icographic

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icographic

Editorial Note

As from this issue, *icographic* is to
become a biennial publication.

A number of factors have led us to
this decision, some economic,
some human.
icographic relies for its continued
existence upon the generosity of its
many contributors.
As the journal has developed, the
tasks of editing and producing the
journal have become more complex.
Which is why we believe that if the
present standards are to be
maintained, and improved, more
time must be allowed for the
production of each issue.

Existing subscribers will not be
affected by this change.
They will receive the balance of any
outstanding issues, as and when
these are published.

Edugraphology—the myths of design and the design of myths
Victor Papanek

The author makes a critical analysis
of the design profession in general
and the graphic design field in
particular.
He contends that most design activity
is manipulative in character, wasteful
of resources, and unconcerned with
real human needs.
He also believes that most forms of
design education succeed only in
turning out competent, competitive
consumers, and not creative,
autonomous individuals.
He suggests that if designers really
want to do something for people,
they should invite them to participate
in the design and production process,
stop wasting scarce resources, and
try to minimise environmental
damage.

The myth of the 26 letter Roman alphabet
Patrick Wallis Burke

The author illustrates and discusses
some of the many difficulties
presented by English orthography.
He believes that learning to read and
write English is considerably more
difficult than most skilled readers
recognise. And it is this failure of
the *skilled* English reader or writer
to appreciate this fact, that hampers
all attempts at sensible reform.

The Sound-Spell, an alphabet and a policy
Kingsley Read

Kingsley Read, a pioneer worker in
the field of English alphabetic reform,
introduces his newly developed
system of *Sound-Spell*.
This is an augmented Roman alphabet
of 42 letters in which no phoneme is
rendered digraphically. The rule is
one sound, one letter.
It is his hope that the system will
succeed in reconciling the demands
of the learner with those of the
skilled, orthodox reader, ultimately
becoming normal practice, rather
than merely an initial teaching
medium.

Soundspel—an American approach to an English phonetic alphabet
The Typographic Committee for Spelling Simplification

In essence, the *Soundspel* system
attempts to make a more rational use
of the existing letters of the Roman
alphabet. Digraphs and, in some cases,
trigraphs are used to identify various
consonant, vowel, and vowel plus
consonant sounds. By this method
some 50 sound-sorts are systematic-
ally rendered.
An experimental feasibility programme
for tape-to-tape computer trans-
literation of *Soundspel* is also being
carried out.

Edugraphology—the myths of design and the design of myths

Victor Papanek

*"They want production to be limited
to "useful things." but forget that
the production of too many "useful"
things results in too many "useless"
people."*
(Karl Marx)

Design philosophy and the designer's
self-image have been victim to a
series of shocks. Some twenty years
ago designers saw themselves
primarily as artists, able to close the
gap between technology and market-
ing through their concern with form,
function, colour, texture, harmony
and proportion. For an industrial
designer or architect, a further
concern was with cost, convenience
and "taste." Within ten years the
designer's role had broadened into a
systems approach, showing greater
interest in production, distribution,
market-testing and sales. This opened
the door to team-design, although
with the team largely made up of the
technocrats, sales specialists and
modish "persuaders."

More recently a very few designers
have attempted to create a new
design coalition in which users of
tools and makers of tools
(read: consumers and workers)
participate in the shaping of the
design process together with social
anthropologists, ecologists and others.

Elitist circles in design have even
more recently given rise to such
gimmicks as the "Nostalgia wave,"
"Kitsch Nouveau," "New Brutalism,"
and other fashions carefully
manipulated to increase hedonistic
ethnocentricity.

In the Western world the concept
that "designing things" and "Making
things" are different is only about
250 years old. From then on the idea
of design was increasingly connected
to the appreciation of things deemed
"beautiful" by an upper-class culture
that created a moral and ethical basis
for the concept of beauty.

Louis Sullivan's "Form-follows=
Function," Frank Lloyd Wright's
"Form-and-Function-are-one" and
"Truth-to-Material," like the Bauhaus'
"Fitness-for-Purpose" and "Unity-in=
Diversity" were all basically ethical
and moral imperatives. Often the
moral imperatives ousted the
practical reality, as anyone who ever
sat on a Frank Lloyd Wright chair or
read by a Bauhaus *Kugellicht* can
testify.

