them and I'd group those separately.

Q2:230 Adding P13 and P14 in, how would that affect your groupings ?
2:15:55

E2:231 I would pull P13 out because it appears to have some sort of typography, some
2:16:38 digitised type in here, I don't know if that is right, but I would differentiate that on that instance.

E2:232 Back to contrast - I don't think that's relevant actually. I would put P13 with P12,
2:16:55 P8, and P3 for different contrast with the rest.

E2:233 2:17:23 The only other difference, it would be two more photographs for the square format, I can't see any others.

Q2:234 2:17:40 When looking at photographs to choose, what sort of things are you considering ?

E2:235 2:17:51 For colour or Black and White ?

Q2:236 2:17:54 In the first instance Black and White.

E2:237 2:17:57 In this instance it would need to be contrasty, it would need to be Whites, Blacks and a lot of mid-tones, opposed to something like this [P12], which is very sort of hazy. Contrasty prints make for very good better reproduction, yes, but not too contrasty, a good tonal range. Here [P3], there is very little tonal range, here [P5], you've got a lot more tonal range, here [P4], is quite nice because you've got Whites, dark Blacks here and a lot of grey tones in between them. Where as here [P12] you've got a lot of greys.

Q2:238 2:18:46 Is there anything you would like to add ?

E2:239 2:19:01 ... I would actually pull these out [P9 and P10]. Although they are photocopies, they appear to be of what was illustration, that has been digitally changed, where as the rest appear to be originally from photographs. I may put [P13] with those too (?).

Q2:240 2:20:01 You never paid much attention to the qualities of the pictures when designing, how much notice would you normally take of these categorisations ?

E2:241 2:20:12 When I looked at the photographs for the layout, I looked at them as literally photocopies of something that just represented shape and not content. And the contents didn't relate to the nonsense copy which was being laid down, so it wasn't important. What was important in my decision was the format of the photograph {landscape, portrait, square}.

Q2:242 2:20:39 Did you actually look at the shapes within the photograph, or just the rectangles of matter ?

E2:243 2:20:48 They weren't necessarily only rectangles of matter. For example, I chose P5 for the top one. P5 is landscape of a "cityscape" it looks like a suspension bridge or

something, and clearly it fits into this {top} space here opposed to this space here {either of lower} because of the nature of this panoramic view. Where as P9, for example is an illustration which is portrait and is not a panoramic view, but will fit within a tight constraint which is actually a portrait format.

E2:244 2:21:23 And P2 is almost the same. It looks like somebody, a photo montage there, but that, whatever that instance is, it's seen as a portrait format of matter and also there's no panoramic format like this [P5] for example, to squeeze in here {bottom left}. P9 and P2 are ideal for these formats, and P5 is ideal for that format.

d Expert E3: (i) Drawing Task

E3:000 0:01:10 Double Page Spread, centre feature, so we don't have the problems of making sure that in folding the magazine we need headlines running across the pages and trying to fit them across a fold between one page and the next. I'll assume the page is stapled down the middle, so all we have to make sure of, as far as the arrangement of text and photographs, is that in fact we don't come to grief in the middle there.

E3:001 0:02:43 I've been given an amount of type, a number of type samples. We've got Times ten on twelve [T6], Bembo ten on twelve [T7], Times ten point Solid [T5], which is really too small for this sort of work. I don't really like it because if you get a mass of type on a page it may be a bit difficult to read.

E3:002 0:03:17 So what I'm looking for ... the one I'm going to select is the one with a little space running between the lines. We have that here with Helvetica eight on ten [T1] but in fact the typeface is a little bit small and although we have an average kind of word-count along the lines, the size of the type itself is perhaps a little small. Look for something with some space in, but a little bit bigger.

E3:003 0:04:02 This Bembo eight point Solid [T3] as you can see is very, very tight and I wouldn't suggest that that is used for this sort of purpose. Very difficult to read, it would make the eyes tired fairly quickly. A little small so I'm putting that one aside.

E3:004 0:04:25 As you can see this Helvetica eight point Solid [T2], the problems are being compounded, it would be very difficult to read much of that.

E3:005 0:05:10 Bembo eight on ten [T8], the space is beginning to flow around the words and between the words but I think the point size is a little small so, Bembo ten on twelve [T7], the readability is improved, space between lines, it's not looking crowded and the colour of the column, the colour of the ink how the words as they appear run down the column is a mid-grey. It's not too dark, it's not too light so I think that may be amongst one of my selections.

E3:006 0:06:16 Helvetica ten point Solid [T4]. I think we'll discard that for lack of space between lines. The colour of the type is also very very dark as it runs down. So I'm going to put that to one side.

Q3:007 0:06:35 You don't think a dark text is suitable in this solution ?

E3:008 0:06:43 Well, I'm going to be backing it up with photographs and I don't want the images to be lost in rigid black columns.

Q3:009 0:06:58 Will the photographs be darker in appearance then ?

E3:010 0:07:03 Some will, some won't - I haven't actually looked at the photographs yet, but I'm thinking about the readability of this [T7], it is very readable, the words appear clear. In actual fact, it [T7] isn't too dark in that it doesn't command attention itself, as an image. I think the overall will command attention as an image (when laid on the grid) and reading down the columns these [T4] look like pieces of railing.

E3:011 0:08:09 Also Times ten on twelve [T6] is a little bit darker in colour {than the Bembo [T7]} and doesn't give the strong black grids of the Helvetica [T4]. So I think of the pieces I've been given it is between these two [T6, T7].

Q3:012 0:08:36 You are not restricted just to those samples that have been given, they are simply examples.

E3:013 0:08:44 So I could go on to a selection of ... In fact, there's a lot of sensible reasons why Bembo and Times might be chosen for a job like this, in that they are book faces and the letter forms are very very well formed and the use of a Serif makes the letter forms rather less rigid than, say, the Helvetica. It [T4] has a different quality about it altogether, it looks more instructive as a typeface as though it is giving specific information, showing instructions.

E3:014 0:09:41 This [T7] looks a bit more friendly for this and we are ... it is an internal house magazine so we have the readership to consider also. We are not producing a piece of work that has any business weight behind it, it is not a collection of facts and figures, say, for an end of year report. It is rather more informal than that, so I'll look for a typeface that is rather more friendly.

Q3:015 0:10:34 You looked at the typefaces first, would you normally do that ?

E3:016 0:10:41 Well in constructing a magazine in the first place ... no, not really. I was looking through the ones that I'd been given. I would in actual fact be considering what's the purpose of the magazine, what's its market is, so we've established it's a house magazine.

E3:017 0:11:09 But I think, in the end, I would be looking for rounded faces, more friendly faces. The Serifs of the letter forms have an attraction and the overall make-up of the magazine needs to have a quality.

E3:018 0:11:42 We may, in actual fact be dealing with all sorts of different issues, so it needs to be a fairly flexible typeface also, and I think the Bembo and the Times is really more flexible for such use than is Helvetica.

E3:019 0:11:59 We may, from time to time be dealing with semi-formal pieces of information, a new piece of legislation that is important to a section of the work-force but in the same publication, on the next page, be dealing with some matters of entertainment, the works outing etc, etc, who won the darts competition. So we're looking for a fairly flexible typeface also.

E3:020 0:12:47 Right ! Now, I've got a series of photographs here of various weights of colour and what we're looking for is a balance. A balanced double page spread with some lights and some darks that marry with a less intrusive colour to the type. {Places Bembo and Times [T6, T7] type samples in centre of work area and surrounds them with the given images}

E3:021 0:13:34 I must use three, a minimum of three. Well, this [P13] may be useful, in actual fact, if I decide to, at a later stage do some "reversing out" of the headline or something like that.

E3:022 0:14:02 If that [P4] is along a landscape sort of image it might be useful to ... it's a mid-grey top part of the area {indicates band of grey at the top of P4} it would carry, in fact, a black headline. So that may be useful if I decide to add something of a visual interest to the page. It is also strong enough that I can reverse out type underneath, so that's a possibility.

E3:023 0:14:48 If I was using that [P2] then I think it would be used in the columns because it seems a little bit complicated and the complication may detract from any headline that I might put in there. That is a possibility for the use in columns.

E3:024 0:15:18 This [P4] is pretty bland, there are few features on it. It is mostly of one tone. Bearing in mind that the printing process is going to produce an even less quality of picture than that [P3], then it's going to suffer in the process of printing. So I'm going to discard that as being of little value.

E3:025 0:16:04 We have a range of images here [P14, P5, P13, P10, P19], darks [P13, P10, P19] ... this [P9] looks like an example of someone's work, it has a mixture of tones that might be useful also. So I'll put that to one side.

E3:026 0:16:34 The mid-tones around here {centre of P8} are going to suffer, perhaps a little hazy if this was, say, a landscape and was scrub-land, I don't think it seems to be in an important part of the image. I think we're going to discard that because of the way it

might well suffer, for the same sorts of reasons.

E3:027 0:17:11 A little bit spotty here, that one [P14]. We've got some very highlights and very black areas, and also a number of subtle tones around here {top right} where it comes out of the highlights. Perhaps a shade difficult. Although we're not going to be so badly off if we're using a very very good quality art paper. But if the quality of the art paper is insufficient to carry that image that could certainly be a reason why. I may or may not use that, I'm going to put it on one side.

E3:028 0:18:01 So I have four so far [P2, P4, P9, P5] and my Double-page Spread at the end of the day has got to be a balance between the headline, copy and photographs (half tones). So I'm beginning to think now that I have enough. Only if I run into extreme difficulty would I think of using any additional images.

E3:029 01850 At the end of the day a Double-page Spread needs to appear as uncomplicated. It needs to hang together well.

Q3:030 0:19:03 The photographs you have just discarded. Would you say they were of dark appearance ?

E3:031 0:19:12 Well ... yes, two are[P19, P13], in fact. But {discarded} for other reasons. Reproduction, being hazy they may well suffer. So I've got the four here [P2, P4, P9, P5] ...

Q3:032 0:19:43 You've chosen four

E3:033 0:19:52 Well I have a minimum of three to use. If I use one as a big ... with, say, a headline taken out of it. If I try to maximise some form of major image on the page then all well and good, it means I then have the choice of three others. It depends on how it comes together. I have the opportunity here [P4] to use one for a headline as part and parcel for a headline with an additional three placed at points throughout the text.

Q3:034 0:20:55 Are you looking at P4 to carry the headline in this way ?

E3:035 0:21:02 I merely said that it was a possibility, that it has certain qualities in the way the image was broken up. There's no particular choice so far, which photograph I'm going to use, or where.

E3:036 0:21:29 As to my type, I'm looking at the colour of my type and the spread of the colour on the images {arranges chosen photographs to surround both texts T6 and T7, to see

how they look}. In fact I'm going to use ten on twelve Times [T6] which I think is a fairly sensible type to use. {practical as well as visually correct}

E3:037 0:22:06 So I have one hundred and eighty {actually one hundred and eighty six} lines. I shall just run through and check where that comes {counts lines} ... seventy five {first printed column}, one hundred and fifty {two columns} and we need another thirty six lines {counts thirty six lines of third column, then rechecks as a mark on the paper, possibly indicating the amount of text, doesn't match his own}.

E3:038 0:25:14 So I'm, in actual fact, going to keep to three columns as on the original grid and attempt to use some images to liven up the page, and make that feature {one large initial photo, with headline reversed out of the bottom}.

E3:039 0:26:38 I'll very quickly measure out what it is {sizes text} ... thirty one, thirty one and a half {first column} so I've got sixty three {two columns} running centimetres of copy plus another ... fifteen {third column}, so I've got seventy eight running centimetres of copy [Z1] but I've got to deal with the paragraph breaks {increase the length}.

E3:040 0:27:32 {Performs calculation Z2} So if I have six equal columns {there are six columns on the grid} then I'm going to have a column length of thirteen centimetres {six columns of 13cm from bottom}. So if I run it like that, I'm going to have. I'll put a pencil mark along there [Z3] to show you, that is where the column ends, at the bottom of the page [Z4].

E3:041 0:28:17 I've got thirteen column centimetres running like that. If I'm going to use photographs as part and parcel of the image, a big one say at the top. I'd be quite happy to use, in fact ... that's [P9] the wrong proportion, that's [P2] the wrong proportion ... something along these two lines [P4, P5] maybe like that and maybe spreading the others {pictures} through it {the design}.

E3:042 0:29:08 The use of the photographs is going to break those columns up, and those columns are going to be deeper. That's {Area between Z3 and Z4 over all six columns} going to be the amount of Solid type that we have running along the bottom. So what I want is some solid sort of structure to hang it all together now I know what I've got. I need to intersperse these photographs at some particular points in the copy.

E3:043 0:30:00 I'm going to make the assumption that the major one, the one I'm going to use with the headline, relates to the whole of the article. Then we use other images, maybe as, say, single column images here {top of fourth column} or as double column images here {top of fourth and fifth column}.

E3:044 It might actually be sensible to fill columns up, and chuck White Space to one side

0:30:32 {indicates right hand column}, and that might be more sensible to deal with the captions. I have the alternative of dealing with the captions under each image. If I do that, I have to determine how I handle the captions. Whether they're inserted in the same typeface or a different type face, or the size. Or I can simply chuck the captions to the right hand side to any space that I might have {indicates the sixth column}. So decision ...

E3:045 I have a headline somewhere, I've seen the headline before. I noticed it wasn't a big
0:31:53 headline, we're talking about three words. We don't have an enormous amount of information in the headline. If I take ... {thinks hard} that [P4] and consider blowing it up to that {whole of the remainder of the first page, at the top} sort of area and taking the headline type out of the bottom in a straight line and reverse it, then I have the possibility of three, although I only need to use two photographs in the solution.

E3:046 If I measure this [P4] to see how big we need to get. Thirteen by ten {width and
0:33:30 height in centimetres}, and I can't crop. I have, in fact got plenty of space to play with in that it's going to be a fairly big image by the time I've finished. I'm just going to try it and see what the results are.

E3:047 If I put it across three columns ... {scales by diagonal line method} as I understand it
0:35:01 I have to leave behind a structure that someone can follow. I'm enlarging this [P4]. In fact that fits about right [Z5] {the enlarged photograph P4 when on the grid uses slightly more depth} so it's now 13.4 cm deep, the size of my half-tone and I'm going to take my headline out of that [Z5].

Q3:048 Please remember to talk as you design
0:38:43

E3:049 It's a centre page spread and it needs to be made something of a feature of. It needs to
0:38:48 look visually interesting. So I've done my best to select the most suitable photographs to use and I'm going to make maximum use of that one [P4] as an editorial piece for the whole of the image.

Q3:050 How did you go about the design decision for the choice of the particular layout, is it
0:39:24 one you've used before ?

E3:051 Yes, I have dealt with magazines before. To some extent I'm falling back on images
0:39:42 that have succeeded in the past.

Q3:052 You never used roughs.
0:40:20

E3:053 0:40:41 I was putting the images through my head, rather than on paper, and I forgot I was supposed to be demonstrating. I have, merely through my experience, looked at the columns and based on that experience, I can construct something fairly quickly that will work.

Q3:054 0:41:25 Could you describe the options you considered {inferring, as indicated by the generality in the response, and this data is not reliable}

E3:055 0:41:32 I thought of filling the columns in, but then it is an in-house magazine and I think the more use you make of the visual images the more interesting and satisfying the complete image is going to be for the people who read it. It is a double-page spread and it's a complete article within itself. We're not looking at columns of type where by people are perhaps looking for their name and address and whatever success they've had. From an editorial point of view it isn't merely manipulating areas of type and a photograph, it is a piece of editorial.

Q3:056 0:42:54 And the alternatives to the one chosen {a request to be more specific, perhaps again showing a lack of recall ability}.

E3:057 0:43:05 I might have considered using, following a trend, a trend in magazine layout. Where, of late, we've had a lot of space in magazines. But this isn't an up-market magazine, it's an in-house magazine so we're not following "Vogue" etc. and what I don't want it to look is clinical, with an overly use of space. What I could have done was to have had columns of type down here {lower half of page over all six columns}, small column width photographs {centre of lower portion} and left the whole of that {top half of page} White space.

E3:058 0:44:02 But I don't think that ... for this purpose it would have looked too clinical and a little less exciting for the people that are to read it because it's about themselves, about their company and so I think big images, or at least one big image may boost the editorial content of it.

E3:059 0:44:30 In fact, the editorial content may be fairly mundane. So I don't go for lots of White Space. Whatever White Space I'm left with, and I'm going to be left with some, I may well chuck it over to the right-hand side and have the columns run on and finish with the captions {indicates lower half of sixth column}.

E3:060 0:45:03 So anyway, I now have seventy eight centimetres. I have that [P4] there [Z5]. In dealing with the type I need to consider the paragraph, the spaces between paragraphs. It's a fairly long article there's plenty of space so, in fact, I can consider the use of sub-headings. I can actually imagine I was aware of the content and may discuss with the editorial staff of the possibility of having sub-headings that relate to

the content of a number of paragraphs, in that it might be helpful in making additional sense of the copy.

E3:061 0:46:28 I have a various number of options open to me, I can introduce some imagery into the text. I can provide certain treatment for, say, the initial, for the first two or three words, I can make them Bold. I can decide where peoples name appears, I can also have them in Bold, but if I do that and if there's a lot of peoples names appearing in this text it might look like a fly has crawled across it.

E3:062 0:47:17 I may just deal with the type fairly simply and make sure the paragraphs are well located on the page and that wherever necessary I introduce a little bit of Space. And then introduce the half-tones where I feel it may be necessary. I'm going to assume the half-tones bear no relation to specific parts of the copy.

E3:063 0:49:30 I was talking about paragraphs wasn't I. I've got two points running between the lines and the paragraphs at the moment but I want to increase the space between the paragraphs. I can only use one sub-heading, can I use more ?

Q3:064 0:50:01 One has been specified. If you want to do that you may do.

E3:065 0:50:30 I'm just running through it now seeing how it fits, I'm just running the columns on the grid that I've got at the moment. I'm going to find out, as it is set at the moment, where the breaks will come.

Q3:066 0:51:27 {deciding the gap at the top of the text between bottom of photograph and start of text [Z6] can you please talk as you design.

E3:067 0:51:33 I've not decided anything at the moment, I'm going to need at least twelve points underneath here [Z6]. If I leave six points {half a line of text} it's going to be quite a small gap there, and with the size of that half-tone, so I may be going for twelve points {a complete line of text}.

E3:068 0:52:24 Let's see how it runs on {how the text fits} ... yes, tick there {first grid column measured to printed sheet}, tick there {second column}, so I'm going to have to spread it out a bit. So I've got in fact {marks first column} ... onto the second column of type, it takes me to there and one line. I'm only marking things roughly at the moment. So with all the columns filled in there {lower part of columns one-three}, there {whole of fourth column} and coming down to there {remainder of text, comes to Z7} and the article {text} is complete.

E3:069 So I've got an amount of space to use here {indicates remainder of fifth column and

0:54:55 the whole of the sixth}, a fair amount of space there that I could take up with half-tone samples, so I'm well provided for with space. What I'm just going to do is check that {the placing of text and where the end will come}.

Q3:070 As you are eying it up there, are you considering where the widows come ?
0:55:42

E3:071 Well we've got a widow there {end of first paragraph, "Derby"} a widow there {top
0:55:48 of second column, "road"} and there {bottom of second column, "Research"}. It may be a good idea to deal with those, however what I am doing here is just checking that I've counted right in the first instance. And there's enough space there {line above "Derby"} to take space and close up, there's enough room to fit "Derby" in at the end of the {previous} line. We have "road" here {second column} {looks at line above} we have one, two, three {spaces}, that's not so easy we have five {spaces in "road"}.

Q3:072 If you were not able to manipulate the text in that way ?
0:58:10

E3:073 {Thinks hard and long}. If we were arranging left, the problem would be easier to
0:58:30 deal with. But as it is justified then we are going back to the previous line and taking things out. At the end of the day it might not be possible to avoid a widow. We may extend space in between words two or three sentences back to bring a few more words, to push words on down here {add more words to line starting "road"} to remove a widow in that way.

Q3:074 You have now put that text in leaving the twelve points between the photograph [Z6]
1:02:10 {and the three columns of text on the first page}.

E3:075 If I put in more space it's going to look over big, the space through it, it's merely my
1:02:27 own preference.

E3:076 So that {first column on grid} deals with that {text on printed sheet} and that {second
1:03:00 grid column} deals with that down there. And with two points I've just got a line there {top of second printed column} and it's a got a continuation there {mark R8, where next column of printed text will continue from}.

E3:077 Now it's the spreading of the other three images ... that one there [P9] and that one
1:03:57 there [P5]. What I want is, I can deal with these images. I've got a choice of these three now [P5, P2, P9]. {looks at remaining one and a half columns of space}. What I can do is make a nice pattern over on the right-hand side allowing space in, but not overly use of White space, by bringing the photographs and the captions to one side.

E3:078 1:05:10 This one [P5] would make a nice double column piece, nice content, if we took it to a single column it's going to look confined and it's going to destroy it. A double width column would be suitable. If we were spreading it ...

E3:079 1:05:43 If we use it somewhere down here {aligning with the bottom of P4 on forth and fifth columns} we'll help keep the continuity of the images across the pages here. So if there, there and down to there, {checks text in fourth column}, right !

E3:080 1:06:20 So I'm coming up to the top {fourth grid column}, it will finish that there {printed sheet, second column, ending "road"} and we can imagine we've taken the space out there {gap in line starting "road"} and find out how far it comes down {where the end of the paragraph will come to on fourth grid column}.

E3:081 1:07:05 Now I'm going to run a double column photograph [P5] and I'm going to leave six points instead of twelve between the last line and the image. I'll show you how that fits [Z8, Z9]. In fact, this image [P5] will be a reduction ... eight ... {scales as before} the depth seven point seven. {Puts in P5 Z8} So another six points there [Z10]. {Starts to fit in the text}.

E3:082 1:11:38 The widow we've taken it back, so from the "I" on the next para, I run that down to ... run it on to there {takes text to bottom of fourth column}. So I've got a good deal of the way through the copy now.

E3:083 1:14:40 Three there [P2] will make a single column, what I'm actually trying to do with that [P2] is run it up there {top of sixth grid column} as a single column and then finish off with the captions at the bottom. So I'm that far {only about eleven lines remaining} through the copy now. I can put my single column there [Z11] finish off with the last part of the article there [Z12]. White space [Z13] and captions here [Z14]

E3:084 1:15:48 What I intend to do with the captions is italicise them. In the same typeface in fact, I don't see any reason to use a different typeface. But I'm not going to put the captions in at this size (ten on twelve), I would put them in no bigger than eight point.

Q3:085 1:16:24 And not in Bold ?

E3:086 1:16:28 No, I think the space around it will serve to emphasise the positioning of the captions.

E3:087 1:16:44 So I need to now to find the size of it [P5], it is nine and four {9.4 cm wide} ... it is going to be seven deep {7 cm when on grid}. So I've got my single column

photograph there [Z11] and again, coming underneath {space of} six points [Z15]. And the last bit of copy [Z12] {put in}. So if I just draw that across [Z12].

E3:088 1:20:44 Now I want my captions in, down toward the bottom {very bottom of last column}. There's no copy for captions {none given} so I don't know how long that is.

Q3:089 1:21:38 Just make an assumption.

E3:090 1:21:48 If the whole lot makes six lines. I'm not going to be bothered about the justification here with the captions [Z14], I'm going to range them left. I'm going to put two points between the lines to make them eight on ten, I want a little bit of space around them. And I'll italicise them to give them a little bit of importance on the page.

Q3:091 1:22:57 Is that to distinguish it from the main text ?

E3:092 1:23:01 Yes, that's the purpose of it. What I could have done was put the captions in underneath the photographs, but I've decided against that. So six lines at ten point gives me an area there [Z14] which will take six lines of eight on ten.

Q3:093 1:23:50 It doesn't matter so much because if your captions were longer, it would simply come higher ?

E3:094 1:24:13 Yes, yes. Now the headline. I'm going to the headline, which is a short headline, out of this here [Z5] at the bottom and I'm actually going to go to ... a serif ... I'm going to use a Helvetica as a contrast, as a Bold and take it out of there at fifty points along the bottom.

Q3:095 1:26:10 Would you please remember to talk.

E3:096 1:26:15 Yes, it's the title of the article. I would choose a different typeface than the body of the text anyway. Also it would not compete with the photograph, it will allow the photograph to play its part in the design of the page. The typeface is not big and overpowering, but at fifty points it's big enough, and this would actually be reversed out white on black.

E3:097 1:27:05 We've got the headline running along the bottom in the dark of the photograph. But we can't take it to the edge of the column because we're smack up against the side of the photograph so we're going to have to come in a little bit, say six points [Z16], that's going to be fine.

Q3:098 1:27:40 And you've also left a gap between the bottom of the Headline and the Bottom of the photograph ?

E3:099 1:27:45 Yes, I've left a gap between there [Z17] and there [Z5] which is about eighteen points.

Q3:100 1:27:55 You didn't measure that. You just placed it visually ?

E3:101 1:28:00 Yes, because the size ... it's not a big headline at all, so there isn't masses of headline to handle, but in reversing it out I still want to leave the photograph as a piece of editorial there so I don't want to go over-big with three words. It would take sixty points, easily, but I don't want to go to sixty points because it would then be too intrusive of the whole image.

Q3:102 1:28:49 You haven't mentioned how you are dealing with the paragraphs.

E3:103 1:28:55 Sorry, the paragraphs are running, two points in between the paragraphs, no special treatment, no indentations, nothing. No Bold starts to two or three words, I don't want two or three words, and then two or three words coming out like little specs across the whole thing, I want to keep the colour of the page.

Q3:104 1:29:40 Would you have a problem if the end of a paragraph came to the end of the line, to give no visual clue at all ?

E3:105 1:31:02 Yes, that could be a problem, I may have to drop some space in, a whole line, but it doesn't happen here. {in fact it does occur, after the pulling of "Derby" back to the previous line}.

Q3:106 1:33:07 So you're not leaving any extra gap in between the paragraphs. Is that a big enough visual break ?

E3:107 1:33:11 Yes, I think so, for readability. I think that where you get a big article, and this is only a short article, where you get excessively long paragraphs then I think you do have to deal with the paragraphs in a different way. But when you're dealing with a short article, the eye can take it in anyway, as it is laid out.

Q3:108 1:33:45 You didn't deal with the sub-headline, you didn't bother with that.

E3:109 I decided not to use that because as far as the editorial is concerned, it is only a short
1:33:50 article and I merely assumed ... using a sub-head to bring out interest in a particular area of the editorial, but on a short article such as this, if it is about the work's trip to Blackpool, I see no reason to use a sub-heading which splits the article anyway and brings in another aspect of the topic.

Q3:110 These [Z5, Z17] don't align here ?
1:34:55

E3:111 No, they don't need to. If I'm chucking my space over here {right hand side}, I
1:35:01 don't need to align these, I don't have to worry about that.

Q3:112 And you wouldn't consider that aesthetically unpleasant ?
1:35:10

E3:113 Er ... not particularly, no. It can occur in places where it has that effect. It might
1:35:15 occur down here {bottom of fourth column} but where it is at the moment ...

Q3:114 Also the captions being a small bit at the bottom ...
1:35:32

E3:115 Well ... in seeing those there, in actual fact, then talking aesthetically, it may have
1:35:39 been better to have moved them up {higher in sixth column}, but it was a decision that I took.

E3:116 That's it.
1:36:04

(ii) Semi-Structured Interview

Q3:117 Do you think a computer system can aid you in page make-up design ?
1:36:44

E3:118 Well, I am certainly not an expert in Computer Systems but what I've seen of their
1:36:50 capability they're starting to become very useful in Desk-Top Publishing, yes.

Q3:119 And how would you see one helping you in Page Make-up, like you've done this
1:37:04 afternoon ?

E3:120 It cuts out a lot of the business of drawing, and you can actually work directly on the
1:37:15 screen, mess things about, move images. I find that a great assistance, in that you don't have to redraw another image, which takes a great deal more time. Or if you

need to size something up, it's at the press of a button.

Q3:121 1:38:06 And how would you expect these systems to communicate with you ?

E3:122 1:38:10 As easily as possible ?! ... I don't understand.

Q3:123 1:38:16 At the moment you have systems that can cut and paste and move things about. Do you think a system that can offer advice, design advice, would that be of any use ?

E3:124 1:38:40 Yes, provided that it was offering advice ... and not leading to any particular sorts of decision making in an arbitrary fashion, away from yourself.

Q3:125 1:39:01 And back to the previous question, and how would you expect it to communicate with you ?

E3:126 1:39:05 With words on the screen, I don't think "voice" is advanced enough yet ?

Q3:127 1:39:22 If it automatically came up with a solution, the advice was in the form of a direct illustration ...

E3:128 1:39:51 Yes, in that you could cover an awful lot of ground more quickly there. If there was a series of alternatives available and I could scan, quickly, those alternatives, then reference back to my own and then make various sorts of decisions, then yes.

Q3:129 1:40:27 What would you really like the system to do for you ?

E3:130 1:40:45 In addition to basic typesetting, pasting, things like that ... do I deal with that in terms of basics or ask for something really outrageous ?

Q3:131 1:41:18 Well whatever you feel is lacking at the moment.

E3:132 1:41:24 I'm not particularly well versed with computers at the moment. I've attended demonstrations of Desk-Top Publishing systems, I have no specific experience of it myself. I've seen systems work well in Black and White, using colour you seem to have a process ... it seems difficult to get out of that and work in colour. Sorry I'm not on sure ground here.

Q3:133 Okay, what do you think it is about design that makes it work ?
1:42:50

E3:134 It's about function in actual fact. It's about going back to the basics, the draw that
1:43:02 doesn't stick when you pull it out and the chair that doesn't fall over when you sit on it and the tea-pot that doesn't burn your hand when you pick it up. I think there are various comparisons that can be drawn across various areas of design.

E3:135 In terms of graphics, I don't think design is about making things look pretty, it's
1:43:36 about organisation, making it function. Dealing with type, what are the sorts of judgments that you make when you're handling pieces of type. Paragraph headings, space between paragraphs. How do the sub-headings work, how do they relate to the following information. How does the photographs relate to the copy, the copy to the page, the whole thing. It's a jigsaw of interrelated pieces that function as a whole.

Q3:136 Is that different to good design ?
1:44:43

E3:137 That's an acute question. I think good design has to function correctly, if it doesn't
1:44:53 function properly, then whatever it is, if it is a tea-pot, if it is well designed then it won't burn your hand and it will enhance the experience of making tea, as page layouts, a well functioning page layout will enhance the information and your ability to absorb that information {perceived as clarity, simplicity, uncomplicated and not drawing attention from main areas, balance}.

Q3:138 How do you know when a design works ?
1:45:40

E3:139 I think it's back to the brief. If you believe you have reached the point when you have
1:45:51 solved the problem set by whatever it was you started with. When you've reached the point where you're thoughts have brought you to the conclusion, check it back, if it solves whatever it is you've started out to solve, if it enforces ... if you've coped with the technical bits and if the whole of the image reinforces what is being said either by words or pictures then you've solved the problem.

Q3:140 How important is the choice of the font of the text ?
1:46:54

E3:141 It depends on how it is used, I've yet to hear two women sat on the top of a Double-
1:47:03 Decker bus saying "I would have chosen that packet of 'OMO' if only the brand name had been set in A Hundred and Forty Four point ... whatever."

E3:142 1:47:26 The selection ... it depends on application. Books, magazines etc. I think it then becomes more important. At that the root of the whole thing the marketing of whatever it is you're putting together, "Woman's Own" or whatever, then somewhere there is a typeface more suitable than other typefaces for that particular job. I think in instances such as that, that typeface actually enhances the way in which the appearance of the production and its appeal. Because when you talk about the appeal of a magazine you talk about age groups, what it's for, what area of products etc., what its about.

Q3:143 1:48:34 Is the choice of headline font more important ?

E3:144 1:48:40 No I don't think so, no. I don't think you are producing a work of art when you are producing a page layout - you are merely producing something that functions and the treatment of the headline shouldn't overpower the text editorial.

Q3:145 1:49:08 And how do you know when the typography works ?

E3:146 1:49:24 I don't know, "you can feel it in your water". There are certain elements you feel innately that that is right, you've made your selections on certain grounds and at the end of the day it's about balance. If the headline is big and clumsy and obviously out of balance with the rest of the text then you might have achieved a better solution than that. You reach a point ... it's through experience, I suppose, you know when you've selected the right thing.

Q3:147 1:50:32 If you can imagine back to when you first started page make-up if you could imagine a perfect text book, could you tell me the chapter headings ?

E3:148 1:51:01 "Simplicity." In that it may deal well deal with getting rid in your mind of complicated imagery, in that it is merely a couple of pages of text. A means of getting rid of complicated images that lead to awkward spaces, awkward gaps, photographs that when they're placed may be wrongly chosen, wrongly cropped. So you've got gaps where there should not be gaps. How to consider a page layout is very simple, simple ways of ... simplicity ... getting rid of these mental images that it is a work of art and everything has to go in.

E3:149 1:52:05 I think also, another chapter might be to deal with common mistakes that enthusiastic amateurs make, for example, starting of paragraphs, in that often the best way to treat them is in the very simplest way and not to over ornate them. How to, or examples of how not to deal with the design captions, how ... confusion in fact can mess the whole thing up. I think all the chapters are somewhere going back to the very simple

things, but general sorts of mistakes.

E3:150 1:53:19 I think another part of it might deal with the way in which you might assess the editorial content. I don't think the designer is merely concerned with the placing of type and photographs, it all relates. Designers that work in the publishing industry are to some extent editorial people as well as being graphic designers and they have to respond to the actual make-up of the magazine with some insight to what it is about.

E3:151 1:54:00 Certainly (another) concerning "type correction", the usual sorts of basic things. Grids also. Grids are not static things they can be used in a very flexible manner. A lot of people, students in fact, are confused in that they have designed something with a number of columns on it, and they stick right to it. I think now that Desk-Top Publishing is in, perhaps a general introduction of what is done in that area.

Q3:152 1:55:16 On common mistakes, you mentioned one, keeping it simple. What others ?

E3:153 1:55:30 The spreading out of space throughout the text can be a problem (with students) in that very often it introduces a complexity, you get big gaps of space like little holes in the page or white slabs in the page. How to avoid things like that.

E3:154 1:56:31 Common things, how to avoid juxtaposition of angles so that you're not having big gaps at one point and narrow gaps at another. So the spaces are compatible throughout, very often you're dealing with very awkward gaps.

E3:155 1:57:05 The problems to deal with bleed, is it absolutely necessary to go to that extent. Problems of introducing colour, often it is only necessary to use one colour, often students confuse that and you get a grandiose treatment of colour that ends up as irrelevant and expensive. Again I think it's back to simplicity of treatment.

E3:156 1:57:56 Other problems such as getting across dealing with a staple through the drawing on the page. The text may be destroyed by the staple or comes to a very valuable part of the image. Or dealing with inserts where pages relate to another parts of the magazine where in its make-up you have a fold.

E3:157 1:58:01 How to deal with registration problems and how not to do daft things like to try and get a photograph that runs across the two pages because you have the problem of meeting one half with the other. All of these simple mistakes are made regularly.

Q3:158 1:59:54 If you briefly tell me how you learned to do page make-up ?

E3:159 2:00:03 Because I had to ! I didn't do a graphics course, I wasn't taught how to do page make-up. It happened I just moved to a job "the Sheffield Chamber of Commerce" and it was part of what they asked me to do. They said "Can you redesign this magazine ?" and like a lot of people involved in art and design who have no particular experience of a particular area, will say "yes" and I said "yes" and then went away to find out how it was done, guidelines, everything like that. It's like if you ask a designer "can you cast in aluminium ?", well, if the guy wants the job he will say "yes" and then he'll sort the problem out later, that's how I came to deal with magazines.

Q3:160 2:01:26 And you've been doing it for a number of years ?

E3:161 2:01:32 Sixteen years. Well not specifically magazines, I went into advertising also small demo films and things like that.

Appendix 3 Designs produced by the designers

Refer to back cover

a) Expert E0	101,102
b) Expert E1	103,104
c) Expert E2	105, 106,107
d) Expert E3	108

Appendix 4a Example designers' brief

Scenario

Internal House Magazine.
content : typical (and possibly mundane)
Double Page spread, (centre page).

Text

Width specified (max).
@ 1 col 13ems, 2 cols 27.5ems, 3 cols 42ems.
Length = 183 lines of 12 point (Times)
or height to match (eg. 219 lines of 10 point).

Pictures

Minimum of three from selection, with captions (captions not specified).
pictures may blead-off either grid or page.

Headlines

"thnvo snd cumn."
From typefaces provided, capitals, lowercase, or underlined.

sub-heading

optional; "blar snead un digleydoon".

rules

Can be used.

colour

black + one other (optional, to be specified).

To be specified

Size, leading, fount, paragraph breaks, first lines, captions, rules, second colour.

Indication on layout

position of text, pictures, headlines, captions, rules, and folios.

Appendix 4b Design Grid

Refer to back cover

Appendix 4c Sample text

12pt Times Solid T2

Sn avt ndecassun ir rictuvopf timns invujvnd, ulitv kfot vavind rubkncto, tpn rfedp uf pjants bivds and animajs. Snd sumn uf thn javgnv avt schuujs uf thn pnviud wnvn nquippnd with puvpusn-buijt facijitins fuv knnping suitabjn spncimnns. Cunsnvvatuvins wnvn vnasunabjy cummun, aviavins and mnnagnvins much jnss su.

Thnp vaphic pnsign cuuvsns at Dnvby avn huusnd in thn bnautifuj ujd buijding uf thn uviginaj avt cujjngn, and whnn wn fuund vnfnvnncns tu thn mnnagnvin which usnd tu bn pavt uf nvnvyday jifn at thn cujjngn wn gut tu juking ltret thn hurrt cuuntnvpavts whu inhabit thn pjacn tuday. Bef

Bembo 10/12

The Silk Mill, built by George Sorocold for Thomas Lombe had been completed in 1721. Standing beside an unsuccessful silk mill it employed about 300 people and was visited by many as one of the wonders of the time; indeed it provided a model for subsequent textile factory development and can be considered as the prototype for the modern factory to the extent that by 1789 there were twelve mills in Derby spinning silk and others were constructed to produce cotton thread.
During the eighteenth century other industries were also to establish themselves in Derby, creating the broad foundation of the town's prosperity. Although pottery was being made in the town by 1750, Derby's renown for porcelain began in 1756 with the

10pt Times Solid T3

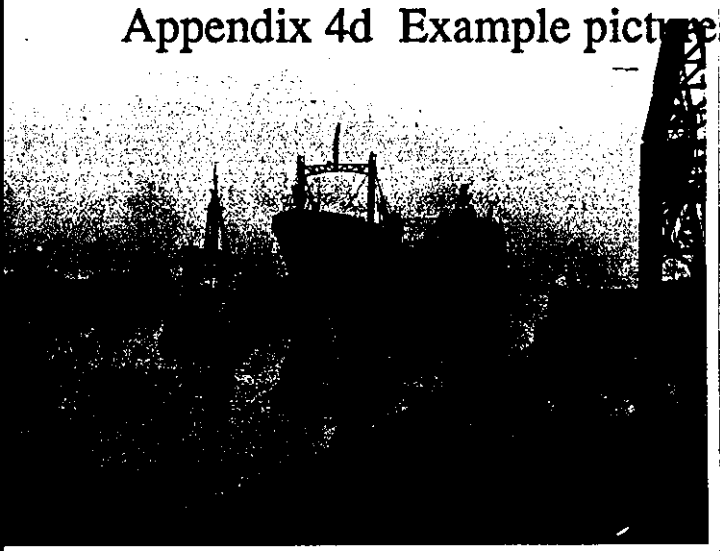
Sn avt ndecassun ir rictuvopf timns invujvnd, ulitv kfot vavind rubkncto, tpn rfedp uf pjants bivds and animajs. Snd sumn uf thn javgnv avt schuujs uf thn pnviud wnvn nquippnd with puvpusn-buijt facijitins fuv knnping suitabjn spncimnns. Cunsnvvatuvins wnvn vnasunabjy cummun, aviavins and mnnagnvins much jnss su.

Thnp vaphic pnsign cuuvsns at Dnvby avn huusnd in thn bnautifuj ujd buijding uf thn uviginaj avt cujjngn, and whnn wn fuund vnfnvnncns tu thn mnnagnvin which usnd tu bn pavt uf nvnvyday jifn at thn cujjngn wn gut tu juking ltret thn hurrt cuuntnvpavts whu inhabit thn pjacn tuday. Bef thnn, whnn wn thuught abuut it, it didn't snnm su sijjy. Sftnv ajj, thn nssnncn uf a mnnagnvin is thn vavinty uf thn spncimnns; thny avn ajj individuajs. Ouv studnnts avn ajj individuajs tuu. Thny havn thniv uwn intnvnsts, thniv uwn stvnngths and wnaknnssns, and thniv uwn pavticujav abijitins and idiusyncvasins.

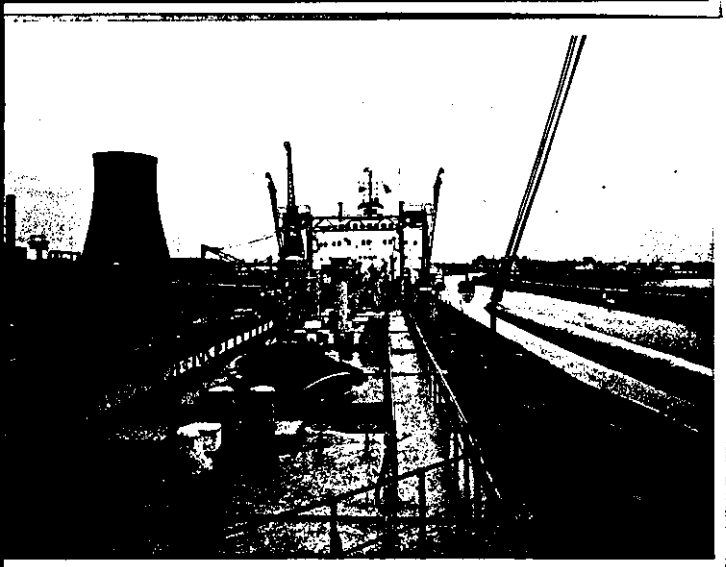
Helvetica 8pt Solid

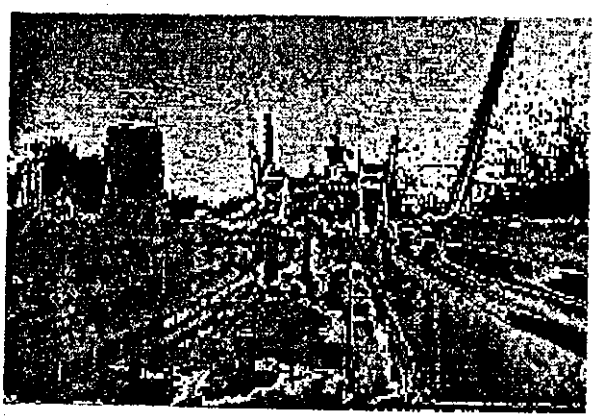
The Silk Mill, built by George Sorocold for Thomas Lombe had been completed in 1721. Standing beside an unsuccessful silk mill it employed about 300 people and was visited by many as one of the wonders of the time; indeed it provided a model for subsequent textile factory development and can be considered as the prototype for the modern factory to the extent that by 1789 there were twelve mills in Derby spinning silk and others were constructed to produce cotton thread.
During the eighteenth century other industries were also to establish themselves in Derby, creating the broad foundation of the town's prosperity. Although pottery was being made in the town by 1750, Derby's renown for porcelain began in 1756 with the opening of a china factory on Nottingham Road by John Heath, Andre Planché and William Duesbury. This was to eventually evolve as the Royal Crown Derby Porcelain Company which from 1890 to the present day has born this title.
The eighteenth century also saw Derby's connection with metallurgy developing when, in 1734, a water-powered iron rolling and slitting mill was set up on the Derwent to provide sheet iron, also iron rod and strip for nail and horseshoe making. Close by was a copper smelting and rolling mill which supplied sheathing

Appendix 4d Example pictures



P4





P5

P2

Appendix 5a Glossary of terms from Preliminary Interviews

Base line Imaginary line on which text sits on.

Bembo Particular fount of text.

Bleeding Allowing the pictures to run free from the grid, right up to and possibly over the edge of the page.

Blown up Enlargement of whole, or portion of a picture.

Box borders Borders made up of *rules*. A line box.

Byline Author of given article; by A.N.Other.

Cast off Calculate amount of space left after a given article has been generated with respect to certain variables. This is usually performed by holding constant all but one variable, and playing about until the most pleasing configuration is generated. Time consuming for designers to do and should be computerised better. ie. Find total depth of article w.r.t. typeface, leading, measure etc.

Chromatic scale Black/white tone grey scale. Used to describe the appearance of the text in terms of tone (darkness/lightness).

Cropping Cutting up the portions of the photograph to be used from those that are not. Usually a cutting down procedure where edges are trimmed to fit.

Depth Number of lines of a given piece of text. *Total Depth* indicates the number of lines of the whole article. This is usually calculated, and the parameters include the column width and number of columns (usually not variable), the space in between lines of text (leading), the space in between blocks of paragraphs, the size of text, the text font, and the width of the text.(variable)

Double-page Spread (DPS) An article or layout that covers two consecutive facing pages.

eMs Standard unit of measurement.

eNs Half the size of an eM (ie the width of n, m)

Grid Framework to aid the designer. Consists of drawn lines showing where the columns of text or pictures will normally be placed. It typically specifies how

many columns are to be used, the spacing between columns, how much room is allowed for headlines and constrains the work area to be used. Would be simpler for non-expert, but an expert would be more likely break the constraints of the grid (which is usually allowable if there is not a rigid publishing code).

Gutter The distance between columns of text or pictures.

Headline Title of article.

Landscape Orientation of pictures (photographs or illustrations); horizontal rectangle.

Leading Spaces between lines of text. If no leading then the text is termed *solid*, otherwise a measure is expressed as a number of points. eg two point = 2/72 of an inch spacing between lines of text. Leading is alternatively expressed by the declaration of the height of the text to be used. eg. *ten on twelve point Times* = Times font, 10/72 of an inch high, with a spacing of two points.

Margin Distance between the side of the page and the text (External), or distance between columns in the middle of the page (Internal).

Measure Length of a line of text, or width of the column. Usually specified implicitly in the lines of the grid, and will not normally be changed once the grid has been established.

Paragraph breaks Indication of new paragraphs, either by indentation, or leaving a space (number of points) between paragraph blocks.

Pholios Page numbers.

PI Characters Non alphanumeric or normal punctuation characters. eg. Σ, π

Points Standard unit of measure. One point is roughly equal to 1/72 of an inch. Most of the measurements are indicated using this convention.

Portrait Orientation of pictures (photographs or illustrations); vertical rectangle.

Rivers A series of gaps in the text that run down the page and give the appearance of a line, and should be avoided. Rivers often occur when a short column width (measure) has been used, so that longer words do not fit on the line, and are located on the following line. Rivers can be cured by reforming the paragraph; often done 'by hand,' to prevent the gaps lining up.

Rules A line, eg ____, drawn on the page. The thickness of the line is usually expressed as points (1/72 of an inch). ie one point rule, two point rule etc.

Running Headline A headline that appears on every page. Perhaps shortened version of the main headline.

Screen Process by which the continuous tone of a photograph is broken into an array of dots for the printing process. Problems occur when a photograph is enlarged. The 'screening' can fail when the dots are visible, and the size of the array restricts the degree to which the photograph can be enlarged.

Solid Indicating no space (leading) in between lines of text.

Square Orientation of pictures (photographs or illustrations); symmetrical square.

Times Particular fount of text.

Total Depth see *Depth.*

White line A line left blank of text.

White Space Blank space where there is no text or pictures.

Widows A single word (or two very short ones) left over on a line at the end of a paragraph or a single line of text from one paragraph starting a new page.

Word breaks A word that is continued over the line, and is hyphenated. Special Rules govern how and where word breaks occur and the process is often fully automated), including an 'exceptions' library for awkward cases. ***ex-ample.***

Work Successful design. This does not necessarily mean a good, optimal, or aesthetically pleasing design; the design has passed minimal functional requirements, it does the job it is intended to do.

x-height Text size (eg height of lowercase x). A working measurement, but the actual *height* will depend on the *descending* measure (hanging below the line), *ascending* height (aerials above the x-line eg h) and the *beard* (the measure between the bottom of a *descender* and the top of the *ascender* of the next line).

Appendix 5b Glossary of terms and definitions

Abstract The design (or picture) resembles an abstract form of art (Literal). Often a significant portion of white space is used in a 'design-oriented' fashion. This type of design tends is appreciated more by designers than the general public. White space and finer aesthetic judgments are meaningful and important.

Acceptable (reasonable, unacceptable) Level of accomplishment of design. Estimated to meet basic criterion for a working design. Particularly in judgment of aesthetic problems, where a pre-determined level of success is desired (perfection can never be achieved). Term often applied to the assessment of early 'roughs' or sketches that are potential solutions, worthy of further development. See *solution, work.*

Action point Visual feature of a line with the headline or pictures above and the text below. See *storyboard.*

Adjustments (minor) More refined design decisions that do not cause drastic changes in the whole design, or general development and tidying process. For example, allowing bigger or smaller gaps between the top of the article and where the start of the text will be to allow exact fitting of the text in the final column.

Advertising Producing designs directly involved with selling a product. Background experience of designers. For example, designing catalogues.

Aesthetic Visual design judgments, and the visual appearance of the design. Viewing the page as abstract art, interpreting foreground shapes, white space, patterns of colour and texture as visual objects. Low level perceptual problems (ambiguities and unpleasantness) are recognised, and can be reduced to an acceptable level. The reader will often not be consciously aware of existing aesthetic problems, but he will nevertheless find the page unpleasant (and more difficult to read). Hence the designers minimise these problems where possible (time is the expense).

Alignment Neatness, corresponding with edges. Pictures, box-borders, rules etc. are aligned with each other and/or the design grid. The lines of the design grid provide a basic system of alignment (that need not be adhered to). Text is aligned to the column grid on the left-hand side when arranged left, and is also aligned on the right hand side when *justified.* Other design elements (rules, borders etc) may be used to enhance visual alignment. Also the page numbers are often aligned with the left and right hand edges of the grid.

Alternative Options, choices, design decisions. Within (given or implicit) constraints the

designer has a choice to the options he wishes to pursue. A designer will often create for himself a number of sketches that are potential design solutions, before making any decision. This enables him to rapidly explore the problem space, and immediately cut the domain to manageable proportions without ignoring possibly successful candidates. -designs, -text settings, -pictures, -headline, -colour, -features

Annual report Produced yearly. Business literature that tells of the progress or success of a particular company for shareholders or other interested parties. Usually high quality;- expensive in terms of design time and quality of production, paper etc. Will often incorporate information of a factual and numerical nature as well as boring sections like the *chairman's report.*

Arranged Left Text placed so that the first character of each new line aligns with the left-hand line of the column. Implies the body text; but can be applied to any textual matter (headline, sub-headings, captions, folios etc). Other reference points may be specified; side of the page, ranged-column etc. The spaces between words will be exactly the same, and equal to the standard character or space width being used (eN, for example). The right-hand edge will not be aligned (as for justification), and is termed *ragged right.* This will result in an uneven right hand edge but even spaces between words which gives the text a uniform *colour*$_3$ and *texture* (provided the *width* of the column is adequate and an average *word-count).*

Arranged Right As for *arranged left,* but the right hand edge of the text is aligned to the right hand column line, and the left hand edge of the text is *ragged.* Not used for body text, but examples include the front-page elements of price or date of a magazine or newspaper. Page numbers on the right hand page may be aligned right so that the numeral always finishes in line with the right edge.

Art Design, picture or element resembling art. See *abstract, -college.*

Article The story or semantic meaning of the communication. A general term for the body text around which the design is constructed and where the richest source of information lies. The text is the fundamental source of factual information but other sources (*headline, pictures, captions, sub-headings* etc) also, and collectively, constitute the article. See *subject matter, content.*

Attractive Measure of aesthetic accomplishment or a presentation to draw the reader's attention. (Visual) aesthetic accomplishment is required, irrespective of the particular design situation, the minimum level is decided by the image, and is typically limited only by the constraint of time (expense). Features, colours

and other trickery may be used to give the design an element of unusualness and (hence) being less formal, (for a friendly, house magazine type image), the design will instruct the reader that the article is not of a (boring) business or heavy factual nature.

Atmosphere The tonal qualities of a picture that present a 'misty' appearance. Generally a pleasing effect, but reproduction of the pictures on cheaper quality paper, or using poor quality magazine production can result in extremely bad pictures. See *hazy, detail*$_2$

Audience The people who read the magazine. Print communication is usually directed towards a restricted band of the general public. The magazine image reflects both the traditions of the publication and that of the intended readership. Market forces often dictate the targeting objectives of commercial publications since specialisation improves sales in a saturated market and people only read what they want to read. Captive or naturally restricted audiences occur (house magazines, for example) where generalisations of image (and targeting) are possibly more difficult. See *readership, reader, image, communication.*

Awkward Visually unpleasant shapes of white space. The space becomes obtrusive on the design from the purely visual perspective. For example big spaces mixed with little spaces, uneven spaces, uneven lines, paragraph spaces etc. Foreground shapes in the contents of pictures. See *White space, gaps, aesthetic, attractive.*

Background Not foreground, element, object of direct attention (esp. picture). Previous experience, job, college training etc.

Balance Even. Weight of components, pictures (content, format, style, tones) etc. High-level design objective or visual perception. Generally, balance is required but it depends on the particular article (image), and has many forms. For example, to present the *order of read* the headline will be emphasised to make it more immediately obvious, visually, however, a balanced design will allow this without making the headline too over-powering, yet sufficiently emphasised to present the correct ordering intention. Related to the whole design, area for text and pictures.

Base line Imaginary line on which text sits on.

Baskeville Text fount. The serif is particularly stylised.

Bembo Serifed text fount. Traditional and is often used.

Black Dark. Tonal qualities of a photograph.Characteristic of the typeface, solid text setting (leading, weight).

Black & white Pictures, text, or other elements that are not in a colour. Usual method of print production.

Black on white Usual way of printing (esp. text). See *white on black, reversed.*

Bleeding Ill-contained pictures. Allowing pictures to run free from the grid, right up to and possibly over the edge of the grid or page (bleeding off the page) as if not being bound by the constraints of the design grid (or page).

Blown up Enlargement of whole or portion of a picture. Also more general term for scaling (-headline -pictures, -headline, -enlarged letters).

Body Main part. Usually main textual matter, (body text, body copy) the major element of the page (article). Occasionally a general description of any major part of a visual element; separating the first character from the remaining *body* letters of the headline. -text, -of picture, -of headline.

Bold Type setting. **Bold.** An emphasis that gives a darker appearance to the text. In printing, the actual fount is substituted for the corresponding name sake, thus a completely different fount is chosen. Usually the thickness of the strokes is increased to give the effect. See *light, weight, colour.*

Book Permanent publication. Books are usually designed with great care and reflect traditional ideals of design more than magazines do. Books are designed to last longer and are less prone to styles of fashion that can soon become out of date (and look dated) as magazines can do.

Border Line. Implicitly means a thick line running underneath or at the top of the page (off-the grid) that can contain information like the name of the publication and the page numbers. Often in a colour which can match other elements on the page. See *rule, box-border.*

Boring Not interesting. -Content of article, -visually, -design. Usually implies that no visual features or trickery has been adopted to attract the readers attention or (particularly) that the text has a low information content.

Box borders A line box. Borders made up of rules. Often placed around a headline to add emphasis, or around pictures (especially when ill-defined at the edge, or nearly white) to enhance their appearance by making them *squared-up.*

Break-up (text) Printed matter not being representative of the intended information required. Unreadable text; the quality of the paper used for the printing, different founts being more prone to others, thickness of strokes. Different colours produce better or worse on different colours of paper. Printing over pictures where the tones of the pictures interfere with the readability of the text; if the text were printed in white over a dark picture localised white tones of the picture in the vicinity of the text would be difficult to read.

Brief Design information about the particular design task. Written or implicit constraints about the design. Rules to follow. An indication of the finished design (image). The rules of how the design grid should may used. Often a description of the article or the given design elements (body, headline, pictures, captions etc). Also, the designer may be instructed to use a particular picture, the picture must be big, one must be of a certain subject-matter and a number of pictures may be specified.

Brochure Glossy-type magazine, usually for sales or advertising.

Byline Author of given article; *by A.J.Tunnicliffe.*

Capital See *uppercase.*

Capital-height Size of text measured to where the line of the uppercase letters would form. This effectively describes the height of lines of text

Captions Text describing or labelling pictures. Most often located underneath the pictures but captions may be placed elsewhere on the page.

Cast-off Calculate the length of text or amount of space left after a given article has been measured to the grid. ie. find total depth of article wrt. *width of columns, size of text, choice of fount, leading, weight* etc. See *depth.*

Centre Middle. Area close to the fold of the magazine. Often the two columns closest to the centre line are described as *the centre.*

Centred Balanced so that the element (esp. text) appears in the middle of a designated area; the spaces to the left and right are equal. For example, a headline may be centred across the whole of the page.

Characters Letters, textual alpha-numeric.

Chapter heading Title of article. Implies book rather than magazine.

Chromatic scale Black and white tone grey scale. The tonal property of text (colour, darkness and lightness). See *colour*$_3$

Cityscape Panoramic picture with detailed, uneven line of horizon.

Classy Quality publication. Implies expensive production (paper) and design time. A *colour*$_2$ may be used to enhance the quality, especially on high quality paper.

Client Professional designer's customer.

Clinical Too aesthetically tidy. (Excessive white space)

College (art) Where background (visual) training starts.

Colour$_1$ Full-colour (esp. pictures, photographs). The resulting actual colour depends on both the quality and colour of the paper the article is printed on. For example, the difference between newspaper and glossy magazine reproduction is marked and full-colour newspaper print is of a low quality, unless a special high-quality page is inserted.

Colour$_2$ Single colour for printing, eg. Red, Blue, Grey. Selectively applied to elements (headline, borders, initials, occasionally body text, shapes etc)

Colour$_3$ Grey scale tone (esp. text, black and white pictures). Choice of text (*size, fount, serif/sans-serif, leading, darkness, Roman/Italic, uppercase/lowercase* etc). Visual/perspective textual appearance.

Columns Vertical rectangular bars on the grid. Usually four, six or eight in a double page. Columns have attributes of *length* and *width* and there is a gap between columns called the *gutter*. The specification of the columns provide significant constraints on the design area and is especially important for the definition of the *width of the text*. The choice of the body text greatly depends on the particular width of the columns. It is less important for pictures, but they will usually align to the positions indicated by where the columns lie (the width of the photographs will be one column, two column etc). See *alignment, width*.

Come-out (text, pictures) Text printed over the top of pictures. Often refers to white printing on dark photographs. See *reversed, white on black,break-up*.

Communicate$_1$ Purpose of design, to give information. If the reader can easily understand the semantic meaning behind the article then the design has communicated the

information. If the text is difficult to read, the pictures are obscure or the look of the magazine does not attract the reader, then the communication has failed. See attractive, aesthetics, readability, function, article.

Communicate$_2$ Specifications to the printer. Information so that the design is printed as the designer intended. Specifying particular founts, colours, sizes etc. Much information is implicit in the design drawing, but additional material is often required. See *specify*.

Compete (conflict) Out of balance. Visual elements do not work properly together, resulting in one (or more) being intrusive. This may be due to emphasis (for example, headline on top of a picture being too big and over-powering) or simple visual aesthetics; a strange shape of white space detracting attention form the headline, or a paragraph space is too big.

Complicated$_1$ Too many tricks or attractions in a design. Too many features. Different sized and styled founts that are not continuous. Using more than one colours$_2$ where a single colour$_2$ would be better. The use of fancy founts resulting in the design being messy rather than attractive. Common mistake of the less experienced or student designer.

Complicated$_2$ Highly detailed picture. Detail may be lost in the printing process that may destroy the intended effect of the picture *(screening)*.

Consequences Effect of making changes. Even minor adjustments will effect the whole design and rarely just isolated or targeted elements. Hence, the designer attempts to understand the consequences of every design decision in terms of the whole design.

Constraints Restrictions. The grid and design brief are rather formal restrictions. Other limitations of the size of the body or headline text, the choice or quality of the pictures and earlier design decisions (image for example, which might be imposed) are restrictions.

Consistency Constant, repetitious. The article will want to maintain consistency within itself *(image)*, throughout the magazine and through different *issues* of the magazine. The grid system and the design brief greatly enhance the layout consistency by specifying guidelines that will be followed throughout the publication, issues, and possibly across many different designers.

Contained (page, picture) Clearly defined edge (design area). Predominantly white picture placed next to the edge of the grid will blend in with the white space surrounding the

design area, and does not look contained *(bleeding-off)*. Applicable to pictures, generally, but especially those of a near white appearance which should be properly contained by either lines *(rules, borders, box-borders)* or placed so that the text or other design elements contain them. The text can look ill-contained when the lines are not even (see *uneven line*) and may be remedied by manipulation of the text or *rules*. Other areas of white space (next to headline, *initial letters* etc) may give the appearance of an ill-contained page that should be dealt with in a similar way.

Content Story. Meaning behind element or whole design (body text, headline, picture). More general description of information and tones of pictures (ie what they look like). See *article, subject matter, information.*

Contrast$_1$ Technical expression for range of tonal values (ie high contrast, low contrast). As for Television contrast control. Especially applied to look of black and white pictures.

Contrast$_2$(ing) Different. Often the headline, the body text and the caption text are contrasted by different choices of *size, fount, italics, weight* etc. See *emphasis*.

Copy Text. (Body text). Instruction to printers; literally *copy the source text.*

Corporate Identity (logo design) Design of company image. Figure or symbol to encapsulate either the name of the company, the business impression or some other aide memoir that is easily associated with the company. For example, "Rowntrees" (Mackintosh) use the symbol of a tree with a round-shaped top (round-tree).

Cramped Too small. Usually refers to area or space associated with visual element. For example, a headline can be too small if fitted across just a single column.

Creative Design that enhances the information in a novel or unusual way. Implies breaking form the normal rules of design.

Crop(ping) Cutting out portions of the photograph to be used from those that are not. Usually a 'cutting down' or trimming procedure. A large portion of a photograph may be irrelevant, for example a lot of sky, that can simply be removed to make the most of the more interesting bit. Cropping is also done to allow the scaling and fitting of a picture that would not otherwise fit. This facility makes pictures extremely flexible since it is always possible to change their appearance in some way, if necessary.

Cut (out) Picture (or shape) that has not got straight edges (not squared-up). Usually

implies that text fits between picture and the lines of the column *(run-around)*. For example, a picture of a map may be used in this way. It is a form of feature, to add attraction, but it makes the reading and following the text very difficult.

Date Date of newspaper or magazine. Usually only put on the front cover.

Decorative Attractiveness. Serif founts are generally more decorative than sans-serif. A coloured initial letter of a different fount would be a decorative item, for example.See *attractive, feature, aesthetic, serif.*

Define problem Determine the image and presentation form the brief. This constitutes a major aspect of the design task and once complete gives a stereotypical view to what is required (in terms of a personification metaphor), *who is saying what to whom.*

Deep See *depth.*

Depth$_1$ Measurement of vertical length down the column. The length of the column (depth of the column), -picture, -text.

Depth$_2$ Size, measurement or number of lines of a given piece of text. *Total Depth* indicates the number of lines of the whole article. This is usually calculated, and the parameters include a certain amount of text, the column width and number of columns (not variable), the space in between lines of text (leading), paragraph spaces, the size of text, the text fount, and the weight of the text (variable).

Depth$_3$ Depth-of-field. Three-dimensional property of some pictures (photographs, paintings). See *panoramic, cityscape, photograph, illustration, painting.*

Depth Gauge Ruler. Measuring device to aid calculation of lengths.

Descenders Part of character that hangs below the base line (eg the tails of g, j, y, p, q). See *ascenders, base line, x-height.*

Desk-Top Publishing Small computer facilities to produce printed material. For example, the Apple Mackintosh system.

Designer People who do page-layout, and other design tasks.

Details$_1$ More precise design specifications (decisions). Marking exact locations of

text, paragraph etc. on the design. See *alterations.*

Detail$_2$ Fine complication of picture. See *complicated$_2$, hazy, atmospheric.*

Difficult - problem, - design, *awkward gaps, white space, readability.*

Dimensions Scaling; width, length (*depth*). Especially pictures and headlines.

Direction Abstract concept of guidance towards a certain point (eg left/right, esp. pictures). Photographs of people are normally arranged so that the people all look the same way. A more abstract notion of direction involves the tones of the pictures.

Disjointed (pictures) Pictures spread indiscriminately across the page; separated by little bits of text and not forming a coherent block of pictures that would otherwise be viewed in one scanning (forcing the reader to scan the page for each picture).

Display Typeface Founts used for headlines. The requirements of titles differs from that of body text and titles are often uppercase, large, and in a sans-serif type. Display typefaces are usually set very close (space between characters and lines of text is very small) to give the title a solid dark appearance that will give them *emphasis.* They will usually be of greater *weight (thickness of strokes)* and set *bolder.* The sans-serif and slightly formal nature of display typefaces make them easy to read and acquire the information. They also act as a contrast (in style) to the body text to make it easily distinguishable, hence, (through emphasis) easy to find.*eg Helvetica.*

Dot size (pictures) Dots of *screen printing.* The size of the dots varies, and the ability to print finer dots depends on the quality of the paper. The smaller the dot size the greater the clarity of the picture. Dot size becomes a concern when detailed or *atmospheric* type pictures are to be printed. See *hazy, atmospheric, detailed.*

Double-page spread An article or layout that covers two consecutive pages. Implicitly declares 'centre pages.' The centre pages are usually reserved for the most important or interesting article, so design of the centre is an important task. The natural fold of the magazine will locate the centre pages for the casual browser, and will direct the reader's attention to it. Also, the centre page is the only one where there is no join between pages, allowing design decisions that would be restricted elsewhere for technical reasons. For example, the headline and pictures can run right across the fold in the middle (with caution). See *page, centre, fold.*

Drawing Picture that has been hand-drawn. See *illustration.* Sketches or roughs the designer is working on. See *roughs.*

Dropped Initial First letter of body text (or headline) that is specially set to give a different (attractive) appearance. The fundamental feature of a dropped initial is that it properly aligns with the remaining text despite being of a different size. Additional (extra) features include being in a different fount to the body text, and perhaps in a colour$_2$. However, some resetting of the text will be needed to accommodate this feature (indented column, for example) that will effect the remainder of the text and possibly alter the total length. See *Initial letters, raised initial, hanging initial.*

Edge Side, straight line. -of page, -of column, -of picture, *rule, border.*

Edit Manipulate. Implies alteration of body text so that faults (widows, rivers etc) are less obtrusive or removed altogether. Often spaces between (selected) words or characters can easily be manipulated to achieve the desired effect, otherwise the text may be reworded or a comprehensive change of spacing can take place (space bands of justified text, for example). The designer will not usually do this task himself, he will simply request that the text given to him be returned and manipulated to give the desired effect.

Emphasis Selective attraction through visual difference. *Emphasis* is achieved through setting a norm, then breaking form the norm to give emphasis (to a visual element). Usually the body text (size, fount, colour, texture) presents the visual normal, hence, a headline that is big, of a different fount, colour and texture will immediately have emphasis. Pictures chosen for similarity (size, tones, texture, format, detailed etc) will give one that differs from that normal, emphasis. Again, a picture bigger than the others classically gives it emphasis. White space, in a similar manner can be used to add emphasis in breaking form the normal appearance of the solid *colour*$_3$ of the page.

eMs Standard unit of measurement.

eNs Half the size of an eM. (eg n, m)

Enlarging See *scaling.*

Enlarged (capital) Big letter. See *Initial (raised-, dropped-, hanging-)*

Entertainment Enjoyable. Light subject matter or article. See *friendly.*

Expensive -Production, -costs. Design time is a critical item of expense that the professional designer must always be aware of. Expense is a factor that experienced designers are aware of and will optimise where possible.

Experience Background, practise.

Expire Out of date designs. See *fashion*.

Fashion Designs that are currently selling. Clearly designers will follow fashions or just understand what is currently in fashion. What would be bad design would be to produce a design that had just been made out of date. Tradition constrains the effect of fashion.

Fashionable Typefaces Typefaces (or designs) breaking from the established tradition, to follow a particular fashion. For example, a heavily stylised serif typeface used for the headline, which would actually be difficult to read. These are more likely to be used on more disposable fashion-dependent magazines (pop music, for example) than traditional established magazines that are intended to last much longer (National Geographical).

Feature Item of added attraction. Centre page spread is often termed a *feature* spread. Individual design elements (or groups of components) such as an important picture, made big, prominent, and perhaps carrying the headline or be in full-colour. Alternatively the headline may be especially styled, have a *colour*$_2$, *initial letter* of another fount. Similarly, the body text may itself be in a *colour*$_2$, or just have a special (big, *colour*$_2$, different fount) letter to start it.

Feel Visual imagery. Intuitive experience of designers, esp. visual.

Find way round Ease of access to elements on the page. *Readability*. Positioning of the headline so that it is easily located (eg top of the page). Where text continues over columns or pages the continuation is easily found without ambiguity. Pictures clearly located (in a designated area only for pictures), text placed in a logical proximity to the pictures, *captions* underneath the pictures or easily located by looking different to the body text etc. See *readability, emphasis, weight, balance.*

Finished versions Completed sketch of the page. Design drawing with sufficient detail to be an accurate specification for the printer. A designer may draw up more than one design and then choose between them once he has visualised, more accurately, what they will actually look like.

Fit Apply elements. Greater attention to precise details or positioning to the design (grid). -text, -pictures, -headline etc. See *scaling, details.*

Flexibility Not tightly constrained. In general, the more flexibility offered to the designer the more freedom he has to be creative by using his own initiative and design experience. However, flexibility often makes the design task more difficult and time consuming (expensive) because more design decisions are required. Constrained tasks are simpler and require fewer design decisions but restrict the designers' talents. A lack of flexibility may introduce additional problems. The design *grid* is a flexible design aid that offers restrictions that may or may not be adhered to, at the discretion of the designer (in most cases). Text founts are flexible if they can cover a broad range of issues and levels of formality, ie Times and Bembo. The textual matter itself is not very flexible since it will be an imposed restriction that the designer has no control over (number of characters, lines, text size etc). Pictures offer the designer a high degree of flexibility because they can be scaled and cropped to fit virtually any space, especially when a choice of pictures is given.

Fold Crease of magazine in the middle of the page. Care needs to be taken if elements span the middle of the two pages because the fold may degrade pictures or text, especially when not the article is not the double-page spread.

Folios Page numbers. Usually located on extreme left and right edges, aligning with first and last columns of text respectively. The magazine (editorial) will usually have precise specifications for the page numbers so that there is a continuity throughout the publication, and the designer rarely has any design control over the decision.

Fount (Font) Style or character of text. Typefaces have unique properties of appearance, and the appeal of each is related to both function (what the text is saying) and of personal attraction (individuals, or known groups of people prefer the look of certain founts). A particular fount will be the (visual) description of all the characters (upper and lowercase letters, numbers, punctuation and other characters) available in that style, and the name of the fount provides a method of communicating the selection to the printer (who will physically put the page together). All founts fit into either category of *serif* (with) and *sans-serif* (without) the extra styling stroke (*serif*). Within the class name of the fount (*Times, Bembo, Helvetica, Baskeville* etc) there are further classes of setting, minimally *Roman, Italic, Bold, Medium (Regular), Lighter* etc that actually describe different founts. For example *Times Medium Roman, Bembo Bold Italic.* The *weight* or darkness setting (*Bold, Medium* etc) for

some founts has been so complicated by their repeated extension, that a numbering system is now in operation, to precisely identify the particular choice of fount. For example, *Helvetica 204*.

Foreground Main visual impression. Irrelevant part of a picture (at the bottom). The surrounding aspect of a picture does not form the major component of the image and can be cropped. The cutting out or leaving in of foreground allows pictures to be fitted precisely and easily to the layout making them very flexible.

Format$_1$ Orientation and shape of pictures. Rectangular shapes; *Portrait* (upright), *landscape* (horizontal) and *square*.

Format$_2$ Text setting, especially arrangement or justification.

Formal Informative, serious, traditional. The level of information content and how serious that information is, constitutes formality. Formal articles are often simplified and less attractive to allow speed of information flow. Formal items are less subject to changes in fashion. Tradition yields formality by dictating a well understood and standard method of presentation. Also, *sans-serif* typefaces are perhaps more formal than *serif* ones, newspapers are more formal than pop magazines and an article on 'the contamination of the water supply' is more formal than an article on 'the winner of the prize draw.'

Foxed Mark. Flaw that has ruined a portion of the picture. Specifically, dampness and mould has destroyed part of the negative. Often flaws can be cropped out as long as they don't effect the main part of the picture.

Freedom Choice. See flexibility, constraints.

Friendly Image of page or publication. Not serious and not *formal*. Indicates the information content is likely to be low and that the use of features is likely to add attractiveness. House magazines should portray a friendly image, the Financial Times should not. See *formal*.

Full size Exact sketch of the design with more precise details, to scale, and used as a means of communication to the printer. See *finished versions*.

Function Assessment of the purpose of the publication or article. The presentation of material greatly depends on the image; what is being said, to whom it is being said, and who is saying it. See *communication*.

Galley form Text set to the width of the columns used on the grid. Implies constraints of size, fount and weight of the text used.

Gap White Space. Blank line. Often refers to space left between pictures and the text, the text and headlines, headlines and pictures..

Good design Design that works well. See *working design.*

Graphic Design The general discipline of visual design of which page layout design is a small part of.

Greeking-in Rough sketching. An indication of the position and look of details that are either unknown to the designer, or that the designer has no time to accurately mark out. The designer may not bother to specify these if they are constrained or "default", otherwise the details will be specified although not precisely drawn on the sketch. *Folios, captions,* for example.

Grey Tone. -Text. Continuous grey scale $colour_3$. Black and White Pictures judged on a grey scale. $Colour_2$ for text, headline etc quality and *classy* publications.

Grid Framework to aid the designer. A method of incorporating a set of constraints on the design task; facilitates consistency both within the particular design and throughout the publication or *editions*. Consists of drawn lines showing the columns of text or pictures can normally be placed, and a set of written instructions. It typically specifies how many columns are to be used, the spacing between columns, how much room is allowed for headlines and generally constrains the work area to be used. The instructions describe how *formal* the *grid* is, whether it must be strictly adhered to or if the designer can manipulate it (and if so, by how much; were possible to *bleed* a photograph).

Guidelines Helpful constraints or *brief*. Lines, Grid; a set of lines that the designer can use to help him, or ignore them if he wishes. Heuristic type rules; *"if the body is set in a light typeface then set the headline in bold."* See *rules, brief, constraints, grid.*

Gutter Inter-column space. The columns of text do not touch each other, a gap is required so that the reader will move to the next line of the column and not attempt to read across the whole page. The gutter is specified by the particular design grid layout, but it may be altered by the designer in special cases. See *grid, galley-form.*

Half-tone Photographs, and pictures of a continuous tonal nature or pictures that have had the screening process applied to them.

Hang (column) Leaving the last part of the (final) column blank. Not attempting to manipulate the text so that all the columns are of equal length. See *uneven lines*.

Hanging Initial Initial letter pulled clear from the text, at the side. Thus the body text remains exactly as before (except the first character is removed). Thus, very little alteration of the text is required, opposed to similar techniques. See *initial letter, raised initial, dropped initial.*

Hang(ing) text Text being placed so that the alignment with other elements (*rules, edges* of pictures) occurs with respect to the top of the text *x-height* and not the (usual) *base line.* Thus, *ascenders* and *capitals* of the first line of text will appear above the line (of alignment).

Hazy Fuzziness or quality of a picture. Either an atmospheric picture or poor reproduction (through the screening process).

Heading Title. Note, many headings may appear on the page (*sub-headings, captions, title, sub-title* etc) but there is only a single *headline.*

Headline Title of article.

Heavy Out of balance, overpowering. A darkness (weight) often attributed to headline or body text that is either too bold or too large (or both). See *weight, balance, strokes.*

Height Vertical measurement. All elements have a height; size of the text, pictures, headline etc. Implies the unit measurement of an element (a single line of text, for example). Areas are measured by their depth. The *depth* of the body text is the *(capital) height* of the text multiplied by the number of lines of text.

Helvetica Fount. Sans-serif, closely set, rather formal.

Highlights Light, white tones on a photograph.

Horizon Line of horizon on a photograph.

Horizontal Landscape format of picture.

House Magazine The in-house or works publication. Restricted publication; typically the employees of the company. Low information *content* and often boring. The magazine is often funded (or subsidised) by the management, who will want to use it to quickly and easily convey information that concerns the workers, and to present a friendly unity between themselves and (all) their employees. Excepting *serious* articles (presented differently) the general *image* of a house magazine is *friendly* with local or trivial news and entertaining issues for the enjoyment of the employees.

Hyphenate Splitting of a word over two lines. Dashed line (-) indicating the split. Too much hyphenation is often the result of having a lot of long words with an inadequate width of column for the word-count. There are special rules to precisely define how the words should be split.

Illustration Diagram pictures. Hand-drawn (opposed to *photographs* or half-tones; a natural representation of the real world). Illustrations look completely different to photographs and will often have thin straight lines with easily distinguishable (unnatural) objects and boundaries. *Illustrations* are often rather simple two-dimensional drawings or two-dimensional representations of three dimensional objects. The flatness of tones and lack of depth is characteristic of illustrations. See *painting, photographs, pictures.*

Image (presentation) Personality attributed to the particular article or publication. *What is being said, by whom and to whom.* A unified metaphor describing the situation. Resolving the issue of image is probably the most difficult aspect of the design activity, is decided early on, and once decided can be applied to the remaining design task. This enables a high degree of consistency throughout the particular article and more generally throughout the particular and every other publication of the magazine (ie tradition).

Image(s) Visual appearance. Isolated (visual) elements (headline, picture). General term for pictures, or the tonal qualities of pictures or photographs.

Impact (visual) Initial (intuitive) force of attention. Especially applied to headlines and pictures. A unitary property of elements where a comparative *normal* is not required (as it is for *emphasis*). For example, a picture of a plane crash, or a nude, article on cancer. See *emphasis, attraction.*

Importance *Emphasis.* Directed order of read *(headline, body text, captions* etc) corresponding to the order that the reader requires the information. For example, after seeing a picture, it is natural to immediately want the caption; the information about the picture.

Indenting Additional space between the (left hand) side of the normal alignment of the column and the start of the text. Paragraphs are often indented. An initial letter may be used *(Dropped initial)* that will require a portion of the column to be indented (eg the first four lines).

Initial (-letter, -capital) The first word of a block of text or headline treated in a special way ; large, of a different fount, in a *colour*$_2$,. Extra attractiveness. See *raised initial, dropped initial, hanging initial, feature, attractive.*

Initial words First words of a block of text treated in a special way; the first two or three words may be bold to indicate the start of a new paragraph.

Informal Friendly, not serious. No business weight, of light and entertaining nature. Serif typefaces are rather more informal than serif ones, (house) magazines are generally informal and the more serious newspapers are *formal.*

Information Semantic meaning. The purpose of newspapers is to convey information. The actual level of information may be low or boring but the *article* will always be attempting to say something. See *content, subject matter, article, communication.*

Insert Special article or page (centre). A way of avoiding technical problems (binding) and allow a true double-page on a single sheet of paper or enhance the class and quality of a magazine without great cost. The insert may be on a much higher quality paper than the rest of the magazine to allow better print production, full-colour pictures that could not be successfully reproduced elsewhere. The insert may not be physically fixed to the magazine to avoid the problems of *binding* and *fold.* Hence, photographs and headlines may freely run across the centre without degradation. For example, a full-colour poster may be an insert for a pop magazine.

Instructive High information content of an article. Presented in a slightly formal or serious way. A health warning, for example.

Issue The complete magazine or newspaper. Literally, the number or date of the magazine. Collection of articles bound together for a single publication.

Italics Slanted text. eg '*Italic writing.*' See *Roman, fount, strokes, style.*

Judgment Design skill, especially aesthetic or visual.

Justified Text aligned to both left and right hand sides of the column. Text padded out with extra spaces between words. Spaces will be uneven and are controlled by *space bands;* the maximum, minimum and preferred space between words. Justified text is slightly more difficult to read than *aligned left* because of the unevenness of the spaces, and the right hand edges of unjustified text give a visual clues to the start of the next line (eye scan). Hence, the friendly and informal articles are more likely to be justified than more serious technical reports are. See *arranged left, arranged right.*

Landscape The longest edge of the rectangular picture is in a horizontal orientation (format). Also (derived from) pictures of a panoramic nature with a horizon line. See *horizon, panoramic, cityscape.*

Layouts Fully or partially designed sketches or printed pages.

Leading Spaces between lines of text. Measure is expressed in terms of points (two point = 2/72 of an inch spacing between lines of text). Alternatively expressed by the declaration of the (total) *depth* of the text to be used; *ten on twelve point Times* means Times fount, ten points (capital) height with an extra spacing of two points between the lines. The particular fount will intrinsically contain space between successive lines of text, some more than others. *Sans-serif* and *display typefaces* have little space and *serif* faces usually have more. A particular (body) text that has little space between lines may need extra leading to enhance the *readability.* See *solid, minus-leading.* If no leading then text is termed *solid.*

Legends Textual information about pictures. See *captions.*

Legible Visually decipherable, recognisable, understandable. Information (textual or pictorial) can be degraded or enhanced by the designer. See *readability, communication.*

Length (article) Number of lines or characters of the body text. More general term for height or depth. See *height, depth, size.*

Length of line Width of a line of text. Usually the given width of the column. See *width, grid, galley form.*

Letter-forms Appearance and style of the founts. See *strokes.*

Letter space Space between individual characters of a word when typeset.

