small print
helen hamlyn research
associates programme
1999/2000
final report
research associate:
frank philippin

Royal College of Art
Postgraduate Art & Design

final report
helen hamlyn research
associates programme
1999/2000

research associate:
frank philippin

department:
communication,
art & design

title of report:
**small print:
improving visual pack
information for older
consumers**

report to:
packaging solutions
advice group (psag)
and
helen hamlyn
foundation

september 2000

small print

foreword

Supermarket packaging is all around us. During an average visit to a store, we will see 30,000 products within 30 minutes. The packs themselves contain more legally-required information in the 'small print' than ever before – not just list of ingredients, name of manufacturer, place of origin, net weight, nutritional values and instruction for use but also cautions on the environment, GM content and allergies. For older consumers, mandatory information of this kind is especially important in the context of maintaining a balanced diet or taking medication. Yet back-of-pack 'small print' is often an afterthought, given less design attention than front-of-pack brand imagery, and reproduced in sizes, formats and concealed locations that make life very difficult for an ageing population with deteriorating eyesight.

This report describes the background thinking, process and outcomes of a one-year design research project which set out to communicate the needs of older users to the UK packaging design industry. A key approach was to isolate existing 'small print' solutions from their context, highlight their deficiencies and test alternative approaches with a user group of 16 older consumers drawn from the University of the Third Age.

The study looked at typography as 'the packaging of information' and analysed good practice in terms of size, fonts, leading, spacing, alignment, contrast, icons, tables, printing materials and technology. But it concluded that the whole issue is much more complex than simply adhering to new guidelines on legibility. As part of the study, Milk and Paracetamol supermarket packs were redesigned to improve reading and accessibility of information. The results of tests with the user groups revealed that only an alignment of information design with brand strategy would win consumer trust – there was a point at which honestly conveyed information became unappealing.

A key message to emerge from the project is that improving visual information for older people entails engaging in a moral argument about degrees of honesty and persuasion in pack design. The central conflict between advertising imagery and 'truthful' information in how we 'read' packs must be addressed.

Within the context of the Helen Hamlyn Research Associates Programme, the project has looked closely at a key design challenge facing an ageing population. It has not simply skated across the design surface but explored more profound issues about how we consume images that will have growing impact in an age of internet shopping – an area touched on by the study.

For the external research partner – the PSAG – the project has grasped an issue that few brand managers or packaging design agencies have as yet really come to terms with despite the mounting demographic evidence before them. PSAG can now rightly claim some authority in this area. A key outcome of the project is a recommendation to produce a pocket-sized compendium of 'small print' examplars and useful information about labelling to go on every art director's shelf next to the Pantone book. We hope that this publication can be achieved as there is a clear need for it.

Jeremy Myerson
Director, Helen Hamlyn Research Associates Programme
Royal College of Art
1 October 2000

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introduction

1.1
Brief

The project was initiated with the broad working title 'Visual information related to packaging for older consumers'. Its aim was to investigate the special challenges facing older users in accessing pack information and to propose inclusive new directions for the packaging design industry to follow in terms of size, legibility and hierarchy of information on packs.

The Helen Hamlyn Research Centre's background in running the DesignAge project and its close links with the University of the Third Age were identified as key drivers for for the project, as well as expertise and experience drawn for the PSAG's network of member companies. Working with user groups was stipulated as part of the process. A key objective was to give the PSAG an authoritative 'voice' on an issue of social and demographic change which large retailers and brand managers are beginning to see as a major challenge. At the outset of the project, the specifics of supermarket packaging became a focus for the research as a way to put a frame around a large subject.
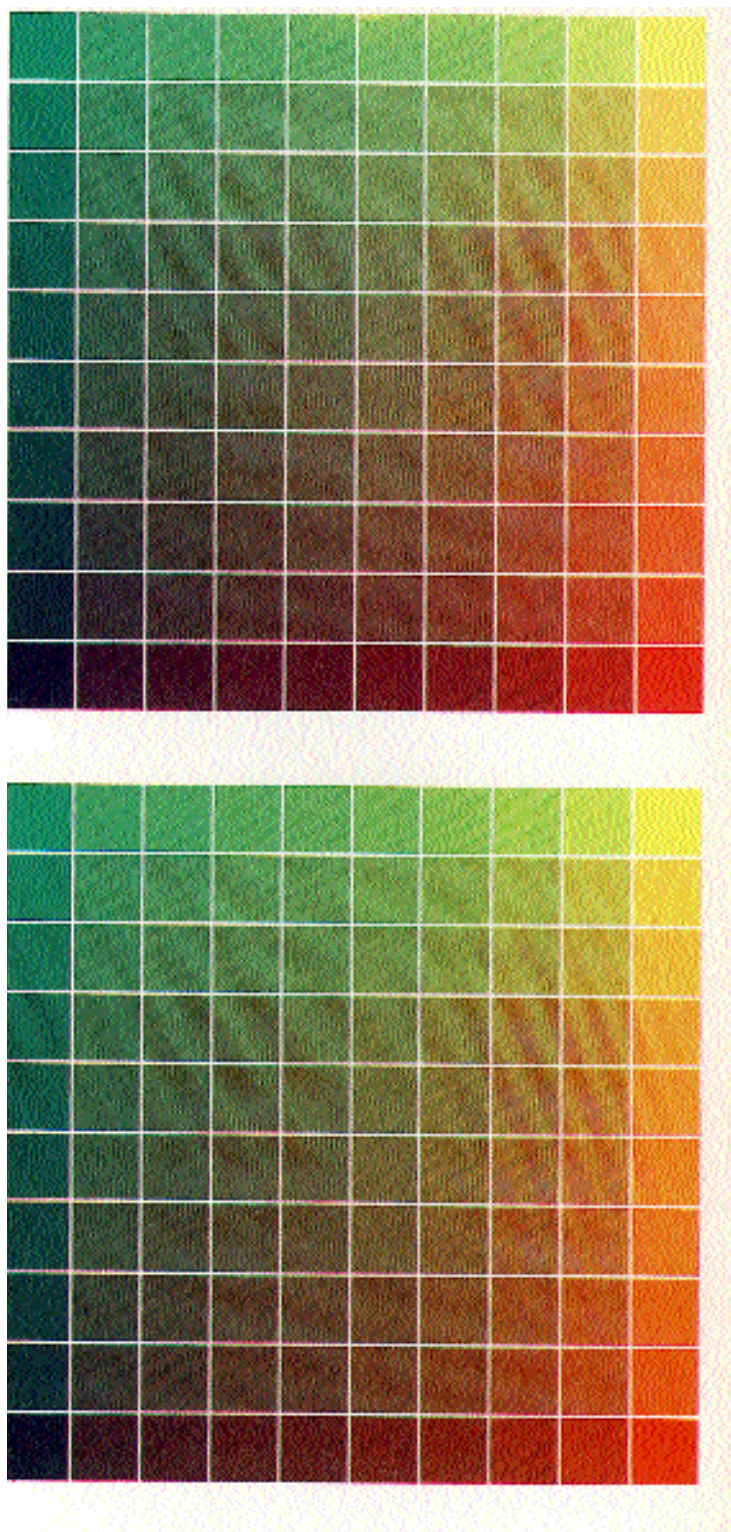
External research partner

The PSAG (Packaging Solutions Advice Group) was set up in 1996 to provide information and advice about all aspects of packaging to designers and their clients.

It is made up of leading players in the UK's packaging supply chain – all experts in their specialist fields: Corus, Decorative Sleeves Ltd, Gilchrist Bros Ltd, Merck (Pigments) , The Packaging Development Company, RPC Containers, Tag Labels and Victor International Plastics. Given the different pack materials and technologies used across the Group, the study of visual information on packs constituted a generic theme common to all the different members – a project in which all could share.

Packaging: The presentation of a person, product or action
in a particular way (Oxford Dictionary)

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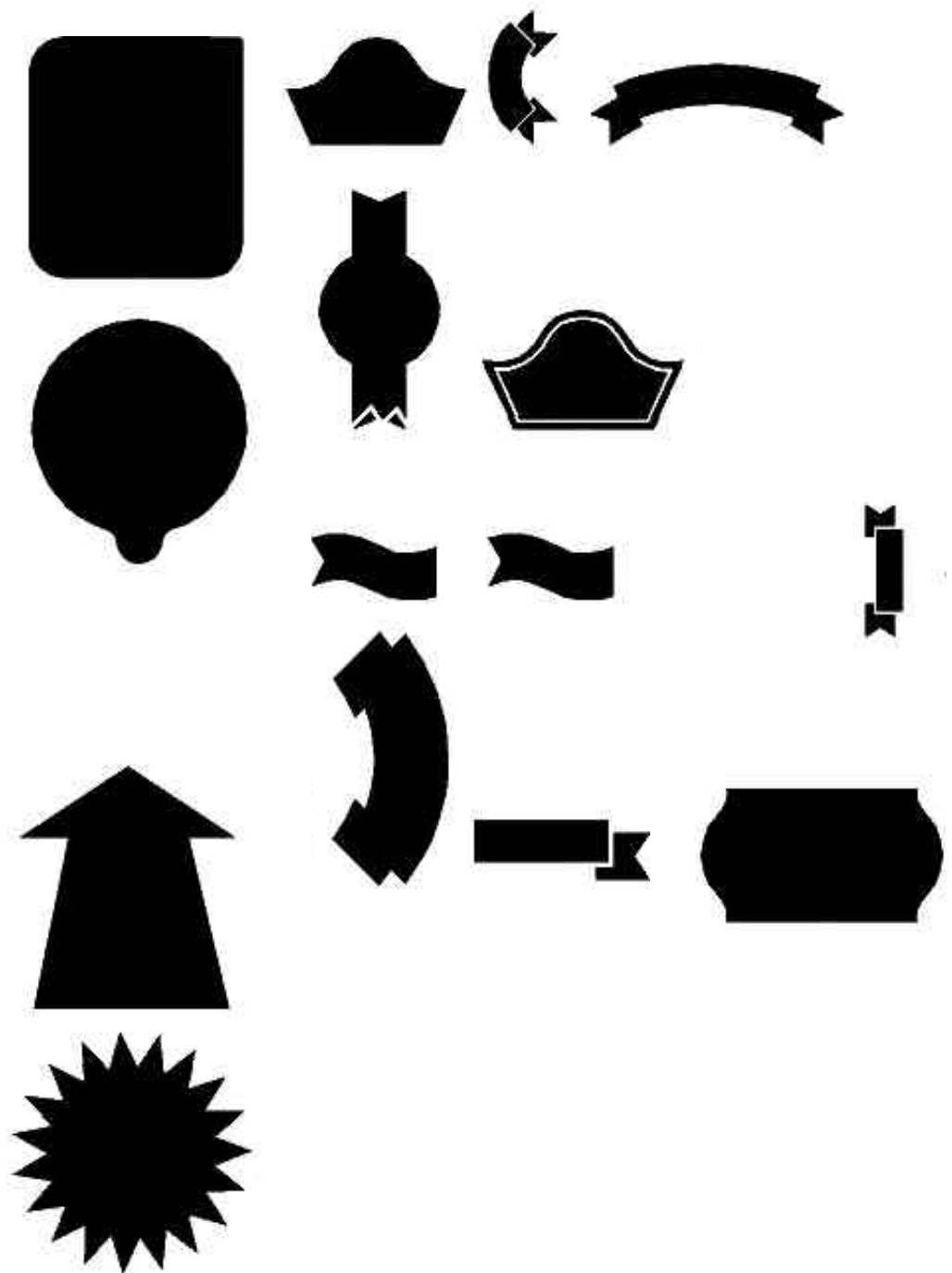*Neue Helvetica E*
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Letter Gothic 12

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Mercurius
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DIN Neuzeit Grotesk
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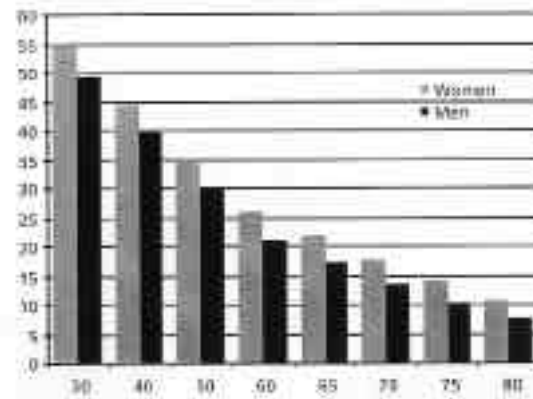
small print / an introduction

Heinz tomato sauce goes green after 125 years,

less taste:
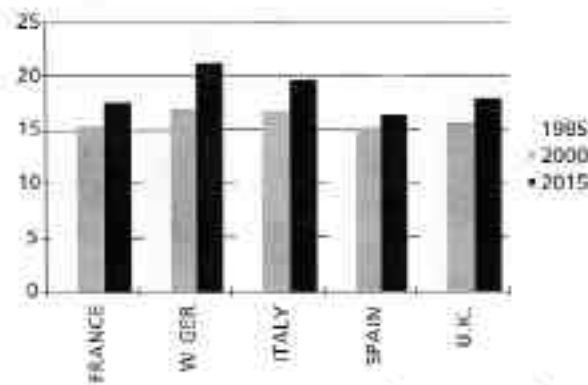ese products
back a
ury or more

how many years to go?

life expectancy by age

Institute of Actuaries

understanding ageing

> EC 65+ population (%)

1995
2000
2015

Centre for Exploitation of Science & Technology (CEST)

New shock cigarette warnings on the way

BY STEPHEN CASTLE
in Brussels

TOUGH EUROPE-WIDE anti-smoking measures, boosting the size of health warnings on cigarette packets and using graphic pictures to depict the effects of smoking, are due to be approved by MEPs today.

Under the most far-reaching controls yet proposed, the size of health warnings would be increased to 40 per cent of the front of packets and 50 per cent of the back, and the use of terms such as "low tar", "light" or "mild" banned unless authenticated by governments.

Copying shock tactics pioneered in Canada, MEPs have proposed using pictures on packets that include smoke-stained teeth and children imitating their cigarette-wielding parents. EU rules already govern health warnings on cigarette packets, advertising and the tar and nicotine content of cigarettes, requiring health warnings on 4 per cent of the surface of packets. The British Government forces cigarette manufacturers to devote 6 per cent of the packet's surface to explaining health dangers.

By contrast Canada has already made health warnings compulsory on 90 per cent of the surface of a pack.

That has influenced the European Parliament's move to toughen up the new tobacco directive, drafted by the European Commission, which suggested that 25 per cent of the surface of packets should be devoted to health warnings.

While there is debate in the parliament and among member states about the right proportion, the consensus is for a substantial increase. The Commission says it has had positive soundings from health ministers and hopes to reach an agreement at a meeting at the end of the month, although the directive may not come into force for another two years.

The MEPs' amendment would give the governments of EU countries the power to force tobacco companies to include the shock-tactic pictures and several, including Britain's Department of Health, are said to be in favour.

The legislation also proposes lowering the maximum tar level of cigarettes from 12mg, the current ceiling in Britain, to 10mg, and setting a limit of 1mg of nicotine and 10mg of carbon monoxide per cigarette.

One clause of the proposed directive – which is being opposed by the tobacco lobby – would ensure that these standards would also apply to cigarettes exported from the EU.

Last night its proponents backed the use of shock tactics. Amanda Sandford, research manager for the anti-smoking pressure group Ash, said: "Current warnings are inadequate. If you are going to use warnings they have to be big, bold and change frequently."

A warning on cigarette packets in Canada

www.independent.co.uk

For links to tobacco and health awareness sites, go to:
www.independent.co.uk/links

Tracey Emin gets in bed with Beck's

Fiachra Gibbons
Arts Correspondent

You would have thought the artist Tracey Emin would have trouble topping her unmade bed at the Tate gallery. But that would be underestimating her talent for self-publicity.

Just when the hullyboo over the soiled sheets, used condoms and empty vodka bottles at the Turner Prize show was dying down, Emin has decided to show the world her "gorgeous breasts".

"I get great pleasure from them," she said recently. The public will soon be able to judge for itself because a picture of Tracey naked in the bath is about to adorn thousands of Beck's beer bottles.

This is not, as some might suspect, a tribute to the Sun's Page 3 girls whose days are apparently numbered, but "a nautical" idea which Emin finds "really dorty". I wanted it to be cheerful and celebratory to coincide with Beck's 125 years of arts sponsorship, which is brilliant. On top of all this, I like drinking Beck's."

Emin and alcohol have long been synonymous. She was branded bad girl of Britart after staggering from a live post-Turner Prize TV debate, saying: "I'm going home to phone my mum." Although she advertises Bombay Sapphire gin, judging by the bottles by her bed in the Tate, vodka is her preferred tipple.

Several artists, including Damien Hirst and Gilbert and George, have decorated Beck's bottles. David Lee, editor of Art Review, and until recently

Emin's greatest critic, said he couldn't wait to get his hands on Tracey's bottle. "I can't think of anything better to go with Gilbert and George's bottoms than Tracey's breasts. She keeps selling us how lovely her breasts are and I am glad she has decided to share them with us."

Before My Bed, Emin's best known work was Everyone I've Ever Slept with, a tent embroidered with the names of everyone she shared it in bed with.