Our future job in design education is
made easier, not harder, by these
changes design has experienced.
For now the nexus between auto-
nomous man and the benign
environment has emerged as our new
moral imperative.

Now the whole formal concept of
design is under attack: increasing
numbers of people feel that design no
longer serves them, that modern
planning and architecture are
alienating (they are): industrial
design class-oriented (it is): and
graphic design trivial and boring
(it is). Design is further and further
removed from people and the real
world and it seems that "they up
there" are out of touch with "us
down here" (And all that is all too
true).

Design education and the design
establishment have responded to this
in two ways:

1
Relabelling: a frenzied search for
new words or labels to cloak an
essentially unchanged activity.
"Commercial Art" has become
"Advertising Design," then "Graphic
Design," more recently "Visual
Design," "Communications Design,"
more absurdly "Environmental
Graphic Communications" etc.,
ad absurdum.
"Industrial Design" has been
relabelled "Product Design,"
"Product Development," or "Form-
giving" and, in an increasingly
frantic attempt to make it accept-
able to new constituencies:
"Alternative Design," "Alternate
Design," "Appropriate Technology,"
"Social Design," "Intermediate
Technology," or "Advocacy Design,"
ad nauseam.

It can be said that relabelling doesn't
work: you can call a Crematorium
the "Final Departure Lounge," or
an idiot: "educationally under=
advantaged" but nothing changes
except for exposing the manipulative
character of language.

2
"Business-as-usual" on one level, with
increasing preoccupation by small
design sectors with artificially
invented "Third World" design,
playground planning, aids for the
handicapped or other minority
groups.

About concentrating on an invented
Third World and other "needs," one
can say that this has to do with what
Freud called *Verdinglichung* and
which I translate as "Objectification."
It involves the change from knowing
one's real needs into a demand for
consumer goods. It makes survival of
marginal or oppressed groups or
countries dependent on the know-
ledge-monopoly of a professional
elite and on the production=
monopoly of specialists.
"Basic needs" thus are re-defined as
those that can be solved only by
internationalised professions.
(Since *local* production of inter-
nationalised products is highly
profitable to native, highly trained
elites, such groups will defend this as
a "legitimate struggle against foreign
domination.")

Finally, by flipping out into *only* designing for real or invented minorities, the mainstream of design is left to the mercy of establishments and their valuation.

Graphic design and graphic design education seem generally dedicated to six discernible directions:

1
To persuade people to buy things they don't need with money they don't have to impress others who don't care.
2
To persuasively inform about the class-merits of an artifact, service or experience.
3
To package in a wasteful and ecologically indefensible way, artifacts, services or experiences. (Look at any undertaker's coffin!).
4
To provide visual delight or visual catharsis to those classes taught to resond "properly."
5
To undo with one hand what the other has done.
(Anti-pollution posters, anti= cigarette commercials).
6
To systematically research the history, present and future practices in the five fields listed above.

In design education we have accepted myths that exist in the public about design, as well as invented new ones about ourselves.

I now plan to list ten of these myths and propose also ten remedies:

1
The myth that design is a profession.
Design fails to satisfy people to the degree to which it is professionalised and it can satisfy people only to the extent to which it can again be made participatory. This particular myth is most propogated by Professional Design Societies that often turn out to be geriatric clubs, dedicated to legal tax-evasion and similar self-help schemes.
2
The myth that designers have taste.
On record, designers do seem to have taste (whatever that means) but only for the work of a few other designers. Students are exposed to "functional formalism," "radical software," "romantic primitivism" or "socialist (-imperialist) realism."
In all these cases people and designers drift apart, since "taste" is always manipulative in the end.
3
The myht that design is a commodity.
A commodity exists to be consumed. The more we make design into a commodity, the more it will be consumed, measured, divided, eaten, eaten-up.
Styles, fashions, fads and eccentricities will follow one another at an ever-increasing pace, subject to the same market-manipulations that govern other commodities.
4
The myth that design is for production.
With some of the balance having gone awry we may now well ask: Mass Production or Production by the Masses?
The industrialised countries, containing one third of the population of Earth, threaten the economy of the entire planet. Mainly the threat is to people: through non-creative work; through making people subservient to technology; and by making believe that "Growth" can solve problems. In terms of the environment; production (as we have come to know it) harms the environment by concentrating people in cities; and treating non-renewable (capital) resources as if they were renewable (income resources).
5
The myth that design is for people.
Design is mainly for designers. All designers know how hard it is to persuade marketing people to accept their designs. Marketing people in turn know how hard it is to get people to buy the goods. Right now millions carry expensive fountain pens that must be softly sand-papered from time to time to be kept "good-looking," just so that its designer might win a prize in Milano or a magazine page in Britain or a Museum of Modern Art award in New York.
If Design were really for people it would enable people to participate in design and production; help conserve scarce resources; and minimise environmental damage.
6
The myth that design solves problems.
It does, but only problems that are self-generated. A graphic designer "solves the problem" of advertising rail-travel as ecologically saner than automobile-travel, but at the cost of neglecting walking or bicycling, *and in so doing diminishes the choices people can make.*
7
The myth that designers have special skills and that these skills are developed through six years of highly specialised education.
What we *do* have is the ability to tell things (via poster, film, technical drawing, rendering, printed page, spoken word or prototype model); and to organize parts into a meaningful whole.
But these are innate human potentials. On the other hand: "trick-of-the-trade" skills are taught by many vocational schools in one year.
8
The myth that design is creative.
In reality design schools (teaching such subjects as "Creativity 101") direct students into analytical and judicial modes of thought and permit creativity only within narrow institutional limits. ("How do you spell: Cat?" or "What is the square root of minus one?" are analytical questions; "Who is right?" a judicial one; whereas creativity involves synthesis rather than cloning). Education tends to turn out competent and competitive consumers rather than creative and autonomous individuals.
9
The myth that design satisfies needs.
It does, but at great social cost; furthermore the needs satisfied are invented ones. An airbrush, for instance, is an expensive, specialised and hierarchical tool. It takes months to really master it (or to be mastered by it). It makes its user into a professional specialist whereas a plain sable brush is cheap, easy to use, open to all and has infinitely more creative scope for the user.
10
The myth that design is time-related.
Much design is concerned with creating artificial obsolescence. But obsolescence always creates devaluation leading to alienation and finally existential *Angst.*
When design is for permanence, permanence is interpreted as five to ten years, whereas in reality a good tool (say: a bicycle, a motorised push-cart, a community freezer or an axe) should minimally last a life-time.

Design is a basic human ability to help autonomous self-realization. Designers and design educators are engaged in withdrawing this ability from all but a carefully screened group of people, through mytho-logizing who we are and what we do. We must de-mythologize and de-professionalize our work and our training.

I would like to list ten ways of bringing design back into the main-stream of life:

1
Some designers will be able to connect themselves differently in the future: why do thousands of us work for industry, but almost none of us for trade unions? Why do we work *directly* for cigarette companies or car makers, but almost never for cancer clinics or autonomous groups of pedestrians or bicyclists?
2
Designers will have to concern them-selves consistently with the important differences between non= renewable and renewable resources, as mentioned earlier.
3
Design must enable people to parti-cipate directly both in the design development and the production stages of objects. Cross disciplinary teams must contain makers and users.
4
Designers will form new coalitions with makers and users; new coalitions between users and re-users.
5
A well designed technology must be one of self-reliance. That is a tech-nology that is capital saving (the word "capital" is used here to denote non-renewable resources). It will further be a technology that is simple, small in scale and aware of ecological, social and political consequences of the design act.
6
Design must cure people of product addiction. This can only be done by de-mythologizing not only design but also the object itself.
7
Some of us can through schools bring our students into direct and continuous contact with real people's real needs in a real world, instead of manufacturing needs for them.
8
Design will still be concerned with tools. But they will be as unlike most of today's products as feasible: products and tools that only create the very demands they are special-ised to satisfy and thus eliminate or diminish human labor, participation and ability.
9
As I have said somewhere else: all men are designers. All that healthy men do is design. We must take note of that and through our own work enable more and more people to design their own experiences, services, tools and artifacts. *The poor countries need to do this to find work for their people, the rich countries in order to survive.*
10
Technology as such need not be feared; the alphabet, Arabic numbers, moveable type, typewriter, photocopier, tape-recorder and camera have given us the "open= ended" tools to move design from myth to participation, from participation to a joyous, autono-mous way of personal fulfillment.