Lift Compensation, balance for an element that is over powering. A rule placed along the bottom of the page to balance for a headline that is too heavy.

Light Darkness of text fount. ie Bembo light. See *fount, bold.*

Light/dark Tonal value or range of pictures or grey scale *colour*$_3$ of text.

Lines See *rules, borders.*

Line (of text) A single scan determined by the width of the column.

Line-feed Space between lines of text. See *leading.*

Line of pictorial Alignment of pictures to give a clear separating boundary between text and pictures (or one big picture). See *action point, storyboard.*

Look Intuitive visual interpretation of design.

Lowercase Normal text with ascenders and descenders. See *Capitals, Uppercase.*

Magazine Collection of design articles in a publication.

Manipulate Alter. See *edit.*

Market Readership. The function of the magazine is to reach (or sell) to the targeted audience. The concept of whom the magazine is intended for is a core principle of the design problem. See *function, image, communication.*

Margin Space between the sides, or top and bottom, of the page and the design area. Occasionally the gutter between columns may be termed the margin.

Measure Length of a line of text or width of the column. Usually specified implicitly in the lines of the grid, and will not normally be changed once the grid has been established. See *width, galley form.*

Medium Darkness of *fount. (Regular).*

Minimum number of consecutive lines Size of blocks of text. Small blocks of text trivialise the article, especially when containing a high level of information. The reader will want to assimilate a large amount of information without having to search for where the text continues. Small blocks of text break up the design by scattering the text and pictures. Articles with low information content, or are perhaps light

and entertaining, the blocks will be shorter. The decision of the length of blocks is made at the *image* stage of the design task and the targeting of a particular audience forms a significant factor of this estimation (ability to read or concentrate on long passages of text etc). The Sun has short blocks, the Times has longer blocks.

Minimum size (of picture) Small photographs are rarely desirable in house magazines. A picture may fail to work or lose *detail* if too severely scaled down or cropped. The specific picture affects the decision, but a decision on the minimum size of any picture through the *image* will be taken before the pictures are viewed.

Minor change Slight design alterations. (However, even small changes can result in major consequences throughout the design).

Minus-Leading Over-printing to reduce the inter-linear space. See *leading*.

Movement Abstract concept of direction inherent in pictures. The paper would want to unify such indications to present a coherent design. See *direction.*

Narrow(ness) Thin;*portrait* format picture, small gap, width of text etc. Also *thickness of strokes* of text.

Neatness Tidy. Level of aesthetic accomplishment; *Alignment* , low aesthetic unpleasantness. However, a design can look neat but still not work. See *aesthetic, alignment, readability.*

Newspapers Daily news publication (esp. tabloid). Times, Sun.

Objectives Goals. See *function, communication, work.*

Open$_1$ Too much *White Space*, (as in -area) or ill-contained White *space.*

Open$_2$ Design problem with few constraints. (-problem).

Organisation Layout positioning. Logical fit of design and readability that is achieved through the ordering and easily locating aspects of the design. See *find-way round.*

Orphan The end of a paragraph appearing at the top of a new column of text comprising of part of a line of text or a couple of lines of text. See *widow*.

Outer extremity Top most point. Part that extrudes above all others.

Over power Heavy. Too visually strong, incorrect ordering sequence, or unpleasantness. See *emphasis, weight, balance.*

Painting Human drawing (appearance of). Abstract contents of pictures that look man-made and unnatural, but fit the *photograph* category rather than being an *illustration.*

Package (design) Job or background experience. Form of advertising where the designer produces the 'wrapper' for goods.

Page Area of printed paper, or design. Usually a single side of design. Size is design dependent (A4 for example). Also, one-, two-, centre- (middle of magazine).

Page layout Task of designing pages.

Page make-up See page layout.

Panoramic view Picture with depth of field (opposed to flat, two-dimensional pictures or illustrations). *Landscape* pictures (literal derivation) with a clear line of *horizon* acting as a visual depth clue.

Paper$_1$ Medium on which the print is taken. The quality and colour of the paper greatly effects (and restricts) how the printed material looks and reads. A picture with high detail or in full-colour will only reproduce well on high quality paper; on low quality paper the picture may loose the detail or just look poor. Similarly, certain founts of text will only print *(legibly)* well on better quality paper due to the *narrowness of the strokes (thinness* of the lines of the fount). A red colour printed on yellow paper looks completely different to the same red when printed on white, or blue paper.

Paper$_2$ Short for newspaper, magazine, or design.

Paste (cut/paste) Move around, change design. Originates from the old paper system, where the designer literally cuts and sticks down the various elements of the design. General desk-top publishing term for moving selected areas around the design.

Pattern of type Texture (text). Abstract impression of text. Affected by; width of the columns, the length of words, the spaces between characters and words, the *thickness of the strokes*, the design of the fount, the size, *leading, weight,*

Italic/Roman, uppercase/lowercase, justification/arrangement and special treatments *(paragraph breaks, initial letters* etc).

Paragraph Collection of related sentences that form a particular point of information.

Paragraph breaks (-space) The marking of the end of a particular group of related sentences and the indication that a new paragraph is to commence. A visual clue to indicate a break in textual continuity and to enable the reader to follow and understand the text. A significant break will enhance readability and a poor one may cause confusion and make the article more difficult to read. Certain paragraphs may be related to specific pictures and a clear indication of paragraphs will allow the reader to quickly locate which paragraphs relate to the targeted picture(s).

Paragraph headings Titles indicating the name of the subject or other information about the paragraph. See *sub-headings, paragraph break.*

Physical restrictions Externally dictated constraints, outside of design decision; the size of text (number of words), the size, quality and colour of the paper, the given pictures (quality, content, reproduction). A restriction from the editorial or printing house on the choice of textual founts, or other printing restrictions on colours or bleeding etc. The fold and binding of the magazine are also physical restrictions.

Pi-characters Typographical elements other than the usual alphanumeric characters and punctuation. eg Σ, π

Picas Unit of measurement.

Pictures Graphical, visual information. Non-textual information. See *photographs, illustrations, half-tones, drawings, images.*

Pixilated Digitised pictures (large grain size).

Points Standard unit of measure. One point is roughly equal to 1/72 of an inch, most measurements are indicated thus.

Portrait Rectangular pictures organised in vertical (upright) orientation (format). Originates from 'portraiture' (pictures of people), that correspond to this format.

Posterised/ Digital appearance of pictures.

polarised

Prefer Choice, decision. (esp. visual).

Pretty Aesthetic attractiveness.

Printer Producer of the finished layout. See *communication.*

Printing process (reproduction) Producing the finished layout. Knowledge of the possible degradation of the design through this process; the layout may not work out as intended, when actually printed. Loss of detail of a picture. General term for technical design issues related to the physical limitations of print technology (like knowing which founts or detail of picture will print on certain qualities of paper).

Problem Design difficulty. Especially visual or aesthetic uncertainty. See *uneven line, paragraph break.*

Product literatures Advertising. Background job.

Quality Competence of photograph. Content of pictures. High standard of *image* (Times, Vogue) or expensive design time (reducing aesthetic problems). Expensive print production, *paper, full-colour, binding , alignment, books.*

Raised-capital (initial, letters) The first character of a textual element (body text,headline etc) that is larger than the body. The character sits on the *base line* of the text but the raised capital extends upwards beyond the normal *ascending height* of the text. *Raised letters* are used as an *attraction* and do not improve the *readability* of the text. Often set in a different fount to the body and perhaps in a *colour*$_2$

Range (column) Position of column. Indent column, line of indent.

Ranging numerals Fount (esp.folios) where the numbers do not precisely align horizontally, as for descenders.

Read (-text) (Readability) Absorb information. Ability to look at and decipher (easily) the printed page. Text that is too small is not readable, a picture where most of the detail is lost in reproduction is not readable. Ease of read.

Reduce Scaling, sizing, smaller. -text, -pictures, -headline etc.

Registration *Alignment* of separate printed pages across the fold of the magazine. Problems occur when items are continued across the centre of the design and

perfect alignment is rare or expensive. The centre pages do not suffer from this problem since the design is printed on a single sheet of paper.

Regular Fount darkness setting. See *medium.*

Relate Indivisibly joined. Semantic joining of elements (individually or collectively). Each and every element of the design visually depends on all others *(headline, body, captions, pictures, rules* etc). An alteration to one visual element has profound effects on the whole design. Certain paragraphs in the text may refer to certain pictures *(pictures related to text),* the headline may describe particular pictures *(pictures related to headline)* or an apt summary of the article as a whole. The term *relate* is often qualified *(well, not so well, ok* etc). Also, a design expressing the *image* or tradition of magazine (related function or purpose).

Reversing-out Text placed on top of pictures in a complimentary tone to the background (of the picture). Usually implies white text on top of the dark tones of the picture. See *coming-out, break-up.*

Reword (text) Change words so that the meaning is the same but using different words. Partly or totally removing an unsightly aesthetic problem that will be difficult to loose by other means (such as changing the size or spacing of the text). Easily done in house magazine since the actual wording is seldom important. Technical articles need care and *client's text* (advertising) can not be changed except by the originator. See *edit, manipulate, widow, rivers.*

Rivers A series of gaps in the text that run down the page and give the appearance of a line. Often caused by having a too short column width (measure); longer words won't fit on the line and are moved to the next line. Can be cured by reforming the paragraph(s) and often done 'by hand' to avoid letting the gaps line up with each other. See *edit, manipulate.*

Roughs Design sketches. (Also *scamps, thumbnails).* Quick and easy diagrams that are flexible and rapidly assess the design situation. The designer will normally draw a few (even if he has already decided on a particular design) to cheaply (time) explore many possible alternatives without regard to specific details, and quickly reduce the search space of possible solutions by to see the merits of each. One or more roughs may be chosen for further exploration and drawn as a *full-size* sketch.

Roman Upright (vertical) fount setting for the text. The lines making up the characters are perpendicular to the horizontal. Opposite to *italic.*

Rounded faces Serif founts that have the edges rounded by the *serifs*. Generally friendlier and less formal than *sans-serif* founts.

Rules (of design) Commonly used metaphors or 'heuristics' of design; eg *"the headline will be set in a dark fount if the body text is set in light, and vise versa."*

Rules A line __ drawn on the page. Thickness of the line is expressed in terms of points (1/72 of an inch). (*thin, block or swelled* rules).

Running headlines Headline printed on every page. Reminder, or shortened version of headline.

Run (copy) Place text to grid. See *copy*.

Sample Visual interpretation of elements (esp. text). Alternative text founts and settings, choice of pictures, results after screening process.

Sans-Serif Founts without decorative stroke *(serif)*. eg Helvetica. See *serif*.

Scaling Enlarge or reduce to fit. Especially applicable to pictures and headlines.

Screen (printing) Printing by dots. Pictures (or text) degraded by this process. Process by which the continuous tone of a photograph is broken into an array of dots for printing. A photograph when excessively enlarged may show the dots. Restriction on the degree to which picture or portion of a picture can be scaled up. See *printing process, reproduction*.

Separate text Blocks of text in columns, or paragraphs of text. The function of page layout design is to distribute (Separate out) the text using pictures and other typographical elements.

Serif Founts that have additional styling lines (serifs). The serif gives the text a more friendly, rounded and spaced appearance than the more formal, straight and close setting sans-serif founts. Example serif founts are *Times, Bembo and Baskeville*. Sans-serif and serif founts have a completely different appearance and provide the designer with a contrast of form (shape).

Serious (problem) Visual, aesthetic, or other design problem that does not meet the requirements of aesthetic acceptability, or *readability*.

Set-width Horizontal measurement of letters. Normally a uniform width of characters is

(of characters) set for the whole article. Alteration of the width of some of the characters, to enhance or remove problems;*widows, rivers, uneven lines* etc (This process makes some characters slightly wider than others and can give the text an uneven appearance especially if done too much). See *edit, manipulate.*

Shape$_1$ Appearance of a visual element, groups of elements or the contents of a picture.

Shape$_2$ Visual element. Shapes that contain no information, but are not pictures. A graphical image simply introduced to the design to give the design added attraction. For example a coloured square, or triangle.

Short measure (Uneven lines) Text not filling in all the allocated column space. Small section of unfilled space. A serious problem that makes the design unpleasant, especially in balanced designs, or where the columns are otherwise all the same length. However, if only a small number of lines short (one or two lines) then the text can be *edited or manipulated* to fit. If the text was four or more lines then it may be a problem that can only be solved through a more thorough redesign.

Size$_1$ Calculate dimensions, especially pictures and headlines (Verb). See *scaling.*

Size$_2$ Vertical (capital) height of a line of text (body, headline) or a measurement of the total textual area. See *height, depth.*

Simple (simplicity) Not over complicated. Clear readable layout. Not too many aesthetic *attractions*, continuation of an aesthetic attraction rather than using many different ones; the same treatment for *initial letters* as the headline, using a single *colour$_2$* throughout the design instead of many. While it is desirable to attract the reader's attention by using features, colours and other aesthetic tricks, using too many or too varied attractions makes the design look complicated, hence, unattractive. (Better to keep the design simple). See *complication, uncomplicated.*

Solid (leading) No added space between lines of text. Different founts have varying spaces so the effect of leading is dependent on the particular choice of fount. *Sans-serif* and *display founts* have very little space between lines when set *solid,* hence, *leading* would be more desirable for *sans-serif* body text. See *leading.*

Solid (image) A visual block with precisely defined edges. Dark or closely touching *sans-serif* display typefaces; rules may be used to enhance or create this effect by

introducing straight lines to *square-up* the visual element.

Solution A working design or a sketch that has the possibilities of becoming a working design through development and tidying.

Space See White Space.

Specify Constraints. Either constraints that the designer has to work with or detailing about the completed design (for the printer).

Split text See *separate* text.

Spread The page, double-page spread, design. Distribute. The design task is one where the given area of text is distributed throughout the page inter-dispersed with pictures. (Spread text, spread pictures). See *separate text, layout.*

Square Format of pictures that are square, or are nearly square in dimensions. The dimension of the square usually correspond to the width of the columns of the design grid being used (one column, two column etc). Square pictures consume a proportionally high area and will be predominantly small (a three column square picture will occupy virtually all of a page and it would be difficult to fit in the remaining design.

Squared-up (pictures) Of rectangular shape. Clear straight edges (esp.pictures). Usual form of pictures, easy to work with. Opposite to *cut-out, run-around.* See *contained.*

Standpoint Sketch that forms the basis of a working design. Rough or sketch that is the starting point of development. Belief that a sketch will work, despite the need for (possibly many) alterations and refinements that could totally change the appearance of the design. See *solution, work.*

Start from scratch Assess situation (image, function of article or magazine), design grid, (re)design whole article.

Staple Binding mechanism located in the centre part of the page. Especially noticeable in the centre pages. See *fold, centre.*

Strokes Lines making up the appearance of the founts. The design or properties of the text characters (ie brush strokes, as if drawn by hand). The thickness of the stroke depends on the choice of the fount. The darkness setting *(weight)* provides a choice of thickness within the same style of fount. *Serif* founts have extra strokes of style. *Roman* and *italic* choices are upright and slanted forms of stroke style.

Strong (shapes) Impact through large broad and easily identifiable object shapes; squares, rectangles triangles (esp. pictures). Opposite to *detailed* pictures.

Storyboard Text. Clearly separated area for pictures and text; the top half of the page dedicated to pictures, the bottom to just text. See *action point.*

Style Individualism. Style of designer. Creatively different. Methodology (traditional style, formal style, style of fashion). Image and presentation (the style of the design within the boundaries of the image of the article or publication). -of text, -of design, -of article (editorial, image, language, presentation, communication).

Stylish (typeface) Visually pleasant or attractive (fount). Of quality. In particular serif founts or well-formed (designed) founts such as *Times* or *Bembo* or slightly decorative founts such as *Baskeville.* -fount, -headline, -design.

Sub-heading Subject-heading. Titles to smaller items of text of usually one or two paragraphs. See *paragraph headings.* (Not to be confused with *sub-title*).

Subject matter Semantic meaning of article. See *article, contents.*

Sub-title Follow-on from main headline. Smaller, less emphasised more informative part of the headline. The headline will usually seek the reader's attention but will often say very little. To communicate more information, a secondary and usually longer headline is provided by the sub-title.

Symmetrical Design that portrays balance of position. Especially a double page presenting reflection about the centre fold. Symmetrical designs suffer from problems of *uneven lines* and *fold* more than non-symmetrical designs (often pictures being placed in the centre). If a symmetrical design is chosen, slight ambiguities and unevenness (a short measure, for example) is particularly intolerable, although more significant breaks from symmetry (position of pictures) may be chosen to break up an otherwise too symmetrical design. See *balance, fold, centre.*

Taken back Text manipulated to lose aesthetic unpleasantness *(widow,* end of paragraph etc). Alteration of spaces higher in the text. See *edit, manipulation, space bands.*

Technical Formal informative article with high information content. Treated in a different way to that of *friendly* house magazine layout, perhaps with a totally

different design *grid*.

Technicalities Designer's knowledge of the printing process, such as knowing what founts will print on certain qualities of paper and colour, how pictures will be effected by the printing process (loss of detail), how the design will be effected by *registration* or *fold*, designing the page so that all the information will fit correctly when printed (measuring correctly) etc. that are not really design decisions. Technicalities are concerns over the physical constraints.

Text Sequences of characters, letters numbers etc.

Texture Perception of the (body) text or other design elements as abstract surfaces and *patterns*. Deliberately ignoring semantic content. Text setting *(thickness of strokes, serif/sans-serif, weight, Roman/ Italic, leading, justification* etc). See *pattern, fount, colour, weight.*

Thickness / Thinness of Strokes See *strokes, weight, fount.*

Tidy (-up) (design) Put in additional detail or information necessary to fully specify the design or explore in greater detail decisions that have only been roughly sketched out. No major design decisions will be altered but smaller details will be ironed out. Final stages of the design. See *roughs, finished versions.*

Time (quick) Resource of the professional designer that is a significant aspect of the costing. The level of aesthetic accomplishment is often time (cost) dependent. *Quality* and expensive magazines will be more carefully designed to obtain a higher degree of aesthetic accomplishment (approaching the standard of books). Time is money for the designer and once a design is 'acceptable' (to the designer or the client) then no further effort will be made.

Times Particular fount of text. Traditional, flexible and well-formed appearance of the letters (of Times newspaper).

Tints $Colour_2$ placed over pictures or $shape_2$. Attraction or enhancement to a particularly boring design or picture. A trick that can hide the fact that the picture is very poor (initially poorly focused or suffering from a loss of detail through reproduction).

Title Overall description or short summary. Headline (esp.) but also *sub-title, sub-heading, captions, title* of magazine etc. See *headline.*

Tones Visual grey scale values, esp. black and white pictures. Range of-, dark-, light-, grey-, tonal depth. See *contrast.*

Total Depth See *Depth, height.*

Too big/ too small esp. -picture, -headline, -height of text etc.

Top-heavy Out of *balance.* Headline too big, too dark. *Weight, impact* or *emphasis* concentrated at top of page. Alternatively, *bottom-heavy.* See *over-power, heavy, weight, balance.*

Total length Number of lines or (vertical) measurement of body text. See *depth, length, total depth.*

Touching typeface Close set fount, with little gap between characters, words or lines of text. Of *sans-serif* founts and *display typefaces.* Poor *readability* but creates a darker visual block. See *solid, leading, weight.*

Translate Visual/mental imagery. Mentally judge the outcome of design decisions; how the headline and body text will look against the pictures.

Trend Current *fashion.*

Tricks Techniques to achieve a level of (aesthetic) accomplishment by short-cuts; using *rules* to contain a page or photograph, or straighten or even-up columns of text.

Type Text.

Typed Input to the design problem (-text), not following any form of visual indication to the look or form of the material when placed to grid. See *galley form, grid, column.*

Typeface Fount. Generally describes generic name (*Times, Bembo* etc)

Typeset Alternatives *(size, leading, fount, darkness* etc) chosen for printing. See *typography, fount, samples, galley form.*

Typographic elements Textual material. *Body text, Headline text, captions* etc.

Typography Text setting, alternatives. See *fount, typeface, typeset.*

Uncomplicated design See simple.

Under-caps Smaller letters of text next to an enlarged letter; the remainder of a headline placed next to the *enlarged initial letter.*

Uneven line Columns of text that are not of equal length. See *short measure.*

Unite Hold together or relate. The design *grid, image* and tradition are used to give a coherent design. Also, individual elements or groups of visual elements may be united, for example, *rules* placed at the top of columns in line with the top part of the headline, or *rules* under or above the headline hold the headline in a *solid* block (especially if the characters are of a different size, *enlarged letter* or have an *uppercase initial letter* and *lowercase* following). A *colour*$_2$ used for *initial letters, rules* and headlines unites the appearance of the article. See *related.*

Uppercase Capital letters. Not lowercase, no descenders. eg ABCD.

Upright Of vertical orientation.*Roman* text settings, and *portrait* format pictures.

Visual (appearance) Perception of viewing designs as abstract surfaces of *colour* and *texture.* See *pattern, texture, abstract.*

Visual break Purposeful respite. *White space.* See *paragraph break, gap, white space.*

Visual elements Individual design elements that collectively form the visual appearance of the magazine. For example, *Body text, Headline, pictures, rules, graphics* etc.

Weight Abstract term for (visual) darkness *(bold, light* fount settings etc). Proportion of print to space, in a given area. Thus, *bold* settings are heavier (more weight, dense); the strokes are thicker, and *sans-serif* and *display* founts are heavier because they are more closely set (very little space between the characters or lines of text). Increasing the size of text also increases the perceptual weight. For any text setting, choosing to print in a colour$_2$ without any other alteration will not change the weight (but the *emphasis, impact, darkness* etc may be drastically altered).

White line A full blank line (of text). A gap often used to indicate the start of the text

from headline, pictures or other text in the form of paragraphs. Usually one or two lines corresponding to the measure of the (body) text being used. See *gap, visual break, paragraph, white space, line.*

White-on-black White text printed on a black background. Text printed on the dark parts of a picture. See *reversed, coming-out, break-up, colour.*

White space Design area not covered by printed material. Any part of the deign that is not printed is white space, including *gaps* between words, the space around letters, space between lines of text (*leading*) etc. Larger spaces (*gaps, paragraph breaks, block* where headline is set etc). Area between columns of text and the surrounding *margins*. (Designers have the ability to invert their field, in order to look at the *white space* as a continuum over the page or at individual blocks to appreciate the visual appearance of it. Non-designers rarely attempt this consciously, but the low level perceptual processes of visual recognition interpret white space as fully as it will interpret the consciously noticeable (black) foreground).

Whole Everything. A working design involves each and every object on the page to make a *united, readable* and *aesthetically* acceptable design. Individual items are not be viewed separately, and the design is *related* (to all aspects) by its intuitive semantic *content* and *image.*

Widows A single word or two very short words on a new line at the end of a paragraph. Also, a single word or line of text from one paragraph, starting a new column or page *(orphan).*

Width Measurement of horizontal length. Common term for the measurement of the column size *(width, measure).* See *length of line, galley form.*

Wire-stitch Binding for magazine. See *fold, staple.*

Words Text, sentences, headlines etc.

Word-count Average number of words in a line of text. *Technical, formal, informative* and *quality* publications usually have longer words (smaller word-count). Longer words cause greater problems with the setting of the text *(justification, hyphenation, widows, rivers* etc). Thus, the *width* of the columns must be correctly set to cope with the word-count. An article (especially technical) may cause problems if there are occasional and sporadic exceptions, giving the text a non-uniform appearance. See *setting, justification, pattern, texture.*

Word breaks A word that is continued over the line, and is hyphenated. Special Rules govern how and where word breaks occur and the process is often fully automated), including an 'exceptions' library for awkward cases. ***example.***

Word Space Space between *typeset* words. See *justification.*

Work Successful design or potentially successful design. The design effectively *communicates* the given information to a predetermined level of efficiency. Not necessarily a good, optimal or *aesthetically attractive* design. The design has passed minimal *functional* requirements, it does the job it is intended to do.

x-height Text size (eg height of lowercase x). A working measurement, but the actual *height* will depend on the *descending* measure (hanging below the line), *ascending* height (aerials above the x-line eg h) and the *beard* (the measure between the bottom of a *descender* and the top of the *ascender* of the next line).

Appendix 6 Collated transcripts for examples (Chapter 5)

key		
	E0:161	Expert E0; serial statement number 161.
	{comment}	Comment on operation or non-verbal indication.
	[D1]	Reference to annotated part of sketch, diagram or layout.

Example 1; *short measure*

E0:161 I'm very lucky, in that, quite by chance I've got a number of lines that divides into an even number, no matter what, where I put it into the columns, every column from one, two, three, four, five and six divides up into an even number {equal numbers of lines}. I'm not going to be left with one line short.

E0:162 If that happened then I would have to manipulate it, and I still might have to because I might not make that decision. I may then have to leave part of a column blank. I have two choices then.

E0:163 [X22] I could put text down those columns {first five} and leave the end column short [I22]. That's not serious, but what would be a problem is if the text went *nearly* to the bottom [I23]. If I get something nearly the same it's going to look bad, be unpleasant and awkward. But if I recognise that space and leave it blank, then that's acceptable {leave a larger amount of space}, provided again the space isn't too great.

E1:003 Yes, I will always look at the amount of copy because it is usually given by the client, which you have very little say to alter or shorten or anything. So you have to get the run of the entire copy, which you not edit.

E1:145 So I can have one short measure {one line short at end of column six [I16]}, which doesn't really matter because we've always got this rule [I17] that says "page end" and we're back where we started {before P10 was put in}.

E2:026 Maybe we find, when I look at the amount of text that's to be cast-off these columns, a hundred and eighty odd lines, to fill that space I'm going to ... not fill the whole amount of that area which I've visualised there [V5.1]. So it's important to actually look at the text and find out how many lines, and at what size, it's going to give me.

E2:075 We're going to look at the text for a start. How much room the text is going to take up in the first size I've chosen [T7]. {Starts fitting the printed text to the indicated text columns, so to measure where the end of text will come in the final column, using the ten on twelve point text size}

E2:081 {Measures to the end of sixth column, and has a little space still left} I've now got six

lines left over - so that size of text {twelve point, as indicated by [T7]} has got to be right, that's what I need to know. I will work to that. I could actually at this point say, okay. I want to use this text. I can always get the typesetter to lose those six lines over four columns (which I'm using), that isn't a major problem to me at all.

E2:083 What's important at the moment is that it actually is fitting virtually okay. Apart from the five lines spare {already lost one}.

E2:084 There are one or two things, I can reduce the size of the column by one line [V10.6]; which will automatically delete four of those lines, which is the easiest thing to do at this stage. I also have to bear in mind where the pictures are going and ... yes, I'll do that, I'll reduce the text by ... the columns I've specified here [V10.4] , I'll bring this eighty five millimetres down to the next line [V10.6]. {a whole line of text}.

E2:089 No, I'm six lines spare. I have that space {indicates last part of last column = 5/6 lines} to lose. So I'm reducing the tops by four lines {one for each column of text}. Actually it was five lines, there was a widow that I'd ask the setter to lose. The extra line again, I'd ask the setter to close up the text throughout the body.

E2:091 I'd have to do a complete refit. Whereas as a house magazine, I'm given a certain size then I'd have to stick to that size. No, it would go back to the type-setter, he'd have to reset.

E2:094 {rechecks text, since it has been reshuffled} ... I've lost our widow [V10.5], it's now coming within our copy {because of reshuffle of text}, so that's no problem ... It appears I am two lines short still, I must have miscalculated.

E2:095 Great! That's no problem at all. If I'm two lines short over the whole, now I've decided to use an Initial capital here [V10.7], the space I'm taking out of these characters will then push the text throughout the design and land me, probably, a half line here {at the bottom of the sixth column} and probably push me over one line, then a half and then I can probably make up that extra space at the bottom.

E2:097 If I couldn't, I'd have to come back and recast. Then I'd have to change the size. Or I would open up visually, some paragraph spaces, so I'd cut the spaces into paragraphs and fit them slightly. Maybe open them up by an extra one or two points on each paragraph, which would bring the text down. It's just a matter of juggling with that space.

E2:114 ... Because it's three lines, it's not just a matter of bringing down the columns {as before}, because I've got four columns {of text on the grid}. Erm ... It is a problem, sometimes I'd have to let it hang, I wouldn't like to do that.

E2:115 If the worst came to the worst then the only other way was to chop and change the text size then letting it hang would be one of the only solutions; which could be finished off with a little feature, a little squiggle or something that related to the rest of the design.

E2:116 The end is very flexible, but I don't like doing that because here {design}we've used something which is very very symmetrical and it's all balanced up and I've tried to make it balance.

Example 2; *image*

E0:014 They will be told the *rules* for handling the grid so that the pictures make sense, still look good and make people want to read it, make it easy for them to read and produce an image of the magazine which is an acceptable image.

E0:015 One of the problems of these House magazines is that they tend to be seen as the 'mouthpieces of the management' so it has got to be seen as fairly friendly but it can't look like 'Exchange and Mart' because that is the wrong image.

E0:016 So they are going to have to articulate those sorts of things and still produce something which is readable, looks good and produces the right image.

E0:049 There are other benefits, anyway, in that you are, when dealing with a magazine, projecting an image as well.

E0:050 But more often, in a magazine, and occasionally in a book, it would be desirable to have a different *typographical* layout which would be related to the particular objectives of that article.

E0:084 Books have a different function, normally, they tend to be designed with a lot more time and care. They have to be consistent, usually throughout, and they have to be readable in a slightly different sense to magazines.

E0:085 Magazines are more concerned with presenting an immediate image. They can, depending on image, be much less formally aesthetically attractive. You can do things with magazines that you can't do with books. Even 'Avant Garde' book designers stick to ...

E0:088 Yes, I think the ephemeral nature of magazines probably has something to do with it, a different sort of communication really. I suppose more serious magazines that you might expect to keep would have design problems that are more akin to books.

E0:174 What I'm trying to do in this is not leave too much White space and I'm trying to put in as much illustration in as I can given the amount of space that I've got left for it and I've used for the copy because whilst as a general rule I like a lot of White space in my designs, the particular function of this design is to present information in an interesting way to this particular audience.

E0:175 Too much White space is going to make a designer's sort of design, it's going to make it less interesting except for a designer. What is going to make it more interesting is pictures and the way in which text is put in there. So I don't really want to produce is a design something like an abstract picture with a lot of White space around it. Very often typography that I do has a lot of White space around it.

E0:176 This is not appropriate. Too much White space doesn't make you want to read text in that way. I want a more intimate sort of feeling with it.

E0:260 The illustrations should 'do their job,' whatever the job is. The job might be actually to convey fairly detailed information, or simply to give an impression - to help make the article look good, to promote the image of the magazine. He should be able to handle that.

E0:307 What sort of tone, voice it is to speak in, as it were, what image, what typographic style I'm going to use and how I'm going to juxtapose photography next to text, whether I'm going to use *White Space* , all of those sorts of things.

E1:164 On page design ? The most important thing is that your page should convey the feel of the copy. The actual content should complement it.

E2:024 It's not necessarily important. I could quite easily just use white space but the job at hand, internal house magazine, it's going to carry information. And if it's going to carry information then space is mostly of the essence of filling and using, but using in the most attractive way at hand.

E2:025 If it was an annual report, for example, then less space would be used to make the thing more classy, more attractive and maybe miss one column out and use that column as white space,and let the the whole thing breathe with white space and that's also very important.

E2:041 I certainly won't be using that ! {Helvetica rounded}. It looks like a packaging display font. For ice-cream, if there was a nice ice-cream job maybe I'd pick that up, but it's too ... it's not a serious enough typeface for what I had in mind.

E2:042 I'm looking for a stylish typeface. I notice that {Helvetica rounded} is the only Sans-

Serif typeface, a face without a Serif on it. Now I also want something which is quite bold, but also Roman, so I'm not going to use the Italics for the whole headline. So I'll put these {Italic type-faces} aside for a while.

E3:014 This [T7] looks a bit more friendly for this and we are ... it is an internal house magazine so we have the readership to consider also. We are not producing a piece of work that has any business weight behind it, it is not a collection of facts and figures, say, for an end of year report. It is rather more informal than that, so I'll look for a typeface that is rather more friendly.

E3:016 Well in constructing a magazine in the first place ... no, not really. I was looking through the ones that I'd been given. I would in actual fact be considering what's the purpose of the magazine, what's its market is, so we've established it's a house magazine.

E3:017 But I think, in the end, I would be looking for rounded faces, more friendly faces. The Serifs of the letter forms have an attraction and the overall make-up of the magazine needs to have a quality.

E3:018 We may, in actual fact be dealing with all sorts of different issues, so it needs to be a fairly flexible typeface also, and I think the Bembo and the Times is really more flexible for such use than is Helvetica.

E3:019 We may, from time to time be dealing with semi-formal pieces of information, a new piece of legislation that is important to a section of the work-force but in the same publication, on the next page, be dealing with some matters of entertainment, the works outing etc, etc, who won the darts competition. So we're looking for a fairly flexible typeface also.

E3:055 I thought of filling the columns in, but then it is an in-house magazine and I think the more use you make of the visual images the more interesting and satisfying the complete image is going to be for the people who read it. It is a double-page spread and it's a complete article within itself. We're not looking at columns of type where by people are perhaps looking for their name and address and whatever success they've had. From an editorial point of view it isn't merely manipulating areas of type and a photograph, it is a piece of editorial.

E3:057 I might have considered using, following a trend, a trend in magazine layout. Where, of late, we've had a lot of space in magazines. But this isn't an up-market magazine, it's an in-house magazine so we're not following 'Vogue' etc. and what I don't want it to look is clinical, with an overly use of space. What I could have done was to have had columns of type down here {lower half of page over all six columns}, small

column width photographs {centre of lower portion} and left the whole of that {top half of page} White space.

E3:058 But I don't think that ... for this purpose it would have looked too clinical and a little less exciting for the people that are to read it because it's about themselves, about their company and so I think big images, or at least one big image may boost the editorial content of it.

E3:059 In fact, the editorial content may be fairly mundane. So I don't go for lots of White Space. Whatever White Space I'm left with, and I'm going to be left with some, I may well chuck it over to the right-hand side and have the columns run on and finish with the captions {indicates lower half of sixth column}.

E3:135 In terms of graphics, I don't think design is about making things look pretty, it's about organisation, making it function. Dealing with type, what are the sorts of judgments that you make when you're handling pieces of type. Paragraph headings, space between paragraphs. How do the sub-headings work, how do they relate to the following information. How does the photographs relate to the copy, the copy to the page, the whole thing. It's a jigsaw of interrelated pieces that function as a whole.

E3:139 I think it's back to the brief. If you believe you have reached the point when you have solved the problem set by whatever it was you started with. When you've reached the point where you're thoughts have brought you to the conclusion, check it back, if it solves whatever it is you've started out to solve, if it enforces ... if you've coped with the technical bits and if the whole of the image reinforces what is being said either by words or pictures then you've solved the problem.

E3:142 The selection ... it depends on application. Books, magazines etc. I think it then becomes more important. At that the root of the whole thing the marketing of whatever it is you're putting together, "Woman's Own" or whatever, then somewhere there is a typeface more suitable than other typefaces for that particular job. I think in instances such as that, that typeface actually enhances the way in which the appearance of the production and its appeal. Because when you talk about the appeal of a magazine you talk about age groups, what it's for, what area of products etc, what its about.

E3:150 I think another part of it might deal with the way in which you might assess the editorial content. I don't think the designer is merely concerned with the placing of type and photographs, it all relates. Designers that work in the publishing industry are to some extent editorial people as well as being graphic designers and they have to respond to the actual make-up of the magazine with some insight to what it is about.

Appendix 7 'Procedures' of page layout design

1 Determine 'image' of particular article

Assess subject and information content

Assess editorial style/policy; who is the intended readership.

(house magazines should portray a friendly, image which should look reasonably pleasant since the information will probably be dull.

One major feature,

Use of colour)

2a Determine the Size of the body text

(w.r.t. content/image; may be constrained or even given)

Choose point size and leading of text to give area of text with respect to the given column width/measure (giving length of article).

(in study; constraint of *house magazine* and width was given)

Assess *Readability* (important)

not smaller than 10 point

not bigger than 12 point

(ideally 10/12 or 11/12).

2b Determine, visually, the area (or number of lines) the specified type size will occupy when transposed on to the given grid system (width).

(Providing the most significant contribution to the design task as the body text is the least flexible element and the size almost certainly determines the type of design).

Roughly determine the area remaining for pictures and space.

Check that this space is sufficient. If not, the body may need to be made smaller.
It may be possible to reduce the point size by one or two points, but this still will not usually generate substantial space.

Check that the photographs are sufficient in their quantity, quality, and flexibility to cover the remaining area. If not, what likely tricks will be necessary to cope.
Note any pictures that have been designated important or are immediately obvious (content, information or look).

3 Choose style/font for the body text

Assess image of magazine (friendly/serious, flexibility)

Assess readability of chosen text

Check that colour of the text works with pictures :-

mid grey (not too dark, not too light).

4 Look at pictures

Immediately reject pictures that clearly won't work. Check :-

Colours/tones (how they work with the body colour)
Information content
How they relate to the image (do they convey the image)
Quality of photograph and photographic reproduction)
Flexibility/balance
Format/crop
Illustration/photographs
Tones/contrast

If colour and balance of photographs not acceptable and not sufficient flexibility to cope, then change of body style may be needed (Repeat 3).

Make selection of those most likely to be used.

Quantity
Most important one(s).

5a Determine the rough layout of the body text, headline and pictures

(Visually explore the space left after body has been constrained).

Sketch tried and tested designs first.
Exploration of many different designs to give a broad selection.

5b expand and explore most promising roughs

Select the most promising rough.

Put in additional details not present in initial there rough or sketches.
Map more precisely the layout of the headline, captions and general look.
Look for the major feature of the article

one big photograph
headline (colour, unusual style, reversed on photograph, initial)
initial characters (big/colour).

Repeat (5b) until satisfied that the sketch will work; otherwise repeat (5a)

6 Full-size drawing

Explore and correct the inherent inaccuracies of proportions and look of roughs. The design may still be dramatically changed and shaped at this stage.

Check headline precisely; see how it works with the body text and pictures.

Size
Style
Weight (emphasis/balance)
Use of white space

Layout position/alignment

Place text more precisely, as indicated in sketches.

Size not represented very accurately in roughs; check exact fit to grid

Picture space will be altered by exact text fit; check and redesign picture area

First full visual of the look of the text (area).

Check whether full-size layout will work (if not repeat 5b). Repeat (6), and tidy until satisfied about the major issues of areas of text, picture and headline fit.

7 Filling in precise details

Precise location of photograph areas.

Determine treatment for captions (if not already done in earlier sketches)

Choose final selection and placement of photographs

Check/design position and details of sub-headings and sub-titles

Consider use of rules; borders other typographical elements

Consider use of Initial characters, colours

Exact placement of text.

Slight manipulation of the design to allow exact fitting if necessary

Paragraph break treatment

Location of paragraph breaks/widows

Features (indents for initial characters)

Rules (to tidy or improve the look of the body or headline text).

8 Detailed adjustments

Exact placement and identification of photographs

Scaling

Cropping

Fitting to grid

Exact placement and specification of captions

Check use of rules to balance or tidy design

Minor aesthetic changes (gaps, positioning of sub-headline)

9 Marking up

(specify body typography if not explicitly given)

Specify headline typography

Specify sub-headline/other typography

Specify special typography (colours, rules, indents, initial characters)

Identify photographs/position

Mark position/typography for folios

Appendix 8a Index to references of terms[1]

abstract
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acceptable
0013, 0014, 0058, **0160**, **0163**, **0170**, **0171**, **0186**, **0201**, (0224), (0226), **0233**, **0236**, **0237**, **0238**, (0248), 0254, (0268), (0271), 0314, 1053, **1064**, **2066**, **2125**
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(ar)ranged right
2173
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[1] **example keyword** (alternative or related terms)
0000, 0000, 0000, 0000, **0000**, **0000**, (0000), 0000, 0000

0000 = reference E0:000 (Appendix 1,2)
0000 = important reference; **0000** = very important reference; (0000) = indirect reference

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0155, (**0183**)

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body/colour/photographs (0266),
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body colour/paragraph break **3103**,
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photograph
content/better 0214, 0229,
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computer/visualise 0077
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hyphenation/colour/width/size **3002**
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/photograph 0020,
trick/rules/columns **0165**, 0169,
photograph size/minimum/body 0018,
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Appendix 9 Sample notes from page layout design study

Appendix 9a

Expert 3

0190, 3157, 2126,	3000	[redacted] [redacted] 91d	54/headlines, esp Do not run picture over centre (not nos)
	3001	13	Small type (10/12) difficult to read (measure)
	3002	(38)	text with space (not too small
	3003	(38)	Solid not enough space
	3004	13	Solid/small/Sun-serif definitely not good
1066	3005	113 /(R80)	Bembo 8/10, too small, 8/12 readable/good mid-grey colour
	3006	38, 13, 80b, 113c	Solid/dark/small text not appropriate
	3007		
	3008	[redacted]	Balance colour body/pictures tones (not dark body)
	3009		
	3010	R80b	Do not use dark colour of text (loses tones of picture
	3011	R80c	Mid-grey best (not Helvetica)
	3012		
	3013	(R26, R40) / R65	Book faces, well formed (tradition)/Serif flexible
	3014	R52	Business reports need formal style (typeface)
	3015		
	3016	(26/40)	Consider Image of Publication (House mag)
3044	3017	[redacted] (R52	House magazines should look friendly (not business)
	3018		Use a flexible typeface (Serif, Times, Bembo) (typeface)
	3019	[redacted] (R12, R52)	because many issues within same publication (typeface)
1066	3020	R45c (R45, R68, (R80)	Mix photographs (tones) (balance/variety)
	3021		picture suitable for reversing headline
	3022	[redacted] / [redacted] / [redacted]	Landscape (banded) feature/headline, possible
	3023	99	Complicated picture, distract from headline
	3024	(81)	Bland pictures of little value (lack of tonal range)
	3025	R71 (R68)	A picture with a mixture of tones often good (paintings)
	3026	63/64, (81)	Hazy tones will not reproduce (but may not be important)
	3027	R81	tonal range (subtle tones) ok on expensive paper
0263, 0266, 2221, 3020	3028	R68 (R68b)	Balance (tones) Pictures and Headline, Body (colour)
	3029	94	Layout wants to be uncomplicated
	3030a	why discard pictures? dark?	
	3031	[redacted]	Will reproduce badly, hazy
	3032a	why choose four, only three needed?	
	3033	(79),	One feature, and others
	3034a	P4 for feature?	
	3035	([redacted]) / 58	(P4) Suitable for feature/reversed headline
	3036	(68) / 113	Balance colour of type vs pictures/text size
	3037	89	(measure text to grid)
	3038	[redacted] [redacted] / 76/77	Feature Picture/Headline
	3039	(89)	Measure text to grid
	3040		
	3041	8, (16)	Big picture/feature
	3042	16	Break Solid appearance of text columns by pictures
	3043	R58 / (46) / (79)	Major (feature) picture should relate to headline (choose)
	3044	R57 (R54) R88	Captions placed in WS (emphasis) and final column
	3045		
	3046		

E3

3000 fold, staple, middle ... (text / photos)

3001 Looks at type samples

- size (readability)

- bigger

3002 small } difficult to read
solid }

3005 colour

3008 - don't want rigid block colours

3011 Bembo / Times

3013 Helvetica instructive, informative ... [Sans-Serif]

3016 Times - friendlier (would look for softer friendly typeface)
[Serif]

3016 first consideration in Market.

3017 typeface - rounded, friendly, Serif,
- needs to have quality.

3018 - Flexible

3019 - semi-formal, legislation, entertainment

3020 Photographs

- weights of colour
- looking for balance
(compares photos with above text).

3021 headline "removed out" or on top of photograph

3023 column portrait Pic (2)

3024 P4 blend, one tone, less quality (lost in reproduction)

3025 P3 mixture of tones (sometimes worse)

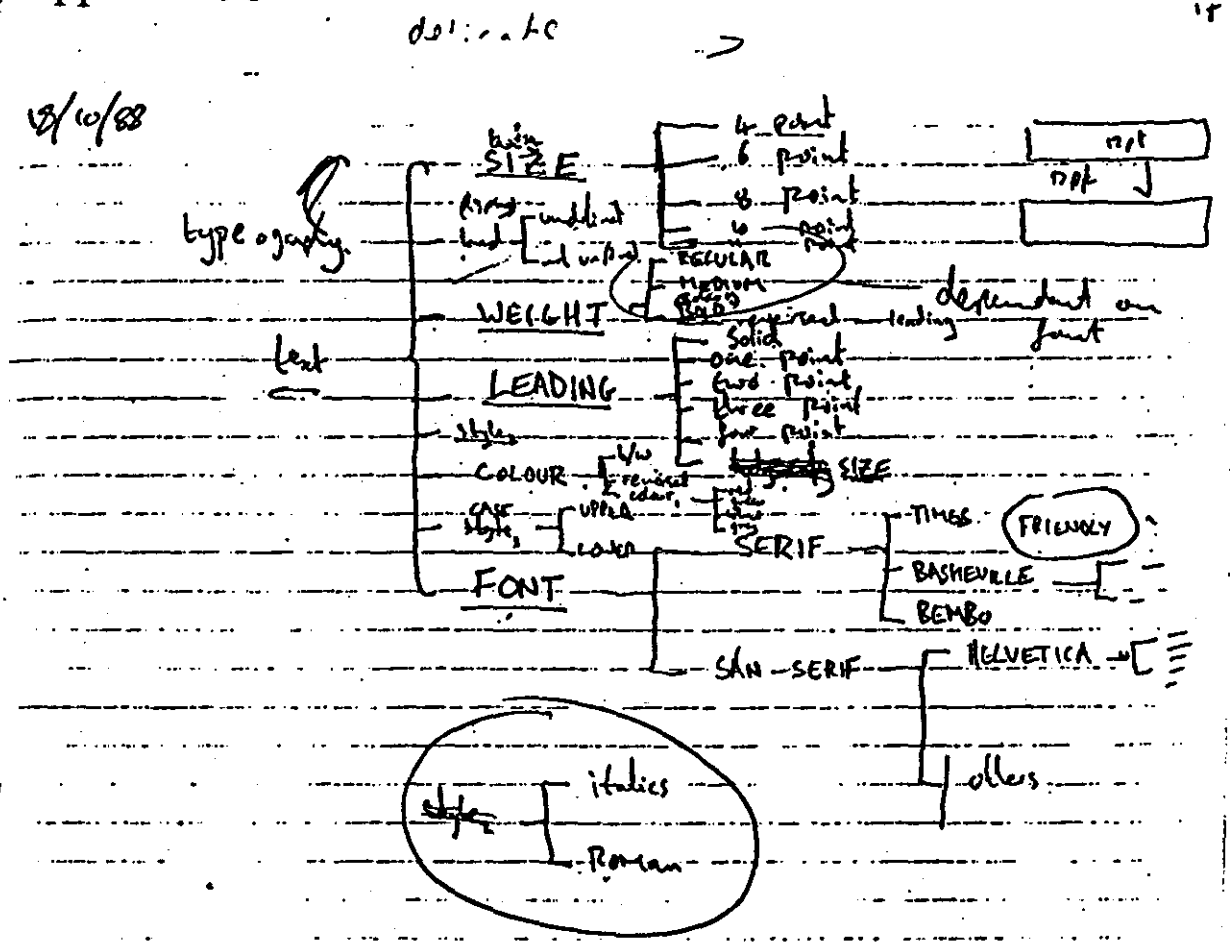
3026 P8 suffer from repro.

3027 Quality of paper

Appendix 9c

delicate

18/10/88



Headline
- type
- balance
  - body copy (text)
  - pictures
  - sub-headline.
- contrast

Seems ok. as far as it goes.
- does not describe knowledge, only choices between elements

Colour (greyness) as combination of FONT and LEADING and WEIGHT and SIZE, and style, style.

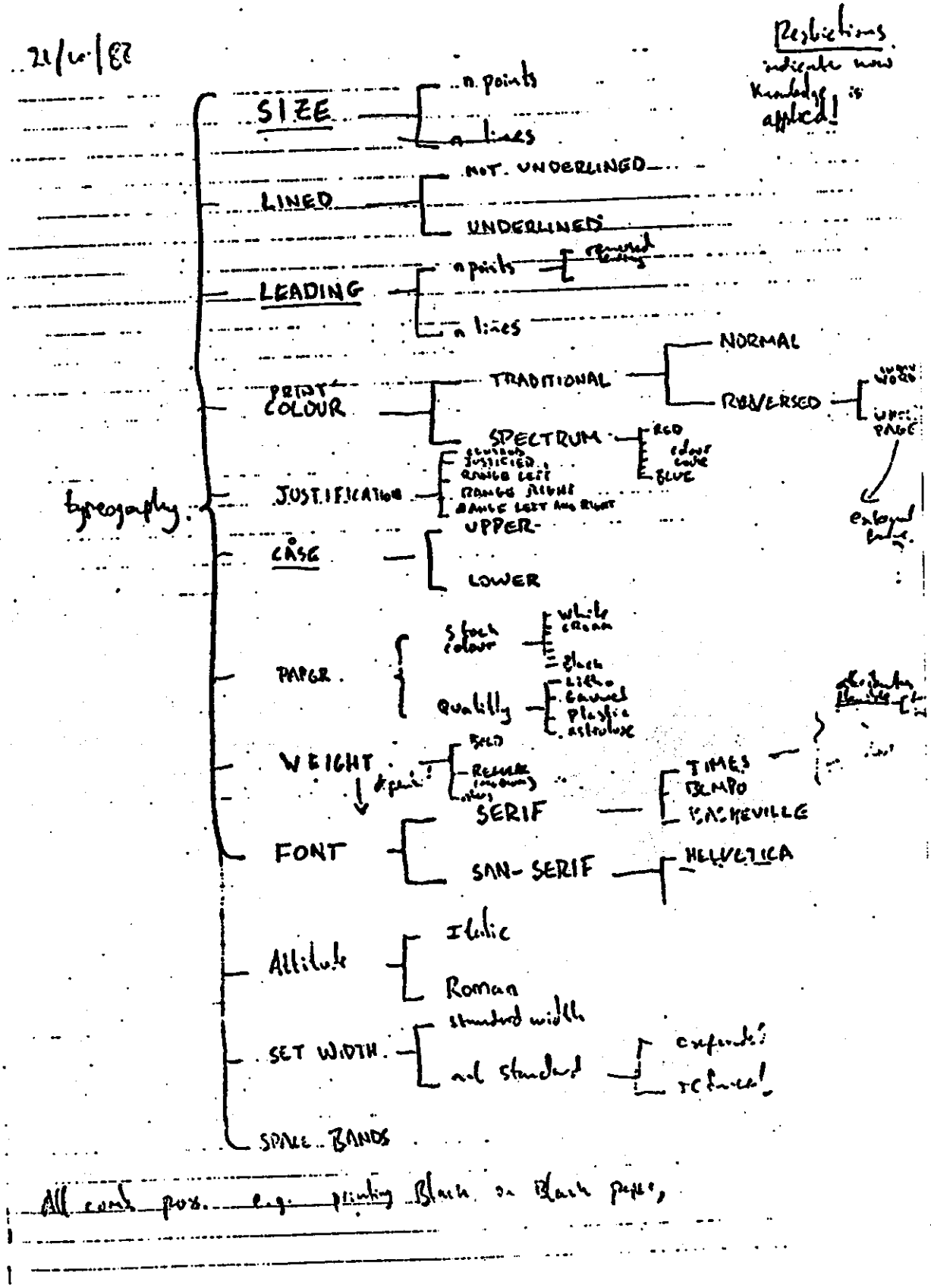
real knowledge is encapsulated by subtle collections of above (all legitimate) options.

Appendix 9d

21/10/88

Restrictions
indicate how knowledge is applied!

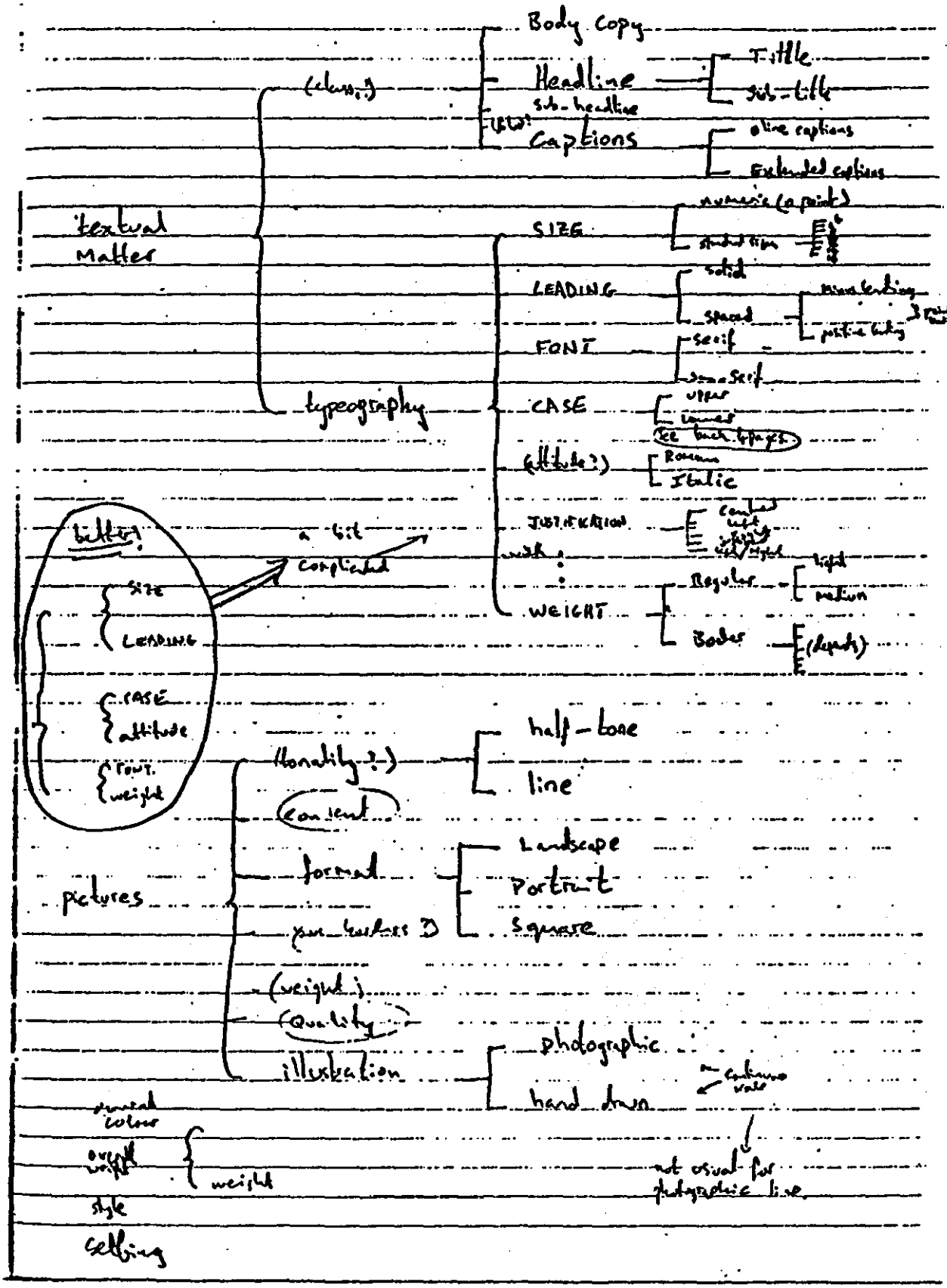
typeography



- SIZE
  - n points
  - n lines
- LINED
  - NOT UNDERLINED
  - UNDERLINED
- LEADING
  - n points
    - reversed leading
  - n lines
- PRINT COLOUR
  - TRADITIONAL
    - NORMAL
    - REVERSED
      - WORD
      - PAGE
      - external [illegible]
  - SPECTRUM
    - RED
    - colour code
    - BLUE
- JUSTIFICATION
  - CENTRED
  - JUSTIFIED
  - RANGE LEFT
  - RANGE RIGHT
  - RANGE LEFT AND RIGHT
- CASE
  - UPPER
  - LOWER
- PAPER
  - Stock colour
    - white
    - cream
    - black
  - Quality
    - Litho
    - Gravel
    - Plastic
    - astroluse
- WEIGHT
  - BOLD
  - REGULAR (medium)
  - other
- FONT
  - SERIF
    - TIMES
    - BEMPO
    - BASKEVILLE
  - SAN-SERIF
    - HELVETICA
- Attitude
  - Italic
  - Roman
- SET WIDTH
  - standard width
  - not standard
    - expanded
    - reduced
- SPACE BANDS

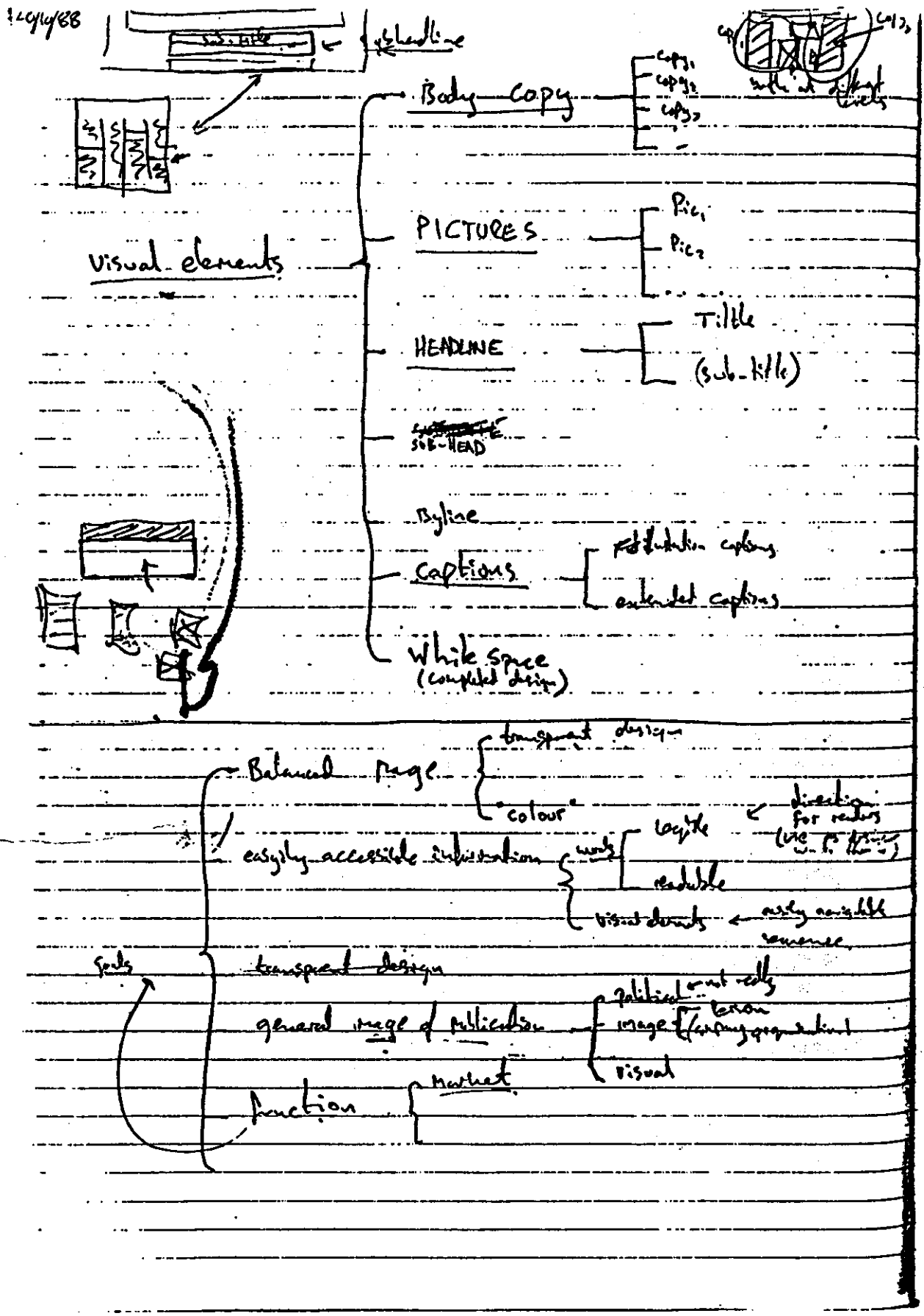
All comb pos. e.g. printing Black on Black paper,

Appendix 9e

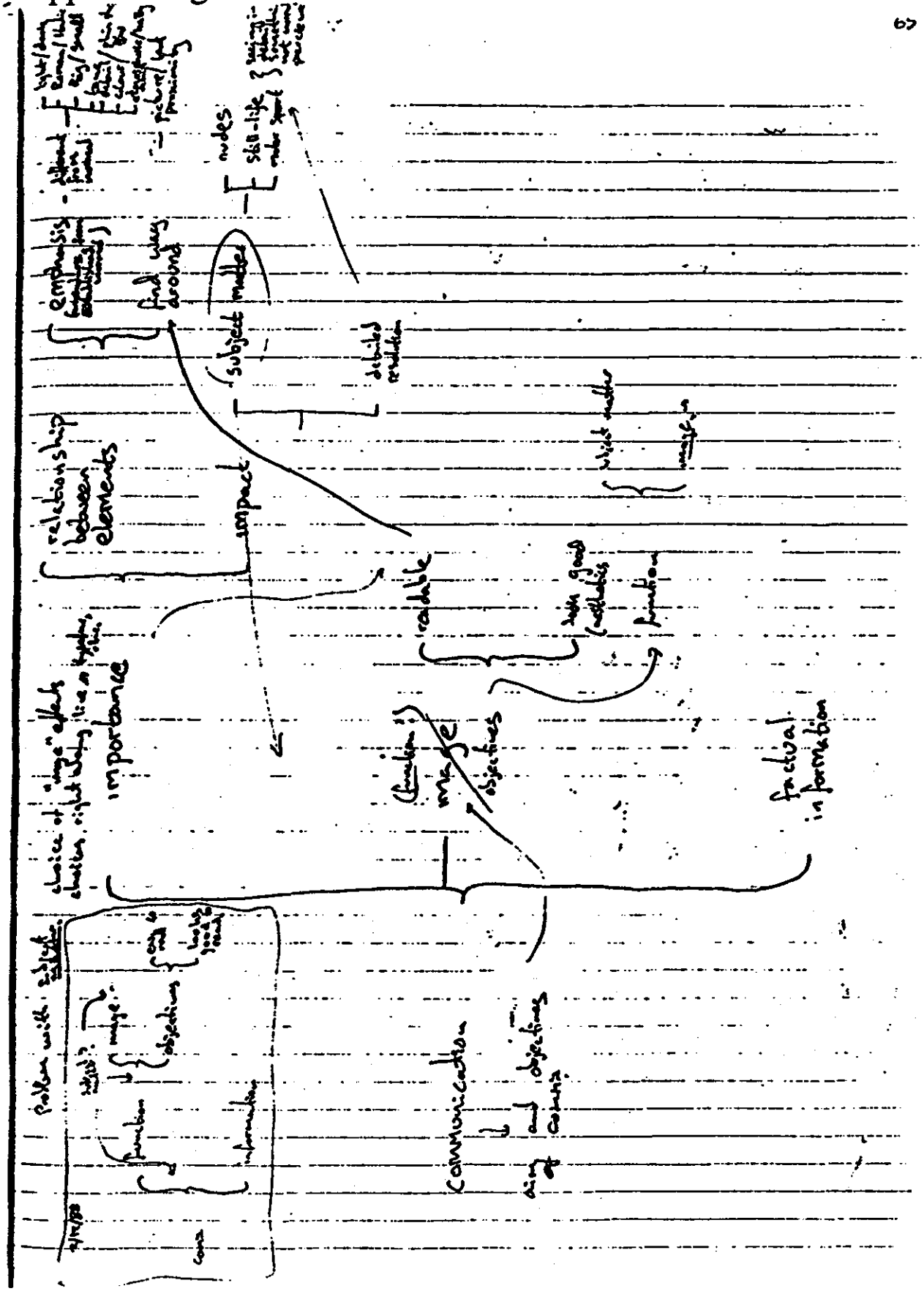


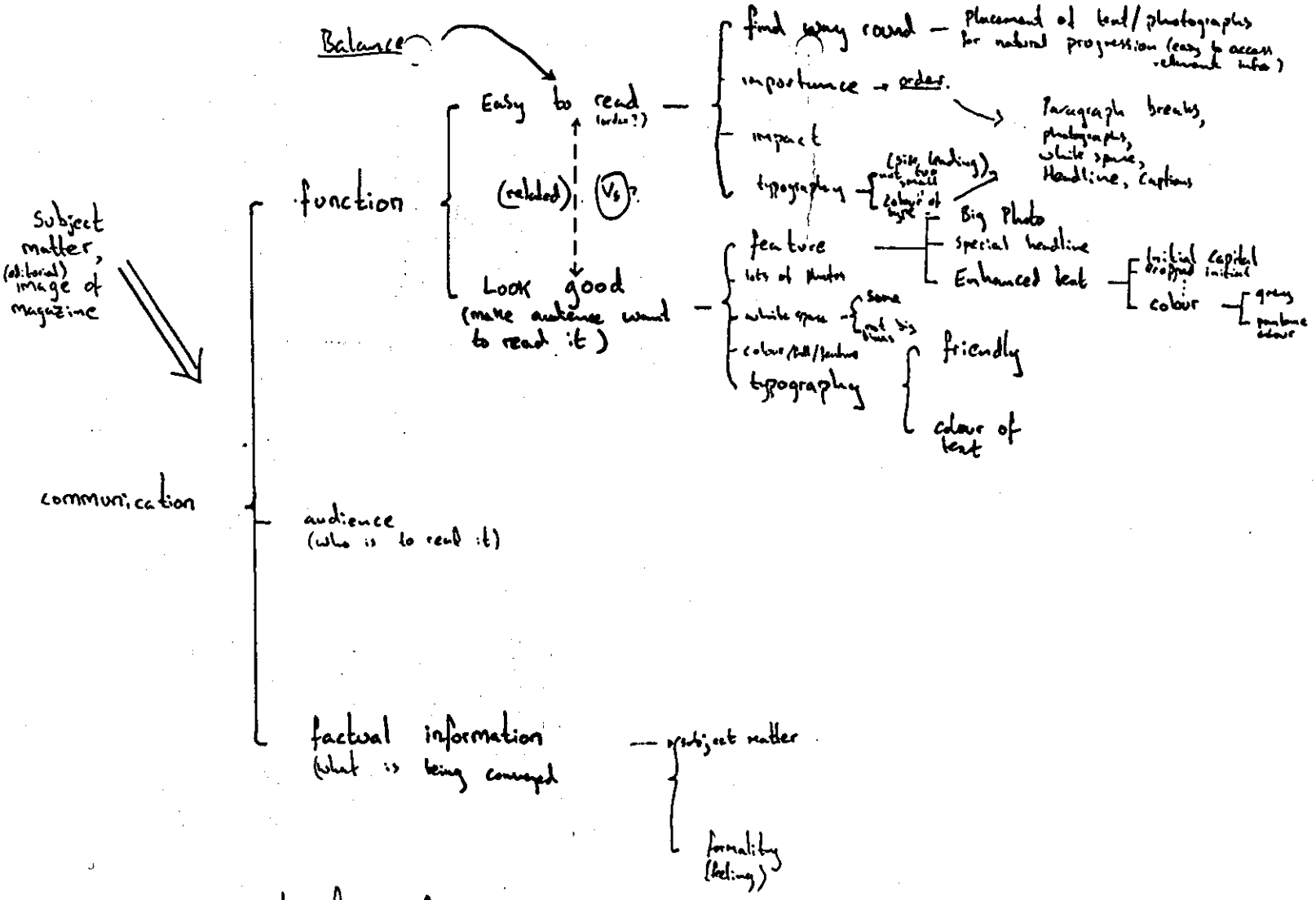
textual Matter
(class?)
Body copy
Headline
Sub-headline
Captions
Title
Sub-title
Oline captions
Extended captions
typeography
SIZE
numeric (a point)
LEADING
solid
spaced
FONT
serif
CASE
upper
lower
(attitude?)
Roman
Italic
JUSTIFICATION
WEIGHT
Regular
Bodier
better!
SIZE
LEADING
CASE
attitude
FONT
weight
a bit complicated
pictures
(tonality?)
half-tone
line
(content)
format
Landscape
Portrait
Square
(weight)
(Quality)
illustration
photographic
hand drawn
not usual for photographic line
weight
style
setting

Appendix 9f



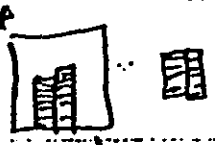
sub-title
subheadline
Visual elements
Body copy
copy1
copy2
copy3
PICTURES
Pic1
Pic2
HEADLINE
Tittle
(sub-tittle)
SUB-HEAD
Byline
captions
illustration captions
extended captions
White space
(completed design)
Balanced page
transparent design
colour
easily accessible information
words
legible
readable
visual elements
easily navigable sequence
direction for readers
transparent design
general image of publication
political
not really
image
person
visual
function
market
goals




Balance
Easy to read (order?)
(related)
Look good (make audience want to read it)
find way round — Placement of text/photographs for natural progression (easy to access relevant info)
importance → order.
Paragraph breaks, photographs, white space, Headline, Captions
impact
typography
(pitch leading) not too small
colour of type
Big Photo
special headline
Enhanced text
Initial capital dropped initial
colour
grey
medium colour
feature
lots of photos
white space
some
text blocks
colour/tint/texture
typography
friendly
colour of text
Subject matter, (editorial) image of magazine
function
communication
audience (who is to read it)
factual information (what is being conveyed
— subject matter
formality (feeling)
See 7/2/89. function of Magazine.

Appendix 9h

64



breaking text in small blocks.

distribution of blocks – too much space

relationship of sizes – disparity of size of text (in terms of area)

large blocks of nearly ~~nearly~~ size (especially close together)

either – big disparity
– exactly the same

nearly same size { one / two lines – (usually occurs at bottom)

visual clue – doesn't look right.

cons. { readable – related. (0025)
0016
– image
easy to read. (looks good) – feel good. (0085)

judgements { technical – information / fact 0019
0020
aesthetic (visual)

60

14/11/88

E1159 "If you don't know such things then you're not a designer to start with"

E2215 choice
- photography
- illustration

} best to use combination of two (balance) esp. colour.

7/11/88 Balanced illustration seems to be more important factor usually [illegible] 0270

dark / light
tone
landscape / portrait
colour

0259 objectives of comms
- image → see 260 make article look good.
- (enhance) readability
  - inviting to read ← (feature use of white pics)
  - easy to read ← (choice of text size, placement of pics etc.)

260 illustrations
- do the job
- convey detailed information

Specify
- type
- photographs
  - size (scale)
  - crop

- look good
- read

63

emphasis - establishing normal, emphasis by breaking from the normal.

relationship with other elements — emphasis - find way round.

importance

conn

how you would people to feel about (image) magazine/article — what trying to say — tradition — to whom — to

factual information

impact - unusualness (emphasis) subject matter (girls without clothes) atmosphere (landscape) - convey info still life / detail / resolution / [illegible]

White space 3086

emphasis — plain shapes. detail

blurred / atmospheric

colour / black white

find way round.

dictate order of reading

1) look at picture first.
(2) read caption if caption short

easy to read — 2) read headline if in right place

recent comms. — 3) read text

avoid reading text in wrong place
unsociated picture,
difficulty finding headline.

break (

Appendix 91

66

2/12/88
Important

Image > Subject Matter > —

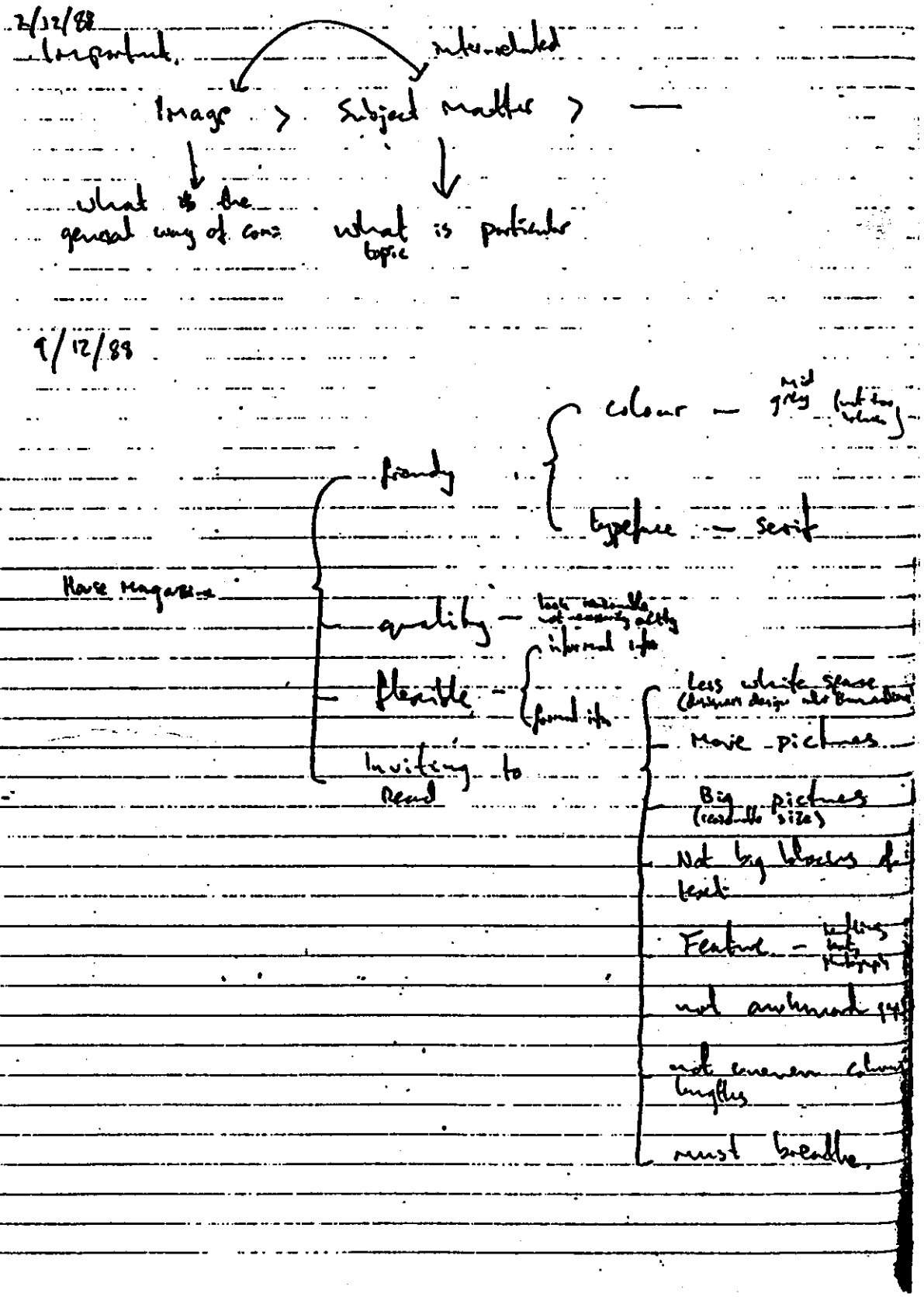
interrelated

what is the general way of com

what is particular topic

9/12/88

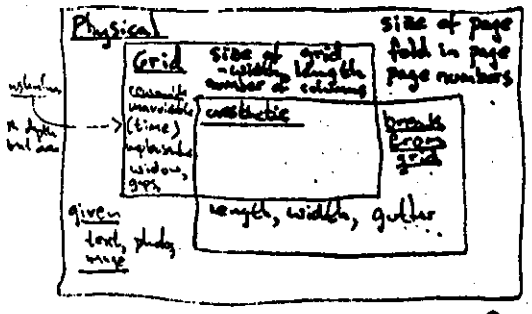
House Magazine



- friendly
  - colour — mid grey (not too white)
  - typeface — serif
- quality — look reasonable not necessarily pretty
- flexible
  - informal info
  - formal info
- Inviting to Read
  - Less white space (designers design into Bermudas)
  - More pictures
  - Big pictures (reasonable size)
  - Not big blocks of text
  - Feature — [illegible]
  - not awkward [illegible]
  - not uneven column lengths
  - must breathe

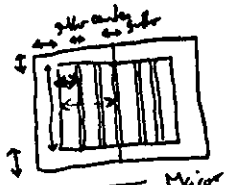
14/12/88

Graph of the relationship of Constraints on D.P.S. design



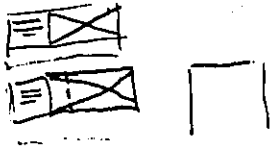
restrictions

- Physical (can not be changed by designer)
  - Amount of text ⟹ not usually able to change physical size of text (no of lines) (except slightly for "tricks" to lose widows (reword, close gaps))
    - range of typefaces, colours, weight, paper/printing
    - 1) no of lines
    - 2) width (gutter/grid size)
    - 3) Leading
    - 4) Font
    - 5) Boldness
  - Photographs → usually given (at least one Major image given) } size, crop, choice of minor images very flexible
  - Image of magazine
- Grid (may be changed) (guide restrictions) helps constrain the problem too open. — dimensions, column width, length, gutters

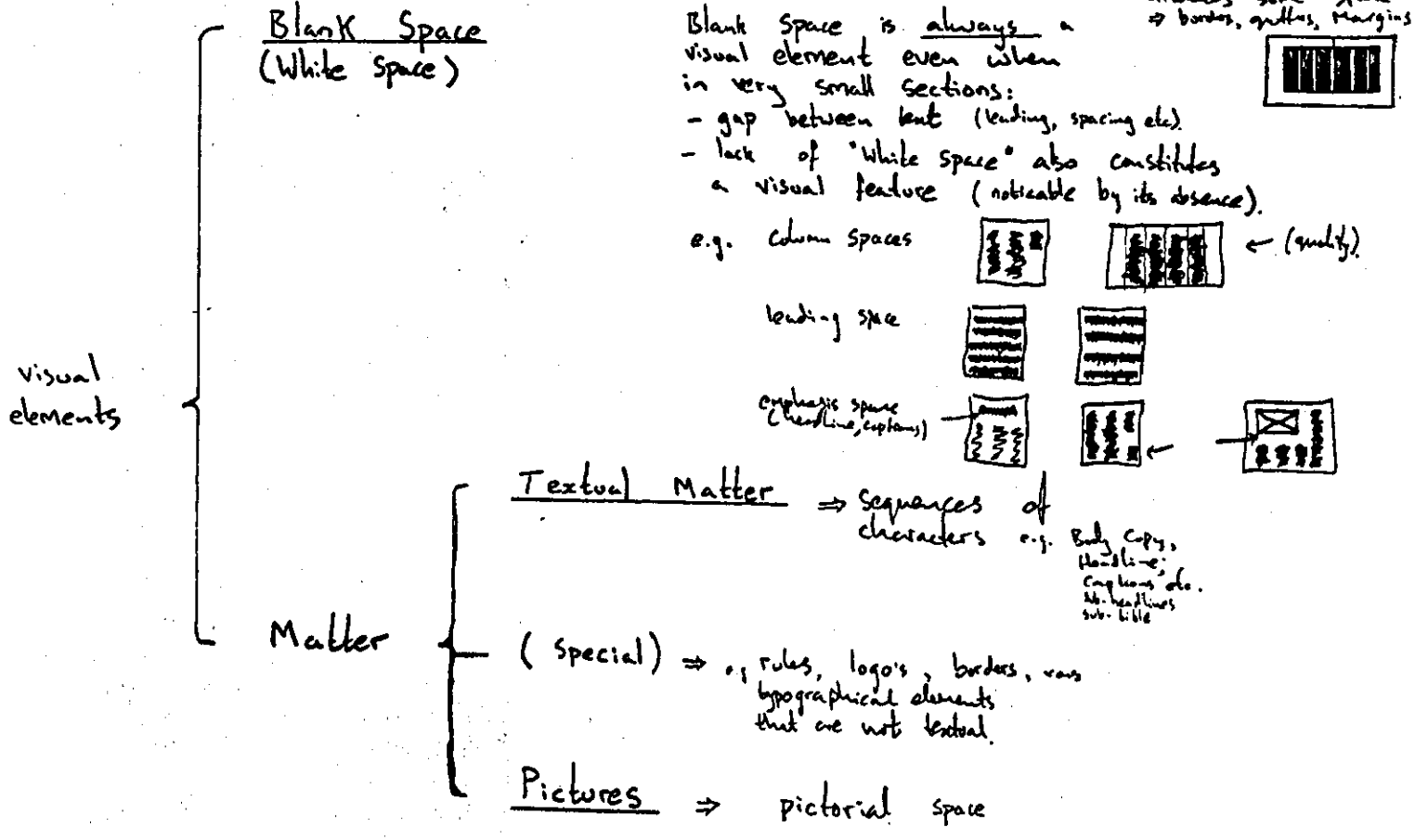


- aesthetic (designer's choice)
  - Feature
    - Major image → } reversed out over major image
    - Headline → } reversed out over major image
    - Text
      - Initial cap → } colour
      - Dropped cap → } colour
      - Bold initial words
  - choice of text if not given (leading, boldness, font, weight,
  - use of White space (how used) — Pan. spaces, gaps, headline, inter-linear gap, Photo spaces, white space blocks
  - Photographs — size/crop (number), Position
  - ~~Font~~/style for (boldness
    size
    Headline (re. feature)
  - alignment — {photos, text columns
  - neatness

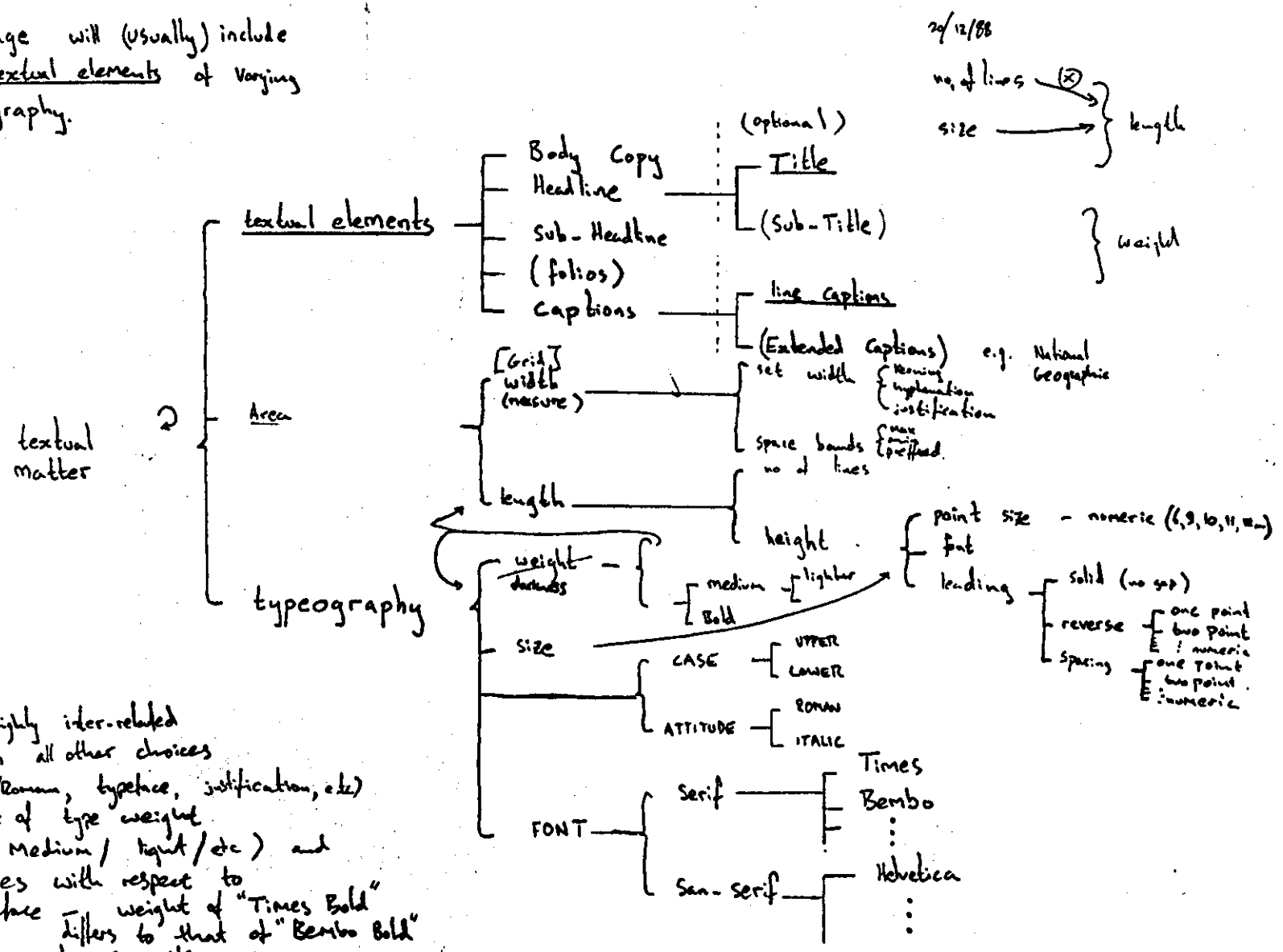
decreasing level of constraints



Description of Elements used for Page Make-up Design



A page will (usually) include all textual elements of varying typeography.