A spokeswoman for Beck's said the company expected the demand for the limited edition Emin bottle to be swift. "We are going to limit the run to 3,000. The others in the series now go for thousands of pounds. I am sure hers will go for more."
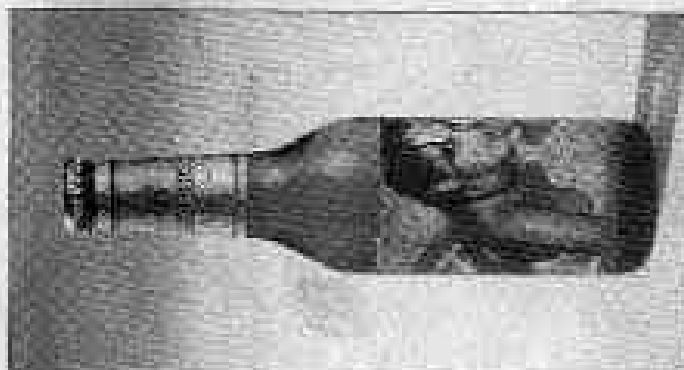

Cheering tipple ... Tracey Emin's Beck's bottle

Tomato Ketchup
e 370ml - 425g
H.J.Heinz Co.Ltd.,
Stockley Park,
Uxbridge UB11 1HZ
Best Before End - See Cap
After Opening, refrigirate and eat
within 8 weeks and by Best Before
End date
Shake before use
01-02
Ingredients: Tomatoes (126per 100g
Ketchup), Spirit Vinegar, Glucose
Syrup, Sugar, Salt, Spice and Herb
Extracts, Spice, Garlic Powder.

Heinz 57 Varieties
No artificial colours or preservatives
No added thickener
Source of Lycopene
Suitable for a Gluten free diet
2mg Lycopene per 10ml serving
Heinz
By apppointment to her majesty the
Queen purveyors of Heinz products
H.J.Heinz Co.Ltd.
Safety Button Can be depressed once
original seal is broken
Heinz Tomato Ketchup
We are very proud of Heinz Tomato
Ketchup. One of the original Heinz
'57 Varieties', our Ketchup has stood
for quality and authenticity for over
100 years. If you are not delighted with
this ketchup simply write to us quoting
the quality code on the bottle cap for
a full refund. Your statuory rights are
not affected.
00501739
Nutrition Information
Typical Values per 100kg per serving
(10ml)
Energy 456kJ/107kcal, 50kJ/12kcal
Protein 1.0g, 0.1g
Carbohydrate (of which sugars) 24.7g
(23.6g), 2.7g (2.6g)
Fat (of which saturates) 0.1g (Trace),
Trace (Trace)
Fibre 0.6g, 0.1g
Sodium 1.2g, 0.1g
Per serving (10ml)
12 Calories Trace-Fat
Heinz
Est. 1869 Est.
Tomato Ketchup
Heinz
57 varieties
57,57,57 (relief on bottle)

Mandatory information appearing on Heinz Tomato Kethup bottle (set in Helvetica Regular 12 point)

Information included by choice of the manufacturer (set in Helvetica Regular 12 point)
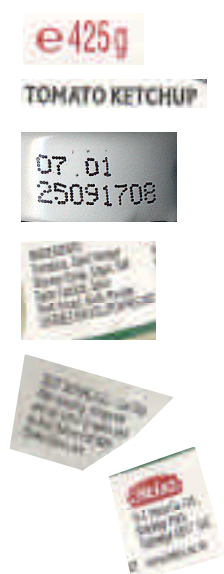
Mandatory words which appear on the Heinz label.

Words included by choice of the manufacturers.

Nearly 13,000 Japanese poisoned after drinking contaminated milk

By RICHARD LLOYD PARRY
in Tokyo

THE MOST serious outbreak of food poisoning in Japan since the Second World War has made almost 13,000 people ill over the past week after drinking contaminated milk.

Schools in Japan's two major cities, Tokyo and Osaka, were banned from using products supplied by Snow Brand, Japan's biggest dairy company, which has lost one-quarter of its stock market value since the first reports of poisoning eight days ago.

By yesterday afternoon, a total of 12,928 had complained of diarrhoea or vomiting after drinking low-fat or enriched calcium milk processed at the company's Osaka plant. Almost 200 have had to be admitted to hospitals, suffering from bloody faeces and fever, al-

Snow Brand staff sorting contaminated milk products

though none is in a serious condition.

The poisoning was caused by a valve connecting a supply pipe with a tank used to recycle leftover milk. So rarely had the valve been washed that a solid block of dried milk, as wide as a 2p coin, had formed inside it, breeding a bacterium

called Staphylococcus aureus.

Health inspectors failed to detect the problem, and workers at the plant reported the equipment was seldom cleaned properly. "We have ignored the regulation for several years now, and have never been instructed to follow it," one of them told the Yomiuri newspaper.

Management at the plant lied about the frequency with which the valve was used, and the company president, Tetsuro Ishikawa, infuriated victims with his unemotional assessment of the effect of the scandal on the company. "Low fat milk is an unprofitable product for our company, so the incident will have little impact on our profitability," he said.

Mr Ishikawa claimed that he had been unaware that the company had delayed announcing the contamination, a decision that caused more people to be poisoned. He said the first he knew of the delay was when he saw it on a television screen in a train. On Thursday he announced that he and three other executives would resign to "take responsibility" for the poisoning. Police are investigating the company for professional negligence.

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small print / an introduction
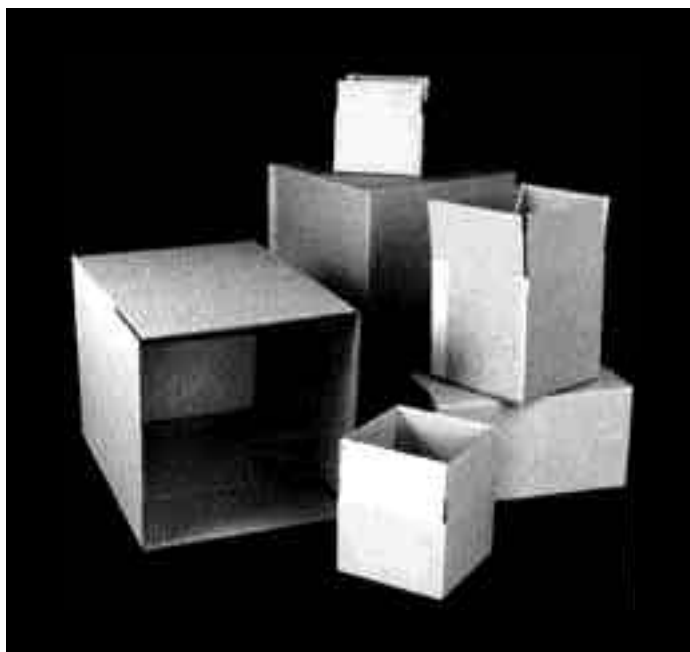
SHELL SHOCK: Sarah's tart, right, was tastier than Lisa's quick-fix version

Picture: JON WIND

Is life too short to crack an egg?

BY ANNA WRIGHT

FIRST it was ready-mixed salads and pre-chopped vegetables. Then came the peeled orange and now, it seems, there is a more convenient alternative to that toughest of kitchen tasks — cracking open an egg.

Ready Egg comes in a 250ml bottle containing the equivalent of five medium-sized eggs.

"Our research showed that people had stopped buying eggs because cereals and ready meals were so much easier," explains Barry Vigus, sales director of the Deans Food Group.

"Cracking eggs was felt to be a hassle because bits of the shell fell into the mixture, so we decided to sell eggs in packaging which was acceptable to the consumer."

With half-fat, free-range, yolk-only and white-only versions on the way, Ready Eggs could become the ultimate time-saver food. But does all this convenience come at the expense of quality and taste?

To find out, Express journalist Sarah Smith and her friend Lisa Akhurst took to the kitchen to

MENU		
Leek and cheese tart		
Mixed salad		
New potatoes		
Fresh pineapple to follow		
Ingredients		
	Pre-prepared	Fresh
Tart		
Leeks	99p	79p
Eggs	59p(bottle)	(x4) 85p
Cheese	£2.15	£1.80
Pastry	£1.11	Flour 42p
		Lard 20p
		Marg 52p
Salad		
Radishes	65p	65p
Carrots	99p	18p
Lettuce	65p	65p
Spring onion	79p	79p
Potatoes	£1.99 tray	60p
Pudding		
Pineapple	£2.49	£1.99

and chopping her fruit and vegetables, Lisa, despite having to struggle with stubborn wrapping, only took a tenth of the time.

The Ready Egg could have been safely out of the bottle and into the mixing bowl within five seconds but Lisa wasted at least a minute recoiling in horror. "It looks very watery and pale — can I borrow one of your eggs?" she joked. Meanwhile, Sarah had broken and whisked the real thing in well under 50 seconds.

Despite reservations over the appearance of her egg, Lisa was able to tuck into her golden tart while Sarah was still slaving over her chopping board.

To pass the time, she scrambled the leftover Ready Egg to see how it compared with the childhood favourite. Sadly, the results were not favourable. "It was rather tasteless," she admitted.

And the final verdict on the tarts? "The fresh eggs certainly gave a richer flavour," Sarah said, "and you could tell that the tart made with pre-prepared ingredients wasn't homemade."

After Christmas, Ready Egg will take its place on the super-

small print / an introduction

From ancient Rome to the modern home

For centuries, ketchups and their relatives – chutneys, pickles and fermented sauces – have been used all over the world to transform a plain diet. The sweet-sour flavour of vinegar pickles was hugely popular in ancient Rome, where virtually nothing was eaten without a sauce of some kind.

The Romans' great gastronomic passion was a condiment called garum, which was made with the intestines of mackerel, red mullet, sprats or anchovies. They set up factories to produce garum and traded it to Gaul and Iberia, where it sold for fantastic prices. Related fermented fish sauces are still being produced in south-east Asia and, like soy sauce from Japan, are becoming more popular in the West.

In England in Tudor and Stuart times, pickled vegetables, herbs, mushrooms and walnuts were regularly used by the well-to-do. Ketchup, the name that was adopted for these sauces, is said to derive from the Siamese word kachiap and similarly the Chinese keteiap, meaning fermented fish sauce.

In 1725 Eliza Smith in The Compleat Housewife gave a recipe for "katchup" that required 12 to 14 anchovies, 10 to 12 shallots, white wine vinegar, two types of white wine and spices (cloves, ginger, mace, nutmegs, peppercorns and lemon peel). In 1816 William Kitchiner, a London physician, recorded his recipe for "tomata" ketchup using anchovies and strained tomato pulp in his book The Cook's Oracle.

The first known American recipe for tomato ketchup was published in 1812. Then, just after the US Civil War, Joshua Davenport started to experiment with recipes that settlers had brought over from Europe, using sugar, tomato stock and vinegar flavoured with cinnamon, cayenne and salt.

When Henry Heinz started making ketchup in Pittsburgh in 1876, producers were advised to rename their product "tomato chutney" for the British market; "ketchup" in Britain still meant a sauce based on anchovies or mushrooms. But in 1886 Heinz proudly headed for Fortnum & Mason, where he had no difficulty in selling his entire stock.

In Britain, we have always enjoyed a great diversity in our sauces, pickles, mustards, piccalillis and ketchups, which include all kinds of ingredients from apples, elderberries and walnuts to mushrooms, anchovies and oysters.

SUE SHEPHARD

Sue Shephard's 'Pickled, Potted and Canned: The Story of Food Preserving', is published by Headline. £15.99.

section 2
context

2.1
Outline of Research

I started off my research by looking into product packaging in general; how it came into being, and how it works on the shelf and in our minds. Also, how the arrival of the Internet is changing the nature of the shopping process.

I then focused on packaging in relation to the elderly and its function as a container of relevant, legible information. I looked at which graphic elements are employed to make products sell and in what ways they clash with the fundamental, mandatory information their packaging contains. Designing for the elderly requires first of all, a degree of legibility which most products are unwilling to provide. Mandatory information speaks to one's rational judgement and is therefore in opposition with the impulsive behaviour that packaging encourages.

The issue of clear, legible information consequently became an ethical one involving all age groups. I was curious to discover to what extent we, as consumers, are willing to be informed about a product (as we claim to be), and what is the responsibility (if any) of packaging to respond to this need. In other words, I wanted to see to what extent packaging can be honest.

In order to do this I focused solely on typographic aspects of packaging and did not look into three-dimensional aspects such as usability, openability etc. I looked at how typography can be used to display, conceal, or interpret information. I largely concentrated on Small Print (since it is in this form that the mandatory information appears) and the clarity of packaging design.

Based on the issues discussed in this report, I designed an approach to packaging in relation to older consumers.

The tin can as we know it today was
perfected during the 2nd World War.
All US soldiers in WWII fought with
a tin opener around their neck.

The Heinz label stresses the brand name's trustworthiness. There is no imagery while the type is bold and dominant. The use of dark green, black and gold evoke the feeling of the product's quality.

2.2
Packaging (Brief History)

Before the packaged product there was the grocer. People shopped from their grocer who would receive his goods in bulk. Quantities were not fixed, nor was the price. One would ask for the desired quantity and haggle towards a desired price. The grocer was the face between one and the product. As far as the quality of the product was concerned one had to trust that face. People stayed with the same grocer and did not 'shop around' like they do today.

Through the development of industry, manufacturers saw the potential of packaging their products and transporting them to reach a wider market. Industrialisation also led to the move of large numbers of people to cities where they found themselves surrounded by strangers. Far from their family (and their family grocer), people gradually began to see in these early packaged products a form of guarantee which they felt they could not find in a new, unfamiliar grocer.

The packaged product brought with it the ideal of a trustworthy manufacturer and an untampered product of supposedly consistent quality. One did not need the grocer's 'unreliable' advice anymore. It was all 'said' by the product. The grocer however, still stood between the consumer and the desired product, although it was no longer his product.

Manufacturers soon began to realise that packaging did more than contain the product. They realised that it could actually help sell the product. An ordinary product could be made extraordinary through packaging, as the 'Aunt Jemima' pancake mixture revealed, or, as the 'Quaker Oats' proved, that a product not perceived as an everyday commodity, could be presented in such a way that it would be.

By the 1920s advertising psychology was emerging and it became apparent that decisions relating to packaging could not be handled by the manufacturers (even though it was not until much later that the manufacturers saw this). Advertisers understood that packaging was a vital part of the product itself and the way people perceived it. The packaged product was no longer considered as a separate entity to its advertisements, the final step of the advertising process. Packaging could continue to advertise within a domestic surrounding. When the potential of packaging to function as an advertisement for itself was understood, the elements that composed it began to be carefully considered.

The arrival of the supermarket after the Second World War rendered the grocer obsolete. There was no one between the consumer and the product anymore. Packaging began to 'speak' for the first time directly to the shopper; and it spoke of standardisation of price, quality and quantity as if they were democratic values.

The invention of cellophane which enabled meat to be displayed within the super-market fridge, lead to the second 'casualty': the butcher.

Development of industry however, not only made packaging of existing goods possible, but also created a number of new products, which previously did not exist. All the products such as washing-up liquid, shampoo or washing powder exchanged one simple product: Soap. This way packaging created needs for people, which at the same time it solved through what it offered.

As the number of different brands increased, people were for the first time confronted with the question of 'choice'. It was not enough for one to decide what to buy, he had to also decide on what kind. The responsibility of the housewife to buy 'wisely' was first introduced as a concept after packaged products began to be widely available.

> "In all the duties of a good woman's life there is none more sacred than this – the duty of Wise Buying. And one of the most grievous wrongs you could do to your home life or to yourself would be carelessness when exchanging for home needs the money that represents almost the life-blood of one who loves you and has done his best." [2]

Packages therefore, began to 'speak' about more than their contents. The 'wise' housewife was burdened with more than a choice for the night's supper. She also had the responsibility of making the 'right' choice. And along with this realisation advertisers understood that a particular kind of product could also appeal to a particular kind of person. Products therefore started targeting different groups of consumers.

The power of packaging and its effectiveness on consumers is so clear nowadays that a company considering the launch of a new product will start off from the package design. If tests show that it is strong and can guarantee a number of sales, the product is manufactured to fit the package.

One does not have to give up
one's life long habits.
Packaging approaches different
groups of people in different ways.

The usual state of most supermarket
products today. Reading of small print
is not encouraged.

small print / packaging and regulations

2.3
Packaging and Regulations

It is often hard to conceive to what extent we are influenced by packaging and graphic design each time we walk down the supermarket aisle and stroll, in that trance-like state, progressively filling our metallic shopping trolley full of promise.

As humans we have the tendency to transfer the qualities of the package onto its contents. Packaging is a language that we are not even aware of possessing. It affects us in ways that we do not often realise, let alone control. It is not easy to be fully aware of the vulnerability of our own mind. While shopping, we are wishing to be informed, but so easily prone (or willing) to be deceived. And packaging ensures this.

The Government saw this power of packaging and tried to intervene in order to ensure an element of truthfulness which would enable consumers to make an informed choice. Today, every product must by law contain specific information concerning its ingredients, manufacturer, net weight, durability, cautions, nutritional values, as well as any instructions, if necessary. As opposed to the rest of packaging which intends to speed up the shopping process and extract an immediate reaction from the shopper, this information is meant to be read and evaluated.