Let me close by quoting a proverb from China that sums up why design and design education must be directly tied to meaningful work and participatory life:

*"I hear and I forget,
I see and I remember,
I do and I understand."*

The myth of the 26 letter Roman alphabet

Patrick Wallis Burke

A N O T H E R Caufe (and perhaps borrowed from the former) which hath contributed not a little to the maiming of our Language, is a foolifh Opinion, advanced of late Years, that we ought to fpell exactly as we fpeak ; which befide the obvious Inconvenience of utterly deftroying our Etymology, would be a thing we fhould never fee an End of. Not only the feveral Towns and Countries of *England*, have a different way of Pronouncing, but even here in *London*, they clip their Words after one Manner about the Court, another in the City, and a third in the Suburbs ; and in a few Years, it is probable, will all differ from themfelves, as Fancy or Fafhion fhall direct : All which reduced to Writing would entirely confound Orthography. Yet many People are fo fond of this Conceit, that it is fometimes a difficult matter to read modern Books and Pamphlets; where the Words are fo curtailed, and varied from their original Spelling, that whoever hath been ufed to plain *Englifh*, will hardly know them by fight.

The alphabet is the last, the most highly developed, the most convenient and the most easily adaptable system of writing. Alphabetic writing is now universally employed by civilized peoples; its use is acquired in childhood with ease. There is an enormous advantage, obviously, in the use of letters which represent single sounds rather than ideas or syllables. No sinologist knows all the 80,000 or so Chinese symbols, but it is also far from easy to master the 9,000 or so symbols actually employed by Chinese scholars. How far easier it is to use the 22 or 24 or 26 signs only!

David Diringer, *The alphabet*

Much as I admired the undoubted scholarship of the late Dr Diringer, I simply cannot let such a set of statements go unchallenged.
And since Dr Diringer's views seem so typical of all those who believe in the inherent superiority of alphabetic writing, I thought it might be worth examining the validity of such claims.

Two years ago, perhaps, I would have accepted his view without question. Today, I am far less certain of their truth.
And my uncertainty has been brought about by three things.
Firstly, I have been able to watch my young daughter begin her long journey towards literacy.
Secondly, I have been working with Kingsley Read, one of the pioneers of phonetic writing.
And, finally, I have begun to learn to read and write Chinese.
Each of these experiences has helped me to see alphabetic writing in quite a different light.
Certainly, so far as the Roman alphabet is concerned, I refuse to accept that it is in any way ''the most highly developed, the most convenient and most easily adaptable system of writing.''

My daughter, Kirsten, is now almost five years old and has just begun her primary school education.
For well over a year now she has steadily acquired a working knowledge of the Roman alphabet, and her progress has given me lots of reminders of something I had long forgotten—the business of learning to read.

But the accidental concurrence of her need to learn to read and write English with my wish to learn to read and write Chinese, has given me the chance to make some useful comparisons.
Comparing the two languages in terms of their capacity to render human experience is pointless— a bit like comparing football with chess.
They are two totally different solutions to the same human problem.
But a comparison of their respective levels of difficulty to memorize has been fascinating.
More and more I am driven to the conclusion that her struggles and mine are very much the same.

Chinese is unquestionably difficult to learn. But I believe that laymen exaggerate its difficulties.
More importantly, they seem blind to the considerable difficulties of our own alphabetic system.
They have also forgotten what it felt like to be a child learning to read, and they mistakenly contrast the task of learning thousands of Chinese characters with that of learning ''a mere 26 letters of the alphabet.''

ABCDEFGHIJK LMNOPQRSTU VWXYZ

Here, then, are the 26 letters of the alphabet.
Or, rather, here are the 26 Capital or majuscule letters of the Roman alphabet.
I have chosen an elegant modern version, *Helvetica,* which still owes a good deal to the classic Roman original.

abcdefghijklmn
opqrstuvwxyz
.,;:?!-'&£
1234567890

And here are a further 26 letters—the matching lower-case or minuscules of the previous alphabet.