"weight" highly inter-related
depends on all other choices
(e.g. Italic/Roman, typeface, justification, etc)
and choice of type weight
(Bold / Medium / light / etc) and
that also varies with respect to
the typeface — weight of "Times Bold"
differs to that of "Bembo Bold"
for example.

Appendix 9o

pictures
1) technicalities
format
upright
Portrait
Square
Horizontal - Landscape
tonality
Line
Half-tone
continuous scale
pictorial
Illustration (hand drawn)
Photographic
continuous scale
half-tone associated more with photographs, Line ⇒ hand drawn.
?
2) pictures qualities
subject matter
inherited.
Quality (confidence of photographer)
tonal range
continuous range
lightness/darkness
content
Horizon
no-horizon
movement
direction
left
right
abstract (shades, shapes, colours/tones)
natural
people moving

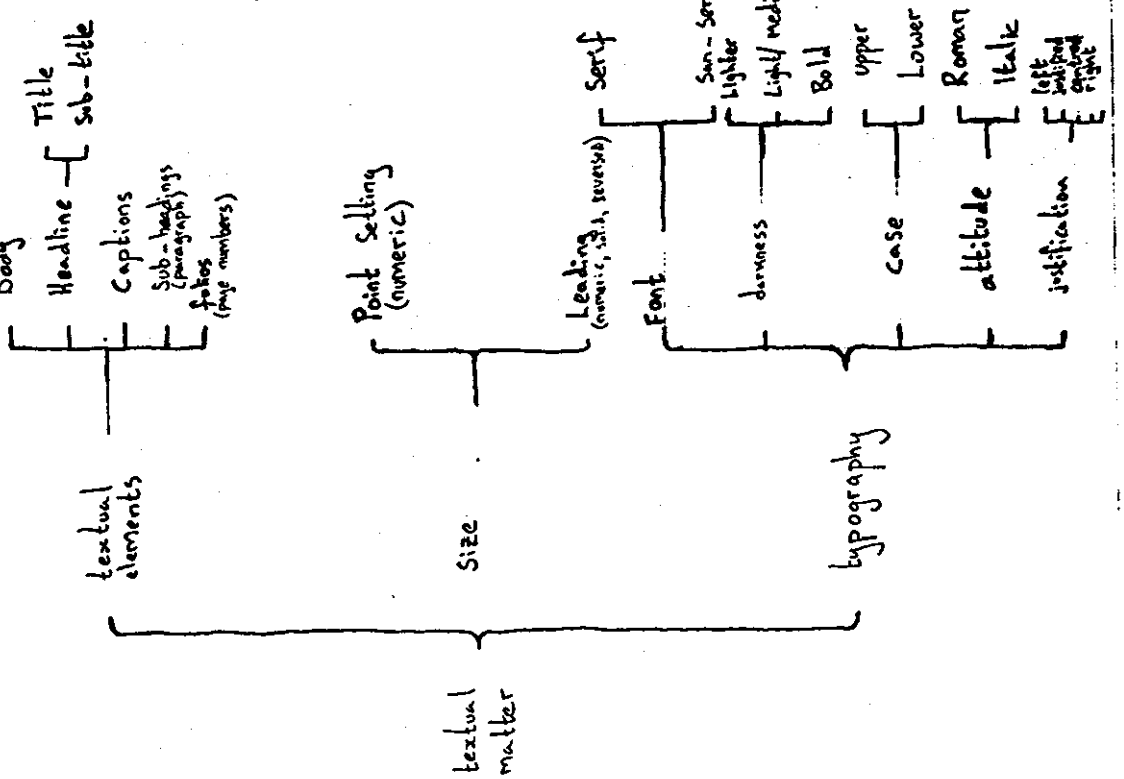
Appendix 9p

7/2/89

Appendix 9q

7/2/89

Appendix 9r


textual matter
textual elements
Body
Headline
Title
sub-title
Captions
Sub-headings (paragraph)
Notes
(page numbers)
Size
Point Selling (numeric)
Leading (numeric, set, reverse)
typography
Font
Serif
San-Serif
lighter
darkness
Light/medium
Bold
case
Upper
Lower
attitude
Roman
Italic
justification
left
justified
centred
right

6/2/88

Appendix 10 Documentation of Page Layout Design

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Page Layout Design

A personal interpretation of the page layout design task is presented. The report is based on data and discussions obtained through the knowledge engineering approach to the study of the page layout design task. The interpretation has been checked and developed through expert participation, over a significant period of time. Technical and glossary terms are italicised. The main points of the report (Diagram 1) are introduced in section one, and discussed in detail in section two.

1 SUMMARY

The goal of the designer is to construct a *working design*. The design is said to work when it solves the problem specified in the *brief*.

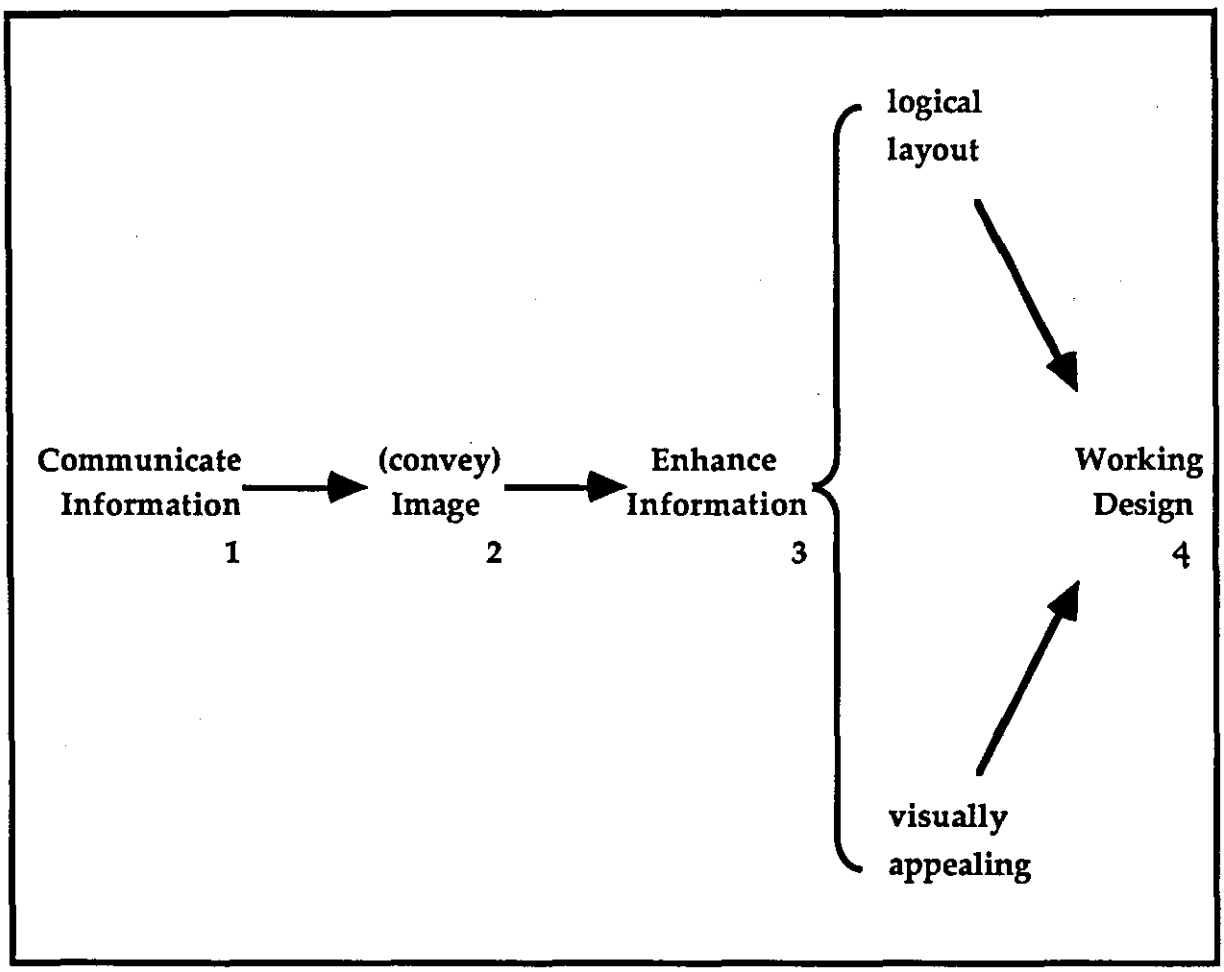

Diagram 1 : Functional description of the page-layout design task

A common misconception of page layout design is that the task centres on the simple production of an attractive, neat, or decorative page. Although it is occasionally important to have an attractive page, this objective only constitutes one (arguably minor) aspect of the design task. The fundamental objective of page layout design is the communication of information, in a visual

form. This process involves identifying the underlying design problem, obtaining and utilising relevant information, and designing a functioning, coherent product.

The designer approaches the task through a number of objectives or goals (Diagram 1). Early decisions, relating to 'higher' levels of the design conception, enable the designer to gather information about the particular problem, and learn specific constraints that are imposed either explicitly or implicitly, external or as a consequence of the designers own decisions (internally). Decisions, information and constraints realised at higher levels percolate through the whole design task, to the 'lower' levels of the design construction, providing information about the particular task, as and when needed. Hence, decisions, constraints and information obtained at the higher levels are successively passed down to the lower levels, ultimately resulting in fine detailing.

Once resolved, the implications of the high level decisions drastically prune the otherwise vast area of possible solutions. This methodology helps the designer impose constraints in a strategic top-down fashion, provides him with additional information about the design problem and facilitates a consistency throughout the particular design. This procedure also enables editorial consistency both within the particular publication and consistency between issues (where an *issue* is a complete example of the publication). The information obtained in this fashion can be referenced as the design progresses, and used as a check to realise when the design is adequate.

The designer may arbitrarily choose amongst decisions, or have restrictions arbitrarily imposed upon him. These decisions, although arbitrary, can greatly affect the design. Important limitations occur through the *subject matter* and *literary style* of the particular article and also the style or rules of the particular publication. Additionally, the designer works under external factors that he has no control over, like the physical restrictions of the page (paper size, working area, type and quality of paper) and the printing process to be used.

1.1 Communication

The motivation behind the production of the publication is the most fundamental aspect of page layout design. There are two main motivational factors. Firstly, and usually primary, is the need to communicate information by visual means (opposed to purely spoken or written). The page will be 'saying' something, even if the information content is low, subtle, or unclear. The most usual information to be conveyed is in the form of news, opinions, or pictures. The publication may in some situations form an abstract concept of information itself, rather than anything contained within it. The nature, appearance and concept of the publication may form the essence of the information. Thus, a fashion conscious teenager may buy the 'Vogue' magazine because of the associated social implications of possession; the reader believes that the look and inherent style of the magazine reflects, replicates or enhances their own style. The actual content in this case may not be the information to be communicated, it is the appearance, style or possession of the magazine itself. In such publications the main objective of the magazine becomes to obtain, maintain and communicate the correct *image*.

Secondly, the paper will have an objective of distribution. Considerable costs are incurred with the production of papers and magazines. The overhead costs are major, and the cost of

designing are significant. Commercial papers must sell as many copies as possible since profit is directly proportional to the number of copies sold. Revenue may also be obtained from advertising, but this income is also linked to distribution.

Where the purpose of the paper is not for direct commercial gain (such as house magazines), the objective of maximum distribution still holds, albeit to a specific, targeted or constrained population. Yet the objective of reaching the target audience is still, if not more, important. Commercial papers are probably less concerned with who they sell to, as long as they sell. The failure of non-commercial papers to reach their target audience, and communicate properly, makes them very expensive since the overhead costs will be incurred, irrespective of achievement. Thus, a house magazine may be printed weekly and distributed to every member of the work-force, but if most of the papers are immediately disregarded, then the cost of reaching the actual reader is high.

In summary then, the reasons behind the production may be more subtle than for direct commercial profit, although many publications have this single objective. The aim of the communication is usually to provide some information, typically as news, but the publication may be produced to exact other objectives; to influence opinion (political, social, economic), be educational, or in the case of house magazines, simply encourage a friendly working atmosphere. However, all publications have the common objective of communicating something to particular audiences. Obviously, the paper will be successful if the targeted readers are reached. The unit cost of the paper decreases with increasing distribution, a relevant factor for commercial and non-commercial papers alike.

1.2 Image

In the attempt to solve the above objectives of motivation, the designer will construct an idealised "role model," a framework to encapsulate the objectives. Thus, the *Image* is a personified interpretation of *what* the magazine is saying, *to whom,* and most importantly *how* it is to be said. Most often the designer will not be concerned with determining the overall objective of the paper, as this will already be established, to a greater extent, by the formalism of the particular publication, in the form of editorial constraints; the style of reporting *(literary style)* or the structure and style of the publication *(tradition style).* The most significant aspect of the design task is to resolve the particular *content* (story) of the given article with the overall *image* of the magazine, and satisfy the objectives of the *communication* motivations outlined above. Thus, the designer attempts to construct metaphors of spoken language 'how should this article be spoken?' and 'in what tone of voice ?' The editorial notions of *communication* can be accessed by the goal of *image,* if needed, in order to resolve problems at this level. However, since the *communication* objectives will be implicitly understood, the designer is unlikely to make conscious reference to them. Thus, a designer of a daily newspaper needs no conscious effort to determine that the paper aims to make money and inform the reader. However, professional consultant designers may be involved with different projects on a daily basis, and decisions of *communication* are prerequisite.

The important metaphors of *image* are 'Whom is speaking ?' and 'Whom is listening ?' These considerations are established through the objectives of image, but they seldom change

between issues or articles of any particular publication, unless the very nature of the paper is itself volatile, or a significant change is required. However, an article, or issue, may be especially targeted towards a particular audience and involve modifications to the established notion of *image*, like a special "Green" edition of the Times might be.

1.3 Enhance Information

The designer's job is to make the most of the information given to him. Good designing can enhance the information, and similarly, a poor design can obscure or degrade the information. A badly designed page may be unpleasant, difficult to read, illegible or simply unattractive. The trivialisation or over-decoration of designs can hinder the reader's volition or ability to absorb serious news (or other) information. The designer can draw upon his superior skills of visual communication technique to make the page appear attractive whilst also allowing the reader to *navigate* around it, and hence, enable the reader to effectively absorb and digest the information.

1.4 Working design

When the design is sufficiently complete from all the above perspectives, then it is said to *work*. The design works if it fulfils its *function*, for example, if it contributes to selling a product or an idea, promotes a point of view, informs or educates, or simply provides entertainment or visual or other stimulation.

Hence, a newsletter calling for NUS action may have more effort directed at creating an initial impact than, say, concern for its *aesthetic* qualities. It might be extremely ugly, but if it conveys the information and can be drawn up in ten minutes then it is sufficient, and it *functions*. Further, because of a jerky awkwardness, say, it draws the reader's attention to the paper, and *enhances the information*. The design, therefore, simultaneously exhibits the notions of *communicating* the actual required information, presents the *image style* of the protest message and through its particular organisation and look, it *works*.

2 DETAILED DISCUSSION OF PAGE LAYOUT DESIGN

2.1 Communicate Information (what is being said?)

As noted, the objective of page layout design is to make the page or issue function. The *function* is to distribute the publication, often for profit, and to pass information of some description to the targeted or captured reader (Diagram 2). The information does not necessarily have to be factual news, it could be fictional, opinion, or entertainment. The overall purpose (function) of the publication is derived from the type of information to be presented. Newspapers, in fact, cater for a broad cross-spectrum of information within a single publication (front page news stories, feature news stories, opinions, back page sport, television times, crosswords and cartoons) but the objective of mass appeal is paramount, to sell as many copies as possible.

The major design requirements are established through the notions of functionality; the basic objectives of the publication, an understanding of the information to be presented by the particular publication, issue or article. The *content (subject matter, story)* is the combined effect of the association between the collated facts arising from a number of *information sources*,

including pictures, to collectively convey some data to the reader; the point of the article. The article may, however, contain very little factual (news) information, or the information may itself be boring. Thus, at the communication level the designer will also look at the length of the textual article, the quality and flexibility of pictures, and how much information is contained in the given material (is it interesting or boring) etc.

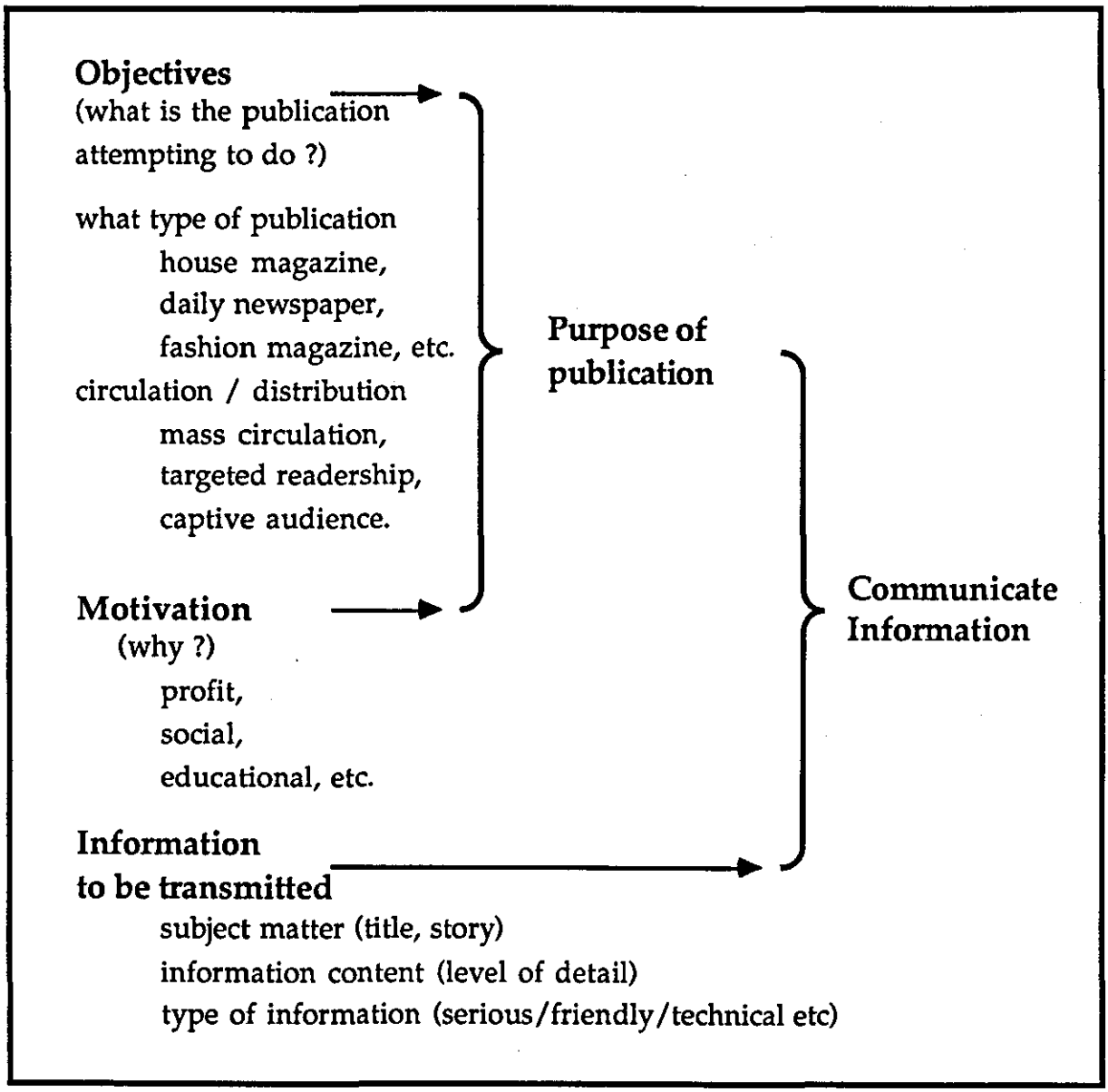

Diagram 2 : Objectives of communicating information

More subtle, and more complex issues existing at lower levels of the conception can be resolved more simply and consistently by obtaining additional information about the design, through the imposition (or realisation) of constraints at this level of decision. Hence, the designer's understanding of the information when combined with knowledge of the objectives of the communication may, for example, result in the realisation that there is a need to significantly decorate the design, to make it more appealing, although the precise nature of that particular decision will be resolved at a much lower level of detailing (section 2.3).

The designer will make decisions of the relative *balance* of such actions at this high level of assimilation. That is, the root assessment of such actions are made at an extremely high level, the subsequent actions are moulded by the development of other objectives, such as *image,* and the actual decision is probably chosen from a number of possible alternatives, perhaps arbitrarily, in the more basic stages of the design detailing. Hence, the decision made at the *communication* level may simply be of the type 'this is a boring article, and needs to be made more attractive, to draw the reader's attention,' or alternatively 'this is an interesting article, so simplicity and clarity will best communicate the content.' The above example relies on the notion that the transmission of information is of principle importance. This is not necessarily true, it clearly depends on the objective of the publication (like to make money etc) and the article could be inherently interesting but still require some form of *decoration.*

Decisions of the nature described above are made at an initial, high level of the design activity. This is a deep, possibly sub-conscious, skill executed by experienced designers. With greater experience, the more knowledge the designer will have of the types of decision required, be able to assess the high level issues more accurately and rapidly, thus leaving him more time for the detailing, such as *aesthetic* tidying. The job of the designer can be likened to that of a systems analyst at this high level of conception; the details of actual implementation follow only after the more general considerations have been researched and the purposes behind the solution have been established, which also takes into account temporal and economic factors (ie. how long it is going to take to design, and how much will it cost to design and produce).

2.1.1 Sources of information

The information to be transferred is contained in a number of elements (Diagram 3).The semantic meaning of the *article* is the most important aspect, and the sources of information that constitute the meaning are discussed below. However, it is worth noting that the understanding of the *content* of an article results from the complex interrelation of such elements, and the reader's (initially the designer's) perception of that information. Each element contributes to the *contents* by means of its *functionality.* Thus, the *headline* may be just a *title,* perhaps a short summary, or an attention grabber that actually says little about the article. The purpose of the headline differs greatly from that of the *captions* (that usually provide specific detail about pictures). Generally, the *body* text, and often the *pictures* constitute the main repositories of information; the other elements tend to support these sources, by the different methods that represent their purpose.

Information aiding or describing the paper's organisation is often included to help the reader navigate the article or publication, such as page numbers and a list of contents. Additional information, such as the name of the publication, the date, or the author's name may provide some background information that supports the transfer of information, but such sources can not be classified as semantic information, as described above.

2.1.1.1 Body copy *(text, main textual matter, article, content, subject matter)*

The *body* text constitutes the primary source of information, in the form of a written *article.* However, the information is not immediately accessible since the textual matter will need to be read before the *content,* and purpose of the *article* can be fully understood. As stipulated, there

may be very little factual information, or it may be boring, or both (SDP manifesto for government, for example ?)

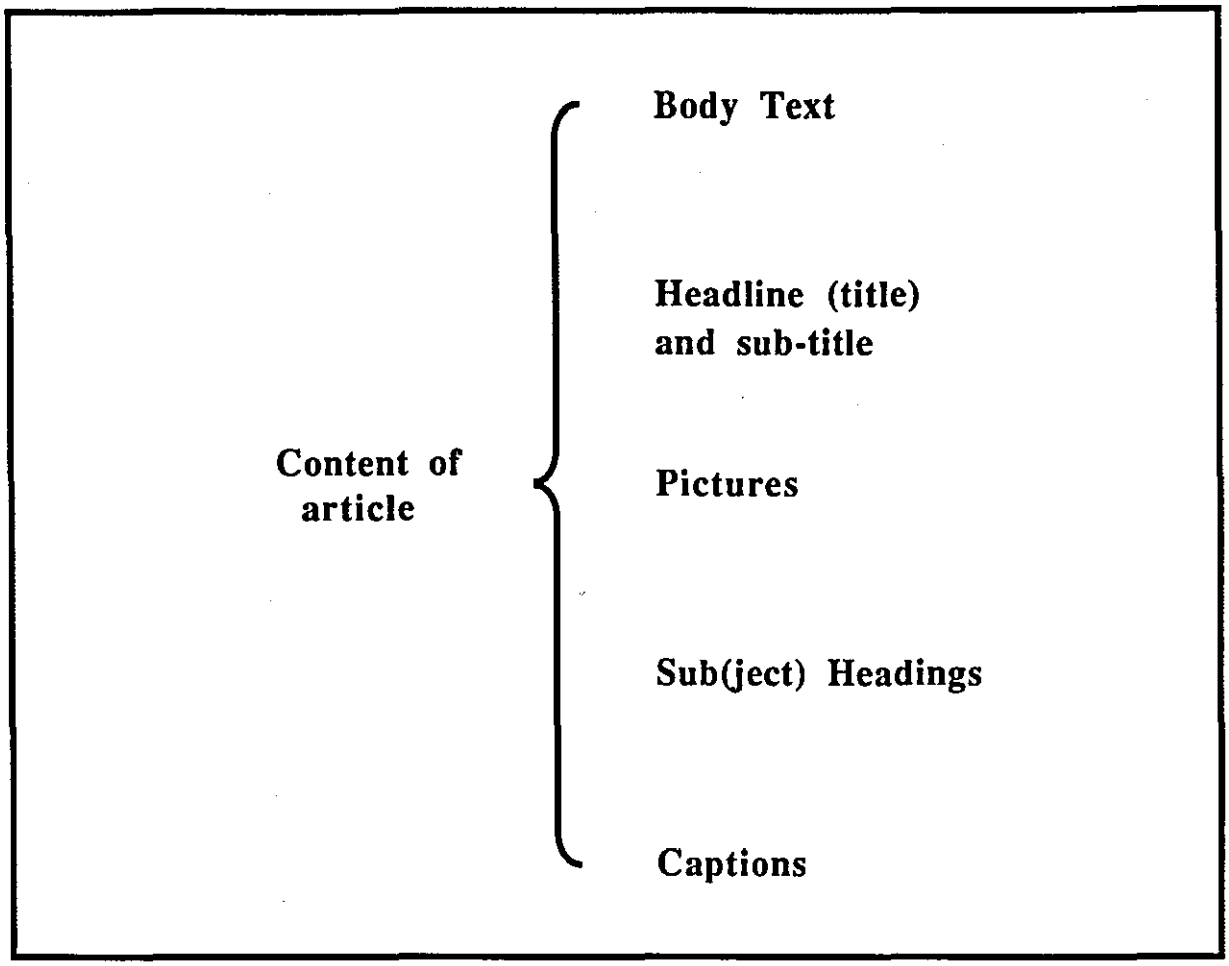

Diagram 3 : Sources of Information

2.1.1.2 Headline *(main title)*

The purpose of the *headline* differs slightly from that of the body text in that its main function is to attract the reader's attention. One common method is to immediately inform the reader about the content of the article; "Thatcher Assassinated." In this case, the headline contains significant information. However, the reader will not be attracted by a headline that accurately describes a boring article; "Molehills on the tennis court", unless it is the centre court at Wimbledon on finals day. More often, the actual *headline* will only attempt to inform the reader about the article, to prepare him to recognise the subject matter, and not attempt to give any factual information; headlines such as "AIDS," "Nuclear Disaster," "Day Trip to Blackpool." A simplistic rule is that short headlines give less information than long ones, but the above example indicates that it the actual meaning behind the words that provides the significant contribution to informational content. However, compare the information content of the first examples (above) with the information conveyed by the longer headline "Nuclear Disaster in Blackpool"

2.1.1.3 Sub-titles

Sub-titles are usually needed when the *headline* provides very little information. In contrast,

considerable information is often passed by the *sub-titles,* which are short summaries, for example, "Nuclear Disaster: Blackpool obliterated by US army blunder," "Day Trip to Blackpool: works outing is *brightly illuminated* for fish and chip supper." The *headline* can be used to initially attract the reader's attention and the *sub-title* can provide more detail on the precise nature of the article. If the information conveyed by the *headline* is adequate, then there is usually no need for a *sub-title.*

2.1.1.4 Pictures

The *pictures* may or may not contribute significant information. It was initially assumed that designers would choose pictures on the basis of maximum informational content, those conveying more information picked first. This is not generally the case. A boring article with little information content itself would almost certainly require at least one major picture with high information content or *detail,* this choice could be seen as a priority. However, especially if the article was factual, the priority can move towards pictures that just 'look good.' More often, when a choice of pictures is available, a *balance* of picture information is selected; one detailed, one with some information, and another with perhaps almost no information.

Thus, the headline "Major raises interest rates again" would almost certainly be accompanied by the standard 'library' picture of the man, that always appears when he is mentioned. The photograph conveys very little information, we already know what he looks like because the same picture appeared last week, and the picture will say nothing about the interest rate. It is used purely as a relational image, relating face to function; 'Major ? so the economy is in trouble again !' This may be a consequence of the order of read, as the photographs are usually seen first, thus the above example immediately informs us about the subject matter, not content :- 'Major; what has he done this time ?' => read headline.

However, despite the imprecise nature of the use of pictures to convey information, they provide the most flexible source the designer has to manipulate the information content. However, good design stipulates that the pictures should 'complement' the article. That is, where pictures can enhance the information content of the article, they should do so, and where by simply looking good they allow other sources to convey the information, they can be used. In the above example, a graph of the rise in interest rate would do precisely this, the graph factually complements the article in a visual form, the picture is there for looks.

2.1.1.5 Sub-headings *(subject headings)*

Changes in the article can be communicated by *sub-headings.* Also, various items of interest covered by the particular section can be easily highlighted and located at a glance, especially if they attempt to entice the reader; "found naked," "wife left penniless" etc. The simplest form of *subject heading* is the *paragraph heading.* Here each section of text can be treated as a mini-article with the *sub-heading* acting as its *headline.* The information content of *sub-headings* is therefore analogous to that of the *headline,* often giving very little information other than an outline of the block of text. Their use may be more to do with relating particular sections of text to pictures, to break up text that may otherwise appear too long, keep the interest or concentration of the reader, or to remind the readers of what they are reading. For example, compare the use of *sub-*

headings in the 'Sun' newspaper to that of the 'Times.' Also, *sub-headings* can be used to enable the reader to navigate around the article and they facilitate the scanning and picking of selected items of interest, especially if the reader does not want to read everything, perhaps attracted by an interesting picture and only the relevant text is required, or rapidly determine if the whole article is of any interest, by simply reading the *sub-headline* text.

2.1.1.6 Captions

Captions provide information about pictures, often just the name or title of the picture. The style entirely depends on the information content of the particular picture. Some pictures will require a greater depth of explanation than others and the style also depends greatly on the objectives of the particular communication. For example, technical magazines tend to describe pictures more thoroughly than house magazine do. However, a picture of "Mr Major" can not have any great informational content except stating the fact that it is a picture of him. Again an analogy to the *headline* is clear, but the *captions* describe the photographs and not the body text.

Extended captions can be used to describe the precise details of a photograph containing substantial information content, in some depth. Further, they can be used to take the reader aside from the main issues of the magazines, and the photograph can be used to link together distinctly separate details of information. Extended captions are often used in the National Geographical magazine.

2.1.2 Summary of 'Communicate information' objective

The fundamental aims and reasons behind the publication (profit, social, political etc), and the transmission of information (of some description) form the major objectives of the design.

The designer must look at the sources of information to determine what the article is actually saying. He has no power to change the meaning of the information. The designer can influence the reader's ability to understand or absorb the information, and therefore exhibit some control over its meaning, although he probably has no authority to present it in any way other than dictated by editorial constraints. To present the information correctly the designer needs to have an understanding of the nature of the information and of the objectives behind its communication.

2.2 Image

The term *image* can be roughly likened to a general notion of *style,* that may also include styles of mood, feeling and presentation. Designers often interpret the layout in terms of a personality, and ask themselves the questions 'who is saying this ?' and 'what tone of voice is the page to speak in ?' The formulation of the *Image* is the probably the most difficult, but significant, aspect of the page layout activity and it is at this stage that the major (high level) decisions about the design conception are taken, as opposed to (low level) aspects of detailing that follow later. Once resolved, the *image* personality can be used to drive the remaining task and provide a stable reference point that necessarily covers the objectives of purpose and function inherited from the above communication level.

The purpose of the *image* goal is to decide some of the more general objectives of the look

of the presentation, the actual implementations can be left to lower levels of detailing. This allows great flexibility since any particular instantiation may not work when actually tried. Initially, the choice between possible alternatives may be quite arbitrary, but any specific implementation may produce significant, but previously unrealised, influences on the design as a whole. Other, possibly more (holistically) suitable solutions or partial solutions can then be quickly examined, within the predetermined context of the selected image.

The designer resolves three important issues when constructing a form of 'conceptual image' to be used for the design (Diagram 4). The general objectives of the magazine will impose a *style of tradition*. Definite implications of style may be given by the *grid* layout system and rules for using it. More often it is an understanding of the *image of the publication* that the designer must satisfy. Publications are targeted towards a restricted area of the population, even mass produced daily newspapers have to specialise their circulation towards target audiences. The readership can collectively be imagined to portray a *style of personality*. The *style of the reader*, through the (higher) notions of purpose and targeting, dictate the *style of publication* and, incestuously, the style of the publication influences the likely reader, and therefore the *style of the reader*. The objectives of *communication* will have already resolved this quandary. The article that is given to the designer will have a story and a style of report *(literary style)* and although the designer can affect the presentation and how easily the article is absorbed, he can not actually change the content (the story, the words, or the meaning). The meaning behind an article gives the most variable input to the activity, and the designer must assess the content of every article and resolve the above issues of style with the new information (story).

2.2.1 The *traditional Style* of the magazine (or establish a style)

The *tradition* may take the form of written, or implied rules of presentation. It is a *style* of how things are usually done, often by establishing constraints of layout organisation. For example, a particular newspaper may specify that only a single defined *fount* (typeface) is to be used for all textual items. Such constraints may be extremely limiting, defining the treatment of the *text, captions, page numbers, sub-headings, length of blocks of text, the treatment of paragraphs* and even restricting the location of pictures on the page.

These constraints can be viewed as higher level *editorial* design decisions that will establish a known consistency of publication and style that can be maintained irrespective of the particular designer, article or issue of publication. Arguably, constraints imposed on the designer result in restrictions of individual creative abilities, but such restrictions are more important for less experienced designers than for the experienced. The other consequence is that the designer makes fewer (high level) decisions and the design task becomes oriented towards finer judgments of *detailing*. However, *fine aesthetic* judgments can also require considerable design skills and may be expensive in terms of design time.

Newspapers are usually extremely constrained, since their objectives are carefully defined. House magazines may be drawn up by people from a wide range of design ability and the constraints imposed are usually chosen to reflect the abilities of the designer. The expert designer will be given a large amount of freedom to utilise his creative individualism that will enable a more *friendly* appearance to the design (in the context of *house magazines*) to improve the

success of the magazine. However, layouts for house magazines are often drawn by lay people, with little or no formal training in visual communication skills. Therefore, establishing a tight framework will significantly prevent gross errors of misjudgment. The constraints, often in terms of the *grid rules*, can be viewed as compiled expert knowledge on visual communications, that will immediately guarantee a degree of success when followed. However, flexibility is compromised because these restrictions do not convey the understanding behind the rules, or recognise when the rules can be successfully broken and where valid alternatives can be used.

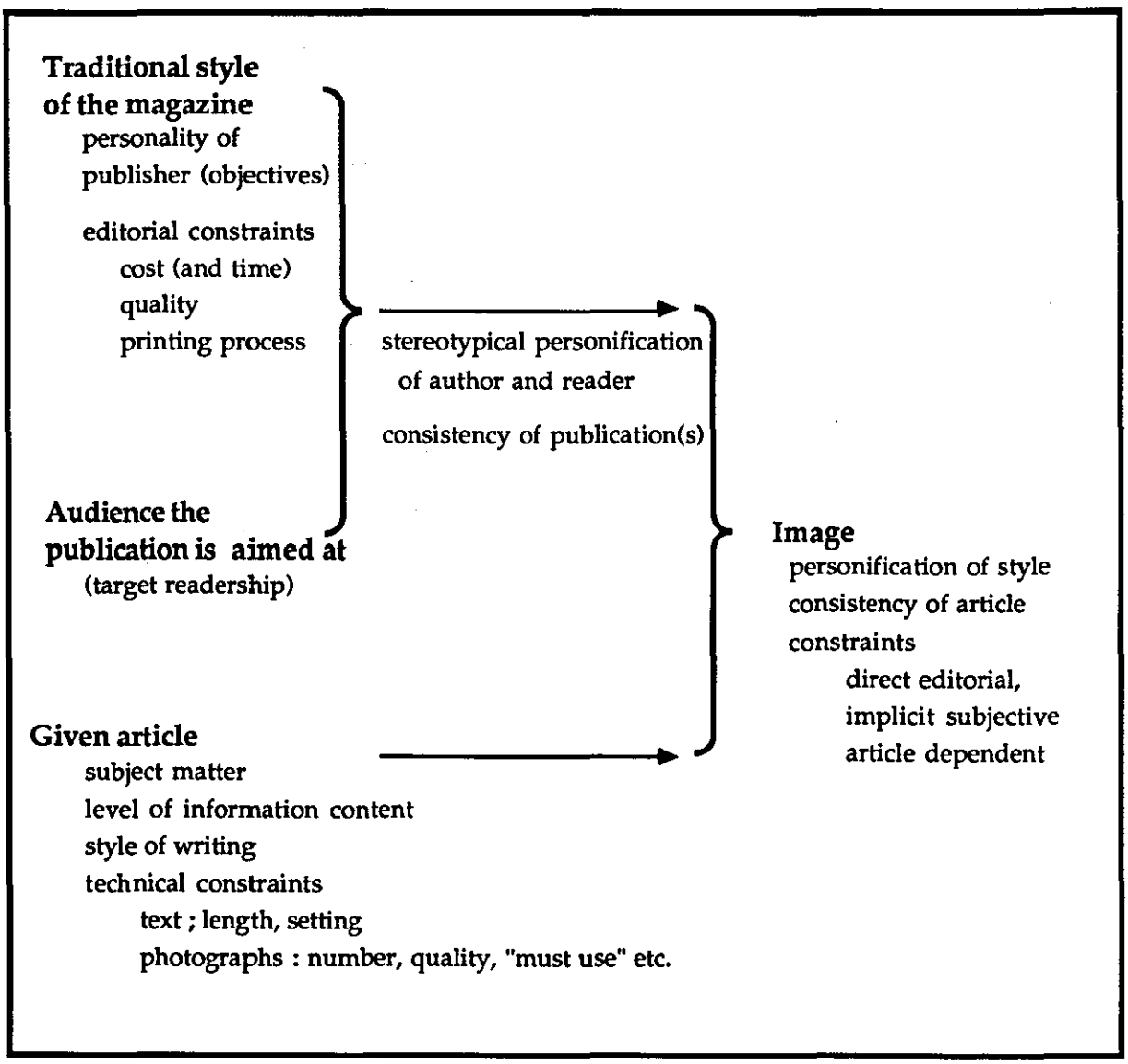

Diagram 4 : Aspects of Image

The constraints of style can also be regarded as a form of directed *emphasis* that facilitates the targeting of audiences. By this means, readers come to expect a style that they are both familiar with and can identify with. Breaking from that tradition can result in a change of readership. While losing some of the previously targeted readers, some others not previously targeted may become interested. The difference in styles of presentation depicted by the Sun and Times

newspapers are classic examples. The reader of each publication, respectively, will fervently despise the appearance and format of the other, chosen to complement the level of information content and style of reporting that provides the basic mould of the *image*, inherited from the objective of *communication* from above.

2.2.2 The *readership style* (reader, audience)

Integrally linked to the discussion presented above is whom is the paper directed at; the readership. Again, a class or personality model may be a useful metaphor. Compare the stereotypical image of the Sun reader (string vest, beer belly, unshaven, smoking a cigarette etc ?) with the Times or Telegraph reader (smart executive, wearing a pinstripe suit, commuting into the city ?). Incidentally, the paper may be chosen purely to promote the reader's belief in his own *image* as discussed in section 1.1; a northern coal miner would not wish his image to be associated with the Times as clearly as a City Yuppie would not wish to be seen reading the Sun.

2.2.3 The *content style* of the article

The *content* and *literary style* is inherited from the *communication* goal, and will already be defined or determined (Diagram 4). The content is obtained from the direct interpretation of the sources of information as discussed in section (2.1.1). Both the reader and designer need to read and understand the article before the content, and therefore, the *image* of the content is perceived.

2.2.4 Defining an image

Thus, the task of producing an *image* comprises of the resolving of the particular dynamic input of the content of the particular article with the traditional well established and more static constraints of the targeted *style of publication* and *reader*. As an illustration, imagine the two scenarios of how the Times would present a nude, perhaps in an Art review, or the Sun of a tragic motorway accident. Clearly the inherent styles of both publications would need to be preserved when presenting the particular instances described above yet the particular content of each story is also major.

The representation of the *image* representation is extremely complex. It appears that a role model is considered by the designer (as 'in what tone of voice ?') that can be interrogated throughout the design, if and when needed. This high level description need not be fully explicated too early on in the design task, and the designer is alleviated from the need to build a huge compilation of facts or information about the design. This facilitates the flexibility and freedom to develop alternatives without being tied by facets of any particular design instantiation. Yet some facts can be drawn from the model, when needed, which can be useful in order to limit the large number of possible alternatives.

Thus, the *image* enables enough information to become available to restrict unnecessary alternatives, that are clearly not appropriate. It presents a framework that can be added to, or interrogated with respect to specific requests or constraints, when necessary. The interrogation of the *image* may result in the need to add further information, specify (decide) constraints or research information that is not immediately available. However, it also provides a flexible mechanism that does not unduly restrict the designer in the early stages of design, where it is

desirable to create a wide selection of possible alternatives.

Experience will allow the designer to describe new *image* models in terms of those that have already been encountered and previously resolved. This results in the experienced designer being able to rapidly formulate the *image* for any given *brief*. Further, experience and practise will enable the designer to overcome the treatment of anomalies, such as the *inherent style* of a particular article (content) being in direct conflict with the style of the publication. Feasibly, once the designer is forced to determine the *image* for a given situation it no longer presents problems. The Sun actually reports many disasters, plane crashes, murders, armed crime. The notion of the *image* as a Frame type structure (Minsky 1975) is a useful analogy.

Perhaps the designer initially selects an *image* frame from a small number of distinctly different images. Then, as more information is obtained, the designer can make finer distinctions between similar alternatives, which enables the selection of the *image* frame that most accurately describes the particular design situation. However, the selected *image* is likely to be tailored to meet the actual requirements of the particular situation. If the newly constructed *image* represents a significant development in the designer's cognition of 'images' then it may be added, and referenced in subsequent design situations. A vital aspect of design experience is achieved through the appreciation of other designer's solutions (consciously or sub-consciously) and the designer may learn new images from reviewing other publications. This also helps reduce the need and complexity of formulating radically new images for each design situation ; "Roland Ratface of the Times did *that*, and it worked."

2.2.5 The image of House magazines

In what follows the discussion is constrained to *House magazine* design in order that particular examples drawn from the study of page layout design can be used to demonstrate in more detail the general principle of *image*.

An internal house magazine is an in-house publication that is distributed to the whole of a company's work force. Management may use this publication to voice opinions, pass on vital or trivial information, or use it to describe how wonderful the company, products or directors are. However, if it is used for these purposes, or is editorially controlled in a politically biased manner, it would probably be ineffectual. The intended audience, the workers, would neither read or believe it. It is only through editorial freedom (ie. from the management) that such a publication becomes credible. However, the management must be allowed to use the magazine to pass on information, as that is partly its function and why it should be sponsored in the first place. Another aspect of its function is to unite the readers. This may be accomplished by social interests or aspects of the work. Often, factual information of general concern, particularly from the management, will unite the readers ("Factory to close by next Christmas").

An example often used by one of the designers in the study, was that of the in-house magazine of the British Coal Board. It had traditionally been management oriented, politically biased by always condemning strike action, and only presenting the management's arguments. As a result it was of little interest to the average miner and became completely ineffectual. The error was rectified by a complete change of *image*, and the editors were given complete freedom. This freedom included allowing criticism of the company and management and allowing the

opinions of the ordinary miner to be heard. The result was an amazing difference in distribution and the publication was read by the miners. Further, the *function* of the magazine was increased as management were able to pass on legitimate information and it helped create a sense of unity amongst the workers.

The above example demonstrates how the *wrong image* can inhibit the higher objective of transmitting information, although the changes in editorial policy were implemented at the higher communication level (the objectives of the publication were awry, or not feasible). Few problems of house magazine are as catastrophic as the above example and rarely will the *objectives* and *image* be so poorly matched. However, rather more subtle issues of presentation must still be resolved with the desired *image* goal. More realistically, the *image* should enable the information to be presented in the most appropriate way, and for house magazines that is generally *friendly*.

2.2.6 Defining the Image of house magazine

Two descriptions commonly used to describe the classification of the particular images of an internal house magazine were *Friendly* and *Serious*. Although levels of seriousness are a matter of degree, a clear distinction between friendly and serious was reported. Thus, the treatment, or appearance of articles describing ; "job redundancies," "health and safety warnings" and "Fire drills" exhibit decreasing levels of seriousness. They are clearly different to those of "Day trip to Blackpool," "Darts team triumph," and "Miss Coal-miner 1990," of the *friendly* class. Most reports appearing in an internal house magazines belong to the *friendly* category.

The *information content* is the most important factor in deciding how *serious* an article is, and generally the more factual information present the more serious the issue. Also, the clarity and formal presentation of serious material is essential, the more serious, the more formal. Information regarding job losses would not be excessively decorated, with a decorative *serif* headline or a *coloured initial* to start the main body text. This is the *wrong image*. The given example would probably be big, bold, clear and simple, to allow rapid communication of the information and convey the seriousness of the article.

Again, as a counter example, an article on the work's day trip, is essentially extremely dull, with little information content. This would require some decoration, perhaps as described above, to present an attraction that is simply not present in the actual content of the article. Simply, if the article contains information then conveying that information (clearly) is the most important factor but if there is little information, then the objective of making the article visually pleasing becomes more significant.

As stated above, *serious* issues will be treated in a different way to those of friendly articles. Since house magazines are generally about the presentation of lighter news stories, intermingled with a few items of information, the study concentrates on the assumption that the particular item was of a lighter nature, and so has the *friendly image*. It is not necessarily trivial information, just that it is probably of general interest and rarely 'news,' in the traditional sense. Some objectives of the *friendly house magazine* style are described below.

2.2.6.1 Friendly

Friendly articles seldom contain much information so the objectives of making the article look

attractive and capture the reader's attention are therefore important. The body text setting greatly affects the articles apparent appearance of friendliness and the designer should take particular care to match the (perceived) actual information and *content* inference of friendliness with the appropriate choice of typeface.The individual characteristics of the typefaces have intuitive properties of image and style. Psychological tests have revealed that the choice of typefaces can effect the communication of information and moods. People invariably have personal preferences, but also groups of people tend to polarise towards certain characteristics and style of typefaces. The experts in the study claimed that *Serif* (rounded) *founts* are generally more friendly and *sans-serif* faces usually portray a more informative and formal style. Also, friendly text is one that has been chosen to be as *legible* and *readable* as possible. Pictures are interesting and have immediate *appeal*. House magazines will want to fill as much space as possible with pictures and not leave large blocks of *white space* (2.2.6.5). Incidentally, the objectives of an art magazine may differ, where the text may be small and not very legible so that more *white space* can be used.

2.2.6.2 Flexibility

Flexibility can be thought of as coping with variations of content (image) whilst maintaining the general consistency of the overall image. However, as stated, there may be a great range of issues presented in any single publication. A *serious* article appearing in a *friendly* magazine is usually treated very differently, but the actual *image* of the magazine as a whole must not change. Restricting the choice of typeface so that no great changes of appearance can occur will maintain consistency but at the cost of flexibility. Better, is establishing a robust image that can cope with such differences in content. The choice of typeface is also important to the apparent flexibility of the publication, for example, the Times typeface is flexible enough to cope with many aspects of information content and seriousness. *Serif* typefaces appear more flexible than *sans-serif* ones, and (hence) *serif founts* tend to be used more often for house magazines.

2.2.6.3 Balance

Balance is an extremely difficult objective to define, but has many consequences. Generally, *balance* describes the accepted concepts of evenness, equilibrium, equality and neutrality. The decision the designer makes at the image stage of design is just whether or not the design should be balanced. The *friendly* image of house magazines dictates that a degree of balance is inevitable. For example, maintaining a degree of balance greatly improves *Flexibility*. Balance also influences the goal towards the working design and the two strategies of making the design both *logically readable* and *visually right* require some balancing, in house magazines, the successful resolution of these two factors (to some predetermined level), determines when the design can be said to work.

Examples of *balance* in the context of friendly house magazines are; the picture area being roughly equal to the textual area, a headline that has sufficient *impact* to *attract* attention but not too much that it is *overpowering* (out of balance) and pictures are best mixed, where possible; *big and small, landscape and portrait formats, fine detail and broad shapes, photographs and illustrations, darkness and lightness of tones, panoramic and portraiture content.*

2.2.6.4 Features

Again, the actual implementation of the feature is less important than the actual decision to use them at this stage. It is generally important for articles appearing in a *friendly* house magazine to have a *feature* of some kind. The term *feature* implies 'something different.' The feature is a form of *decorative appeal* aiming to entice the reader to initially read, or stay with, the article, remembering that the content is probably quite boring. The *feature* is an important aspect of giving articles their *friendly* appearance, forming a stark contrast to the formal, rigid, informative style of the *serious* article. So anything that breaks from the *serious* style will present itself as being *friendly*, showing that the designer is concerned with making the article look different and interesting. However, resolving the actual implementation of the feature with other design considerations can cause major problems.

Examples of features are; to make one major picture the feature (remembering pictures are probably seen first), perhaps by location; big across the centre or top left of the page, or integrated with the headline that may come over the top of the picture. The headline itself may be a little unusual, in full colour, or just the first letter of a different *fount*, a different style, or different size. The first letter of the body text (*initial letter*) may be specially treated (Diagram 23), or in a style that matches the unusual treatment of the *initial letter* of the headline text, say. Many ploys are available to the designer, and it depends on the particular progression of the design how this feature is actually implemented (perhaps arbitrarily, or reflecting the *personal style* of the designer). Again, the designer will choose to employ at least one feature but too many will cause a distraction away from the initial intention which will dilute the *impact* of the difference, and perhaps make the design appear too complicated, and possibly difficult to read.

2.2.6.5 Use of White Space

At the *image* stage of the design the decisions taken are whether or not *white space* is appropriate, and the relative *balance* if it is to be used. For internal house magazines, the *white space* should be *balanced;* not too much of it, but some to let the design breathe. The designer would not usually want big areas of white space that appear in art and design magazines as this would not be seen as being *friendly*, perhaps because the audience would not understand its use, its function or its *aesthetic appeal*. In a house magazine space is better filled with pictures instead of being left blank. If a large piece of white space is in the design it is best confined to a single, sensible, area like at the end of the final column or used to display the headline.

Some space is also needed, however, and is usually spread throughout the design. The text should have sufficient space in it to make it *legible*. The design should not look too cramped or *solid*. The headline, for instance may be clearly set in some space (to give it *emphasis* without being *too heavy*) and there should be gaps of space between pictures and text.

2.2.6.6 Use of pictures

Friendly house magazine articles require a high proportion of area devoted to pictures, generally the more the better (within balance). Pictures are innately more interesting than text, particularly if the content of the article is boring. Pictures are usually viewed first, and an interesting selection will hold the readers attention and attract the reader to textual elements of the article. Long

passages of boring text is not friendly, lots of varied photographs are. However, *balance* is an important factor affecting the pictures in terms of the area devoted to pictures and the tones and qualities of the pictures and a variation of styles of pictures is often most *friendly*.

As previously described (2.2.6.4), one large picture is often desirable, especially when balanced with a couple of smaller ones. A single large picture or lots of little pictures are, generally less *friendly*, but it of course depends on the content of the pictures.

2.2.6.7 Readability and visual appearance

The balance of the *readability* and *visual appearance* has a generality greater than that of just the house magazine domain, and the implications of this are discussed in section three. However, the designer reaches a decision of 'how good' the design needs to be from each of these perspectives, at the *image* stage of the design conception. Also, since the importance of each is relative to the other, then a decision about the relative priority or importance will also be taken (as *balance*). The actual balance and *levels of accomplishment* greatly depend on the particular application; art magazines will be generally weighted towards the *visual appearance,* incorporating fine levels of *aesthetic* judgments, with less attention to *readability,* and the technical article will be weighted towards clarity, *readability* and *legibility,* paying less attention to details of *aesthetics*.

House magazines are more balanced in this respect. It is the requirement of some designs to look more friendly or more interesting, and to provoke a certain reaction in the reader. The article should be clear and *readable* and also be as *legible* as possible to facilitate the transmission of information. The article also wants to be sufficiently pleasing visually to enable the communication of information without causing the reader difficulties in absorption, and perhaps also be *decorative* if the information content is low or boring. These two quite discernible objectives (read/look) work in conflict and collaboration. The addition of *decoration* usually deteriorates the *readability* of the design, yet when a design is clear and readable it is often also *aesthetically* satisfactory. A design can reach a high level of *aesthetic accomplishment* (tidy, neat etc) and still be extremely difficult to read; the text may be illegibly small, it may be difficult to *follow* from one block of text to another, or be difficult to find the captions to the pictures.

In summary, the designer estimates a *competence requirement* for each of the aspects of *look* and *read*. This process involves a functional assessment of the relative importance *(balance)* of each aspect, and is constrained by the specific resource of the designer's time (cost) allocated to the particular job. The estimation of time allocation is also an important part of the task, since determining how long should be spent on any particular design, or aspect of design, involves high levels of expertise itself. The designer will not spend costly design time making fine *aesthetic* judgments on a design that is satisfactory. Less time will be spent on improving the *aesthetic* qualities of publications that are ephemeral in nature and are therefore disposable. House magazines are disposable, and are not generally kept for any length of time.

2.2.7 Summary of Image

The *image* of an article constitutes an overall styling concept that lies within the boundaries of the *publication's general style* and *objectives of presentation*. The actual information content of the

article influences the presented image considerably. The *tradition* of publication policy may impose considerable restrictions in order to maintain a consistency of *look* that is probably more important for newspapers than it is for the house magazines, that can generally be more changeable, experimental and fashionable without loosing readership. The purpose of the *image* is to encapsulate the situation in a stereotypical metaphor of persona, in order to convey the information in a manner that is best suited to both the given article and the requirements of the publication.

2.3 Enhance Information

The principle aim of *enhancing information* is to present the information in a way that will best enable the reader to absorb it. The above stages have established what is being said, how it should be said and to whom. The remaining design decisions describe how the details of the objectives identified above are actually implemented. It is worth noting that the designer may make some arbitrary decisions between acceptable alternatives at this stage. Decisions that have been proven to have worked or failed in the past constitute the skill and experience of design. An arguable implication is that the particular *style* of the designer may lie, partly, with the consistent instantiation of arbitrary decisions, as preferences.

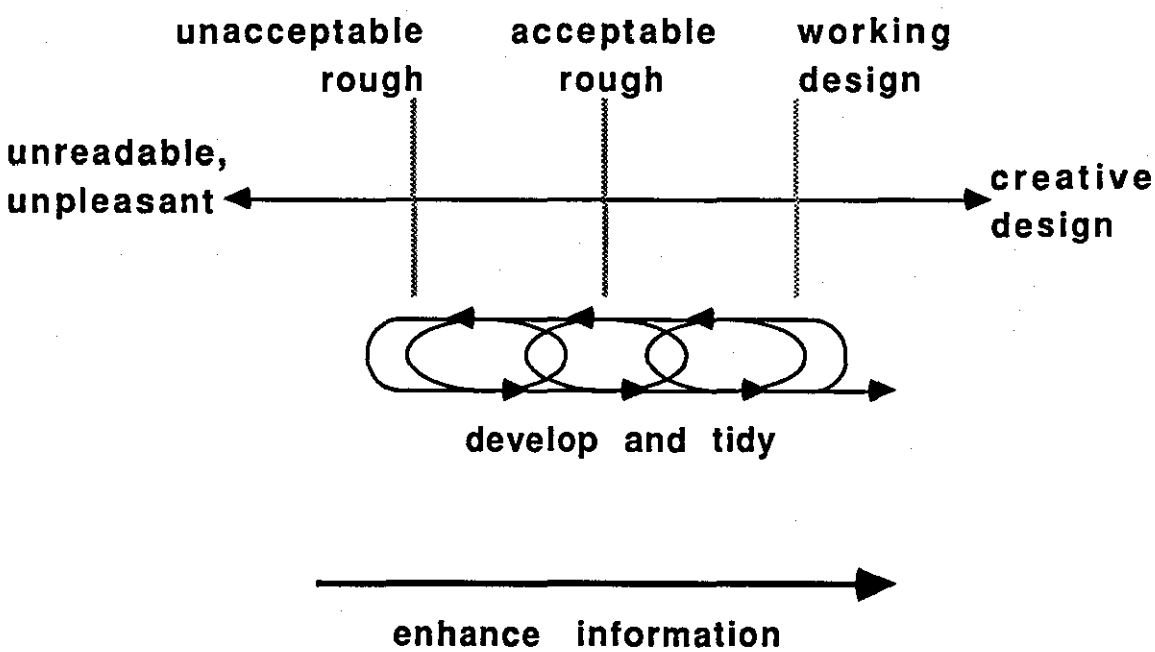

Diagram 5 : Development of the design

If care is not taken, the designer can obscure information just as easily as he can improve it. Hence, the text can be so small that it is *illegible,* a picture may have a vital part cut off, the reader may have to search for the remainder of a *paragraph,* when at the bottom of a *column.* Also, the paper may be visually awkward or unpleasant and the reader is immediately put off or doesn't even attempt to read it. Through the absence of any redeeming *feature* a dull article may look tediously boring.

There are two key issues to the presentation of the information, firstly it must be logically

readable and secondly it must be *visually acceptable*. The *balance* and the necessary level of achievement for each of these has already been decided by the instantiation of *image*. The complex relationship of conflicting and contributing objectives of these two factors facilitates the enhancement of the information from two separate, but related viewpoints (Diagram 1).

Readability and legibility

For the purposes of discussion, *legibility* is defined as the perception (or not) of characters, symbols, words or pictures in terms of visual recognition. For example, the fact the the symbol **A** can be recognised and distinguished from the symbol **B**, or other characters. *Readability* is a higher, semantic conception of understanding conveyed by the design as a whole, and includes aspects of layout organisation. Hence, concerns of *readability* also include the distribution of the textual (or other) matter on the page as discussed in section (2.3.1.2). Thus, the reader has to *find* where the text continues when he comes to the end of a column of text; how easily he can *find* the new block of text without loosing the thread of the article (flow), is the measure of *readability*. Similarly, for each and every line in a block of text, the reader has to *scan* back to the left-hand edge of the column and find where each new line starts.

2.3.1 Logical layout

The layout of a page works from the *logical* perspective (generally termed *readability)* when the particular presentation reaches an acceptable level of technical accomplishment. Here, the considerations exist on a purely practical level; to enable the reader to access the information as simply, clearly and as quickly as possible.

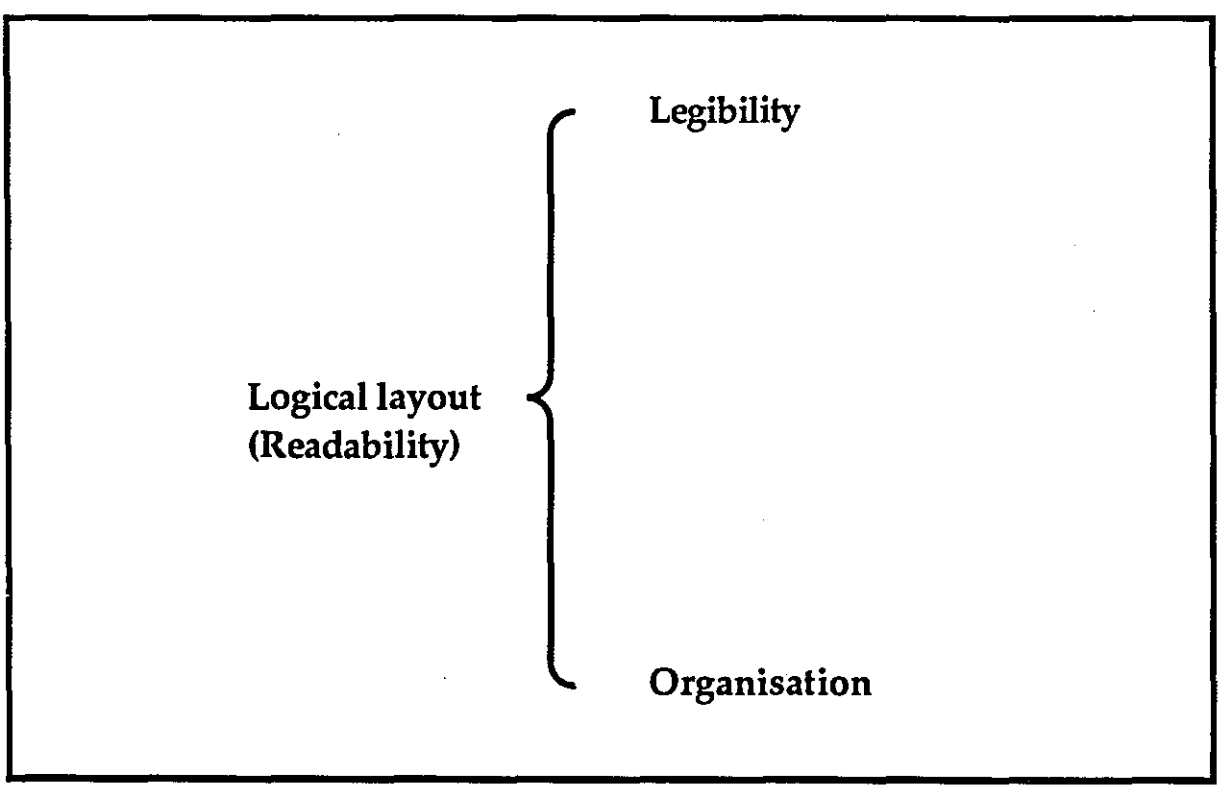

Diagram 6 : Aspects of the logical layout (readability)

2.3.1.1 Legibility

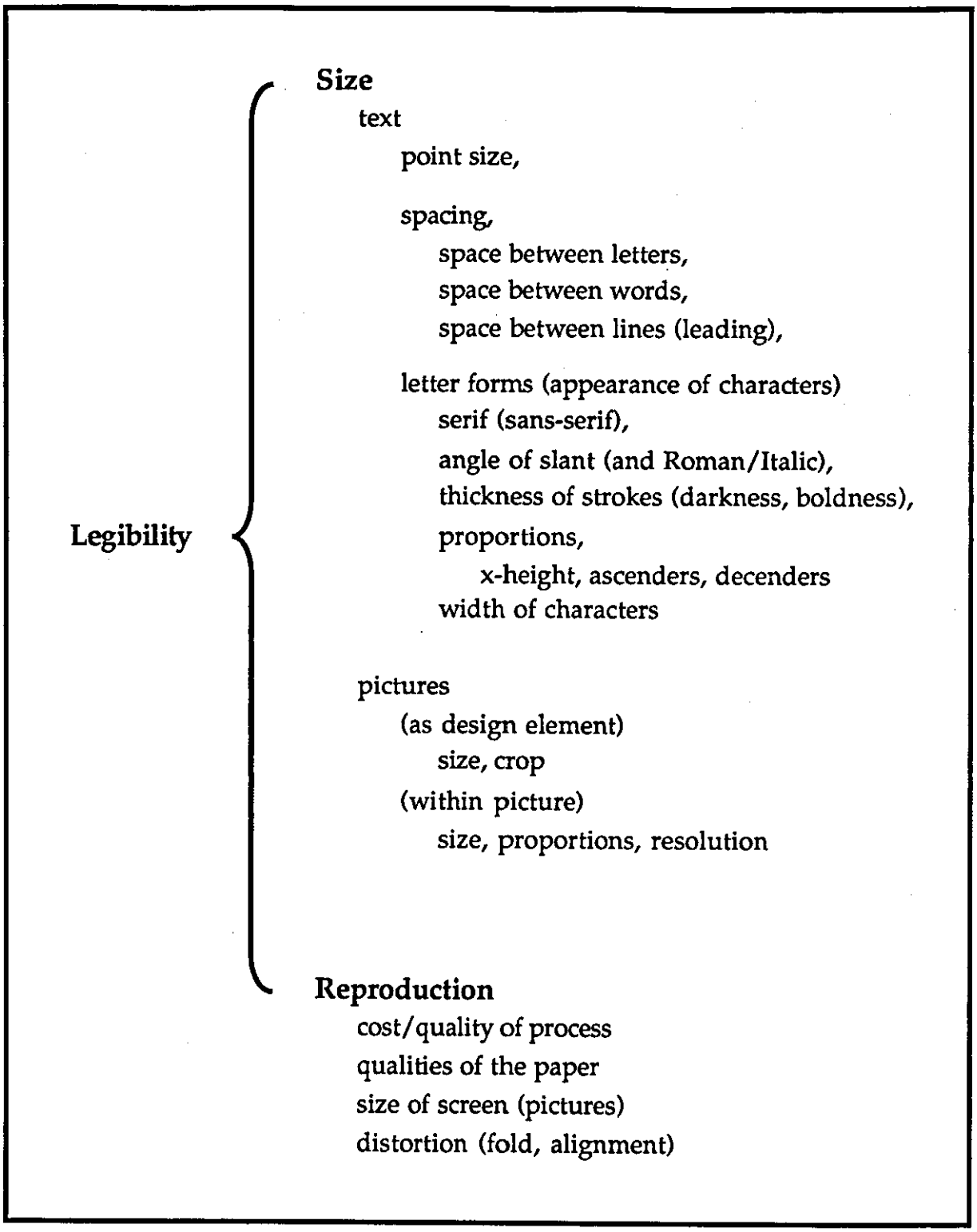

Diagram 7 : Legibility of text and pictures

2.3.1.1.1 Body Text

As previously discussed, the particular *image* stipulated by the objectives of the house magazine style will have resolved the *balance* and overall level of achievement necessary for the *readability* and *legibility* of the particular article. In the case of the internal house magazines, to be *friendly*

the text should be as *readable* and *legible* as possible and constitute desirable features, in any situation. Thus, the text must be large enough to be clearly *legible*. The *scanning* of lines is also a consideration here, and the *size* of text chosen may be influenced by the *width* of the column. For instance, big text would result in fewer words per line, which could make following the text difficult and result in the need to (frequently) interrupt the flow of read, simply to find successive lines of text. This may also result in more *hyphenations*, which again makes reading difficult particularly when *hyphenations* are necessary on successive lines.

The relationship between the textual settings of *size* and typeface (*fount*), and the space between successive lines *(leading)* form the significant factors constituting text *legibility*. The *width* of the columns of text *(measure)* in conjunction with the above factors determines the *readability* of the text. However, it is worth noting that the designer does not usually have the authority (or inclination) to alter the *width* of the columns. This statutory constraint is usually concrete, and contains the design task from at least one perspective. The design *grid* will specify the width of text columns and if unsatisfactory, a new *grid* would have to be constructed. Problems occur when the columns are too wide, and this problem appears especially acute when the text is small, with little space between the lines. However, it is also difficult to read larger sizes of text with narrow column widths. For example :

For example, large text with a column width that is too narrow makes reading difficult and only a few words can be absorbed for each line of text.

14 point Geneva

As a result, there may be more hyphenations, which makes reading difficult. This is especially bad when hyphenations are necessary on successive lines.

14 point Geneva

Problems occur when the columns are too wide, and is especially acute when small text that with little space between the lines is used. It is also difficult to read larger sizes of text with narrow column widths. Problems of readability (as well as legibility) also occur when text is too small, where large sections can be especially difficult to read.

12 point Times, solid. (no space between lines)

Top left ; narrow column and large text, top right ; hyphenation.
Bottom ; wide column and small solid text.

Problems of *readability* (as well as *legibility)* also occur when text is too small, large sections of small text are especially difficult to read. However, *caption* text is often set smaller (for many reasons) but it is usually quite *readable* because there is less of it, often just a single line or perhaps two. Italicised, and highly decorated *serif founts* are also less *legible*. The choice of the

fount affects the space between characters, with *sans-serif founts* particularly close, in contrast to *serif founts* that are, in general, spaced better. The *ascenders* and *descenders* of *sans-serif founts* are close together when in adjacent lines, which makes reading difficult, presenting a more *solid* look. However, *leading* can be added to increase the inter-linear distance. Compounding these errors can result in nearly illegible text, which is therefore not easily read, not *friendly*, and fails to communicate the information. For example :-

The choice of the fount affects the space between characters, with sans-serif fonts being particularly close, The ascenders and descenders of sans-serif fonts are close together, which makes reading difficult (more solid look),
12 point Helvetica. Sans-serif

The choice of the fount affects the space between characters with sans-serif fonts being particularly close, The ascenders and descenders of sans-serif fonts are close together, which makes reading difficult (more solid look), serif founts being better,in general.
12 point Palatino. Serif

Compounding these errors can result in nearly illegible text, which is not friendly and does little to communicate the information.
10 point Helvetica. Sans-serif

Italicised, and highly decorated serif founts are also more difficult to read
12 point Geneva italic

Highly decorated serif founts are also more difficult to read
12 point London

Compounding these errors can result in nearly illegible text, which is not friendly and does little to communicate the information.
12 point London italic

A change of fount, leading (space between lines). A change of fount, leading (space between lines). A change of fount, leading
12 point Monaco. San-serif with large inter-linear spacing (space between letters and lines added, to improve its readability)

A change of fount, leading (space between lines). A change of fount,
12 point Times

weight (darkness of the text) all affect the appearance and readability of the text.
12 point Geneva, Bold

A change of *fount, leading,* and *weight* (darkness) all affect the appearance, legibility and readability of the text. Many combinations are possible and the factors should be balanced so that legibility is maintained, but choices of text setting are subject to the designer's experience and personal preference. Alternatively, restrictions may be editorially imposed on the designer (as *grid* specifications) limiting or specifying completely the choice of *fount, size, weight* and *leading,* to form significant constraints on the design. Therefore problems of text readability and legibility may have already been resolved at the *editorial-image* level, especially evident in newspapers. Such decisions that may take into account additional factors that may not even be available to the designer, like the quality of the printing process, the type of paper, and production costs. Editorial specifications of textual setting contribute to the maintenance of the *traditional style* aspect of *image.*

An important point, illustrated in the examples of text above, is that the information (legibility and readability) can be either enhanced or degraded by the particular choice of text setting. This factor is independent of the perceived *decoration* of the text, and as previously stated, highly decorative text tends to be less *legible,* anyway (eg London). For a given *measure,* smaller settings of text *size* generally look neater and are more tidy; smaller *sizes* of ranged *left* text will have smaller, less irregular gaps on the right-hand edge and be less visually complicated than larger text *sizes.* The *word-spacing* of smaller sizes of *justified* text appear more even than for larger text. However, small text sizes are less *legible* and more difficult to *read,* especially with wide column *measures* and large blocks of text.

Hence, there is a restricted range of text *sizes, leading and fount,* which in turn will be more or less *readable* and *legible* for any particular column *width.* The designer may not have the freedom to choose the actual *fount,* but he will usually have a restricted selection. The *width (measure)* will be specified but the designer often has the choice of *leading.*

2.3.1.1.2 Pictures

The size and *crop* of a picture determine its readability. A small picture is often difficult to *read* and a baldly *cropped* picture can have most of the information cut out of it. The reproduction (printing) of pictures and the *screening* process can result in a loss of detail, hence information. The quality of the paper used for the printing process is also a factor and the designer may have to choose his pictures bearing in mind such factors to avoid problems of this nature.

2.3.1.1.3 Headline

The headline needs to be clear and readable. The reader should be immediately attracted to it and be able to quickly understand what it says. Often a headline will be clear, simple and legible. The choice of headline text is complex and greatly related to the rest of the design. Generalities are not very meaningful outside of the context of the whole design. Certain factors may, however, make it more or less legible. It will often be set in *Roman* (upright) and perhaps in *uppercase* characters only. Headlines usually comprise of a single line, so the problems of *scanning* successive lines is not a problem when the headline is set large. Since it gives information in a slightly formal way, often containing specific information, it will probably be set in a *sans-serif fount.* The term *Roman* actually implies the standard *fount,* as distinct from *Italic,* however, the *fount* used may

not be perpendicular or upright, in the most general sense, it may incorporate a natural *slant* and still be termed *Roman*.

BLACK LETTER HEADLINE
18 point London. Uppercase only

Black letter headline
18 point London. Lowercase, with uppercase initial letter, as feature.

A particular feature of *headlines* and other shorter *display text* is that the letters are often individually *letter-spaced* to improve the readability; the designer takes great care to position and space each of the characters to present an even visual effect. Setting the headline in this way is essential when entirely set in *uppercase* letters. Headline characters that are entirely set in uppercase become illegible when *Black Letter* (highly decorative founts) are used. However, setting just the first letter of the headline in *uppercase* gives the effect of an *initial feature,* that should not significantly degrade the legibility.

2.3.1.2 Organisation

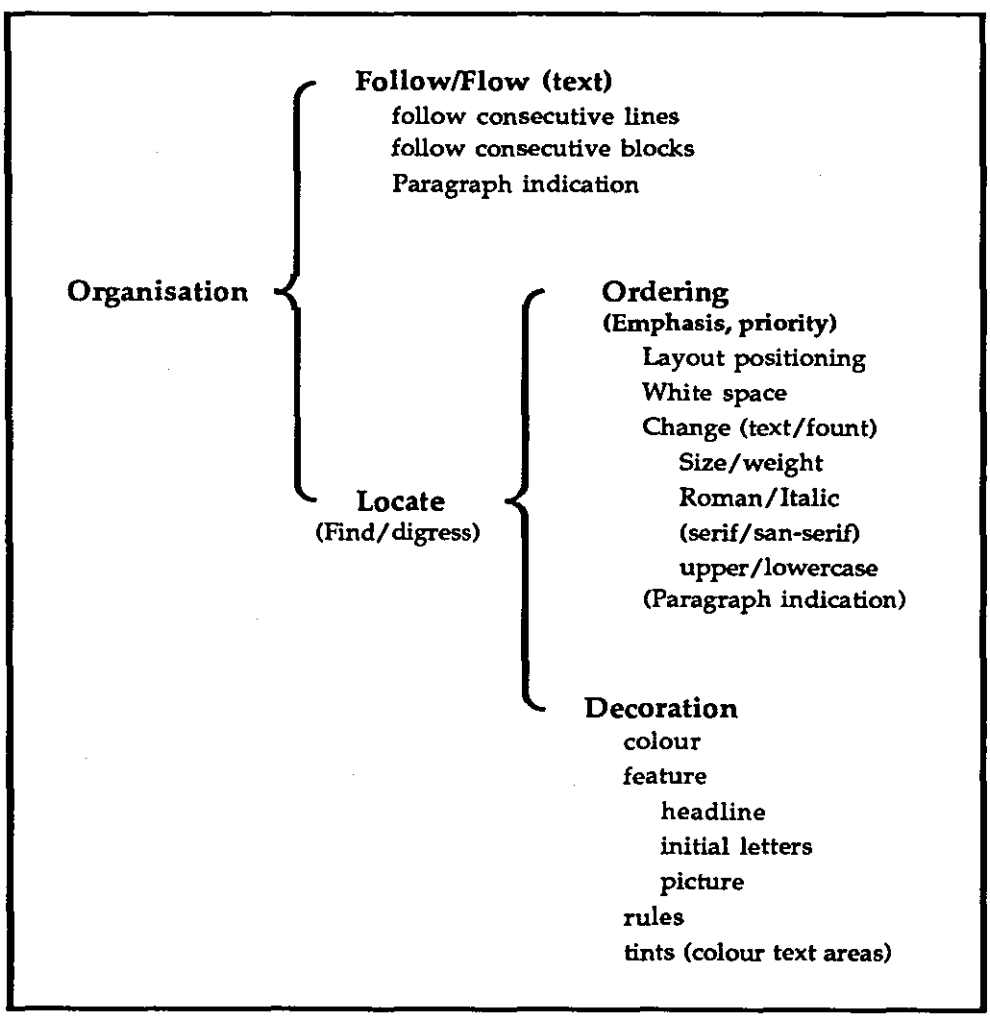

Diagram 8 : Organisational aspects of readability

2.3.1.2.1 Flow and follow text

At the bottom of the page, or column of text, the reader must attempt to *find* where the text continues. A good layout will make it easy for the reader to find where the next block starts. A bad layout will mean that the reader is forced to scan the page, perhaps reading the wrong block, realising that the continuation does not make sense, and look again. This interferes with the flow of the article and causes the reader to lose his train of thought which degrades readability. Short paragraphs separated by lots of small photographs characterises bad layout positioning. Neat, well aligned layouts are much better and give the reader visual clues to the flow. The problem is more acute over the fold of the magazine.