Mandatory information is intended to 'speak' to one's rational judgement; it is meant to slow down the shopping process and restore a balance in the reason/desire conflict within the consumer, protecting him from what is often his own self.

Packaging therefore contains two 'voices'. But just a glance is enough to realise which one is dominant. Information that must by law be contained on packaging is the hardest to find. Although present, one would never just 'happen' to come across it, especially within the context of a supermarket. Elements on products which aim to attract one's glance and are directed towards one's impulsive nature hold a dominant position on packaging. They 'shout' from the front of the package, ensuring that you see them even if you aren't looking. Mandatory information however, tends to drift off to some remote area on the sides of the package, 'hiding' in light, condensed typefaces, away from the keen consumer's eye.

Thus, packaging works through displaying and concealing information. In other words a package 'interprets' the information it contains, so that it may be assessed in a particular way by the consumer.

"But the promise of packaging is that you don't have to worry about the process that brings a product into being. You can make a good decision without even having to think about it. … Expressed in this way, packaging has something menacing about it. It implies a denigration of intellect, from which follows a loss of control and, hence, a loss of human dignity."[3]

The reluctance of packaging to make mandatory information clear is reflected in the way this information is displayed. This is so obvious that one often wonders how packages get away with it.

"Where does the mandatory information on a food label need to go? The food labelling regulations only specify that the product name, date of minimum durability and net quantity declaration be in the 'same field of vision'. What is this field of vision? Is it defined? No."[4]

The treatment of this information is reflected in the very name it has come to acquire: Small Print. But 'small' is relative; what appears small to one is simply illegible to another. And this is the case with most older people and people with impaired eyesight. In the general clutter of packaging graphics and the 'battles' carried out on their printed surfaces, discovering (let alone reading) this information becomes a tortuous task.
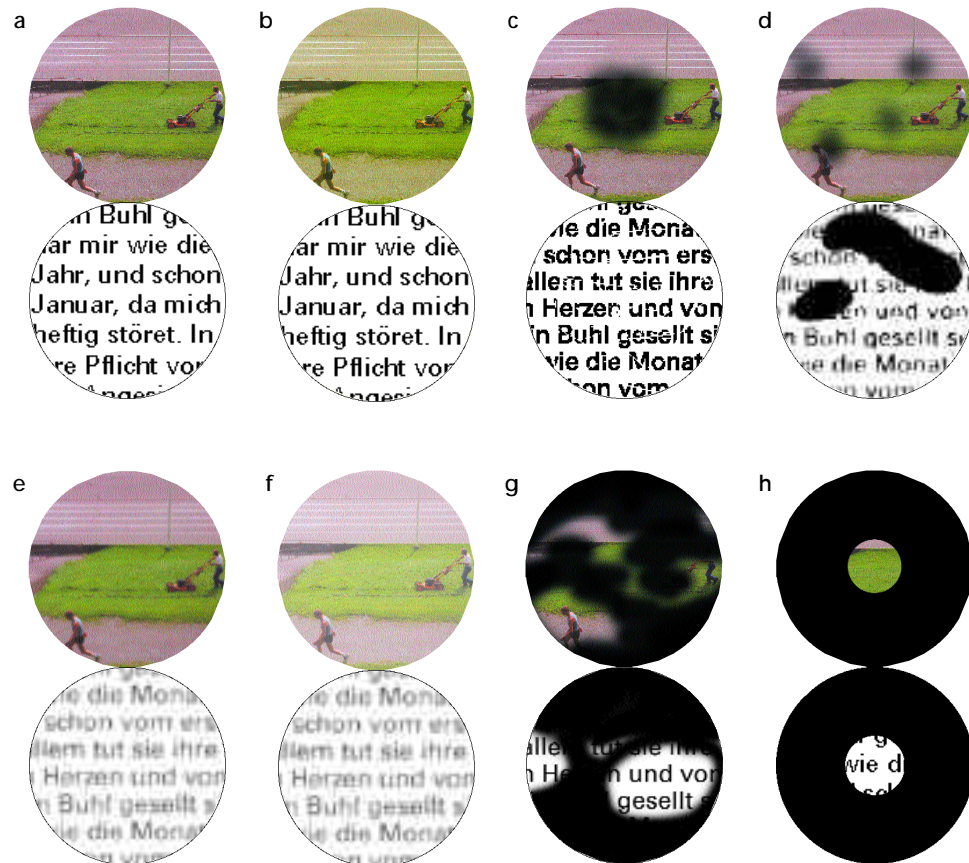
Illustrations of typical eye diseases (a represents normal vision):

b the older eye (yellowing effect), c macular degeneration, d diabetic retinopathy
e cataract, f corneal pathology, g glaucoma, h retinitis pigmentosa

An example of 'design slippage';
Unigate gives information about
astronauts for reasons unknown

Illegibility of medicine is a problem that
many elderly face on a day to day basis

2.4
Packaging and the Elderly

> "It must be noted that the elderly have problems with regard to consumption. At present there are many supermarkets which are so big that the elderly cannot easily find what they are looking for...and there are numerous commodities which the elderly have difficulty in using because they cannot understand – or even read the small print in – the instructions."[5]

Packaging as we find it today in supermarkets has not been designed for older consumers. It is busy, hard to read and follows fashions and trends that the elderly no longer relate to. Fonts, colours and various graphic design elements which are meant to present the product in an appealing way do not have the same effect on the elderly consumer. This tendency of design to exclude the elderly, is what Peter Laslett calls 'design slippage'. "People tend to lose touch progressively with the objects of their environment as they grow older and designers tend to lose touch with those people as those people get further and further away from the First Age of initiation into the world and proceed through the Second, Third and Fourth."[6]

One of the most evident outcomes of this 'design slippage' is packaging's lack of legibility. One of the most common changes in old age is the deterioration of eyesight. "The normal age-associated changes in visual functioning include: poorer contrast sensitivity particularly in the higher spatial frequencies; poorer dynamic acuity; slower adaptation to changes in illumination levels and increased glare sensitivity. Most of these phenomenons occur because in older age, there is less adaptability of pupil diameter to changes in light intensity. Often these changes can be compensated for by environmental manipulations of illumination levels, contrast, design of visual images, control of glare sources, etc."[7]

The Royal National Institute for the Blind states that "there are over one million blind and partially sighted people in the UK. OPCS research suggests that a further 700,000 have a sight impairment that causes difficulty doing everyday things."[8]

So how do older people shop? One first of all has to find the product one is looking for within a supermarket, and that is hard enough already. Many elderly people are on salt or fat-related diets, but finding this information on the product's Small Print and beginning to read it seems

like an exhausting enterprise. And is one to repeat this process with every single item? Inside a supermarket we are exposed to a thousand different products per minute. How do the elderly therefore adapt? "It is more than a person can possibly take during an ordinary half-hour shopping trip. No wonder a significant percentage of people who need to wear eyeglasses don't wear them when they're shopping."[9]

From the array of products a person is confronted with, he wishes to select specific items. But if the items themselves do not allow that, he would rather weaken his eyesight and chose anything at all. Lack of clarity makes one go the other way. If it is not the specific product I want, then it might as well be any product. In this way, the distressed shopper takes control of the situation. If products are not by themselves simple and clear, he can abstract them by turning them into a blur. This refusal, in some way, implies a violation. It is necessary to shop, but it is also necessary to know what one is shopping. Clarity of information is not mandatory on packaged goods, even though lack of clarity renders the information unreadable.

"An amusing paradox … is that the marketers and the manufacturers for whom they act, along with the fashion writers whom they employ, are depriving themselves to some degree of direct access to what must be a considerable and growing potential market."[10] Research has shown that by the year 2021, 41% of the population of Great Britain will be over 50 years old. In 1995 there were fewer than nine million people over 65 in the UK, while by 2030 there will be almost 14 million. Life expectancy is constantly rising, while the fertility rate is steadily dropping. In 1961 there were almost four people of working age to support each pensioner, but by 2040 there will only be two. What therefore can one come to expect of the state? Will a pension provide an adequate income, or will one continue to work until 70, or 75?

In any case, the elderly will acquire a new role, one that is not taken into consideration at present; that of the consumer. Older people are free from housing loans and educational fees for their children, and can
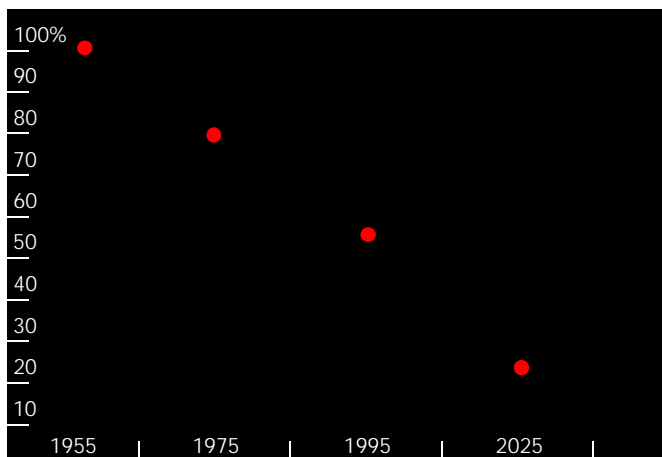
Percentage of People Age 60+ in the last Millennium
Source: Peter Laslett
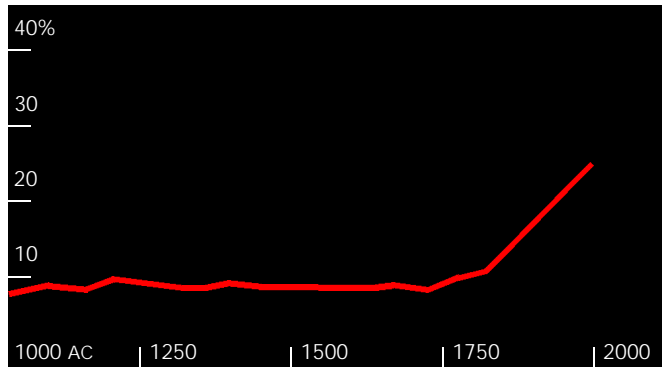
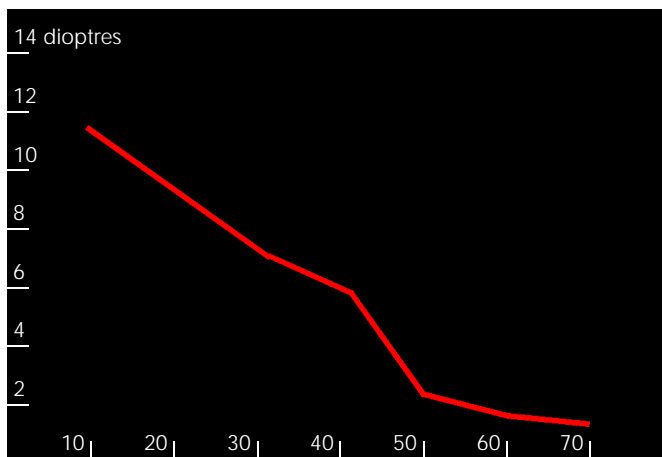## World Fertility Rates
Source: WHO Report, 1998

Ocular Accommodation by Age (dioptres)
Source: Applied Ergonomics 20/1, 1993

TOMATO KETCHUP

e 425 g

HEINZ

57 VARIETIES

HEINZ 57 VARIETIES

1869

HEINZ

HEINZ

07.01
25091708

TOMATO KETCHUP

5015 77785

SAFETY BUTTON

The Heinz Ketchup label deconstructed
into its constituent parts. Words, forms,
bar code and various logos

be considered wealthier than the young. As their numbers increase, the need to address their demands will become clear.

> " ... with the ageing of the population, the elderly as consumers will play an important role in the economic development of almost all the industrialised countries. It is therefore very important for industries to realise the importance of the elderly as consumers in developing their marketing strategies. Industries should have consideration for the elderly and develop commodities for them. The time will certainly come when the role of the elderly as consumers will be taken into consideration in the management plan of each company."[11]

2.5.
Packaging and Information

I started off my research by looking at the elements that appear on packaging. Words, colour and imagery are vital in the way we perceive products, but are rarely there to inform us. I was interested in seeing when they can be considered to be information or when their inclusion is simply advertising. I concentrated mainly on the words which appear on packaging since it is in them that one seeks the basic, elementary information concerning a product. I looked at which words are mandatory and which are included by choice; what they stated and how they went about it. One could say that colour and imagery are used to seduce the consumer while words are there to inform him. Words are generally believed to be opposite to images. A word is read; an image is seen. But words are also seen and images can also be read – though not consciously.

An image of an orange appears in order to say orange juice.

An image of a dog and his food in a bowl works as if it were a direct translation into imagery of the word 'dog food'.

Not lemon-drink but lemon power. The same image can be put to different uses.

'Ecover' illustrates the supposed affinities it shares with nature by using this image of healthy trees and pure waters.

Blue = full fat, green = semi-skimmed, red = skimmed. Colour-coding of milk is followed by most companies and therefore functions as a sign system.

In order to avoid competitors' imitation of their colour-coding, Walkers crisps went as far as branding their flavours. Thus, 'Salt & Vinegar' became 'Salt & Lineker' while 'Cheese & Onion' became 'Cheese & Owen'.

Imagery and Photography

Imagery on packages can allow the consumer to identify a product quickly without having to read any text. It is a much more immediate way of making a statement. But is it possible to say that they have any informative qualities, which are likely to be of use to the consumer? Like words, images are also legislated, but only when they are thought to be functioning as words. An orange juice carton is allowed to carry an image of an orange on its cover as a means of stating its contents. An image can often have this apparently honest, informative role on packaging. But a picture can do more than simply state a word. "People have an inbred resistance to words, not to images, because they do not realise they are reading images."[12] Images can speak to consumers and point to 'invisible' characteristics (i.e. quality, flavour etc.) doing more than informing the consumer of a product's contents. It can grant specific qualities to its contents. It can promise fulfilment in a way that words cannot. In other words, imagery can advertise as it informs.

Imagery is a very powerful tool for marketing products. It is a sign that one takes immediately to refer to reality. And if photography can be considered as the closest an image can get to reality, the development of Photoshop (whereby photographs can be digitally manipulated and literally redrawn) makes this questionable.

Photography is such a direct way of saying things that in Canada the Labelling Regulations have taken over a 40% area on cigarette packaging to make use of anti-smoking photographic imagery which will accompany the text warnings. A warning which reads 'Smoking causes gum disease' will be printed alongside a photograph of infected gums. The consumer therefore, will not be buying cigarettes but gum disease. The role of this photograph is to stress those invisible qualities of tobacco.

Colour

Colour can enable a consumer to identify a product in a fast and direct way. Established by the so-called 'brand-setters', colour-coding is usually followed by competing brands. When colours are used consistently and widely by different brands they start to function as signs and can therefore be considered information. Their colour becomes their identity.

Colour however, is not unlike photography in that it can create an atmosphere and trigger emotions in the consumer. Different colours have different effects on consumers and they can be used accordingly to promote different products. Most Orange Juice cartons for example, use blue for a background colour which makes the orange photographed 'bounce out' in a much more dramatic way. Washing-up powders often use blue as well to stress cleanliness. However, colour is not regulated as it cannot be said to depict or represent anything in particular, nor are there any rules stating which colours are to be used on which products. Meaning of colour changes with time.

The informative qualities of colour are therefore disturbed when the brand-setter decides to go against them. Crisp packets for example, make use of colour to differentiate between different flavours (i.e. green for cheese & onion, blue for salt & vinegar etc.) and these are generally followed by most companies. It is only lately that Walkers crisps changed their colours (i.e. green for salt & vinegar, blue for cheese & onion) therefore complicating the informative process; by being a certain colour the packet appears to inform, but once this colour misguides and the consumer ends up with the wrong flavour, the packet is studied, the brand name remembered. It becomes the exception. There is the language of crisps and then there is Walkers. What was taken for information suddenly becomes advertising.

SUGAR FROSTED FLAKES OF CORN

THIS PACK CONTAINS
A BOOK OF CIGARETTE PAPERS
AND GOLDEN VIRGINIA
THE UK'S No1
HAND ROLLING TOBACCO

✔ NO ARTIFICIAL COLOURS, PRESERVATIVES OR FLAVOURS

✔ SUITABLE FOR VEGETARIANS

✔ SUITABLE FOR A GLUTEN FREE DIET

INGREDIENTS
Beans (49%)
Tomatoes (27%)
Water, Sugar, Salt
Modified Cornflour
Spirit Vinegar
Spice Extracts
Herb Extract

Tony's version of the Frosties' ingredients.

H.J.Heinz's (Baked Beans) version consists of what is not included as opposed to what is.

Golden Virginia awards itself the golden medal.

H.J.Heinz's (Baked Beans) ingredients

Coca-Cola's 'ribboned' logo make for a festive atmosphere.

Surf complements the image of the wave with its brand name.

Washing-up powder packages are meant to be seen and instantly recognised as an image.

Sainsbury's uses a fancy font to illustrate the process by which milk comes into being organically.