For Kirsten, these represented an additional learning problem.

Most of them are completely different from the capitals. Only Cc, Oo, Ss, Vv, Ww, Xx, and Zz are identical in form. These additional letters give no extra sound-rendering possibilities.

They do exactly the same job as the capital letters.

So Kirsten had to learn 19 *redundant* characters.

But she also had to be able to recognise *non-letters,* such as punctuation marks and numerals.

Even though she might not understand their functions, she would often encounter them in print and need to distinguish them from letters.

They would also provide some tricky recognition problems.

For example, is a single, vertical line a capital 'I', a lower-case 'L' or a figure '1'?

The alphabet begins to grow.

Already we have 26 letters, plus a further 19, and 20 non-letters, as units in the game.

A A **A A** A **A**
a *a* **a a** a **a**
G *G* **G G** G **G**
g *g* **g g** g **g**
Q *Q* **Q Q** Q **Q**
q *q* **q q** q **q**

There are a great many styles of Roman alphabet, of course.

Here are six variants—some old, some new.

To a skilled adult reader such a set of minor variations gives no problems in recognition.

My daughter, however, found it extremely difficult to see each of these examples as being the same letter.

The lower-case a's, g's, and q's she refused to accept as being the same character.

The Italic capitals were only accepted grudgingly.

the **THE** The
big BIG Big **Big**

tHe
The

The fact that we combine both upper and lower-case letters causes further recognition problems for children.

In these examples, one can see that the word "the" can be made to look quite different, depending upon one's choice of letters.

Similarly, discrepancies in the forms of individual letters, as in the word "big," can also throw a child.

Fortunately, children hang on to their innate common-sense for quite a long time.

It usually takes secondary schooling or the university to knock it out of them.

Kirsten soon saw that capital and lower-case letters served much the same purpose.

So, in her early writings she used whichever form came to mind first.

California
REVIVAL

eoLiLo111io
REUIUAL

A new breakfast food appeared on our kitchen table one morning— an American manufacturer's reponse to current anxieties about chemically treated foods.
Claiming to be "100% natural cereal", it carried the name "California Revival."
Presumably, in inventing the name, the advertising agency had sought to unite the twin attractions of the health-giving properties of Californian sunshine and the spirit-boosting properties of "that old-time religion." Cereal manufacturers are all heart.
Obviously a commercial artist had been commissioned to decorate the half-full cardboard box, and he came up with the lettering that I've drawn here.

At that time Kirsten was ripe for reading.
She wanted to know what every fragment of print said.
As soon as she saw the cereal box she wanted me to tell her what the words were.
I asked her to try to read them herself, starting with its name.
She already knew each letter of the alphabet, so I asked her to read each letter in turn.
Her translation of them so surprised me that I have set it below the original.

A A A A B C D E E T G H
H L M M M N O P Q R S T

handwriting

handwriting

Kirsten didn't do very well in identifying the letters of this particular alphabet, either.
She also said that she didn't like it.
Which I thought showed powers of discernment well beyond her years.

Just how many beautiful or ill-formed variants of the Roman alphabet will a child encounter in the early stages of reading?
And, as reading develops, think of the multiplicity of handwriting styles that will need to be deciphered.
How large, then does the alphabet become?
How large a repertoire of forms does the average good reader need to have? Hundreds, certainly, perhaps even thousands of character variations would not seem impossible.

a ie ou ey sh th

we see the sea

could put wood

But up to this point, I have only been considering the problems of visual recognition of individual letters of the alphabet.
The alphabetic system, however, is primarily a way of coding *phonemes,* or particles of sound.
In English there are 40 or more typical sounds that English people use when speaking their own language.
Since there are only 26 letters available as coding units, the writing system has to resort to *digraphs,* or various combinations of letters to stand for those sounds that cannot be rendered by a single letter of the alphabet.
This, in itself, would not put too much strain on the memory of a learner, if the code were systematic. Unfortunately, the English coding system is highly redundant.