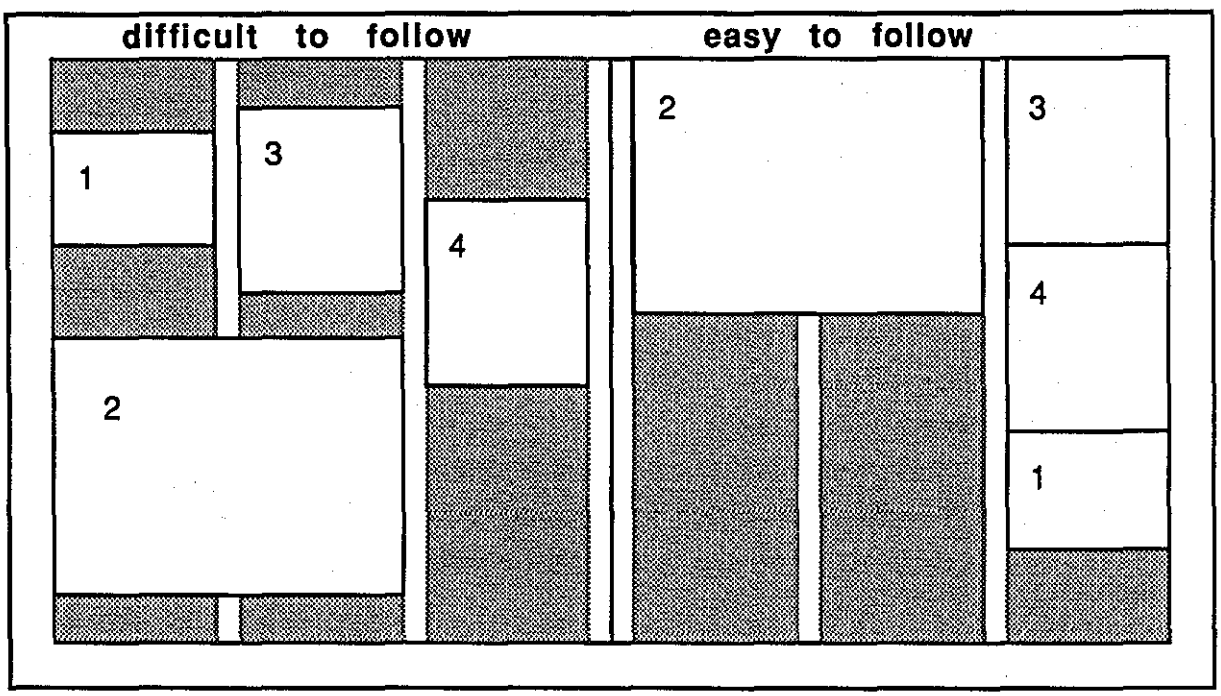

Diagram 9 : Layout positioning and readability as following the flow of the design

For example, in the above diagram (9), after reading the first section of text in column one, the reader is then unsure where the text continues. It is unclear whether it continues above picture three, or below picture one. The small section of text in the second column between pictures two and three is particularly problematic. The two small pieces of text below picture two look continuous, but it is unclear whether the reader is supposed to find the text below or above picture three. The second layout is much clearer, the reader has no difficulties realising where the text continues *(follows)* and the text is not scattered around the page.

2.3.1.2.2 Technical aspects of organisation

Information can be degraded by a lack of attention to obvious, technical problems (Diagram 10). Such problems include putting a photograph across the centre of a double-page spread. The *binding* process can never assure perfect alignment and the method of binding may destroy a vital part of a picture. Even if perfect binding can be achieved, the *fold,* and thickness of the fold of paper will mean that the continuity of the picture is lost. Generally, a picture should not be placed

across the middle of double-page spread and great care needs to be taken even if the pages form the centre spread of the magazine, where the double page appears on a single sheet of paper.

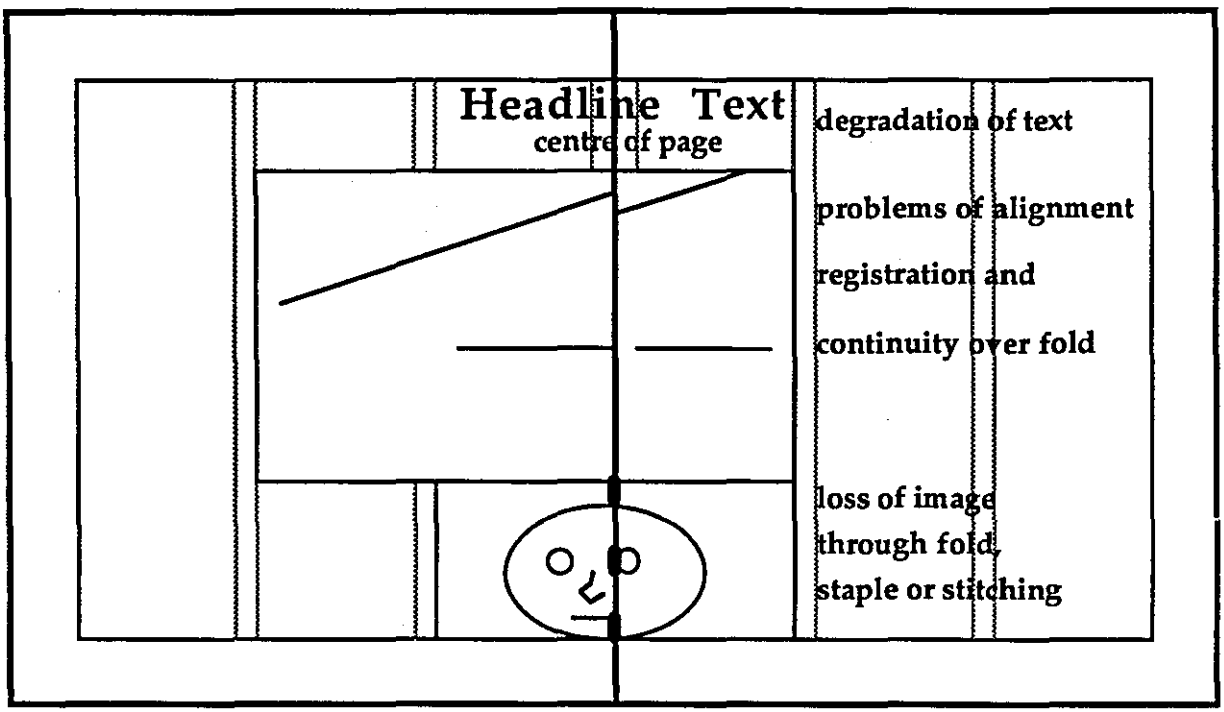

Diagram 10 : Degradation of pictures in the centre of a double page

There are physical limitations to the area of a page and careful measurements are required to make everything fit on correctly. Print technology and the physical printing process introduce other constraints. The designer must be aware of the *quality, type* (Smooth coated, Art, Cartridge, Newsprint) and *colour* of the paper used for the actual production. The different qualities of the paper can have significant effects on the production, some *founts* and text settings may be unreadable and details of pictures could be lost.

The designer must have a thorough ability to communicate to the printer, so that the design is printed exactly as he intended it to be. A knowledge of technical marking is clearly essential.

2.3.1.2.3 Location of elements

The treatment of *paragraph breaks* incorporates the organisational element of the *readability* objective (Diagram 11). It is desirable to indicate to the reader that the previous paragraph has ended and a new paragraph has just begun, so that the collection of sentences in a paragraph can be assessed as a unified point, statement or idea. If paragraphs were not discernible, the reader would become lost and confused. Whatever the type of publication, there is a need to distinguish between paragraphs of text, and the *image* may well dictate this. The *tradition style* of the paper may directly specify the *paragraph break,* alternatively, the designer may be free to choose the form of visual clue to the reader.

A *paragraph break* can be signified by many methods (Diagram 11), some are better than others from the perspective of *readability*. Some examples are; leaving a space between the

paragraphs (usually one complete line), *indentation, paragraph headings,* making the first two or three words of the paragraph darker. Also, combinations of the above can be used to create a greater effect, if desired. However, the consequences of each of these have implications for the design as a whole and this will be discussed in greater detail later.

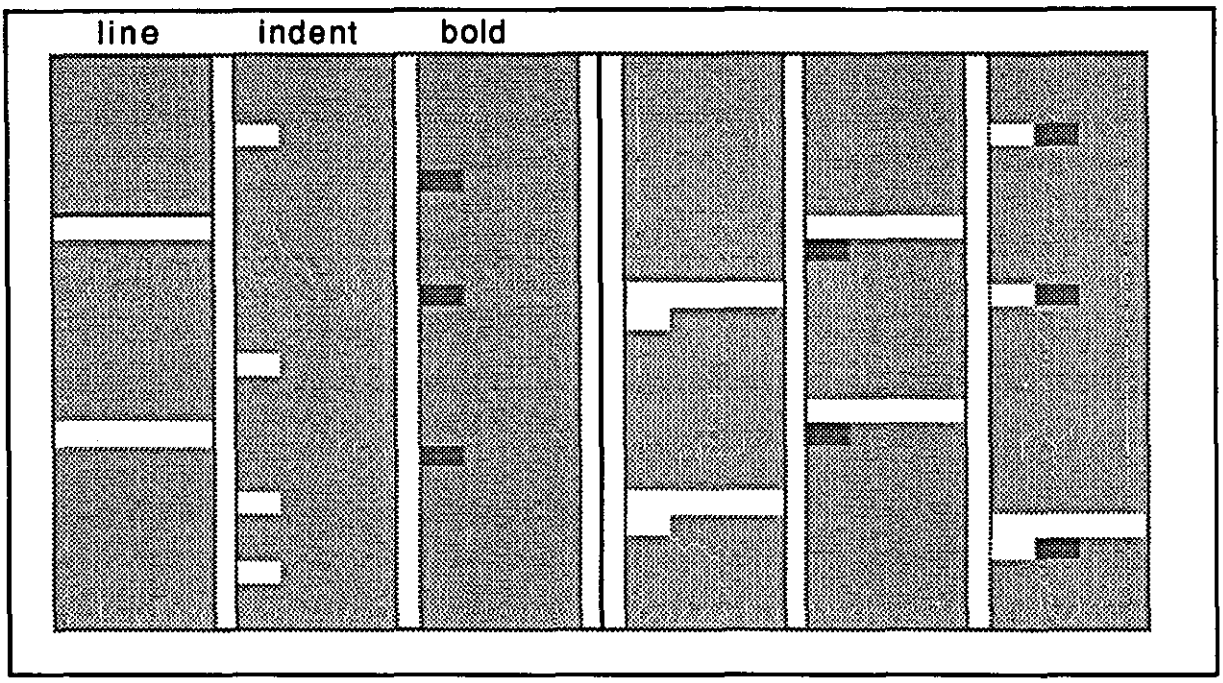

Diagram 11 : Different methods of paragraph indication

The actual *length of the paragraph blocks* will be decided by the *image* of the magazine. The *style* of the particular article given to the designer will conform to the *image,* and is related to the powers of concentration of the reader *(literary style).* The Sun has paragraphs of six or seven lines, the Times, twenty to thirty. However, the designer has freedom to choose the length of continuous columns of text, unless specified by the grid. There are portions of just text, the designer will decide on the minimum and maximum length of these blocks, to conform to the *image.* Again, this is only partly a function of *readability.*

From the perspective of *readability,* long columns of text are more difficult to read than shorter ones because they demand more concentration. However, higher levels of information content make longer columns more desirable, and short ones may give the impression of trivialising the information and making it *difficult to follow* by forcing the reader to search for the next block while trying to remember the current line of thought. Also, text split into blocks that are too small can degrade readability.

The *lengths of the paragraph* and *columns* (and other issues) constitute the effective *quality* of the paper (Diagram 12). The actual notions of *minimum and maximum column length* may have been decided at the *image* level and only be present in terms of the issue of *quality.* The *length of blocks* may be specified as part of the *grid,* or decided when the grid is designed. The actual *readability* of any particular design is much more implementation oriented, applying the notion of *quality* to guide *readability.*

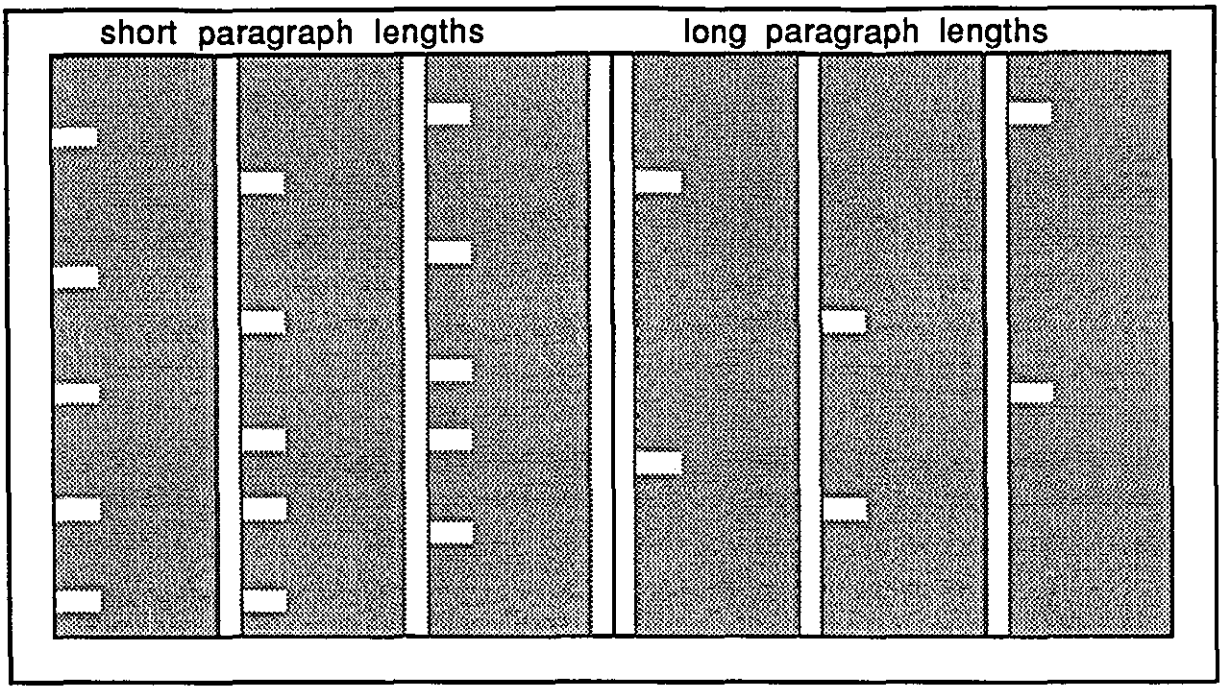

Diagram 12 : Lengths of paragraphs and blocks of text

2.3.1.2.4 Emphasis and order of read

A logical layout is one that is easy to follow, thereby enabling the reader to quickly and easily find and read points of interest. For example, the use of *sub-headings* allows the reader to quickly scan the page for a section that is of most interest, or perhaps related to an interesting looking picture, that would have been seen before any attempt to read the article.

The *emphasis* and *order of read* constitute two separate issues, but *emphasis* is often used to direct or provide a clue to the order of read. The reader will expect to read the article in a particular order, to absorb the information as quickly as possible. The usual order for read is from top to bottom and left to right. The designer usually directs the order of read for the layout so that the natural flow of information is maintained, typically top to bottom and left to right. However, some elements cause greater visual impact than others. Generally, the photographs are seen first, then the *captions* to find out more detail about the photographs, then the *headline*, *sub-headline* and particular paragraph of text. Again this is only an example, since the ordering greatly depends on the particular article. However, the designer must always be aware of order in the design and the designer can manipulate the relative *emphasis* of various aspects of the design to achieve the desired effect.

For example, the headline may be *emphasised* to give it a high importance on the page. The information contained in the headline usually gives the reader the most significant clue to the content of the article and the reader will want to *locate* the headline, *read* it, and have an initial understanding without searching. Headlines are most often big, dark and placed at the top of the page. That is not always necessary, since *emphasis* can be accomplished by many means.

HEADLINE

White space can also be used to give *emphasis*, and is particularly useful when the appearance of the item to be emphasised is not significantly different to the rest of the text. The smaller

headline, below, has the text set exactly the same as the body text. *White Space* can visually isolate the element and create a *contrast.*

Headline

Emphasis, then is the stress of a relative importance that is made apparent. This effect can be achieved by presenting something that is different to the normal. Natural *impact* like the picture of a nude woman, and *weight* (large, dark text) are also methods of *emphasis*. The 'normal' is often set by the body text. It has *colour, shape and pattern* which simply describes its textural properties.

Thus, *emphasis* is a method of directing attention to areas of the page by utilising, one can argue, texture gradients and other low-level perceptual recognition abilities (Marr, 1980) that operate unconsciously in the perceiver. That is, you don't need to be told how to read a properly ordered newspaper, you instinctively know. The designer has organised the ordering for you, through experience of the affect of such perceptual methods that are still not properly understood yet. Also the *tradition style* element of the more general factor of *image* may be involved to help guide the reader, through familiarity.

Typically though, using *uppercase* characters, a different *fount* (*sans-serif* is clear and slightly more informative), a different *weight* (*bold* if the text is *light*), *underlining* and setting (words) in *white space* all form powerful methods of *emphasis*. Headlines often use many of these methods, simultaneously, to create an impression related to the importance of the particular headline, or article. Clearly, if the headline was not so important then the *order of read* and *emphasis* would be different. This may occur if the headline conveys very little information, for example.

In the case of newspapers, a large number of different sections may need to be *emphasised* and only a single *fount* setting is available to the designer. Hence, the *ordering* and *emphasis* of the various elements becomes quite a difficult task, especially for the front page, where extra details are needed for the *date, issue, title of publication, price and list of contents.* However, such matters will have usually been carefully designed (editorial and traditional style) and rarely subject to change.

Another example of emphasis is for the treatment of captions. Captions are often smaller than the body text and quite often italic. Italic text is more difficult to read than Roman.
10 point Geneva Italic

Another example of *emphasis* is for the treatment of *captions*. They are often of a smaller size than the body text and quite often *italic*. *Italic* text is more difficult to read than *Roman*, particularly in larger blocks. The change in style, although moderate when compared to the body text, is vastly different to the treatment of the headline text and quite distinct. *Caption* text is not usually long so *readability* is not compromised by the degradation of *legibility*. Tradition also plays a key role here, since *captions* often conform to this (italic) or other well established standard, most newspapers have rigid policies. Thus, the visual stimulus of the change in textual character form will enable the reader to locate the *captions*.

2.3.2 Visual appearance

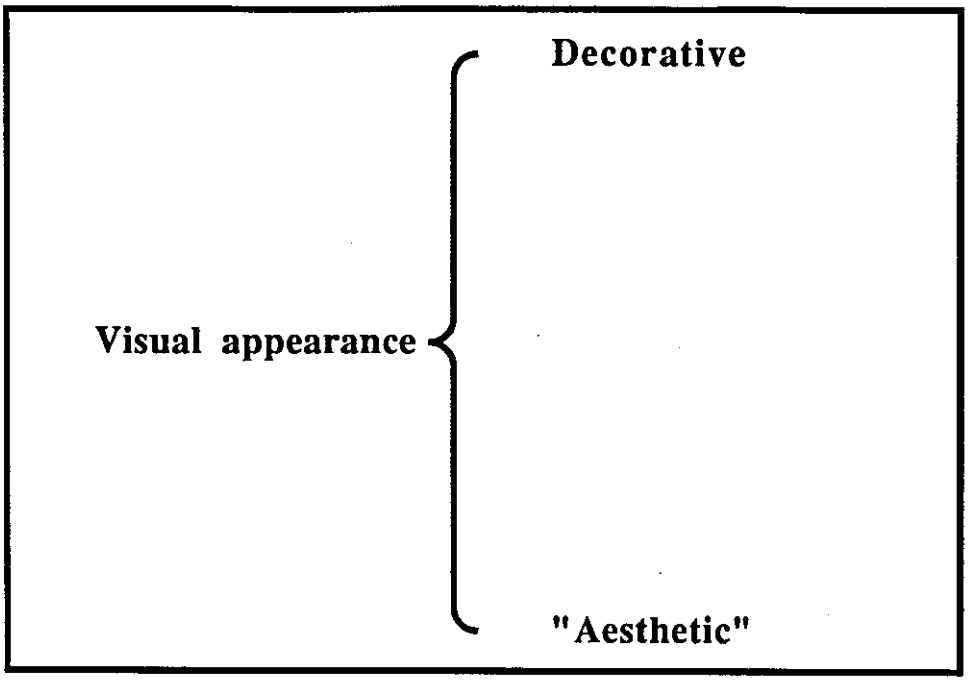

Diagram 13 : Aspects of the visual appearance of design

2.3.2.1 Decoration

The purpose of decorating the design is to make it look slightly unusual to present a visual interest that breaks from the traditional more formal look of more *serious* articles.

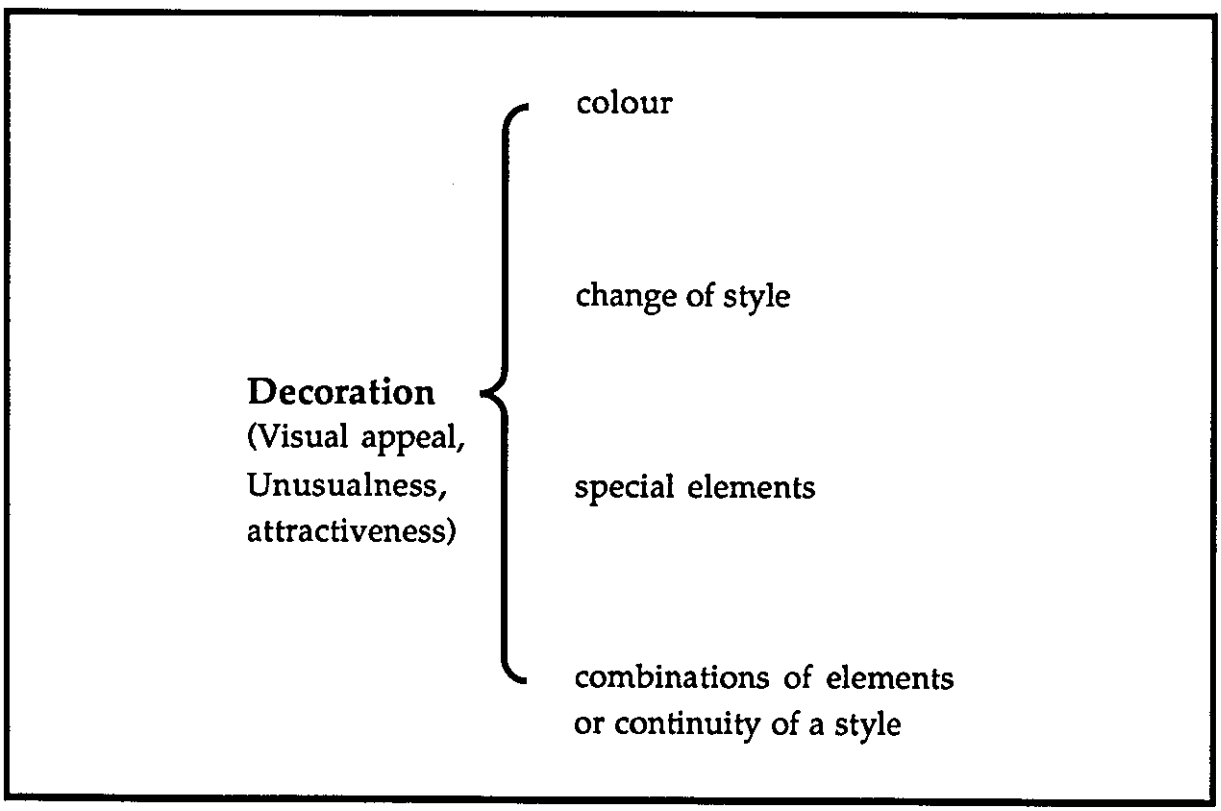

Diagram 14 : aspects of decoration

2.3.2.1.1 Colours, initial letters and unusualness (change of style)

Many methods can be used to introduce an element of novelty into the design, to make it visually more interesting. The treatment of the headline text probably provides the designer with the best opportunity to introduce decoration, as the body text and pictures will probably be severely constrained by *legibility, readability and image.*

Thus, the whole of the headline may be in colour, or just the first initial. The first initial may be larger than the headline body and (or) provide a complete contrast of style. For example *lowercase* or *uppercase, Italic* or *Roman,* of a different *fount* especially *serif* or *sans-serif.* The first *initial* of the body text may be similarly treated, especially being larger of a different fount and coloured (Diagram 23). The first *initial* of each section of the article or the start of every paragraph may be treated in this fashion. However, this may be excessive, especially if there are many, shorter, paragraphs.

The designer may relate some of these *features* to give a greater continuity to the design, such as the *features* being in the same colour or style. For example, the headline *initial letter* and the body text *initial letter* being in the same style.

2.3.2.1.2 Body text, colour and texture

The body text itself will have a *style, texture* and *colour* and should be chosen to be as appealing as possible for the article. Certain founts are more appealing than others, with respect to given situations. For a *friendly* house magazine, *serif founts* tend to be more desirable because they are intrinsically more visually friendly, perhaps due to the roundness of the *serif,* or familiarity of use. *Serif* typefaces are also more flexible. That is, they are able to convey light and heavy, and high and low information contents. House magazines generally cover wide cross-sections of subject matter and levels of interest. The typeface has to be chosen to suit the type of material presented, one that will be correct for all such levels is clearly ideal. However, a *serious* article of a house magazine would still be treated differently, using a more formal, or at least different typeface to indicate the serious nature.

The body text has a *colour.* The colour is made from a large number of factors such as the choice of *fount, serif / sans-serif, size, bold / light, Roman / Italic, leading, space between characters / words, justification.* However, the designer will look at the text purely as a texture and divorce himself from the notion of it being words on paper. He will interpret the whole visual effect of the page and perceive the type as having an overall homogeneous tone or *colour.* Yet designers will also, through experience, have an understanding of the effect of altering some of the factors making up the text *colour* and more importantly, what effect this will have on the rest of the design. The ideal *colour* of text for a house magazine is a 'mid-grey,' neither too light or too dark. Choice (if available) is greatly influenced by the tones of the photographs.

> *Another important aspect of the look of the text depends on the texture itself, opposed to just the colour even though the two are indivisibly linked. The difference in texture given by the two styles of Roman and Italic are indicative of the dramatic effects that are possible.*
>
> **10 point Geneva, Italic**

Another important aspect of the look of the text depends on the *texture*. The difference in *texture* given by the two styles of *Roman* and *Italic* are indicative of the dramatic effects that possible. The factors involved are also many, as for *colour* but the choice of *fount,* particularly *serif* and *sans-serif,* appears to be the most influential.

2.3.2.1.3 Colour text

Another method of making the body text look more attractive is to set it in a colour. A blue or grey (dark or light) gives an added appeal that also suggests *quality,* and is often used for high quality financial or business reports. This is seldom used for house magazines since the wrong *image* may be projected. It also might look over-complicated, especially if a colour was already being used for, say, the headline. A colour used for the text may prove irritating if there is a significant portion of text to be read. An additional colour (second colour) may be used as a background for the whole of the text, or just certain aspects or paragraphs to give the article extra *appeal* and the colour also acts to highlight the selected text, giving it *emphasis.*

However, for *quality* brochures, shareholders reports and high class magazines, where perhaps there is less text, then a colour is quite *attractive.*

2.3.2.1.4 *Feature* photographs

The designer may pick (or be told to use) one special photograph as the *feature.* This will usually be made large, be prominently positioned, for example on the top left hand side of the layout, and be designed to immediately grab the reader's attention. The qualities of the picture must clearly be suitable and greatly depends on the content. However, a *feature photograph* will usually be large. Being large it will probably need to be of a *landscape format,* and *panoramic* type pictures are highly suitable. The *feature* picture will normally be *emphasised* and look different to other photographs appearing on the same page. This can be achieved by it just being larger than the others, being set in more *white space,* being of a different *format* or *tone,* or be contrasting in *detailed* or *broad shapes.*

An additional part of the feature might be to put the headline text on top of the picture. Again, the headline and the picture content must relate well to each other, and to the contents of the article. That is, the headline must say something about both the photograph and the article, and the photograph would normally give information about the article. The headline treated in this way may also be *reversed* (white on black) on a particularly dark section of the photograph, perhaps at the bottom of the picture instead of at the top.

2.3.2.1.5 Specials

Elements that contain no information (elements other than those shown in Diagram 4) may be added for purely visual purposes. Again, these tend to be coloured, for greatest effect. Some, for example, *rules, borders* and *box-borders* may be incorporated into the design to perform some useful *aesthetic* function as well as *decoration,* like containing text or pictures, or *balancing* the *weight* of the headline, or clarifying the read of the page by isolating various areas by giving clues to layout positioning. For example, a *rule* separating the headline above it and pictures and text below it. However, *specials* are principally elements of *decoration.* A *running border* (a line

at either the top or bottom of each and every page) is a decorative feature which may help unite the whole publication visually. Other special features include *tints, shades* and *shapes* (blobs of colour, like squares, rectangles, triangles, circles), *logos* and other visual elements that contain no information.

2.3.2.1.6 Summary of Decoration aspect of Visual appeal

Publications may need to be made visually appealing. Hence, the appeal of the publication may be supplemented by a visual aspect that is inherently missing in the content. Alternatively, the publication may not be attempting to transmit factual information as such, anyway, and the objective of visual appeal may be more important to simply promote a look, style or image.

The *image-style* of house magazines dictates that a high degree of visual appeal is often necessary because of the wish to promote a *friendly* presentation and counter the often boring nature of the information. Thus, for example, a considerable area of the page should be devoted to pictures, perhaps at least one big one. Space is probably best filled with pictures since pictures have immediate and inherent appeal.*White space* must be carefully and sparingly used to ensure the correct *image*.

Typically, the article is made more appealing by introducing slight decorative features, or unusualness. Colour provides a powerful mechanism that can provide immediate and intuitive appeal without making the design too complicated if used sparingly, to highlight selected items of interest. Thus, the headline is often made more attractive by the addition of a decorative feature, such as colour, a change of style or both. The first letter *(initial letters)* of either the body text or the headline text are made more attractive by using a style that contrasts the surrounding text in terms of *size, colour, fount, Italics and weight.*

However, with the introduction of *decorative features* the actual *legibility* of the article is often reduced, especially when highly decorated text founts are used. Yet the organisational aspect of *readability* can also be improved because the *features* make it easier to distinguish between the various sections of the layout; *initial letters* help indicate the position of the headline or the start of the body text, for example. Too much decoration bewilders and confuses the reader and will degrade rather than increase the appeal by diverting the reader's attention unnecessarily and not providing sufficient contrast. Thus, while it is desirable to have one major feature, or a continued feature, like using the same colour for the headline, the initial letter of the body text, rules and box-borders, it is best not to 'over-ornate' the design with too many features or colours. A single colour and a single, simple, main or continued feature is best.

A 'creative' design may be one that incorporates an unusual style of feature or decoration to visually attract the reader's attention in a novel or interesting way. Adopting a decorative style that is currently in fashion can provide extra appeal that would not otherwise be possible through the appeal of fashion itself. Adopting a style that has just gone out of fashion will, in a similar way, degrade the appeal dramatically. Knowledge of fashion is clearly an important aspect, if only to avoid its effect.

2.3.2.2 Aesthetic aspect of Visual appeal (tidiness, neatness, alignment)

The term *aesthetic* is considered here to be a form of visual neatness in the following discussion.

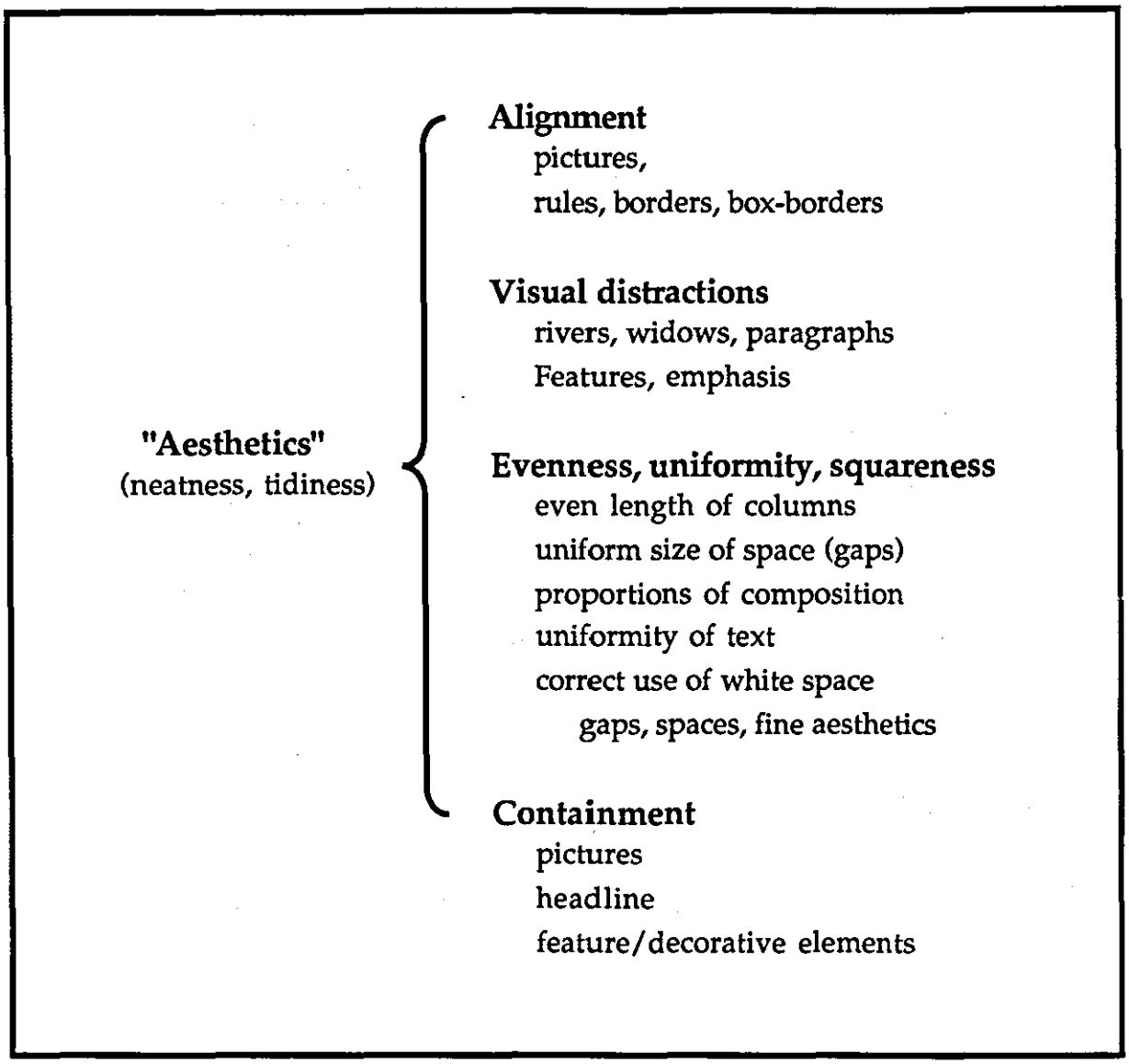

Diagram 15 : 'Aesthetics'

A design is visually appealing from the *aesthetic* perspective when fine details of tidiness are largely resolved. Finer aesthetic decisions require more design time. However, usually the designer will be concerned with reducing the effect of major aesthetic difficulties that only become of any concern in the detailing stages of the design activity, when the designer will be looking more precisely at the actual visual appearance of the design. Such decisions seldom result in major changes of design.

Often, the problem centres on minimising the *visual awkwardness* that is always present in designs resulting from the disparate nature of text, pictures and other layout considerations. The addition of *decorative features* often causes aesthetic problems. Thus, basic aesthetic problems will need to be resolved but minor ones may be overlooked.

Experienced designers, however, can take into account likely problems at earlier stage of the design development and avoid or remedy many such problems by better design. Also, when short of time, the designer has a few 'tricks' that he knows will help him improve the situation,

such as the use of *borders, rules,* and layout positioning. Although such tricks result in less pure design solutions, the basic problems can be reduced.

The problems of fine aesthetics are never likely to be completely resolved by the designer, and it often is a matter of achieving a 'level of acceptance' determined by the *image,* for basic aesthetic accomplishment. This may be exceeded if time permits. Presumably, the designer will always be able to find some aesthetic faults with the design, and would want further developments and finer aesthetic judgments. However, time and cost of doing so are the prohibitive limiting factors.

The reader will find it difficult to absorb the information if the page is visually *awkward.* However, the professional competence of designers allow the audience to be removed from such details. Thus, the aesthetic appearance of the publication will (normally) be resolved beyond the reader's level of appreciation. Hence, the designer only need achieve a level of aesthetic accomplishment that is adequate for the targeted reader.

2.3.2.2.1 Visual awkwardness or unpleasantness

Occasionally, the detailing of the layout produces an unfortunate visual feature. The point is demonstrated through the example of *rivers* (Diagram 16).The *river* is an apparent line running through the text. The *river* doesn't actually exist as an actual element, it is simply spaces in the text that give the appearance of a continuous line.

¥

```
The line of a river is often quite difficult to ignore.
The body of the text presents a visually continuous
texture, much as the top of a desk has a texture.
Thus, in a river, the text is interpreted as background
and the white line is perceived as foreground on the
text, as a thin strip of paper on a desk would be. Thus
the reader's attention is constantly drawn towards
the foreground effect of the rivers and he is less able
to concentrate on the text.
```

Diagram 16 : Rivers; an awkward visual problem that causes distraction (eg. ¥)

A *river* tends to attract the attention of the reader and is extremely difficult to ignore, especially if it winds itself down the page rather than being just a straight line. The body of the text visually presents itself as a continuous *texture,* much as the top of a desk has a texture. Thus, when a feature, such as a *river* occurs, the *texture* of the text is interpreted as background and the white line is perceived as foreground on top of the text. Thus, the reader's attention is constantly drawn towards the foreground effect of the *river* and less able to concentrate on the text. However, *rivers* are severe examples, are usually dealt with before the design task is started and are usually beyond the designers control. Other examples show how the designer can effect the aesthetic quality of the design.

2.3.2.2.2 Alignment

The *alignment* of elements, such as pictures, create visual clues to enable the reading of the article in an ordered and predetermined way. However, there is also a fundamental *aesthetic* need to

produce a design which has organisational alignment. Visual perception may offer explanations to why tidiness, neatness and alignment are desirable, but this is not discussed here. The awkwardness of *near alignment* appears to be the most significant problem and the designer will take care to avoid this situation if possible. Hence, the three categorisations of (perceived) alignment are :

1 Perfect alignment,
2 Not aligned (unambiguously), and
3 Aligned / Not aligned ambiguously.

The case of perfect alignment is best, but design situations are rarely perfect. To achieve perfect alignment the designer may require a compromise somewhere else in the design, that may be unacceptable. Thus, if imperfect alignment is necessary or desired *(by image)* then it must be done significantly. For example, if the text does not fill all columns evenly, then leaving a significant space is acceptable. Leaving a small gap that leads to an ambiguity of alignment is not at all acceptable (Diagram 17).

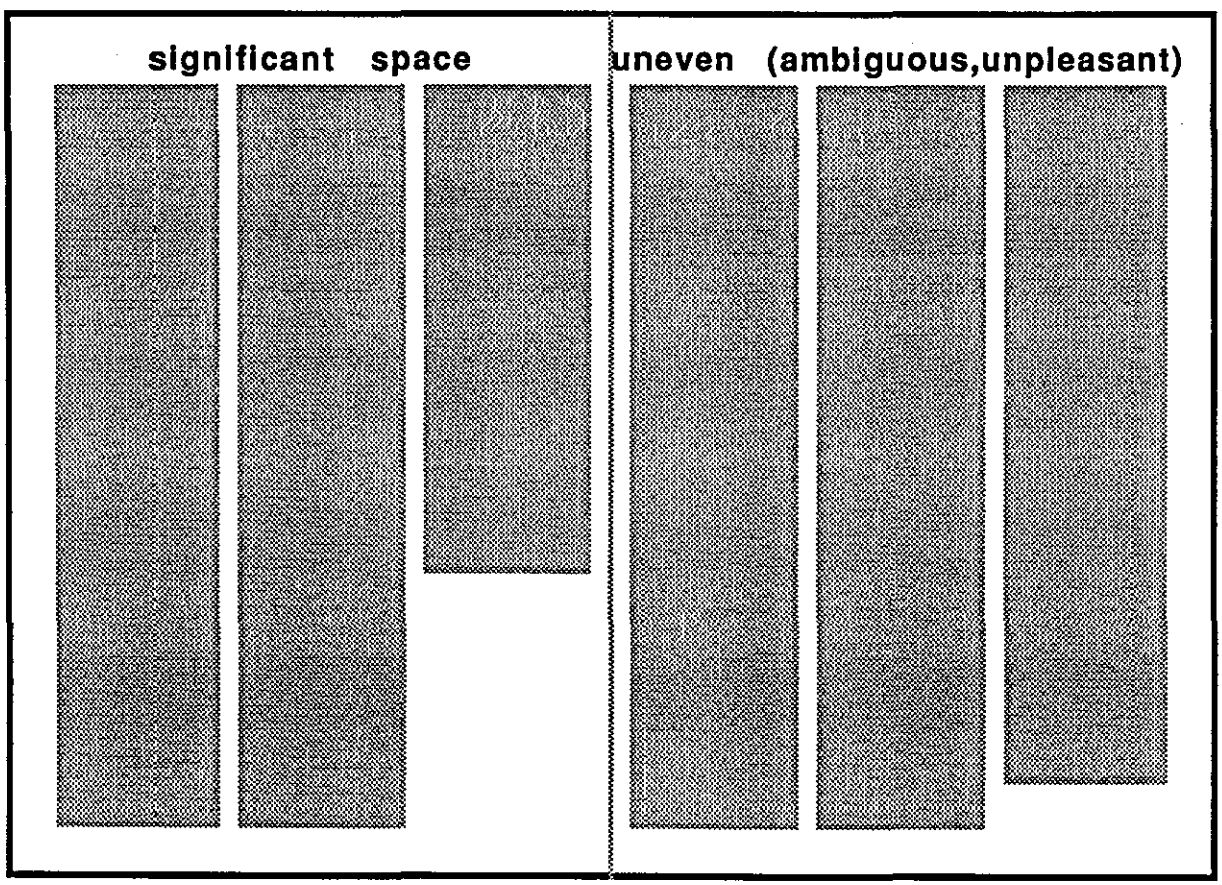

Diagram 17 : The unpleasantness of nearly aligned columns of text

The alignment of photographs provides another example (Diagrams 18, 19, 20 and 21). The ideal situation being perfect alignment, but there may be restrictions through other design considerations, like producing an unsuitable shape for the content of the photograph or the designer is not able to *crop* or *scale* the picture as desired. Generally the pictures should be

aligned either at the top (all the tops align) or at the bottom (the bottoms are in alignment) when perfect alignment is not possible (Diagram 19). The pictures should align with the columns of the grid (but not be tight against the text, there should be a *gutter* between the text and the pictures).

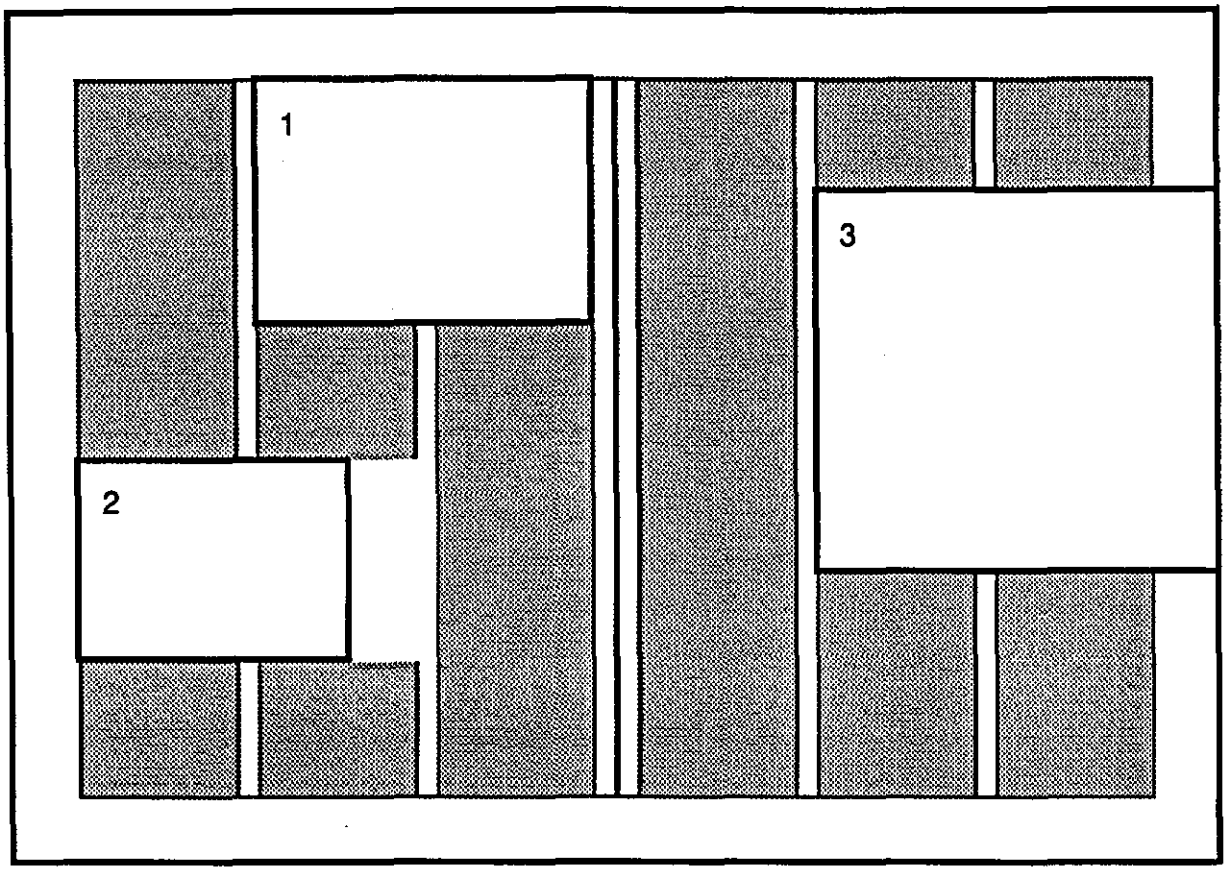

Diagram 18 : Elementary mistakes of alignment

Again, if the alignment is significantly noticeable then the unpleasantness of ambiguity will not occur. However, despite these rudimentary ground rules, many many publications will have significantly misaligned photographs where alignment is possible. Worse still are the many examples of near alignment where perfect alignment is possible (Diagram 21). It should be possible, in all but extremely rare cases, to *crop* one of the pictures by the small amount necessary to make perfect alignment.

There are situations where bad alignment is acceptable, and the rigorous neatness of alignment does not comply to the intended *image,* for example, a magazine for heavy metal freaks, or rebellious teenagers. *Bleeding* the picture right to the edge of the page is a clear form of misalignment, since it breaks from the alignment of the *grid* and attempts to run off of the page completely (Diagram 18, picture 3).

The case of near-alignment is almost unforgivable and usually indicates the designers lack of aesthetic accomplishment (or time). These designs are usually constructed by people who have had little or no formal training in visual skills, only the ability to deal with the technical issues of design such as getting everything to fit onto a page. Thus, in general, the method for avoiding the worst situations is to always align perfectly and this forms a reasonable design criterion to be pursued.

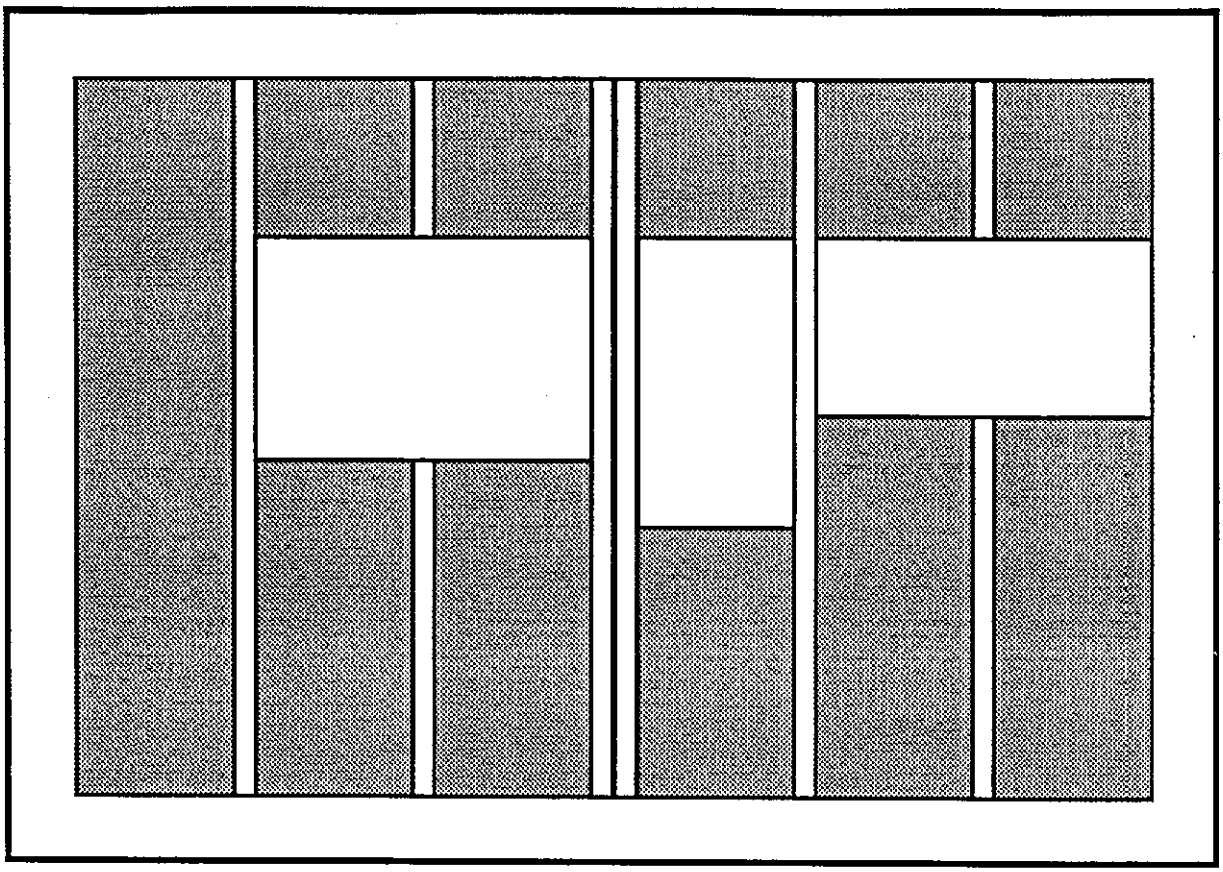

Diagram 19 : Alignment of pictures; aligned top for example

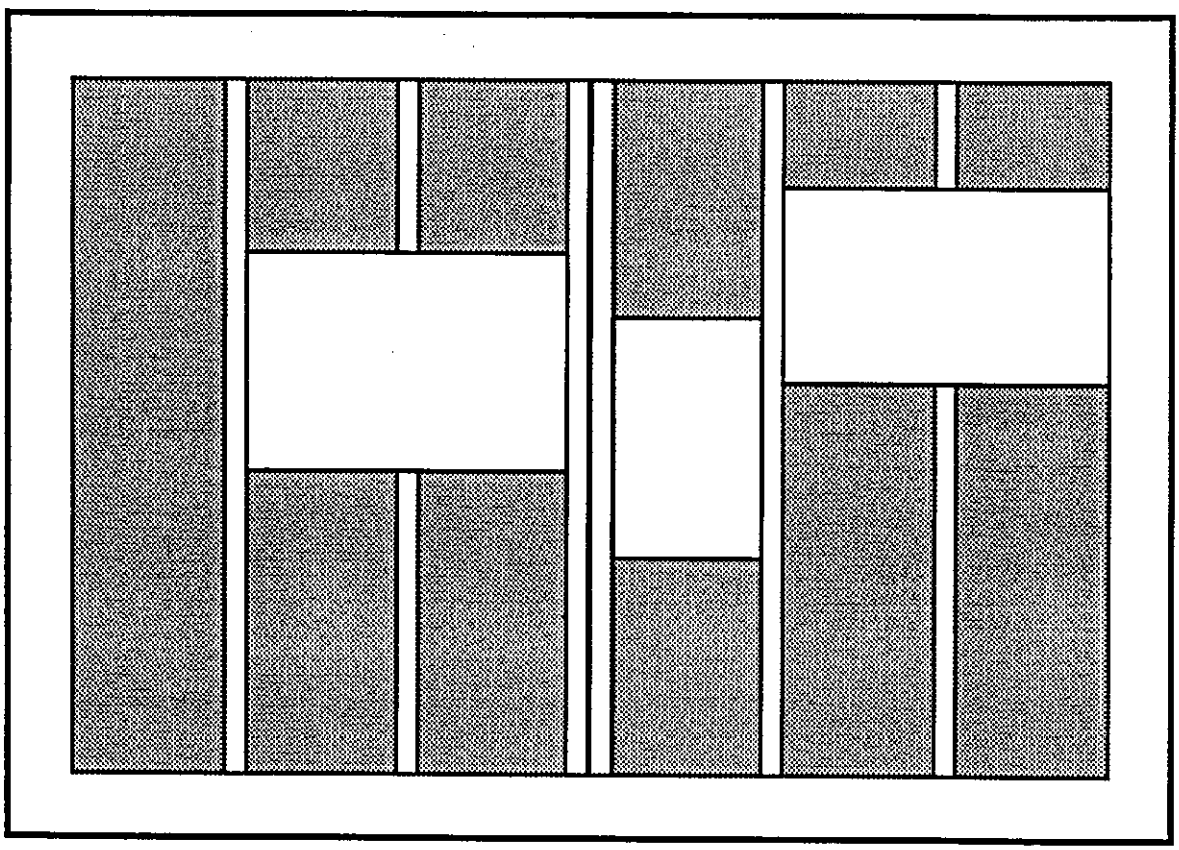

Diagram 20 : Misalignment of pictures, aligned neither top nor bottom

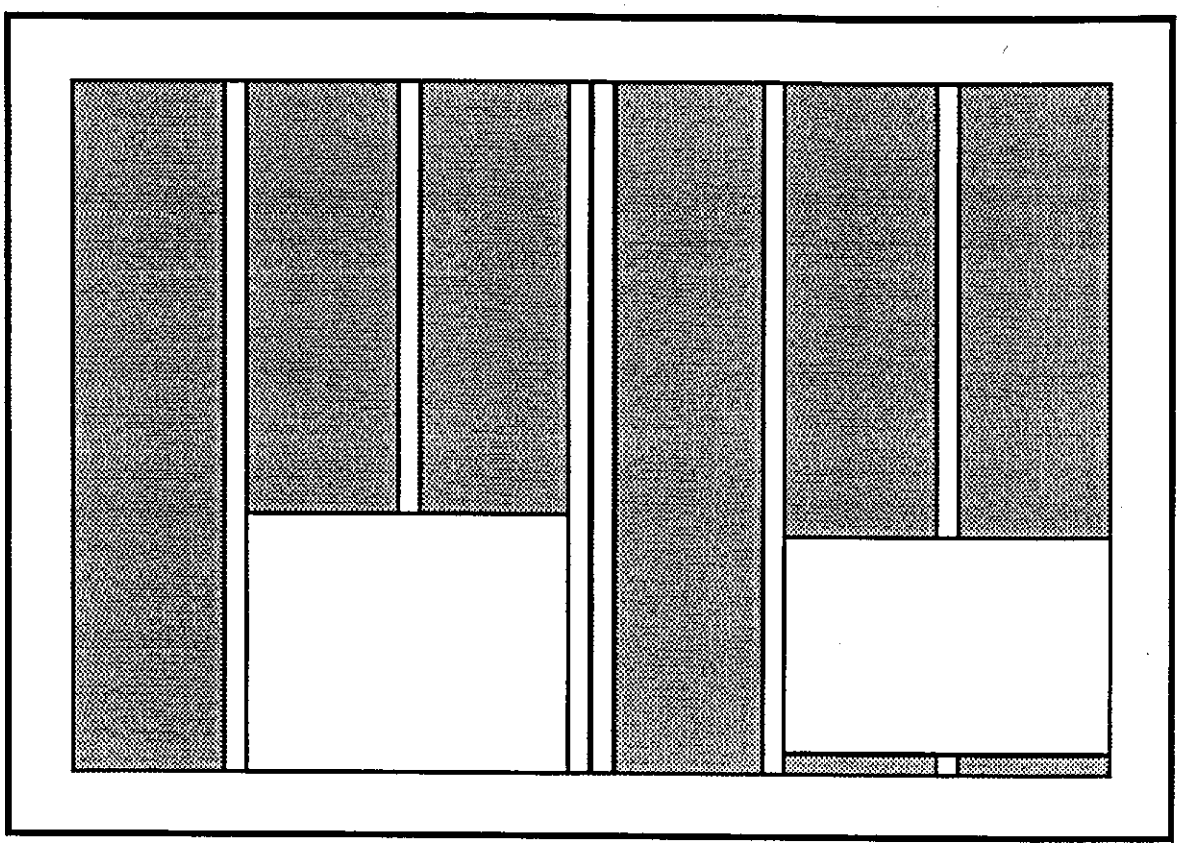

Diagram 21 : Nearly aligned pictures is worst case and can be easily avoided

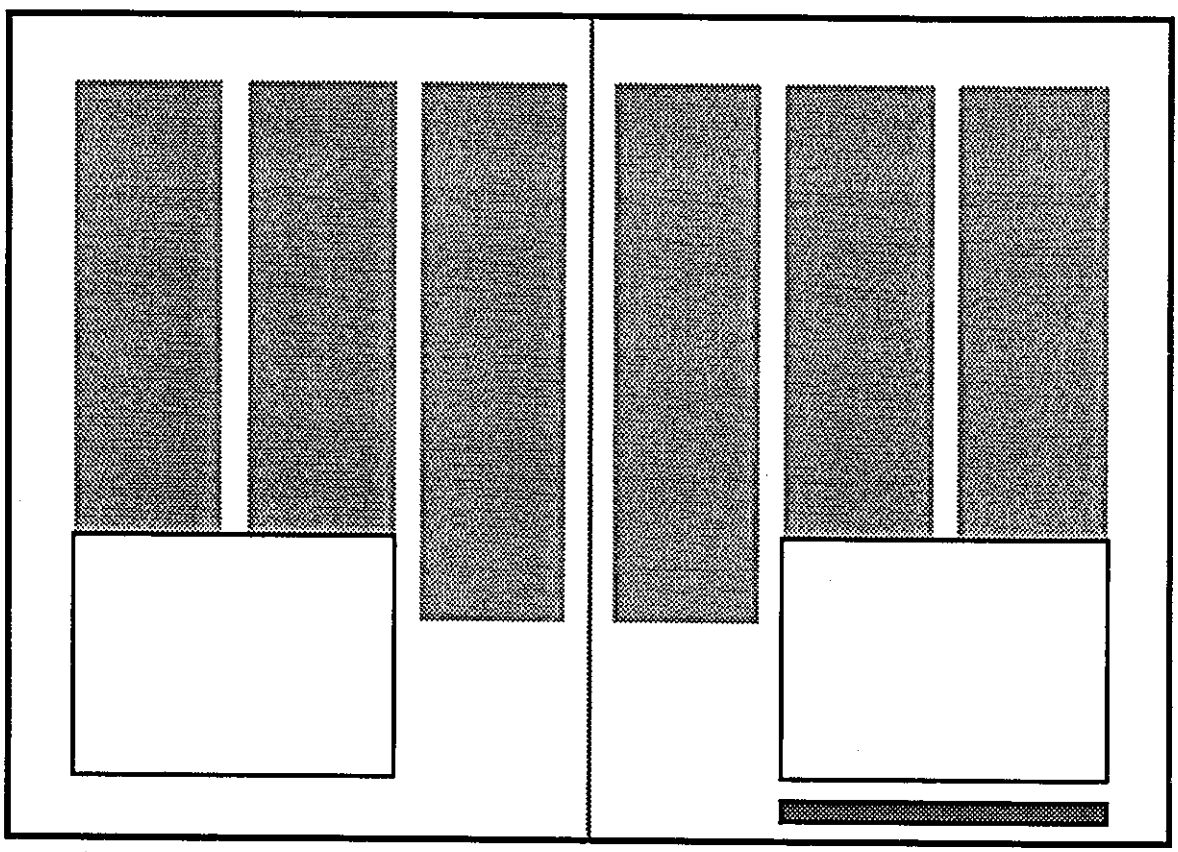

Diagram 22 : Perceptual alignment being the important issue, not actual alignment.
The two large boxes are perfectly aligned with each other, and exactly the same size.

2.3.2.2.3 Perceptual alignment

However, an important note about the perception of pages is that the design only has to look as if there is misalignment. Thus, even when there is perfect alignment, a perceptual difference makes the page look out of alignment (Diagram 22). Hence, designers view the whole design and determine, not only the real aesthetic unpleasantness of awkward misalignment, but also the perceptual problems that are viewed in the same fashion. The designer simply judges the design visually; The man outside the door only has to look like a homicidal maniac for me not to let him in, whether he actually is or not, will not affect my decision.

The placement of *initial letters* (Diagram 23) provides another example. For certain characters, even when the large letter is perfectly aligned with the side of the column of text, it presents a perceptual misalignment. It actually looks out of line, even though it is exactly aligned.

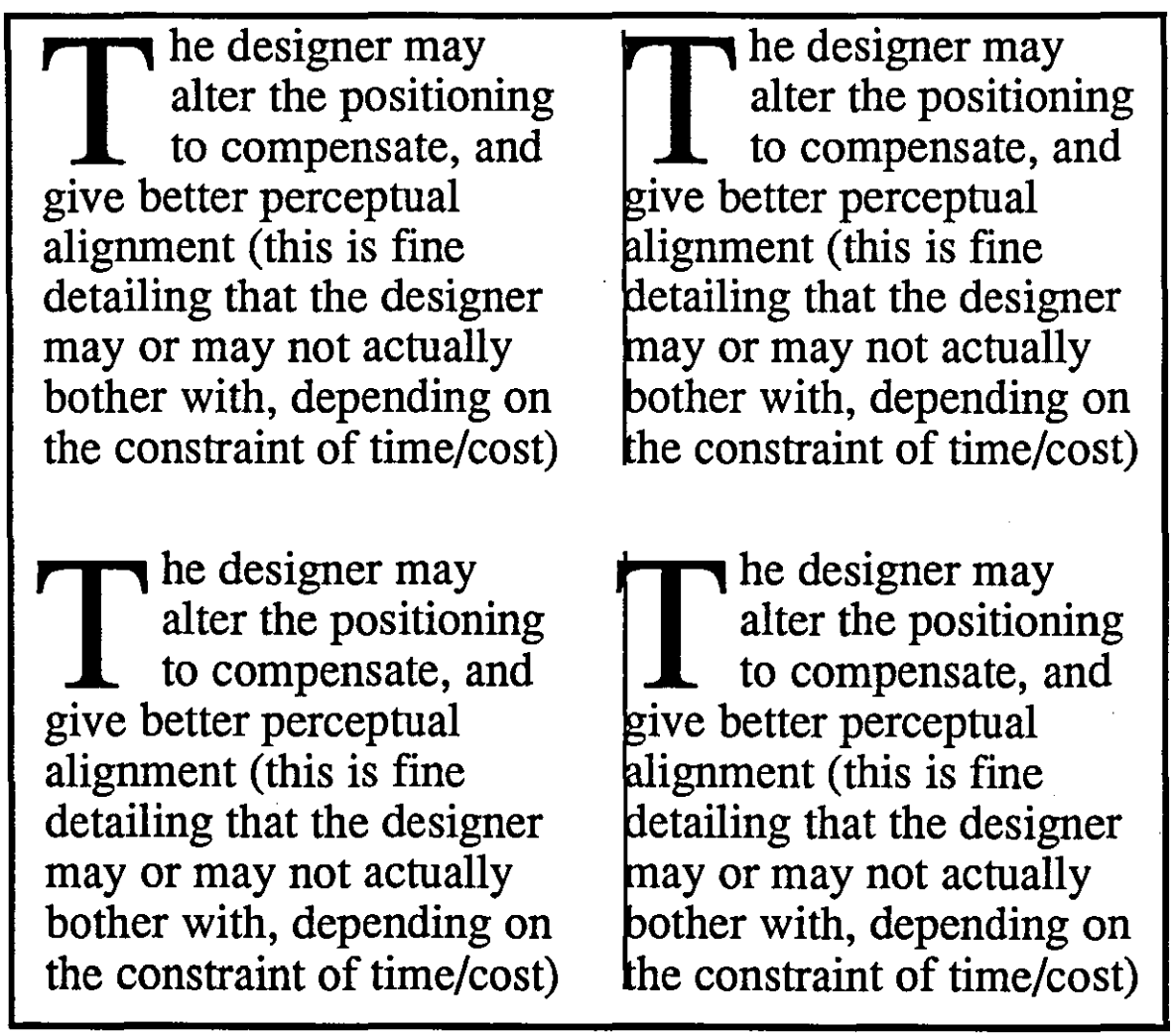

Diagram 23 : Top (left and right), initials perfectly aligned with the edge of the column. Bottom (left and right) perceptually aligned initials.

The designer may alter the positioning to compensate, and give better perceptual alignment. This is *fine detailing* that the designer may or may not actually bother with, depending on the constraint of time/cost. It is worth noting that current computer systems for page layout will align

these characters perfectly, and hence cause perceptual inaccuracy. Further, these systems seldom provide the designer with sufficient flexibility to make the fine aesthetic placement.

2.3.2.2.4 Uniformity

The notion of *paragraph indication* necessarily includes an element of disruption. The reader must be made aware of new paragraphs by visual methods. It is necessary to promote greater *readability* to allow the reader to access a group of sentences related to a particular point. Paragraphs may be directly related to particular pictures, or the headline and paragraph indication facilitates ease of location (perhaps without the need for reading the complete article).

Text will look tidy if it gives a monotonicity of *colour* and *pattern*, thus, presenting an impression of an abstract surface that does not distract the reader's attention to any particular part of it. Paragraphs are indicated by making a visual change in the text. Yet, the change almost certainly degrades the *aesthetic tidiness* of the page and can result in visually unpleasant designs. The problem to be resolved is how to allow indication without resulting in awkward visual distractions.

The text can be manipulated so that the *widows* (Diagram 24 and 25) are lost, but it can take considerable effort and only very expensively designed publications will take the time to remove them completely by rewording the text, or altering text settings, if possible. Alternatively, slight alterations to the *width* of some of the characters or the space between individual words or characters may achieve the desired effect, but this method can result in less uniformity of the text, which is also aesthetically poor and may degrade legibility.

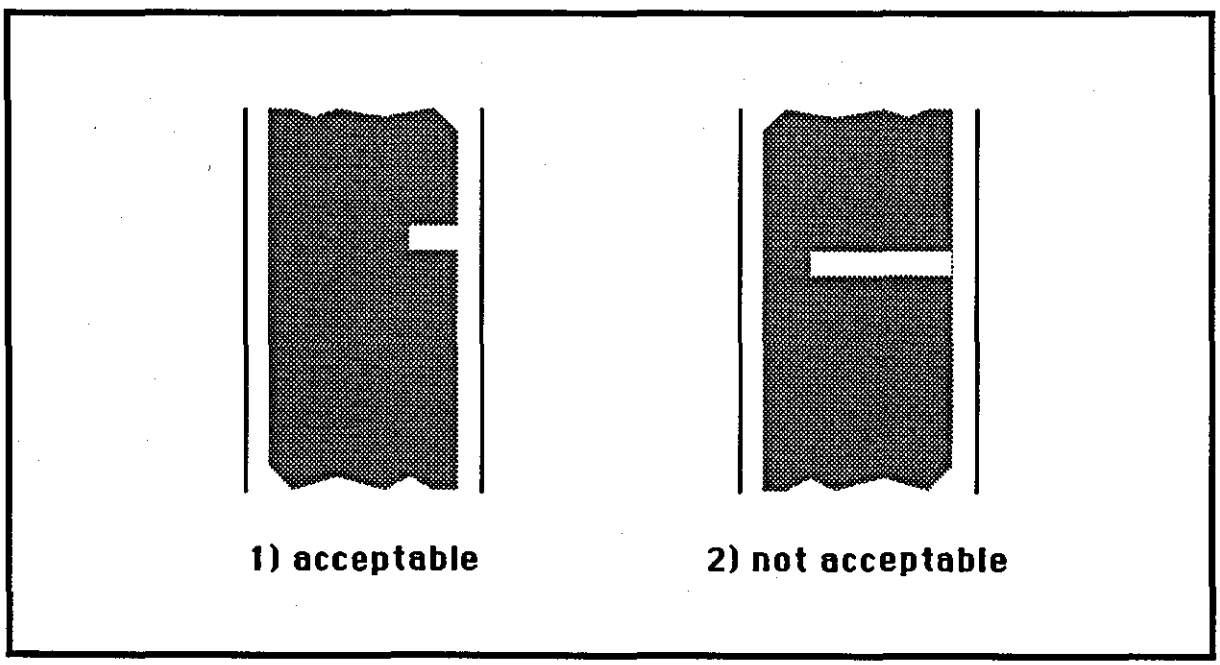

Diagram 24 : A widow is an unpleasant visual distraction of a short line of text

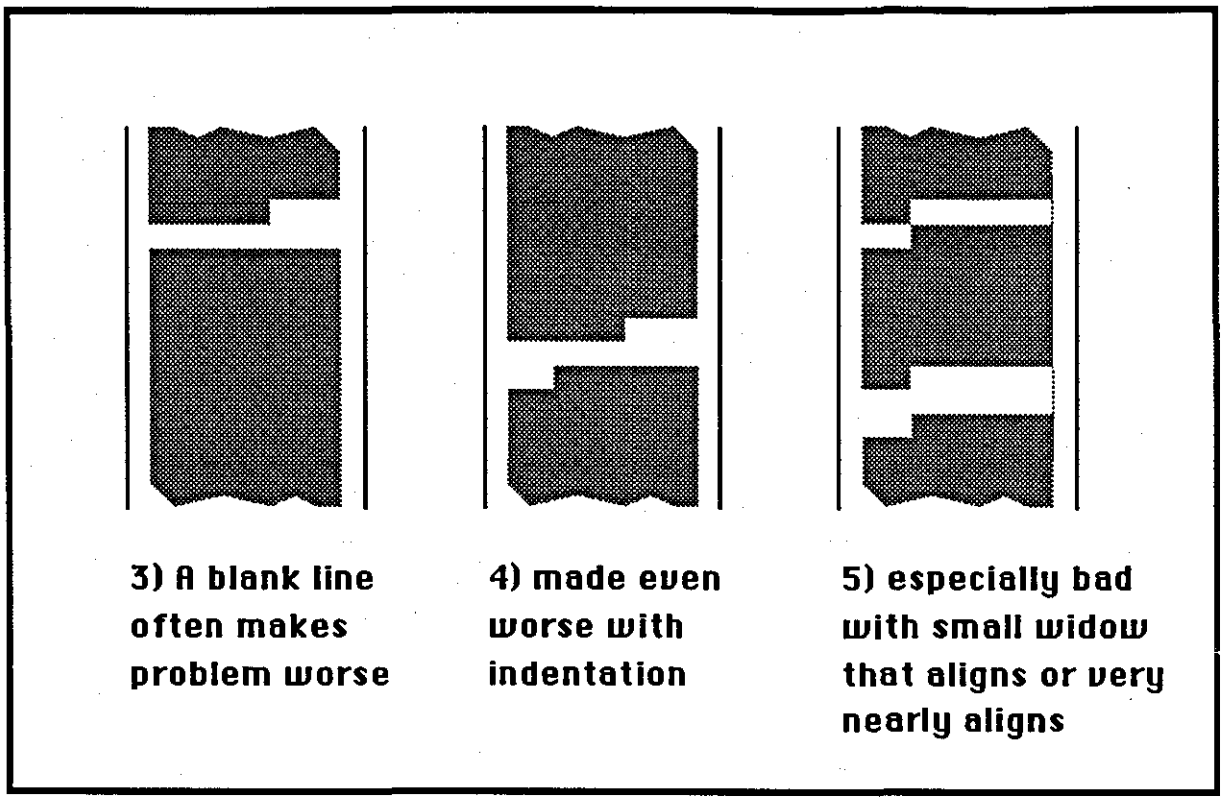

Diagram 25 : paragraph indication by line and indentation, causing visual distraction

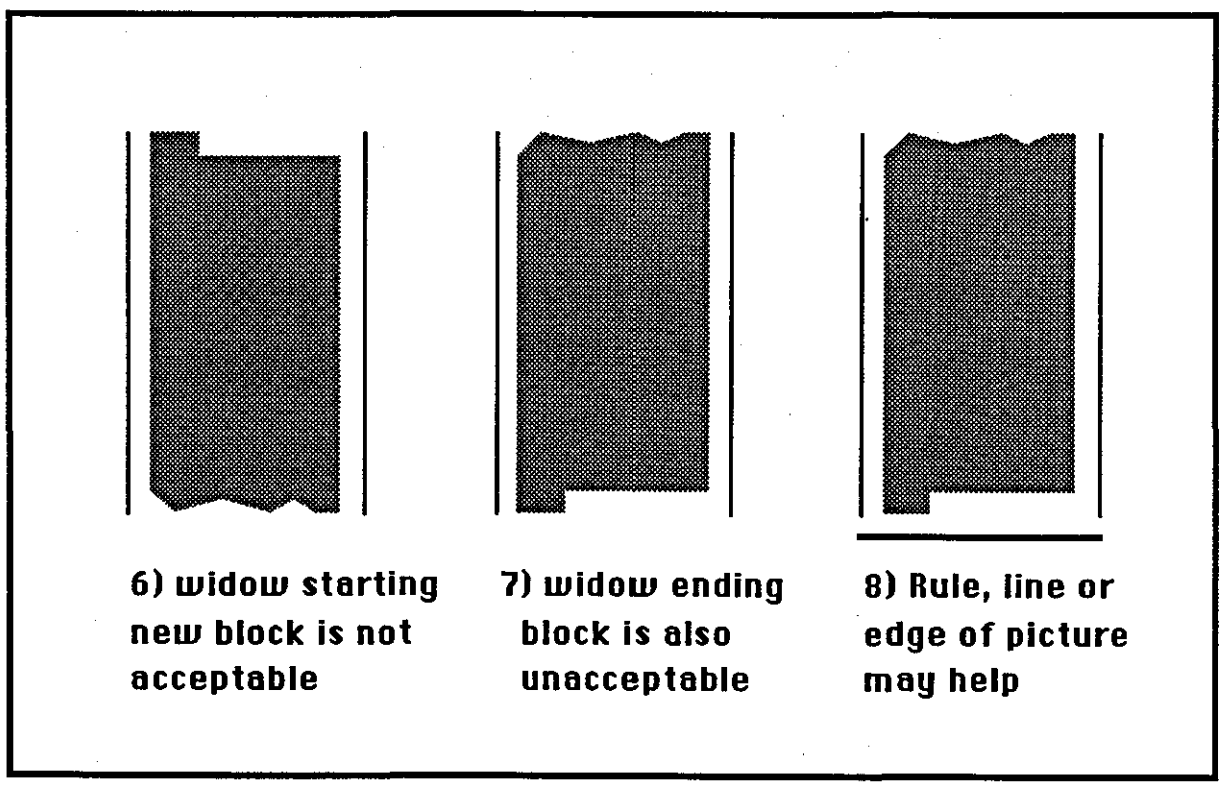

Diagram 26 : Paragraph breaks starting or ending blocks of text

Realistically, the body text will always contain *widows* (where the final line of the text does not fill the whole width of the column). They exist on levels of severity (Diagram 24) and the

designer may well make alterations to the text, if permitted, merely to reduce the impact of individual cases, even if their total removal is not cost-effective in terms of the time/effort for level of aesthetic achievement. Ordinarily widows are not a significant problem for most design situations as the level of aesthetic accomplishment does not require such precise judgments and the time would be better spent making fine aesthetic judgments of greater importance to the design. The problem may be less apparent if the text is aligned left, rather than when justified and *rules* placed down in between the columns of text may help if the problem is particularly bad across the whole page.

However, the problem is significant when the paragraph break occurs at the start of the column or block of text *(orphans)* and should be avoided if at all possible, even if it means a major redesign. Often a minor change may solve the problem, but is also likely to propagate other problems elsewhere. Again the level of this detailing greatly depends upon whether or not the designer feels the level of aesthetic accomplishment is required, he may again choose to simply reduce the effect, or use some other method of improving the appearance (like using *rules*, Diagram 26, example 8)

2.3.2.2.5 Containment

A manifestation of the 'aesthetic tidiness' aspect is containment (Diagram 27). Text, pictures, headlines, *features* should not look as if they are 'falling off' of the page. It is more acceptable to have the elements of the page bounded, usually aligning with the grid. A simple, but brutal method is to place design elements in boxes, in fact the whole design could have a line running around the edge to *contain* everything. Pictures that have an overall lightness, or are crucially positioned at the edge of the page are often boxed, or have a *rule* to *contain* the vital part. Similarly, a headline may be ill-contained and have a *box-border* surrounding it (Diagram 28).