Words

Certain words are mandatory upon products. But the words included by choice of the manufacturer largely outweigh the mandatory not only in size, but also in amount (see page 20/21). By drowning the package with words, packages often hide mandatory information, which becomes impossible to spot. So what are these words saying? Without their existence, mandatory information would have a much more important presence upon packaging. Is this the reason they are printed?

Since the mandatory ingredients are not appealing in many products, the packaging often includes its own version of ingredients. The 'Frosties' breakfast cereal packet reads: 'Sugar Frosted Flakes of Corn'. What is this? Is it ingredients? No. But it clearly refers to the contents – and in a much more appealing way than the mandatory information does. Advertising on packaging often comes disguised as information. In a more obvious way, 'Golden Virginia' invites one to read the back of its vending machine packet by begging: 'This packet contains a book of cigarette papers and Golden Virginia hand rolling tobacco' and then continues 'the UK's no. 1 tobacco'. One begins reading the sentence which refers to the packets contents until one is suddenly confronted with a piece of advertising. On the Heinz Baked Beans tin, the mimicking of the Small Print language resembles ingredients. Three white boxes containing capital text sit casually at the side of the can. The type reads: 'No artificial colours, preservatives or flavours' (ticked 'yes'), 'Suitable for Vegetarians' (ticked 'yes'), 'Suitable for a Gluten-free diet' (naturally, ticked 'yes').This information attracts the eye through the evocation of Small Print (therefore information) in order to advertise. Later on the actual ingredients can be found, but the buyer still retains the three white boxes in their head. Information and advertising become one in the mind.

The fact that these are words does not grant them any informational qualities. They are clearly not speaking to rational judgement. They are trying to persuade the consumer that they have made the right choice. Or, maybe I should say inform them that they have made the right choice.

Advertising often uses this 'language' which – particularly in the case of an emergency – can prove very effective. A few years ago, several contaminated Coca-Cola cans were found in France and six consumers ended up in hospital. Coca-Cola ran an advertisement on television in several countries, one of which was Greece. The colours used were corporate (red and white), although the red had been particularly toned

down and was closer to a more sombre brown. A body of text, set in Helvetica (in a relatively small size) running from the bottom of the screen upwards emerged, and an articulate, serious voice read over the reassuring message concerning Coca-Cola's products and the lack of risk in consuming them in the particular country. The corporate logo – which is usually embodied within the block of text – was this time not used. The word 'Coca-Cola' was set in Helvetica, just like all the rest of the information. The 'celebrating' Coca-Cola logo and the news which this advertisement was trying to address would have been in complete opposition. Helvetica in a relatively small type size seemed to provide a suitable answer. The image of the word 'Coca-Cola' set in Helvetica and incorporated within the rest of the text delivered an air of integrity and solemnity to the brand. The voice narrating was the voice of Coca-Cola company. And it spoke in a clinical, reliable Helvetica.

This advertisement presented (or packaged) itself as information. And in order to achieve this it used the language of Small Print. Or, one could say that it 'spoke' the language of Small Print.

Font is the 'voice' of the text. Different 'voices' are used to carry different information. This is why for example, the Coca-Cola logo is not set in Helvetica. Type therefore, not only carries information, but also interprets it for us through its font. In every typeface the letters 'speak' differently.

Typography is the drawing of letters. Each set of drawings (each font) abides to different sets of rules, which in turn grant it with its particular tone of voice, its particular character. All text therefore, is by its very nature an image. This becomes evident when juxtaposing different fonts; changing the font changes the image. There is no ideal or absolute 'a'. Even Helvetica's 'a' is not absolute. It is merely Helvetica's 'a'.

The uses of fonts to carry different information and their imaginary qualities become clear when one looks at products' names and companies' corporate logos. By its design and repeated use, the logo works as an image. It is meant to be seen and instantly recognised. One doesn't read 'Daz' on a washing powder box; one sees 'Daz'. The brand name, colours and cylindrical shape all appear as one. The word is meant to be seen and recognised as an image.

This is not only a faster and more direct way of putting messages across, but also a way of controlling those messages. By presenting information in a particular typeface one can tell the reader what to make of it. The consumer makes associations between the font's qualities and the content/meaning of the word.

FROSTIES

Kellogg's

SUGAR FROSTED FLAKES OF CORN

500g

because you are what you eat

QUALITY CODES
BEST BEFORE END

Maize, Sugar, Malt Flavouring, Salt, Calcium
Carbonate, Niacin, Iron, Vitamin B6,
Thiamin (B1), Riboflavin (B2), Folic Acid,
Vitamin D2.

The Wheaten and Wheatberry Frosties Recognition Trademark of Kellogg Company

Manufacturer details come at the
bottom of the dominance list on the
Frosties packet.

Consumers are discouraged to read
small print because of its treatment.

small print / packaging and information

"To understand the meaning of the printed word-symbol we must have some appreciation of the experience or idea it connotes. With abstract or complex concepts especially meanings tend to be personal and related to the reader's own experiences. … Without the facility to accurately perceive words, comprehension and evaluation – the thinking side of reading – would be impossible. In the mature reader processes of thought directly follow visual perception."[12]

Organic milk therefore, is set in a font that stresses its supposed nature in a much more appealing way. The word 'organic' has meaning insofar as it refers to the process by which this product came into being. However, as a consumer I am not 100% certain what process the word 'Organic' connotes, but I perceive a twig coming out of the letter 'O' as a manifestation of its natural, healthy qualities.

This way, typography can point to invisible qualities of a product through use of font, in a similar way to a photograph that interprets what it depicts. This ability of typefaces to interpret the information they contain is what Ovnik called their 'atmospheric qualities'.[13] In 1938, after an extensive series of tests, Ovnik (a legiblility researcher) concluded that in terms of atmosphere-value typefaces can be grouped under three headings: (a) luxury/refinement, (b) economy/precision, (c) strength. It can be said therefore, that typography is the packaging of information.

If the font can be seen as the particular voice of the text, by altering the size of the letters, one can increase or decrease the intensity of that voice. A voice can shout, talk or whisper. It can also be rendered mute. The ways by which packaging displays or conceals information accordingly becomes much more evident when one keeps this in mind. Small Print reflects by its very name the importance it is allowed to hold upon packaging. But in a curious way, through its size, Small Print performs a function. Although it is not that of being legible.

Small letters have a precious quality. There is something about the quality and feeling of small type that implies integrity or even sometimes, refinement. By being so small, print reassures me. The size and the use of one font throughout, suggests that the information hasn't been tampered with. A body of small, serious text consoles and reassures me, even though I might never take the time to read it. It is the image of the presence of information that reassures me in Small Print. Ingredients for example, set in a decorative typeface will make me suspicious. I will interpret the choice of typeface as an effort to beautify the information I am reading.

section 3
research methods

3.1

Overview Research Methods

After looking at all of the relevant issues which surround packaging (see previous chapter), I concentrated on how packaging can become more of an information tool and ways to achieve this. I researched the various issues of legibility – mostly typographic – after which I designed some packs of my own. These packs were designed for maximum legibility (within the same parameters of existing packaging) and together with existing supermarket packs, I presented them to user groups of older consumers.

3.2

'Invisible' Typography

So how does one begin to make packaging truthful? How is one to avoid interpretation? One can deploy use of photography and illustration as marketing tools, but could hardly do the same with language; and in the light of what was discussed earlier, fonts are by their very nature subjective. So how is one to approach typography if he wishes to be truthful to the information one is displaying?

Packaging is by its definition "a presentation of a product in a particular way".[14] One cannot avoid that; nor can we consider it unethical in itself. What can make packaging truthful or untruthful accordingly lies in the particularities of this presentation. One must therefore decide in what particular way you intend to present the information.

Beatrice Warde, in her essay 'the Crystal Goblet[15]' categorises the uses of typography in three approaches. She claims that the job of the typographer is to erect a window between the reader and the words. This may be a stained-glass window of marvellous beauty but nevertheless a window that one is meant to look at as opposed to look through. This does not have as its basic aim the process of decoding the information (i.e. reading the text) but rather makes the text look somehow like an image. The second approach is the setting of text in such a way that it goes unnoticed – in a careful, considered way which will not allow anything to come between the meaning of the text and the reader. This is what she calls transparent or invisible typography. The third kind of window is one in which the glass is made out of small leaded panes. This approach is one where the typographer enjoyed building up the structure without concealing the process by which he did so, but nevertheless does not allow the treatment of the text to stand as an obstacle between the reader and their understanding. The reader is meant to look through this kind of typography. If there is one particularity in the designer's approach to typography, it

should be clarity. What a product really contains is anyway, only an assumption. All that one can do is trust that to the best of the company's knowledge what is stated is correct. The contaminated 'Snow Brand' milk bottles purchased in Japan on the 1st of July this year, did not contain Staphylococcus aureus (see page 22) in their ingredient list.[16] All that one can expect, therefore, is that the supposed information is at least made legible.

What unavoidably comes to mind when I consider clarity in relation to packaging is most supermarkets' 'economy range' products. On this range of products, supermarkets use their corporate colours throughout their packaging, whether it is for beans or for toilet paper. This way, the 'economy' ranges are representatives of the most 'honest' packaging one can expect to find. They provide information relevant to the product, use consistent colour and branding throughout all products (therefore avoiding 'interpretation' of each individual product), provide legible typography and do not employ photography or other kinds of imagery as a means of 'appetite appeal'. But through their clarity and honesty of approach these products seem to say: "This is our product. It is not the most tempting one on offer, but it is affordable, and if you don't mind a slight embarrassment at the till...so be it."

'Economy' products have the most distinct packaging within a supermarket, a quality which separates them from the rest of the products displayed. And this quality is: cheapness. 'We are confident that this range of products offers real value' quotes the Safeway 'savers' carton of orange juice in bold, capital lettering. It may be cheap, but one is not to worry. There are no promises given with the 'economy' range. But then again, none are broken. And this is precisely their job.

Along this logic, the consumer who does not wish to spend much, will walk down the aisles on the look out for those distinctively white, rare moments of clarity. The issue in question however, is not simply one of clarity and legibility of information but also about its hierarchy and relevance. Products are market-ed according to the desires of their target groups. But never before have older people formed a consumer target group, and suitable packaging been designed according to their needs. If the 'economy' range can be sited as a successful one, and the consideration of the graphic elements that compose it achieving a desired result, and reaching the intended target group, it would be a challenge to work along these lines in relation to the needs of an ageing population. Would one be ready to see in this different approach to packaging something appealing and useful, would one wish to make it part of his life?

The no-frills approach of the Sainsbury's
'economy range' products spells out
'cheapness' in a clear, legible manner.

3.3
Typography and Legibility

I have tried to outline the issues I considered of importance to my research. Design for an ageing population is not only a legibility issue, but one of re-evaluating the whole notion of packaging and the way it is tackled by marketers and designers. This is not something that can be enforced successfully by the state. Clarity has to be, above all, a choice.

Before proceeding to discuss my proposals and tests concerning my designed approach, I wish to include some basic typographical principles taken into consideration and the guidelines by which I worked throughout this project. I will discuss elements of typography and the suggested ways of their use which can ease reading and understanding of printed matter. The order in which these elements are mentioned and addressed does not represent their importance. It is in their combined consideration that text can become meaningful.

Size

The most obvious factor which influences legibility is the size of the letters. The Food and Health Regulations for example, specify what information must be contained on packaging but do not include the size that this information must appear in. In Canada a specific x-height is stipulated for the information, thus ensuring a certain degree of legibility. The Royal National Institute for the Blind (RNIB) advises a general use of 12 point type for documents which gives an x-height of approximately 2mm in order to assist partially sighted people.[18] Lighthouse goes as far as suggesting a use of 16 to 18 point type,[19] while The Visible Word by typographer Herbert Spencer concludes that the most reliable investigations all show that 9 to 12 point type is of equal legibility.[20] IGD recommends a minimum of 12 point for warnings.[21]

> "A series of experiments by Catel in 1885 showed that the eye grasps a whole word as quickly as a single letter. Erdmann and Dodge in 1898 strongly supported Catell's view. They found that subjects recognised words printed in a size too small for individual letters to be identified and, on the basis of numerous experiments, they concluded that it is in the familiar total form of a word – its length and characteristic shape – rather than its constituent parts, that is important when reading." [17]

What therefore allows the reader to identify a word is its shape and the size of this shape should be large enough to be identified. Increasing the size of letters can help legibility, but it is always in relation to the context in which the text is meant to be read. It is generally agreed however, that too large a size does not make a text more legible. After a specific point, larger letters do not contribute to legibility. RNIB (Royal National Institute for the Blind) mentions that enlarging text beyond 20 point is unnecessary. The peculiarities of individual fonts however, may call for a different way of assessing legibility. "In a study in 1903 Cohn and Rubencamp drew attention to the importance of measuring type in visual, not body, size if valid comparisons of legibility are to be made."[22]

When there is minimum space, which disallows the use of a large size, the designer must concentrate on other elements such as contrast of colour, or choice of typeface in order to compensate.

Font

Individual letters and numerals can often be confused with one another when set in a body of text. This is the case with numerals 3, 5, 8 for example. When in 1928 Tinker summarised his research concerning the legibility of individual letters of the alphabet[23], the results were as follows:
d, m, p, q, w: high legibility
j, r, v, x, y: medium legibility
c, e, i, n, l: low legibility
The letter 'e' which is the most commonly used in the English language comes under the 'low legibility' category and is often confused with 'o' or 's'. So how can the typographer deal with issues like this, a redesign of the latin alphabet not being an option?

One must keep in mind that apart from font size ..."confusion between individual letters of the alphabet is aggravated by some features in the design of particular typefaces."[24]
Choice of typeface can increase or decrease legibility accordingly. Javal made his opinions on this issue quite clear by using the example of German Gothic type... "the poor Germans suffer particularly from myopia because of Gothic type, the effects of which worsens from generation to generation."[25]

Returning to Ovnik's categorisation of font qualities, it would seem appropriate that the designer who wishes to present text clearly will have to make a choice on the basis of the economy/precision of a typeface. In general, the smaller the type becomes the more it can benefit from the use of a sans serif. IGD recommends that sans serif fonts are used for small print of less than six point and concludes that

5   6

7   8

9   10   11

12   INGREDIENTS
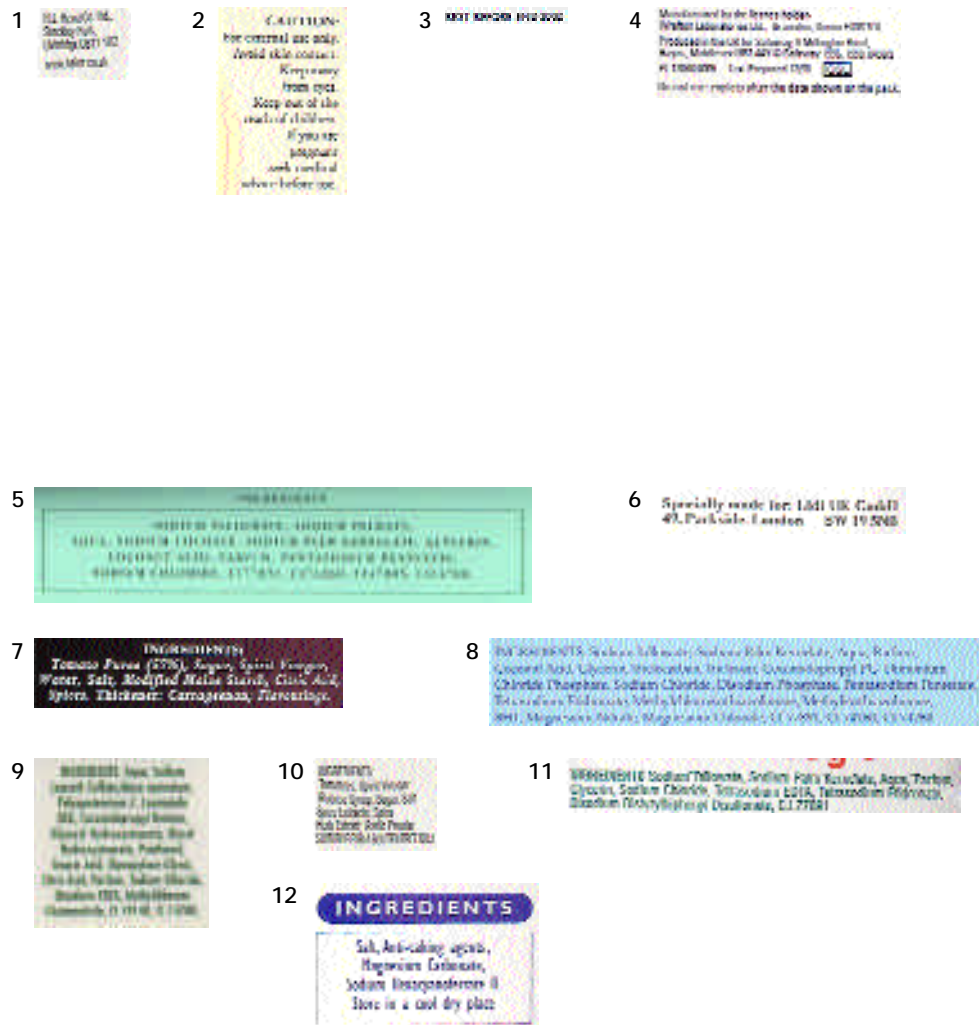
Labels shown are actual size.
Manufacturer details are not the worst
examples of small print (1,3,4). It is even
possible for a caution to appear in an
illegible size (2).