Single letters, pairs of letters, even groups of three or more letters can be made to stand for the *same sound.*

If the written code has lots of alternative written and printed characters for the same sound-unit, then it becomes difficult for the learner to deduce the underlying system.
In the sentence, "we see the sea," three of the words have the same vowel sound (we, see, sea).
Yet three different letter combinations are used (e, ee, ea).
To add to the confusion, the fourth word "the" also makes use of the letter "e" but only to represent a quite different sound—the neutral or schwa vowel, which phoneticians usually indicate by an "e" printed upside down.

I buy neither isle aisle ay indict my mind eye tie rye sigh guide

Vowel sounds, in particular, are poorly served by the Roman alphabet. It only offers 5 characters, whereas the least one needs to represent English phonetically is seventeen.

Take a look at this extraordinary set of English words.
All of them are generally pronounced with the same vowel sound—the "i" as in the word "ice."
In the face of these examples I would contend that Chinese is slightly easier to learn. In no sense could they be termed examples of *phonetic* writing. To read and spell them correctly one has to rely on *visual memory,* rather than on one's ears.

Analysis of all the alternative ways of writing and printing the forty or more English phonemes, shows that there are more than *two thousand alternative graphemes* of the kind shown here.
What about this so-called twenty= six letter alphabet, now?
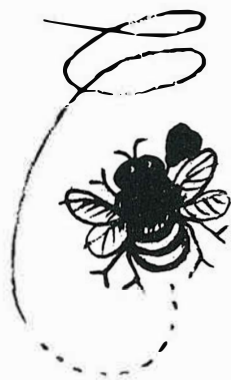
SUPERBEE

Richard Scarry's 'word-books' have been a constant source of pleasure to my daughter.
A few months ago she staggered into my work-room with an armful of them.
She dropped them beside my typewriter and suggested that I stop what I was doing and read them with her. She opened a colourful double-spread showing drawings of all the animals who would figure in subsequent stories. I was asked to read the names of some of them.
Running my finger along the words I read aloud. . .
"Ali Cat. . . Squeaky. . . Pa and Ma Pig. . ."
She called a halt to our litany and said that she would read some herself. Her finger selected an 8 letter name. Brave this—since in our previous sessions I had always picked out 4 or 5 letter combinations.
A hissing sound indicated that she had successfully identified the initial letter 's.'

With a sinking heart I heard the sound she was making for the second letter.
I should explain that the letter 'u' had consistently refused to fix itself in her memory bank.
For days past she had always needed to ask what it was whenever we met it in print.
I had repeatedly told her that people called it 'Yew' and they usually pronounced it 'ugh' as in the word 'up.'
Today it was obvious that this drilling had paid off.
"hiss. . . ugh. . . per. . ."
a pause—then a triumphant "Supperbee!"

What does one say at such times? English orthography is unfair to fathers, Dr Diringer.
Sooner or later, my daughter will learn to recognize my limitations. The Roman alphabet ensures that it will be sooner, and I am fed up with apologizing for it.

田 41.41-1 [f]

tiarn.

N. (1) A surname. (2) Farm: 良田 good farm; 稻田, 水田 paddy field; 旱田 dry land, farm for wheat, cotton, etc. other than rice; 桑田 mulberry field; 公田 public farm, see 井⁴田 20.20; 心田 the mind considered as ground for cultivation.

V.i. & t. (1) (AC) to farm. (2) To hunt: 田獵.

And here's another thing, whilst I think of it.
About a year ago, when I began learning to read and write Chinese, Kirsten was interested in the many characters I copied out as a means of memorising them.
A few weeks ago she was proudly showing me some of her writing. Pleased that I was pleased, she said; "And I can write some Chinese, too." She then correctly drew the symbol for "farm" or "field."
So far as I can judge she had retained this in her mind for over nine months before trotting it out to me.

She's not exactly into classic Chinese calligraphy, but as Lao-tse said; ". . . A thousand mile journey begins with one step."