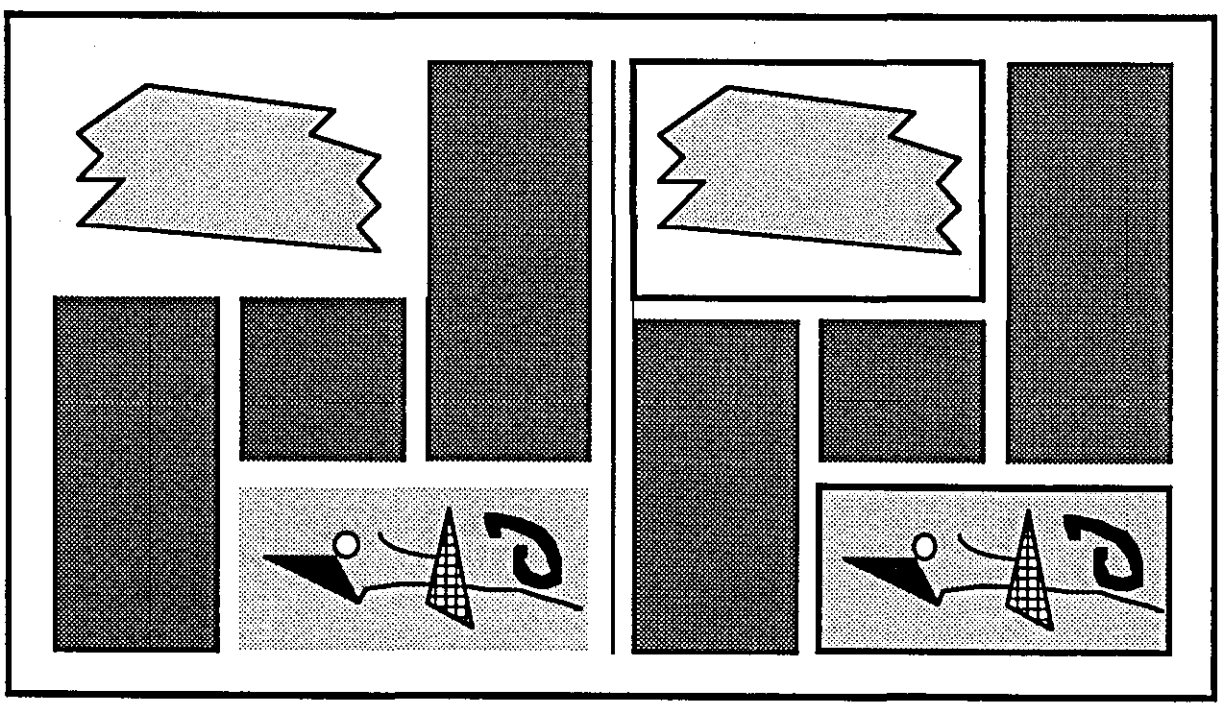

Diagram 27 : Containment of elements. Left, ill-contained, right containment by box-lines

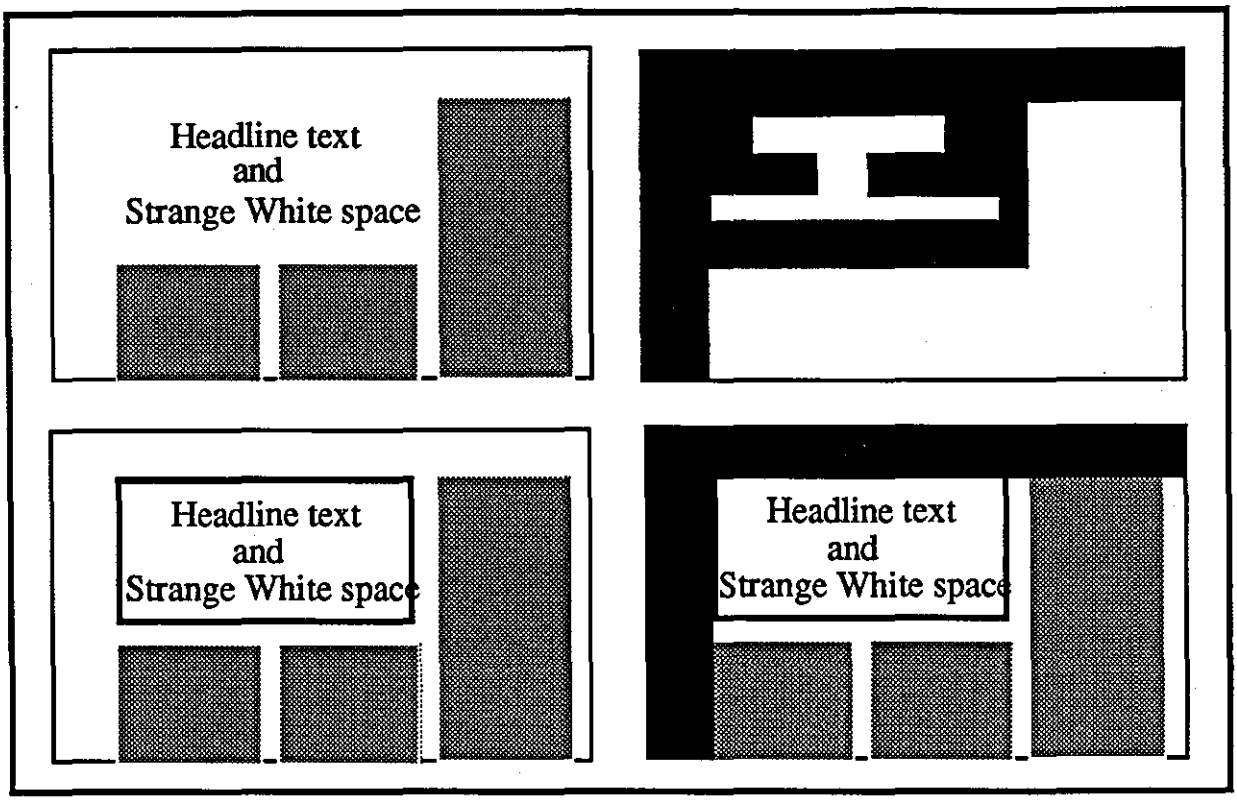

Diagram 28 : Containment of headline text to avoid strange white space.
Top : ill-contained white space gives strange effect (right: reverse-field effect)
Bottom: box-border contains and squares-off the white space

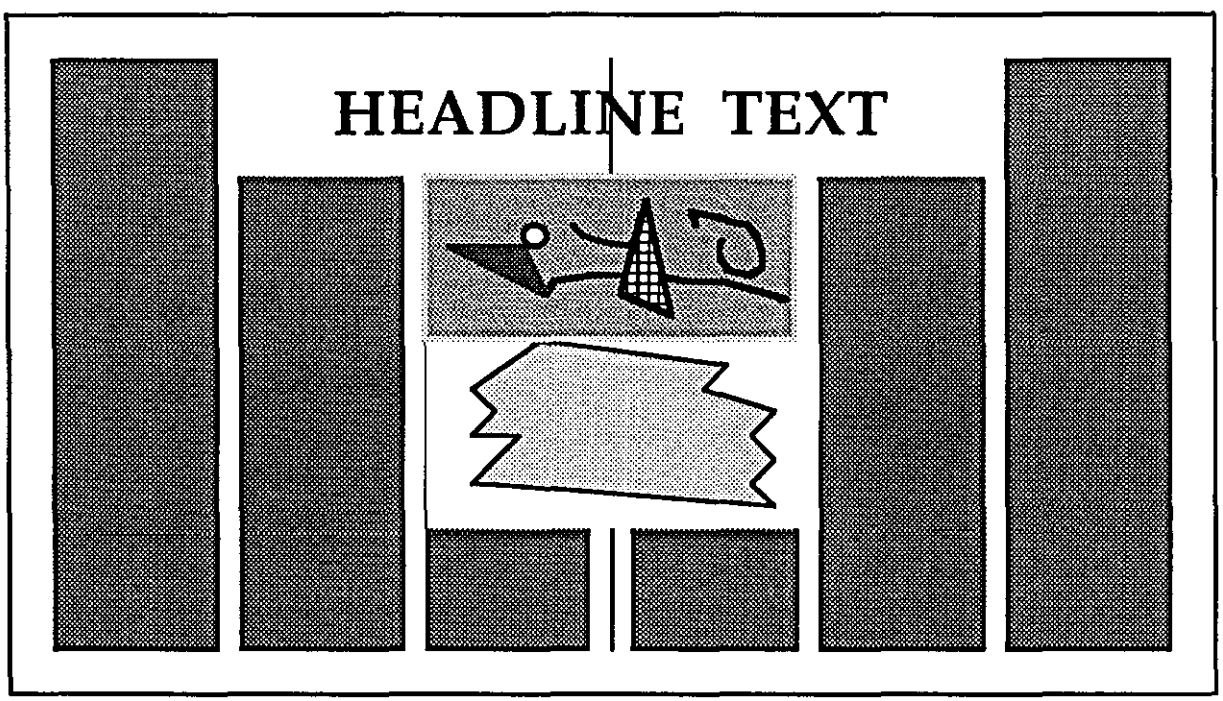

Diagram 29 : Containment by design. The body and headline text contain the pictures, and the lighter picture is contained by the darker (if the position of the pictures were reversed, then the containment would not be as good)

However, the designer should be able to manipulate the design so that neatness and alignment are inherent in the design (Diagram 29), without the need to use brutal methods that can result in more complex designs. Thus, the text can be used to *contain* the design by surrounding the pictures, for example, or by choosing not to put light pictures near the edge of the page. The experience of the designer enables better design judgments here.

2.4 The working design

When the designer is satisfied that the required level of aesthetic accomplishment for the particular task has been achieved, then the tidying process will end. The design will not be *aesthetically* perfect and aspects of *readability* could be further developed, but the designer does not consider it is worth doing so. A time restriction may be in force, and although the designer may not be entirely happy with the the design, he still must finish. It will have been developed with the main purposes of its *function* in mind from the outset, and through the considerations of *image* and *style,* the design will always be held within the acceptable boundaries of *function;* which is the main aim of the design task.

The designer may check that the initial objectives are satisfied by the particular instantiation, by objectively checking (backwards) to see if the detail of the design conveys the correct *image* and subsequently the intended purpose. In this case the design works, it is an acceptable solution. The designer may, given time, attempt other solutions if he is not completely satisfied, or even do so just to give himself the option of choosing amongst alternatives; since design is never optimal, a better solution is always possible.

The conception of the *Objectives* of the magazine (Diagram 1) form the most important issue of the page layout design task. If these goals are achieved (no matter how) then the magazine will work, it will *function.* It is worth noting that the experienced designer can occasionally construct a design that radically breaks the traditional concepts of detailing, to achieve a particular effect. The design may, for example, be quite difficult to read or be visually unpleasant.

The *Image* is a stereotypical view, selection, or interpretation of the information obtained from the goals of *Objective.* The image helps the designer make more efficient choices by constraining unnecessary diversions without unduly narrowing possible solution paths.

The objective of the *enhancement of information* describes how the higher level goals of function can actually be achieved and implemented. Two key aspects, the *logical layout* and *visual appearance* were argued to be distinguishable concepts. However, although proposing two separate views of the same problem, the combined effect of their interaction actually determines when a design works as a whole. Thus, a goal of the *logical layout* concept is to make the article as clear and *readable* as possible, to allow the rapid transmission of information. Also, the purposes of the *visual appearance* viewpoint is to *attract* the reader's attention to the article (in the first place) by *aesthetic accomplishment* and *decoration.* The working design will both attract the reader's attention and allow the rapid absorption of the information, through clarity and organisation. Hence, for example, the headline can be set in a clear typeface but have an *initial feature* set in colour to help its *location,* as well as for for *decoration,* and lines, *rules* and *borders* can clarify the organisation of the design as well as adding decoration.

In the working design, the two distinguishable concepts become indistinguishable. The *aesthetic* and *decorative* appearance of the design improves the *readability* (a coloured headline can easily be separated from the body text), and the clarity and ease of read makes the page (intuitively) attractive. It can be argued that the designer does not consider the individual merits of either attribute to any great depth, and it is only the effect of the 'whole' that is of concern. However, evidence suggesting that designers recognise this distinction becomes clear when either objective fails to achieve its intended level of performance.

Appendix 11 Designs of the evaluation study

Refer to back cover

Layout A "Gala Day" 297

Layout B "Groundwork" 298

Layout C "Fly me I'm BTEC" 299

Layout D "A tribute to TOM" 300

Appendix 12 Prepared evaluation statements (criticisms)

Layout A "Gala Day"

A1 The **layout is clear** and simple. It is easy to identify the three main areas of text, picture and headline. Therefore, it is easy to locate, follow and navigate between them.

A2 Good **proportions** of areas (roughly 2/3 and 1/3 split): picture / text-headline$_1$, text / headline$_2$.

A3 **Clear** readable and legible **Headline$_1$** : small amount of headline text, set in surrounding white space and box-border. Emphasised by considerable white space, box-border (colour and decorative), different fount style to body text (eg different style of the 'a', and italic), larger (point) size, large area for headline$_2$, small two-word headline that is easily absorbed$_3$.

A4 **Headline feature** gives **friendly** appearance through a highly decorative (colour) box-border, decorative serif headline fount$_1$. This immediately describes the image of the article as friendly and not formal, serious or technical$_2$.

A5 The **Headline feature** presents an **attractive** appearance. A simple, readable headline set in a decorated serif fount and the use of the gold colour box border.

A6 The **Pictures are too visually similar**. The style, tone and contrast of the pictures have no variation, although the picture top left is perhaps a little lighter.

A7 The design has an overall **friendly appearance$_1$** through an attractive headline feature$_2$, a large picture area, large pictures, a smaller amount of friendly, readable text, and the design is clear, simple and easy to follow$_3$.

A8 The design has a **large picture area** and **smaller text area**. This is appealing for an internal house magazine, where too much text can be boring, and people like to see more pictures.

A9 The use of **large pictures** gives an intuitive appeal and immediate attraction.

A10 The **text** has good, continuous and unbroken colour$_1$. However, the paragraph indication (by extra leading) breaks the colour slightly$_2$.

A11 **Friendly** looking **body text**, partly due to the serif fount$_1$. The pound sign is particularly noticeable$_2$.

A12 **Legible body text.** The point size is sufficient for the amount of text shown and the leading improves its readability.

A13 **Uneven gaps.** The gutter between the text is much larger than between the pictures and the margin. The gutter is particularly distracting, and the gaps between the pictures are all odd.

A14 The design is **unevenly aligned** and not very neat. The picture on the bottom right is especially poor, and appears just a fraction too high. It does not align with the bottom of the text, but the picture on the bottom right does. The box-border does not look as if it aligns with either the top line of the pictures or the sides of the columns.

A15 The box-border and the start of the text is **awkwardly out of line** with the centre line of pictorial giving an awkward visual image (should either be properly aligned or the text start higher).

A16 The **Paragraph indication** (by additional two point space) prevents the text from aligning (across the columns). Because of this, an **awkward line of white space** occurs across the middle of the text (third paragraphs from top).

A17 The **Pictures run over the centre fold.** This degrades the pictures (but is not significant in this instance).

A18 The **Folios do not align with the edges of the grid.** Giving awkward alignment with edge and strange white space surrounding digit '9' on right.

Layout B "Groundwork"

B1 The design has strange **White space** giving it an odd, uneven appearance and presents awkward, distracting visual shapes. The areas of awkward white space are : surrounding the picture in the top left corner (headline, sub-title, raised initial and subheading), around the subheadings (especially with the indented paragraphs) and around and to the right of the raised initial ("I").

B2 The pictures are **disjointed** in the corners of the page. They are all odd shapes and sizes, and do not align with the columns of text or with each other (except at the edges of the page).

B3 Good **colour of text.**

B4 Text is **friendly** and **readable.**

B5 The design is **not balanced,** top-left, bottom-right diagonal split caused by too

much white space on top-left$_1$. The headline is too overpowering, resulting in the design being top heavy$_2$.

B6 The raised initial, 'I', is **distracting** and visually awkward$_1$. However, it indicates that the body text starts in column one (opposed to the top of column three after the sub-title paragraph), avoiding ambiguity$_2$.

B7 **Subheadings** are very **distracting** (bold, uppercase and in large amount of space). They make following the text very difficult by leaving two small sections of disjointed text$_1$. The style of these sub-headings also breaks the continuity of the colour of the text and splits the article into apparent sections$_2$.

B8 The **text is difficult to follow** in the middle of the page. It is particularly difficult at the bottom of column two / top of column three, and the bottom of column three / top of column four.

B9 The **Headline text** is very clear and **readable** being simple and set in a large, uppercase and sans-serif fount.

B10 The **Headline is easy to locate**$_1$ through position (centred at top of page) and emphasis (size, weight, uppercase, change of fount style and set in white space)$_2$.

B11 The Headline is **awkwardly** positioned (horizontally) and does not align with the columns of text, causing strange white space at both ends of the headline.

B12 The design has slightly **attractive and decorative** features to improve its appeal (and friendliness) ; (red) colour border that incorporates the page numbers (as text) and the running title of publication, the raised initial feature, and large pictures.

B13 The design is made **attractive** (interesting and friendly) by a **contrast of picture style**. The picture in the bottom right is completely different ; tones and shades (darker, less contrast), format (portrait), content (not people), flat two-dimensional hand drawn illustration (not three dimensional photographic).

B14 The **caption** for the picture on the bottom right-hand side is **difficult to locate** and is unevenly positioned. It is barely distinguishable from the body text and not contrasted enough (in either weight or style, even though a contrasting sans-serif fount has been used).

B15 There is an **awkward alignment** (white space) at the top of columns one and two. The text at the top of column three (under first sub-heading) is slightly out of line, causing a visual ambiguity.

B16 The text is not properly **aligned** in the last column, causing a visual distraction (the bottoms of all the other columns of text are aligned).

B17 The picture (bottom right) bleeds to the centre of the fold and does **not align** with the columns of text. This is odd, distracting, and creates a strange section of white space in the centre of the page.

B18 The **area of text is too large** compared to that of $pictures_1$. This makes the design (intuitively) less attractive/$friendly_2$.

B19 The **Pictures are large** and are intuitively appealing and attractive.

Layout C "Fly Me I'm BTEC"

C1 The **pictorial area** is much too small, and there is too much $text_1$. This makes the design unappealing and $unfriendly_2$.

C2 The **Pictures are too small.**

C3 The text is a good **colour**, but it is perhaps a little light.

C4 There is a good **continuity of colour** of $text_1$ that presents a solid, unbroken pattern of $text_2$.

C5 **Overall image** is too formal/business looking (and not friendly)$_1$. High quality appearance and expensive (looking) production, especially the body text style, small pictures, compact solid design and subtle colour $feature_2$. Also, the unevenness of the text on the right hand side of the column (unjustified, without hyphenations) suggests that the article is informative or of a technical $nature_3$.

C6 The **text is too small** for the (large) amount to be read. This size of text is not friendly and not appealing to read.

C7 The columns of **text** are easy to **follow** from left to $right_1$. However, the text at the bottom of column one is disjointed and it is not obvious that the top of column two continues from the bottom of column one, and not from the middle of column one (above blue shape, with text ending 'future')$_2$.

C8 The **subheadings** clearly indicate sub-sections without being too distracting, or breaking the colour of page, continuing the style (fount) as the body text.

C9 The light blue **colour feature** improves the appeal (decorative/interesting) of the $design_1$. The repetition of the colour feature holds the (otherwise disjointed) sections

of the page together by showing continuity$_2$. This simple feature, used sparingly, adds appeal without causing unnecessary distraction and also facilitates the location and identification of sub-sections$_3$.

C10 The design is **neatly aligned** at the top and bottom of page$_1$. The shape at bottom right hand corner finishes the page well, aligning with the bottom of the page$_2$.

C11 The design presents a **solid appearance** and the white space is distributed throughout$_1$. There are no large areas of white space, just small amounts to emphasise the headings and in the text (leading)$_2$.

C12 The form of paragraph indication sometimes causes **widows** that occasionally introduces a visual distraction and breaks the continuity of the text. (eg 'skill' at the end of paragraph two). These could have been reduced or removed by resetting.

C13 The text arranged left (unjustified) causes **odd white space** between the columns of text. This is especially noticeable where the (indented) paragraph indications occur and at the edge of the page with the final column.

C14 The **Caption** for the picture in the top right hand corner is **difficult to find/locate.**

C15 The **Pictures**, shapes and sub-heading (highlights) are **disjointed** and scattered throughout design, giving a speckled appearance.

C16 The text at the bottom of column three does not **align** with bottom of column two and the edge of the coloured shape. (One line short, and is slightly odd.)

C17 The **body text** is set in a fount with a slight serif that improves its **legibility**$_1$ and friendliness$_2$. However, the thin strokes makes **reading** the large amount of text a little difficult$_3$.

Layout D "A Tribute to Tom"

D1 The **large pictures** present an intuitively attractive and friendly image.

D2 The **Headline** is slightly **difficult to read.** The word 'TOM' appears disjointed and it is not immediately obvious that it follows from the first part of the headline.

D3 The **Small picture** at the bottom right of the main (left) picture is unnecessary and appears odd. The other pictures are much larger and clearer. Perhaps the small picture covers a flaw on the big picture.

D4 The body text **flows** from left to right across the design and is **easy to follow.**

There is no ambiguity to where the text continues across column boundaries.

D5 A **large pictorial area** makes the design intuitively friendly, appealing, attractive and interesting.

D6 The **Body text is legible** and a good size, not too small for the amount of $text_1$. The sans-serif fount gives a slightly dull (non-decorative and perhaps boring) $appearance_2$ and causes a slight degradation of its $legibility_3$.

D7 **Uneven** leading is used for paragraph indication in columns one (an extra two points?) and two (an extra four points?).

D8 The 'abstract' in **bold** clearly **identifies** this section of text from the main body text. This results in a visual reduction of the amount of text to be read. The bottom of the bolder section of text is aligned with the picture on the right, presents a visual clue indicating the main text area, and also indicates the start of the main $article_1$. The alignment with the picture is neat and does not cause a visual $distraction_2$.

D9 The **Headline** text is set in a serif fount as a contrast to the body text. The headline presents a friendly appearance (aided by the serif fount).

D10 The design has an overall **neatness**, tidiness and $clarity_1$. No awkward blocks of white space and a general squared-up appearance. The areas of Headline text, pictures, and body text can easily be identified and navigated. The text is easy to follow across the columns of the page. Good alignment of picture areas, with the top and bottom of the page. The picture in the bottom right hand corner squares off the end of the $page_2$ (the unjustified text may have looked odd at the bottom, and certainly less squared-$up)_3$.

D11 The **Headline feature** over the left-hand picture and the first column of text is unusual, attractive and visually $interesting_1$. Thus, the headline, and therefore the article, immediately presents a friendly image that is clearly not formal or $serious_2$. The larger, grey shade (colour) of 'TOM' provides an interesting visual contrast to the first (darker, smaller) part of the $headline_3$.

D12 The double **rule** at the top of the page is **distracting** and complicated in conjunction with the border of the left-hand picture and the headline feature.

D13 The layout gives the impression of a well **balanced design**. The headline is not too overpowering. The tones of the pictures are balanced with the colour of the text and the area of text is roughly equal to the area of pictures. Perhaps the pictures are too visually similar.

Appendix 13 Brief to evaluation judges

Brief to designers

Firstly, thank you in advance for your time and voluntary contributions. Your skills and experience gained in page layout design are being sought. The study aims to extend our understanding of (an aspect of) page layout design. This is not a test so please ask questions or ask for further clarification of the procedures or terminology being used, at any time. Four designs will be presented and a four stage process (as described below) will be repeated for each. A tape recorder will be used so that we can faithfully capture what was said. Please remember to speak clearly throughout.

The scenario for this exercise is that of an **internal house magazine**, and the designs relate to a typical (perhaps mundane) article of this domain. All judgments should bear this in mind, although general aspects of page layout design are still relevant. However, please disregard the actual (and factual) content of the individual designs, as content is not so important here. Please assume that all four layouts present the same story, for the same magazine. However, try to avoid comparisons, and judge each design on individual merit. Thus, statements of the type *'the words of the headline are highly related to the content of the pictures and the story'* are **not** being sought, whereas, statements of the nature *'the headline is too big, heavy and distracting'* are.

Stage 1. The following exercise consists of a critique of the current layout. Please remember to state the obvious as well as the less obvious and comment on positive features of the design as well as negative. It is anticipated that your comments will consist of both general (global) and specific (detailed) aspects of the design, remembering the scenario of *internal house magazine*. As a rough guide each page will probably take about fifteen minutes to assess, but you can take as long as you want to. A photocopy of each page is available if you wish to mark spatial indications.

Stage 2. A number of statements believed to describe pertinent aspects of each design have been compiled. Would you please read through each statement, aloud. If you have already covered any particular point in Stage 1, please say so. We'd like to check the accuracy and completeness of the given statements, and so we ask that you mark the sheet for accuracy and **comment** on their validity. If you disagree with the statement, or any part of it, would you please say why. If you think that the list of statements leaves anything out when you've finished reading it, please say so.

Stage 3. Would you please sort the Statement Cards into an order of priority. Please add additional statements of your own if you want to. The statement of greatest importance should be placed first and the statement of least importance last, remembering the scenario of **internal house magazine.**

Stage 4. Please read through the list of statements and indicate on the sheet provided how relevant you think each statement is, **with respect to the particular design,** and remembering the particular scenario of internal house magazine. Would you also please comment on the general relevancy of each statement to the broader issues of internal house magazine and page layout design.

Appendix 14 Open Critique Protocol

Layout A

J0

A:J0:01 The overall look is okay.

A:J0:02 The proportions of photograph to text is good.

A:J0:03 The pictures are well chosen, and well cropped.

A:J0:04 It has an overall friendly look.

A:J0:05 I like the isolated headline, it promotes a friendly, competent design.

A:J0:06 The unit borders, {decorative border} the colour works.

A:J0:07 The typography for "Gala Day" is not quite right, it doesn't work. Slightly more weight is needed and it is probably the wrong face, italic. It is too light and the letter spacing is too obvious.

A:J0:08 The typography is okay, it looks okay and is easy to read.

A:J0:09 The layout doesn't follow the grid and the gutter between columns is much too wide. The edges of the text do not align with the edges of the frame {border}.

A:J0:10 The folios are too close to the edge of the page and could be lost in cropping.

A:J0:11 The spaces between the pictures really aught to be consistent.

A:J0:12 The picture bottom right is out of alignment. The pictures needed a tighter fit and less space between them.

A:J0:13 There is no leading between paragraphs.

A:J0:14 There should be less space at the top of the layout and more at the bottom.

A:J0:15 The fold across the centre is acceptable.

A:J0:16 It is a competent, quick design. Probably not a lot of time spent on it, but it is competent.

A:J0:17 The Gold colour works quite well.

A:J0:18 The bottom of it {photographs} works less well, it is difficult to see the main figures against the background.

A:J0:19 The biggest problem is the internal gutters. They are too big and not consistent. The external and internal margins are inconsistent.

A:J0:20 The typography is alright for the stock {paper}.

J1

A:J1:01 Another grid example.

A:J1:02 Typesetting is very good, the type size is right for the measure.

A:J1:03 The colour of the typeface makes for easy reading.

A:J1:04 Some nice leading.

A:J1:05 The {box} border is a strange thing to go with the illustrations and heading.

A:J1:06 The border draws the reader's eye to the heading, and the heading can be put in a smaller typeface because the border is encapsulating the white space around it, creating the interesting focal point.

A:J1:07 The margins are very modern, and quite narrow.

A:J1:08 Quite a variation between gutters though, which is rather unfortunate. You've got a very big gutter between the columns.

A:J1:09 The spaces between the text and the illustrations and between the illustrations themselves, they're all over the place, they're all different. It would have been less distracting to have them all the same.

A:J1:10 It's quite a dramatic layout with rather more illustration than reading matter, but it creates a certain amount of drama, which is quite pleasant to the whole thing.

A:J1:11 The illustrations aren't bad, they're not flat, and a bit of contrast {to the text}.

A:J1:12 I quite like it. That {box} border is quite strange, a little bit out of place with the rather modern borders.

A:J1:13 Because the type size is right for the width it's being set to, we only get a few lines which have too much space between the words. On the whole it's very much a readable type face, readable setting.

A:J1:14 I'm not quite sure why they've put this extra space between paragraphs, it's not really necessary, they could have done it without.

A:J1:15 It doesn't look too bad.

A:J1:16 There doesn't seem to be any captions.

J2

A:J2:01 It's boring, conventional and relatively uninteresting.

A:J2:02 A combination of words and pictures, the words are benign, but the pictures are more interesting.

A:J2:03 A lack of change of scale within the pictures, same distance, same subject, no scene to set the mood, no close-ups to highlight details.

A:J2:04 The body copy is all one size and one typeface. There is no attempt to use italics, or bring out something in bold or medium, or underlining, or using conventions like dropped capitals or raised initials. But it fits.

A:J2:05 It is just an exercise of fitting things to a format, which is not what I think design is.

A:J2:06 I think it is understandable, but it takes for granted that people will be interested in this, it makes no attempt to interest them. I don't think people will want to read it.

A:J2:07 Everything seems rather arbitrary, the choice of headline type face, the choice of border.

A:J2:08 The text setting is probably the least offensive. It works best in that it is readable, not that people will want to read it, but if they do want to read it they can do so easily.

A:J2:09 It {body text} is within the right constraints of number of characters per line, it has got about the right amount of inter-linear spacing {leading} to prevent rivers. It is readable enough, but that's all.

J3

A:J3:01 Very stayed, old fashioned.

A:J3:02 Cheap, very little imagination, very rigid grid.

A:J3:03 I don't like the way the photographs have all been grouped together like that, it would

have been much more interesting if they had been broken up a bit.

A:J3:04 Small stock-border, printer's border.

A:J3:05 Cheapness of production is written all over it. Off-putting without any real reason for it.

A:J3:06 I can't cope with the way this headline has been set. It uses white space in this border, but it looks like a desperate attempt to try and make the design more interesting.

A:J3:07 It's all crammed up to the edges of the page, a very uncomfortable crowded feeling.

J4

A:J4:01 There are to many photographs all crammed up together. They don't relate to the text, totally separate.

A:J4:02 Old fashioned type face for the headline. It needs the white space there.

A:J4:03 The border makes it look a bit dated.

A:J4:04 It needs the white space and it needs the border, but not that border.

A:J4:05 The space between the columns of text is too wide compared with the margins at the edge and between the photographs.

A:J4:06 There is too little space around the edge of the page.

A:J4:07 It doesn't work together, the photographs and the type.

J5

A:J5:01 The first thing is this very big bordered shape for the heading and a small insignificant looking heading placed, not in the middle, very awkwardly spaced. It seemingly doesn't seem to relate to the shape in any way. It seems really strange.

A:J5:02 It {border} doesn't seem to align with the column {text}. It does there {at top}, and I don't know if it does there {at the edge}. It's very awkward.

A:J5:03 The numbers are very near the bottom. I don't know whether it has been cropped or trimmed properly, but if there were more space it would be less noticeable. It makes the "9" uncomfortably close.

A:J5:04 It's got a very dated look.

A:J5:05 The typeface is quite boring, typical text, newspaper narrow measure. It's justified which you do get odd lines with strange open things. But it isn't desperately bad, but it's not nice either.

A:J5:06 There's an awful lot of numbers in this text that makes it rather spotty, again they could have written them.

A:J5:07 You don't get much of a read-in, it goes straight in. Other than that {first} paragraph being full-out, it isn't indented, otherwise it's exactly like all the other paragraphs. So it would have been nice to have a lead-in, or a sub-title which might have used some of this space here {headline/ border}.

A:J5:08 The fact that there's a second colour neither adds nor detracts from it. A wasted effort changing the colour, for the difference it is making.

A:J5:09 The pictures are fairly even, they're very much in a box. They're a bit uneven in size,

it might have been nice to make a feature of one of them and played down the others, which would immediately make more impact.

A:J5:10 Strangely, they're not lined up, as well {bottom right}.

A:J5:11 All the space is used up. You've got this big hole up here {headline}, this could have been better distributed around the thing.

A:J5:12 A change of typeface would have helped in this one.

A:J5:13 There seems quite a rigid structure, then you look at the width of the columns and relate that to the rest of the thing. It's not exactly split into three columns, it seems all very arbitrary, the sizes and widths of things. It's all formal, without a grid structure.

A:J5:14 These pictures dividing into two along there {centre} bears no relation to this heading or the tops of the column. It doesn't align quite with the tops of those, it looks more or less, but the fact that it's almost there, and not quite, makes it worse than if it were absolutely different.

A:J5:15 It's got a very down-market feel about it.

A:J5:16 It's got extra leading between paragraphs. I think it helps it slightly. If it didn't have that extra space in there it would be an incredibly dark texture, solid and forbidding.

J6

A:J6:01 It's got a distinct feeling of looking old : The use of this old printer's border at the top, the choice of typography.

A:J6:02 Putting the half-tones across the centre, you've got this white line going up it.

A:J6:03 It's printed letter press.

A:J6:04 It's just tried to fill every once of space.

A:J6:05 The width between columns in the centre, is fine, the width between the photographs and the first column is very very small.

A:J6:06 Little things like the bottom two pictures don't relate, there's a slight difference between their heights, and at the bottom.

A:J6:07 The typeface is fine, not particularly exciting.

A:J6:08 Very business like printer's work, it looks typical of a 1950's or 1960's design.

J7

A:J7:01 The crease has broken the image into pieces, in fact there is definitely a crack.

A:J7:02 The screen values, the top left picture is much coarser that the centre top, which has more detail in it.

A:J7:03 All these misalignments of the pictures, and the shapes. The bottom one and two don't align, and neither do the two below align at the head, or at the foot. So there's misalignment of all the pictures.

A:J7:04 The margins between the half-tones are all different, three different margins, in fact four, the margin above four and two is different to that of one and three.

A:J7:05 The folios there is odd, stepped in and looks odd in that position, and a bit close to the bottom edge of the page.

A:J7:06 The word "Gala Day" looks alright centred, but it looks a bit low in the box, a bit too

small, a bit too weak for its position. That is centred in a structured grid, which looks odd to me.

A:J7:07 It is a bit too white, the headline, too much letter space in between the characters. The "a" and the "y" seem to be distanced, the letters need kerning.

A:J7:08 The colour and the border pattern look completely out of context, it looks like a Victorian dance ticket, or menu.

A:J7:09 There's too much text in that small area, I think the type size is too large and too much leading between lines.

A:J7:10 I like the indenting of paragraphs.

A:J7:11 I find it odd that the margin between the half-tones and the first column of text, and the margin between the two columns of text, they differ. I would like to have those looked at. Generally the margins are all a mess really, every one of them.

A:J7:12 The general grid of the whole is odd, the picture sizes don't relate to the text divisions, there's no sense of uniformity across the page, or across the page horizontally, there's no pick-up lines.

A:J7:13 Justified {text}, it looks alright. The space between the words is a bit excessive. It could be a bit tighter, the word spacing.

J8

A:J8:01 It is based on what appears to be a three column grid.

A:J8:02 The majority of the spread is taken over by quite large photographs.

A:J8:03 There is a block centred for the heading and the text below it in two columns.

A:J8:04 It's a very tight and rigid DPS, very little room to breathe and pause from the photographs, very difficult to go straight into the text to read. From the main heading and the motif around it, it doesn't allow room to go into the text.

A:J8:05 There's an odd space from the photograph to the column of text and the gutter. The space between the columns is also varied.

A:J8:06 Everything seems crammed and very large. There really isn't room to pause in it and it's very unfriendly I've found. I want to really get onto the next page.

A:J8:07 The choice of photographs, in their particular positions seem a bit odd. Perhaps if they were reselected and placed in order of context might have helped.

A:J8:08 The typeface isn't too bad, it doesn't interfere with the legibility and the reading of the text.

A:J8:09 Justifying text does cause problems with word spacing. That is quite apparent in a few of the paragraphs.

A:J8:10 The size of the type is okay, it seems to read quite well.

A:J8:11 There is a difficulty getting into the text, leading ones eye into it from the photographs, form the heading, to go into the text is difficult.

A:J8:12 The indents are okay. There is sufficient space between paragraphs to allow breaks in the text.

A:J8:13 It does seem rather a mass of text in two blocks there.

J9

A:J9:01 My first impression of this is overpowering photographs. The photographs themselves are okay.They are reasonably well cropped and scaled, in the sense that they're not too small.

A:J9:02 What seems to be awry with this design for me is that the actual size of the magazine is a bit small for the photographs. Almost two thirds of the total area is given over to photographs, there is very little text to support them. I am quibbling because there's a sense of imbalance.

A:J9:03 I can't put my finger on it but I get an uneasy feeling about this layout. It's partly the density, blackness of the photographs, their scale relative to the size of paper, the very obvious small amount of text compared to that of photographs. All of those things, but finally it comes down to this appalling headline, which is very largely a waste of space. The white space is important, white space is always important in the layout because it illuminates the page. In this case all the illumination is in the top right hand corner. The bottom left hand corner is very dark, it's a tremendous contrast in density, tone and colour, dark and light. Basically the white space has been wasted. If it had been used more creatively it could have been used to isolate the photographs from each other better, separate them, lighten that area of the page. Possibly give a completely different way of arranging the spread. The headline is a disaster in my view, and contributes to the overall discomfort I feel about the spread.

A:J9:04 There is little to say about the typography of the text, partly because there isn't very much of it, it's quite reasonably well set, it's justified.

A:J9:05 The usual over elaboration of paragraph space is present, leading as well as indent. One of which is superfluous, in this case I would have done away with indents altogether.

A:J9:06 The folios are a bit clumsy, they just seem to be floating without any proper place to be. They are not aligned with anything.

A:J9:07 The margins on the page are clumsy, they are too even.

A:J9:08 The paper is badly trimmed up.

A:J9:09 The second colour does little or nothing for the whole thing, it's a waste of a colour really.

J10

(no protocol data).

Layout B

J0

B:J0:01 The red rules, the border, it makes it look more attractive. Well it helps a bit, but it makes the gutters look too big.

B:J0:02 The gap in the centre is large and unpleasant.

B:J0:03 The paragraph break is okay. But there is no need to start the new paragraph {top of column three} indented.

B:J0:04 The raised initial looks good, but I think it should have been dropped rather than being raised up there.

B:J0:05 The one and a half columns of pictures on the grid looks bad. The picture on the top left aligns with nothing, and has awkward space around it. Columns three four, five and six all align at the top. That picture {top right} has strange white space. That small section of text {sub-title} seems to be floating there and not really related to anything.

B:J0:06 The sub-headings break up the text {body}, I don't mind that so much as the unpleasant typeface, its too bold and too much white space around them. I don't understand why they have been centred either.

B:J0:07 The left hand page seems to step up, that is awkward.

B:J0:08 The page finishes four lines out of alignment at the end of column six. That use of white space is arbitrary and there is no need for that to be there.

B:J0:09 That caption {bottom right} relates to nothing, and aligns with nothing, the picture bleeds to the centre. The caption had to be indented otherwise the wire {staple} would have come over the text. That could have been done better.

B:J0:10 I don't find the headline very interesting, but is fairly neutral. It is set rather heavy in the sans-serif and in all that space, contrasted to the red line and running headline.

B:J0:11 The block of text below it is unpleasantly heavy and stuck in white space.

B:J0:12 Its more difficult to locate and navigate around the design with the "freeform" use of white space.

B:J0:13 Really, it looks very unbalanced and badly considered, the white space has not been used in any purposeful way, the space at the bottom of the final column is either too large or too small.

B:J0:14 It lacks formality, it doesn't look unfriendly but it is not inviting to read. If it wasn't for the raised initial and red box it would be really bad, they help a bit and are the only redeeming features.

B:J0:15 There are a couple of widows, but I think it was important to indent the paragraphs in this case rather than spacing, for the text setting.

B:J0:16 The other two captions are okay, and the pictures are not too badly cropped.

B:J0:17 The weight of the sub-headings is a bit much for my liking, and I don't like the sans-serif typeface either.

B:J0:18 Slightly small {body} text but it reads fairly easily, although it looks forbidding. It is typographically adequate and there is a consistent colour of type.

J1

B:J1:01 The use of white space is not very well handled. It is used to weaken the design rather than strengthen it.

B:J1:02 The illustrations are small, bathed in white space, which makes them look weak, generally.

B:J1:03 Although there is a strong three-column grid, it's not being used to hang the illustrations, and so on.

B:J1:04 This is an example of the text being squared-up {justified} which creates a lot of white space between the words in some cases, which is irritating to the reader.

B:J1:05 Generally I would say the design is not very attractive and the white space is the destroying factor here.

B:J1:06 At least they have a serif face {body text}, which is more friendly.

B:J1:07 The wide columns between the text and the big gap in the centre of the page breaks-up those columns.

B:J1:08 This weak red line {box-border} is not really doing much.

B:J1:09 The leading {of the body text} is about right.

B:J1:10 The size and type face is alright for that length and measure.

B:J1:11 No extra space is put between paragraphs {good}, which is relying on the indent to show the reader where the paragraph begins.

J2

B:J2:01 The sides and the top and bottom margins are slightly bigger than the gutters between the columns of text.

B:J2:02 The text always falls within the grid, the three pictures don't. Neither does the headline.

B:J2:03 It's a centralised layout with the headline set top, in the centre and the sub-title below that centred.

B:J2:04 The pictures are arranged around the perimeter of the grid.

B:J2:05 It attempts to break-up the text by using a raised initial and using the sub-headings in a different size and a different weight to the body text.

B:J2:06 It uses captions to the pictures that fall within the grid.

B:J2:07 The pictures are all approximately the same size and the same scale with a fairly diverse subject matter, two of people, one of graphics. One is certainly a different shape.

B:J2:08 They {pictures} are taking approximately the same area of the double page.

B:J2:09 There is a second colour, which appears to be under-used. It is simply a rule around the DPS and folios spelt-out within boxes of that colour.

B:J2:10 There is no doubt about where the eye should go first, that's to the headline, and the sub-title second, and then to the raised initial, "I".

B:J2:11 Having said that, there is perhaps a doubt in my mind whether you should go to the paragraph at the top of column three, or to the raised initial, "I".

B:J2:12 What I do like is the change of scale between the headline and the body text.

B:J2:13 The placing of things within this DPS I find uncomfortable. Some things are centred {headline, sub-title} and have nothing to do with what appears a very formal grid and other things fall within that grid. There seems some confusion.

B:J2:14 I don't think the pictures are particularly interesting, as pictures.

J3

B:J3:01 We have images that are very different here {picture three}.

B:J3:02 There's certainly plenty of white space but it is so ugly it interferes with the way the whole thing scans, right from the start.

B:J3:03 I'm not sure whether that {top of column three} follows on. Does the top of column three continue from the bottom of column two. I suspect it does, if I read it, but it doesn't visually look as if it does.

B:J3:04 It is very confusing, visually. I think you would have to read the whole thing before you knew what was what.

B:J3:05 It's quite nice to have the different formats of the photographs, that one {bottom right} in particular, the contrast is nice.

B:J3:06 The other two stuck on the edges, with that vile headline, is horrible, it's ugly.

B:J3:07 This rather nasty sub-title placed in the centre is ugly.

B:J3:08 It is all so confusing. These sub-headlines here, is nasty.

B:J3:09 The closeness of the caption {bottom right}, Sans-serif and right next to the text.

B:J3:10 All the different components interfere with each other. It's just a mess, really.

J4

B:J4:01 Too crammed down in the right-hand corner and too much space top left.

B:J4:02 Badly organised.

B:J4:03 Not very nice type in the title.

B:J4:04 The sub-headings are a bit dotted around.

B:J4:05 These spaces are too big around the sub-title.

B:J4:06 Generally badly dotted about, rather than fitting together, or working together. It seems there are three separate things, the titles, the pictures and the text.

B:J4:07 The type could have been opened up a little, it's too crammed together.

J5

B:J5:01 It feels uncomfortably close around the edges, particularly these weightier bits for the numbers.

B:J5:02 You've got quite a lot of space within it, so it's pushing to the edges of the spread.

B:J5:03 Certain images {Sub-title, headline} seem to be floating away from the text and it doesn't hang together too well.

B:J5:04 I'd question whether you need this red around the edge, it is a bit distracting, I think.

B:J5:05 This quotation is picked out as a feature, but I'm at a loss to see where it finishes. It is a bit awkward.

B:J5:06 The indents and the typeface are straightforward enough.

B:J5:07 The general impression is that it is the sort of thing of its type, about house magazines, its got that look about it, a sort of functionalism; the screens on the pictures are quite coarse.

B:J5:08 Having a lot of centred work, even on a double-page, when the staples are showing, I sometimes find disconcerting. It draws your attention to them.

B:J5:09 This {second column}, ranging here {text below sub-heading, third column} with that {raised initial} ranging with the top. I would prefer the first column to come up,

and that be a raised capital above it. With those, this gap across here {sub-head}, it'd be nice if that didn't align there. The fact that it does makes this look staggered {across the top of columns one and two}.

B:J5:10 These sub-headings seem to be fairly equidistant between paragraphs. Presumably the subheadings relate to something that is coming next. Somehow that relationship doesn't seem very well stated, in a visual sense.

B:J5:11 The sub-title finishing with that full-stop. It is so isolated it doesn't need a full stop and could be justified rather than taking a nick out of the bottom of it.

B:J5:12 Bearing in mind the amount of space for the sub-headings, we have a very tight space for the caption on this picture {bottom right}, which is close and a different typeface, a different size, a different arrangement and feels uncomfortable there.

B:J5:13 This picture aligning bang on half-way feels slightly strange. It might have been nicer if that had ranged with the text on that page instead of going across. Alternatively, it could have been taken right to the edge {right hand edge}. It seems to be coincidental rather than being a decision. You've really got the things that you want people to avoid noticing, like the staples.

B:J5:14 This gutter is perhaps a bit wide. If it wasn't the middle spread, it wouldn't be as noticeable.

J6

B:J6:01 There are a number of things that disturb me as soon as I saw it, but they get away with it simply because it's a double-page spread.

B:J6:02 The heading and the sub-title go right across the middle of the page. If it had been inside the booklet, on another page it might not have lined up.

B:J6:03 The other sub-headings, they're centred and you're really getting some funny pieces of white space.

B:J6:04 The half-tone at the bottom falls in with the column on the right-hand side but not on the left-hand side, it goes into the centre. It would have been best if they had actually worked within the grid.

B:J6:05 Same again with the explanation {caption to picture bottom right}.

B:J6:06 The raised capital works quite well in the first paragraph.

B:J6:07 Going off the grid, I'm not against going off the grid, but in some of these cases it just doesn't work, both photographs {top} aren't aligned to the grid.

B:J6:08 The picture {bottom} looks dirty and horrible. The continuous grey tone spoils it and makes it look flat. It would have been much better using it as a line, I think.

B:J6:09 The red border, page numbers and heading. If that {Layout B} is just the centre page, it's ok, but if it's continued throughout {the magazine} it's going to look particularly boring. It restricts the bleeding-off of photographs to that area completely {edge of the page}.

B:J6:10 The typeface is fine, I can read the typeface.

B:J6:11 There is quite a nice amount of White Space, but it has not been particularly well handled because you're getting awkward areas of White Space. I find this sub-title

quite awkward, it has no relationship between any other section at all.

B:J6:12 The photographs are ok, a bit flat. That's just the printing I think.

B:J6:13 I don't know whether justifying the text works, it makes it a bit too formal. It's working alright not many widows or hyphenations through it.

B:J6:14 Indented paragraphs (ok).

J7

B:J7:01 My first impression is the problem of the headline going across the crease of the page and the way it breaks up the {headline} word. It certainly damages the paragraph {sub-title} below, in the bold type across the fold.

B:J7:02 I don't particularly like these wire stitches, the wire touching the illustration.

B:J7:03 I'm not happy with the way that {bottom right} has been reproduced, it seem photocopy quality.

B:J7:04 It is generally quite well organised across the grid.

B:J7:05 I think the margins between the columns tend to be a bit too much, one sixth point too generous.

B:J7:06 I can't see any reason why these subheadings are centred between the paragraph above and the paragraph below, these could go closer to the following paragraphs.

B:J7:07 The hyphens, the dashes in there {sub-title} aren't very nice.

B:J7:08 I generally like the justification {body text}, it looks reasonable here, although there are some massive gaps between some words, because of the justification.

B:J7:09 At the bottom of the last column, it is excessive, that four line there. It looks as if there is something missed out there, lack of copy, too short.

B:J7:10 I think the captions are too short underneath the illustrations.

B:J7:11 I'm tending to want the illustrations to go and fit into the grid, and they don't fit into the grid, it's across the grid each time.

B:J7:12 There's no alignment across the page between text and pictures.

B:J7:13 At the tops of the columns, I can't see any reason why there is indentation used {columns three and four}. I think they could have been ranged left, and these {under subheadings} at the start.

B:J7:14 I don't think that space underneath the subheadings needs to be there.

B:J7:15 I have some problems with this raised initial, it just doesn't work with that bold "I" with the light "t". I don't like the way it's set inwards from the text. I guess it has too many punctuation marks.

B:J7:16 I don't like those two punctuation marks larger than those {end of paragraph}, there should be some way of working that out so they remain the same size, or laid better together.

B:J7:17 The main display lines are the bold sans-serif typeface, and the text in the centre clashes with the main body, Roman, type. It doesn't really offend me in the captions really. It doesn't look as if it belongs {setting of the headings}, in fact there seems too many typefaces being used, it looks like a mixture.

B:J7:18 I can't see any relevancy for the red line around. It might offer a little security, I'm

not sure. I can't see any reason for the page numbers to be highlighted in the way they are, that's irrelevant, giving it a three-colour effect.

B:J7:19 I don't like the running headline being split across the fold in the way it is, that should have been resolved some other way.

B:J7:20 The pictures are of quite good quality, good definition, but they're a bit photocopyish.

B:J7:21 The leading I think is quite good, it complements the type size.

B:J7:22 The letter-spaced lowercase lines of text gets in the way, a lot of problems within the type itself. Different letter spacing, different word spacing. No hyphenations, so that's probably why they've letter spaced, to get rid of the hyphens.

B:J7:23 I can't see any reason for letter spacing the headline, that could have been closed up, kerned.

B:J7:24 I think that sub-title is too big.

B:J7:25 The headlines being centred, and yet there's a grid. Things being ranged left or ranged right, this headline is centred, the sub-title is centred, the folios are centred. Two disciplines, philosophies going on and working against each other.

B:J7:26 The indentation, without leading between paragraphs is working quite well here.

J8

B:J8:01 General impressions, it's obviously a three column grid. Things seem to be floating all over the place although the grid houses the text reasonably well.

B:J8:02 The pictures just seem to be making up the corners of the imaginary grid.

B:J8:03 The white space seems to be rather extravagantly used.

B:J8:04 There's an odd sub-heading {sub-title} which appears justified in the centre of the fold.

B:J8:05 Much larger sub-headings that appear within the columns of text.

B:J8:06 There's an odd half-tone picture bottom right which goes right up to the centre fold.

B:J8:07 Then you've got the caption {bottom right} which doesn't line up with anything. It's supposedly ranged left with the other two photographs, but it doesn't appear to do so on the third one.

B:J8:08 There is a large heading which tends to be uncomfortable at the top, going across the middle. Although it is a centre page, it still feels rather uncomfortable, with the fold in the middle.

J9

B:J9:01 I find that {border} a little irritating, because it is in red, because they are so prominent I feel my eyes are constantly being drawn towards them. They are overstating the fact that the pages have numbers on them.

B:J9:02 I find this article opening {raised initial} ... my first response is why is it half way down the page ? I have a feeling that this space here {above "I"} is just in the wrong place.

B:J9:03 The article is called "Goundwork", yet the lettering of the headline is at the top of the

page. My feeling about the word is that it would work better along the bottom of the page because it would underline, state in another way the idea of a foundation, groundwork.

B:J9:04 I'm flicking, I can sense myself flicking my eyes from this side {left} of the spread where this photograph is to this side {right} of the spread where this photograph is. I'm trying to see if there is a relationship between the two photographs, there must be some sort of relationship because they're illustrating the same article. But, I want to look at this photograph {left} but I find myself, I also want to look at this one {left}. I think it's to do with them being placed in the same plane and being connected, so to speak, by this headline. They're both interesting photographs, the subject matter is quite interesting, I think, although the printing is awful. I want to look at them both at the same time and the way they're placed makes it both difficult to look at them together and difficult to look at them separately because one is distracting me from the other.

B:J9:05 In order to get a sense of whether the layout works, I'd also have to have a sense of what the text is saying. Although I appreciate that you probably don't want me to do that. I'd like it on record that I feel that the text and what it is saying is very definitely linked to the way it's being said. Hence my comment on "Groundwork". This caption here {sub-title} talks about laying firm foundations and this rather floating sub-title undermines what is being said. There is a relationship between the layout and what is being said, I think the one supports the other, they should literally work together. I don't feel this {Layout B} does it as successfully as it might.

B:J9:06 The illustration at the bottom of the page is captioned as "classroom decorations", that's okay. But the impression that one gains initially is that this is a series of illustrations that are somehow linked together in the manner of a cartoon strip. I feel that devalues each of these posters, each of the little posters is an entity in its own right. It seems to me it would give them more value as illustrations to the theme of the article if each of these posters were separated, perhaps by being put into a single column.

B:J9:07 I feel the overall thing of this layout is that it is a bit clumsy. It's something to do with illustrative material these photographs and these posters at the bottom, and I'm going to include the headline in part of the illustrative material, and the actual textual content. There is actually about fifty / fifty split in terms of illustration and text or illustration and white space and text. Somehow that gives a fairly bland appearance. I have this feeling I want to get a pair of scissors and cut it up and re-paste it, I feel quite strongly about that.

B:J9:08 The fact that the text talks about laying firm foundations is being undermined by the inconsistencies within the layout. Inconsistencies of these two photographs, they are placed symmetrically, the basic layout is more or less symmetrical and yet it is not symmetrical at the same time. There is a kind of lop-sided feel about it, it's not asymmetric and it's not symmetrical although it's pretending to be.

B:J9:09 The sub-heading "preparing the ground" would work better visually and

grammatically if the word "preparing" had been on one line and then followed by "the ground", if two lines are to be used. That to me is an important detail.

B:J9:10 There are things in this typography I would definitely want to change. The way the paragraphs have been indented in a fairly straightforward way one really can't argue with it, except that there are rather too many paragraphs or because there are so many paragraphs in this article another way of indicating those paragraphs might have been more appropriate because it gives it a rather irritating messiness to the columns to have all these paragraph indents.

B:J9:11 Also there are certain of these paragraphs that don't need to be indicated as new paragraphs because they're starting a column or a section after a headline. For instance here, under "preparing the ground". There is a large amount of space around that headline indicating a new paragraph so indentation is superfluous. Similarly here {top of column three}, that paragraph doesn't need to be indicated, it is obvious that it is a new paragraph. And here in the fourth column.

B:J9:12 There is quite an interesting idea to start the article with this superior capital with quotes around it, that's not so bad, that's an interesting way of starting it but it doesn't continue, it is not finished. I would have thought that idea could have been carried through to the end of the article, some exaggerated quotes at the end of the article, perhaps. Maybe the quote marks aren't necessary anyway, maybe just the raised capital would have done the same sort of job.

B:J9:13 To me there is a relationship between what is being said and the way it's being said. To me there should be an integration between style, presentation and content and I'm not too sure that's happening here.

J10

(no protocol data)

Layout C

J0

C:J0:01 This is well set, the paragraphs distinguished by indent works okay. The gutter, fairly narrow gutter, that works okay. The leading for the measure, that works okay, and the typeface is also okay.

C:J0:02 The top and bottom margins are different.

C:J0:03 It looks like two left-hand pages, rather than being a two-page spread.

C:J0:04 The illustrations are boring, too small and badly cropped.

C:J0:05 I like the typeface, but the text looks boring, there is so much of it.

C:J0:06 The use of blue makes it look a little more interesting, but the typography has been incorrectly used on the blue shapes. It is centred {left} and ranged right {right} and looks ambiguous on the rectangle, especially there {bottom right}.

C:J0:07 Poor handling of sub-headings. The capitalisation is difficult, especially the BTEC sticks out.

C:J0:08 The letter spacing and the size of type is not good.

C:J0:09 There is a lot of text, but it still somehow looks spotty. It looks boring.

C:J0:10 On the right hand page the ranged left heading {blue shape} and caption, the bleed doesn't work. The sub-heading {left} is inconsistent, it doesn't have a little blue bar next to it.

C:J0:11 On the headline, the logo, it is actually quite attractive but I don't think it has been used particularly well there.

C:J0:12 Columns two and three don't align, it looks like they are one line short.

C:J0:13 The pictures are very badly cropped. The feet are cut off the people on the bottom left picture and the heads cut off of the people top right.

C:J0:14 The problem with this typeface is that the difference between the italic and Roman is not very noticeable, especially the captions. I think the captions would have been better smaller, italic bold.

C:J0:15 Overall colour of the text is okay.

C:J0:16 The typeface is quite versatile, but has been lost.

J1

C:J1:01 This is a very clinical looking layout.

C:J1:02 Very nicely done, modern margins, and a very business-like look about it.

C:J1:03 The typeface is reasonably large for the measure and although it's light, it is very readable.

C:J1:04 The design is based on a grid, and everything conforms to that grid, but still attractive and readable.

C:J1:05 Slightly unusual margins, but that gives it an air of the 1980's.

C:J1:06 The illustrations are clear and sharp

C:J1:07 The captions are very readable, the space between the caption and the text indicating precisely that it is a caption to the illustration.

C:J1:08 Nice use of second colour. Not too much of it, restrained pleasantly.

C:J1:09 well designed.

C:J1:10 Ranged left {body text} means we don't get nasty gaps between words.

C:J1:11 The size of the type is a size most people could read.

J2

C:J2:01 It is a fairly pure, fairly minimal design.

C:J2:02 It uses relatively a lot of text to small picture area.

C:J2:03 It consistently uses one type face for body type and for headlines and sub-headlines, though in slightly different ways.

C:J2:04 The second colour is employed where the designer thinks it is necessary.

C:J2:05 It uses a logo-type, in a different typeface.

C:J2:06 The atmosphere it creates is serious, academic, though not stodgy.

C:J2:07 There is an overall quality of space and lightness, despite the amount of copy.

C:J2:08 It is neat, tidy and restrained.

C:J2:09 It borders on being boring, but I think it escapes that.

C:J2:10 It employs a rigid system of design convention, which it breaks only very consciously by using the wider margin at the top than at the bottom and sides.

C:J2:11 The pictures are less exciting than they should be. But for the change of scale, they would be more boring than they actually are.

J3

C:J3:01 From the whole layout, it would be a serious magazine. There is no element of lightheartedness about it.

C:J3:02 It has small type.

C:J3:03 It all looks very clean and neat, and therefore I would expect it to be a very serious magazine, nothing frivolous.

C:J3:04 It would be very difficult with a layout like this to have employees contributions, light-hearted contributions. You couldn't have that (here) and house magazines do have that. They have the general picture of the company, and the news, and contributions from the employees, and I couldn't see how that would fit into this.

C:J3:05 This is just something for giving people information, I would have thought.

C:J3:06 It is extremely boring and very restricted. There doesn't seem to be any flexibility in it.

C:J3:07 There is obviously an attempt to break it up by the use of colour {indicates the blocks} and in the headings.

C:J3:08 I loathe this type {in the features}, for a start. I loathe all the type, the kind of type face and the weight of typeface is really boring to look at.

C:J3:09 Unless there was a specific reason for doing so, you would simply not look at it, there is absolutely nothing there to lead you into it, its just information.

C:J3:10 I'm looking at those headlines, and there's obviously an attempt to excite the interest of the reader. But its completely counteracted by the boring nature of the layout.

J4

C:J4:01 Very boring.

C:J4:02 Not clear that a new article starts there {column one}.

C:J4:03 Probably too much text on the page.

C:J4:04 Too formal

C:J4:05 Generally dull and boring to read.

C:J4:06 The typeface is legible, you can read it.

C:J4:07 It's mixed up, really.

J5

C:J5:01 It's cool and professionally organised and hangs together quite well.

C:J5:02 But it comes across a bit boring, honestly.

C:J5:03 There's a lot of text here.

C:J5:04 The only images are small, poked in, and not very interesting in themselves.

C:J5:05 There's no drama to this at all, it just seems a lot of information, it tends to switch

you off.

C:J5:06 The colour blocks have been used to give little headings and things, but they're quite spotty in the way they work out, you're eye tends to go around and read them in quite a random sort of way.

C:J5:07 The whole thing holds together well.

C:J5:08 The text is quite legible, but is quite closely set. It is relatively legible, quite simple and clear. Whether that {block-serif text} is supposed to be more friendly than a true sans-serif, I don't know, perhaps it is.

C:J5:09 The relationship of caption to photographs, the one that has got a caption, just being in italic, the space around it works. Oh ! There is one for the photograph {top right}, I didn't notice that. That doesn't look too bad.

C:J5:10 The fact that this {heading, bottom, left} is indented without a colour block leaves an awkward space there {left}, a lack of consistency.

C:J5:11 The fact that this heading is down here {bottom right} makes you read the end first, and then work back. It does tend to split it up a lot.

C:J5:12 What is nice about the typeface, is that it is open, the x-height is quite open and clear. Even though it's fairly close, and not particularly a big size, it's not that difficult to read.

C:J5:13 The fact that there is such a lot of text without a seeming pause or break is the thing that makes it most forbidding.

C:J5:14 It's ranged left, so you don't get awkwardness of rivers, that works quite well.

C:J5:15 I like this deep band at the top, it doesn't seem awkward.

C:J5:16 These things {coloured blocks} bleeding off are quite nice, to some extent the breaking up is quite nice because it needs something to break it up. But these headings look spotty without actually organising the text into accessible chunks.

J6

C:J6:01 This is a good example of one where I don't even want to start reading it, there is just far too much text and not enough interest.

C:J6:02 They've tried to make interest by putting these blue bands in it.

C:J6:03 The text uses a serif typeface.

C:J6:04 It {Layout C} doesn't entice me to read it at all.

C:J6:05 They've tried to use a bit of White Space at the top.

C:J6:06 They've crammed so much into it, they've got columns, they've tried to organise it properly. They've got headings, they've got little photographs.

C:J6:07 At least they've got explanations to the photographs, to say what they are.

C:J6:08 They've indented some paragraphs, some they haven't.

C:J6:09 The colour of this blue, I think it is a bit insipid.

C:J6:10 I didn't realise that that photograph {top right} had an explanation, it looks like a run on from the paragraph.

C:J6:11 The problem is that the text is of the same weight. You've got the same weight running through it, there's nothing for me to start to read it, there's nothing on this

page that would actually tempt me to start to read it.

C:J6:12 There is nothing to catch my eye, there's lots of bits and pieces which totally cause confuse me, but there is no start area.

C:J6:13 Even where they've got these sub-headings, if they had something to do with the first paragraph, then they would start to break it up. If I had read one article that I wasn't too keen on, I could look at the other headings and be tempted to read through that. At the moment there is nowhere that I would visually want to start reading it.

C:J6:14 It is a good example where there is lots and lots of text with no break, no visual break. They've tried to break it with sub-headings and blue rules, but it just doesn't work.

J7

C:J7:01 The head margin is odd in comparison to the other three margins, a little low on the sheet.

C:J7:02 I get the distinct feeling it's all too light, the texture is all a bit light, there's probably too much space between the characters, it's not tight enough, not kerned enough.

C:J7:03 I think the columns are a bit too wide set.

C:J7:04 What I find disturbing is the right-hand edge, the ragged right-hand edge is disturbing. I feel I just can't come back to the first line again from the ragged right edges.

C:J7:05 The blue colour is a bit anemic, a bit precious.

C:J7:06 The letter-form itself seems to be out of keeping with the authority. A display type approach rather than a traditional book type approach, with traditional bracketed serifs. The slab-serif really disturbs me, the lack of brackets on them, the lack of main stress strokes on the characters.

C:J7:07 As I look at it, I see lots of marks, spots, around the thing of abbreviations that hits me in the way it's been constructed. That little "BTEC" unit keeps coming out at me.

C:J7:08 It's probably too light and incorrect typeface used, wrong feel of type face.

C:J7:09 The pictures lack edge, no edge, it wants a border around the half-tone.

C:J7:10 The caption to that {picture left} spoils the grid. That caption seems to belong to that grid line {column two} or that grid line {column three}. I find that a bit distracting really.

C:J7:11 It hasn't got the image of the institution, it's like an insurance image, or a bank image, that sort of image, because of the lightness.

J8

C:J8:01 The immediate reaction, I find it's a little light in general.

C:J8:02 There seems to be an awful lot of text.

C:J8:03 Generally, I prefer to have a bit more space in order to read the text, breathe, pause and work through.

C:J8:04 The sub-headings are also a little light and tend to be like quotes or particular extracts that might have been highlighted from the text.

C:J8:05 The blue bands, with the text, actually helps because at least it breaks the design up a bit more, makes it more interesting to read.

C:J8:06 Perhaps the photographs or the image area is minimal because of the requirements of the magazine.

C:J8:07 I would suggest a space between paragraphs would be useful, it does tend to read on much too heavily. The paragraphs and breaks of line, there doesn't seem that much difference, it seems as if it is going on.. You do help it with the indents, but it isn't that apparent and it is off-putting.

C:J8:08 The type. The only change is italics for captions. It is a little uninteresting in terms of lack of change of contrast throughout.

C:J8:09 Three-column grid, okay. I presume the space on the top runs throughout {the publication}. It can be slightly off-putting because one tends to expect a banner heading that runs through it {space at top}.

C:J8:10 The gutters are fine, in terms of spacing.

J9

C:J9:01 The first thing that strikes me about this is this hideous second colour.

C:J9:02 Overpowering amount of text.

C:J9:03 I'm not invited to read this article at all. It appears to be a continuation page from a previous article.

C:J9:04 The margins are dreadful.

C:J9:05 The pictures are far too small.

C:J9:06 These patches of colour with text on them really don't say very much and what they do say doesn't seem to be very relevant.

C:J9:07 There is no contrast, no real contrast in the text at all. The {sub} headlines really need a heavier weight of type if they are to introduce some life into the layout. It is virtually lifeless.

C:J9:08 My strongest impression is that I'm not invited to read this.

C:J9:09 The margins, I've mentioned already, they are at least clumsy.

C:J9:10 A huge gutter down the centre of the spread which is also clumsy, distracting and a waste of valuable space.

C:J9:11 I think mostly the thing that is the problem is that the pictures are far too small. On the right hand spread, I really don't know what they {people in picture} are doing there and there isn't much in the caption for me.

C:J9:12 I guess the choice of typeface is very much a personal matter. I don't object to it too much. The size is about right for the column {measure}.

C:J9:13 The fact that it has been printed on a gloss or at least coated or shiny paper has thinned the typeface slightly, whereas it could have done with ... if it had been on other kind of paper it would have thickened it slightly, that would have helped.

C:J9:14 The basic colour of the page is rather grey.

C:J9:15 Again a lot of indentations on paragraphs. In this case space could have definitely helped to make the whole thing a little more inviting because it is very long and rather

boring columns of text.

C:J9:16 I think this is an example of a design taking itself too seriously. It's as if it is deliberately set out to be imposing and important. In doing so it succeeds in being unfriendly and uninviting.

J10

(no protocol data).

Layout D

J0

D:J0:01 This design follows the grid accurately, and benefits from doing so.

D:J0:02 I like the treatment of the running headlines, centred and the fine double rule, that works quite well.

D:J0:03 The photographs are well cropped, but they are all very similar and the head appears the same size on each of them. I like the large picture on the left.

D:J0:04 It doesn't seem to visually align, the headline on the top and "TOM" seems too large.

D:J0:05 The picture on the bottom right hand side is awkward.

D:J0:06 I like the size of the pictures, they are a good size.

D:J0:07 I dislike that inset, it is not necessary, and detracts form the other picture. In fact it rather ruins the very good big one.

D:J0:08 Also, the type {headline} running across the top ruins the picture.

D:J0:09 There is half an idea in the headline, putting "TOM" separately, but it doesn't quite work.

D:J0:10 The {headline} typeface is clear, but boring. "TOM" looks interesting but dissociated from the rest of the headline. That part works well with the bold text below.

D:J0:11 Choice of {body} typeface, is okay, but not so friendly.

D:J0:12 The paragraph indentation looks spotty, with the leading.

D:J0:13 No hyphenations, well virtually no hyphenations and there are a lot of short lines which contributes to the spotty effect.

D:J0:14 The bold "introduction" part works well. They have put in a small rule to close the gap, that is unnecessary.

D:J0:15 The tones of the large picture works well with the bold and light effect of the text. The pictures are repetitive and it would have been better to use a couple, or just the one big picture.

D:J0:16 The internal margin is much larger than the external and there is a large central gutter. I think the ranged left text makes that gap look big and unpleasant in the middle.

D:J0:17 It is certainly easy to follow the design and navigate around it.

D:J0:18 I dislike the placement of the pictures on the right hand page.

D:J0:19 In general, I think more detail to the typography was needed.

J1

D:J1:01 It is rather unexciting and to some extent a bit dated in the design and all the

illustrations are squared-up rectangles.

D:J1:02 Typography is in Sans-serif, which is not always an easy letter form to read.

D:J1:03 The typography is wasting space because there are two ways of showing the reader a new paragraph. One is to put a small amount of space between the paragraphs, the other is to set it solid, with no space, and indent it. Here, they have used both and both is not necessary.

D:J1:04 By putting extra space they are cutting down on the space that could be used for illustration or whatever. To me as a typographic designer this is very irritating but the average reader might not notice that. It is not necessary, the indentation will give him that break of paragraph.

D:J1:05 It is dated and very Conservative.

D:J1:06 At least the pictures are big, fairly clear and well cropped. The pictures explain what they need to.

D:J1:07 The typography is readable because it's ranged left, which is very useful for narrow column typography. If you make it justified, you get nasty gaps between the words which distracts the reader.

D:J1:08 Sans is not a friendly letter form to read.

J2

D:J2:01 The three main pictures fall accurately within the grid, there's a "tip-in" in the fourth {inserted, small} picture, which does not.

D:J2:02 What is odd is that all four pictures are very very similar, no scale difference in the pictures. The larger picture is the best.

D:J2:03 It think that its a nice headline, with the alliteration, brief and to the point.

D:J2:04 There's half an idea in that "Tom" is pulled-out from the rest of the headline. It would have been nice to see that idea carried further. It could have been made friendlier, much more intimate type face.

D:J2:05 I think the headline quite nice, in works terms, but I don't think it has been designed to make the most of it.

D:J2:06 The body type face, possibly "Univer", which I have a personal aversion to, is not easy to read, it is not friendly, it is dull.

D:J2:07 It {body text} is not set very well, there is too much white space between the words, despite it being unjustified ragged right setting and not enough space between the lines {leading}.

D:J2:08 The use of bold for the introduction is ok, but they've gone up a point size as well. I think it would have been enough to go up a point size or to go to bold, but not both.

D:J2:09 It's a more sophisticated layout, in one sense, but it is a very unsophisticated layout in that it uses a very conventional grid which it uses in a very conventional way.

D:J2:10 It takes a very nice subject and doesn't bring that out at all.

J3

D:J3:01 That's a much more interesting layout.

D:J3:02 I think the headline is dreadful.

D:J3:03 The overall combination, or relationship between the type and photographs is good. Generally more interesting.

D:J3:04 There's a nice weight of type, colour.

D:J3:05 I'm not sure about that headline, I don't like the headline. I don't mind it going across the photograph, I just don't understand why they've changed the colour.

D:J3:06 It {Layout D} has a much less of an amateur look about it.

D:J3:07 I'm never very keen on Sans-serif type for text, that's personal preference, but it isn't offensive {here}.

D:J3:08 I can't understand why they have inset the small picture, I can't understand that at all.

D:J3:09 It's a bit crammed up to the edges.

D:J3:10 It might have been nicer not to have squared it off so much.

D:J3:11 It's all very neat.

J4

D:J4:01 It has a good proportion of image to type.

D:J4:02 The text broken into paragraphs, I suppose that makes it easier to read.

D:J4:03 It looks easy to read, not too much text.

D:J4:04 It's something you feel you could read quickly, and easily.

J5

D:J5:01 This hangs together quite well.

D:J5:02 It rather fills the whole page and gives a dense impression. I think the text is dense and close, the texture is darker and fuller.

D:J5:03 It groups together and works quite well.

D:J5:04 Because it's close at the edges {of the page, small margin}, there is an openness about the gutter, but as it's not the centre spread, I think you get away with that.

D:J5:05 This picture, with an insert picture that doesn't show anything more.

D:J5:06 Some pictures have a rule around them because they are light close to the white of the page {top left}, and others {bottom right} have areas just as light. Slightly inconsistent.

D:J5:07 I find the heading, split in size, jumping up there, a little strange.

D:J5:08 The weight of that lead-in section is quite similar in weight and size and that little half-rule which is centred there, while the text is ranged left, a little awkward.

D:J5:09 Ranged left typography. It's always quite close in the columns, but it makes it quite nicely legible, the word spacing, quite nice.

D:J5:10 I find the line-spacing {leading} a bit tight. I think if we had more leading it would be more accessible.

D:J5:11 A lot of paragraphs seem to be of even sizes, all fairly even in size. It looks like verses of poetry, emphasised by being ranged left.

D:J5:12 That rule at the top and the running head, and numerals, all help group it within the framework.

D:J5:13 Looking at the pictures, they all vary in size. I've talked already about the insert one, which looks odd. Every picture is of him and repetitive, very very similar.

D:J5:14 This rule {below bold text} is a bit close, there could be a bit more room. It feels pinched in.

D:J5:15 At the bottom right-hand corner, you've got a picture that gives a strong corner that relates to the edges. However, it is broken up here {centre left} though.

J6

D:J6:01 What you've got to look at is whether or not you can actually read it.

D:J6:02 Everything is there, the heading is there, you've got an introduction, text.

D:J6:03 You've got a grid, which makes it easy to read.

D:J6:04 You've got some reasonably interesting photographs.

D:J6:05 I find the border-line on this inserted photograph a bit disturbing, it would have been better in white.

D:J6:06 The typeface is readable, quite pleasant.

D:J6:07 As a house magazine it's fine. I think it could have been a little more adventurous in its presentation, but it's what you expect from a house magazine.

D:J6:08 I know what I'm reading {headline}, I know what page I'm on {folios}.

D:J6:09 I suppose these rules at the top of the page correspond throughout the magazine. I don't think it's necessary, just a bit of decoration.

D:J6:10 It {Layout D} could be simplified.

D:J6:11 I can see the photographs, they've got the right screen on them.

D:J6:12 You've got this sub-section {introduction} with this rule. I'm not sure it needs that rule, you should be able to do that typographically, with respect to weight of type and space.

D:J6:13 They've got various pieces of italics in the text, which brings bits out.

D:J6:14 I know where the paragraphs are, it's indented.

D:J6:15 I can read it.

J7

D:J7:01 The mat effect {paper} gives a sort of earthy look to it.

D:J7:02 I look at the headline, and try to work out why they have three words in the pictures of one size and then the word "Tom" in the column.

D:J7:03 That's quite odd, to see a character that size {T}, with the text coming down the side out of alignment with the main stress-stroke, tends to bother me.

D:J7:04 This alignment of the headline bothers me {extra height of "Tom"}.

D:J7:05 The heading is centred in the top of the page and doesn't conform to the grid.

D:J7:06 The text is very readable, very legible. I like the size of type and I like the type face, and the texture. And the colour is just adequate, except for the introduction, which is really a bit too black.

D:J7:07 The picture {left} is excellent, the size and form within the picture.

D:J7:08 I'm not too happy with the inset picture, I don't like that too much.

D:J7:09 In general, I like the paragraph spacing, but in this instance they're not the same. You've got paragraph spacing, leading between paragraphs, but that {left} page and that {right} page vary, and they vary within the columns, the spaces between the paragraphs in the page differ.

D:J7:10 I do like the indents as well, that helps find the paragraph start.

D:J7:11 That two lines there {top right,final column} could be better supported. I think in that instance, you might need three or four lines to make a paragraph of that because it looks like a caption.

D:J7:12 We are short of captions, I'm wondering where to go for information about the pictures.

D:J7:13 The word spacing {body text} is quite nice.

D:J7:14 Probably the display lines {headline} could have been better treated. The spaces between the capitals differ, they should be sculpted, kerned.

D:J7:15 The leading is quite nice, it seems to match the type size.

D:J7:16 The folios don't seem to belong to the page, they're not the same typographic style and seem to be a bit big.

D:J7:17 The image looks appropriate, looks earthy, more human. They're using more tones, blacks {introduction}, greys {body}, light greys {"Tom"}.

D:J7:18 I'm not really sure the serif face {headline} matches the sans-serif {body}, I'm not really sure that combination works.

D:J7:19 I do like the non-justification, it works. I think it would have been a mistake to have it justified, too formal. But nasty hyphenation where there really is no need.

J8

D:J8:01 The general appearance is very good, it's quite interesting.

D:J8:02 There's a good mix of text and pictures.

D:J8:03 There's quite a nice variation, visually, of weight in terms of type.

D:J8:04 It's certainly very easy to follow the spread.

D:J8:05 There's an interesting use of headline, going from photograph into the main body of text.

D:J8:06 Good use of space.

D:J8:07 The text is quite nicely laid out, the arrangement of text. Ranged left with paragraph breaks is certainly very easy to read, very pleasant.

D:J8:09 There are no captions, perhaps no captions are required.

D:J8:10 It's a very sensitive use of a three-column page grid.

D:J8:11 It works very well.

J9

D:J9:01 My first impression is that these photographs work very well, with the slight qualification of the inset seems a bit superfluous, I can't quite see why it is there.

D:J9:02 The layout of the lettering "A Tribute To Tom", seems not to have quite made its mind up. The contrast in style and scale of the two parts of the headline don't quite work

for me. I would have liked to see either "Tom" bigger or "A Tribute To" smaller, I think "A Tribute To" smaller would have been better. It's as if it is a kind of compromise, it looks like it is a compromise.

D:J9:03 By enlarge the layout works quite well.

D:J9:04 It's a little lacking, if anything, in white space, it's a bit too dense, especially around these opening two paragraphs. It would have helped to open it up, it's a little bit daunting. A very slight adjustment in the scale, the size of the type, would have made it possible ... to lead it a little more and it would have opened it up and made it a little more accessible, it's not the most accessible of articles.

D:J9:05 One of the things I really do find a bit discomforting is the fact that it is set with an uneven right hand edge which leaves rather a large valley down the centre of the spread. It kind of breaks the article up into two distinct pages, there is a bit of a lack of integration there, partly due to this big gutter down the centre of the spread.

D:J9:06 There is also some inconsistencies in the way the typography has been dealt with. Part of the article is set more or less solid {page one}, and the remainder on the second page, the paragraphs are actually spaced as well as being indented. So that inconsistency kind of shouts at me.

D:J9:07 From a typographer's point of view the setting, the quality of the setting, particularly the line breaks is clumsy to say the least. It rather looks like someone has made the decision not to have any word breaks, not to hyphenate any words at the end of the text. As a consequence of that you've got a very uneven right hand edge. I don't necessarily disagree with that, but if it's going to be done then the choice of the size of the type relative to the measure, style of type as well, needs to be much more carefully considered. It looks like this hasn't quite worked. The type, it looks like Universe, is a very broad type, you don't get many characters in a line. The word spacing is very wide anyway, like much too wide. It gives the whole thing a rather loose and sloppy appearance in this enormous change in line length contributes to a rather bitty appearance to the typography. If I were suggesting another solution for this, I would suggest that word breaks should be introduced, the type size be reduced and certainly the word space be reduced and that would give a tighter appearance to the text.

D:J9:08 The quality of the pictures is what makes this work as an article I would want to read. The photographs have been quite well selected and cropped, and scaled.

J10

(no protocol data).

Appendix 15 Accuracy Check Protocol

A1

ac:A1:J1 That's true, that's accurate.

ac:A1:J2 That's accurate, I would say.

ac:A1:J3 Certainly is, that's accurate.

ac:A1:J4 Yes, accurate.

ac:A1:J5 I don't think you can dispute it, but it is horribly aesthetically, not very pleasing. Partially accurate.

ac:A1:J6 Very easy, you don't need much imagination at all.

ac:A1:J7 Well that's partially accurate.

ac:A1:J8 Mostly inaccurate.

ac:A1:J9 I'd say that was mostly accurate.

A2

ac:A2:J1 Yes. I would call that a dramatic proportion, which is always interesting. I see the relevance now of the previous statements about proportions of picture and text areas. This shows that if the text and illustrations are not even, it can sometimes be more interesting.

ac:A2:J2 Yes, it's accurate. I don't know whether it is all that important, it's accurate.

ac:A2:J3 I think they are dreadful proportions of areas.

ac:A2:J4 Partially accurate.

ac:A2:J5 The proportions of pictures to text is mostly accurate (1). But text to headline, because they make such a mess of this space, I don't think that is accurate at all (2).

ac:A2:J6 Yes, I suppose that is interesting, except the problem of going through the centre.

ac:A2:J7 Mostly inaccurate.

ac:A2:J8 I think that is just partially accurate.

ac:A2:J9 Yes. I'd say that was partially accurate.

A3

ac:A3:J1 Yes.

ac:A3:J2 Yes, that is accurate.

ac:A3:J3 It certainly is, that's accurate.

ac:A3:J4 Accurate.

ac:A3:J5 Well, it's clear and readable, yes (1). The box-border, I think it's awful (2). It does all of those things but it is only partially accurate since it satisfies all those things but it doesn't look very good or work very well.

ac:A3:J6 Well, it's very clear, but particularly boring. Very clear, there's nothing else to confuse with it.

ac:A3:J7 Partially accurate.

ac:A3:J8 What that is saying is relevant to that design, but I'd question it in terms of design. It's partially accurate.

ac:A3:J9 I can't argue with that, it is clear, readable and legible. The statement is mostly accurate.

A4

ac:A4:J1 Yes.

ac:A4:J2 I wouldn't say that was a decorative headline fount (2), partially accurate. The rest of it (1) is accurate though.

ac:A4:J3 Well, I suppose it does really, yes it does.

ac:A4:J4 Accurate.

ac:A4:J5 No, I don't think it does (1). The serif is more true (2).

ac:A4:J6 I wouldn't say it's friendly. I'm looking at it in 1980's. In 1950's it might have looked quite decorative. They used to have these invitation cards they'd put these borders on. In that context then, it would have seemed quite friendly. I don't find it friendly.

ac:A4:J7 I think that is mostly accurate, I feel that about it, it is friendly.

ac:A4:J8 The difficulty I find is that one develops certain aesthetics towards page layout. So as far as what the statements are making I find it difficult to like or dislike something. Whether one has to agree or disagree with the statement is very difficult, to say that it is good bad or indifferent relating to it. It might be relevant to that statement, but it might be difficult for me to say that I agree with it. I'd question that {statement}, it might be in somebody's opinion, "the headline presents an attractive appearance". I think it is mostly inaccurate.

ac:A4:J9 This is true.

A5

ac:A5:J1 Yes, I find that accurate.

ac:A5:J2 I don't think it is attractive, but that's because I'm a designer. I think it's boring. That is true if you believe it to be attractive, I don't, I think it's awful, but the statement is correct. I disagree with the "attractiveness" of it.

ac:A5:J3 No, it doesn't, mostly inaccurate.

ac:A5:J4 Partially accurate.

ac:A5:J5 No, not at all (1). No (2).

ac:A5:J6 No.

ac:A5:J7 It may be if it was attractive, it could be more attractive if it were bigger, partially accurate.

ac:A5:J8 No, sorry, I couldn't agree with that.

ac:A5:J9 I would consider that to be mostly inaccurate.

A6

ac:A6:J1 Yes, I think that's true.

ac:A6:J2 Yes, that is accurate, and in fact, what I said.

ac:A6:J3 Yes.

ac:A6:J4 Accurate.

ac:A6:J5 Yes, I find that with all of them. I picked that out as being different and more atmospheric, the rest are all even in terms of texture. Mostly accurate.

ac:A6:J6 I think that's right.

ac:A6:J7 Partially to mostly accurate.

ac:A6:J8 Yes, I think I'd agree with that.

ac:A6:J9 I would say that is partially accurate.

A7

ac:A7:J1 I agree with that. Yes that is valid. I would say that the pictures although the style has no contrast, that's a good point, there are other considerations which would involve content.

ac:A7:J2 It's mostly accurate, yes. It's very conventional and by being less conventional it could be much friendlier than this.

ac:A7:J3 I suppose it does, yes.

ac:A7:J4 Mostly accurate.

ac:A7:J5 No, that's mostly inaccurate. It's got a friendly appearance and you know it's not a serious article. I even find that small amount of text to paragraph area is more accessible. It is so crudely done. You get a stronger tangent off this wide gutter, between the columns of text because the relationship of that, between the photographs and the first column, and the second column and the outside edge of the page seems less, and stops it being friendly and accessible.

ac:A7:J6 Yes, that's partially accurate.

ac:A7:J7 "Overall friendly appearance", that's true enough. (1) "Larger picture area, large pictures, a smaller amount of friendly readable text", I don't think that's really accurate (2). "Design clear, simple and easy to follow," yes (3).

ac:A7:J8 No, mostly inaccurate.

ac:A7:J9 That's mostly inaccurate.

A8

ac:A8:J1 Yes, I agree with that.

ac:A8:J2 Yes. I like to see more pictures, anyway.

ac:A8:J3 That's partially accurate.

ac:A8:J4 Yes, accurate.

ac:A8:J5 I'd say that was mostly accurate yes. You can digest a lot of images, you don't need to swamp through a lot of text.

ac:A8:J6 Yes.

ac:A8:J7 Mostly accurate.

ac:A8:J8 Sure. That's partially accurate.

ac:A8:J9 This is true.

A9

ac:A9:J1 I'm not sure about "appeal", they certainly attract the eye.
ac:A9:J2 Yes.
ac:A9:J3 Mostly accurate.
ac:A9:J4 Partially accurate.
ac:A9:J5 Mostly accurate.
ac:A9:J6 Mostly accurate.
ac:A9:J7 I do like that as well.
ac:A9:J8 I think that's partially accurate.
ac:A9:J9 Partially accurate.