Serif typefaces suffer particularly when
they are reduced as the 'serifs' tend to
break off (5, 6, 7, 8). The smaller the size
gets the more it calls for a sans serif
typeface. Condensed typefaces are also
not advised under a specific point size
(9, 10, 11, 12).

13

INGREDIENTS

POTATO STARCH, DRIED VEGETABLES IN VARIABLE PROPORTIONS (19%) (PEAS, CARROT, ONION, GREEN BEANS, CABBAGE, LEEK, TOMATO), NOODLES (17%), FLAVOURINGS, SUGAR, HYDROLYSED VEGETABLE PROTEIN, SALT, TOMATO POWDER, FLAVOUR ENHANCERS: MONOSODIUM GLUTAMATE, SODIUM 5' RIBONUCLEOTIDE; VEGETABLE BOUILLON, ONION POWDER, BOUQUET GARNI EXTRACT, GARLIC GRANULES, COLOUR: PAPRIKA EXTRACT.

CONTAINS EGG, MILK, SOYA & WHEAT

14

INGREDIENTS

TOMATOES, SUGAR, SPIRIT VINEGAR, SALT, THICKENER: MODIFIED CORN STARCH, CITRIC ACID, SPICES, ONION POWDER.

(MADE WITH 142G OF TOMATOES IN 100g OF PRODUCT)

15

INGREDIENTS

When used in a large body of text, all-capital printing retards reading considerably since words lose their characteristic shape (13,14,15).

'fancy fonts can by their nature compromise legibility'. The 'See it Right' campaign by the RNIB advises designers to refrain form bizarre, italic or indistinct type faces.

It also recommends the use of Helvetica, Arial and Univers. In sans serif typefaces the elements which form a letter are reduced to a minimum and are rid of ornamental. In well-designed sans serif fonts therefore the individual letters are clearer. Use of these fonts can help make the text look less cluttered. However, when set in a large body of text, a good serif typeface can often prove to be more efficient than a sans serif. It is rather a question of a good choice based on clarity of the typeface and the way it will be used, rather than a strict serif/sans serif decision. The renowned 1930s typographer Jan Tschichold expressed the qualities that he considered made a typeface appropriate, when – although a supporter of sans serif letterforms – he recommended the use of certain serif typefaces, over the then existing sans serif ones: "They are easily legible; they are also in a technical form useful and free from personal idiosyncrasies – in the best sense of the word, uninteresting."[26]

It is also advisable that as few as possible fonts are used on a package. Use of one font throughout a package will considerably help the reader from having to adapt to the peculiarities of each individual font as he arrives at it.

Text set in italic is also harder to read, as is also light typefaces (since there is not sufficient contrast) or condensed typefaces (that make letterforms squeeze close together and lose their characteristic shape). When necessary and in order to highlight headings or important information, bold type can be effective if it is not used excessively.

Upper and Lower case

All capital printing can considerably slow down the reading process. Herbert Spencer goes to the extent of saying that "all capital printing retards speed of reading to a greater extent than any other typographical factor"[27] Small Print is often shown in all-capital printing. Because capitals are of equal height, it often can become difficult to recognise the characteristic look of a word, which is important when reading. It is advisable therefore to avoid capitals in order to put emphasis on words. "A mixture of upper and lower case is more legible than a panel of all upper case because people get their reading cues from the peaks and troughs of letters."[28]

Leading

Leading is the vertical spacing between lines of text and plays a vital part in a text's readability. 'Tight' leading (when the spacing between two lines of text is minimal) becomes problematic for the reader when he 'return sweeps' and momentarily loses the beginning of the next line. Generous leading on the other hand, distinguishes one line from the other, and when treated moderately can enhance readability. Overly generous leading will not make text any clearer. Lighthouse International recommends that leading should be at least 25 to 30% of the point size.

Spacing

Spacing is the distance between each individual letter in a word. Text with close letter spacing often presents difficulties for readers who are partially sighted, especially those with central visual field defects. Spacing in this case can help distinguish one letter from the other and avoid two letterforms being read as one. (i.e. 'rn' as 'm', or 'cl' as 'd'). However, increasing letter spacing too much affects perception of the word as a whole by separating the elements it is made up of, forcing the reader to decipher it letter by letter.

Alignment of Type

When designing a body of text, the typographer has a number of choices.

Justification of text, which forces it into lines of equal length, often increases the spacing between the words (which makes the reader jump from one word to the next) and often causes hyphenation. This can prove dysfunctional, especially when the spacing increases considerably. When justifying text, one must keep this space at a minimal, and never increase the spacing between letters.

Centred text, which creates a left and right-hand jagged edge appears regularly on packaging and can lend a 'graceful' look to the text it contains, but is also difficult to follow when the reader 'return sweeps' to the beginning of the next line, but finds it continuously rearranging itself.

The left-hand aligned text where proper word spacing is kept throughout creating a right-hand jagged edge, is easier to follow since the eye can retrieve the next line consistently. Left-hand alignment of text invites the reader to decode the information. It is meant to be read in order to be understood, while "In centred typography, pure form comes before the meaning of the words." [29]

small print / typography and legibility

16 FOR ORAL USE. DOSE: Unless otherwise directed by a Doctor - Adults, the elderly and children over 12 years: 1 to 2 tablets every 4 hours. The dose should not be taken more frequently than at 4 hourly intervals and not more than 4 times in any 24 hour period. Maximum of 8 tablets (4.0g Paracetamol and 520mg Caffeine) per day in divided doses.
WARNING: Do not give to children under 12 years of age, unless your Doctor tells you to. If symptoms persist consult your Doctor. Avoid drinking too much tea or coffee whilst taking this product.

17 CUSTOMER CARELINE. HOME Freephone 0800 636262 PRODUCED IN THE UK FOR SAINSBURY'S SUPERMARKETS LTD, STAMFORD STREET LONDON SE1 9LL. INTERNET: www.sainsburys.co.uk

18 We take every care to ensure this product reaches you in perfect condition. If it does not, please return the sachet to the address below stating which and where you purchased it. Your statutory rights are not affected. KINDER is a registered trademark of Knorr-Nährmittel A.G. Produced for Isofoods UK Ltd., PO Box 256, Esher, Surrey KT10 9XG, UK. Licensed user.

19 PRODUCED IN THE UK FOR SAINSBURY'S SUPERMARKETS LTD, STAMFORD STREET LONDON SE1 9LL. INTERNET: www.sainsburys.co.uk

20

FIBRE	0.0g	0.0g
SODIUM	0.1g	less than 0.1g
RIBOFLAVIN (B2)	0.30mg (33.8% RDA)	0.19mg (11.9% RDA)
VITAMIN B12	0.8μg (80% RDA)	0.4μg (40% RDA)
CALCIUM	248mg (32% RDA)	124mg (16% RDA)

21 MILK CHOCOLATE WITH A LIGHT WHIPPED WHITE CENTRE (17%) INGREDIENTS: MILK CHOCOLATE, SUGAR, HYDROGENATED VEGETABLE FAT, SKIMMED MILK POWDER, MALT EXTRACT, MILK FAT, SALT, EGG WHITE, LACTOSE, WHEY POWDER, MILK PROTEIN, FLAVOURINGS. ON RARE OCCASIONS THIS PRODUCT MAY CONTAIN TRACES OF NUTS. MILK CHOCOLATE CONTAINS MILK SOLIDS 14% MINIMUM. 5000159 029

22 Tried and tested for Today's consumer. However, if this product does not reach you in perfect condition, please return it together with its packaging to our Consumer Services Department, saying where and when purchased and we will be pleased to reimburse you.
This does not affect your statutory rights

23 MADE IN THE UK BY HEALTH AND BEAUTY SOLUTIONS LTD. PALLADIUM HOUSE, 1-4 ARGYLL STREET, LONDON W1F 2LD 19004

24 Inter Brothers Limited, 3-5 Leson's Road, Kingston-upon-Thames, Surrey KT1 2DA. Inter Brothers (Ireland) Maybery Road, Talbot, Dublin 2a. Inter Quality and Reliability Guaranteed for your statutory rights not affected. LEVERS

Tight leading space between lines of text (16,17,18) makes text cluttered and hard to follow.

Tight letter- and word spacing (19,20) squeezes individual letters together

Justification – text alligned both left and right – (21,22) can increase spacing between words and cause hyphenation. Centering (23) makes text lose its clear left-hand starting point, as does right-hand aligned text (24).

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A big white space separates nutrition
and its quantity in table 25, while in 26
there seems to be a big fuss made
about nothing.

Subtle touches (27) make text impossible
to read, while poor contrast (28, 29) does
the same.

See-through (30) and glossy surfaces (30,
31, 32) and the ways they respond
to print (33) need to be considered.

Right-hand aligned text where proper word spacing is kept through-out, but which creates a left-hand jagged edge, is not advisable for the same reasons as centred text.

Contrast

All the elements mentioned previously would be of no importance if there is not adequate contrast between the words and their background. Dark letters on a white background or the contrary is advisable, as long as there is sufficient contrast. IGD advises that text of less than 12 point should not be printed on a dark background, unless one can achieve high print resolution. It also advises avoiding the use of green and red together. "16% of the UK male population are colour blind. This particular combination proves very difficult to decipher." [30]

Tables

Even though they are not letters, charts and tables can often be employed to contain information as well as separate it into different categories. When charts and tables are required they must be made as simple as possible. The lines forming the boxes should be of considerably smaller thickness than that of the text. They can also benefit from the use of a different (or lighter) colour, for the same reason that lines on writing paper are printed in a light blue so as not to interfere with the words they are designed to contain. Overall, the boxes designed to hold information must never be more, or even equally dominant as the information itself.

Printing Material and Printing Technology

What one must also keep in mind when designing is the intended printing surface and printing technique upon which the text will appear and with which printing facility this is achieved. The particular characteristics of the surface and the ways it responds to print can vary dramatically. This variation might often require text to be set larger, or even allow it to be smaller.

Icons

The usual problem with icons on packaged products is that one is never certain of their meaning and thus they can often be misleading. Products often look environmentally friendly because of their icons. The fact that a Coca-Cola can suggests that I throw the empty container into a rubbish bin does not make it more environmentally-conscious. Also,

icons which are often used to clarify instructions (i.e. frying, microwave etc.) are often confusing because they do not follow any international rules and are therefore often not recognised. The designer must first have to decide if he needs to use such icons and if he does he must ensure that they are clear and that the reader can grasp their meaning easily. '

All the aspects mentioned above have to be considered as a whole and be evaluated according to the way they work within the text. There are examples of Small Print which go against all legibility factors mentioned above. It is difficult to state exactly what one must do in order to make text clear apart from considering these factors.

82
1. OPEN PLASTIC CAP   2. REMOVE FOIL TAB
3. POUR JUICE   4. RECLOSE CAP

83
1. Lift plastic cap   2. Lift up foil tab
3. Remove foil seal   4. Reclose plastic cap

84
Lift plastic cap   Lift up foil tab
Remove foil seal   Reclose plastic cap

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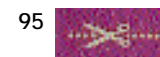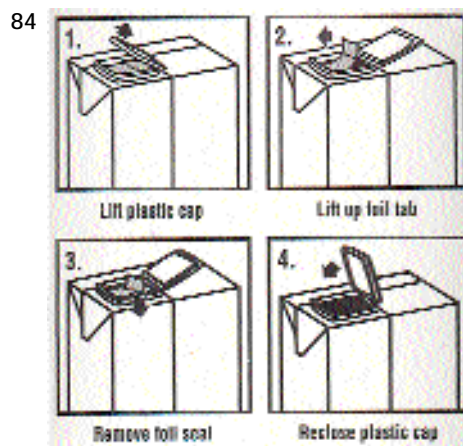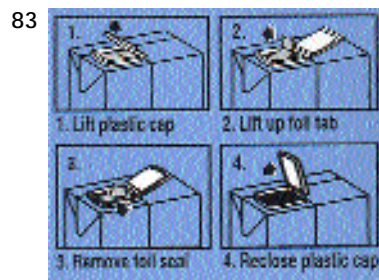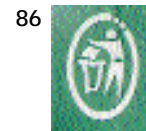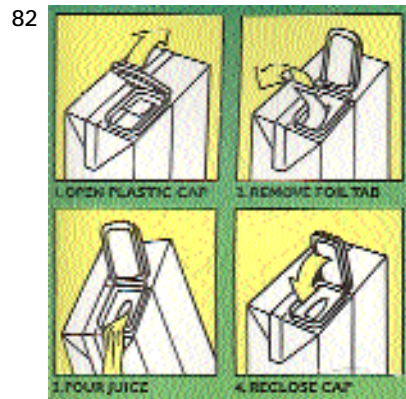
Explanations of how to open a carton of Orange Juice through icons (82, 83, 84)

Recycling and 'put it in the bin after use' icons (85, 86, 87, 88, 89)

'How much washing powder should I use' icons (91)

Warning icons (93)

Classic icons describing what to do with your chewing gum after use (94)

Various other icons (90, 92, 95, 97, 98, 96)

Ketchup, Long-life Milk, Fresh Milk,
Orange Juice, Paracetamol, Sardines,
Soap and Spaghetti. The Small Print was
extracted from all of the above products
and evaluated by the user group
participants.

3.4
A Legible Package

In order to study Small Print and prepare for the User Groups I began to collect various representatives of supermarket products from different stores. I shopped from Asda, Safeway, Sainsbury's, Tesco, Costcutter, Lidl and Co-op supermarkets. I concentrated on specific and basic products which would be found in almost every household in order to see the different ways that they were approached by each supermarket. These products were: Orange Juice, Spaghetti, Tomato Ketchup, Paracetamol, Long-life Milk, Fresh Milk, Sardines and Soap. From all these products I extracted the Small Print which I categorised according to its information (see appendix). These categories were: Ingredients, Net Weight, Durability, Manufacturer and Nutritional Information. This way I could see how each individual product presented its Small Print, what it made clear and what it obscured. This information was then printed on boards (see appendix) and used with the user group participants who were asked to evaluate them and chose the best and worst examples.

In preparation for the first User Group with 5 participants from the University of Third Age on the 29/6/2000 at the Royal College of Art, I also wanted to design a package ('Philippin') along the guidelines discussed in the previous chapter, and see how it would perform opposite its intended consumers. I decided to redesign two products that are consumed on a regular basis.

For the first example I wanted a food product which is also an everyday commodity. Milk seemed like the right choice. For the second example I wanted a product which called for legibility in a much more urgent manner. Ingredients, cautions and dosage are crucial when they appear on pharmaceutical products. Because the question of clarity becomes a fundamental one when dealing with pharmaceutical products, I decided to consider the design of a commonly-used drug which can also be purchased in supermarkets: Paracetamol.

For the text which would appear on the packages I required a clear sans serif to be used throughout. The font I chose was Frutiger's 'Univers' which was always set with left-hand alignment and consisted of a mixture of upper and lower case letters. The information was presented 'democratically' through consistent size (10 point) of the type for the whole of the package. I made no use of imagery, which allowed the text to appear in this size. By ridding the package of advertising I also gained space which made it possible for some of the information to

appear on the front of the packages. The product name was set in 24 point so as to allow it to stand out and be identified within a supermarket context. I also decided to enlarge a single piece of information which the consumer might find important when looking at a product (i.e. expiry date, price, cautions etc). I decided to alternate this information and allow each one to share dominance with the product name on every different package. By this method I ended up with eight different variations of each individual product. I tried to use colour in an informative way (and not stress the colours' atmospheric qualities) by following the colour-coding which is commonly used (i.e. full-fat milk = blue, Paracetamol = blue, white), and I generally avoided elements that did not have any informative function.

The user group participants were firstly asked to fill in a questionnaire (see appendix) and then asked to specify what particular piece of information they looked for when buying a carton of milk. Then, in a period of ten seconds, they had to choose between nine options: the eight existing milk brands plus my proposed design. The same test was carried out with the Paracetamol packet.