Top, fragment of Gutenberg's type. Below, part of a Cyrillic alphabet designed by Todor Vardijev, two lines in Berthold's Arabic bold face 49, and two lines in a Hebrew typeface based on the design of Rabbi Frank for the Ruhl type foundry.

rat rum deus desuper et non il lumine. Obscuret eu tenebre z t mortis. Occupet eu caligo z in tur amaritudine. Noctem illar brosus turbo possideat. Non n retur in diebus anni nec nume mensibus. Sit nox illa solitar

АБВГДЕЖ

الخط فقط بل كل الفنون المتصلة

به كالز خرفة بالألوان وتزيين الكتب

דלים הם איפוא בעיקר לא בכלל

Culture is always remarkably conservative, Dr Diringer.
Old practices tend to linger on long after better methods have been discovered.
Chinese characters reached their familiar form because they were shaped by someone using a brush and ink. Yet most modern Chinese printing still reproduces them in all their ancient complexity.
The first books printed in English faithfully copied fourteenth century handwriting, rather than exploit the new freedoms offered by the printing process.
Nowhere is this 'cultural inertia' more clearly demonstrated than in some of the words we still use to describe the arts of writing and printing.
The word 'write' once meant 'to scratch, to cut' , and relates, presumably to the days when the early Germanic tribes slashed runes on lumps of wood.
'Book' is a variant of 'beech' , since this was a favoured rune-cutting material.
The word 'read' in its earlier days meant 'to decipher, to guess' and is a remarkably accurate description of my daughter's first efforts.
The French still write with a 'plume' (feather), even though quill pens died out some time ago.

It is never hard to know *how* to improve something.
The hardest task is to persuade people to *want* the improvement.
Perhaps George Bernard Shaw was right in suggesting that it might take a civil war to bring about the introduction of a sensible English alphabet.

Certainly, the Russian Revolution brought about some minor improvements in their alphabet.
And Mao Tse Tung's government has increased literacy by drastic simplification of their writing system.
On the other hand, the French Revolution failed to modernise mediaeval French spelling, and only left us with the decimal system.

Unskilled readers do not need to be told that English orthography is difficult.
Even in the universities one meets students who experience difficulties in reading and writing.
It has been estimated that there are at least two million functionally illiterate adults in England and Wales. They are either quite unable to read or write, or they have a reading age of less than one would expect from a nine-year old child.
More still have a reading age of between nine and thirteen years. Thirteen years is the functional literacy level as defined by Unesco. This means that a surprisingly high proportion of our population is unable to read a newspaper, a legal document, or the label on a potentially dangerous household product.
Nor is it true to say that all people with chronic reading problems are either educationally sub-normal or mentally deficient.
Many *intelligent* people fail to master the arts of reading and writing.
Is it then possible to assert that our present alphabetic system of writing is "acquired easily in childhood"?

There was a time, Dr Diringer, when I would have argued just as pompously as Jonathan Swift in his letter of 1712.
I love the English language and enjoy its intricacies.
Its absurd spelling conventions always seemed to me no more than the harmless eccentricities of a well-loved friend.
But English, like all other languages, is primarily *spoken sound*.
If our culture truly wishes to extend communication by making these sounds visible, then why should there not be a closer match between the spoken and written language?
If your belief in the supremacy of the alphabetic system rested upon its ability to render the spoken sounds of language, then I might agree with you.
But which present-day alphabet is a perfect phonetic system?
Neither the Latin, Cyrillic, Arabic, Semitic, nor indeed any other alphabet has sufficient characters to unambiguously render all the sounds made by native speakers.

You yourself dismiss the claim that the Korean alphabet might be perfect, by saying that "it has more sounds than characters."
Clearly, you seem to be suggesting, as did George Bernard Shaw, that the ideal alphabet ought to be one in which each character represents a single, invariant sound.
As far as English is concerned, however, the 26 letter Roman alphabet has to be stretched to accomodate the 40 or more phonemes of English speech.
It fails dismally, of course.
As a result, learning to read and write English becomes a task considerably more difficult than most skilled readers recognize.
And it is this failure of the *skilled* English reader or writer to appreciate this fact, that hampers all attempts at sensible reform.

LAVINIA [*composedly*] Yes, Captain: they love even their enemies.

THE CAPTAIN. Is that easy?

LAVINIA. Very easy, Captain, when their enemies are as handsome as you.

THE CAPTAIN. Lavinia: you are laughing at me.

LAVINIA. At you, Captain! Impossible.

THE CAPTAIN. Then you are flirting with me, which is worse. Dont be foolish.