A10

ac:A10:J1 Yes, I agree with that.
ac:A10:J2 That's true. I'm not saying that is a good thing.
ac:A10:J3 Partially accurate, this huge area here, the gutter, is dreadful. Mostly accurate.
ac:A10:J4 Partially accurate.
ac:A10:J5 That is more true (1), than that (2). I think extra leading helps in this case (2).
ac:A10:J6 Mostly accurate.
ac:A10:J7 Partially accurate.
ac:A10:J8 Yes.
ac:A10:J9 That's accurate.

A11

ac:A11:J1 Yes, I agree with that.
ac:A11:J2 Yes.
ac:A11:J3 Yes.
ac:A11:J4 Mostly accurate.
ac:A11:J5 Yes, I would say that is true (1). It is very noticeable, but it aught not to be, that breaks the continuity of the text and makes it spotty (2).
ac:A11:J6 That's accurate.
ac:A11:J7 Yes, that's nice.
ac:A11:J8 Okay.
ac:A11:J9 Mostly accurate.

A12

ac:A12:J1 Yes, I said that.
ac:A12:J2 Yes, that's accurate.
ac:A12:J3 Certainly is.
ac:A12:J4 Mostly accurate.
ac:A12:J5 Yes, that's fairly true.
ac:A12:J6 Yes.
ac:A12:J7 It is a bit too big, partially accurate.
ac:A12:J8 Yes, well that's mostly accurate.

ac:A12:J9 Yes.

A13

ac:A13:J1 I can't disagree with that.
ac:A13:J2 Well, it's true, but it's not all that noticeable. But it is true.
ac:A13:J3 Yes, absolutely.
ac:A13:J4 That is all accurate.
ac:A13:J5 Yes, I've just been on about that.
ac:A13:J6 That's right.
ac:A13:J7 Accurate.
ac:A13:J8 Yes.
ac:A13:J9 Mostly accurate.

A14

ac:A14:J1 Yes. I commented on the difference of the gutters, but the statement expresses it a different way by saying the pictures don't line up. I'll go along with that.
ac:A14:J2 That's true. That (1) is something I saw as accurate. I didn't notice the box-border, but that is also accurate (2).
ac:A14:J3 All that is accurate.
ac:A14:J4 Mostly accurate.
ac:A14:J5 Yes, absolutely. I agree with all of that.
ac:A14:J6 Accurate.
ac:A14:J7 That's all accurate.
ac:A14:J8 I'd agree with that.
ac:A14:J9 I don't see if that is true, I just don't see it awkwardly aligned.

A15

ac:A15:J1 Yes, if all the gutters were thin, it would be acceptable where it is. In a way it is still acceptable.
ac:A15:J2 It's all such a botch that it really doesn't matter. In a much more formal design it would matter a lot, there are more important things. Well it is accurate, yes (1), well yes (2).
ac:A15:J3 I don't think it is awkwardly out of line. Because this group of pictures are so strong, they act as a unit and you don't even link them up. Partly accurate.
ac:A15:J4 Partially accurate.
ac:A15:J5 Yes, I agree with that.
ac:A15:J6 Yes, it is.
ac:A15:J7 Yes, it is odd that.
ac:A15:J8 Mostly accurate.
ac:A15:J9 Yes. Partially accurate.

A16

ac:A16:J1 It all depends on how pedantic you want to be. It is certainly there, but I don't think it would distract the reader. I can't disagree though, I think it is accurate. To the reader it isn't all that important.
ac:A16:J2 That's accurate, yes.
ac:A16:J3 Well, it does. This huge gutter, if it were a normal gutter it would.
ac:A16:J4 Partially accurate.
ac:A16:J5 Yes, a bit.
ac:A16:J6 Yes.
ac:A16:J7 Yes, I agree with that.
ac:A16:J8 Yes
ac:A16:J9 {no comment}

A17

ac:A17:J1 Yes. This is a problem that magazine design gives us from time to time, so that is accurate, I agree with that.
ac:A17:J2 Yes.
ac:A17:J3 That's accurate. I don't think it really matters, but it might.
ac:A17:J4 Mostly accurate.
ac:A17:J5 It's more unfortunate on the top one than the bottom. That's partially accurate.
ac:A17:J6 Yes (1). It depends whether you want a white line running down. They've actually got away with this because it's the centre spread. If it wasn't then you'd get poor alignment when they Guillotined it, and it would look ridiculous.
ac:A17:J7 "Degrades pictures", yes that's accurate.
ac:A17:J8 It depends if you're that girl. I think it's partially accurate.
ac:A17:J9 {no comment}

A18

ac:A18:J1 I noticed that, yes. I really can't see the point of indenting there, everything else aligns with the grid. That's accurate.
ac:A18:J2 Yes, that's absolutely right. I saw that.
ac:A18:J3 Yes.
ac:A18:J4 Mostly inaccurate.
ac:A18:J5 Yes, I think that's very accurate. Although if it did align, there would still be an awkwardness, but it would feel a lot better.
ac:A18:J6 Yes.
ac:A18:J7 Right.
ac:A18:J8 I'd agree with that ! I've already commented on that.
ac:A18:J9 Yes.

b) Layout B

B1

ac:B1:J1 I can only say accurate there.

ac:B1:J2 It's basically correct. I don't actually find that "around the subheadings" awkward (2). Everything else is accurate (1).
ac:B1:J3 Absolutely.
ac:B1:J4 Accurate.
ac:B1:J5 Yes, I'd agree with that.
ac:B1:J6 Yes, I agree, accurate. Yes (1) , yes (2) , yes (3).
ac:B1:J7 That's accurate (1). All that is true (2).
ac:B1:J8 That's all mostly accurate.
ac:B1:J9 Yes, I would say that was mostly accurate.

B2

ac:B2:J1 Accurate.
ac:B2:J2 That's true.
ac:B2:J3 That's accurate. They are disjointed, they are all odd, yes.
ac:B2:J4 Accurate.
ac:B2:J5 Yes, that's accurate. The layout seems to have more consideration for the edges of the page than keeping it together.
ac:B2:J6 Yes.
ac:B2:J7 That's accurate.
ac:B2:J8 Yes, that's accurate.
ac:B2:J9 Yes, I would say that was accurate.

B3

ac:B3:J1 Tonal colour ? Yes, that's true.
ac:B3:J2 Yes, that's true. I'll qualify that by saying I like the difference in colour between the components and not just the body. Just the body text, yes it's ok.
ac:B3:J3 Yes. I don't mind that.
ac:B3:J4 Mostly accurate.
ac:B3:J5 I think, yes. It is quite good. You get certain gaps with justified text. Generally, the overall look is quite good.
ac:B3:J6 Yes.
ac:B3:J7 I think it tends to be a little bit light, partially accurate.
ac:B3:J8 I think that's partially accurate.
ac:B3:J9 Yes, I'd say I'd agree with that.

B4

ac:B4:J1 Yes. The fact that it is squared-up at both sides {justified}, and therefore quite a lot of space between words, in some cases. The letter spacing is distracting to the reader, but the type face, and size is not too bad for that column width.
ac:B4:J2 Yes, mostly accurate. It's a bit small, I think. Perhaps it's usual to be a bit small.
ac:B4:J3 I don't think it is friendly and readable, but it's not because of the setting, that's because of the way it has been arranged. The text setting, that's alright.

ac:B4:J4 Partially accurate.
ac:B4:J5 Yes, in terms of line-spacing, and is not too tight, and weight, and everything, yes
ac:B4:J6 Yes. I don't mind that.
ac:B4:J7 I think it's partially accurate.
ac:B4:J8 No, I don't think it is.
ac:B4:J9 No, I wouldn't say that at all. I would say that was mostly inaccurate.

B5

ac:B5:J1 Yes, all that is true.
ac:B5:J2 Mostly accurate. I think it's the placement of the headline that's awkward, not the size. I think it is top-heavy because the placement is high and central, I don't think it's the size. So I'll put mostly accurate.
ac:B5:J3 Not balanced, I'll go along with that (1). I don't think it is particularly top-heavy (2)
ac:B5:J4 Accurate, yes I agree.
ac:B5:J5 There is a split, but I find it across here, with the white space going up in steps, so I'll say partially accurate (1). I don't think it's so much the weight, but the way it's placed, distanced from the top so it doesn't hang with it. You could reduce the weight of it and not make a lot of difference to it. I think it is more the spacing.
ac:B5:J6 Yes (1), yes (2).
ac:B5:J7 Mostly accurate.
ac:B5:J8 I think it is, yes, mostly accurate.
ac:B5:J9 Yes, I would say that was mostly accurate.

B6

ac:B6:J1 Yes, I would say that was accurate.
ac:B6:J2 "Raised initial is distracting and visually awkward". It certainly is. It attempts to avoid ambiguity, I don't think it does, I think it was an afterthought. That's accurate.
ac:B6:J3 Mostly inaccurate.
ac:B6:J4 Partially accurate (1), Accurate (2). I don't think it was so much the "I" as the quotation mark. It wouldn't have been so bad without that.
ac:B6:J5 I don't think it is "distracting or visually awkward", because it is nice to lead in, it's more to do with the way it aligns with the other columns. The first part (1) is partially accurate, it's not the fact that it is a raised initial, it's the quotation marks and not aligning with the other columns that makes it distracting. I'd agree with the second part (2).
ac:B6:J6 I don't mind that actually. I think it is quite nice, visually, because you've got all these things happening, which is disturbing, but that is the only area that brings you down to the start, and I quite like it (1). I agree (2).
ac:B6:J7 "Distracting, visually awkward", accurate (1). Well, partially accurate (2).
ac:B6:J8 I agree with that. I did make that point, there is that caption and I do agree with it, being distracting.
ac:B6:J9 Yes. "The raised initial is distracting and visually awkward", I would agree with that

(1) "Indicates that the body text starts in column one", yes, I agree with that (2). "as opposed to column three, avoiding ambiguity", I would say that was partially accurate (3).

B7

ac:B7:J1 Yes, the two paragraphs at the top. Yes, everything you have said there, I agree with.

ac:B7:J2 That's mostly accurate. Yes the subheadings are distracting. I think the designer intends them to be. "Disjointed text", Yes.

ac:B7:J3 Absolutely accurate.

ac:B7:J4 Accurate (1), Mostly accurate (2).

ac:B7:J5 I'd agree with that, particularly "large amount of space" (1). "They make following the text difficult", yes. "Breaks continuity, splits article." In the case of sub-headings, often that is what you want to do. You want to pause and start the next bit. But it does it in too heavy and abrupt way, so that is partially accurate (2). {see ac:B15:J5}.

ac:B7:J6 Yes (1), yes (2).

ac:B7:J7 "Subheadings very distracting", I think they are (1). Right (2).

ac:B7:J8 Yes, I agree with that.

ac:B7:J9 No, the subheadings are distracting, that's accurate (1). "They make following the text difficult by leaving small sections of text", I think that is only partially accurate.

B8

ac:B8:J1 Yes. Points like this I have already made.

ac:B8:J2 Yes, exactly.

ac:B8:J3 Absolutely. Absolutely accurate.

ac:B8:J4 Mostly accurate.

ac:B8:J5 I don't mind that a lot. I think we're used to that kind of system, so we get around it. It isn't particularly comfortable, but I wouldn't say that was difficult.

ac:B8:J6 Yes, accurate.

ac:B8:J7 Mostly accurate for that.

ac:B8:J8 Yes.

ac:B8:J9 Well yes, that's very definitely true, yes I agree

B9

ac:B9:J1 The statement is correct. I would like to say how crude and clinical it is. It should have a letter form that is much more sympathetic.

ac:B9:J2 Yes.

ac:B9:J3 The headline is clear and readable. If it were any clearer it would jump out and hit you on the head.

ac:B9:J4 Mostly accurate.

ac:B9:J5 Yes.

ac:B9:J6 Yes.

ac:B9:J7 I think it is probably too clear, too big. Mostly inaccurate.

ac:B9:J8 I agree with that statement, but I don't agree with the design.

ac:B9:J9 I would want to distinguish there between what is being said, that it is readable and whether or not for "readable" one should be reading "legible". I think there is a difference between readability and legibility. I'd say that was a mostly accurate statement.

B10

ac:B10:J1 "Headline easy to locate", yes, it certainly is easy to locate.

ac:B10:J2 Yes.

ac:B10:J3 I don't think it's the position (1), I think it's the size and weight (2).

ac:B10:J4 Accurate.

ac:B10:J5 I would say "centred top" (1) less accurate than "size, weight and white space", which is getting on to be a generally accurate statement.

ac:B10:J6 Yes, they've got away with it here. It is, yes. It's the size and weight, not so much the position.

ac:B10:J7 I need to move across to the centre, I'm looking at the picture on the left, I'm anticipating a heading and it doesn't appear. The picture hits me first, it isn't easy to locate, not first of all.

ac:B10:J8 Well yes, it's accurate in terms of what it says, it doesn't necessarlily mean that that is good design. In relation to that {Layout B}, it is mostly accurate, yes.

ac:B10:J9 Yes, I can't argue with that.

B11

ac:B11:J1 "Headline awkwardly positioned", I would agree with that, the main point.

ac:B11:J2 Absolutely. {See ac:B5:J2}.

ac:B11:J3 Absolutely. That's mostly accurate.

ac:B11:J4 Mostly accurate.

ac:B11:J5 It is separate from the text, but it has a sort of relationship with the photographs. Because it is so far away, you see it as away. It looks centred, I don't think it has to.

ac:B11:J6 Yes, I agree.

ac:B11:J7 I find that, accurate.

ac:B11:J8 Yes.

ac:B11:J9 I'm not sure what that is saying. I don't agree.

B12

ac:B12:J1 Now I wouldn't call them attractive. They are certainly there but I don't see them as attractive or decorative, so I would say mostly inaccurate. I can't say completely inaccurate. Well, I suppose the red line is something of a relief from the rest of the crude layout, and the initial is functional.

ac:B12:J2 I think it's all true, but I think it was a result of not designing it properly in the first place. I think it's all true.

ac:B12:J3 Well, I think that is accurate. It is there, but I don't think it is attractive at all.

ac:B12:J4 Partially accurate.
ac:B12:J5 No, I don't think the features are attractive or friendly.
ac:B12:J6 I find that disturbing. I don't think it adds to the appeal, I think it distracts.
ac:B12:J7 Half way between partially accurate and mostly inaccurate.
ac:B12:J8 I don't agree with it. Yes there are elements that aught to make a design more attractive, but it doesn't do it.
ac:B12:J9 I don't agree with that.

B13

ac:B13:J1 Partially accurate.
ac:B13:J2 That's true.
ac:B13:J3 Yes, that's mostly accurate. They tried, anyway.
ac:B13:J4 Mostly accurate.
ac:B13:J5 Yes, I think it's nice not having all the pictures the same.
ac:B13:J6 That's a problem, that section is too dark, and too flat.
ac:B13:J7 Partially accurate.
ac:B13:J8 I think certainly the design is helped by the variation of pictorial, but I don't think it helps much in this case. Partially accurate.
ac:B13:J9 That's partially accurate.

B14

ac:B14:J1 Yes.
ac:B14:J2 Yes, it's also not consistent. It is difficult to locate. Yes, that's ok.
ac:B14:J3 Yes, that's accurate.
ac:B14:J4 Partially accurate.
ac:B14:J5 I've commented on that earlier {critique}. Yes, I agree with that. I agree with all of that. I'd also add that awkward use of space is significant too.
ac:B14:J6 Accurate.
ac:B14:J7 Mostly accurate.
ac:B14:J8 Yes, I agree with that.
ac:B14:J9 Yes, I think that is mostly accurate.

B15

ac:B15:J1 Yes.
ac:B15:J2 Yes, that's accurate.
ac:B15:J3 That's mostly accurate.
ac:B15:J4 Accurate.
ac:B15:J5 Yes, definitely. I find that most disturbing.
ac:B15:J6 Yes.
ac:B15:J7 That's accurate.
ac:B15:J8 Yes, okay.
ac:B15:J9 Yes, that is true.

B16

ac:B16:J1 yes.

ac:B16:J2 It's accurate, but I don't think it matters.

ac:B16:J3 That's inaccurate.

ac:B16:J4 That's inaccurate.

ac:B16:J5 Yes, it's true. But I think you can accept it in the last column without it having to come bang-on. I think it would be more uncomfortable if it was almost there, than the fact that it finishes obviously. If it was one line short, it would feel more awkward because it would look as if someone's tried to align it, and failed. There is so much awkward white space I think it gets away with it.

ac:B16:J6 I don't see why there shouldn't be that White Space at all.

ac:B16:J7 Accurate.

ac:B16:J8 No, I think that is mostly inaccurate. It is accurate in what it says but I don't think it is alarming.

ac:B16:J9 Yes, that's true.

B17

ac:B17:J1 yes.

ac:B17:J2 True, I thought that too.

ac:B17:J3 Yes, I think that's alright.

ac:B17:J4 Accurate.

ac:B17:J5 Yes (1). Yes, that is one of the things that contributes a lot.

ac:B17:J6 Accurate.

ac:B17:J7 Accurate.

ac:B17:J8 Yes.

ac:B17:J9 Yes, I agree with that.

B18

ac:B18:J1 I think there are other things that make it less friendly too.

ac:B18:J2 Yes.

ac:B18:J3 No.

ac:B18:J4 Partially accurate.

ac:B18:J5 I disagree, I think you can have a lot of text to images and it work ok.

ac:B18:J6 No, I think you've got enough text, enough White Space, and enough pictures to actually make that work.

ac:B18:J7 Mostly accurate.

ac:B18:J8 That's an assumption, "Area too large compared to pictures", looking at it, yes it is. I agree with that part, but I don't necessarily agree with the second part.

ac:B18:J9 I would say that was partially accurate.

B19

ac:B19:J1 Well that's not true. In relation to the page they are not {large}.
ac:B19:J2 No. That's entirely inaccurate. The pictures are not large.
ac:B19:J3 Partially.
ac:B19:J4 Partially accurate.
ac:B19:J5 Questionable.
ac:B19:J6 Yes, they're alright.
ac:B19:J7 Half way, partially accurate, mostly inaccurate.
ac:B19:J8 I don't think that's true.
ac:B19:J9 I don't agree, they are not large.

c) Layout C

C1

ac:C1:J1 I would say that's mostly accurate.
ac:C1:J2 Accurate (1), inaccurate (2), I don't think it does, that's opinion.
ac:C1:J3 Absolutely accurate, yes.
ac:C1:J4 Yes, accurate.
ac:C1:J5 I would agree with that, wholeheartedly.
ac:C1:J6 Accurate, yes, very accurate.
ac:C1:J7 I think that's mostly accurate, there is too much text there.
ac:C1:J8 I think that is mostly accurate.
ac:C1:J9 That's mostly accurate.

C2

ac:C2:J1 They show what they need to show, crisply, and don't take up a lot of room.
ac:C2:J2 If the pictures were any larger they would be even more boring, and there is no necessity. Partially accurate.
ac:C2:J3 That's not necessarily true, that's partially accurate.
ac:C2:J4 Accurate.
ac:C2:J5 Well certainly the one on the right, not so much the one on the left, but yes.
ac:C2:J6 Accurate.
ac:C2:J7 I think they fit within the grid that's been predetermined, mostly inaccurate.
ac:C2:J8 Partially accurate.
ac:C2:J9 "The pictures are too small", that's accurate.

C3

ac:C3:J1 I would agree with that.
ac:C3:J2 It is a good colour (1), but I think it should be even lighter (2).
ac:C3:J3 Well no. I don't think it is, I don't think that's right at all. I'll put mostly inaccurate. Yes, it is too light.
ac:C3:J4 Mostly accurate.
ac:C3:J5 No, I don't find it particularly light, because you've got this nice white paper.
ac:C3:J6 Yes.

ac:C3:J7 I think it is too light, mostly accurate.
ac:C3:J8 I think that is very accurate.
ac:C3:J9 It can't be both. (1), (2).

C4

ac:C4:J1 yes.
ac:C4:J2 There is good continuity, but I wish there were more space, and things to break it up to make it more readable. The statement is accurate, mostly accurate.
ac:C4:J3 There is certainly a consistency of colour, but I think that's a bad thing. Mostly inaccurate.
ac:C4:J4 Mostly accurate.
ac:C4:J5 I only find that makes it look very even paste across and makes it look less accessible.
ac:C4:J6 Yes, but that's a bad point.
ac:C4:J7 That's probably mostly accurate as well, I agree with that.
ac:C4:J8 That's true.
ac:C4:J9 That's accurate, overall.

C5

ac:C5:J1 Too formal ? The problem is that that's who it is to appeal to, the businessman. This is an internal house magazine, but the people reading this one are academics. Content does make a difference, that is the essence of visual communications, you present your graphics and typography for the readership. That design wouldn't go down well with the readers of the "Daily Mirror", or the "Sun", but it is ideal for the readership. Well yes, that is true, "the overall image is business looking". It will be friendly to some, but not others. "An expensive looking production", yes that's true. "Informative and technical", yes, that's very true.
ac:C5:J2 Mostly accurate, yes. I think the "not friendly" is not true.
ac:C5:J3 I agree, that's exactly what it looks like, very formal.
ac:C5:J4 Accurate (1), Mostly accurate (2).
ac:C5:J5 Yes, that's true, it's got a sort of functional feel to it (1). I think that last bit does do that, a lot of ranged left type, and not serifed typefaces tend to be used for factual information I think that is an accurate statement at the end (3). "High quality appearance and expensive looking production", yes, you know it is someone who thinks that the design is important, whether it's pitched right is another matter. It's got an expensive look, quality about it (2).
ac:C5:J6 It's too formal, yes, accurate, it's awful (1). "High quality appearance", I wouldn't say that, I wouldn't say "expensive looking production" (2). I don't agree with the "unevenness, informative or technical" (3).
ac:C5:J7 I think that is partially accurate. It is business looking, it is formal, with the grid (1). I don't think it has a high quality appearance, or expensive, that's mostly inaccurate (2). "Unevenness of text", I don't agree with that at all, a straight edge makes it more

formal (3).

ac:C5:J8 I would say that it was not friendly (1), partially accurate (2), partially accurate (3).

ac:C5:J9 That's partially accurate.

C6

ac:C6:J1 I can't disagree with that completely, because it is partially true. It's not the size so much as the colour and the amount of ink on the paper. It is a combination of the thin letters and the glossy paper. The size isn't bad.

ac:C6:J2 It is too small, yes.

ac:C6:J3 Yes absolutely accurate, for a house magazine.

ac:C6:J4 Partially accurate.

ac:C6:J5 I'd say that wasn't really accurate. If it were bigger, it would just fill more of the page and compound the problems, it wouldn't solve anything. Because of the shape of the typeface, I don't think it is difficult to read.

ac:C6:J6 Accurate.

ac:C6:J7 It's about right really, the text. Mostly inaccurate, it's not too small, not for me. Actually, it is friendly, more human (2). It is appealing, it doesn't turn me off (3).

ac:C6:J8 No, I think the text is fine.

ac:C6:J9 I don't agree.

C7

ac:C7:J1 yes.

ac:C7:J2 No, that's mostly inaccurate, I think. (2)

ac:C7:J3 Yes (1). "disjointed", yes it is. I think that is mostly accurate.

ac:C7:J4 Accurate.

ac:C7:J5 Yes, slightly I would say. That is partially accurate.

ac:C7:J6 Yes (1). "Disjointed", yes (2). There's just too much of it, it's easy to follow but half way down you're going to get bored of it, I think.

ac:C7:J7 Now I find that very difficult, that's very inaccurate in my case (1). I agree with that, these two elements {picture, colour shape} trap this piece {text} to make it look isolated and not part of the top of column one, I agree (2).

ac:C7:J8 Continuity, partially accurate.

ac:C7:J9 That's mostly accurate.

C8

ac:C8:J1 Yes.

ac:C8:J2 I think they work very well, yes.

ac:C8:J3 I think that is only partially accurate. That is partially accurate because you've got these things {coloured shapes} also, they are little appetisers, nevertheless I think they intrude. Partially accurate.

ac:C8:J4 Partially accurate.

ac:C8:J5 I disagree. They seem like incidental headings and they don't divide it up very well.

There are three different kinds of sub-headings and I don't think they function very well.

ac:C8:J6 I would say there's some confusion in these sub-headings.

ac:C8:J7 I agree with that, mostly accurate (1). It is the same colour, I agree with that, the colour of the page stays the same (2).

ac:C8:J8 Yes, okay.

ac:C8:J9 That's mostly accurate.

C9

ac:C9:J1 Yes.

ac:C9:J2 Yes, absolutely.

ac:C9:J3 That's absolutely inaccurate.

ac:C9:J4 Partially accurate (1), Mostly accurate (2).

ac:C9:J5 That first bit is accurate (1). "Continuity", that's only partially accurate (2). Again, I dispute that, I don't think it works (3), that's not saying using it couldn't work, it just doesn't in this instance.

ac:C9:J6 Without it, it would be awful. So it does improve it. Whether it's aesthetically pleasing or not, I'm not sure. It needs something to make it better, I don't know whether that particular colour is the right choice. Partially accurate (1). "Holds continuity", yes it does (2). Yes (3).

ac:C9:J7 I agree, mostly accurate. I find the colour a bit anaemic really, so the {choice of} colour, mostly inaccurate in my case. It does add appeal, but I think it's the wrong colour, doing all that does add appeal, so I agree with that.

ac:C9:J8 Yes.

ac:C9:J9 I don't agree.

C10

ac:C10:J1 That's accurate.

ac:C10:J2 Yes. (1) Yes. (2).

ac:C10:J3 Well it is, yes (1). No it doesn't, I think that is absolutely inaccurate.

ac:C10:J4 Mostly inaccurate.

ac:C10:J5 Yes, I think that's true.

ac:C10:J6 It's all very neat. I think that's the problem, it's so neat it becomes tedious. It's partially accurate.

ac:C10:J7 Yes, I agree with that (1). It does do that (2).

ac:C10:J8 Yes, mostly accurate.

ac:C10:J9 Yes, that's mostly accurate.

C11

ac:C11:J1 Yes.

ac:C11:J2 Yes, that's true. I wish there was white space, actually.

ac:C11:J3 That is perfectly true. But I think that is one of the weaknesses of the design.

ac:C11:J4 Mostly accurate.

ac:C11:J5 Mostly accurate. But I think you need more space where the headings are to emphasise them, in fact, more space before.

ac:C11:J6 They haven't got a lot of White Space to play around with. It looks as though it is organised, but not organised very well (1). "White space distributed", I don't agree with that, the White Space is at the top and there isn't much in here {main design area}.

ac:C11:J7 Now, I agree with that (1), but I think that (2) is partially accurate because there is excessive space at the top, it seems to be lower than necessary, so it is partially accurate.

ac:C11:J8 I don't agree with that.

ac:C11:J9 That's mostly accurate.

C12

ac:C12:J1 There is no way the widows could be removed. I don't think that second part is accurate. I don't think the first part is either. It is the writing that causes the widows. The text is very closely set and it would be difficult to remove them. The hyphenations, the rule is not to break them. I can't say that is accurate.

ac:C12:J2 It's not that that causes widows. It wouldn't matter where you started the paragraphs.

ac:C12:J3 I don't think it forms a distraction, mostly inaccurate.

ac:C12:J4 Partially accurate.

ac:C12:J5 Yes, there seems a large number of paragraphs ending in one word or short words. It would have been nice to see some of them removed. It's not entirely a problem, I don't think they make the thing look very spotty. Partially accurate.

ac:C12:J6 Yes, that's right, I agree with that.

ac:C12:J7 Actually, in that type size, it's so open I don't think it bothers me that much. If it were really short, a three letter word it would. I don't think so, it's sort of partially accurate.

ac:C12:J8 Yes.

ac:C12:J9 Yes, that's accurate.

C13

ac:C13:J1 No, I disagree. I would say that it is an accepted way of setting the type, which most people would accept without any problems.

ac:C13:J2 I don't find them odd.

ac:C13:J3 I don't think it causes odd white space.

ac:C13:J4 Mostly accurate.

ac:C13:J5 Yes, I think you do notice it there. I think it would help if you had a bigger margin around the whole thing. The closer it gets to the edge, the more you're aware of its brokenness.

ac:C13:J6 Yes, it does.

ac:C13:J7 Yes, I agree with that, mostly accurate. There is a lot of noise going on between the

paragraphs there.

ac:C13:J8 Yes.

ac:C13:J9 Yes.

C14

ac:C14:J1 Yes.

ac:C14:J2 It certainly is.

ac:C14:J3 Yes, mostly accurate.

ac:C14:J4 Accurate.

ac:C14:J5 Yes, I found that. I didn't even think it had one, initially.

ac:C14:J6 Yes, I agree.

ac:C14:J7 My god yes ! Accurate, definitely. I lost that completely, it is in the wrong column, probably.

ac:C14:J8 Partially accurate.

ac:C14:J9 That's mostly accurate.

C15

ac:C15:J1 I don't think so.

ac:C15:J2 No, I don't think that. I think they work fairly well. Maybe I like speckled appearances.

ac:C15:J3 That is perfectly accurate.

ac:C15:J4 Yes.

ac:C15:J5 Yes, definitely. It definitely looks as if it has a spotty look about it.

ac:C15:J6 Yes.

ac:C15:J7 I agree with that, accurate, and I didn't like the different shapes, and the way they were cropped.

ac:C15:J8 Partially accurate.

ac:C15:J9 Yes.

C16

ac:C16:J1 I can't disagree with that.

ac:C16:J2 Yes, that's accurate.

ac:C16:J3 Well, it certainly doesn't align, but I don't think it looks odd.

ac:C16:J4 Mostly accurate.

ac:C16:J5 Yes, it is slightly odd. It didn't jump out. Now I'm aware of it, I find it more awkward.

ac:C16:J6 Yes, I agree, it is slightly odd.

ac:C16:J7 Yes, I suppose it could have been reset and made another line easily, I think that is mostly accurate.

ac:C16:J8 I wouldn't say that it was odd.

ac:C16:J9 This is true.

C17

ac:C17:J1 yes.

ac:C17:J2 Something does. It improves legibility and friendliness (1). I don't think it's the thin strokes that makes reading difficult, I think it's the inter-linear spacing (2), but I'm just guessing.

ac:C17:J3 The slight serif should improve the legibility, mostly accurate (1). It certainly doesn't improve the friendliness (2). The thin strokes doesn't make a bit of difference (3).

ac:C17:J4 Mostly accurate.

ac:C17:J5 I think it does make it slightly less like an instruction manual (1).

Partly accurate (2), for myself I don't find it too much of a problem.

ac:C17:J6 Accurate.

ac:C17:J7 I think the legibility is mostly accurate (1). Friendliness definitely accurate, it's friendlier (2). I think it's a bit white, mostly accurate (3).

ac:C17:J8 Yes.

ac:C17:J9 Yes, that is accurate.

d) Layout D

D1

ac:D1:J1 The large pictures present a clear image. The content presents a friendly image. Partially Accurate, because it's not so much the largeness as the content.

ac:D1:J2 Yes, they do.

ac:D1:J3 Yes, I think that is accurate.

ac:D1:J4 That's accurate

ac:D1:J5 Mostly accurate, but I get sick of seeing him, and they don't tell me much about him.

ac:D1:J6 Yes, partly accurate.

ac:D1:J7 I agree with that, that's accurate.

ac:D1:J8 Mostly accurate.

ac:D1:J9 I would agree, I would say that was an accurate statement.

D2

ac:D2:J1 I wouldn't say that's true, it's partially accurate. I think the average reader would see that as one headline. It is partially, but not mostly inaccurate.

ac:D2:J2 I'd say that was inaccurate.

ac:D2:J3 I don't think it is difficult to read, yes it is partially accurate.

ac:D2:J4 I'd say that was inaccurate.

ac:D2:J5 Yes, I'd say that's definitely true. I think you tend to read "Tom" and then "A Tribute To".

ac:D2:J6 Yes, I suppose. You've got this half-tone {"Tom"}, so you tend to read that. Partly accurate.

ac:D2:J7 I think that is accurate.

ac:D2:J8 Mostly accurate.

ac:D2:J9 That's partially accurate.

D3

ac:D3:J1 I don't think this {small} picture is doing anything useful, communication wise, it is unnecessary. I would agree with that statement, unnecessary and odd.

ac:D3:J2 Absolutely.

ac:D3:J3 Yes, it does, definitely, that's accurate.

ac:D3:J4 Partially accurate, I think.

ac:D3:J5 Yes, very much. It certainly doesn't do anything, except feel strange.

ac:D3:J6 I can't understand why they've put it there. It has destroyed the big picture, because you've got two areas to look at. It is accurate (1). I don't think they've put it in the corner to cover a flaw (2).

ac:D3:J7 That is accurate, I agree with that (1). "Other pictures larger and clearer", That's accurate (2). I suppose that is mostly accurate (3), I don't know.

ac:D3:J8 Partially accurate.

ac:D3:J9 Yes, that's accurate.

D4

ac:D4:J1 I would agree with that, yes.

ac:D4:J2 That's accurate.

ac:D4:J3 Yes, that's accurate.

ac:D4:J4 Accurate.

ac:D4:J5 I think so, yes. Generally with ranged left type you don't get rivers. Yes I think that's true. "No ambiguities", No, I think that's true even when you have to jump up to the top of the page, that follows quite well.

ac:D4:J6 Yes.

ac:D4:J7 Now, I mostly agree with that (1). "No ambiguity", that's accurate (2).

ac:D4:J8 That's mostly accurate.

ac:D4:J9 Yes, I would say that is mostly accurate.

D5

ac:D5:J1 It is true that the large illustrations usually make a page attractive and interesting. It is friendly in this case because of the content, but that wouldn't always apply. Apart from the "friendly" I would agree.

ac:D5:J2 Mostly accurate.

ac:D5:J3 Yes, that's right.

ac:D5:J4 Mostly accurate.

ac:D5:J5 I'd dispute that, because it seems repetitive. Partially accurate.

ac:D5:J6 I think it makes the design too boring, there's too much of it. Having four photographs of the guy smiling is a bit over the top.

ac:D5:J7 Mostly accurate.

ac:D5:J8 Yes.

ac:D5:J9 Mostly accurate.

D6

ac:D6:J1 Yes. I'd like to split that. I would agree with (1) "the body text is legible and a good size, not too small for the amount of text". And the other one (2), "the sans-serif being dull and boring", I would agree with that as well. I would agree with them at the same level, spot on.

ac:D6:J2 Yes. I think that is true (2), but I think it is too small (1).

ac:D6:J3 There's two parts. That's accurate (1), (2).

ac:D6:J4 Partially accurate.

ac:D6:J5 I think that's generally accurate. "Not too small for amount of text", yes (1). I would like to see increased leading to give it more room. I don't think "sans-serif, slightly dull", I've never found sans-serif faces more difficult to read than serif faces per se (2).

ac:D6:J6 I think it is accurate that the text can be read, which is the important part of it, it would be pointless setting it in a decorative typeface if you can't read it (1). I don't agree with the "sans-serif makes it dull", if it is readable. I think there could have been a little more weight within the text. I think the use of this bolder section at the top is ok. I don't find it dull. It does look slightly dull in that you could have made it a bit more interesting, picked various bits out. Partly accurate (2).

ac:D6:J7 "Legible, good size", (1). "Not too small", (2). "Sans-serif slightly dull, degradation of legibility", partially accurate (3).

ac:D6:J8 Yes, that's fine (1), that's mostly inaccurate (2).

ac:D6:J9 Yes, the body text is legible, I would agree with that (1). I don't agree with the statement "good size, not too small for the amount of text" (2). "The sans-serif fount ...", I don't agree with that (3).

D7

ac:D7:J1 Yes, I would say that was right.

ac:D7:J2 Gosh, I didn't notice that. It's accurate.

ac:D7:J3 That seems fairly accurate to me.

ac:D7:J4 Yes, it is.

ac:D7:J5 Yes, I hadn't noticed that, yes. I had commented that the paragraphs appeared broken up {on the right hand page}. I don't think that is a good thing.

ac:D7:J6 Yes, there is uneven leading. Yes, I agree that isn't too good. I presume they are doing that so they don't run onto another page, but it isn't too good.

ac:D7:J7 I'd agree with that, I spotted that in page one and two. That's accurate.

ac:D7:J8 Okay, partially accurate.

ac:D7:J9 That's accurate.

D8

ac:D8:J1 Yes I'd agree with that (1). "The bottom ..." (2), yes, I'd go along with that.

ac:D8:J2 Yes (1), Yes (2), Yes(3). That's all accurate.

ac:D8:J3 Accurate.

ac:D8:J4 Yes, accurate for the first part (1), mostly accurate for "no visual distraction" (2).

ac:D8:J5 Yes, I think that is true, but you get this thing with this little rule, and because it's centred on the column width and you've got ranged left typography, it looks further to the left than it should do. I tend to think if that rule wasn't there it would be better. I think that's true (1). Yes, it splits it, so you don't have to read all of that (2). I think that is incidental, he may have had problems if it were slightly more or slightly less (3). It isn't at all, I find that slightly awkward (4).

ac:D8:J6 They could have put more leading in and they wouldn't have had to use that rule. What they've tried to do is relate that {picture} with that {bold} text, but they haven't done it. So what they've done is putthat rule in to make it line up with the picture, which really doesn't work. Yes, "the bold identifies this section and causes visual reduction", yes, I agree (1). "The bottom aligned", it isn't, they've tried and haven't really succeeded in that (2). "Alignment is neat", yes it is neat, but why didn't they cut the picture up a bit, or add leading (3).

ac:D8:J7 "Identifies", yes I'd agree with that (1). "Visual reduction", partially accurate (2). In that instance it doesn't relate, there's no clue there, across there for me {picture, bottom of text}, mostly inaccurate (3). I don't think it is aligned, it does cause a visual distraction (4).

ac:D8:J8 I think it works very well, yes, mostly accurate.

ac:D8:J9 I would say that was partially accurate.

D9

ac:D9:J1 Yes.

ac:D9:J2 Yes. It would be better in upper and lower, I think. Mostly accurate.

ac:D9:J3 That's accurate.

ac:D9:J4 Mostly accurate.

ac:D9:J5 The first bit is truer, it does contrast (1). Partially accurate (2).

ac:D9:J6 I don't agree, they've got too many different things happening. It would have got away with it being one headline at the same height and same weight, but then they start splitting it up with putting "Tom" into a bigger section, in half-tone. It all becomes a bit disjointed.

ac:D9:J7 I think that is accurate.

ac:D9:J8 Yes.

ac:D9:J9 Yes, that is mostly accurate.

D10

ac:D10:J1 That's true (1). "Neatness, tidiness and clarity". Yes. "No awkward blocks of white space and a general squared-up appearance", In this context I have to say that is accurate, mostly accurate then. "The areas of headline text, pictures and body can easily be identified and navigated." That's true. "The text is easy to follow across the page", that's true."Good alignment of picture areas with the top and bottom of the

page", Yes. "Picture squares-off the end of the page", that's true. "Unjustified text may have looked odd at the bottom", I don't agree with that (2).

ac:D10:J2 Accurate.

ac:D10:J3 Accurate, I suppose.

ac:D10:J4 Mostly accurate.

ac:D10:J5 "Overall neatness, tidiness and clarity", I agree with that. "Picture squares-off the end of the page", yes. I'd certainly agree with all that, generally, very accurate.

ac:D10:J6 No, I don't agree with that, what they've tried to do is fill the space. They haven't used White Space at all and that's the reason why they've got so many photographs in, and you've got an article which is a certain length and they haven't been able to organise the text in a way to use White Space. They've filled the total area with text and photographs. That's the biggest weakness, it's got too many photographs of the same (1). Yes fine (2). Yes (3). "Good alignment", yes, they all relate across the top, they all relate to the type (4). Yes, but so what? (5), no (6).

ac:D10:J7 "Overall neatness, tidiness and clarity", I agree with that (1). "No awkward blocks of White Space and a general squared-up appearance", (2), (3), (4), (5), (6).

ac:D10:J8 I'll agree with that.

ac:D10:J9 Yes, that's mostly accurate.

D11

ac:D11:J1 Yes, I can say that all of that is accurate.

ac:D11:J2 "Visually Interesting", that's rather overstated, but yes, that's right.

ac:D11:J3 Mostly inaccurate.

ac:D11:J4 The first part is mostly inaccurate (2), the second part is accurate (1).

ac:D11:J5 I think it is a bit difficult, with the reversal of reading, partially accurate (1). I don't think that is because of how that headline is done, there are other elements that contribute (2).

ac:D11:J6 "Unusual attractive and visually interesting", partly (1). Partly (2), you could have used the bloke's signature to make it more personal, it's not personal at the moment, it's just a typeface. It's not the interesting contrast, all they've done is toned it down because they don't want "Tom" to shout out too much. It brings the other words into it, they've all got similar strength. That's partly accurate again (3).

ac:D11:J7 "Unusual, attractive and visually interesting", I think that is noisy myself (1). "Friendly image, not formal or serious", mostly accurate (2). "Visual contrast", I don't like it, but it does what the statement says (3).

ac:D11:J8 Yes.

ac:D11:J9 Yes.

D12

ac:D12:J1 Yes, I have problems with that, I think that is accurate.

ac:D12:J2 Yes it is, absolutely.

ac:D12:J3 Mostly inaccurate.

ac:D12:J4 That's mostly inaccurate.

ac:D12:J5 No, I don't actually find that too bad actually. This rule around {picture left} is a bit, partially accurate.

ac:D12:J6 Yes, I find it distracting, accurate.

ac:D12:J7 I think mostly inaccurate.

ac:D12:J8 No, I don't think.

ac:D12:J9 I would say that is partially accurate.

D13

ac:D13:J1 "Well balanced design", it is so well balanced that it is boring. "The headline is not overpowering", that's true. "Tones balanced, roughly equal", that's true, but gives the impression that that is good design, it's boring design. "Perhaps the pictures are too visually similar", yes. All these statements are true, but based on the assumption that it constitutes good design.

ac:D13:J2 "Well balanced design", yes. "Too visually similar", yes, they're identical !

ac:D13:J3 Yes, that's accurate.

ac:D13:J4 Accurate.

ac:D13:J5 Yes, I'd say that was mostly accurate. I could break it down, it is dealing with different things. I think it is all generally true.

ac:D13:J6 Yes, "Balanced design", yes it's right (1). "The headline is not too overpowering. The tones ...", yes it is. I think it makes it quite boring (2). "Perhaps pictures too visually similar", yes, very accurate.

ac:D13:J7 I think balance means it's organised really, it's got structure, a grid. It's organised not balanced. That page {right} looks heavier than the left hand page, partially accurate (1). "Headline not too overpowering", mostly accurate (2). "Tones of the pictures balanced with the text ...", partially accurate (3). "Pictures too visually similar", I certainly agree with that (4).

ac:D13:J8 Perhaps.

ac:D13:J9 Yes.

Appendix 16 Relevancy Check Protocol

A1

r:A1:J1 Yes, that was very relevant (1, 2).

r:A1:J2 Highly relevant. Both (1, 2).

r:A1:J3 That's valid (1). Yes, I think that's relevant (2).

r:A1:J4 Highly relevant (1). Valid (2).

r:A1:J5 Yes, it's certainly relevant here, but it doesn't make it look good, but it's relevant (1), and a significant thing to consider (2).

r:A1:J6 Highly relevant (1). Highly relevant (2).

r:A1:J7 Yes (1). In general, valid (2).

r:A1:J8 I think it is valid for this one (1). Highly relevant, broadly (2).

r:A1:J9 Valid (1), I would say that is relevant (2).

A2

r:A2:J1 That's also relevant.

r:A2:J2 It is certainly relevant to this (1), but I don't think it is at all relevant, generally (2).

r:A2:J3 It is relevant to that design (1). Highly relevant, having good proportions (2).

r:A2:J4 Relevant (1). Of little relevancy (2).

r:A2:J5 I think that is fairly relevant, on both accounts (1, 2).

r:A2:J6 Yes, Highly relevant (1, 2).

r:A2:J7 Valid (1). In general, valid (2).

r:A2:J8 I think that is relevant (1, 2).

r:A2:J9 Relevant (1). That is also relevant (2).

A3

r:A3:J1 Yes, highly relevant (1, 2).

r:A3:J2 That's all relevant to this (1). But it is not that relevant, generally (2). The box-border isn't relevant generally, the different style isn't relevant, generally, the different style isn't relevant, generally, the different point size isn't necessarily, although it is generally relevant.

r:A3:J3 Any headline should be clear and readable. I'll say that is valid for this one (1). That's highly relevant (2).

r:A3:J4 Relevant (1), Of little relevancy (2).

r:A3:J5 I think in this it is valid, but I find the headline the most awkward feature of the whole thing (1). Generally, it is relevant (2).

r:A3:J6 Relevant (1). Relevant (2)

r:A3:J7 Highly relevant (1). Generally, highly relevant (2).

r:A3:J8 Of little relevancy (1). Relevant in broad terms (2).

r:A3:J9 {no comment}

A4

r:A4:J1 Yes, that is important (1, 2).

r:A4:J2 For an internal house magazine, yes, it should be friendly (1). Yes, for this, it should always be friendly (2).

r:A4:J3 I'll say that is valid (1), and generally it has to be highly relevant (2).

r:A4:J4 Relevant (1). Not relevant (2).

r:A4:J5 It doesn't. I'd say that was valid, which it obviously is (1), and generally (2).

r:A4:J6 I don't think it does at all. You wouldn't do that today, so that's not relevant, today (1). It was a standard way of producing some decoration, it isn't anymore so it's not relevant in general terms (2).

r:A4:J7 Yes, relevant to highly relevant (1), and again (2).

r:A4:J8 I've said this is mostly inaccurate because it doesn't do it here (1), but in house magazines I would have thought that was a relevant point to make. It is a relevant consideration of design (2).

r:A4:J9 {no comment, 1}. Valid (2).

A5

r:A5:J1 Yes, that's highly relevant (1, 2).

r:A5:J2 Yes, well call that highly relevant (1, 2).

r:A5:J3 It's only partially accurate here, I'll put valid (1), and relevant (2).

r:A5:J4 Valid (1). Not relevant (2).

r:A5:J5 It's certainly valid for it to do so. I think it is certainly valid here, because it doesn't do it as well as it might (1). I think it is more generally important (2).

r:A5:J6 It's valid (1), but of little relevance today (2).

r:A5:J7 That's relevant, yes (1, 2).

r:A5:J8 I don't think it does, so I've put inaccurate. I think it is of little relevancy here (1), but is relevant in broader terms (2).

r:A5:J9 I don't agree, but I think it is relevant (1). {no comment, 2}

A6

r:A6:J1 Yes, I think that is relevant too, but it's not highly relevant (1, 2).

r:A6:J2 That is relevant, for both (1, 2).

r:A6:J3 Absolutely, that is a relevant criticism of that design (1),
highly relevant (2).

r:A6:J4 Relevant (1), Relevant (2).

r:A6:J5 Here they are (1). Yes, generally it is wrong to make them too visually similar, any aspect becoming too one-pasted isn't good (2).

r:A6:J6 I think that is valid (1), and quite relevant (2).

r:A6:J7 Relevant (1). Valid, definitely valid (2).

r:A6:J8 I think that is relevant here (1). Relevant in broader terms (2).

r:A6:J9 {no comment, 1}, I think that has got to be valid (2).

A7

r:A7:J1 Yes, that's very important.
r:A7:J2 Yes, that's right (1, 2).
r:A7:J3 Relevant (1), That's highly relevant (2).
r:A7:J4 Relevancy (1), Valid (2).
r:A7:J5 It's relevant here (1), and generally (2).
r:A7:J6 Well yes, through the large picture area, relevant (1, 2).
r:A7:J7 Highly relevant (1, 2).
r:A7:J8 I don't think it is an attractive feature, but it is highly relevant that it is considered (2). I don't like that as a design and all these things are misdirected. It is an important statement, but inaccurate (1).
r:A7:J9 That's relevant (1). {no comment, 2}

A8

r:A8:J1 Yes, that's important, the proportions used.
r:A8:J2 I don't think the pictures have to be big to be appealing. In fact some pictures are better off small. I don't think the pictures are really big. There is a large picture area, I think a change of scale would be more interesting, so that's of little relevance (1). It is relevant, but it's inaccurate (2).
r:A8:J3 That's over-kill as far as I'm concerned, it's only valid (1), and again (2).
r:A8:J4 Relevant (1), Of little relevancy (2).
r:A8:J5 Relevant (1, 2).
r:A8:J6 Highly relevant, both cases (1, 2).
r:A8:J7 Yes, relevant, yes (1). Generally, yes, relevant to highly relevant (2).
r:A8:J8 I think it is valid (1). I think it is relevant in broad terms (2).
r:A8:J9 That's highly relevant (1). Okay (2).

A9

r:A9:J1 Yes. I think I make that relevant, rather than highly relevant.
r:A9:J2 Yes, that is relevant (1, 2).
r:A9:J3 It isn't here, not in this particular case it didn't (1). As a general principle, yes (2).
r:A9:J4 Relevant (1). Valid (2).
r:A9:J5 Yes, that's relevant on both accounts (1, 2).
r:A9:J6 Relevant (1, 2).
r:A9:J7 It's valid (1). Generally it's highly relevant (2).
r:A9:J8 Yes, I think that is relevant (1, 2).
r:A9:J9 That's relevant (1), {no comment, 2}

A10

r:A10:J1 That certainly is relevant, the text is very important (1, 2).
r:A10:J2 I really don't think that is relevant. It is relevant to this design (1), but I don't think it is relevant, generally (2).
r:A10:J3 That's of little relevancy here (1). As a general principle, it's highly relevant (2).

r:A10:J4 Valid (1). Of little relevancy (2).
r:A10:J5 Yes, it's certainly relevant (1), and highly relevant, generally speaking (2).
r:A10:J6 Yes. I think it looks a bit bland to me, relevant (1), valid (2).
r:A10:J7 Relevant (1). Generally, yes, relevant (2).
r:A10:J8 That's relevant in both cases (1, 2).
r:A10:J9 {no comment, 1}. That's relevant (2).

A11

r:A11:J1 Yes, that's relevant.
r:A11:J2 Yes, I think that is relevant to both (1, 2). The body text should be friendly, it has to be otherwise people won't read it.
r:A11:J3 Yes, that's relevant (1). Generally, a friendly looking body text is a good thing, I'd say highly relevant (2).
r:A11:J4 Relevant (1). Of little relevancy (2).
r:A11:J5 Legibility is important on both accounts. Here it is relevant, in itself it is quite good (1). Generally speaking it's important (2).
r:A11:J6 That's relevant (1, 2).
r:A11:J7 Highly relevant (1). Generally, it is relevant (2).
r:A11:J8 Yes, that is relevant, yes (1, 2).
r:A11:J9 That's relevant (1). {no comment, 2}

A12

r:A12:J1 Right. Relevant (1, 2).
r:A12:J2 That is highly relevant (1, 2).
r:A12:J3 Highly relevant (1, 2).
r:A12:J4 Relevant (1). Relevant (2).
r:A12:J5 That I find highly relevant here, it makes it look very disjointed (1). It would be generally important (2).
r:A12:J6 Highly relevant (1, 2).
r:A12:J7 That's relevant (1). Generally, legible body text, highly relevant to relevant (2).
r:A12:J8 Yes, that's highly relevant, in both cases (1, 2).
r:A12:J9 That's relevant also (1). {no comment, 2}

A13

r:A13:J1 Yes, that is relevant, but not highly relevant.
r:A13:J2 None of that bugged me too much. It's valid, but it's not relevant (1). Generally, it is relevant, sometimes it is absolutely crucial (2).
r:A13:J3 Highly relevant (1, 2).
r:A13:J4 Relevant (1). Relevant (2).
r:A13:J5 Uneven gaps, I think that is highly relevant here (1, 2).
r:A13:J6 Yes, highly relevant (1, 2).
r:A13:J7 Yes, that is relevant to that (1). Highly relevant, generally (2).

r:A13:J8 Highly relevant (1, 2).
r:A13:J9 That's relevant (1). {no comment, 2}

A14

r:A14:J1 Yes, it's really sloppy, but here it is to the grid system they have created, so that's nearer to relevant than highly relevant (1, 2).
r:A14:J2 Same as above {r:A13:J2} (1, 2).
r:A14:J3 It doesn't bother me here simply because the design is so awful and scrappy looking, that it doesn't matter. If it were better designed and got a few things wrong it would stand out like a sore thumb (1). As a general thing, it has to be highly relevant (2).
r:A14:J4 Relevant (1). Relevant (2).
r:A14:J5 I think that is highly relevant. It is a very simple thing to make much better, and the fact that it isn't really intrudes a lot (1). It should be taken care of (2).
r:A14:J6 Highly relevant (1). Highly relevant (2).
r:A14:J7 Yes, they are all valid points (1). Highly relevant (2).
r:A14:J8 Yes, that is important, in both cases (1, 2).
r:A14:J9 {no comment, 1}. That's relevant (2).

A15

r:A15:J1 Yes, that's fair enough (1, 2).
r:A15:J2 It's not particularly relevant to this layout, because it's not a particularly striking, pure, layout, so it doesn't matter that much (1). But ideally, one would say it was (2).
r:A15:J3 That's of little relevancy here (1), but generally highly relevant (2).
r:A15:J4 Valid (1). Of little relevancy (2).
r:A15:J5 Highly relevant, specifically here (1), and would be generally speaking (2).
r:A15:J6 I think the proportions are wrong, it almost looks too close. If it had that up there {text/pictures aligning}, that would have more relationship. So it's highly relevant really, (1, 2), the proportions are all wrong. They'd have been better moving that {text} up.
r:A15:J7 Well that is, yes (1). Generally, that should be better, yes (2).
r:A15:J8 I agree with the statement, so that is relevant (1). Generally, it is an important point to be considered, so I think it is highly relevant (2).
r:A15:J9 That's not particularly relevant (1). {no comment, 2}

A16

r:A16:J1 That's valid too (1, 2).
r:A16:J2 Hardly noticeable, not really relevant to this design (1). I think it is only relevant to most designs (2).
r:A16:J3 Again, that's of little relevancy here (1), but generally highly relevant (2).
r:A16:J4 Of little relevancy (1). Of little relevancy (2).
r:A16:J5 I find that less relevant here than I might do in a general sense. It's noticeable, but it's not one of the worst. You do get a division across there, but I've seen a lot of others

which it is much worse (1). In general, it's more relevant (2).

r:A16:J6 Yes, relevant (1, 2).

r:A16:J7 Just below valid (1). Generally, that is valid (2).

r:A16:J8 It is important. It is valid in this case (1), but in the general case it is a point that needs to be looked at (2).

r:A16:J9 That's valid (1). {no comment, 2}

A17

r:A17:J1 Yes (1, 2).

r:A17:J2 That is highly relevant to anything (2). It is valid here (1).

r:A17:J3 I don't think that is relevant (1). Valid, generally (2). There are occasions when you can't put pictures across the fold, but generally I don't think it has a great effect.

r:A17:J4 Of little relevancy (1). Valid (2).

r:A17:J5 It's relevant in this, no I don't think it breaks them down too much (1). It could be worse and therefore it's quite significantly relevant to consider it (2).

r:A17:J6 Yes, highly relevant (1, 2).

r:A17:J7 That is nasty (1). Highly relevant, generally (2).

r:A17:J8 That is of little relevancy in this case (1), but I think it could be relevant in broader terms (2).

r:A17:J9 {no comment, 1}. I don't think that is particularly relevant (2).

A18

r:A18:J1 Yes (1, 2).

r:A18:J2 Yes, that's relevant (1). But you can put your folios anywhere as long as you design them properly. I don't think it has to necessarily fall within the grid (2).

r:A18:J3 Not particularly relevant, again the whole thing is so tatty, I don't think it makes a scrap of difference (1). Highly relevant, generally speaking (2).

r:A18:J4 Of little relevancy (1). Of little relevancy (2).

r:A18:J5 This is another one where a little thing that is so easy to improve, and the fact that it hasn't makes it very relevant here (1), and generally, because it's a little point again (2).

r:A18:J6 That's a valid point (1, 2).

r:A18:J7 Valid, it is valid (1). Generally, yes, it is valid, but not crucial, but it is worth mentioning here (2).

r:A18:J8 Yes, that's highly relevant in this case (1), it is a very important point (2).

r:A18:J9 {no comment}.

B1

r:B1:J1 Yes (1, 2).

r:B1:J2 That is highly relevant (1). It is also highly relevant, generally. Often it can be a good thing (2).

r:B1:J3 It is certainly accurate. Bad use of white space is important. In this case I think it was

an accident, highly relevant (1). As a general concept, it is highly relevant (2).

r:B1:J4 Highly relevant (1). Relevant (2).

r:B1:J5 Consideration of White Space is relevant in anything, it's crucial (1, 2).

r:B1:J6 Strange White Space, highly relevant (1). Highly relevant (2).

r:B1:J7 Highly relevant (1). Generally, relevant (2).

r:B1:J8 That's relevant (1), and would be highly relevant (2).

r:B1:J9 I'd say that was highly relevant (1). That is definitely highly relevant (2).

B2

r:B2:J1 It's relevant here (1), but not so relevant in general (2)

r:B2:J2 That again is relevant, specifically (1), and generally (2).

r:B2:J3 That is relevant (1), and highly relevant, generally, it has to be (2).

r:B2:J4 Highly relevant (1). Relevant (2).

r:B2:J5 I think it's relevant in this case, the way they are pushed towards the corners (1). I think it is highly relevant in general terms (2).

r:B2:J6 Relevant (1, 2).

r:B2:J7 Those are valid (1), and valid generally (2).

r:B2:J8 Yes, well it is important, yes (1, 2).

r:B2:J9 That is highly relevant (1). That is relevant (2).

B3

r:B3:J1 Yes, that's relevant to both (1, 2).

r:B3:J2 Yes, that's highly relevant, to both (1, 2).

r:B3:J3 I don't think it's too relevant to this (1), but it is generally (2).

r:B3:J4 Highly relevant (1). Relevant (2).

r:B3:J5 In this instance, yes it's obviously relevant (1). Generally, it's a highly relevant thing (2).

r:B3:J6 Highly relevant (1, 2).

r:B3:J7 Highly relevant (1), and highly relevant generally (2).

r:B3:J8 Valid in this case (1), highly relevant (2).

r:B3:J9 That is relevant (1). {no comment, 2}

B4

r:B4:J1 Yes, it is relevant (1, 2).

r:B4:J2 I'd question the accuracy of that. If it were true, I'd say it was highly relevant (1, 2).

r:B4:J3 That's valid here (1), and got to be highly relevant, generally (2).

r:B4:J4 Valid (1). Relevant (2).

r:B4:J5 It should be readable and accessible. Yes, it's a highly relevant consideration, specifically (1) and generally (2).

r:B4:J6 Highly relevant (1, 2).

r:B4:J7 Highly relevant (1). Generally, highly relevant (2).

r:B4:J8 I think it should be relevant (2), I don't think it is in this case (1).

r:B4:J9 I don't agree, but it is relevant (1). {no comment, 2}

B5

r:B5:J1 Yes (1, 2).

r:B5:J2 All the way through they have not realised they have done this, but to do it purposefully would be altogether different. A design does not have to be balanced. I don't think that's of much relevance (1), and not relevant generally (2).

r:B5:J3 That's relevant (1), highly relevant (2).

r:B5:J4 Relevant (1). Valid (2).

r:B5:J5 In this case it is highly relevant to this (1). And in general, yes (2).

r:B5:J6 Well it is relevant to this one (1). Design doesn't have to be balanced, it depends on what you want to do with it (2).

r:B5:J7 I think that is relevant (1). Generally, relevant (2).

r:B5:J8 Yes, it should be balanced (2) and I don't think it is here (1).

r:B5:J9 Valid (1). {no comment, 2}

B6

r:B6:J1 I put that as relevant to the fact that it indicates the start of the text, and not that it is attractive. The awkwardness is not relevant because in other areas of design, that would not be described as awkward, I don't think it is awkward. The fact that it indicates the start of text is quite important, so I would say highly relevant both generally and specifically (1, 2). The first part is mostly irrelevant, specifically and generally.

r:B6:J2 That's highly relevant (1). Location is highly relevant (2).

r:B6:J3 That's irrelevant (1), but it could be (2).

r:B6:J4 Relevant (1). Relevant (2).

r:B6:J5 I think it is very relevant to this, it is disturbing and awkward, and also wanting a lead in is very important (1). For house magazines in general, yes it is very important (2).

r:B6:J6 I don't think it is distracting, at least I know where the start it (1). As a general statement, I wouldn't want it to be distracting, that's highly relevant (2).

r:B6:J7 Again, that ruins it (1). Generally, if it does that, it's going to be ruined (2).

r:B6:J8 I think it is highly relevant that it should be (1). I agree with the statement, but I don't think it does it. I think that it is important that that is done. I think it is valid (2).

r:B6:J9 Relevant (1). {no comment, 2}.

B7

r:B7:J1 Yes, I think that is highly relevant, as a disadvantage (1, 2).

r:B7:J2 That's relevant (1, 2).

r:B7:J3 Yes, I think that is relevant (1, 2).

r:B7:J4 Relevant (1). Valid (2).

r:B7:J5 I think it is highly relevant to this (1), and generally, yes (2).

r:B7:J6 Highly relevant (1). Highly relevant, generally (2).

r:B7:J7 That's relevant (1), and generally, it's valid (2).

r:B7:J8 If you're going to have captions, then they aught not be distracting. I think that is important in both cases (1, 2).

r:B7:J9 Valid (1). {no comment}

B8

r:B8:J1 Yes, that is relevant to this (1), and it is also relevant to anything of a similar nature, in design generally (2).

r:B8:J2 That's highly relevant (1, 2).

r:B8:J3 It is certainly difficult to follow, I think that is relevant (1). Highly relevant (2).

r:B8:J4 Highly relevant (1). Highly relevant (2).

r:B8:J5 Yes, with this (1). Editorially, you may occasionally want it to be difficult to read, but as a general rule, yes (2).

r:B8:J6 Yes, relevant (1, 2).

r:B8:J7 Between relevant and valid (1). Generally, it has to be relevant, highly relevant (1).

r:B8:J8 In this case, yes it is important (1, 2).

r:B8:J9 {no comment}.

B9

r:B9:J1 It is certainly relevant to this (1), but not so relevant for general use (2).

r:B9:J2 That's highly relevant. It obviously has to be clear and readable (1, 2).

r:B9:J3 I think that is an important factor, it is important to this design. The fact that the headline doesn't actually work doesn't make it any less important factor (1). The headline has to be highly relevant (2).

r:B9:J4 Relevant (1). Valid (2).

r:B9:J5 I think it is relevant in this case (1), but generally it is less. It is important that it is clear and readable. Its relationship between the size and weight of the spread. I mean it is very relevant (2).

r:B9:J6 Yes, it's relevant (1). It doesn't have to be set in large uppercase sans-serif, it depends on the circumstances. I suppose it's valid (2).

r:B9:J7 That needs to be relevant (1, 2).

r:B9:J8 The relevancy for this, it is of little relevancy (1), but, yes it should be (2).

r:B9:J9 It's mostly accurate, and it is valid (1). {no comment, 2}.

B10

r:B10:J1 I think in this case it is relevant, yes, because it shows people where the article starts, it's fine for that (1). It's not so relevant, generally, because there are other ways of doing that (2).

r:B10:J2 Highly relevant (1, 2).

r:B10:J3 It should be easy to locate, but not exactly in that way. It wouldn't be a headline if it weren't somehow different in size, position or weight. That's valid (1). Yes, as a

general principle, I think that is relevant (2).

r:B10:J4 Valid (1). Valid (2).

r:B10:J5 I don't think it is very relevant here (1), because it's the other things that matter.

r:B10:J6 Yes, it's the size and weight, it has nothing to do with the position. It's relevant (1). Yes, it's valid (2).

r:B10:J7 Yes, relevant (1, 2).

r:B10:J8 It is easy to locate, but I don't think that is necessary relevant (1). It should be relevant (2).

r:B10:J9 {no comment, 1}. Not particularly relevant (2).

B11

r:B11:J1 Yes, again (1), but there are other ways of doing that (2).

r:B11:J2 Yes, highly relevant (1, 2).

r:B11:J3 I think that is right, I think that is valid (1), and relevant (2).

r:B11:J4 Valid (1). Of little relevancy (2).

r:B11:J5 Again, it's the other things that are more relevant here (1). Generally, there should be some relationship with the columns, but not aligned all the time (2).

r:B11:J6 Not relevant, they've tried and it's not worked. They're making a feature out of something that isn't important, and therefore causing distraction (1). I think it has some validity, but it isn't highly important (2).

r:B11:J7 That is again relevant (1, 2).

r:B11:J8 In reality, it is important to consider where it goes (2). In this case does it affect the design ? No (1).

r:B11:J9 The headline is awkwardly positioned, I quite agree, and it is relevant (1). {no comment, 2}.

B12

r:B12:J1 If it were true, it would be important (2). But I don't think that's true, so of little relevancy (1).

r:B12:J2 That's all highly relevant. Not very well used here, but highly relevant (1, 2).

r:B12:J3 I think that is irrelevant (1), but relevant, generally (2).

r:B12:J4 Valid (1). Of little relevancy (2).

r:B12:J5 I don't think that is at all relevant, it's just decoration that isn't even part of it (1). Unless you're creating some kind of continuity, this line is awful (2).

r:B12:J6 Highly relevant (1), and generally (2).

r:B12:J7 Yes, valid (1). Generally, valid points (2).

r:B12:J8 In both cases those things are just enhancers. I think it is important to get the design right rather than use other elements, so I think that is of little relevance (1, 2).

r:B12:J9 That's relevant (1). It's not particularly (2).

B13

r:B13:J1 It's of little relevancy here (1), but it could be, in general (2).

r:B13:J2 Yes (1, 2).
r:B13:J3 Partly (1, 2).
r:B13:J4 Relevant (1). Of little relevancy (2).
r:B13:J5 That is certainly valid in this one (1), and relevant in most instances (2).
r:B13:J6 It's relevant (1). That was a problem with the other design, they all looked the same and it looked boring (2).
r:B13:J7 Valid really, for that (1). Between valid and of little relevancy (2).
r:B13:J8 In this instance it really is of little relevance because it doesn't do anything (1). Yes, I think it is relevant that it should have those sort of changes (2).
r:B13:J9 That's relevant (1). That's valid (2).

B14

r:B14:J1 Yes, I think that's very valid (1, 2).
r:B14:J2 It's relevant, but not crucial (1, 2).
r:B14:J3 Do I think that is important ? Yes, it is. I think that is a disaster. Highly relevant (1). That kind of thing, as a general principle is crucial to the layout (2).
r:B14:J4 Valid (1). Relevant (2).
r:B14:J5 Definitely highly relevant in this one (1). Positioning is relevant, throughout (2).
r:B14:J6 Relevant (1). Relevant (2).
r:B14:J7 Again, that's valid (1). Relevant, yes (2).
r:B14:J8 In every case where you have got a caption, it's highly relevant that it should (1, 2).
r:B14:J9 {no comment, 1}. That's relevant (2).

B15

r:B15:J1 Yes, highly relevant here (1), but generally not so relevant (2).
r:B15:J2 It's relevant. Here it is such a mess that it really doesn't matter too much (1). Generally speaking, it is highly relevant (2).
r:B15:J3 Highly relevant (1, 2).
r:B15:J4 Relevant (1). Valid (2).
r:B15:J5 Yes, I think it's relevant here (1). I also think it's important to look for things like that, it splits up the text (2).
r:B15:J6 Yes, there is, Highly relevant (1). Highly relevant (2).
r:B15:J7 Definitely relevant that (1). If you're going to do that you should really line that up (2).
r:B15:J8 Yes, it's important in both cases (1, 2).
r:B15:J9 That's highly relevant (1). Yes (2).

B16

r:B16:J1 This particular case it does (1).
r:B16:J2 I think that is a good thing. Because it's the end of the text, it doesn't matter that it drops short (1). If it were one of the others, it would look much more odd (2).
r:B16:J3 I don't think that is relevant here (1, 2).

r:B16:J4 Valid (1). Of little relevancy (2).
r:B16:J5 I don't think it is relevant here (1), but it can be (2).
r:B16:J6 No relevancy at all (1, 2).
r:B16:J7 That is relevant (1, 2).
r:B16:J8 Okay, it doesn't align, but I don't think that is important (1, 2).
r:B16:J9 I don't think that's too relevant (1). {no comment, 2}.

B17

r:B17:J1 That's very relevant (1, 2).
r:B17:J2 It's not all that relevant (1, 2).
r:B17:J3 Highly relevant (1, 2).
r:B17:J4 Relevant (1). Of little relevancy (2).
r:B17:J5 Yes, highly relevant here (1), and generally, focusing on holes is to be avoided (2).
r:B17:J6 Relevant (1). You could have got away with that, actually, the main problem is that this piece of text, if it lined up with that column, if it was bled all the way through, it would have been alright. Relevant (2).
r:B17:J7 That's valid (1, 2).
r:B17:J8 In the ideal situation that shouldn't happen unless it's a feature of the design. That seems haphazard. That is relevant in that case (1). It shouldn't have come to that point (2).
r:B17:J9 That's valid (1). {no comment, 2}.

B18

r:B18:J1 {no comment}.
r:B18:J2 That's absolutely relevant (1, 2).
r:B18:J3 No, that's not relevant, it is valid (1). Highly relevant (2).
r:B18:J4 Of little relevancy (1). Of little relevancy (2).
r:B18:J5 I don't think that is relevant here (1), and would dispute it, generally (2).
r:B18:J6 I don't think it is too large, I think there's quite a nice balance there.
r:B18:J7 Relevant (1), and overall (2).
r:B18:J8 I don't think that is relevant in this instance (1). It would be relevant in general terms (2).
r:B18:J9 {no comment}.

B19

r:B19:J1 That's completely inaccurate, therefore in this case, highly irrelevant (1). If it were true, in general it would be a good thing, relevant (2).
r:B19:J2 I don't think they are all that large. If they were, that's highly relevant, in this case (1), but not generally (2).
r:B19:J3 Relevant (1, 2).
r:B19:J4 Valid (1). Of little relevancy (2).
r:B19:J5 I think it is sort of valid here (1). It is relevant that the images form a function of

making the reader want to read the article (2).

r:B19:J6 Relevant (1). On the general side, it's valid (2).

r:B19:J7 Yes, relevant (1), and overall, probably a valid point (2).

r:B19:J8 I think that is valid (1). I think it is relevant (2).

r:B19:J9 That's relevant (1). {no comment, 2}.

C1

r:C1:J1 Although it isn't important here (1), it could be more important in different situations (2).

r:C1:J2 Yes, that's very important, in this instance (1).

r:C1:J3 I think it is relevant, certainly. I think that it is highly relevant (1). I think it is highly relevant in general terms, but there are other ways of doing it, creating interest. Of all the things there, I think it is highly relevant (2).

r:C1:J4 Relevant (1). Valid (2).

r:C1:J5 This thing about the relationship between a lot of text and not much pictures does make it unappealing and unfriendly, so that's highly relevant here (1). On the general scale, balance in the proportions is important. But there are ways, it should be possible to make it work with the arrangement, if you're careful. So it is relevant, but not singularly significant (2).

r:C1:J6 Highly relevant (1). Highly relevant in a broader context. The last thing you want is lots of text and no pictorial area (2).

r:C1:J7 I think it is very relevant (1). Relevant (2). I think too much pictorial will make it look like a comic, there has to be a balance between the pictures and text, it's highly relevant.

r:C1:J8 Yes, I think that is valid, generally.

r:C1:J9 That's highly relevant (1), and again (2).

C2

r:C2:J1 Same again {r:C1:J1}.

r:C2:J2 Highly important. The size of the picture is highly important (1). Small pictures being bad, unattractive and unfriendly, that's not necessarily the case (2).

r:C2:J3 That is relevant, yes (1). There are different sorts of magazines, very difficult to say, generally, it is valid (2).

r:C2:J4 Relevant (1, 2).

r:C2:J5 Definitely, the pictures are very small and difficult to look at and having small pictures, pictures that seem small, almost makes them useless (1), generally (2).

r:C2:J6 Highly relevant there (1). In a broader context it depends, you can make a lot of emphasis out of a small picture by putting a lot of White Space around it. It's valid, but not always (2).

r:C2:J7 That's relevant, it is relevant (1). I think that is a valid point (2).

r:C2:J8 Yes, it is relevant (1). Broadly, it is highly relevant (2).

r:C2:J9 That's relevant (1), and again (2).

C3

r:C3:J1 Yes (1, 2).

r:C3:J2 That's highly relevant (1), and generally (2).

r:C3:J3 That's very important in this case (1). It's got to be highly relevant (2).

r:C3:J4 Valid (1). Valid (2).

r:C3:J5 That's relevant here (1), and relevant throughout (2).

r:C3:J6 That's relevant. It is (1). It's relevant in a broader context, you have to have a consistency of a tone that you can actually read. I feel I should put some glasses on to read it (2).

r:C3:J7 This one, it is definitely relevant, its lightness (1). It is valid, that it has a good colour (2).

r:C3:J8 Yes, highly relevant (1). Highly relevant generally (2).

r:C3:J9 {no comment}.

C4

r:C4:J1 Yes, it is relevant here (1), but it isn't always important (2).

r:C4:J2 That's very important in this (1), but that's of little relevance, generally (2).

r:C4:J3 Yes, that's valid in this case (1), generally, it's highly relevant (2).

r:C4:J4 Relevant (1). Of little relevancy (2).

r:C4:J5 There certainly is a continuity, whether it is a good thing, I'd question. For this I'd say relevant (1). In general terms, it depends how you do it, so valid (2).

r:C4:J6 Yes, but that's a problem, it should have been broken up. Yes, it's relevant but it doesn't make it interesting to read (1). Highly relevant normally, having a good continuity of text, so that you can actually read it (2).

r:C4:J7 Highly relevant that is, the colour of the text has to be solid (1). Generally, it's a relevant point (2).

r:C4:J8 Yes, that's valid for both (1, 2).

r:C4:J9 {no comment}.

C5

r:C5:J1 If I were to judge this on the content, I would say that was of little relevance (1). Yes, I would think it relevant for a typical house magazine (2).

r:C5:J2 Highly relevant (1), and relevant, generally (2).

r:C5:J3 That is a valid criticism of that design. I'll put highly relevant, it is important (1, 2).

r:C5:J4 Relevant (1). Of little relevancy (2).

r:C5:J5 I think that is very relevant here, you tend to switch off, you know immediately it's something of a technical nature. And I think if that happens a lot, even though it might have a high quality appearance, look expensive, you do tend to not want to read it. If it's of a technical nature, you do accept it, or want it in that form (1). For general information it makes it look very dry and inaccessible, I think that is relevant too (2).

r:C5:J6 Highly relevant (1). Highly relevant, what you don't want in house magazines (2).

r:C5:J7 Yes, it is relevant (1). Generally, it is highly relevant, that it has the image behind it (2).

r:C5:J8 That's relevant (1). It could be valid for most (2).

r:C5:J9 {no comment}.

C6

r:C6:J1 It is partly relevant, for reasons not mentioned here. It isn't the smallness, it's the amount of ink that it conveys to the paper that is the problem, and the paper is an art paper that reduces the amount of ink that goes on to the paper (1).

r:C6:J2 It's relevant (1, 2).

r:C6:J3 That is highly relevant here (1), it isn't always relevant, but it might be (2).

r:C6:J4 Valid (1). Relevant (2).

r:C6:J5 I don't think it is, I don't think it matters in this one, personally (1). But it can matter, it is relevant that you don't have it too small, generally (2).

r:C6:J6 I don't think the text is too small, I think the weight of the text is wrong. I don't think that is relevant.

r:C6:J7 That's large enough, any smaller and it would loose it. In this particular one, relevant (1). That's highly relevant, for eyesight and for reading it (2).

r:C6:J8 I don't agree with that. I think it is relevant because you have to evaluate those sort of things. Of little relevancy (1). In general terms it is (2).

r:C6:J9 I don't agree with that. I think it is important if the statement is telling me the text should be larger (1). It is also relevant (2).

C7

r:C7:J1 It is relevant, to both (1, 2).

r:C7:J2 That's important (2), but I don't think there is any ambiguity here (1).

r:C7:J3 I think that is valid. I can't say that it bothers me that greatly (1). Generally, I think that is highly relevant (2).

r:C7:J4 Relevant (1, 2).

r:C7:J5 Yes, I think that is valid to relevant here (1), and highly relevant in general terms (2).

r:C7:J6 Yes, relevant (1). Relevant, you've got to be able to read it, and what you don't want to be looking for ... normal people read from left to right (2).

r:C7:J7 I find that difficult, so again I say that is highly relevant, that it reads properly (1). Generally, it is a valid point (2).

r:C7:J8 Yes, I think it would be valid for this one (1). It would be relevant (2).

r:C7:J9 That's relevant.

C8

r:C8:J1 Again, it is relevant, to both (1, 2).

r:C8:J2 That's highly relevant to both (1, 2).

r:C8:J3 That is valid for that magazine. It's not something I find particularly appealing (1).

Generally, that's highly relevant to page layout design (2).

r:C8:J4 Relevant (1). Valid (2).

r:C8:J5 I think that is very relevant here, but I don't think they do it very well. I actually find they are distracting and break the colour of the page, it's a relevant issue (1). Generally, highly relevant, the sub-headings should help you find your way around, without breaking the text up into little bits (2).

r:C8:J6 Yes, it's relevant (1). Relevant as well. They should be there, but not necessarily bouncing out (2).

r:C8:J7 I think that is a relevant point (1). Generally, I think it is a valid point (2).

r:C8:J8 {no comment}.

r:C8:J9 That's relevant.

C9

r:C9:J1 Again, it is relevant, to both (1, 2).

r:C9:J2 That's highly relevant (1). So what we're saying is that whatever the feature, it doesn't have to be a colour feature, is important for those reasons. Yes (2).

r:C9:J3 I think that is a major criticism of that design (1). Valid (2).

r:C9:J4 Relevant (1). Of little relevancy (2).

r:C9:J5 I think it is quite nice to have an extra colour. It's a valid point because it can be done in other ways.

r:C9:J6 It would look pretty awful without it, so it has improved it, but not to the degree I would expect. Yes, it is valid (1). Generally, it's relevant, but there are lots of other ways of doing it (2).

r:C9:J7 I think it is a valid point (1), and relevant (2).

r:C9:J8 {no comment}.

r:C9:J9 I don't agree. I think it is relevant.

C10

r:C10:J1 Yes, that is relevant, to both (1, 2).

r:C10:J2 Yes, that's relevant, but not highly (1, 2).

r:C10:J3 I'll put valid (1, 2).

r:C10:J4 Of little relevancy (1). Not relevant (2).

r:C10:J5 Yes, here it is relevant.

r:C10:J6 I think it's of little relevancy, it's so well aligned, that's the problem. It's over neatly aligned and squared off, it's over the top (1). Yes, it is valid, it's got to be neat, but it's also got to have some vitality (2).

r:C10:J7 That is relevant (1). Generally, I think it is highly relevant, that you get this sort of alignment all round, keep it organised (2).

r:C10:J8 I think it is valid in both cases (1, 2).

r:C10:J9 {no comment}.

C11

r:C11:J1 Yes, that can be relevant, and is in this particular case (1), but in general, I think it can be less relevant (2).

r:C11:J2 That is highly relevant to this (1), but of little relevance generally, because one could employ other techniques to do this (2).

r:C11:J3 It's highly relevant to that (1). There is no way you can put not relevant for any of this (2).

r:C11:J4 Of little relevancy (1). Not relevant (2).

r:C11:J5 Here, relevant. If anything, it is too even with this (1). Relevant generally (2).

r:C11:J6 It's so solid that it's just gone. It's valid (1). It should have a solid appearance, yes (2).

r:C11:J7 I think that's relevant (1). Generally, it's a valid point (2).

r:C11:J8 I didn't agree with that but I think it is a valid point to make (1). In design, generally, you would want to be aware of that, so again that is valid (2).

r:C11:J9 {no comment}.

C12

r:C12:J1 That's relevant (1, 2).

r:C12:J2 Not relevant, because I don't think it's true (1, 2).

r:C12:J3 That is of little relevancy here (1), but it could be important (2).

r:C12:J4 Valid (1). Not relevant (2).

r:C12:J5 It's valid. I don't find it over distracting, but it is valid (1). It can be relevant if it happens a lot (2).

r:C12:J6 That's relevant (1). You should typographically avoid widows, yes that's relevant (2).

r:C12:J7 They're all valid points.

r:C12:J8 Yes, I think that is highly relevant in both cases (1, 2).

r:C12:J9 {no comment}.

C13

r:C13:J1 Now, I think that is irrelevant (1, 2).

r:C13:J2 I like these spaces, I think they're important.

r:C13:J3 Same again {r:C12:J3}.

r:C13:J4 Relevant (1). Valid (2).

r:C13:J5 Yes, I think it is valid, but not highly relevant (1). Generally, it would have to be extreme before causing big problems, I think (2).

r:C13:J6 Yes, relevant. Whether it disturbs me, I don't think it does. The alternative is to hyphenate or justify, which wouldn't work either (1). Relevant (2).

r:C13:J7 That is highly relevant, to me (1). Generally, it is a relevant point (2).

r:C13:J8 Again, that is highly relevant in both cases (1, 2).

r:C13:J9 The only way to justify that answer is to say all text in columns like this should be set justified. But I can't say that. In this case I'd agree with the statement, and it is relevant (1). I can't say that it should always be justified (2).