My clear packages looked so different to existing brands within supermarkets that I did not expect the User Groups to be likely to choose them. But I was curious to see where one could draw the line between reason and emotion, and notice the reactions after the participants had understood the concept. We always claim to want information made clear, but it is not always welcome when we are confronted with it. I intended this experiment to be something of a 'brain teaser', and see up to which point we wish to be informed about what we buy and when this honesty can begin to become unappealing.
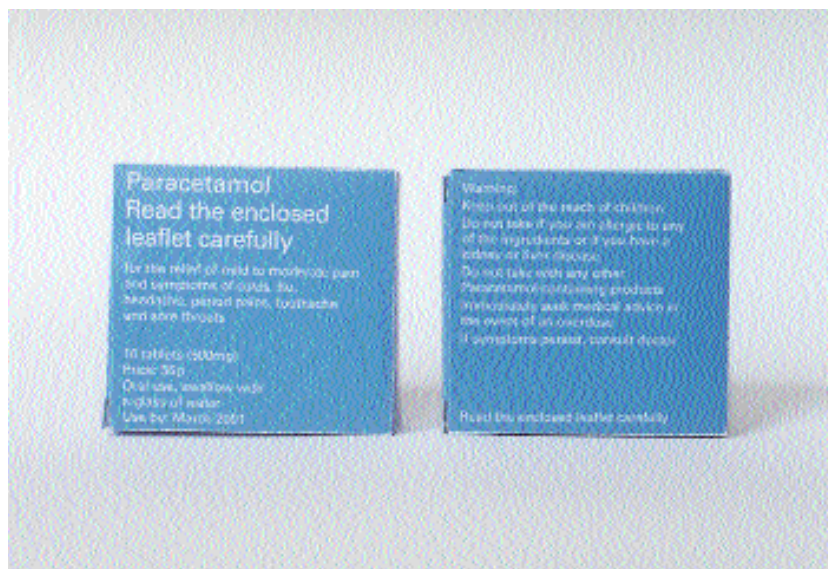
Both 'Philippin' packages were set in
Univers (ten point for the milk and nine for
the paracetamol). A mixture of upper and
lower case was used throughout,
while all text was aligned on the left.

Label 1

Nutritional Information
(typical values per 100ml)

Energy:	284 kj
	68 Calories
Protein:	3.2 g
Carbohydrate:	4.7 g
Fat:	4.0 g
Sodium:	Trace
Calcium:	119 mg
Vitamin:	0.4 µg

**Fresh Milk
4% Fat**

Use by: October 03
Price: 23p

1 pint (568 ml), 4% Fat
Not suitable for home freezing
Pasteurised Homogenised –
not suitable for children aged
less than 1 year

Storage: Refrigerate
below 5ºC. Use within
3 days of opening.
Keep upright

Produced in the UK for
Better Products Ltd, Leeds

Bottle recyclable
Please recycle

780881 791167

Label 2

Nutritional Information
(typical values per 100ml)

Energy:	284 kj
	68 Calories
Protein:	3.2 g
Carbohydrate:	4.7 g
Fat:	4.0 g
Sodium:	Trace
Calcium:	119 mg
Vitamin:	0.4 µg

**Fresh Milk
Not suitable for
children aged less
than 1 year**

Use by: October 03, Price: 23p
1 pint (568 ml), 4% Fat
Not suitable for home freezing
Pasteurised Homogenised –
not suitable for children aged
less than 1 year

Storage: Refrigerate
below 5ºC. Use within
3 days of opening.
Keep upright

Produced in the UK for
Better Products Ltd, Leeds

Bottle recyclable
Please recycle

780881 791167

Label 3

Nutritional Information
(typical values per 100ml)

Energy:	284 kj
	68 Calories
Protein:	3.2 g
Carbohydrate:	4.7 g
Fat:	4.0 g
Sodium:	Trace
Calcium:	119 mg
Vitamin:	0.4 µg

**Fresh Milk
Produced in the UK**

Use by: October 03
Price: 23p

1 pint (568 ml), 4% Fat
Not suitable for home freezing
Pasteurised Homogenised –
not suitable for children aged
less than 1 year

Storage: Refrigerate
below 5ºC. Use within
3 days of opening.
Keep upright

Produced in the UK for
Better Products Ltd, Leeds

Bottle recyclable
Please recycle

780881 791167

Three examples of the complete 'Philippin'
milk label, shown at actual size. In each
example a separate piece of information
has been made dominant.

1

2

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9

Nutritional Information
(typical values per 100ml)

Energy:	284 kj
	68 Calories
Protein:	3.2 g
Carbohydrate:	4.7 g
Fat:	4.0 g
Sodium:	Trace
Calcium:	119 mg
Vitamin:	0.4 µg

An example of how 'Philippin's' milk's
nutritional information (9) 'behaved'
against its eight existing opponents (all
shown actual size).

Paracetamol
Keep out of the reach
of children

for the relief of mild to moderate pain
and symptoms of colds, flu,
headache, period pains, toothache
and sore throats

16 tablets (500mg)
Price: 56p
Oral use, swallow with
a glass of water
Use by: December 2001

Dosage: Adults and children over
12 years: 1-2 tablets up to 4 times a day
Children 6-12 years: 1/2 to 1 tablet up
to 4 times a day
Do not give to children under 6 years

Read the enclosed leaflet carefully

Store in a dry place below 25°C
and protect from light

Manufactured and packaged by
Philipain Laboratories, London, UK
for Better Supermarket Products

Warning:
Keep out of the reach of children
Do not take if you are allergic to any
of the ingredients or if you have a
kidney or liver disease
Do not take with any other
Paracetamol containing products
Immediately seek medical advice in
the event of an overdose
If symptoms persist, consult doctor

Tablet contains: Paracetamol B.P. 500mg,
Potato Starch, Maize Starch, Talc,
Povidone, Stearic Acid, Sodium Starch,
Glycollate, Nipasept (E214, E216, E218),
Magnesium Stearate

Three examples of the complete 'Philippin'
paracetamol packet on this spread and
page 84, shown at actual size.
In each example a separate piece of
information has been made dominant.

Paracetamol
Use by: March 2001

for the relief of mild to moderate pain
and symptoms of colds, flu,
headache, period pains, toothache
and sore throats

16 tablets (500mg)
Price: 56p
Oral use, swallow with
a glass of water

Dosage: Adults and children over
12 years: 1-2 tablets up to 4 times a day
Children 6-12 years: 1/2 to 1 tablet up
to 4 times a day
Do not give to children under 6 years

Read the enclosed leaflet carefully

Store in a dry place below 25°C
and protect from light
Manufactured and packaged by
Philippin Laboratories, London, UK
for Better Supermarket Products

Tablet contains: Paracetamol B.P. 500 mg,
Potato Starch, Maize Starch, Talc,
Povidone, Stearic Acid, Sodium Starch,
Glycollate, Nipasept (E214, E216, E218),
Magnesium Stearate

Warning:
Keep out of the reach of children
Do not take if you are allergic to any
of the ingredients or if you have a
kidney or liver disease
Do not take with any other
Paracetamol-containing products
Immediately seek medical advice in
the event of an overdose
If symptoms persist, consult doctor

Paracetamol
Warning

Keep out of the reach of children
Do not take if you are allergic to any
of the ingredients or if you have
a kidney or liver disease
Do not take with any other
Paracetamol-containing products
Immediately seek medical advice in
the event of an overdose
If symptoms persist, consult doctor
Use by: March 2001
Read the enclosed leaflet carefully

Dosage: Adults and children over
12 years: 1-2 tablets up to 4 times a day
Children 6-12 years: 1/2 to 1 tablet up
to 4 times a day
Do not give to children under 6 years

Store in a dry place below 25°C
and protect from light
Manufactured and packaged by
Philippin Laboratories, London, UK
for Better Supermarket Products

Tablet contains: Paracetamol B.P 500mg,
Potato Starch, Maize Starch, Talc,
Povidone, Stearic Acid, Sodium Starch,
Glycollate, Nipasept (E214, E216, E218),
Magnesium Stearate

Paracetamol for the relief of mild to
moderate pain and symptoms of
colds, flu, headache, period pains,
toothache and sore throats

16 Tablets (500mg)
Price: 55p
Oral use, swallow with
a glass of water

1 DOSAGE: Adults, the elderly and young persons over 12 years: 2 tablets every 4 hours. Do not exceed 8 tablets in 24 hours. Children 6-12: 1/2 to 1 tablet every 4 hours. Do not exceed 4 Tablets in 24 hours. Do not give to children under 6 unless your doctor tells you to. If symptoms persist for more than 3 days, consult your doctor.

2 FOR ORAL USE: DOSE: Unless otherwise directed by a Doctor - Adults, the elderly and children over 12 years: 1 to 2 tablets every 4 hours. The dose should not be taken more frequently than at 4 hourly intervals and not more than 4 times in any 24 hour period. Maximum of 8 tablets (4.0g Paracetamol and 520mg Caffeine) per day in divided doses.

3 Adults and children over 12: 1 to 2 tablets to be taken three or four times a day, if needed, up to a maximum of 8 tablets in 24 hours. Children 6-12 years: 1/2 to 1 tablet to be taken three or four times a day, if needed, up to a maximum of 4 tablets in 24 hours.
✗ Do not repeat the dose more frequently than every 4 hours.

4 Dose: Adults and the elderly: One or two caplets to be taken up to four times a day.
Children 6 to 12 years: Half to one caplet to be taken up to four times a day.
Children under 6 years: Not to be used unless directed by a doctor. The dose should not be taken more frequently than every four hours, and not more than four doses should be taken in any 24 hours.

5 DOSE Unless otherwise directed by your doctor, adults and children over 12: 1-2 capsules every 4 hours to a maximum of 8 capsules in 24 hours. Do not give to children under 12 years unless your doctor tells you to. Not for children under 6.

6 **DOSAGE**
Adults and children over 12 years of age: 2 caplets up to 4 times daily. The dose should not be repeated more frequently than every 4 hours and not more than 4 doses in any 24 hour period.

7 **HOW TO TAKE IT**

Age	Dosage
Adults and children over 12 years	Give 1 to 2 tablets up to 4 times a day, as required.
Children 6-12 years	Give 1/2 to 1 tablet 4 times a day as required.
Children under 6 years	NOT RECOMMENDED

⚠ the dose never not be taken more frequently than every 4 hours. Not more than 4 doses should be taken in any 24 hours.

8 **DOSAGE**
Adults and children over 12 years of age: 2 caplets up to 4 times daily. The dose should not be repeated more frequently than every 4 hours and not more than 4 doses should be given in any 24 hour period.

9 Dose: Unless otherwise directed by a Doctor - Adults and children over 12 years: 1 to 2 tablets (0.5g - 1.0g) to be taken orally with water.

Maximum dose: 8 tablets every 24 hours (4.0g) in divided doses.

Children 6 to 12 years: 1/2 to 1 tablet every 4 hours. The dose should not be repeated more frequently than every 4 hours, and not more than 4 times in any 24 hour period.

10 **DOSAGE**
Unless otherwise directed by a Doctor.
Adults and children over 12 years.
1 to 2 tablets (500mg - 1.0g) to be taken orally with water, every 4 hours up to a maximum of 8 tablets in 24 hours.
Maximum daily dose: 8 tablets (4.0g) in any 24 hour period in divided doses.
Children 6 to 12 years.
1/2 to 1 tablet every 4 hours. The dose should not be repeated more frequently than every 4 hours and not more than 4 times in any 24 hour period.
Do not use for more than 3 days without consulting your doctor. If symptoms persist consult your doctor.

11 Dosage: Adults and children over 12 years: 1-2 tablets up to 4 times a day
Children 6-12 years: 1/2 to 1 tablet up to 4 times a day
Do not give to children under 6 years

An example of how 'Philippin's' paracetamol dosage information (11) 'behaved' against its ten existing opponents (shown at actual size).
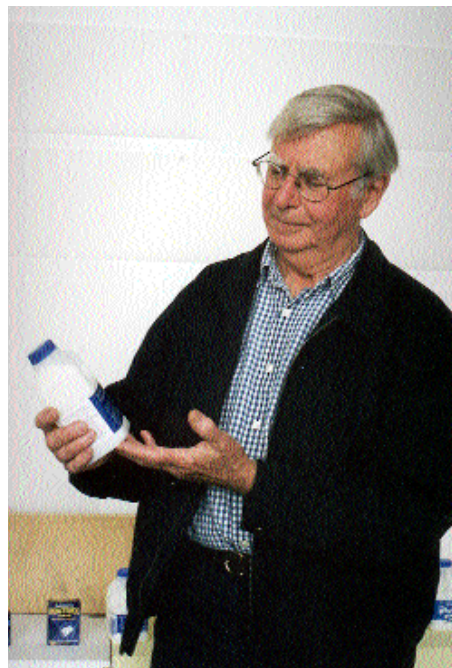
Audrey Hill
"Safeway, know it, shop there"

Peter Moore
"Philippin, for clear information"

Deborah Austin
"Waitrose, it says 'from selected farms'"

Martin Rowlands
"Philippin, fat information is clear
and dominant"

small print / answers from user group 1

section 4
results

4.1
Answers from User Group 1

Tests (Milk bottle)

What information do you look for when buying milk?

1. type of milk (organic, semi-skimmed)
2. price
3. use by date, brand
4. recycling information, weight
5. others: large container, where it was produced, warning, opening information, not Nestle

Successful milk bottles (which one would you buy and why?)

Waitrose, it says 'from selected farms' on the pack
Safeway, know it, shop at Safeway
Philippin, for clear information
Philippin, fat information is clear and dominant

Unsuccessful milk bottles (which one wouldn't you buy and why?)

Safeway, over advertised
Philippin, don't know anything about it
Safeway, visually disruptive
None, all the same

Having more detailed insight in how the information on each of the products is displayed, would you choose a different one and why (or why not)?

No, not really a reason
No, know the brand, buy the brand
No, no junk graphics
No, no specific reason

Tests (Paracetamol box)

What information do you look for when buying Paracetamol?

1. brand, amount, dosage information
2. warning
3. others: price, expiry date, tablets not capsules, recycling information

Successful Paracetamol boxes (which one would you buy and why?)

Sainsbury's, because I know it
Safeway, know company, shop at Safeway
Boots, know company, simple design
Superdrug, white background, clear

Unsuccessful Paracetamol boxes (which one wouldn't you buy and why?)

Galpharm, because I've never heard of it
Philippin, never heard of it
Philippin, don't trust it, never heard of it, could be a dodgy import
Asda, unnecessary graphics

Having more detailed insight in how the information on each of the
products is displayed, would you choose a different one and why
(or why not)?

No, because it's Sainsbury's
No, know about it, would therefore not change
Yes, would buy Philippin Paracetamol, if there would be a whole range
of products and it would have to be promoted to get an idea who the
company is
No, no specific reason

4.2
Another Legible Package

The results showed that although my proposed milk design was relatively successful (50% of user group 1 choose it), people did not trust it due to the absence of a brand. This absence was so obvious to them that the clarity of the design translated itself into a cheapness (in a similar way to Saver Products). I had included manufacturer details but people do not know manufacturers although they recognise and trust brand names. They trust that the brand trusts the manufacturer to be reliable.

The absence of a brand name on the Paracetamol box was crucial, as nobody (0%) of the user group was willing to chose my design. One might buy 'unknown' milk, but is unlikely to do the same with medicine. The general feeling was that although clear it could not be trusted. Mr. Rowlands expressed the general feeling by saying: " Never heard of it, could be a dogdy import."

After these results it became clear that both products required redesigning. Trust is not easy to earn for an unknown brand. The milk bottles were therefore redesigned and logos of existing supermarkets were inserted. The design for each bottle was identical this time; the only elements with dominance were 'Fresh Milk' (whose size was enlarged to 25 point) and the 'logo' of each supermarket. The remaining information remained the same, but I changed the colour into a more rich blue.

The Paracetamol packet, which required more consideration, changed to a greater extent. Firstly, it became white. Two different kinds of blue were used in an effort to avoid associations with cheapness. The combination of white background and light and dark blue gave the box a much more medical look. A logo was inserted and the word 'Paracetamol' was enlarged up to 25 point. A decorative element was introduced (light blue circles representing tablets), although it still retained some informative quality (i.e. tablets as opposed to capsules). The second user group participants firstly completed the questionnaire, which had been slightly altered (see appendix). After stating which supermarket they used for their shopping, they were asked to choose from their existing supermarket package and my redesigned version.

'Philippin' Milk and Paracetamol packages
after existing supermarket logos were
inserted. All the information remained
identical to the first packages apart from
colour changes and the circles on the front
of the Paracetamol packet.