C14

r:C14:J1 Yes, it is difficult to find. That is relevant, but not highly relevant because people are getting used to finding things (1). People would find it, but it isn't easy (2).

r:C14:J2 It's not all that relevant (1). Picture captions, generally, yes, very important (2).

r:C14:J3 It's relevant, but it isn't a burning issue (1). As a general principle, that is relevant (2).

r:C14:J4 Highly Relevant (1, 2).

r:C14:J5 That's relevant here, quite disturbing (1). Certainly relevant, in general terms (2).

r:C14:J6 Highly relevant (1). In any publication, if someone did that it would be highly relevant (2).

r:C14:J7 That's highly relevant (1). Generally, it is relevant (2).

r:C14:J8 Yes that's relevant in both cases. In fact, it's highly relevant in general (2), but relevant in this one (1).

r:C14:J9 {no comment}.

C15

r:C15:J1 Not relevant (1, 2).

r:C15:J2 Yes, that's relevant (1, 2).

r:C15:J3 I don't think that is relevant (1). Relevant (2).

r:C15:J4 Highly relevant (1). Valid (2).

r:C15:J5 Yes, I find that very relevant here (1), and generally a relevant feature (2).

r:C15:J6 "Disjointed", yes, yes.

r:C15:J7 Well, I think it is a valid point, I think it makes it slightly more interesting with these bits and pieces scattered around, breaking up the monotony of the text (1). So that is relevant (2).

r:C15:J8 I think it's relevant (1). Highly relevant in general terms (2).

r:C15:J9 {no comment}.

C16

r:C16:J1 It is of some relevance (1). I'll put it between valid and of little relevance (2).

r:C16:J2 Of little relevance (1). It depends on the layout. It is a valid statement, generally (2).

r:C16:J3 That's irrelevant. It isn't distracting in this case (1). You can't say that was irrelevant in general terms, it is something you would have to think about. That is relevant, when designing you should look at that (2).

r:C16:J4 Relevant (1). Relevant (2).

r:C16:J5 It's valid here. The fact that you've said "slightly odd," it's not very odd. It doesn't jump out as being a big fault, but it'd be better if it wasn't there. A bit of fine tuning could have got rid of that without much trouble (1). Generally, yes. It's relevant to go through and sort these things out, perhaps more than just relevant (2).

r:C16:J6 In this case, if we're looking at a precise piece of typography, a very formal piece, this is wrong. In this particular case, as an internal house magazine, that's fine. It's

an accepted level. All these things work at accepted levels.

r:C16:J7 One line like that won't go amiss. It's a relevant point (1). Generally, it is a valid point (2).

r:C16:J8 I don't think it's odd, there are times when you won't have exact amounts of text and you want to use white space, then it becomes a contradiction that you have to fill the white spaces. I don't think that is relevant.

r:C16:J9 {no comment}.

C17

r:C17:J1 {no comment}.

r:C17:J2 That's very relevant, highly relevant (1). It would be valid, no matter what layout (2).

r:C17:J3 Body text, boring as hell. Highly relevant (1), highly relevant (2).

r:C17:J4 Relevant (1). Valid (2).

r:C17:J5 I think that is valid, on both accounts (1, 2).

r:C17:J6 I don't think it's legible, I don't think it's friendly. The strokes does make it difficult to read, I agree. Relevant (1). I wouldn't use it for text, relevant (2).

r:C17:J7 I think that is highly relevant. I think it's important that the type design relates to the image, and it does in this case (1). Generally, it is a very relevant point (2).

r:C17:J8 Yes, I think that is very relevant, in both cases (1, 2).

r:C17:J9 Yes, I would agree, and it is very relevant (1, 2).

D1

r:D1:J1 Highly Relevant. The content is friendly (1). I wouldn't say that was true in all cases, I don't think that would be relevant to all situations (2).

r:D1:J2 Highly relevant (1). It's not necessarily relevant, generally (2).

r:D1:J3 That's relevant to this design (1), and generally, I think (2).

r:D1:J4 Relevant to this design (1). Valid (2).

r:D1:J5 In this case I'd say that was quite relevant (1). Generally, I'd say it is a bit more relevant than valid (2).

r:D1:J6 Of little relevancy (1). Generally, it's what you do with them. A large picture can be distressing if used in a funny way. So it's not relevant, it's how you use them. A small picture could emphasise it, it might have more strength than a big picture. It's how it sits in relationship to everything else. That's not necessarily right (2).

r:D1:J7 Relevant (1). I agree with that as well, relevant (2).

r:D1:J8 Yes, I think that is relevant, yes.

r:D1:J9 That's highly relevant (1). And again (2).

D2

r:D2:J1 I don't think it's relevant to this particular one, of little relevance (1). In some cases, I could see that it might be. It could have general relevance (2).

r:D2:J2 I've put that as inaccurate. If it were accurate, I would say that was highly relevant (1). The headline has got to be read (2).

r:D2:J3 I think that is a relevant criticism of that design (1), as a general principle, highly relevant (2).

r:D2:J4 Of little relevancy (1). Highly relevant (2).

r:D2:J5 That's certainly relevant here, I don't know to what extent it spoils it (1). Headlines presenting difficulty to read are a problem and that is highly relevant, generally (2).

r:D2:J6 Valid, I agree (1). In a wider context, the headline says what it is about, you should be able to read it. Quite relevant to have the headline so that you know where it is (2).

r:D2:J7 That's highly relevant (1). Relevant (2).

r:D2:J8 Yes (2), but I don't think it's important in this instance (1).

r:D2:J9 {no comment, 1}. Relevant (2).

D3

r:D3:J1 In this case it is relevant (1). Of no relevance in general (2).

r:D3:J2 That's valid (1). Generally, small pictures "tipped in" to large pictures are very important, or can be very important (2).

r:D3:J3 I don't think so, of little relevance. It is irritating, but I don't think it makes much difference in this layout (1). Again, as a general principle, it has to be highly relevant. It is something that should be looked at closely (2).

r:D3:J4 Yes, it is relevant here (1), but not relevant generally (2).

r:D3:J5 That is definitely highly relevant here (1), and very relevant generally (2).

r:D3:J6 Yes, highly relevant. It's quite disturbing in fact (1). If the insert was something else, I could see the relevancy, it doesn't work because it {insert} isn't relevant (2).

r:D3:J7 Valid (1). Yes, generally, I think that is relevant (2).

r:D3:J8 I don't think it's odd, it just adds a bit more interest. It is possibly valid (1). In general, I don't think it is relevant (2).

r:D3:J9 That's relevant (1). That's valid (2).

D4

r:D4:J1 Yes, both cases (1, 2).

r:D4:J2 That's highly relevant, in this (1), and everything else, generally (2).

r:D4:J3 That's relevant, highly relevant.

r:D4:J4 Highly relevant (1). Relevant (2).

r:D4:J5 I think that is relevant here, but because of other things like the abstract joins the body text, and these uneven paragraph breaks, that makes it more awkward (1). Generally speaking, that must be more relevant (2).

r:D4:J6 Yes relevant (1). People normally read from left to right (2).

r:D4:J7 Relevant (1). Generally, it's a valid point (2).

r:D4:J8 Yes, I think it is relevant (1). It should be, highly relevant (2).

r:D4:J9 Yes, relevant (1). Yes (2).

D5

r:D5:J1 Yes, both cases (1, 2).

r:D5:J2 Yes, I would say that was important here (1), I don't think it has to do that, generally (2).

r:D5:J3 Highly relevant for this (1), and valid (2).

r:D5:J4 Relevant (1). Relevant (2).

r:D5:J5 I think that is relevant to it's accessibility (1). Generally, relevant as well (2).

r:D5:J6 I don't think the photographs make it friendly and appealing (1). Yes, it's valid (2).

r:D5:J7 That's highly relevant (1), and generally relevant (2).

r:D5:J8 In this instance, that is a valid comment (1), and I think it is relevant (2).

r:D5:J9 {no comment}.

D6

r:D6:J1 Yes I think that is relevant (1). I think that is very true, a truth about visual communications generally (2).

r:D6:J2 That's highly important, legibility is, specifically (1), and generally (2).

r:D6:J3 I don't think it's all that relevant to this. I think it does the job alright, and I don't think if you had Baskeville, or something like that, it would make much difference to the legibility. It's important, but not crucial. Valid (1). Generally that's relevant (2).

r:D6:J4 Highly relevant (1), valid, generally (2).

r:D6:J5 That's obviously a relevant point here (1), and highly relevant generally (2).

r:D6:J6 Yes, relevant (1), that's relevant as well (2).

r:D6:J7 That's highly relevant (1). Generally, that's highly relevant (2).

r:D6:J8 Yes, I think that is relevant (1), and highly relevant (2).

r:D6:J9 Yes (1). Relevant (2).

D7

r:D7:J1 When it comes to this particular case, it is unpleasant, but not as bad as it could be (1). As a typographic designer, I find that excessively irritating. For general relevance, it is bad practise, it is bad practise here and it is bad practise everywhere else. So highly relevant, yes (2).

r:D7:J2 It's not important. It's not really relevant (1), but it can be in other types of design (2).

r:D7:J3 That's highly relevant.

r:D7:J4 Of little relevancy (1). Of little relevancy (2).

r:D7:J5 Yes, very relevant here, it breaks up the texture too much (1). Highly relevant in general terms, not to chop and change (2).

r:D7:J6 It's relevant in this case, not highly relevant because of the context. If it were a company report for example, it would be highly disturbing to see a very nice piece of typography with that sort of indiscretion. But it's not a formal, sophisticated piece of communication, or precise or lovely laid out. It doesn't disturb me that much, a reader wouldn't even notice it (1). In a wider context, it's relevant (2).

r:D7:J7 Valid (1), and generally it's valid (2).

r:D7:J8 I think that is a valid point.

r:D7:J9 Yes, that's relevant (1). That's relevant (2).

D8

r:D8:J1 Yes, I think that is relevant, generally, and specifically (1, 2).

r:D8:J2 Yes, for this type of layout (1), and generally relevant (2).

r:D8:J3 That's valid (1), yes, relevant (2).

r:D8:J4 Relevant (1). Of little relevancy (2).

r:D8:J5 I think that's relevant, rather than highly relevant (1). In general terms, it is nice to make it work (2).

r:D8:J6 Yes, it breaks it up, that's relevant (1). Yes, people don't like reading large bits of copy. If you can break it up in weight or anything else then it feels as though it's not too painful (2).

r:D8:J7 I think it is relevant (1), and the general point is relevant (2).

r:D8:J8 I think it's important in terms of contrast and what it does for the spread, valid (1). In general terms it is something one should consider anyway (2).

r:D8:J9 Relevant.

D9

r:D9:J1 Same again. {Yes, I think that is relevant, generally, and specifically (1, 2)}.

r:D9:J2 It's fairly important. It could have been much friendlier than that. The idea is nice but they've not pursued it. It's important (1). It's not relevant, generally (2).

r:D9:J3 I don't think that is particularly relevant (1), but it is relevant (2).

r:D9:J4 Relevant (1). Of little relevancy (2).

r:D9:J5 The size and texture do that as well, valid on both accounts (1, 2).

r:D9:J6 There should be a contrast, yes I agree with that. Whether they use a serif face is another matter (1). It's relevant that you use a headline that is easily read, that is fairly big. Whether they use a serif face is a matter of debate, it's a method of doing it. It's valid (2).

r:D9:J7 That's relevant (1), and generally, that's a valid thing to consider (2).

r:D9:J8 Yes, okay.

r:D9:J9 Not particularly relevant.

D10

r:D10:J1 Relevant, both general and specific (1, 2).

r:D10:J2 That's highly relevant, specifically (1), and generally (2).

r:D10:J3 That's relevant (1), but of little relevancy there (2).

r:D10:J4 Relevant (1). Not relevant, generally (2).

r:D10:J5 Highly relevant, it holds together very well (1). Highly relevant (2).

r:D10:J6 Use of White Space is important. Yes, it is neat, it's not exciting. If you choose a system to always produce neat and tidy designs they are always going to look neat and tidy and going to be pleasant to read. So I suppose it is relevant. That doesn't make it exciting, it doesn't excite me to read it, but at least it isn't too painful. It is

relevant to this (1). Generally, it's relevant, but it depends what you're doing, what you're trying to achieve. Yes, it is valid, but there are exceptions (2).

r:D10:J7 Yes, highly relevant (1). I think it's highly relevant generally (2).

r:D10:J8 Yes, I think that is relevant (1). Highly relevant (2).

r:D10:J9 That's valid.

D11

r:D11:J1 {no comment}.

r:D11:J2 "Visually interesting", is it ? Yes, I'd say that was relevant, specifically (1), and generally (2).

r:D11:J3 I think that is irrelevant (1), and relevant (2).

r:D11:J4 Valid (1). Valid (2).

r:D11:J5 Yes, I'd say there are certain awkwardness, so therefore is very relevant to this (1), and generally (2).

r:D11:J6 It's valid, it works (1). Yes, relevant (2).

r:D11:J7 Yes, that's valid (1), and it is relevant (2).

r:D11:J8 Yes, I think it is relevant that you have to consider some interest in the spread.

r:D11:J9 {no comment}.

D12

r:D12:J1 {no comment}.

r:D12:J2 That's relevant, specifically (1). There shouldn't be distractions, generally (2).

r:D12:J3 I think that is irrelevant (1), and relevant (2).

r:D12:J4 Not relevant (1). Valid (2).

r:D12:J5 I don't find that particularly relevant here (1), but it can happen, relevant (2).

r:D12:J6 That's very relevant, I find that rule very distracting (1). In other publications, I would find that relevant as well (2).

r:D12:J7 Double rule, that is of little relevancy in this instance (1). Generally, it is valid (2).

r:D12:J8 The statement says that it is distracting from the design, I'm saying it doesn't interfere with it, so in this instance it is of little relevancy (1). In general it's a design element that needs to be considered, so it is relevant (2).

r:D12:J9 {no comment}.

D13

r:D13:J1 {no comment}.

r:D13:J2 That's highly relevant, specifically (1), but totally irrelevant, generally, because there are all sorts of ways ... you may want the headline to dominate completely (2).

r:D13:J3 Yes, that is relevant.

r:D13:J4 Relevant (1). Valid (2).

r:D13:J5 Yes, I think that is relevant here (1), and is generally relevant (2).

r:D13:J6 Well-balanced can become boring, and I find that boring. It's valid in this instance (1). In general, it has no relevancy at all (2).

r:D13:J7 That is valid (1), and it does need to be balanced, that is a relevant point (2).

r:D13:J8 In this instance it is well balanced, so it is valid (1). In general terms, yes it would be relevant (2).

r:D13:J9 Yes.

Appendix 17 Collated Open Critique Protocol Data

A1

A:J0:01 The overall look is okay.

A:J2:05 It is just an exercise of fitting things to a format, which is not what I think design is.

A:J2:06 I think it is understandable, but it takes for granted that people will be interested in this, it makes no attempt to interest them. I don't think people will want to read it.

A:J8:11 There is a difficulty getting into the text, leading ones eye into it from the photographs, form the heading, to go into the text is difficult.

A2

A:J0:02 The proportions of photograph to text is good.

A:J1:10 It's quite a dramatic layout with rather more illustration than reading matter, but it creates a certain amount of drama, which is quite pleasant to the whole thing.

A:J3:03 I don't like the way the photographs have all been grouped together like that, it would have been much more interesting if they had been broken up a bit.

A:J4:01 There are to many photographs all crammed up together. They don't relate to the text, totally separate.

A:J8:02 The majority of the spread is taken over by quite large photographs.

A:J9:02 What seems to be awry with this design for me is that the actual size of the magazine is a bit small for the photographs. Almost two thirds of the total area is given over to photographs, there is very little text to support them. I am quibbling because there's a sense of imbalance.

A:J9:03 I can't put my finger on it but I get an uneasy feeling about this layout. It's partly the density, blackness of the photographs, their scale relative to the size of paper, the very obvious small amount of text compared to that of photographs. All of those things, but finally it comes down to this appalling headline, which is very largely a waste of space. The white space is important, white space is always important in the layout because it illuminates the page. In this case all the illumination is in the top right hand corner. The bottom left hand corner is very dark, it's a tremendous contrast in density, tone and colour, dark and light. Basically the white space has been wasted. If it had been used more creatively it could have been used to isolate the photographs from each other better, separate them, lighten that area of the page. Possibly give a completely different way of arranging the spread. The headline is a disaster in my view, and contributes to the overall discomfort I feel about the spread.

A3

A:J0:05 I like the isolated headline, it promotes a friendly, competent design.

A:J1:06 The border draws the reader's eye to the heading, and the heading can be put in a smaller typeface because the border is encapsulating the white space around it, creating the interesting focal point.

A:J2:07 Everything seems rather arbitrary, the choice of headline type face, the choice of border.

A:J3:06 I can't cope with the way this headline has been set. It uses white space in this border, but it looks like a desperate attempt to try and make the design more interesting.

A:J4:03 The border makes it look a bit dated.

A:J4:04 It needs the white space and it needs the border, but not that border.

A:J5:11 All the space is used up. You've got this big hole up here {headline}, this could have been better distributed around the thing.

A:J7:06 The word "Gala Day" looks alright centred, but it looks a bit low in the box, a bit too small, a bit too weak for its position. That is centred in a structured grid, which looks odd to me.

A:J7:08 The colour and the border pattern look completely out of context, it looks like a Victorian dance ticket, or menu.

A:J8:03 There is a block centred for the heading and the text below it in two columns.

A:J9:03 I can't put my finger on it but I get an uneasy feeling about this layout. It's partly the density, blackness of the photographs, their scale relative to the size of paper, the very obvious small amount of text compared to that of photographs. All of those things, but finally it comes down to this appalling headline, which is very largely a waste of space. The white space is important, white space is always important in the layout because it illuminates the page. In this case all the illumination is in the top right hand corner. The bottom left hand corner is very dark, it's a tremendous contrast in density, tone and colour, dark and light. Basically the white space has been wasted. If it had been used more creatively it could have been used to isolate the photographs from each other better, separate them, lighten that area of the page. Possibly give a completely different way of arranging the spread. The headline is a disaster in my view, and contributes to the overall discomfort I feel about the spread.

A4

A:J0:05 I like the isolated headline, it promotes a friendly, competent design.

A:J0:06 The unit borders, {decorative border} the colour works.

A:J1:06 The border draws the reader's eye to the heading, and the heading can be put in a smaller typeface because the border is encapsulating the white space around it, creating the interesting focal point.

A:J1:12 I quite like it. That {box} border is quite strange, a little bit out of place with the rather modern borders.

A:J3:04 Small stock-border, printer's border.

A:J3:06 I can't cope with the way this headline has been set. It uses white space in this border, but it looks like a desperate attempt to try and make the design more interesting.

A:J4:04 It needs the white space and it needs the border, but not that border.

A:J5:01 The first thing is this very big bordered shape for the heading and a small insignificant looking heading placed, not in the middle, very awkwardly spaced. It seemingly doesn't seem to relate to the shape in any way. It seems really strange.

A:J5:08 The fact that there's a second colour neither adds nor detracts from it. A wasted effort changing the colour, for the difference it is making.

A:J6:01 It's got a distinct feeling of looking old. The use of this old printer's border at the top, the choice of typography.

A:J7:08 The colour and the border pattern look completely out of context, it looks like a Victorian dance ticket, or menu.

A:J9:03 I can't put my finger on it but I get an uneasy feeling about this layout. It's partly the density, blackness of the photographs, their scale relative to the size of paper, the very obvious small amount of text compared to that of photographs. All of those things, but finally it comes down to this appalling headline, which is very largely a waste of space. The white space is important, white space is always important in the layout because it illuminates the page. In this case all the illumination is in the top right hand corner. The bottom left hand corner is very dark, it's a tremendous contrast in density, tone and colour, dark and light. Basically the white space has been wasted. If it had been used more creatively it could have been used to isolate the photographs from each other better, separate them, lighten that area of the page. Possibly give a completely different way of arranging the spread. The headline is a disaster in my view, and contributes to the overall discomfort I feel about the spread.

A5

A:J0:05 I like the isolated headline, it promotes a friendly, competent design.

A:J0:17 The Gold colour works quite well.

A:J1:06 The border draws the reader's eye to the heading, and the heading can be put in a smaller typeface because the border is encapsulating the white space around it, creating the interesting focal point.

A:J1:12 I quite like it. That {box} border is quite strange, a little bit out of place with the rather modern borders.

A:J3:04 Small stock-border, printer's border.

A:J3:06 I can't cope with the way this headline has been set. It uses white space in this border, but it looks like a desperate attempt to try and make the design more interesting.

A:J4:04 It needs the white space and it needs the border, but not that border.

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right hand corner. The bottom left hand corner is very dark, it's a tremendous contrast in density, tone and colour, dark and light. Basically the white space has been wasted. If it had been used more creatively it could have been used to isolate the photographs from each other better, separate them, lighten that area of the page. Possibly give a completely different way of arranging the spread. The headline is a disaster in my view, and contributes to the overall discomfort I feel about the spread.

A:J9:05 The usual over elaboration of paragraph space is present, leading as well as indent. One of which is superfluous, in this case I would have done away with indents altogether.

A6

A:J1:11 The illustrations aren't bad, they're not flat, and a bit of contrast {to the text}.

A:J2:03 A lack of change of scale within the pictures, same distance, same subject, no scene to set the mood, no close-ups to highlight details.

A:J5:09 The pictures are fairly even, they're very much in a box. They're a bit uneven in size, it might have been nice to make a feature of one of them and played down the others, which would immediately make more impact.

A:J7:02 The screen values, the top left picture is much coarser that the centre top, which has more detail in it.

A7

A:J0:01 The overall look is okay.

A:J0:04 It has an overall friendly look.

A:J0:07 The typography for "Gala Day" is not quite right, it doesn't work. Slightly more weight is needed and it is probably the wrong face, italic. It is too light and the letter spacing is too obvious.

A:J1:15 It doesn't look too bad.

A:J2:01 It's boring, conventional and relatively uninteresting.

A:J2:06 I think it is understandable, but it takes for granted that people will be interested in this, it makes no attempt to interest them. I don't think people will want to read it.

A:J3:02 Cheap, very little imagination, very rigid grid.

A:J5:15 It's got a very down-market feel about it.

A:J8:07 The choice of photographs, in their particular positions seem a bit odd. Perhaps if they were reselected and placed in order of context might have helped.

A:J9:03 I can't put my finger on it but I get an uneasy feeling about this layout. It's partly the density, blackness of the photographs, their scale relative to the size of paper, the very obvious small amount of text compared to that of photographs. All of those things, but finally it comes down to this appalling headline, which is very largely a waste of space. The white space is important, white space is always important in the layout because it illuminates the page. In this case all the illumination is in the top right hand corner. The bottom left hand corner is very dark, it's a tremendous contrast in density, tone and colour, dark and light. Basically the white space has been

wasted. If it had been used more creatively it could have been used to isolate the photographs from each other better, separate them, lighten that area of the page. Possibly give a completely different way of arranging the spread. The headline is a disaster in my view, and contributes to the overall discomfort I feel about the spread.

A8

A:J1:10 It's quite a dramatic layout with rather more illustration than reading matter, but it creates a certain amount of drama, which is quite pleasant to the whole thing.

A:J9:01 My first impression of this is overpowering photographs. The photographs themselves are okay. They are reasonably well cropped and scaled, in the sense that they're not too small.

A9

A:J1:10 It's quite a dramatic layout with rather more illustration than reading matter, but it creates a certain amount of drama, which is quite pleasant to the whole thing.

A:J9:01 My first impression of this is overpowering photographs. The photographs themselves are okay.They are reasonably well cropped and scaled, in the sense that they're not too small.

A10

A:J1:13 Because the type size is right for the width it's being set to, we only get a few lines which have too much space between the words. On the whole it's very much a readable type face, readable setting.

A:J5:16 It's got extra leading between paragraphs. I think it helps it slightly. If it didn't have that extra space in there it would be an incredibly dark texture, solid and forbidding.

A:J6:07 The typeface is fine, not particularly exciting.

A:J8:08 The typeface isn't too bad, it doesn't interfere with the legibility and the reading of the text.

A:J9:04 There is little to say about the typography of the text, partly because there isn't very much of it, it's quite reasonably well set, it's justified.

A11

A:J0:08 The typography is okay, it looks okay and is easy to read.

A:J0:20 The typography is alright for the stock {paper}.

A:J6:07 The typeface is fine, not particularly exciting.

A:J8:08 The typeface isn't too bad, it doesn't interfere with the legibility and the reading of the text.

A12

A:J0:08 The typography is okay, it looks okay and is easy to read.

A:J0:20 The typography is alright for the stock {paper}.

A:J1:02 Typesetting is very good, the type size is right for the measure.

A:J1:03 The colour of the typeface makes for easy reading.

A:J1:04 Some nice leading.

A:J1:13 Because the type size is right for the width it's being set to, we only get a few lines which have too much space between the words. On the whole it's very much a readable type face, readable setting.

A:J2:04 The body copy is all one size and one typeface. There is no attempt to use italics, or bring out something in bold or medium, or underlining, or using conventions like dropped capitals or raised initials. But it fits.

A:J2:08 The text setting is probably the least offensive. It works best in that it is readable, not that people will want to read it, but if they do want to read it they can do so easily.

A:J2:09 It {body text} is within the right constraints of number of characters per line; it has got about the right amount of inter-linear spacing {leading} to prevent rivers. It is readable enough, but that's all.

A:J5:16 It's got extra leading between paragraphs. I think it helps it slightly. If it didn't have that extra space in there it would be an incredibly dark texture, solid and forbidding.

A:J6:07 The typeface is fine, not particularly exciting.

A:J7:09 There's too much text in that small area, I think the type size is too large and too much leading between lines.

A:J7:13 Justified {text}, it looks alright. The space between the words is a bit excessive. It could be a bit tighter, the word spacing.

A:J8:08 The typeface isn't too bad, it doesn't interfere with the legibility and the reading of the text.

A:J8:10 The size of the type is okay, it seems to read quite well.

A:J9:04 There is little to say about the typography of the text, partly because there isn't very much of it, it's quite reasonably well set, it's justified.

A13

A:J0:09 The layout doesn't follow the grid and the gutter between columns is much too wide. The edges of the text do not align with the edges of the frame {border}.

A:J0:11 The spaces between the pictures really aught to be consistent.

A:J0:19 The biggest problem is the internal gutters. They are too big and not consistent. The external and internal margins are inconsistent.

A:J1:08 Quite a variation between gutters though, which is rather unfortunate. You've got a very big gutter between the columns.

A:J1:09 The spaces between the text and the illustrations and between the illustrations themselves, they're all over the place, they're all different. It would have been less distracting to have them all the same.

A:J4:05 The space between the columns of text is too wide compared with the margins at the edge and between the photographs.

A:J6:05 The width between columns in the centre, is fine, the width between the photographs and the first column is very very small.

A:J7:04 The margins between the half-tones are all different, three different margins, in fact

four, the margin above four and two is different to that of one and three.

A:J7:11 I find it odd that the margin between the half-tones and the first column of text, and the margin between the two columns of text, they differ. I would like to have those looked at. Generally the margins are all a mess really, every one of them.

A:J8:05 There's an odd space from the photograph to the column of text and the gutter. The space between the columns is also varied.

A:J9:07 The margins on the page are clumsy, they are too even.

A14

A:J0:09 The layout doesn't follow the grid and the gutter between columns is much too wide. The edges of the text do not align with the edges of the frame {border}.

A:J0:19 The biggest problem is the internal gutters. They are too big and not consistent. The external and internal margins are inconsistent.

A:J1:08 Quite a variation between gutters though, which is rather unfortunate. You've got a very big gutter between the columns.

A:J5:02 It {border} doesn't seem to align with the column {text}. It does there {at top}, and I don't know if it does there {at the edge}. It's very awkward.

A:J5:10 Strangely, they're not lined up, as well {bottom right}.

A:J6:06 Little things like the bottom two pictures don't relate, there's a slight difference between their heights, and at the bottom.

A:J7:03 All these misalignments of the pictures, and the shapes. The bottom one and two don't align, and neither do the two below align at the head, or at the foot. So there's misalignment of all the pictures.

A:J7:04 The margins between the half-tones are all different, three different margins, in fact four, the margin above four and two is different to that of one and three.

A:J7:11 I find it odd that the margin between the half-tones and the first column of text, and the margin between the two columns of text, they differ. I would like to have those looked at. Generally the margins are all a mess really, every one of them.

A:J8:05 There's an odd space from the photograph to the column of text and the gutter. The space between the columns is also varied.

A15

A:J5:14 These pictures dividing into two along there {centre} bears no relation to this heading or the tops of the column. It doesn't align quite with the tops of those, it looks more or less, but the fact that it's almost there, and not quite, makes it worse than if it were absolutely different.

A16

A:J1:14 I'm not quite sure why they've put this extra space between paragraphs, it's not really necessary, they could have done it without.

A:J5:05 The typeface is quite boring, typical text, newspaper narrow measure. It's justified which you do get odd lines with strange open things. But it isn't desperately bad, but

it's not nice either.

A:J7:10 I like the indenting of paragraphs.

A:J9:05 The usual over elaboration of paragraph space is present, leading as well as indent. One of which is superfluous, in this case I would have done away with indents altogether.

A17

A:J0:15 The fold across the centre is acceptable.

A:J6:02 Putting the half-tones across the centre, you've got this white line going up it.

A:J7:01 The crease has broken the image into pieces, in fact there is definitely a crack.

A18

A:J0:10 The folios are too close to the edge of the page and could be lost in cropping.

A:J3:07 It's all crammed up to the edges of the page, a very uncomfortable crowded feeling.

A:J5:03 The numbers are very near the bottom. I don't know whether it has been cropped or trimmed properly, but if there were more space it would be less noticeable. It makes the '9' uncomfortably close.

A:J7:05 The folios there is odd, stepped in and looks odd in that position, and a bit close to the bottom edge of the page.

References not classified to prepared statements (Layout A)

A:J0:03 The pictures are well chosen, and well cropped.

A:J0:14 There should be less space at the top of the layout and more at the bottom.

A:J0:16 It is a competent, quick design. Probably not a lot of time spent on it, but it is competent.

A:J0:18 The bottom of it {photographs} works less well, it is difficult to see the main figures against the background.

A:J1:01 Another grid example.

A:J1:05 The {box} border is a strange thing to go with the illustrations and heading.

A:J1:07 The margins are very modern, and quite narrow.

A:J1:16 There doesn't seem to be any captions.

A:J2:02 A combination of words and pictures, the words are benign, but the pictures are more interesting.

A:J3:01 Very stayed, old fashioned.

A:J3:05 Cheapness of production is written all over it, off-putting without any real reason for it.

A:J4:02 Old fashioned type face for the headline. It needs the white space there.

A:J4:06 There is too little space around the edge of the page.

A:J4:07 It doesn't work together, the photographs and the type.

A:J5:04 It's got a very dated look.

A:J5:06 There's an awful lot of numbers in this text that makes it rather spotty, again they could have written them.

A:J5:07 You don't get much of a read-in, it goes straight in. Other than that {first} paragraph being full-out, it isn't indented, otherwise it's exactly like all the other paragraphs. So it would have been nice to have a lead-in, or a sub-title which might have used some of this space here {headline/ border}.

A:J5:12 A change of typeface would have helped in this one.

A:J5:13 There seems quite a rigid structure, then you look at the width of the columns and relate that to the rest of the thing. It's not exactly split into three columns, it seems all very arbitrary, the sizes and widths of things. It's all formal, without a grid structure.

A:J6:03 It's printed letter press.

A:J6:04 It's just tried to fill every once of space.

A:J6:08 Very business like printer's work, it looks typical of a 1950's or 1960's design.

A:J7:07 It is a bit too white, the headline, too much letter space in between the characters. The 'a' and the 'y' seem to be distanced, the letters need kerning.

A:J7:12 The general grid of the whole is odd, the picture sizes don't relate to the text divisions, there's no sense of uniformity across the page, or across the page horizontally, there's no pick-up lines.

A:J8:01 It is based on what appears to be a three column grid.

A:J8:04 It's a very tight and rigid DPS, very little room to breathe and pause from the photographs, very difficult to go straight into the text to read. From the main heading and the motif around it, it doesn't allow room to go into the text.

A:J8:06 Everything seems crammed and very large. There really isn't room to pause in it and it's very unfriendly I've found. I want to really get onto the next page.

A:J8:09 Justifying text does cause problems with word spacing. That is quite apparent in a few of the paragraphs.

A:J8:11 There is a difficulty getting into the text, leading ones eye into it from the photographs, form the heading, to go into the text is difficult.

A:J8:12 The indents are okay. There is sufficient space between paragraphs to allow breaks in the text.

A:J8:13 It does seem rather a mass of text in two blocks there.

A:J9:06 The folios are a bit clumsy, they just seem to be floating without any proper place to be. They are not aligned with anything.

A:J9:08 The paper is badly trimmed up.

A:J9:09 The second colour does little or nothing for the whole thing, it's a waste of a colour

really.

B1

B:J0:05 The one and a half columns of pictures on the grid looks bad. The picture on the top left aligns with nothing, and has awkward space around it. Columns three four, five and six all align at the top. That picture {top right} has strange white space. That small section of text {sub-title} seems to be floating there and not really related to anything.

B:J0:07 The left hand page seems to step up, that is awkward.

B:J0:11 The block of text below it is unpleasantly heavy and stuck in white space.

B:J0:12 Its more difficult to locate and navigate around the design with the "freeform" use of white space.

B:J0:13 Really, it looks very unbalanced and badly considered, the white space has not been used in any purposeful way, the space at the bottom of the final column is either too large or too small.

B:J1:01 The use of white space is not very well handled. It is used to weaken the design rather than strengthen it.

B:J1:05 Generally I would say the design is not very attractive and the white space is the destroying factor here.

B:J3:02 There's certainly plenty of white space but it is so ugly it interferes with the way the whole thing scans, right from the start.

B:J3:07 This rather nasty sub-title placed in the centre is ugly.

B:J4:05 These spaces are too big around the sub-title.

B:J5:03 Certain images {Sub-title, headline} seem to be floating away from the text and it doesn't hang together too well.

B:J6:03 The other sub-headings, they're centred and you're really getting some funny pieces of white space.

B:J6:11 There is quite a nice amount of White Space, but it has not been particularly well handled because you're getting awkward areas of White Space. I find this sub-title quite awkward, it has no relationship between any other section at all.

B:J7:14 I don't think that space underneath the subheadings needs to be there.

B:J8:03 The white space seems to be rather extravagantly used.

B:J9:07 I feel the overall thing of this layout is that it is a bit clumsy. It's something to do with illustrative material these photographs and these posters at the bottom, and I'm going to include the headline in part of the illustrative material, and the actual textual content. There is actually about fifty / fifty split in terms of illustration and text or illustration and white space and text. Somehow that gives a fairly bland appearance. I have this feeling I want to get a pair of scissors and cut it up and re-paste it, I feel quite strongly about that.

B2

B:J0:05 The one and a half columns of pictures on the grid looks bad. The picture on the top

left aligns with nothing, and has awkward space around it. Columns three four, five and six all align at the top. That picture {top right} has strange white space. That small section of text {sub-title} seems to be floating there and not really related to anything.

B:J1:03 Although there is a strong three-column grid, it's not being used to hang the illustrations, and so on.

B:J2:02 The text always falls within the grid, the three pictures don't. Neither does the headline.

B:J2:04 The pictures are arranged around the perimeter of the grid.

B:J2:13 The placing of things within this DPS I find uncomfortable. Some things are centred {headline, sub-title} and have nothing to do with what appears a very formal grid and other things fall within that grid. There seems some confusion.

B:J3:06 The other two stuck on the edges, with that vile headline, is horrible, it's ugly.

B:J6:07 Going off the grid, I'm not against going off the grid, but in some of these cases it just doesn't work, both photographs {top} aren't aligned to the grid.

B:J7:11 I'm tending to want the illustrations to go and fit into the grid, and they don't fit into the grid, it's across the grid each time.

B:J7:12 There's no alignment across the page between text and pictures.

B:J8:01 General impressions, it's obviously a three column grid. Things seem to be floating all over the place although the grid houses the text reasonably well.

B:J8:02 The pictures just seem to be making up the corners of the imaginary grid.

B:J9:04 I'm flicking, I can sense myself flicking my eyes from this side {left} of the spread where this photograph is to this side {right} of the spread where this photograph is. I'm trying to see if there is a relationship between the two photographs, there must be some sort of relationship because they're illustrating the same article. But, I want to look at this photograph {left} but I find myself, I also want to look at this one {left}. I think it's to do with them being placed in the same plane and being connected, so to speak, by this headline. They're both interesting photographs, the subject matter is quite interesting, I think, although the printing is awful. I want to look at them both at the same time and the way they're placed makes it both difficult to look at them together and difficult to look at them separately because one is distracting me from the other.

B3

B:J0:18 Slightly small {body} text but it reads fairly easily, although it looks forbidding. It is typographically adequate and there is a consistent colour of type.

B:J4:07 The type could have been opened up a little, it's too crammed together.

B:J6:13 I don't know whether justifying the text works, it makes it a bit too formal. It's working alright not many widows or hyphenations through it.

B:J7:08 I generally like the justification {body text}, it looks reasonable here, although there are some massive gaps between some words, because of the justification.

B:J7:21 The leading I think is quite good, it complements the type size.

B:J7:26 The indentation, without leading between paragraphs is working quite well here.

B4

B:J0:18 Slightly small {body} text but it reads fairly easily, although it looks forbidding. It is typographically adequate and there is a consistent colour of type.

B:J1:06 At least they have a serif face {body text}, which is more friendly.

B:J1:09 The leading {of the body text} is about right.

B:J1:10 The size and type face is alright for that length and measure.

B:J4:07 The type could have been opened up a little, it's too crammed together.

B:J5:06 The indents and the typeface are straightforward enough.

B:J6:10 The typeface is fine, I can read the typeface.

B:J7:21 The leading I think is quite good, it complements the type size.

B:J7:26 The indentation, without leading between paragraphs is working quite well here.

B5

B:J0:13 Really, it looks very unbalanced and badly considered, the white space has not been used in any purposeful way, the space at the bottom of the final column is either too large or too small.

B:J4:01 Too crammed down in the right-hand corner and too much space top left.

B:J9:07 I feel the overall thing of this layout is that it is a bit clumsy. It's something to do with illustrative material these photographs and these posters at the bottom, and I'm going to include the headline in part of the illustrative material, and the actual textual content. There is actually about fifty / fifty split in terms of illustration and text or illustration and white space and text. Somehow that gives a fairly bland appearance. I have this feeling I want to get a pair of scissors and cut it up and re-paste it, I feel quite strongly about that.

B:J9:08 The fact that the text talks about laying firm foundations is being undermined by the inconsistencies within the layout. Inconsistencies of these two photographs, they are placed symmetrically, the basic layout is more or less symmetrical and yet it is not symmetrical at the same time. There is a kind of lop-sided feel about it, it's not asymmetric and it's not symmetrical although it's pretending to be.

B6

B:J2:10 There is no doubt about where the eye should go first, that's to the headline, and the sub-title second, and then to the raised initial, "I".

B:J2:11 Having said that, there is perhaps a doubt in my mind whether you should go to the paragraph at the top of column three, or to the raised initial, "I".

B:J5:05 This quotation is picked out as a feature, but I'm at a loss to see where it finishes. It is a bit awkward.

B:J7:15 I have some problems with this raised initial, it just doesn't work with that bold "I" with the light "t". I don't like the way it's set inwards from the text. I guess it has too many punctuation marks.

B7

B:J0:06 The sub-headings break up the text {body}, I don't mind that so much as the unpleasant typeface, its too bold and too much white space around them. I don't understand why they have been centred either.

B:J0:17 The weight of the sub-headings is a bit much for my liking, and I don't like the sans-serif typeface either.

B:J1:07 The wide columns between the text and the big gap in the centre of the page breaks-up those columns.

B:J2:05 It attempts to break-up the text by using a raised initial and using the sub-headings in a different size and a different weight to the body text.

B:J3:07 This rather nasty sub-title placed in the centre is ugly.

B:J4:04 The sub-headings are a bit dotted around.

B:J5:10 These sub-headings seem to be fairly equidistant between paragraphs. Presumably the subheadings relate to something that is coming next. Somehow that relationship doesn't seem very well stated, in a visual sense.

B:J6:03 The other sub-headings, they're centred and you're really getting some funny pieces of white space.

B:J7:06 I can't see any reason why these subheadings are centred between the paragraph above and the paragraph below, these could go closer to the following paragraphs.

B:J7:14 I don't think that space underneath the subheadings needs to be there.

B:J8:05 Much larger sub-headings that appear within the columns of text.

B8

B:J0:12 Its more difficult to locate and navigate around the design with the "freeform" use of white space.

B:J3:03 I'm not sure whether that {top of column three} follows on. Does the top of column three continue from the bottom of column two. I suspect it does, if I read it, but it doesn't visually look as if it does.

B:J3:04 It is very confusing, visually. I think you would have to read the whole thing before you knew what was what.

B:J4:02 Badly organised.

B:J4:04 The sub-headings are a bit dotted around.

B:J5:03 Certain images {Sub-title, headline} seem to be floating away from the text and it doesn't hang together too well.

B:J5:09 This {second column}, ranging here {text below sub-heading, third column} with that {raised initial} ranging with the top. I would prefer the first column to come up, and that be a raised capital above it. With those, this gap across here {sub-head}, it'd be nice if that didn't align there. The fact that it does makes this look staggered {across the top of columns one and two}.

B9

B:J0:10 I don't find the headline very interesting, but is fairly neutral. It is set rather heavy in the sans-serif and in all that space, contrasted to the red line and running headline.

B:J2:12 What I do like is the change of scale between the headline and the body text.

B:J4:03 Not very nice type in the title.

B10

B:J0:10 I don't find the headline very interesting, but is fairly neutral. It is set rather heavy in the sans-serif and in all that space, contrasted to the red line and running headline.

B:J2:03 It's a centralised layout with the headline set top, in the centre and the sub-title below that centred.

B:J2:10 There is no doubt about where the eye should go first, that's to the headline, and the sub-title second, and then to the raised initial, "I".

B:J2:12 What I do like is the change of scale between the headline and the body text.

B:J7:17 The main display lines are the bold sans-serif typeface, and the text in the centre clashes with the main body, Roman, type. It doesn't really offend me in the captions really. It doesn't look as if it belongs {setting of the headings}, in fact there seems too many typefaces being used, it looks like a mixture.

B11

B:J2:02 The text always falls within the grid, the three pictures don't. Neither does the headline.

B:J3:06 The other two stuck on the edges, with that vile headline, is horrible, it's ugly.

B12

B:J0:01 The red rules, the border, it makes it look more attractive. Well it helps a bit, but it makes the gutters look too big.

B:J0:04 The raised initial looks good, but I think it should have been dropped rather than being raised up there.

B:J0:14 It lacks formality, it doesn't look unfriendly but it is not inviting to read. If it wasn't for the raised initial and red box it would be really bad, they help a bit and are the only redeeming features.

B:J1:08 This weak red line {box-border} is not really doing much.

B:J2:05 It attempts to break-up the text by using a raised initial and using the sub-headings in a different size and a different weight to the body text.

B:J2:09 There is a second colour, which appears to be under-used. It is simply a rule around the DPS and folios spelt-out within boxes of that colour.

B:J5:04 I'd question whether you need this red around the edge, it is a bit distracting, I think.

B:J6:06 The raised capital works quite well in the first paragraph.

B:J7:18 I can't see any relevancy for the red line around. It might offer a little security, I'm not sure. I can't see any reason for the page numbers to be highlighted in the way they are, that's irrelevant, giving it a three-colour effect.

B:J9:01 I find that {border} a little irritating, because it is in red, because they are so

prominent I feel my eyes are constantly being drawn towards them. They are overstating the fact that the pages have numbers on them.

B:J9:12 There is quite an interesting idea to start the article with this superior capital with quotes around it, that's not so bad, that's an interesting way of starting it but it doesn't continue, it is not finished. I would have thought that idea could have been carried through to the end of the article, some exaggerated quotes at the end of the article, perhaps. Maybe the quote marks aren't necessary anyway, maybe just the raised capital would have done the same sort of job.

B13

B:J2:07 The pictures are all approximately the same size and the same scale with a fairly diverse subject matter, two of people, one of graphics. One is certainly a different shape.

B:J3:01 We have images that are very different here {picture three}.

B:J3:05 It's quite nice to have the different formats of the photographs, that one {bottom right} in particular, the contrast is nice.

B14

B:J0:09 That caption {bottom right} relates to nothing, and aligns with nothing, the picture bleeds to the centre. The caption had to be indented otherwise the wire {staple} would have come over the text. That could have been done better.

B:J3:09 The closeness of the caption {bottom right}, Sans-serif and right next to the text.

B:J5:12 Bearing in mind the amount of space for the sub-headings, we have a very tight space for the caption on this picture {bottom right}, which is close and a different typeface, a different size, a different arrangement and feels uncomfortable there.

B:J6:05 Same again with the explanation {caption to picture bottom right}.

B:J8:07 Then you've got the caption {bottom right} which doesn't line up with anything. It's supposedly ranged left with the other two photographs, but it doesn't appear to do so on the third one.

B15

B:J0:07 The left hand page seems to step up, that is awkward.

B:J5:09 This {second column}, ranging here {text below sub-heading, third column} with that {raised initial} ranging with the top. I would prefer the first column to come up, and that be a raised capital above it. With those, this gap across here {sub-head}, it'd be nice if that didn't align there. The fact that it does makes this look staggered {across the top of columns one and two}.

B16

B:J0:13 Really, it looks very unbalanced and badly considered, the white space has not been used in any purposeful way, the space at the bottom of the final column is either too large or too small.

B:J7:09 At the bottom of the last column, it is excessive, that four line there. It looks as if there is something missed out there, lack of copy, too short.

B17

B:J0:02 The gap in the centre is large and unpleasant.

B:J0:09 That caption {bottom right} relates to nothing, and aligns with nothing, the picture bleeds to the centre. The caption had to be indented otherwise the wire {staple} would have come over the text. That could have been done better.

B:J5:08 Having a lot of centred work, even on a double-page, when the staples are showing, I sometimes find disconcerting. It draws your attention to them.

B:J5:13 This picture aligning bang on half-way feels slightly strange. It might have been nicer if that had ranged with the text on that page instead of going across. Alternatively, it could have been taken right to the edge {right hand edge}. It seems to be coincidental rather than being a decision. You've really got the things that you want people to avoid noticing, like the staples.

B:J6:04 The half-tone at the bottom falls in with the column on the right-hand side but not on the left-hand side, it goes into the centre. It would have been best if they had actually worked within the grid.

B:J7:02 I don't particularly like these wire stitches, the wire touching the illustration.

B:J8:06 There's an odd half-tone picture bottom right which goes right up to the centre fold.

B18

B:J0:18 Slightly small {body} text but it reads fairly easily, although it looks forbidding. It is typographically adequate and there is a consistent colour of type.

B19

B:J1:02 The illustrations are small, bathed in white space, which makes them look weak, generally.

B:J6:12 The photographs are ok, a bit flat. That's just the printing I think.

References not classified to prepared statements (Layout B)

B:J0:03 The paragraph break is okay. But there is no need to start the new paragraph {top of column three} indented.

B:J0:08 The page finishes four lines out of alignment at the end of column six. That use of white space is arbitrary and there is no need for that to be there.

B:J0:15 There are a couple of widows, but I think it was important to indent the paragraphs in this case rather than spacing, for the text setting.

B:J0:16 The other two captions are okay, and the pictures are not too badly cropped.

B:J1:04 This is an example of the text being squared-up {justified} which creates a lot of white space between the words in some cases, which is irritating to the reader.

B:J1:11 No extra space is put between paragraphs {good}, which is relying on the indent to

show the reader where the paragraph begins.

B:J2:01 The sides and the top and bottom margins are slightly bigger than the gutters between the columns of text.

B:J2:06 It uses captions to the pictures that fall within the grid.

B:J2:08 They {pictures} are taking approximately the same area of the double page.

B:J2:14 I don't think the pictures are particularly interesting, as pictures.

B:J3:08 It is all so confusing. These sub-headlines here, is nasty.

B:J3:10 All the different components interfere with each other. It's just a mess, really.

B:J4:03 Not very nice type in the title.

B:J4:06 Generally badly dotted about, rather than fitting together, or working together. It seems there are three separate things, the titles, the pictures and the text.

B:J5:01 It feels uncomfortably close around the edges, particularly theseweightier bits for the numbers.

B:J5:02 You've got quite a lot of space within it, so it's pushing to the edges of the spread.

B:J5:07 The general impression is that it is the sort of thing of its type, about house magazines, its got that look about it, a sort of functionalism; the screens on the pictures are quite coarse.

B:J5:11 The sub-title finishing with that full-stop. It is so isolated it doesn't need a full stop and could be justified rather than taking a nick out of the bottom of it.

B:J5:14 This gutter is perhaps a bit wide. If it wasn't the middle spread, it wouldn't be as noticeable.

B:J6:01 There are a number of things that disturb me as soon as I saw it, but they get away with it simply because it's a double-page spread.

B:J6:02 The heading and the sub-title go right across the middle of the page. If it had been inside the booklet, on another page it might not have lined up.

B:J6:08 The picture {bottom} looks dirty and horrible. The continuous grey tone spoils it and makes it look flat. It would have been much better using it as a line, I think.

B:J6:09 The red border, page numbers and heading. If that {Layout B} is just the centre page, it's ok, but if it's continued throughout {the magazine} it's going to look particularly boring. It restricts the bleeding-off of photographs to that area completely {edge of the page}.

B:J6:12 The photographs are ok, a bit flat. That's just the printing I think.

B:J6:14 Indented paragraphs (ok).

B:J7:01 My first impression is the problem of the headline going across the crease of the page and the way it breaks up the {headline} word. It certainly damages the paragraph {sub-title} below, in the bold type across the fold.

B:J7:03 I'm not happy with the way that {bottom right} has been reproduced, it seem photocopy quality.

B:J7:04 It is generally quite well organised across the grid.

B:J7:05 I think the margins between the columns tend to be a bit too much, one sixth point too generous.

B:J7:07 The hyphens, the dashes in there {sub-title} aren't very nice.

B:J7:10 I think the captions are too short underneath the illustrations.

B:J7:13 At the tops of the columns, I can't see any reason why there is indentation used {columns three and four}. I think they could have been ranged left, and these {under subheadings} at the start.

B:J7:16 I don't like those two punctuation marks larger than those {end of paragraph}, there should be some way of working that out so they remain the same size, or laid better together.

B:J7:19 I don't like the running headline being split across the fold in the way it is, that should have been resolved some other way.

B:J7:20 The pictures are of quite good quality, good definition, but they're a bit photocopyish.

B:J7:22 The letter-spaced lowercase lines of text gets in the way, a lot of problems within the type itself. Different letter spacing, different word spacing. No hyphenations, so that's probably why they've letter spaced, to get rid of the hyphens.

B:J7:23 I can't see any reason for letter spacing the headline, that could have been closed up, kerned.

B:J7:24 I think that sub-title is too big.

B:J7:25 The headlines being centred, and yet there's a grid. Things being ranged left or ranged right, this headline is centred, the sub-title is centred, the folios are centred. Two disciplines, philosophies going on and working against each other.

B:J8:04 There's an odd sub-heading {sub-title} which appears justified in the centre of the fold.

B:J8:08 There is a large heading which tends to be uncomfortable at the top, going across the middle. Although it is a centre page, it still feels rather uncomfortable, with the fold in the middle.

B:J9:02 I find this article opening {raised initial} ... my first response is why is it half way down the page ? I have a feeling that this space here {above "I"} is just in the wrong place.

B:J9:03 The article is called "Goundwork", yet the lettering of the headline is at the top of the page. My feeling about the word is that it would work better along the bottom of the page because it would underline, state in another way the idea of a foundation, groundwork.

B:J9:05 In order to get a sense of whether the layout works, I'd also have to have a sense of what the text is saying. Although I appreciate that you probably don't want me to do

that. I'd like it on record that I feel that the text and what it is saying is very definitely linked to the way it's being said. Hence my comment on "Groundwork". This caption here {sub-title} talks about laying firm foundations and this rather floating sub-title undermines what is being said. There is a relationship between the layout and what is being said, I think the one supports the other, they should literally work together. I don't feel this {Layout B} does it as successfully as it might.

B:J9:06 The illustration at the bottom of the page is captioned as "classroom decorations", that's okay. But the impression that one gains initially is that this is a series of illustrations that are somehow linked together in the manner of a cartoon strip. I feel that devalues each of these posters, each of the little posters is an entity in its own right. It seems to me it would give them more value as illustrations to the theme of the article if each of these posters were separated, perhaps by being put into a single column.

B:J9:09 The sub-heading "preparing the ground" would work better visually and grammatically if the word "preparing" had been on one line and then followed by "the ground", if two lines are to be used. That to me is an important detail.

B:J9:10 There are things in this typography I would definitely want to change. The way the paragraphs have been indented in a fairly straightforward way one really can't argue with it, except that there are rather too many paragraphs or because there are so many paragraphs in this article another way of indicating those paragraphs might have been more appropriate because it gives it a rather irritating messiness to the columns to have all these paragraph indents.

B:J9:11 Also there are certain of these paragraphs that don't need to be indicated as new paragraphs because they're starting a column or a section after a headline. For instance here, under "preparing the ground". There is a large amount of space around that headline indicating a new paragraph so indentation is superfluous. Similarly here {top of column three}, that paragraph doesn't need to be indicated, it is obvious that it is a new paragraph. And here in the fourth column.

B:J9:13 To me there is a relationship between what is being said and the way it's being said. To me there should be an integration between style, presentation and content and I'm not too sure that's happening here.

C1

C:J0:04 The illustrations are boring, too small and badly cropped.

C:J0:05 I like the typeface, but the text looks boring, there is so much of it.

C:J2:02 It uses relatively a lot of text to small picture area.

C:J2:11 The pictures are less exciting than they should be. But for the change of scale, they would be more boring than they actually are.

C:J4:03 Probably too much text on the page.

C:J5:04 The only images are small, poked in, and not very interesting in themselves.

C:J5:13 The fact that there is such a lot of text without a seeming pause or break is the thing that makes it most forbidding.

C:J6:01 This is a good example of one where I don't even want to start reading it, there is just far too much text and not enough interest.

C:J6:14 It is a good example where there is lots and lots of text with no break, no visual break. They've tried to break it with sub-headings and blue rules, but it just doesn't work.

C:J8:02 There seems to be an awful lot of text.

C:J8:06 Perhaps the photographs or the image area is minimal because of the requirements of the magazine.

C:J9:02 Overpowering amount of text.

C2

C:J0:04 The illustrations are boring, too small and badly cropped.

C:J1:06 The illustrations are clear and sharp.

C:J2:11 The pictures are less exciting than they should be. But for the change of scale, they would be more boring than they actually are.

C:J5:04 The only images are small, poked in, and not very interesting in themselves.

C:J6:06 They've crammed so much into it, they've got columns, they've tried to organise it properly. They've got headings, they've got little photographs.

C:J9:05 The pictures are far too small.

C:J9:11 I think mostly the thing that is the problem is that the pictures are far too small. On the right hand spread, I really don't know what they {people in picture} are doing there and there isn't much in the caption for me.

C3

C:J0:01 This is well set, the paragraphs distinguished by indent works okay. The gutter, fairly narrow gutter, that works okay. The leading for the measure, that works okay, and the typeface is also okay.

C:J0:15 Overall colour of the text is okay.

C:J1:03 The typeface is reasonably large for the measure and although it's light, it is very readable.

C:J2:07 There is an overall quality of space and lightness, despite the amount of copy.

C:J3:08 I loathe this type {in the features}, for a start. I loathe all the type, the kind of type face and the weight of typeface is really boring to look at.

C:J7:02 I get the distinct feeling it's all too light, the texture is all a bit light, there's probably too much space between the characters, it's not tight enough, not kerned enough.

C:J8:01 The immediate reaction, I find it's a little light in general.

C:J9:14 The basic colour of the page is rather grey.

C4

C:J0:14 The problem with this typeface is that the difference between the italic and Roman is not very noticeable, especially the captions. I think the captions would have been better smaller, italic bold.

C:J2:03 It consistently uses one type face for body type and for headlines and sub-headlines, though in slightly different ways.

C5

C:J1:01 This is a very clinical looking layout.

C:J1:02 Very nicely done, modern margins, and a very business-like look about it.

C:J2:06 The atmosphere it creates is serious, academic, though not stodgy.

C:J3:01 From the whole layout, it would be a serious magazine. There is no element of lightheartedness about it.

C:J3:04 It would be very difficult with a layout like this to have employees contributions, light-hearted contributions. You couldn't have that (here) and house magazines do have that. They have the general picture of the company, and the news, and contributions from the employees, and I couldn't see how that would fit into this.

C:J3:05 This is just something for giving people information, I would have thought.

C:J3:09 Unless there was a specific reason for doing so, you would simply not look at it, there is absolutely nothing there to lead you into it, its just information.

C:J3:10 I'm looking at those headlines, and there's obviously an attempt to excite the interest of the reader. But its completely counteracted by the boring nature of the layout.

C:J4:01 Very boring.

C:J4:04 Too formal.

C:J4:05 Generally dull and boring to read.

C:J5:01 It's cool and professionally organised and hangs together quite well.

C:J5:02 But it comes across a bit boring, honestly.

C:J5:05 There's no drama to this at all, it just seems a lot of information, it tends to switch you off.

C:J6:01 This is a good example of one where I don't even want to start reading it, there is just far too much text and not enough interest.

C:J7:08 It's probably too light and incorrect typeface used, wrong feel of type face.

C:J7:11 It hasn't got the image of the institution, it's like an insurance image, or a bank image, that sort of image, because of the lightness.

C:J9:16 I think this is an example of a design taking itself too seriously. It's as if it is deliberately set out to be imposing and important. In doing so it succeeds in being unfriendly and uninviting.

C6

C:J0:01 This is well set, the paragraphs distinguished by indent works okay. The gutter, fairly narrow gutter, that works okay. The leading for the measure, that works okay, and the typeface is also okay.

C:J0:08 The letter spacing and the size of type is not good.

C:J1:03 The typeface is reasonably large for the measure and although it's light, it is very readable.

C:J1:11 The size of the type is a size most people could read.

C:J3:02 It has small type.

C:J4:06 The typeface is legible, you can read it.

C:J9:12 I guess the choice of typeface is very much a personal matter. I don't object to it too much. The size is about right for the column {measure}.

C7

C:J1:04 The design is based on a grid, and everything conforms to that grid, but still attractive and readable.

C:J3:03 It all looks very clean and neat, and therefore I would expect it to be a very serious magazine, nothing frivolous.

C:J5:07 The whole thing holds together well.

C8

C:J0:07 Poor handling of sub-headings. The capitalisation is difficult, especially the BTEC sticks out.

C:J2:03 It consistently uses one type face for body type and for headlines and sub-headlines, though in slightly different ways.

C:J3:07 There is obviously an attempt to break it up by the use of colour {indicates the blocks} and in the headings.

C:J5:16 These things {coloured blocks} bleeding off are quite nice, to some extent the breaking up is quite nice because it needs something to break it up. But these headings look spotty without actually organising the text into accessible chunks.

C:J6:13 Even where they've got these sub-headings, if they had something to do with the first paragraph, then they would start to break it up. If I had read one article that I wasn't too keen on, I could look at the other headings and be tempted to read through that. At the moment there is nowhere that I would visually want to start reading it.

C:J6:14 It is a good example where there is lots and lots of text with no break, no visual break. They've tried to break it with sub-headings and blue rules, but it just doesn't work.

C:J8:05 The blue bands, with the text, actually helps because at least it breaks the design up a bit more, makes it more interesting to read.

C9

C:J0:06 The use of blue makes it look a little more interesting, but the typography has been incorrectly used on the blue shapes. It is centred {left} and ranged right {right} and looks ambiguous on the rectangle, especially there {bottom right}.

C:J1:08 Nice use of second colour. Not too much of it, restrained pleasantly.

C:J2:04 The second colour is employed where the designer thinks it is necessary.

C:J3:07 There is obviously an attempt to break it up by the use of colour {indicates the blocks} and in the headings.

C:J5:06 The colour blocks have been used to give little headings and things, but they're quite spotty in the way they work out, you're eye tends to go around and read them in

quite a random sort of way.

C:J5:16 These things {coloured blocks} bleeding off are quite nice, to some extent the breaking up is quite nice because it needs something to break it up. But these headings look spotty without actually organising the text into accessible chunks.

C:J6:02 They've tried to make interest by putting these blue bands in it.

C:J6:09 The colour of this blue, I think it is a bit insipid.

C:J6:14 It is a good example where there is lots and lots of text with no break, no visual break. They've tried to break it with sub-headings and blue rules, but it just doesn't work.

C:J8:05 The blue bands, with the text, actually helps because at least it breaks the design up a bit more, makes it more interesting to read.

C10

C:J1:01 This is a very clinical looking layout.

C:J1:02 Very nicely done, modern margins, and a very business-like look about it.

C:J2:08 It is neat, tidy and restrained.

C:J5:07 The whole thing holds together well.

C:J3:03 It all looks very clean and neat, and therefore I would expect it to be a very serious magazine, nothing frivolous.

C11

C:J2:07 There is an overall quality of space and lightness, despite the amount of copy.

C:J5:13 The fact that there is such a lot of text without a seeming pause or break is the thing that makes it most forbidding.

C:J6:11 The problem is that the text is of the same weight. You've got the same weight running through it, there's nothing for me to start to read it, there's nothing on this page that would actually tempt me to start to read it.

C:J8:03 Generally, I prefer to have a bit more space in order to read the text, breathe, pause and work through.

C:J8:07 I would suggest a space between paragraphs would be useful, it does tend to read on much too heavily. The paragraphs and breaks of line, there doesn't seem that much difference, it seems as if it is going on.. You do help it with the indents, but it isn't that apparent and it is off-putting.

C12

C:J0:01 This is well set, the paragraphs distinguished by indent works okay. The gutter, fairly narrow gutter, that works okay. The leading for the measure, that works okay, and the typeface is also okay.

C13

C:J0:03 It looks like two left-hand pages, rather than being a two-page spread.

C:J5:14 It's ranged left, so you don't get awkwardness of rivers, that works quite well.

C:J7:04 What I find disturbing is the right-hand edge, the ragged right-hand edge is disturbing. I feel I just can't come back to the first line again from the ragged right edges.

C:J9:10 A huge gutter down the centre of the spread which is also clumsy, distracting and a waste of valuable space.

C14

C:J0:14 The problem with this typeface is that the difference between the italic and Roman is not very noticeable, especially the captions. I think the captions would have been better smaller, italic bold.

C:J1:07 The captions are very readable, the space between the caption and the text indicating precisely that it is a caption to the illustration.

C:J5:09 The relationship of caption to photographs, the one that has got a caption, just being in italic, the space around it works. Oh ! There is one for the photograph {top right}, I didn't notice that. That doesn't look too bad.

C:J6:07 At least they've got explanations to the photographs, to say what they are.

C:J6:10 I didn't realise that that photograph {top right} had an explanation, it looks like a run on from the paragraph.

C15

C:J5:06 The colour blocks have been used to give little headings and things, but they're quite spotty in the way they work out, you're eye tends to go around and read them in quite a random sort of way.

C:J5:16 These things {coloured blocks} bleeding off are quite nice, to some extent the breaking up is quite nice because it needs something to break it up. But these headings look spotty without actually organising the text into accessible chunks.

C16

C:J0:12 Columns two and three don't align, it looks like they are one line short.

C17

C:J0:01 This is well set, the paragraphs distinguished by indent works okay. The gutter, fairly narrow gutter, that works okay. The leading for the measure, that works okay, and the typeface is also okay.

C:J0:05 I like the typeface, but the text looks boring, there is so much of it.

C:J0:16 The typeface is quite versatile, but has been lost.

C:J1:03 The typeface is reasonably large for the measure and although it's light, it is very readable.

C:J3:08 I loathe this type {in the features}, for a start. I loathe all the type, the kind of type face and the weight of typeface is really boring to look at.

C:J4:06 The typeface is legible, you can read it.

C:J5:08 The text is quite legible, but is quite closely set. It is relatively legible, quite simple

and clear. Whether that {block-serif text} is supposed to be more friendly than a true sans-serif, I don't know, perhaps it is.

C:J5:12 What is nice about the typeface, is that it is open, the x-height is quite open and clear. Even though it's fairly close, and not particularly a big size, it's not that difficult to read.

C:J6:03 The text uses a serif typeface.

C:J7:06 The letter-form itself seems to be out of keeping with the authority. A display type approach rather than a traditional book type approach, with traditional bracketed serifs. The slab-serif really disturbs me, the lack of brackets on them, the lack of main stress strokes on the characters.

C:J7:08 It's probably too light and incorrect typeface used, wrong feel of type face.

C:J9:13 The fact that it has been printed on a gloss or at least coated or shiny paper has thinned the typeface slightly, whereas it could have done with ... if it had been on other kind of paper it would have thickened it slightly, that would have helped.

References not classified to prepared statements (Layout C)

C:J0:02 The top and bottom margins are different.

C:J0:09 There is a lot of text, but it still somehow looks spotty. It looks boring.

C:J0:10 On the right hand page the ranged left heading {blue shape} and caption, the bleed doesn't work. The sub-heading {left} is inconsistent, it doesn't have a little blue bar next to it.

C:J0:11 On the headline, the logo, it is actually quite attractive but I don't think it has been used particularly well there.

C:J0:13 The pictures are very badly cropped. The feet are cut off the people on the bottom left picture and the heads cut off of the people top right.

C:J1:05 Slightly unusual margins, but that gives it an air of the 1980's.

C:J1:09 well designed.

C:J1:10 Ranged left {body text} means we don't get nasty gaps between words.

C:J2:01 It is a fairly pure, fairly minimal design.

C:J2:05 It uses a logo-type, in a different typeface.

C:J2:09 It borders on being boring, but I think it escapes that.

C:J2:10 It employs a rigid system of design convention, which it breaks only very consciously by using the wider margin at the top than at the bottom and sides.

C:J3:01 From the whole layout, it would be a serious magazine. There is no element of lightheartedness about it.

C:J3:06 It is extremely boring and very restricted. There doesn't seem to be any flexibility in it.

C:J4:02 Not clear that a new article starts there {column one}.

C:J4:07 It's mixed up, really.

C:J5:03 There's a lot of text here.
C:J5:10 The fact that this {heading, bottom, left} is indented without a colour block leaves an awkward space there {left}, a lack of consistency.
C:J5:11 The fact that this heading is down here {bottom right} makes you read the end first, and then work back. It does tend to split it up a lot.
C:J5:15 I like this deep band at the top, it doesn't seem awkward.

C:J6:04 It {Layout C} doesn't entice me to read it at all.
C:J6:05 They've tried to use a bit of White Space at the top.
C:J6:08 They've indented some paragraphs, some they haven't.
C:J6:12 There is nothing to catch my eye, there's lots of bits and pieces which totally cause confuse me, but there is no start area.

C:J7:01 The head margin is odd in comparison to the other three margins, a little low on the sheet.
C:J7:03 I think the columns are a bit too wide set.
C:J7:05 The blue colour is a bit anemic, a bit precious.
C:J7:07 As I look at it, I see lots of marks, spots, around the thing of abbreviations that hits me in the way it's been constructed. That little "BTEC" unit keeps coming out at me.
C:J7:09 The pictures lack edge, no edge, it wants a border around the half-tone.
C:J7:10 The caption to that {picture left} spoils the grid. That caption seems to belong to that grid line {column two} or that grid line {column three}. I find that a bit distracting really.

C:J8:04 The sub-headings are also a little light and tend to be like quotes or particular extracts that might have been highlighted from the text.
C:J8:08 The type. The only change is italics for captions. It is a little uninteresting in terms of lack of change of contrast throughout.
C:J8:09 Three-column grid, okay. I presume the space on the top runs throughout {the publication}. It can be slightly off-putting because one tends to expect a banner heading that runs through it {space at top}.
C:J8:10 The gutters are fine, in terms of spacing.

C:J9:01 The first thing that strikes me about this is this hideous second colour.
C:J9:03 I'm not invited to read this article at all. It appears to be a continuation page from a previous article.
C:J9:04 The margins are dreadful.
C:J9:06 These patches of colour with text on them really don't say very much and what they do say doesn't seem to be very relevant.
C:J9:07 There is no contrast, no real contrast in the text at all. The {sub} headlines really need

a heavier weight of type if they are to introduce some life into the layout. It is virtually lifeless.

C:J9:08 My strongest impression is that I'm not invited to read this.

C:J9:09 The margins, I've mentioned already, they are at least clumsy.

C:J9:15 Again a lot of indentations on paragraphs. In this case space could have definitely helped to make the whole thing a little more inviting because it is very long and rather boring columns of text.

D1

D:J0:06 I like the size of the pictures, they are a good size.

D:J1:06 At least the pictures are big, fairly clear and well cropped. The pictures explain what they need to.

D:J2:02 What is odd is that all four pictures are very very similar, no scale difference in the pictures. The larger picture is the best.

D:J4:01 It has a good proportion of image to type.

D:J6:04 You've got some reasonably interesting photographs.

D:J7:07 The picture {left} is excellent, the size and form within the picture.

D:J8:02 There's a good mix of text and pictures.

D:J9:01 My first impression is that these photographs work very well, with the slight qualification of the inset seems a bit superfluous, I can't quite see why it is there.

D:J9:08 The quality of the pictures is what makes this work as an article I would want to read. The photographs have been quite well selected and cropped, and scaled.

D2

D:J0:04 It doesn't seem to visually align, the headline on the top and "TOM" seems too large.

D:J0:09 There is half an idea in the headline, putting "TOM" separately, but it doesn't quite work.

D:J0:10 The {headline} typeface is clear, but boring. "TOM" looks interesting but dissociated from the rest of the headline. That part works well with the bold text below.

D:J2:04 There's half an idea in that "Tom" is pulled-out from the rest of the headline. It would have been nice to see that idea carried further. It could have been made friendlier, much more intimate type face.

D:J2:05 I think the headline quite nice, in works terms, but I don't think it has been designed to make the most of it.

D:J3:02 I think the headline is dreadful.

D:J3:05 I'm not sure about that headline, I don't like the headline. I don't mind it going across the photograph, I just don't understand why they've changed the colour.

D:J5:07 I find the heading, split in size, jumping up there, a little strange.

D:J7:02 I look at the headline, and try to work out why they have three words in the pictures of one size and then the word "Tom" in the column.

D:J7:04 This alignment of the headline bothers me {extra height of "Tom"}.

D:J8:05 There's an interesting use of headline, going from photograph into the main body of

text.

D:J9:02 The layout of the lettering "A Tribute To Tom", seems not to have quite made its mind up. The contrast in style and scale of the two parts of the headline don't quite work for me. I would have liked to see either "Tom" bigger or "A Tribute To" smaller, I think "A Tribute To" smaller would have been better. It's as if it is a kind of compromise, it looks like it is a compromise.

D3

D:J0:07 I dislike that inset, it is not necessary, and detracts form the other picture. In fact it rather ruins the very good big one.

D:J3:08 I can't understand why they have inset the small picture, I can't understand that at all.

D:J5:05 This picture, with an insert picture that doesn't show anything more.

D:J5:13 Looking at the pictures, they all vary in size. I've talked already about the insert one, which looks odd. Every picture is of him and repetitive, very very similar.

D:J7:08 I'm not too happy with the inset picture, I don't like that too much.

D:J9:01 My first impression is that these photographs work very well, with the slight qualification of the inset seems a bit superfluous, I can't quite see why it is there.

D4

D:J0:01 This design follows the grid accurately, and benefits from doing so.

D:J0:17 It is certainly easy to follow the design and navigate around it.

D:J4:03 It looks easy to read, not too much text.

D:J4:04 It's something you feel you could read quickly, and easily.

D:J6:03 You've got a grid, which makes it easy to read.

D:J8:04 It's certainly very easy to follow the spread.

D5

D:J0:03 The photographs are well cropped, but they are all very similar and the head appears the same size on each of them. I like the large picture on the left.

D:J0:06 I like the size of the pictures, they are a good size.

D:J1:06 At least the pictures are big, fairly clear and well cropped. The pictures explain what they need to.

D:J4:01 It has a good proportion of image to type.

D:J6:04 You've got some reasonably interesting photographs.

D:J7:07 The picture {left} is excellent, the size and form within the picture.

D:J8:02 There's a good mix of text and pictures.

D:J9:01 My first impression is that these photographs work very well, with the slight qualification of the inset seems a bit superfluous, I can't quite see why it is there.

D:J9:08 The quality of the pictures is what makes this work as an article I would want to read. The photographs have been quite well selected and cropped, and scaled.

D6

D:J0:11 Choice of {body} typeface, is okay, but not so friendly.

D:J0:19 In general, I think more detail to the typography was needed.

D:J1:02 Typography is in Sans-serif, which is not always an easy letter form to read.

D:J1:08 Sans is not a friendly letter form to read.

D:J2:06 The body type face, possibly "Univer", which I have a personal aversion to, is not easy to read, it is not friendly, it is dull.

D:J3:07 I'm never very keen on Sans-serif type for text, that's personal preference, but it isn't offensive {here}.

D:J6:01 What you've got to look at is whether or not you can actually read it.

D:J6:06 The typeface is readable, quite pleasant.

D:J7:06 The text is very readable, very legible. I like the size of type and I like the type face, and the texture. And the colour is just adequate, except for the introduction, which is really a bit too black.

D:J9:07 From a typographer's point of view the setting, the quality of the setting, particularly the line breaks is clumsy to say the least. It rather looks like someone has made the decision not to have any word breaks, not to hyphenate any words at the end of the text. As a consequence of that you've got a very uneven right hand edge. I don't necessarily disagree with that, but if it's going to be done then the choice of the size of the type relative to the measure, style of type as well, needs to be much more carefully considered. It looks like this hasn't quite worked. The type, it looks like Universe, is a very broad type, you don't get many characters in a line. The word spacing is very wide anyway, like much too wide. It gives the whole thing a rather loose and sloppy appearance in this enormous change in line length contributes to a rather bitty appearance to the typography. If I were suggesting another solution for this, I would suggest that word breaks should be introduced, the type size be reduced and certainly the word space be reduced and that would give a tighter appearance to the text.

D7

D:J0:12 The paragraph indentation looks spotty, with the leading.

D:J5:11 A lot of paragraphs seem to be of even sizes, all fairly even in size. It looks like verses of poetry, emphasised by being ranged left.

D:J7:09 In general, I like the paragraph spacing, but in this instance they're not the same. You've got paragraph spacing, leading between paragraphs, but that {left} page and that {right} page vary, and they vary within the columns, the spaces between the paragraphs in the page differ.

D:J9:06 There is also some inconsistencies in the way the typography has been dealt with. Part of the article is set more or less solid {page one}, and the remainder on the second page, the paragraphs are actually spaced as well as being indented. So that inconsistency kind of shouts at me.

D8

D:J0:10 The {headline} typeface is clear, but boring. "TOM" looks interesting but dissociated from the rest of the headline. That part works well with the bold text below.

D:J0:14 The bold "introduction" part works well. They have put in a small rule to close the gap, that is unnecessary.

D:J5:08 The weight of that lead-in section is quite similar in weight and size and that little half-rule which is centred there, while the text is ranged left, a little awkward.

D:J6:02 Everything is there, the heading is there, you've got an introduction, text.

D:J7:06 The text is very readable, very legible. I like the size of type and I like the type face, and the texture. And the colour is just adequate, except for the introduction, which is really a bit too black.

D:J8:03 There's quite a nice variation, visually, of weight in terms of type.

D:J9:04 It's a little lacking, if anything, in white space, it's a bit too dense, especially around these opening two paragraphs. It would have helped to open it up, it's a little bit daunting. A very slight adjustment in the scale, the size of the type, would have made it possible ... to lead it a little more and it would have opened it up and made it a little more accessible, it's not the most accessible of articles.

D9

D:J0:09 There is half an idea in the headline, putting "TOM" separately, but it doesn't quite work.

D:J0:10 The {headline} typeface is clear, but boring. "TOM" looks interesting but dissociated from the rest of the headline. That part works well with the bold text below.

D:J3:02 I think the headline is dreadful.

D:J7:14 Probably the display lines {headline} could have been better treated. The spaces between the capitals differ, they should be sculpted, kerned.

D:J7:18 I'm not really sure the serif face {headline} matches the sans-serif {body}, I'm not really sure that combination works.

D10

D:J0:01 This design follows the grid accurately, and benefits from doing so.

D:J0:05 The picture on the bottom right hand side is awkward.

D:J0:17 It is certainly easy to follow the design and navigate around it.

D:J1:01 It is rather unexciting and to some extent a bit dated in the design and all the illustrations are squared-up rectangles.

D:J3:10 It might have been nicer not to have squared it off so much.

D:J3:11 It's all very neat.

D:J5:03 It groups together and works quite well.

D:J5:15 At the bottom right-hand corner, you've got a picture that gives a strong corner that relates to the edges. However, it is broken up here {centre left} though.

D:J8:06 Good use of space.

D11

D:J0:09 There is half an idea in the headline, putting "TOM" separately, but it doesn't quite work.

D:J0:10 The {headline} typeface is clear, but boring. "TOM" looks interesting but dissociated from the rest of the headline. That part works well with the bold text below.

D:J2:04 There's half an idea in that "Tom" is pulled-out from the rest of the headline. It would have been nice to see that idea carried further. It could have been made friendlier, much more intimate type face.

D:J3:05 I'm not sure about that headline, I don't like the headline. I don't mind it going across the photograph, I just don't understand why they've changed the colour.

D:J5:07 I find the heading, split in size, jumping up there, a little strange.

D:J8:05 There's an interesting use of headline, going from photograph into the main body of text.

D12

D:J0:02 I like the treatment of the running headlines, centred and the fine double rule, that works quite well.

D:J5:12 That rule at the top and the running head, and numerals, all help group it within the framework.

D:J6:09 I suppose these rules at the top of the page correspond throughout the magazine. I don't think it's necessary, just a bit of decoration.

D13

D:J0:03 The photographs are well cropped, but they are all very similar and the head appears the same size on each of them. I like the large picture on the left.

D:J0:15 The tones of the large picture works well with the bold and light effect of the text. The pictures are repetitive and it would have been better to use a couple, or just the one big picture.

D:J2:09 It's a more sophisticated layout, in one sense, but it is a very unsophisticated layout in that it uses a very conventional grid which it uses in a very conventional way.

D:J3:03 The overall combination, or relationship between the type and photographs is good. Generally more interesting.

D:J3:04 There's a nice weight of type, colour.

D:J5:01 This hangs together quite well.

D:J8:02 There's a good mix of text and pictures.

D:J9:03 By enlarge the layout works quite well.

References not classified to prepared statements (Layout D)

D:J0:08 Also, the type {headline} running across the top ruins the picture.

D:J0:13 No hyphenations, well virtually no hyphenations and there are a lot of short lines which contributes to the spotty effect.

D:J0:16 The internal margin is much larger than the external and there is a large central gutter. I think the ranged left text makes that gap look big and unpleasant in the middle.

D:J0:18 I dislike the placement of the pictures on the right hand page.

D:J1:03 The typography is wasting space because there are two ways of showing the reader a new paragraph. One is to put a small amount of space between the paragraphs, the other is to set it solid, with no space, and indent it. Here, they have used both and both is not necessary.

D:J1:04 By putting extra space they are cutting down on the space that could be used for illustration or whatever. To me as a typographic designer this is very irritating but the average reader might not notice that. It is not necessary, the indentation will give him that break of paragraph.

D:J1:05 It is dated and very Conservative.

D:J1:07 The typography is readable because it's ranged left, which is very useful for narrow column typography. If you make it justified, you get nasty gaps between the words which distracts the reader.

D:J2:01 The three main pictures fall accurately within the grid, there's a "tip-in" in the fourth {inserted, small} picture, which does not.

D:J2:03 It think that its a nice headline, with the alliteration, brief and to the point.

D:J2:07 It {body text} is not set very well, there is too much white space between the words, despite it being unjustified ragged right setting and not enough space between the lines {leading}.

D:J2:08 The use of bold for the introduction is ok, but they've gone up a point size as well. I think it would have been enough to go up a point size or to go to bold, but not both.

D:J2:10 It takes a very nice subject and doesn't bring that out at all.

D:J3:01 That's a much more interesting layout.

D:J3:06 It {Layout D} has a much less of an amateur look about it.

D:J3:09 It's a bit crammed up to the edges.

D:J4:01 It has a good proportion of image to type.

D:J4:02 The text broken into paragraphs, I suppose that makes it easier to read.

D:J4:03 It looks easy to read, not too much text.

D:J4:04 It's something you feel you could read quickly, and easily.

D:J5:02 It rather fills the whole page and gives a dense impression. I think the text is dense and close, the texture is darker and fuller.

D:J5:04 Because it's close at the edges {of the page, small margin}, there is an openness about the gutter, but as it's not the centre spread, I think you get away with that.

D:J5:06 Some pictures have a rule around them because they are light close to the white of the page {top left}, and others {bottom right} have areas just as light. Slightly inconsistent.

D:J5:09 Ranged left typography. It's always quite close in the columns, but it makes it quite

nicely legible, the word spacing, quite nice.

D:J5:10 I find the line-spacing {leading} a bit tight. I think if we had more leading it would be more accessible.

D:J5:14 This rule {below bold text} is a bit close, there could be a bit more room. It feels pinched in.

D:J6:05 I find the border-line on this inserted photograph a bit disturbing, it would have been better in white.

D:J6:07 As a house magazine it's fine. I think it could have been a little more adventurous in its presentation, but it's what you expect from a house magazine.