Nutritional Information
(typical values per 100ml)

Energy	284 kj
	68 Calories
Protein	3.2 g
Carbohydrate	4.7 g
Fat	4.0 g
Sodium	Trace
Calcium	119 mg
Vitamin	0.4 μg

Sainsbury's
Fresh Milk

Use by: October 03
Price: 23p
1 pint (568 ml), 4% Fat
Not suitable for home freezing
Pasteurised Homogenised –
not suitable for children aged
less than 1 year

Storage: Refrigerate
below 5ºC. Use within
3 days of opening.
Keep upright

Produced in the UK for
Sainsbury's Supermarkets

Bottle recyclable

780881 791167

**One of the redesigned 'Philippin' milk
labels. In this case with the 'Sainsbury' logo
inserted (shown at actual size).**

superdrug

Paracetamol

⬤ ⬤ ⬤ ⬤ ⬤ ⬤ ⬤

16 Tablets (500 mg)
for the relief of mild to moderate pain
and symptoms of colds, flu, headache,
period pains, toothache and sore throats

Price: 56p / Use by: March 2001
Read the enclosed leaflet carefully

Dosage: Adults and children over
12 years: 1-2 tablets up to 4 times a day
Children 6-12 years: 1/2 to 1 tablet up
to 4 times a day

Store in a dry place below 25°C
and protect from light

Manufactured and packaged by
Philippin Laboratories, London, UK
for Superdrug

Oral use, swallow with a glass of water

Do not give to children under 6 years
If symptoms persist, consult doctor
the event of an overdose
Immediately seek medical advice in
Paracetamol-containing products
Do not take with any other
kidney or liver disease
of the ingredients or if you have a
Do not take if you are allergic to any
Keep out of the reach of children
Warning:

Tablet contains: Paracetamol B.P.
500mg, Potato Starch, Maize Starch,
Talc, Povidone, Stearic Acid, Sodium
Starch, Glycollate, Nipasept (E214,
E216, E218), Magnesium Stearate

The redesigned 'Philippin' Paracetamol
packet (shown at actual size).
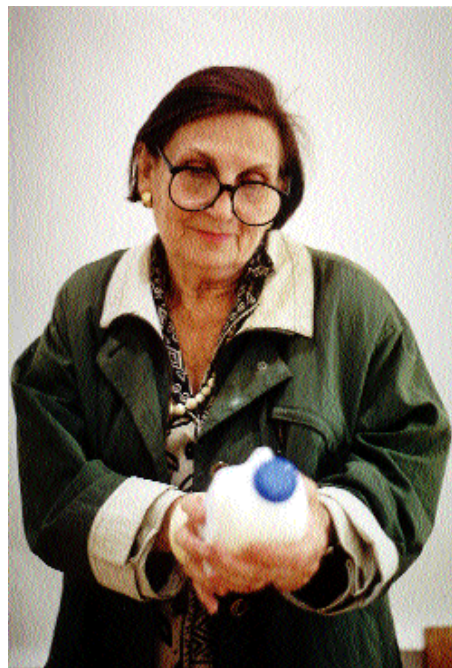
Angela Barrett
"Philippin, because of the word 'fresh'"

Audrey Hill
"Philippin, clearer"

Anthony Marks
"Tesco, 'use by' date clear"

Deborah Austin
"Philippin, freshness of colour and
because it says 'fresh'"

4.3
Answers from User Group 2

Successful milk bottles (which one would you buy and why?)

Philippin (with Sainsbury's logo), freshness of colour and because it says 'fresh'
Philippin (with Sainsbury's logo), for clear fat information
Waitrose, sell by date easier to find
Philippin (with Safeway logo), readable 'use by' date
Philippin (with Asda logo), clearer label
Tesco, 'use by' date clearer
Philippin (with Sainsbury's logo), more direct, clearer
Philippin (withWaitrose logo), labelling clearer
Philippin (with Safeway logo), clearer
Philippin (with Sainsbury's logo), because I can read the label
Philippin (with Tesco logo), because of the word 'fresh'
Tesco, explicit 'use by' and 'sell by' date

Philippin: 9/12

Tests (Paracetamol box)

Successful Paracetamol boxes (which one would you buy and why?)

Sainsbury's, the word 'Paracetamol' is easier to read (bigger)
Boots, amount of tablets easier to spot
Philippin (with Superdrug logo), information clearer
Philippin (with Safeway logo), price on the pack
Philippin (with Asda logo), back of pack much clearer
Philippin (with Tesco logo), essential information, especially 'use by' date clearer
Philippin (with Sainsbury's logo), more information
Philippin (with Superdrug logo), clearer
Philippin (with Safeway logo), clearer
Philippin (with Boots logo), bigger print on back of pack, clear, can read it
Philippin (with Boots logo), bigger writing
Philippin (with Tesco logo) more positive features

Philippin: 10/12
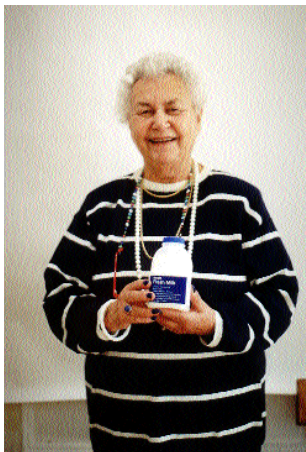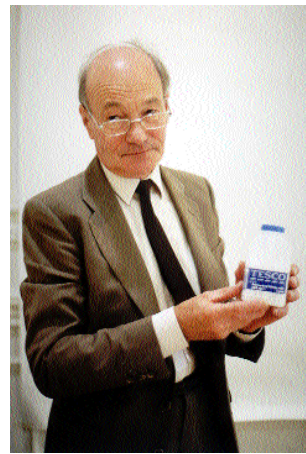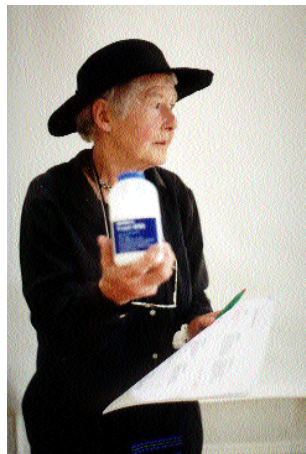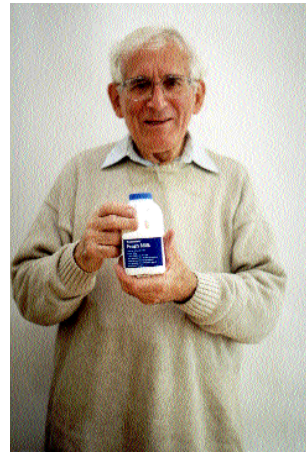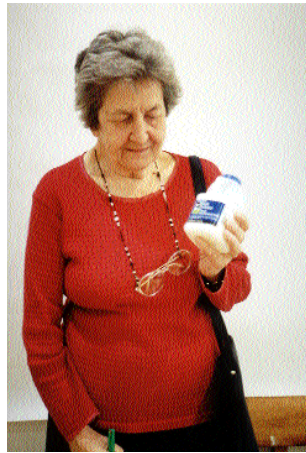
Lilian Greene: "Philippin, more direct, clearer"

Monty Greene: "Philippin, readable use by date"

Inge Munro: "Philippin, clearer label"

Marion Bieber: "Waitrose, sell by date easier to find"

Patricia McDonnell: "Philippin, I can read the label"

Lisa Mindel: "Philippin, clear fat information"

Denis Snowman: "Philippin, labelling clearer"

John New: "Tesco, explicit 'use by'/'sell by' date"

small print / answers from user group 2

4.4
Observations User Groups

The inclusion of corporate logos of known brands was, as I expected, catalytic for the packages. In User Group 2 nine out of the twelve participants (75%) chose the redesigned ('Philippin' + branding) milk bottle in comparison to 50% of the participants in User Group 1. Ten out of twelve (83%) chose the ('Philippin' + branding) paracetamol in comparison to 0% of User Group 1.

Although the conversation afterwards did not lead into something especially revealing, all the participants took part when we talked about the paracetamol packet. The fact that medicine could be made legible seemed to be particularly appreciated. While in the case of the milk bottle, a legible label was appealing and helped form a positive opinion, in the paracetamol box the typographic clarity seemed to be appreciated more, for the simple reason that medicine is essential and is meant to be read before it is consumed.

Many people from the User Groups expressed their frustration concerning pharmaceutical products, the illegibility of which they overcome by simply trusting their local chemist. Their chemist will advise and warn them accordingly. But the chemist of course is not around when one is taking the medicine. One woman expressed her frustration when she explained how she discovered she had been on wrong medication because of two different medical products' similar colour-branding. Since the information is illegible, even drugs are 'read' by their graphics, their colour and characteristic shape. They are read like images.

Impressions from user groups.
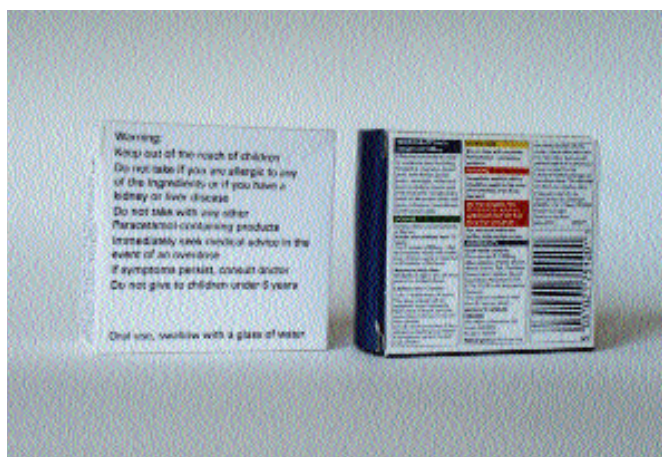
Clarity is not common in pharmaceutical products

My ('Philippin') Paracetamol packet was appreciated, especially when it was turned around to look at the small print.
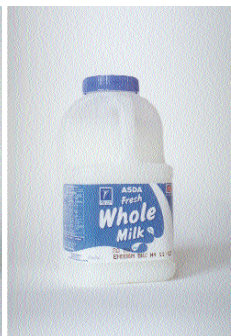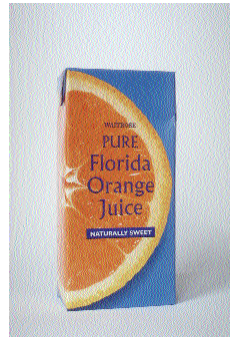
'Expiry'
Best: Lactolite long-life milk
Worst: Safeway Sardines

'Weight'
Best: Cien Soap
Worst: Spaghetti Ricossa

'Nutrition'
Best: Iceland Orange Juice
Worst: Asda Fresh Milk

'Ingredients'
Best: Florida Orange Juice
Worst: Costcutter Tomato Ketchup

'Manufacturer'
Best: Coop Orange Juice and
Del Monte Orange Juice
Worst: Safeway Fresh Milk

4.5
Best / Worst Label Award

We asked the User Groups which in their opinion was the best / worst label in each of the following categories: Expiry, Weight, Nutrition, Ingredients and Manufacturer Information of a selected amount of products shown on appendix pages iii to xxv. On the left you see the products which received an award through majority voting.

section 5
implications and recommendations

5.1
'Handicapitalism' and the Internet

It would be unrealistic to say that 'invisible' typography should, or even could be enforced upon products. It will always be possible to work around legislation and present information in a specific way if one chooses to do so. It would also be impossible to enforce an approach which presupposes not only the manufacturer's and brand manager's willingness but also the designer's judgement and ability. The Orange Juice labels that were voted as the most legible by the User Groups were able to make type larger due to the container's size and, of course stating "ingredient: orange juice" is not something that they would try to hide in the first place. But the sardine can example shows that information is sometimes illegible for no reason at all. Packaging design is not necessarily hiding and concealing information consciously all the time; it can do so without even realising, or caring. The decision to make 'Small Print' small is sometimes just a bad habit and a lack of understanding on the designer's part.

Most of the participants of the User Groups stated that the first thing they looked for when shopping was the product brand. A brand name can work as a form of guarantee in a much more direct way than any other information on packaging.

The approach demonstrated in my proposal therefore, would seem more realistic if it were to be undertaken by a large, well-known supermarket or brand and promoted accordingly. This could result in a much more clear packaging than the state is able to enforce. But such a choice would have to be initiated by the possibility of profit. Manufacturers would have to see in the elderly the promise of a developing market and respond to their needs accordingly. This is not happening at present with the elderly, although there has been a growing understanding of the needs of handicapped people in relation to consumption which has lead to the creation of a new term: 'Handicapitalism'. The Wall Street Journal explained this recent business realisation as follows:

> "People with disabilities shouldn't be viewed as charity cases or regulatory burdens but rather as profitable marketing targets. Now, mainstream companies, from financial services to cell phone makers, are going beyond what's mandated by law and rapidly tailoring products to attract them." [00]

It seems odd, but products can become more ethical and include a larger number of people if there is money to be made from it. As Jim Tobias, president of Inclusive Technologies said concerning computer usability for people with vision problems " The cost of white plastic is the same as gray plastic and a few more million people will be able to use it." And once this becomes a business decision, it will also be approached in more successful way. Disability community advocates say they prefer products and services to be spurred by profit potential, not by compliance.

When this realisation comes to include the elderly, clear and legible information will probably be one of the factors that become common-place in packaging. It is rather a question of time until this is understood.

It would be impossible however, to talk of packaging without considering the arrival of the Internet and internet shopping. The Internet is bringing about dramatic changes not only in the way products will look like but also in the balance of existing brands. Companies have already felt the urgency of having to establish themselves early on and build up a clientele in responce to the development of shopping through the Internet. This seems to be so significant that many have began investing already even though this kind of shopping is not at a fully developed stage. Peapod, the oldest and most widespread web grocer in the USA, is available to only 8% of the population. Companies are pouring in enormous amounts of money in order to establish themselves and count on these efforts being paid back in the future. 'Streamline' pays to install a fridge in customers' gardens, thus allowing the company to make unattended deliveries.

But one of the curious things about the Internet is that one does not have to necessarily shop from supermarkets anymore. Amazon.com the most widely known web brand name for books is considering starting a food delivery. Once the name becomes so famous and people are regularly visiting the website, it can start offering all kinds of goods. In many respects this is the same as supermarkets. First they just sell existing brands, and after building consumers' trust they start producing their own goods until they get rid of all other brands within their 'constituency'. What it comes down to in the end is clearly brand-name trustworthiness – be it a website, a supermarket, or any point of sale.

So how will these changes affect the elderly of the future? This age group will be considerably more computer-literate, significantly different in this respect to the present. Also, the issue of legibility can be
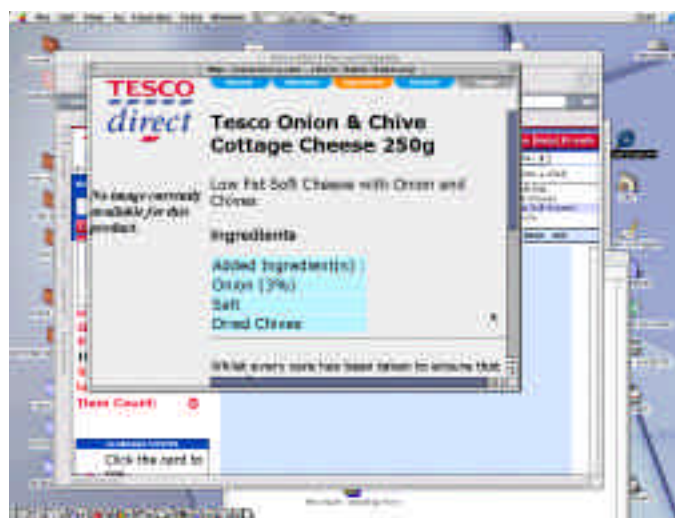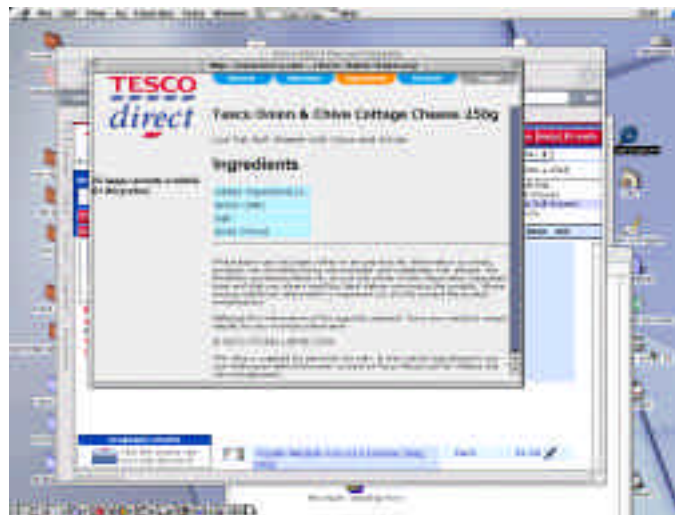
Website users are able to alter the size
of type which appears on screen so that it
suits their needs.
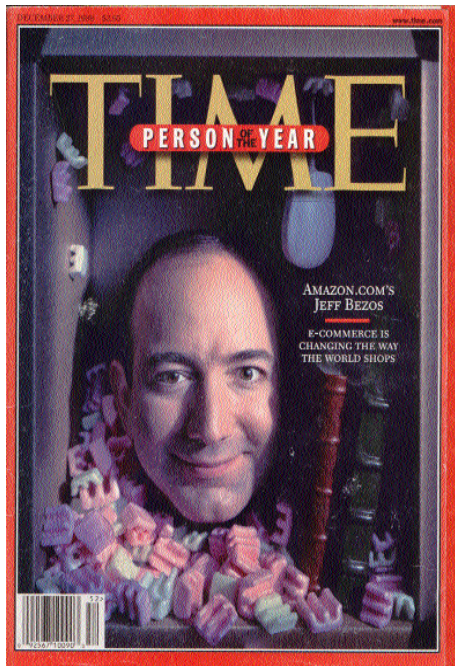
The World Wide Web is having a big
impact on the way we live.

addressed directly by the consumer who is able to manipulate the size and font of type appearing on his computer screen in order to suit his needs. The Internet therefore not only changes the nature of shopping radically but can also change the ways in which information is presented. A website can also contain enormous amounts of information concerning a product. The increasing questions relating to products can be answered through the Internet and will not necessarily have to be printed on the products themselves. Currently one can select a product and get information concerning its ingredients or nutrition, plus cooking guides, recipes etc. Perhaps that will also be the destiny of Small Print: floating in virtual space, waiting to be accessed by anyone who is interested in what it has to say.

The Internet therefore, not only changes the nature of shopping, but affects packaging and its design. All the elements that are currently used to attract one's glance and compete among other products on the supermarket shelf will be essential in the virtual world of the web and will no longer be required on the product itself. In a similar way that the invention of black and white television required that packaging worked in both the real, colour world as well as the black and white TV reality, the Internet will eventually redefine the way products look. The first step of the Internet shopping process may be virtual, but once the product arrives at one's home and enters into familiar surroundings, it is required to work in a similar way than it does today. It will still have to ensure a future purchase.

In a funny way, the Internet makes one realise that one was only shopping an image in the first place. The picture of the product appears on one's screen and the viewer decides which one he wants translated into reality on his doorstep. The physical presence of the product is not required anymore. It has all become a two-dimensional image. Internet is the zenith of the image, and therefore of the printed label. But then again what you see isn't exactly printed; and it's not exactly a label.

It is difficult to tell how the shopping process will evolve and what future packaging will look like. In the beginning Internet shopping listed the products in a block of text which was meant to be read. As technology and the understanding of the web's possibilities develops, these sites are constantly rearranging themselves while the supermarket space is trying to translate, or redefine itself within the virtual space of the web. At present, the atmosphere of the supermarket which encourages impulsive shopping has not been reconstituted within websites. And that could possibly be the next step. At present, these virtual markets are approaching this issue by making other relevant recommendations

with every purchase made. Or, one can go to Safeway's recipe section and chose a recipe; they will send you all the ingredients.

This fact changes the shopping process considerably. Supermarkets lose a substantial hold over the consumer. He will no longer be there (in flesh and blood) among those real objects (throwing the odd chocolate bar into his shopping trolley), but somewhere else, thinking of what he needs and choosing in his own time. As Liz Stone, a 33-year-old mother of two said to Time magazine "Instead of running in to a store with a kid under each arm, trying desperately to avoid a meltdown, buying 20 things I didn't want, I've got the time to think about what I need. It's made me a better shopper."

Supermarket advertising has so far been based exclusively on the image of products. This is meant to stress the directness of shopping in a supermarket and being confronted with products that speak for themselves. Supermarket staff is packaged in order to be invisible. They blend in with the surroundings, and do not interfere with the shopper and his sacred task, except for the inevitable conclusion of every shopping expedition. But now with the arrival of the Internet and the various leaflets and advertising published by supermarkets we are beginning to see the image of people once more. A friendly young man carries our shopping and smiles; a young lady walks around the supermarket and shops for us choosing "as we would". Could this be the return of the friendly grocer?

The arrival of the Internet is bringing about this change. Since we will not be going to supermarkets anymore, it will be the supermarkets that will come to us. And they will come to us in the form of a person. This encounter will be a real one (as real as the translated objects on our doorstep) and opinions will be formed through it. This new grocer therefore, will return once more to come between us (as consumers) and the products we purchase. But of course, not before he too, is suitably packaged. The US grocery service 'WebVan', trains its drivers for two weeks before letting them anywhere near customers. Simply Simon, another US e-commerce firm, pays its drivers £20,000 a year (well above the market rate) in order to get top staff that will stay loyal.

Your guide to shopping on-line

SAINSBURY'S Orderline

Mr. Sainsbury's arriving at our home

A friendly young man carries our shopping
and smiles; a young lady walks around the
supermarket and shops for us choosing "as
we would". Could this be the return of the
friendly grocer?

5.2
Small Print Proposal

As a way of raising awareness among designers about the issue of clarity and legibility of packaging design, I have proposed the publication of a book entitled 'Small Print'. This book would contain extracts from various supermarket products (similar to the Small Print boards used with the User Groups) consisting of different uses of text, tables, icons and other such elements that one finds in packaging.

A book that preaches about proper typography is not likely to be successful. Firstly because there are numerous examples of such books, and secondly because even the good examples (which are well worth reading) tend to sit on designers' book shelves and are rarely opened.

The difficult thing about typography is that designers tend to believe that following its rules will cripple their creativity. Typography is often seen as a rigid, uninteresting area of graphic design which few designers take the time to explore properly. For this reason, the publication of a typographic 'manifesto' does not seem like a promising proposal.

But by presenting the extracts in a similar way to the information on the packages I designed (i.e. democratically, honestly, without trying to interpret it) one would allow the reader to notice aspects and differences of approach to similar or different material. When Small Print is laid down indiscriminately it becomes much easier for one to see which labels are trying too hard, which are concealing what they appear to present, or which have made little, interesting innovations. The dullness of Small Print is reversed and although it doesn't become exciting, it becomes visually interesting. It is curious to see what these tiny letters are saying and what they look like they are saying and in which ways they differ from others surrounding them. By extracting the words from their natural surroundings they stand for what they really are. This way, one can see in which ways Small Print fails and in which ways it succeeds. But this will inevitably lead one to consider in which examples the print wanted to fail and in which it wanted to succeed.

This does not have to be strictly about Small Print but can include other elements which appear on packaging. Different chapters can contain these different grouping of packaging information. A grouping of product names would be interesting for their use of font and colour, as well as a gathering of corporate logos. A chapter on icons and their various uses would be both amusing and stimulating. Many icons follow no rules and their clarity depends solely on ability of their designer to

communicate. But this does not mean that they are always unclear. They are simply not standardised and each company follows its own icons. When positioned alongside one another therefore, it is possible to notice the slight changes, the subtle differences of each design as well as the radically different approaches and the ways they work as information.

Such a book would never be fully read, but would rather be something like a dictionary which one could return to from time to time for reference. Its intended use would be as a designer's manual, meant to claim a position on the book shelf next to the font book and the Pantone colour-swatch. A little collection of references, that one can consult and find ideas and information while being simultaneously surprised and amused. It will be an effort to collect and catalogue this language which we speak on a daily basis without even realising, something of a dictionary of packaging; its habits and irregularities. A little extract of everyday life that mostly goes unnoticed.

Reference books for designers.

appendices

i. Small Print Extracts

Products from which extracts were taken: Orange Juice, Spaghetti, Tomato Ketchup, Paracetamol, Long-life Milk, Fresh Milk, Soap and Sardines. Information extracted into seperate categories: Ingredients, Net Weight, Durability, Manufacturer and Nutrition. All have been scanned with a resolution of 300dpi on a Linotype-Hell scanner (Jade 2), saved in an EPS file format (without any image adjustments) and run out on a Laser colour printer onto standard white paper.
Worst and best Small Print examples of each category (as evaluated by the User Groups, section 3) are marked by a red dot for worst and a green dot for best.

List of products featured in the previous pages with reference numbers:

Spaghetti
Iceland Spaghetti (131, 225, 314, 331)
Seeds of Change Spaghetti (234, 317, 327)
Sainsbury's Spaghetti (238, 315, 336)
Princes Limited Spaghetti (236, 311)
Buitoni Spaghetti (35, 148, 316, 359)
Antonio Deniro Organic Spaghetti (7, 144, 204, 307, 328)
Safeway Spaghetti (239, 313, 325)
Safeway Safer Spaghetti (305, 335)
Petty Wood Spaghetti (182, 296)
Riscossa Spaghetti (232, 3234)
Wholemeal Recora Spaghetti/Pasta Foods Ltd (301, 332)
Meridian Spaghetti (112, 220, 300, 322)
Waitrose Spaghetti (30, 211, 337)
Il Pastaio di Napoli (34, 235, 302, 323)
Coop Spaghetti (33, 149, 228, 304, 374)
Sainsbury's Economy Spaghetti (237, 306, 375)
Asda Farm Stores Spaghetti (10, 147, 230, 290, 312, 320)
Asda Spaghetti 1 (8, 145, 231, 291, 319)
Asda Spaghetti 2 (9, 146, 201, 303, 329)

Sardine Cans
Osprey Sardine Can (78, 79, 102, 194, 297, 373)
Sainsbury's Sardine Can (82, 221, 310, 376)
Tesco Sardine Can (83, 104, 214, 308, 377)
Princes Sardine Can (80, 91, 224, 295, 321, 368)
Sardine al Limone Sardine Can (84, 100, 216, 294, 318)
Waitrose Sardine Can (85, 105, 210, 293, 339)
Dinan Sardine Can (75, 96, 248, 369)
Nixe Sardine Can (97, 289, 371)
John West Sardine Can (76, 106, 249, 370)
Asda Farm Stores Sardine Can (72, 103, 223, 241, 366)
Coop Sardine Can 74, 94, 226, 243, 324)
Asda Sardine Can (240, 365)
Connétable Sardine Can (14, 93, 195, 242, 367)
Ocean Rise Sardine Can (77, 98, 187, 298, 372)
Safeway Sardine Can (81, 92, 188, 299, 326)

Tomato Ketchup
Sainsbury's Tomato Ketchup 340g (53, 129, 191, 264, 411)
Safeway Tomato Ketchup 325g (20, 126, 185, 261, 408)

Safeway Saver Tomato Ketchup 600g (51, 127, 189, 262, 409)
Heinz Tomato Ketchup 370g (19, 125, 184, 260, 407)
Costcutter Tomato Ketchup 340g (16, 120, 179, 258, 404)
Waitrose Tomato Ketchup 235g (55, 132, 196, 266, 413)
Vitrakrone Tomato Ketchup (Lidl) 560g (54, 130, 192, 265, 412)
Asda Farm Stores Tomato Ketchup (13, 117, 174, 255, 402)
Daddies Tomato Ketchup (17, 122, 181, 259, 405)
Harrry Ramsden's Tomato Ketchup (18, 123, 183, 406)
Colway Tomato Ketchup/Aldi (71, 118, 177, 256, 403)
Asda Tomato Ketchup (12, 116, 175, 254, 401)
Coop Tomato Ketchup (15, 119, 178, 267)
Sainsbury's Economy Tomato Ketchup (52, 128, 190, 263, 410)

Paracetamol

W Paracetamol (165)
Asda Paracetamol (61, 157)
Sainsbury's Paracetamol (65, 162)
Superdrug Paracetamol (141)
Aspar Paracetamol (62, 158)
Tesco Paracetamol (66, 164)
Safeway Paracetamol (64, 143)
Galpharm Paracetamol (160)
Anadin Paracetamol (59, 156)
Boots Paracetamol (63, 159, 338)

Orange Juice (1 litre)

Iceland Orange Juice (41, 222, 279)
Tesco Orange Juice (47, 219, 286, 388)
Five Alive Orange Juice/Coca Cola Company (40, 139, 217, 278, 381)
Sunpride Orange Juice/Gerber Foods (46, 163, 218, 285, 387)
Waitrose Orange Juice Florida (48, 142, 206, 287, 389)
Sainsbury's Orange Juice (44, 213, 283, 385)
Solevita Orange Juice/Lidl (45, 284, 386)
Mulrines Orange Juice (42, 140, 209, 281, 383)
Libby's Orange Juice (227, 280, 382)
Sainsbury's Economy Orange Juice (43, 208, 282, 384)
Del Monte Orange Juice (39, 138, 215, 227, 380)
Coop Orange Juice (38, 137, 212, 276, 379)
Asda Farm Stores (207, 275, 378)
Asda Orange Juice (36, 135, 200, 274, 391)
Waitrose Orange Juice (49, 161, 205, 288, 390)

Long Life Milk

Sainsbury's Long Life Milk (31, 202, 272, 399)
Lactolite Long Life Milk/MD Foods (197, 268)
Safeway Long Life Milk (60, 271, 398)
Lancaster Dairies Ltd. Long Life Milk (29, 198, 269, 396)
Waitrose Long Life Milk (32, 203, 273, 400)
Central Latte Milan Semi Skimmed Long Life Milk (56, 257, 395)
Milbona Long Life Milk (28, 199, 270, 397)

Fresh Milk (1 Pint)

Sainsbury's Fresh Milk (4, 171, 250)
Dairy Fresh Milk (193, 246, 392)
Asda Fresh Milk (1, 176, 244, 414)
Tesco Fresh Milk (6, 180, 252)
Dairy Crest Fresh Milk (2, 170, 245, 394)
Safeway Fresh Milk (3, 186, 247, 393)
Waitrose Fresh Milk (11, 173, 253)
StMichaelsFresh Milk (5, 172, 251)

Soap

Dove Soap (70, 155, 349)
Imperial Leather Soap (21, 99, 362)
Pears Soap (22, 150, 354)
Simple Soap/Smith+Nephew (24, 111, 361)
Sainsbury's Pure Soap (50, 114, 356)
Cidal Soap/Smith+Nephew (88, 110, 346)
Boots Soap/Evening Primrose (168, 343)
Carex Soap/Cussons (109, 345)
Boots Soap/Skin kindly (87, 107, 344)
Cien Soap/Lidl (89, 152, 347)
Sainsbury's Economy Soap (134, 330)
Asda Farm Stores Soap (69, 167, 351)
Tesco Value (27, 133, 352)
Safeway Saver (23, 101, 113, 360)
Fairy Soap (166, 350)
Asda Pure (115, 355)
Lifebuoy Soap (68, 108)
Nivea Soap (151, 353)
Wright's Soap (25, 121, 364)
Aldi Siana Soap (86, 169, 342)
Dettol Fresh Soap (37, 154, 348)
Sainsbury's Evening Primrose (58, 124, 358)
Safeway Ivory Soap (57, 136, 357)
Co-op Pure Soap (90, 153)

ii. Questionnaire 1: Responses by User Group 1

Do you check the Small Print on a package before buying a product?

Sometimes
Not always
For price only
Sometimes

Do you tend to buy the same brands when shopping in a supermarket?

Yes
Yes
Yes
Yes

Generally speaking, do you think packaging informs or deceives?

Generally informs
Deceives often
Informs
Informs badly

Generally speaking, would you rather be informed or deceived?

Informed
Informed
Informed
Informed of course

Would you buy a supermarket product that provides clear information rather than being visually appealing?

It would have to be visually appealing
Yes
Yes
Yes
Yes

Are you interested in being able to read the 'expiry date' information, or do you not read it anyway?

Yes, I am interested
Yes, I am interested
Yes, I am interested
Yes, I am interested

If yes would the fact that you cannot read it deter you from buying?

Yes, I would not buy

Yes, I would not buy

Yes, I would not buy

Yes, I would not buy

Are you interested in being able to read the 'ingredients' information, or do you not read it anyway?

Yes, I am interested

Yes, I am interested

Yes, I am interested

Yes, I am interested

If yes would the fact that you cannot read it deter you from buying?

Yes, I would not buy

Yes, I would not buy

No, I would buy anyway (if I knew the product)

Yes, I would not buy

Are you interested in being able to read the 'weight' information, or do you not read it anyway?

Yes, I am interested

Yes, I am interested

Yes, I am interested

Yes, I am interested

If yes would the fact that you cannot read it deter you from buying?

Yes, I would not buy

Yes, I would not buy

No, I would buy anyway

No, I would buy anyway

Are you interested in being able to read the 'produced in/by' information, or do you not read it anyway?

Yes, I am interested

Yes, I am interested

Yes, I am interested

Yes, I am interested

If yes would the fact that you cannot read it deter you from buying?

Yes, I would not buy

Yes, I would not buy

No, I would buy anyway

Yes, I would not buy

Are you interested in being able to read the 'nutritional' information, or do you not read it anyway?

Yes, I am interested

Yes, I am interested

Yes, I am interested

Yes, I am interested

If yes would the fact that you cannot read it deter you from buying?

Yes, I would not buy

Yes, I would not buy

No, I would buy anyway

Yes, I would not buy

Questionnaire 2: Responses by User Group 2

What information is most important to you when you are choosing a supermarket product?

1 ingredients (6)
2 expiry date (4)
3 other: price, type and brand of product (I have an antipathy to TV advertised goods), what you should not use it for, quality

Do you check the Small Print before buying a product?

Yes, sometimes (if concerned)
Yes
Yes, sometimes
–
Yes, sometimes
Yes
Yes
Yes
Yes
Yes
Yes, often

Generally speaking do you find it easy to read the Small Print on packaging?

Sometimes difficult
No, not easy
No, not easy
–
No, not easy
Easy
Difficult
Easy
No, not easy
No, not easy
No, not easy
No, not easy

If not, do you feel as if you are being excluded?

Don't feel excluded

Feel excluded

Feel excluded

–

Feel excluded

Don't feel excluded

Feel excluded

Feel excluded

Don't feel excluded

Do you tend to buy the same brands when shopping in a supermarket?

Yes

Yes

No

–

Yes

Yes

Yes

Yes

Yes

Yes

Yes

Yes

Generally speaking, do you think packaging informs or deceives?

Informs

Informs if legible, but omissions occur at times

Informs inadequately

Attempts to inform

Both

Informs if you understand information

Informs

Depends on product. Most over-advertised goods are less than honestly
    labelled

Deceives

Tries to inform

Deceives

Informs

Generally speaking, would you rather be informed or deceived?

Deceived no. Informed yes.
Informed
Informed
Told the truth
Informed
Informed
Informed
Informed, of course
Informed
Informed
Informed
Informed

Would you buy a supermarket product that provides clear information rather than being visually appealing?

Is it possible to have both???!
Yes
Yes
Yes
Clear information
Yes
Clear information
Clear information please
Clear information
Yes
Clear information
(no clear answer given)
–

iii. Footnotes

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