D:J6:08 I know what I'm reading {headline}, I know what page I'm on {folios}.

D:J6:10 It {Layout D} could be simplified.

D:J6:11 I can see the photographs, they've got the right screen on them.

D:J6:12 You've got this sub-section {introduction} with this rule. I'm not sure it needs that rule, you should be able to do that typographically, with respect to weight of type and space.

D:J6:13 They've got various pieces of italics in the text, which brings bits out.

D:J6:14 I know where the paragraphs are, it's indented.

D:J6:15 I can read it.

D:J7:01 The mat effect {paper} gives a sort of earthy look to it.

D:J7:03 That's quite odd, to see a character that size {T}, with the text coming down the side out of alignment with the main stress-stroke, tends to bother me.

D:J7:05 The heading is centred in the top of the page and doesn't conform to the grid.

D:J7:10 I do like the indents as well, that helps find the paragraph start.

D:J7:11 That two lines there {top right,final column} could be better supported. I think in that instance, you might need three or four lines to make a paragraph of that because it looks like a caption.

D:J7:12 We are short of captions, I'm wondering where to go for information about the pictures.

D:J7:13 The word spacing {body text} is quite nice.

D:J7:15 The leading is quite nice, it seems to match the type size.

D:J7:16 The folios don't seem to belong to the page, they're not the same typographic style and seem to be a bit big.

D:J7:17 The image looks appropriate, looks earthy, more human. They're using more tones, blacks {introduction}, greys {body}, light greys {"Tom"}.

D:J7:19 I do like the non-justification, it works. I think it would have been a mistake to have it justified, too formal. But nasty hyphenation where there really is no need.

D:J8:01 The general appearance is very good, it's quite interesting.

D:J8:07 The text is quite nicely laid out, the arrangement of text. Ranged left with paragraph breaks is certainly very easy to read, very pleasant.

D:J8:09 There are no captions, perhaps no captions are required.

D:J8:10 It's a very sensitive use of a three-column page grid.

D:J8:11 It works very well.

D:J9:05 One of the things I really do find a bit discomforting is the fact that it is set with an uneven right hand edge which leaves rather a large valley down the centre of the spread. It kind of breaks the article up into two distinct pages, there is a bit of a lack of integration there, partly due to this big gutter down the centre of the spread.

Appendix 18 Accuracy Check data (including divisions)

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
A1	A	A	A	A	A	PA	A	PA	MI	A	MI
$A2_1$	A	A	A	MI	PA	MA	MA	MI	PA	PA	MI
$A2_2$						MI					
$A3_1$	A	A	A	A	A	MA	A	MI	PA	MA	PA
$A3_2$						MI		PA/MI			
$A3_3$						PA		PA			
$A4_1$	A/MA	A	A	MA	A	MI	MI	MA	MI	MA	MI
$A4_2$			MI			MA					
A5	MA	A	I	I	PA	MI/I	MI	PA	MI	MI	MI
A6	A/MA	A	A	MA	A	MA	A	MA/PA	MA	PA	PA
$A7_1$	A/MA	A	MA	MA	MA	MI	PA	PA	MI	MI	PA
$A7_2$								MI/I			
$A7_3$								MI			
A8	MA/PA	A	A	PA	A	MA	A	MA	PA	A	MA
A9	A/MA	A/MA	A	MA	PA	MA	MA	A	PA	PA	MA
$A10_1$	A	A	A	MA	PA	A	MA	PA	PA	A	PA
$A10_2$						PA					
$A11_1$	A	A	A/MA	PA	MA	MA	A	A	PA	MA	PA
$A11_2$			I			PA/MI					
A12	A	A	A	A	MA	A/MA	A	PA	MA	A	MI
A13	A	A	A	A	A	A	A	A	A	MA	A
A14	A	A	A	A	MA	A	A	A	A	I	A
A15	PA/MI	A	A	PA	PA	A	A	A	MA	PA	A
A16	PA	A	A	MI	PA	PA	MA	A/MA	MA	MI	A
A17	A	A	A	A	MA	PA	A	A	PA	MI	MA
A18	A	A	A	MA	MI	A	A	A	A	A	A

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
B1	A	A	A	A	A	A	A	A	MA	MA	A/MA
B2	A	A	A	A	A	A	A	A	MA	A	A/MA
B3	A	A	A	MA	MA	MA	A	PA	PA	A	PA/MI
B4	MA/PA	A/MA	MA	MA	PA	A/MA	A	PA	MI	MI	PA/MI
$B5_1$	A	A	MA	MA	A	PA	A	MA	MA	MA	MA/PA
$B5_2$	PA			PA		PA					
$B6_1$	MA	A	A	MI	PA	PA	I	A	MA	A	PA
$B6_2$					A	A/MA	A	PA		PA	
$B7_1$	A	A	MA	A	A	A	A	A	MA	A	MA
$B7_2$					MA	PA	A	A		PA	
B8	A	A	A	A	MA	MA/PA	A	MA	MA	A	MA
B9	A	A	A	A	MA	A/MA	A		PA	MA	MA
$B10_1$	A	A	A	MI	A	PA	A	MI	MA	A	PA
$B10_2$				A		MA					
B11	A/MA	A	A	MA	MA	PA/MI	A	A	MA	I	MA
B12	A	MI	A	MI	PA	PA/MI	I	PA/MI	MI	MI	PA
B13	PA	PA	A	MA	MA	MA	MI	PA	PA	PA	PA
B14	A	A/MA	A	A	PA	A	A	MA	MA	MA	A
B15	A	A	A	MA	A	A	A	A	PA	A	A
B16	A	A	A	MI	PA	PA	I	A	MI	A	MI
B17	A	A	A	MA	A	A	A	A	MA	A	A
$B18_1$	A	A/MA	A	MI	PA	MI	MI	MA	A	PA	PA
$B18_2$									MI		
B19	MA/PA	I	MI/I	PA	PA	MI	A	PA/MI	MI	MI	PA

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
$C1_1$	A	MI	A	A	A	A	A	MA	MA	MA	MI
$C1_2$			MI/I						MA		
C2	A	MI/I	PA	PA	A	A/MA	A	MI	PA	A	MI
$C3_1$	MA	A	A	PA/MI	MA	MA	MA	MA	A	PA	PA
$C3_2$			I	MA						A	
C4	A/MA	A	MA	MI	MA	PA	MI	MA	MA	MA	A
$C5_1$	A	A	MA	A	A	A	A	PA	MA	PA	MI
$C5_2$	PA				MI	A/MA	MI	MI	PA		
$C5_3$	MI/I					A/MA	I	I	PA		
C6	A/MA	MA/PA	A/MA	A	PA	MI	A	MI/I	MI	MI	MI
$C7_1$	A	A/MA	MA	MA	A	PA	A	I	PA	MA	PA
$C7_2$	MA		MI					MA			
C8	A/MA	A	A	PA	PA	MI	PA	MA	PA	MA	A
$C9_1$	A	A	A	I	PA	A/MA	PA	MI	A	MI	A
$C9_2$					MA	PA	MA	MA			
$C9_3$						I	MA	MA			
$C10_1$	A/MA	A	A	A	MI	A	PA	MA	MA	MA	A
$C10_2$	PA			I				MA/PA			
$C11_1$	A	A	A	A	MA	MA	PA	MA	I	MA	MA
$C11_2$							MI	PA/MI			
C12	A	I	MI/I	MI	PA	PA	A	PA	A	MA	PA
C13	A	MI/I	MI/I	MI	MA	A/MA	A	MA	A	MA	PA
C14	A	A/MA	A	MA	A	A	A	A	PA	MA	MA
C15	A	MI/I	MI/I	MA	A	A	A	A	PA	MA	MI
C16	A	A	A	I	MA	MA	A	MA	MI	A	MA
$C17_1$	A	MA/A	A	A	MA	MA	A	MA	MA	A	A
$C17_2$			A	MI		MA	A	A			
$C17_3$			MI/I	MI		PA	A	MA/PA			PA

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
D1	MA	PA	A	A	A	MA	PA	A	MA	A	MA
D2	A	PA	I	PA	I	A	PA	A	MA	PA	A
D3	A	A/MA	A	A	PA	A	A	A	PA	A	MA
D4	A	A	A	A	A	A	A	MA	MA	MA	A
D5	A/MA	A/MA	MA	A	MA	PA	MI	MA	MA	MA	A
$D6_1$	A	A	A	A	PA	A/MA	MA	A	MA	A	PA
$D6_2$		A	I					A/MA	MA	MI	
$D6_3$		A	A			PA/MI	PA	PA	MI	I	MA
D7	A	A	A	A	MA	A	A	A	PA	A	PA
$D8_1$	A/MA	A	A	A	A	A	A	A	MA	PA	MA
$D8_2$			A		MA	I	I	I			
D9	PA	A	MA	A	A	MA/PA	MI	A	MA	MA	PA
$D10_1$	MA	A	A	A	MA	A	MA	A	MA	MA	A
$D10_2$							MA	MA			MA
$D10_3$		MI/I					MI	MA/PA			PA/MI
$D11_1$	MI	A	A	MI	MI	MA/PA	PA	MI	MA	MA	PA
$D11_2$						MI	PA	MA			PA
$D11_3$	A				A	PA	PA	MA/PA			MI
D12	I	A	A	MI	MI	PA/MI	A	MI	MI	PA	PA
D13	A/MA	A/MA	A	MA	A	MA	A	MA	PA	MA	MA

A	Accurate
MA	Mostly Accurate
PA	Partially Accurate
MI	Mostly Inaccurate
I	Inaccurate

Refer to Appendix 12 and 15 for divisions

Appendix 19

Accuracy

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
A1	A	A	A	A	A	PA	A	PA	MI	MA	MI
A2	A	A	A	MI	PA	MA	MA	MI	PA	PA	MI
A3	A	A	A	A	A	MA	A	MI	PA	MA	PA
A4	A	A	A	MA	A	MI	MI	MA	MI	MA	MI
A5	MA	A	I	I	PA	I	MI	PA	MI	MI	MI
A6	MA	A	A	MA	A	MA	A	PA	MA	PA	PA
A7	A	A	MA	MA	MA	MI	PA	PA	MI	MI	PA
A8	MA	A	A	PA	A	MA	A	MA	PA	A	MA
A9	A	A	A	MA	PA	MA	MA	A	PA	PA	MA
A10	A	A	A	MA	PA	A	MA	PA	PA	A	PA
A11	A	A	MA	PA	MA	MA	A	A	PA	MA	PA
A12	A	A	A	A	MA	MA	A	PA	MA	A	MI
A13	A	A	A	A	A	A	A	A	A	MA	A
A14	A	A	A	A	MA	A	A	A	A	I	A
A15	MI	A	A	PA	PA	A	A	A	MA	PA	A
A16	PA	A	A	MI	PA	PA	MA	MA	MA	MI	A
A17	A	A	A	A	MA	PA	A	A	PA	MI	MA
A18	A	A	A	MA	MI	A	A	A	A	A	A
B1	A	A	A	A	A	A	A	A	MA	MA	MA
B2	A	A	A	A	A	A	A	A	MA	A	MA
B3	A	A	A	MA	MA	MA	A	PA	PA	A	PA
B4	MA	MA	MA	MA	PA	MA	A	PA	MI	MI	PA
B5	A	A	MA	MA	A	PA	A	MA	MA	MA	MA
B6	MA	A	A	MI	MA	PA	I	A	MA	A	PA
B7	A	A	MA	A	A	A	A	A	MA	A	MA
B8	A	A	A	A	MA	MA	A	MA	MA	A	MA
B9	A	A	A	A	MA	MA	A	MI	PA	MA	MA
B10	A	A	A	MI	A	MA	A	MI	MA	A	PA
B11	MA	A	A	MA	MA	PA	A	A	MA	I	MA
B12	A	I	A	MI	PA	MI	I	MI	MI	MI	PA
B13	PA	PA	A	MA	MA	MA	MI	PA	PA	PA	PA
B14	A	A	A	A	PA	A	A	MA	MA	MA	A
B15	A	A	A	MA	A	A	A	A	PA	A	A
B16	A	A	A	MI	PA	PA	I	A	MI	A	MI
B17	A	A	A	MA	A	A	A	A	MA	A	A
B18	A	MA	A	MI	PA	MI	MI	MA	MI	PA	PA
B19	MA	I	I	PA	PA	MI	A	MI	MI	MI	PA

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
C1	A	MI	A	A	A	A	A	MA	MA	MA	MI
C2	A	MI	PA	PA	A	MA	A	MI	PA	A	MI
C3	MA	A	A	MI	MA	MA	MA	MA	A	PA	PA
C4	A	A	MA	MI	MA	PA	MI	MA	MA	MA	A
C5	A	A	MA	A	A	A	A	PA	MA	PA	MI
C6	A	MA	A	A	PA	MI	A	MI	MI	MI	MI
C7	A	A	MI	MA	A	PA	A	I	PA	MA	PA
C8	A	A	A	PA	PA	MI	PA	MA	PA	MA	A
C9	A	A	A	I	PA	A	MA	MI	A	MI	A
C10	MA	A	A	A	MI	A	PA	MA	MA	MA	A
C11	A	A	A	A	MA	MA	PA	MA	I	MA	MA
C12	A	I	I	MI	PA	PA	A	PA	A	MA	PA
C13	A	MI	I	MI	MA	MA	A	MA	A	MA	PA
C14	A	A	A	MA	A	A	A	A	PA	MA	MA
C15	A	I	I	MA	A	A	A	A	PA	MA	MI
C16	A	A	A	I	MA	MA	A	MA	MI	A	MA
C17	A	A	A	MI	MA	MA	A	MA	MA	A	A
D1	MA	PA	A	A	A	MA	PA	A	MA	A	MA
D2	A	PA	I	PA	I	A	PA	A	MA	PA	A
D3	A	A	A	A	PA	A	A	A	PA	A	MA
D4	A	A	A	A	A	A	A	MA	MA	MA	A
D5	A	MA	MA	A	MA	PA	MI	MA	MA	MA	A
D6	A	A	I	A	PA	MA	MA	A	MA	A	PA
D7	A	A	A	A	MA	A	A	A	PA	A	PA
D8	MA	A	A	A	A	A	A	A	MA	PA	MA
D9	PA	A	MA	A	MA	MA	MI	A	MA	MA	PA
D10	MA	MA	A	A	MA	A	MA	A	MA	MA	A
D11	MI	A	A	MI	A	PA	PA	MI	MA	MA	PA
D12	I	A	A	MI	MI	PA	A	MI	MI	PA	PA
D13	A	A	A	MA	A	MA	A	PA	PA	MA	MA

A	Accurate
MA	Mostly Accurate
PA	Partially Accurate
MI	Mostly Inaccurate
I	Inaccurate

Appendix 20

Relevancy 1

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
A1	H	H	H	V	H	R	H	R	V	V	L
A2	H	H	H	R	R	R	H	V	R	R	L
A3	H	H	H	V	R	V	R	R	L	R	V
A4	H	H	H	V	V	V	L	R	L	H	L
A5	H	H	H	V	R	H	V	R	L	R	L
A6	V	R	H	R	R	R	V	R	R	L	V
A7	H	H	H	R	R	R	R	H	H	R	V
A8	V	H	H	V	R	R	H	R	V	H	V
A9	H	R	H	L	R	H	R	V	R	R	V
A10	H	R	H	L	V	R	R	R	R	V	V
A11	H	R	H	R	R	H	R	H	R	R	L
A12	H	H	H	H	R	H	H	R	H	R	R
A13	H	R	R	H	R	H	H	R	H	R	R
A14	H	R	R	L	R	H	H	V	R	V	R
A15	V	V	V	L	V	H	H	V	R	L	R
A16	R	V	L	L	L	R	R	V	V	V	V
A17	H	V	V	L	L	R	H	H	L	L	L
A18	H	R	R	L	L	H	V	V	H	R	V
B1	H	H	H	H	H	H	H	H	R	H	H
B2	H	H	H	R	H	H	R	V	H	H	H
B3	H	H	H	L	H	H	H	H	V	R	R
B4	R	R	H	V	V	H	H	H	N	R	H
B5	H	H	V	R	R	R	R	R	H	V	R
B6	V	H	H	L	R	R	L	H	V	R	R
B7	H	H	R	R	R	H	H	R	H	V	R
B8	H	H	H	R	H	R	H	V	H	H	H
B9	R	H	H	H	R	R	R	V	L	V	R
B10	R	H	H	V	V	V	R	R	L	R	R
B11	V	H	H	V	V	V	H	R	L	H	R
B12	H	L	H	L	V	N	N	V	L	R	V
B13	V	L	H	V	R	V	R	V	L	R	R
B14	R	H	V	H	V	H	R	V	H	V	V
B15	R	H	V	H	R	H	H	R	H	H	R
B16	H	H	L	L	V	L	L	R	L	L	L
B17	R	H	R	R	R	H	R	V	R	V	V
B18	R	R	H	V	L	L	L	R	L	V	V
B19	R	N	H	R	V	V	R	R	V	R	V

	J0	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
C1	H	N	H	H	R	H	H	R	V	H	N
C2	H	L	H	R	H	H	H	R	R	R	N
C3	R	R	H	H	V	R	R	R	H	R	V
C4	R	H	H	V	L	R	R	H	V	V	V
C5	H	R	H	H	R	H	H	R	R	R	L
C6	R	V	R	H	V	L	N	R	L	R	L
C7	H	R	L	V	R	V	H	H	V	R	V
C8	R	H	H	V	R	H	R	R	R	R	R
C9	R	H	H	H	R	V	V	V	R	R	V
C10	R	H	H	H	R	V	V	V	R	R	V
C11	R	R	H	H	L	R	V	R	V	V	V
C12	L	H	N	L	V	V	R	V	H	V	R
C13	L	N	H	L	R	L	R	H	H	H	L
C14	H	V	L	V	H	H	H	H	R	R	R
C15	H	N	R	L	H	H	H	V	R	H	L
C16	H	L	L	N	R	V	L	R	N	L	V
C17	R	H	H	H	R	V	R	H	R	H	V
D1	H	H	H	R	R	R	L	R	H	H	H
D2	H	L	H	R	L	R	V	H	L	V	V
D3	H	R	V	L	R	H	H	V	V	R	V
D4	H	R	H	H	H	R	H	R	R	R	R
D5	H	R	H	H	R	R	L	H	V	R	H
D6	H	R	H	V	H	R	H	H	R	V	V
D7	H	R	N	H	L	H	L	V	L	R	L
D8	R	R	H	V	R	R	H	R	V	R	V
D9	H	R	R	L	R	V	R	R	V	L	L
D10	H	R	H	R	R	H	R	R	R	V	R
D11	R	R	H	L	V	R	V	V	R	V	L
D12	N	H	H	L	N	L	H	L	L	R	L
D13	R	R	H	R	R	R	V	V	V	R	R

H Highly Relevant
R Relevant
V Valid
L of Little Relevancy
N Not Relevant

Appendix 21

Relevancy 2

	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
A1	H	H	H	V	R	H	V	H	R	R
A2	H	N	H	L	R	H	V	H	R	H
A3	H	V	H	L	R	R	H	R	R	V
A4	H	H	R	N	V	N	H	R	V	H
A5	H	H	R	N	H	L	R	R	R	H
A6	R	H	H	R	H	R	V	R	V	R
A7	H	H	H	V	R	R	H	H	R	R
A8	H	H	V	L	R	H	R	R	H	V
A9	R	H	H	V	H	R	H	R	R	R
A10	R	N	H	L	H	V	R	R	R	V
A11	R	H	R	L	H	R	R	R	R	R
A12	H	H	H	R	H	H	R	H	R	R
A13	R	H	H	R	H	H	H	H	V	R
A14	R	H	H	R	H	H	R	H	R	R
A15	V	H	H	L	H	H	H	H	R	R
A16	V	R	H	L	H	R	V	H	L	R
A17	V	H	V	V	R	H	H	R	L	H
A18	R	N	H	L	H	V	R	H	R	R
B1	H	H	H	R	H	H	R	H	H	V
B2	R	H	H	R	H	R	V	H	R	V
B3	H	H	H	R	H	H	H	H	R	V
B4	R	H	H	R	H	H	H	H	R	R
B5	R	N	H	V	H	L	R	H	R	V
B6	H	H	R	R	H	H	H	H	R	H
B7	H	R	H	V	H	H	V	H	H	V
B8	H	R	H	H	H	H	R	H	H	H
B9	R	R	H	V	V	V	V	H	R	H
B10	R	R	H	V	V	V	V	R	L	V
B11	R	R	R	L	V	H	R	H	V	V
B12	L	H	R	L	V	N	V	L	L	L
B13	V	H	R	L	R	R	V	H	V	R
B14	H	V	H	R	R	R	V	H	R	R
B15	R	H	H	V	H	H	H	H	H	R
B16	V	L	R	L	L	L	R	L	L	V
B17	H	V	H	L	H	R	V	R	L	V
B18	V	H	H	L	N	L	R	R	R	V
B19	R	N	R	L	R	V	V	R	R	V

	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10
C1	V	H	H	V	R	H	H	V	H	R
C2	R	H	V	R	H	V	V	H	R	V
C3	R	H	H	V	R	R	V	H	R	R
C4	V	L	H	L	V	H	R	V	V	R
C5	R	R	H	L	R	H	H	V	H	H
C6	V	R	V	L	R	N	H	R	R	H
C7	R	H	H	V	H	H	V	R	R	V
C8	H	H	H	V	H	R	V	R	H	R
C9	H	H	V	L	V	R	R	R	R	V
C10	R	H	V	N	R	V	H	V	V	V
C11	V	L	V	N	R	V	V	V	L	V
C12	H	N	R	N	H	R	V	H	V	R
C13	N	R	R	V	V	R	R	H	L	R
C14	V	L	R	H	H	H	R	H	R	H
C15	N	R	R	V	H	H	R	H	H	R
C16	L	V	R	R	R	L	V	N	L	R
C17	H	V	H	V	V	R	R	R	H	R
D1	L	N	R	V	V	N	R	H	H	R
D2	R	H	H	H	H	R	R	L	R	R
D3	N	H	H	N	H	V	R	L	V	V
D4	R	H	H	R	R	H	V	H	R	R
D5	R	N	V	R	R	V	R	R	R	R
D6	R	H	H	V	H	H	H	H	R	R
D7	H	R	H	L	H	R	V	V	R	R
D8	R	H	R	L	R	H	R	R	R	R
D9	R	N	R	L	V	V	V	R	L	V
D10	R	H	L	N	V	V	H	H	R	R
D11	V	H	R	V	R	R	R	H	L	R
D12	H	H	H	V	R	H	V	R	R	V
D13	V	N	H	V	R	N	R	R	R	R

H	Highly Relevant
R	Relevant
V	Valid
L	of Little Relevancy
N	Not Relevant

Appendix 22 Card sort data

Layout A

	A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	A12	A13	A14	A15	A16	A17	A18
Self 1	2	7	8	3	4	13	1	5	6	11	10	9	12	14	15	18	16	17
Self 2	2	6	5	3	4	10	1	8	9	12	11	7	14	13	15	18	16	17
J1	1	2	6	7	8	16	5	4	3	11	10	9	13	12	14	18	15	17
J2	9	11	6	5	4	10	1	3	2	12	7	8	15	16	14	17	13	18
J3	1	12	4	14	18	13	2	10	11	6	3	5	17	15	9	8	7	16
J4	2	12	13	10	11	9	8	1	7	4	5	6	3	16	14	15	18	17
J5	4	11	16	17	18	13	1	3	8	7	9	12	6	5	2	15	14	10
J6	3	6	12	15	16	13	14	2	1	8	9	4	11	7	10	17	5	18
J7	10	5	16	17	18	15	14	13	12	11	9	7	4	1	2	3	6	8
J8	1	6	7	3	8	14	4	10	11	2	5	9	17	16	18	12	13	15
J9	9	5	1	16	17	11	10	6	7	8	2	3	14	18	12	13	4	15
J10	8	18	5	6	7	10	1	3	4	17	2	11	16	13	14	9	12	15
Rj	48	88	86	110	125	124	60	55	66	86	61	74	116	119	109	127	107	149
Ji	1	9	=7	12	16	15	3	2	5	=7	4	6	13	14	11	17	10	18
J0	1	3	7	8	5	16	2	10	9	11	6	4	12	13	17	14	18	15
Self	2	7	10	3	4	12	1	5	6	11	9	8	14	13	15	18	16	17

Layout B

	B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11	B12	B13	B14	B15	B16	B17	B18	B19
Self 1	3	9	14	12	2	11	10	6	8	13	17	5	7	19	16	18	15	4	1
Self 2	2	7	12	8	1	10	3	9	13	14	19	5	11	15	16	18	17	6	4
J1	5	11	9	16	1	7	3	6	8	2	14	18	17	12	13	15	4	10	19
J2	16	10	8	7	9	15	17	6	1	2	11	12	4	18	13	19	14	5	3
J3	3	10	18	19	12	13	6	4	2	1	8	11	14	7	5	16	9	17	15
J4	2	5	12	19	1	10	3	8	11	9	6	18	15	16	7	17	4	13	14
J5	1	3	11	12	2	5	7	8	16	13	18	17	15	10	4	9	6	19	14
J6	1	14	6	7	18	10	2	13	4	8	3	17	11	12	16	19	5	15	9
J7	19	4	2	1	10	3	8	17	7	12	5	18	6	13	9	11	15	16	14
J8	11	12	7	2	15	13	10	19	1	6	18	3	8	14	17	16	9	5	4
J9	3	1	11	12	4	2	14	5	7	6	18	17	13	19	10	8	15	16	9
J10	2	4	11	17	1	10	6	3	7	5	8	13	12	16	9	19	14	18	15
Rj	63	74	95	112	73	88	76	89	64	64	109	144	115	137	103	149	95	134	116
Ji	1	5	=9	13	4	7	6	8	=2	=2	12	18	14	17	11	19	=9	16	15
J0	1	3	15	17	2	19	5	4	9	12	10	6	18	11	8	14	13	7	16
Self	2	11	15	7	1	9	10	6	13	12	17	5	8	18	14	19	16	4	3

Layout C

	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	C14	C15	C16
Self 1	2	4	11	13	1	3	9	7	6	5	8	16	12	14	10	15
Self 2	2	3	12	14	1	5	6	7	8	4	11	15	13	10	9	16
J1	16	11	6	7	10	9	2	5	4	1	3	14	13	8	15	12
J2	2	11	3	6	16	15	4	7	5	1	8	14	9	13	12	10
J3	5	12	4	3	1	6	16	8	9	11	2	13	10	7	15	14
J4	1	2	14	9	13	15	5	16	10	11	8	12	6	3	4	7
J5	1	5	6	14	2	15	8	16	9	3	10	12	11	7	4	13
J6	1	3	11	12	2	14	8	7	6	10	16	9	13	5	4	15
J7	14	15	2	3	7	1	6	5	9	12	16	10	11	4	13	8
J8	10	9	7	4	16	15	2	5	6	3	1	12	11	13	8	14
J9	2	1	9	5	3	14	13	10	12	4	7	16	15	6	8	11
J10	13	12	5	6	2	16	4	3	7	1	8	11	10	9	14	15
Rj	65	81	67	69	72	120	68	82	77	57	79	123	109	75	97	119
Ji	2	10	3	5	6	15	4	11	8	1	9	16	13	7	12	14
J0	2	3	9	12	1	11	5	16	10	7	13	15	14	8	4	6
Self	2	4	11	13	1	3	9	8	7	5	6	16	12	14	10	15

Layout D

	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	D13
Self 1	6	10	11	5	4	7	12	8	9	2	3	13	1
Self 2	7	10	11	5	4	6	12	8	9	3	2	13	1
J1	8	10	12	1	11	2	9	6	5	7	4	13	3
J2	3	13	10	5	2	6	12	7	8	4	1	11	9
J3	9	6	2	13	10	12	4	5	11	3	1	8	7
J4	5	13	11	8	6	2	10	3	7	4	9	12	1
J5	10	5	3	4	2	7	6	9	12	1	11	13	8
J6	12	8	10	2	6	1	9	5	11	3	4	13	7
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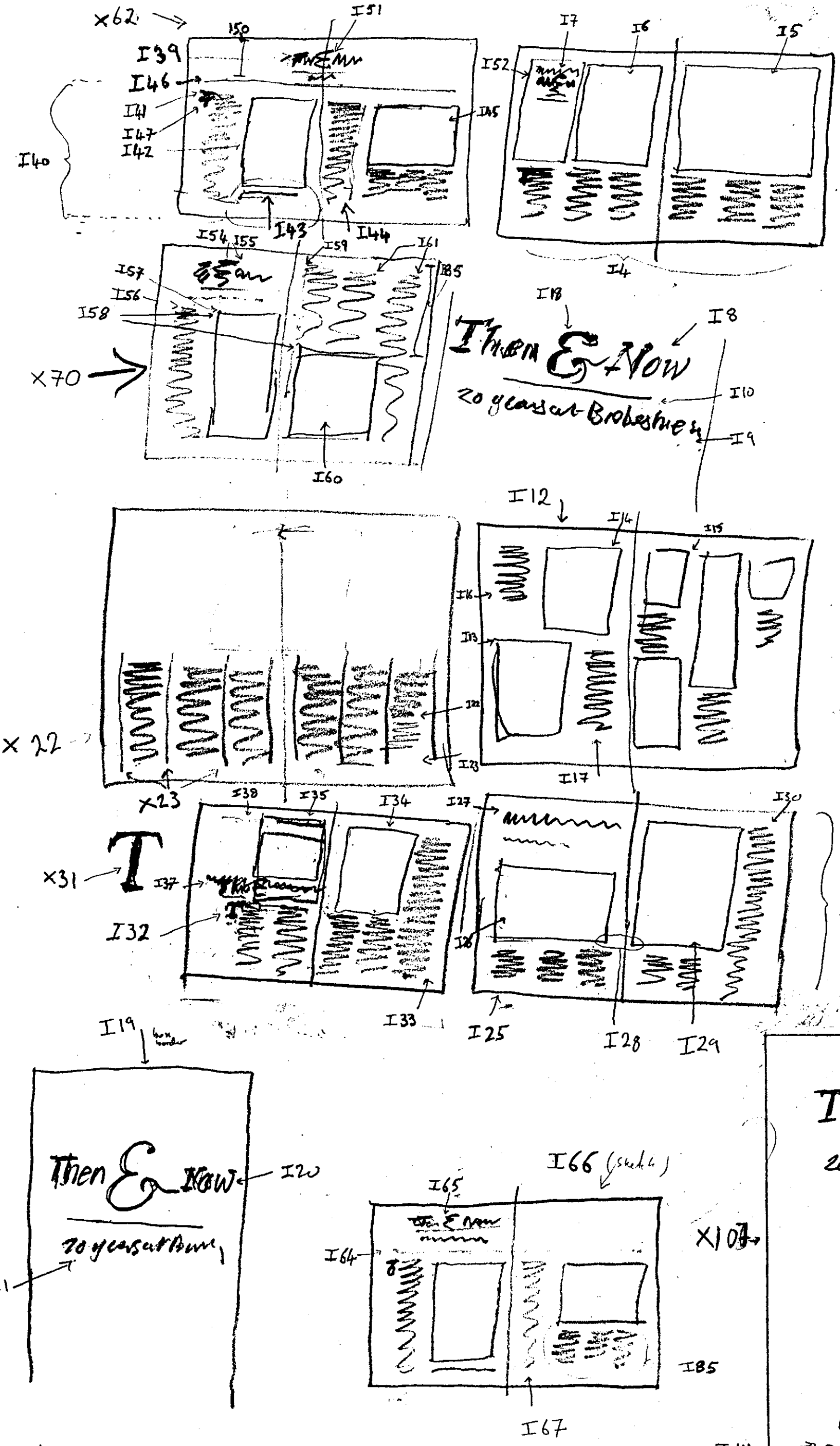
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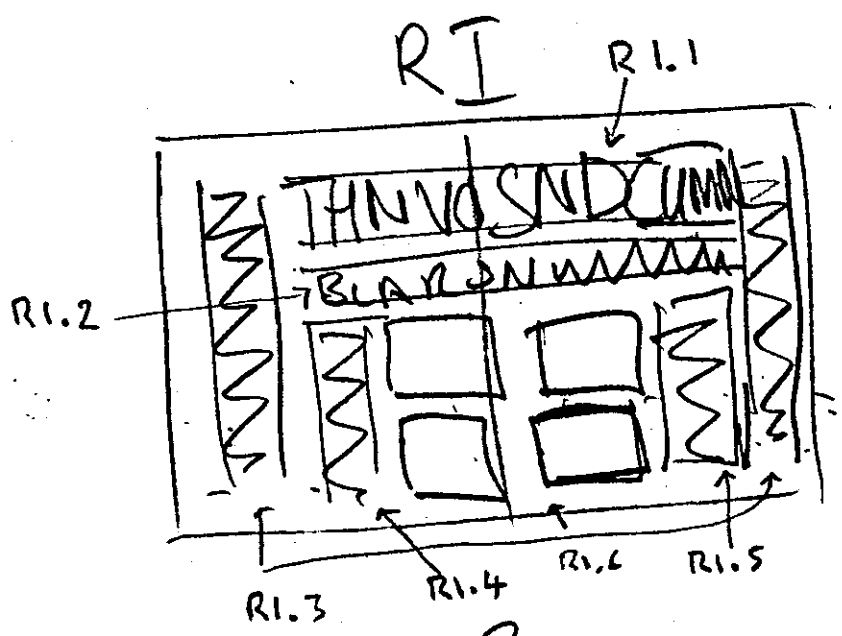

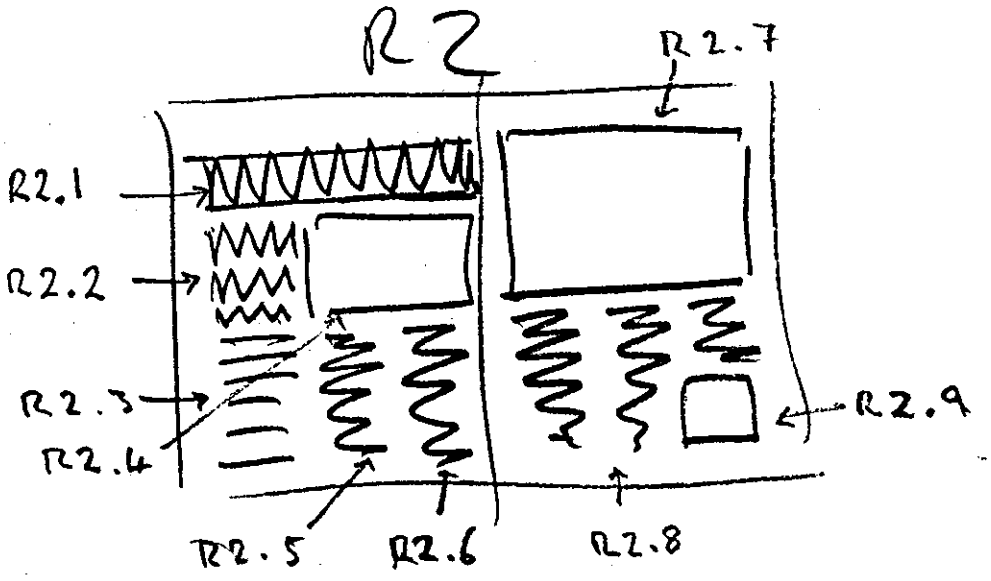

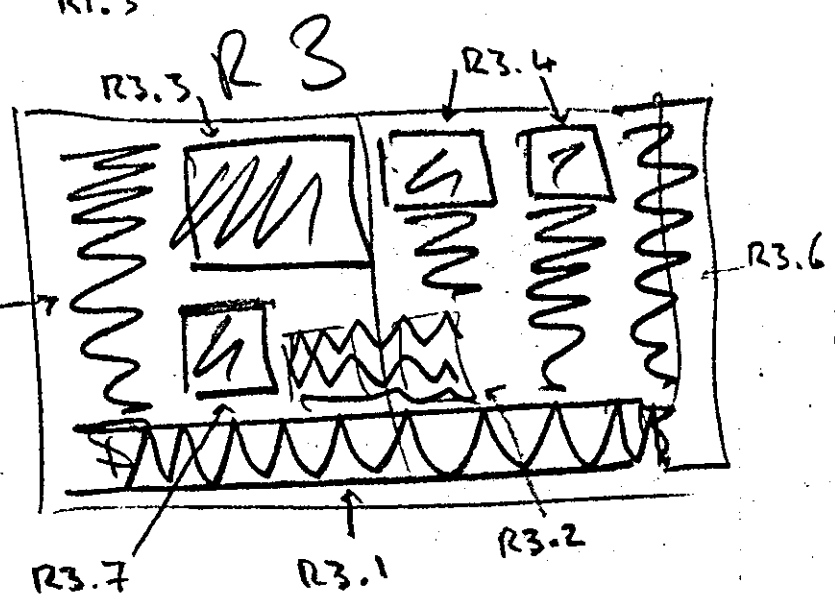

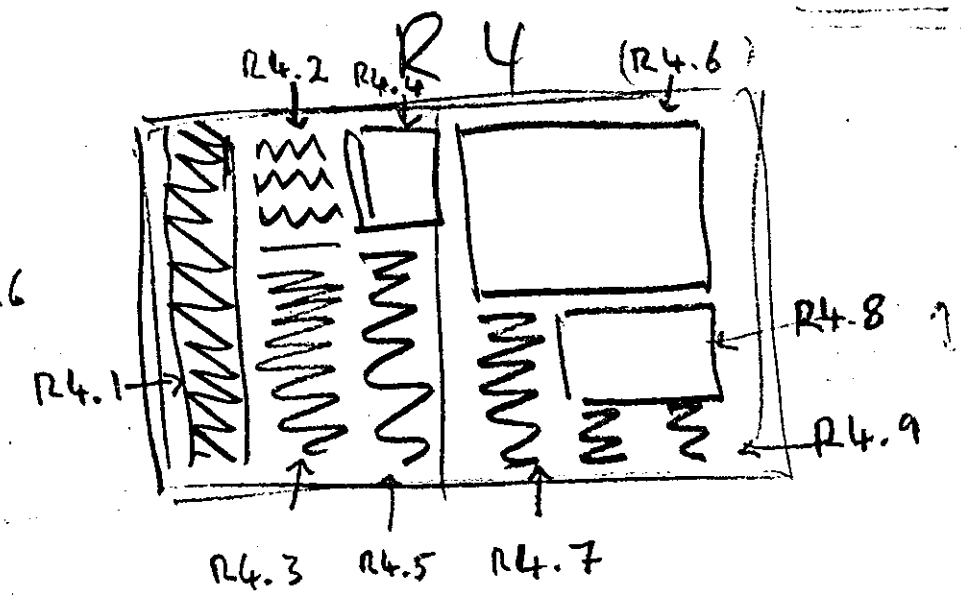

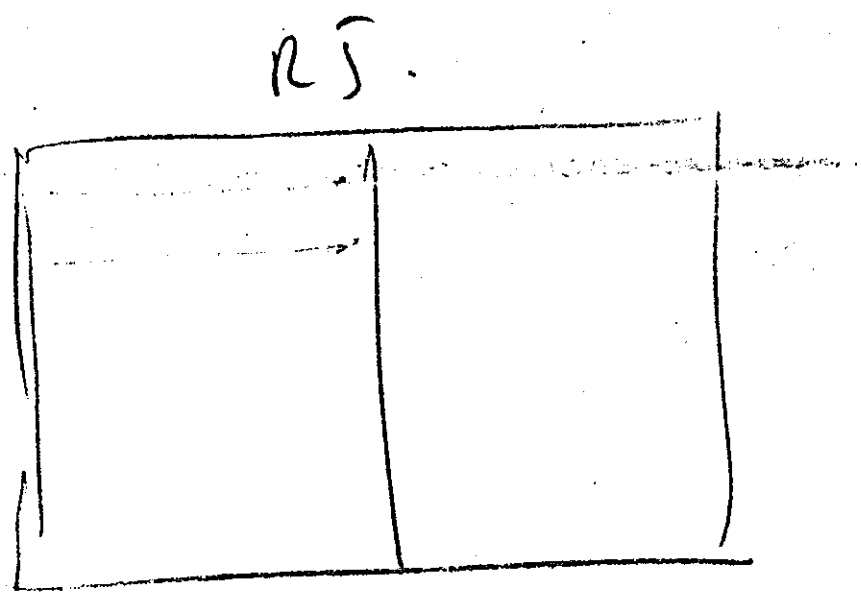

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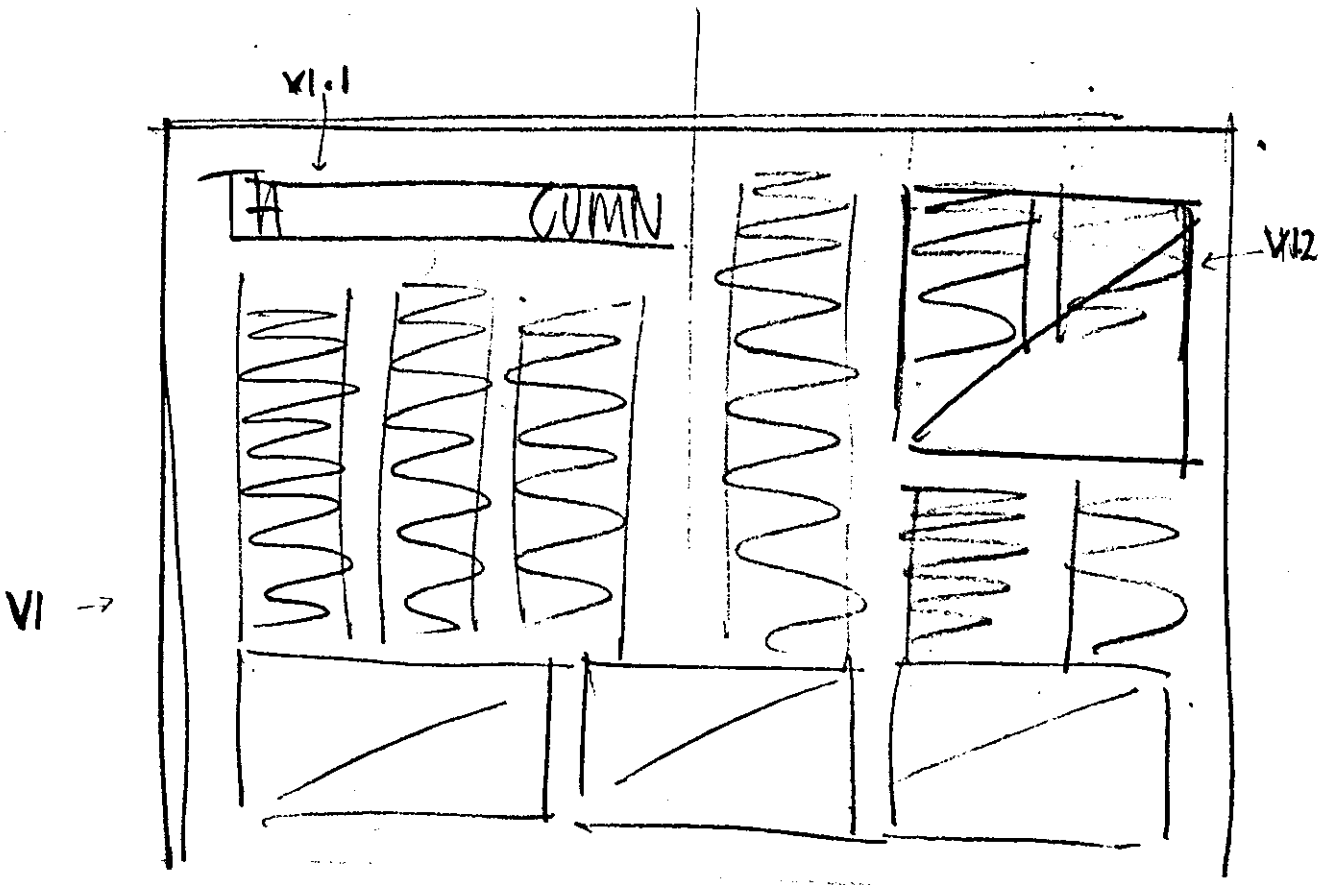

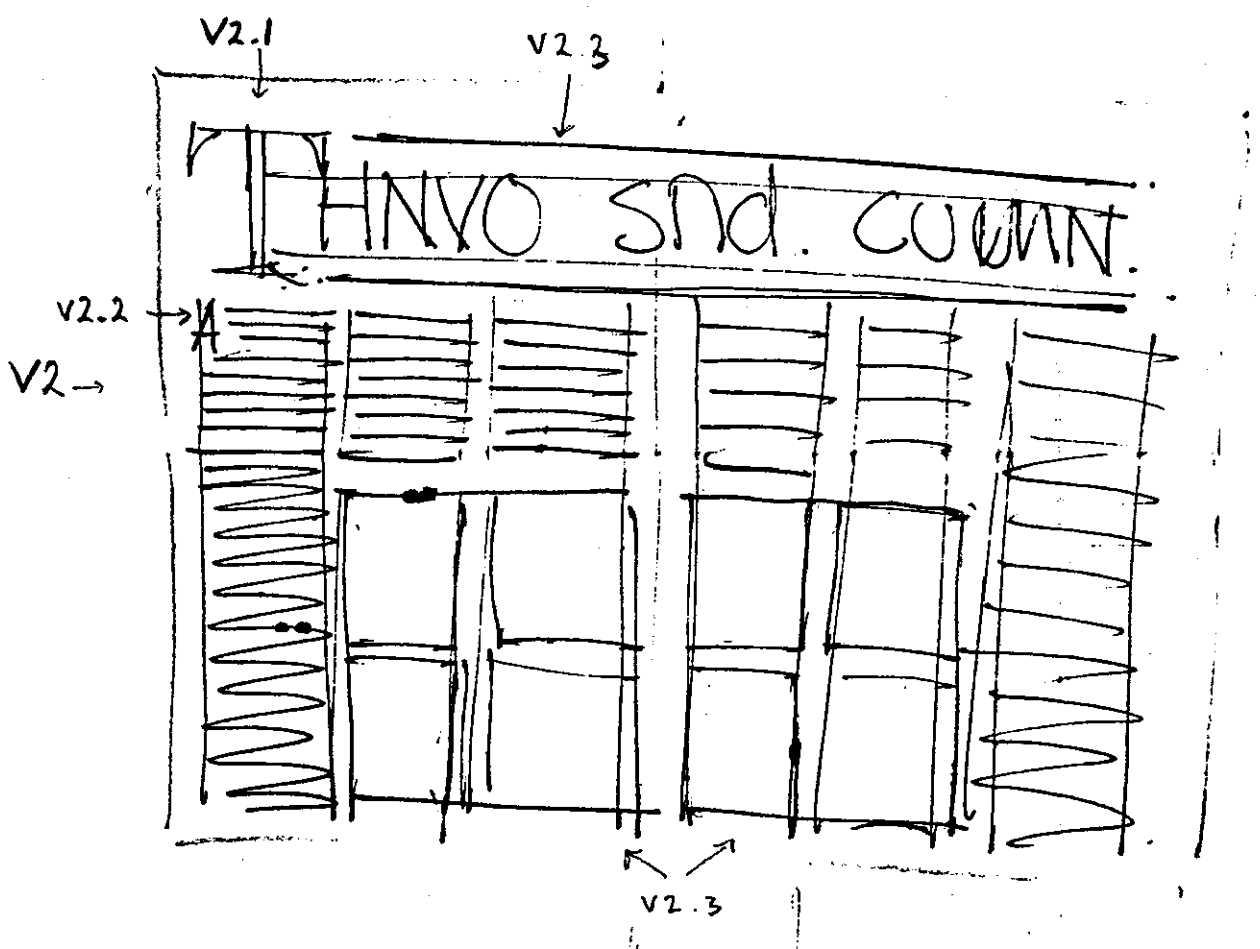

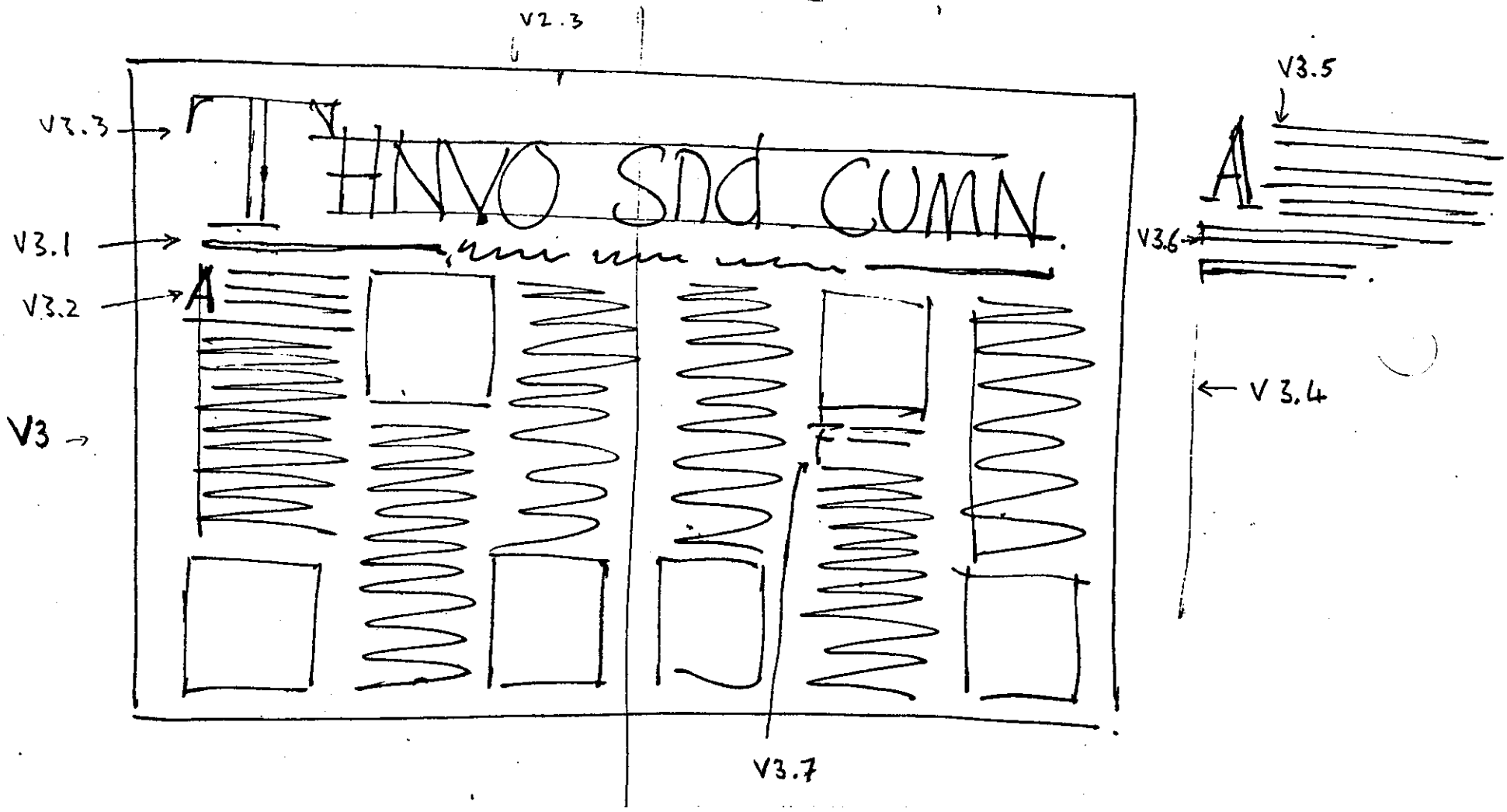

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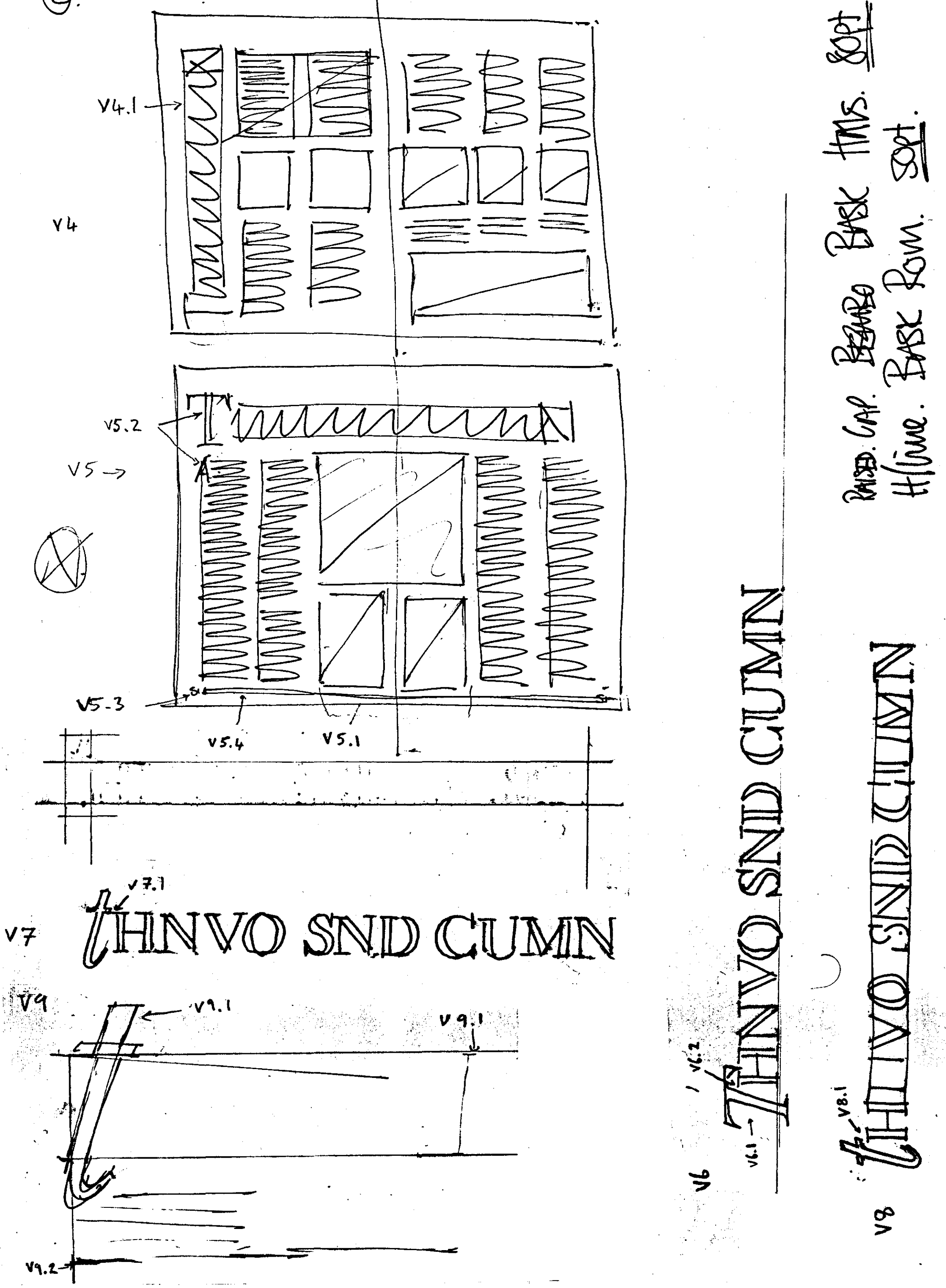


Fly Me I'm BTEC!

continued from front page

Manchester Open Learning, from the Central Manchester College of Technology. It is the second joint venture between BA and MOL, and while it was designed initially for BA cabin crews to develop and broaden their skills, the course has wider potential for other customer contact staff throughout the airline, and indeed for all airlines worldwide.

Judy Yell, BA's Cabin Crew Training Manager, said: 'We have long felt it only right that customer service should have formal recognition as a professional skill.'

The flexibility of open learning is crucial to BA staff, to allow them to study in their own time, often in hotels and airports abroad. To avoid isolation, each student will meet a personal tutor once every two weeks, and the college will provide a dozen telephone advice lines.

Chris Byron has the final word: 'This kind of course will be the key to commercial survival in the service economy of the 1990s. But it is also about individual self development, people taking charge of their careers and future.'

BTEC UPDATE

'absolutely outstanding'

BTEC Medal Awards Ceremony

On 26 January last, in the historic environs of the City of London's Stationers Hall, Sir Bryan Nicholson, Chairman of the Post Office, awarded eight silver and five bronze BTEC Medals to the 13 winners of 1988's competition.

Age and beauty were both represented, as were the handicapped. Mrs Edna Robinson, the 53-year-old co-ordinator for the 'Keep Chesterfield Tidy' campaign, won a silver medal and was also awarded the Neale Raine Prize as BTEC Student of the Year. She had completed a BTEC Higher National Certificate in Public Administration at Chesterfield College of Technology & Arts. Runner-up was 43-year-old Carol Ager, a Scientific Officer at the National Physical Laboratory. She had taken a BTEC National Certificate in Science at Kingston College of Further Education, followed by a BTEC Higher National Certificate in Science (Physics) at Kingston Polytechnic.

Brian Hartgen was a shining example of the fact that disability need not debar people from education and training. He successfully completed a BTEC First Diploma in Business and Finance at Hereford's Royal National College for the Blind. Brenda McKenna, another silver medallist, was nominated for her work on a BTEC National Diploma in Business and Finance at Omagh College of Further Education.

Brenda is a sufferer from cystic fibrosis. Her tutors said that 'Brenda's standard of performance would have been excellent for someone in perfect health. For someone with a severe medical condition it is absolutely outstanding.'

Fame is no criterion for nomination for a BTEC medal, but this year's ceremony was graced by John Perkins, who completed a BTEC National Certificate in Engineering at Pontypool College, and was also among the silver medallists. John, married father of two children, is better known as one of Wales' outstanding Rugby players, having been capped 18 times, as well as playing six times for the Barbarians, before retiring in 1987.

Among the five bronze medal winners was Pippa Unwin, a successful writer and illustrator of childrens books, following a BTEC Higher National Diploma in Design (Illustration) at Cambridgeshire College of Arts and Technology. Pippa has a book, written and illustrated by herself, being published by Macmillan this autumn.

Other winners were:

Silver medals—Judith Boren, with a BTEC Higher National Diploma from Manchester Polytechnic in Business & Finance. She is now a management trainee with the Co-op, working in their Holiday Tour Operating Division.

Michael Godfrey, whose BTEC National Certificate in Building Engineering Services (Electrical) from the City and East London College was obtained with 16 distinctions and two merits in individual subjects.

David Watson, who was nominated by Durham College of Agriculture and Horticulture for his performance on a BTEC National Diploma in Agriculture. He is currently studying for a degree at the University of Newcastle.

Bronze Medals—Claire Barker, who took a BTEC National Diploma followed by a Higher National Certificate in Hotel, Catering and Institutional Management. She is now a catering manager for Gardner Merchant.

Allyson Jeffrey, whose BTEC National Diploma in Business and Finance at Wigston College of Further Education gained her both the college shield as the most outstanding student, and a place at Leicester Polytechnic, where she is now studying for a BA Honours Degree.

Julian Pedley, a self-employed senior inspector on the 'Beryl B' fixed oil production platform 180 miles north east of Aberdeen in the north sea, a position he says he could not have achieved without his BTEC Higher National Certificate in Engineering (Fabrication & Welding) from South Tyneside College.

Linda Skitch, who took a BTEC National Diploma in Business and Finance for agricultural secretaries, which helped her land a job as farm secretary for three farms owned by Sparsholt College in Hampshire, the college where she took her course.

Sir Bryan Nicholson, Chairman of the Post Office, with the BTEC Silver Medal winners.

If You're an Employer in Travel & Tourism BTEC Needs You!

The launch of BTEC's new Travel and Tourism National courses this month underlines the continuing phenomenal growth of these industries in Britain. By September of this year we are predicting that the courses will be on offer at over 100 centres, with students qualifying in June 1991.

The courses aim to give a broad background of the travel and tourism industries, with opportunities for students to specialise in retail travel, tour operations, or tourism.

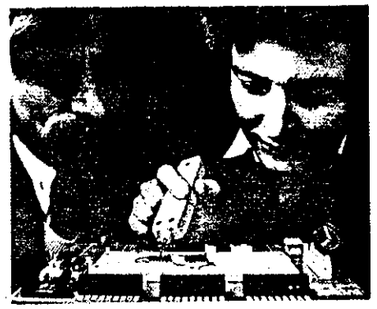
David Mullin, Director of the Dean Heritage Museum, and one of the many employers involved in the consultations for, and development of, the new courses, says: 'Travel and tourism are diverse and rapidly changing industries. It is essential therefore that the BTEC courses produce competent, versatile people who react positively to change, and who understand the forces which bring it about.'

So why, if the new courses' students don't qualify for another two years, does BTEC need help from those in relevant businesses now? That's easy! The new courses could be your opportunity to shape the way that future—and existing—employees are educated and trained.

Like all BTEC courses, the new National Diploma and National Certificate in Travel and Tourism are work-related, and each full-time student will need to have 300 hours' work experience. Could you offer such a placement? Centres offering the new courses are looking for authentic situations for student assignments. Can you help your local Travel and Tourism tutors with suitable placements?

Getting involved with your local centre doesn't just mean sitting on an industrial advisory committee, although, should you have the time, your views and comments would be greatly valued. Interested? Then contact our Information Services (telephone 01-388 3288) for our Travel and Tourism fact sheet. Approach your local centre, and if they are offering BTEC Travel and Tourism courses, see if you can help in any way.

We're running a series of employers' conferences in Somerset, Hertfordshire, Portsmouth, Blackpool, Durham/York and Norwich between April and June. If you would like an invitation, call Rosie Boxer on 01-388 3288 extension 201 for full details.



Evesham College lecturer Bob Storey-Day with Ray Stone of Smiths Industries.

Smiths Industries and Evesham College

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Smiths Industries Aerospace and Defence Systems at Cheltenham has been designing, making and selling aircraft instrumentation and control systems since the beginning of powered flight. There are 131 technicians working in Smiths' repairs support department, and their skills must keep pace with the latest design developments—that means a combination of analogue, digital and dedicated technologies, using microprocessors.

A skills audit was carried out to discover the strengths and weaknesses of the staff. Frank Cooke, Smiths' training manager, remarks: 'We found that what we needed was training to build on good foundations to replace the knowledge that had been forgotten, while introducing "new" knowledge, along with appropriate skills.'

Smiths drew up a plan for a series of technology foundation courses but, as Frank says, 'The volume of training needed revealed that my own department could only cope with a fraction of what was needed.'

A collaboration between the company and Evesham College of Further Education was established, but at that time the college had no electronics department and it also lacked an electrical engineering section.

However, a new full-time lectureship in microprocessors and new technology was created, and a team was set up to develop a training programme for the company at a price it could afford.

Evesham College now provides training consisting of 20-week courses. The content of the training is specific to Smiths' needs, and courses are run on company premises. Instruction hours too are dedicated by Smiths—training takes place in the evening as well as during the day.

Frank Cooke calculates that overall there has been a 50 per cent saving on potential course costs. He says: 'To put it succinctly: our employees feel happier and therefore more comfortable in their jobs, output has improved, the workforce is more flexible in its ability to adapt to technological change, and career patterns have improved.'

But Smiths were not only on the receiving end of the partnership. They too had something to offer. As an aid to quality recruitment, a BTEC programme in computing and microelectronics—resourced and developed by the college—was set up. Selected BTEC students were offered additional training by Smiths for one year, during which the company paid them a salary.

There were also other spin-offs for Evesham College. Together with the Flymo company, well known for its hover mowers, Smiths supported a full-time member of the teaching staff to carry out research aimed at developing the electronics base in garden machinery.

Furthermore, as Terry Steeple, Evesham College vice-principal explains, 'Smiths has also helped us to develop a new BTEC course in horticultural mechanisation, for the agricultural and horticultural industries. And, following a recommendation from a Smiths' course member, we have set up a programme in electronics for a firm which supplies security systems.'

Confirmation of the success of the Smiths–Evesham–BTEC relationship came with the selection of the company as one of the winners in the first year of the new National Training Award Scheme.

The citation said: 'In an area in which education and training are vital but inadequate, the Smiths Industries initiative is now opening up opportunities for training in fields which are directly relevant to the needs of the company. The future well-being of the company depends on the success of this kind of investment.'

'there has been a 50 per cent saving on potential course costs'

Appendix 11d Layout D

A TRIBUTE TO TOM

Tom Stephenson, the Grand Old Man of the outdoor movement, died at a magnificent age of 94 years on 28 February 1987. His passing marks the end of one of the most glorious eras in the movement to create access to our moors and mountains, and to ensure their protection for future generations.

Tom was a quietly-spoken, modest man with a ready smile and twinkling eyes. But that mild-mannered exterior masked a character with an iron will, high principles of social justice, and the determination to achieve what he perceived was right.

He will always be remembered as the creator of Britain's first and finest long distance footpath, the 250-mile Pennine Way which runs from Edale in the Peak District to Kirk Yetholm, across the Scottish Border, on the highest and wildest parts of Britain's backbone. But there was much more to Tom Stephenson than the walk which will always be his monument, as ROLAND SMITH describes in this tribute.

Outside the window of the Ramblers' Inn, Edale, the cold rain slanted down relentlessly from a steel-grey sky.

The prospect of a walk up to the windswept 1,563-foot summit of Lose Hill, now lost in the threatening clouds across the valley, was not inviting.

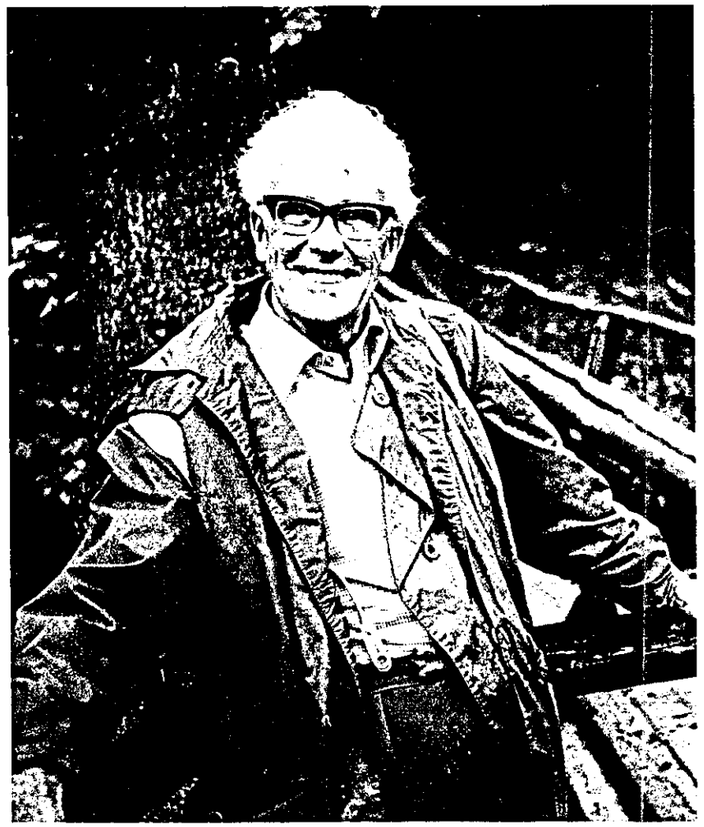
Not so to the cheery, snowy-haired 92-year old sitting in an easy chair in a corner of the hotel lounge. Tom Stephenson was returning to the scene of perhaps his greatest triumph, and there was nothing he would rather have done that day than to join the Ramblers' Association rally on top of the hill.

He put my worries about the weather to shame. "I wish I was coming with you," he said, grinning that mischievious grin which surely must have nonplussed all but the most obdurate gamekeepers in the bad old days.

Tom Stephenson, founder of the Pennine Way and life-long campaigner for National Parks and access to the countryside, was in Edale to celebrate the culmination of the RA's 50th jubilee year. He reminded the 200 assembled ramblers on the hotel car park that they were standing on historic ground, "the bedrock of the access to the countryside movement."

It was at the Ramblers' Inn (then Fred Heardman's Church Hotel) where the RA executive met and where, on

Peak Park News Spring 1987



the lawn in 1948, Tom was persuaded to become its honorary secretary—a position he held with such distinction for 21 years.

Nearly 40 years on, Tom Stephenson remained a committed trespasser in pursuit of that precious "right to roam" on open mountain and moor, and a living folk hero to the whole rambling and outdoor movement.

Last year, at the age of 93, in one of his last public appearances at the Peak's Cave Dale open-air rally, Tom was still championing the cause. "The fight must go on," he told the audience basking in the sun of the dale's natural amphitheatre.

Back in the lounge of The Rambler, Tom reflected a little sadly, "You know, we really haven't made much progress in the last 35 years, apart from areas like the Peak National Park, where access agreements are in force."

Only the day before, he said he had been back on home ground in the Forest of Bowland, where he was greeted by the same, "Private. Keep Out" signs which he had first seen as a teenage mill boy. "It was there that I first had my ears boxed by a gamekeeper, and I heard for the first time that someone could *own* a mountain."

That fact was obviously something still quite beyond Tom's comprehension. He recalled the words of Ewan MacColl's famous rallying song, *The Manchester Rambler:* "No man has the right to own mountains, any more than the deep ocean bed."

But Tom remained a believer in individual, as opposed to mass, trespass and was sure that lone walkers in a steady stream would eventually achieve just as much as the spectacularly-staged events of the Thirties.

He was full of anecdotes of prickly encounters with gamekeepers in the old days—encounters which nearly always resulted in an amicable parting . . . and with Tom completing his planned walk. Many of these will appear in his forthcoming book "Right to Roam", which will now be published posthumously.

He mourned the fact that politicians still pay little more than lip service to access and conservation matters, unlike in the heady immediate post-war days when he was able to lead Cabinet ministers along the route of his proposed Pennine Way.

In his position as Press Officer to the then Ministry of Town and Country Planning, Tom was influential in being able to exert "a little propaganda in the right quarter," as he put it, and again that impish twinkle appeared in his eye.

One of the results was the long-awaited national Parks and Access to the Countryside Act of 1949, which gave us the basis of our ten British National Parks. Later, from 1949 to 1953, Tom was a member of the National Parks (now Countryside) Commission, and chairman of the long-distance routes sub-committee.

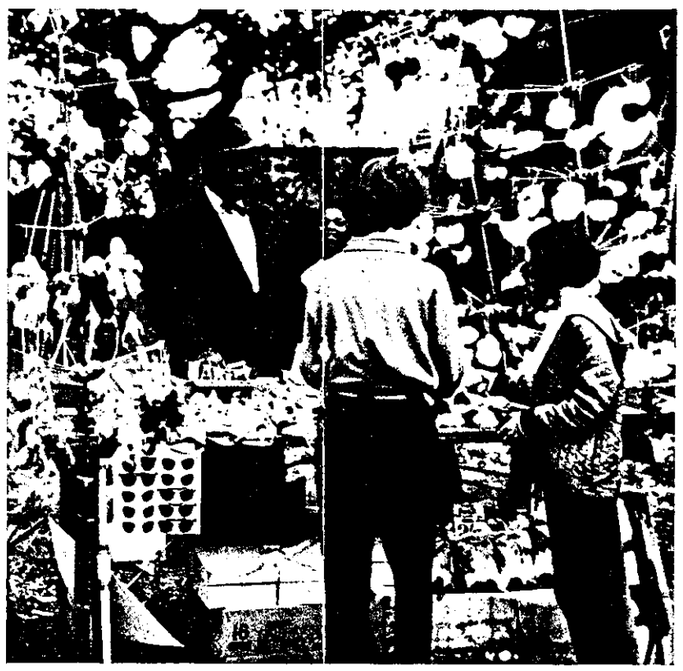
But it all could have been so different for this son of a Chorley, Lancashire, calico print engraver. Reading Darwin's *Origin of Species* had convinced him as a mill apprentice that he would like to become a geologist, and in 1915 he won a rarely-awarded scholarship to the Royal College of Science (now Imperial College) in London.

The First World War was on, and Tom's life-long pacifist principles would not allow him to fight, so he ended up spending three years in prison as a conscientious objector. The chance of developing his academic career disappeared.

Small wonder then that the award of the first-ever honorary fellowship of Lancashire Polytechnic to this "most remarkable and distinguished son of Lancashire" should give Tom Stephenson such a well-deserved glow of pleasure.

Then last December, Tom was at last awarded that degree which his conscience had deprived him of in 1915. The University of Lancaster presented him with the honorary degree of Doctor of Laws, and the Public Orator described him as someone "to whom all those who walk for recreation in this country owe an inestimable debt."

In our Autumn, 1976 edition, we said Tom had "made it his Way", and there will be no finer tribute to this man of courage and vision that his greatest memorial will always be that "long green trail" from Peak to Cheviots. That's how he would want to be remembered.



Gala Day

Few people realise the effort which goes into organising the Ellesmere Port Children's Gala Day. The Central Labour Section do!—They have been performing this task for the past nine years. Hardly had the dust of this year's revelry settled, when they began to plan next year's.

While the waste-paper left over from one Gala Day still awaits collection, George Ledward is already ordering tents and marquees and booking the announcing van for the next. He is also busy contacting variety artists' agencies to see what acts we can book to entertain us the following year.

As the day approaches, more and more people are called upon to assist. There are about 720 children and 770 adults to be catered for—it seems that Gala Day attracts more adults than children! The children, however, put away about £30 worth of ice cream and £55 worth of sweets. It's not surprising that some of them may not be feeling quite as well as they should on the day after!

The side shows are always a popular feature of Gala Day—thanks to time and energy spent by members of the Sports Sections. The efforts of Apprentices to stay on the greasy pole are of interest every year and the children never seem to tire of the film shows or of Punch and Judy.

The weekend, during which Gala Day falls, is certainly a hectic period for many members of the Labour Department. Many of them spend Friday evenings, the whole of Saturday and part of Sunday working at Knockaloe. They have to erect stalls and side shows, organise the artists and ensure that the announcing van is operating and that the prizes are at hand.

Altogether, a great deal of work goes on "behind the scenes" and we do pay tribute to the people who make this day such an occasion for the children, for their parents and for the retired people and widows who come along for what is one of the few days when they see colleagues of former years.

Perhaps the organisers' greatest achievement is their ability to plan the weather, which they have done so magnificently in previous years and which they just about succeeded in doing on 4 June, this year.

Loving it – getting to grips with the animals on the farm.

GROUNDWORK

Staff and students at Belper School are breaking new ground, and laying firm foundations for the future with a new - and integrated - vocational course. We went to have a closer look.

Andy Cadman shows the students how to prepare the ground for their new seeds.

"It's really fantastic, if you compare the way students are now with the way they were in September."

Valerie Stringfellow, teacher at Parkwood School, is speaking about a group of 13 students at Belper School's Post 16 Centre.

Nothing unusual in that – except that the group in question, who range from 16 to 29 years old, all have severe learning difficulties. They go to Belper every day for a CPVE – Certificate of Pre-Vocational Education – course, for which they are integrated as much as possible. Unique in Derbyshire, this scheme breaks new ground by integrating pupils with severe learning difficulties into mainstream education.

The students come either from Parkwood School, near Alfreton, or Whitemoor Day Services Project, also in Belper. Both send one member of staff for half the week – Valerie Stringfellow from Parkwood and Maureen Tennick from Whitemoor – who provide cover to supplement the school's.

Rosemary Ingham, Head at Belper, explains the origins of the scheme. "We started very gently with sessions every Tuesday with a group from Whitemoor. The idea was inspired by the Adult Education Centre at Clay Cross where the Community Education Association were doing good things with adult basic education with adults with severe learning difficulties."

In building on the success of Tuesday sessions, Peter Arnold (then Deputy Head at Belper) got together in March 1988 with Robert Moss, Day Services Manager at Whitemoor, to explore the possibility of arranging a CPVE project for adults with severe learning difficulties.

"The intention," said Robert, "was to develop a project which would provide access to quality integrated education for a group who have traditionally been denied opportunities to undertake any form of continuous adult education. It would be encouraging to see other community schools in Derbyshire wishing to develop similar projects."

Larri Annis, Head of Parkwood, continues: "It was a tremendous risk to take. We'd never had our children in the mainstream with so little support from us. But there was total co-operation and understanding from Whitemoor, making it a unique three way link."

Some of Parkwood's pupils had been at the school since the age of three, in a very protected environment where everyone knew them. It was a big change to move to a large building with networks of corridors, and lots of strangers.

The course started in the September, initially with the idea that the first year would be a settling down time. However, the students came on so well that the CPVE moderator pressed the school to register them, as they were making so much progress in the core area.

The core consists of ten areas: communication; information technology; social skills; problem solving; science and technology; industrial, social and environmental studies; personal and career development; creative development; numeracy and practical skills.

PREPARING THE GROUND

These are covered within vocational areas rather than as separate subjects, as far as possible. For example, the group's rural studies project last autumn was to plant bulbs in bowls and sell them as Christmas presents. This also involved business studies (market research, meetings), home economics (washing their overalls), art (for the posters) and numeracy (pricing up materials, selling, and doing accounts). They borrowed £60 start-up capital and finished with over £50 profit which they're using to buy seeds for their gardens, the current rural studies project.

"What's so good about it is they make all their own decisions," says Valerie. They have chosen not just which crops to grow in their plots – carrots, cauliflowers and peas are favourites – but they've also had to choose which varieties of each to plant. They plan to sell some of the produce, hoping to make enough to buy a calf or a couple of piglets to rear next term.

Now they're preparing the beds for sowing, having dug them over in September. Andy Cadman, Belper's Assistant Course Co-ordinator for Science is showing them how, stage by stage, with infectious enthusiasm. Since the school opened 15 years ago, he has transformed part of the grounds into a mini farm, with calves, sheep, free range chickens, rabbits, greenhouses, and cultivation plots.

He's also getting the group used to handling animals in preparation for next year, when livestock will be the main focus of rural studies, as plants were this year.

Other enterprises cover different skills, such as making home made cakes to sell at break, and a car wash service. From these, the students hope to be able to raise money to enjoy themselves, planning a meal at the end of the summer term.

ALL TOGETHER

Rural studies is one of the non-integrated modules; but all Belper CPVE students are integrated for options and for the first 15 minutes of each day in five tutor groups of around 20 pupils.

Rosemary Ingham initially felt that it would be asking a "tremendous amount" of staff and pupils alike, but the only hiccups have been minor. Both staff and pupils have come to realise just how much they themselves can gain, and the whole school has, she says, "taken them to their hearts. Students, kitchen staff and midday supervisors all enjoy chatting to them".

Students at the school were prepared by Robert Moss to organise several workshop sessions for sixth years entitled Images, Labels and Values. Eventually all pupils at Belper will do a workshop, which will ensure that students begin to understand the importance of labels in influencing our images and expectations of people with disabilities. They will also be encouraged to question their own value base.

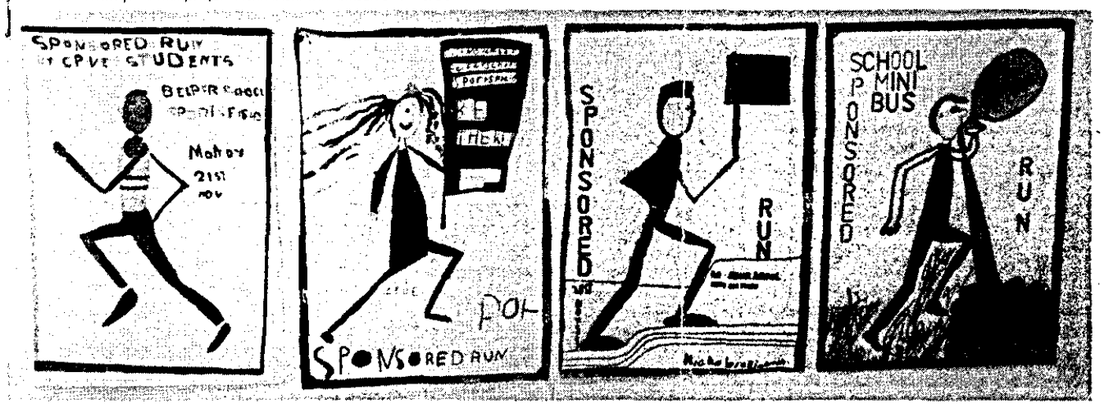
Belper staff, however, did not go on any courses to learn about adults with severe learning difficulties; anything they needed to know about the pupils they asked the Parkwood or Whitemoor staff, who, in turn, asked Belper school about the CPVE course. This informal arrangement has, with immense goodwill on all sides, worked well.

"In a way, it's a breath of fresh air," according to Dianne Bramley, Head of Belper's Post 16 Centre. "We see it as different learning abilities helping each other out, because we're so used to seeing so many different groups of people around school."

Dianne also explained how the school's philosophy led naturally to the CPVE course. "Any school should be for the community it's in, so we looked at all members of the community. Basically, we can write timetables to suit individuals, and the staff are flexible and caring. We now have over 30 adults in the school, from mums and dads on secretarial courses to 25 year olds getting another chance on CPVE after finishing YTS schemes."

All students are going on 15 days work experience as part of the course, again choosing for themselves. Work for ex-Parkwood and Whitemoor students has already been arranged with a hairdresser, at Underhall residential home for the elderly, and at the Amber Valley Resource Centre in Ripley. Other students hope to work with the police and in a garden centre.

Whether this will lead to permanent work for them, is, of course, another matter. They are already far removed from their original institutions, but without any established paths to travel. They will be breaking new ground in the future too, and broadening society's outlook as much as their own.

As Rosemary Ingham says, "It's all part of the community view that the more people get close to one another and meet, the more they understand each other. Most difficulties come from not being close enough."

Posters from previous projects decorate the students' classroom.