LAVINIA. But such a very handsome captain.

THE CAPTAIN. Incorrigible! [*Urgently*] Listen to me. The men in that audience tomorrow will be the vilest of voluptuaries: men in whom the only passion excited by a beautiful woman is a lust to see her tortured and torn shrieking limb from limb. It is a crime to gratify that passion. It is offering yourself for violation by the whole rabble of the streets and the riff-raff of the court at the same time. Why will you not choose rather a kindly love and an honorable alliance?

LAVINIA. They cannot violate my soul. I alone can do that by sacrificing to false gods.

THE CAPTAIN. Sacrifice then to the true God. What does his name matter? We call him Jupiter. The Greeks call him Zeus. Call him what you will as you drop the incense on the altar flame; He will understand.

LAVINIA. No. I couldnt. That is the strange thing, Captain, that a little pinch of incense should

Two examples of the 'Shaw alphabet.' Above, part of a page from the Penguin edition of Androcles and the Lion, *published in 1962. This unique edition used the Shaw alphabet with a parallel transcription in traditional orthography. Below, part of Lincoln's speech at Gettysburg.*

The Sound-Spell, an alphabet and a policy

Kingsley Read

think whot tol-free plesar children
wil tak in lurnin tu red when
printed letarz and ther soundz
ar olwaz konsistantli rilated.
with that asurans. ther slo
sound-redin soon bikumz fast
sens-redin.
helpt nou bi kontekst. the child
gets sens from our gron-up
spelin, az yoo hav red the sens
ov stranj-lukin wurds.

the oul and tha pusi-kat went too se
in a biyootiful pe-gren bot.
tha tuk sum huni. and plenti ov muni
rapt up in a fiv pound not.
the oul lukt up too tha starz abuv.
and san too a smol gitar.
o luvli pusi! o pusi. mi luv.
whot a biyootiful pusi yoo ar.
yoo ar.
yoo ar!
whot a biyootiful pusi yoo ar!

pusi sed too the oul. 'yoo eligant foul!
hou charminli swet yoo sin!
o let us be marid!
too lon we hav tarid:
but whot shal we doo for a rin?'
tha sald awa for a yer and a da.
too tha land whe tha bon-tre gros.
and ther in a wud a pigi-wig stud
with a rin at the end ov hiz noz.
hiz noz.
hiz noz!
with a rin at the end ov hiz noz.

Educationists uninterested in reforming English spelling are showing interest in the use of 'initial teaching media' which enable children sooner to read fluently, not only in spelling more often true to speech, but sooner and better in normal orthodox spelling. The first and best attested of such media is i.t.a., the Initial Teaching Alphabet.

Though no teacher, I have admired its successes over the last decade and have seen its procedures and results in school practice.

The following pages explore the possibility, the belief, that permanent reform could be advanced— as gradually as necessary—by a yet easier, more thorough, initial medium: by tolerating a rather wider gap than i.t.a's between novel and normal reading matter. If that wider gap can be jumped by children half as easily as they jump at present from i.t.a. to orthodox texts, then a thorough sound-spelling stands ready for permanent adoption as soon as a whole generation learns and wants it. This reforming strategy, with a Sound-spell only novel enough to serve it, is presented in this article.

English spelling is not only distracting to foreigners: it confuses, delays and inhibits children learning to read the language they speak. What can be done about it?

The whole language can be spoken intelligibly with 42 distinguishable sorts of sounds or 'phonemes' listed below. It needs as many single characters in its alphabet if spelling is to become simple and consistently related to pronunciation.

The *Sound-Spell* is an alphabet of 42 letters, spelling 42 phonemes with perfect constancy and economy of lettering. No phoneme is spelled digraphically, though some are diphthongal in sound. No capital letters are used. A ·name-dot before proper names replaces capital initials. Thus a total of 43 characters can be substituted on typewriting and setting keyboards for their 52 Roman majuscules and minuscules.
The *Sound-Spell* is designed with these transitional and ultimate aims:

1
To introduce an exact spelling of known pronunciations as the most encouraging initial medium in learning to read. (Early confidence in sound-reading never delays and normally advances sight-reading of orthodox texts. That confidence should not be disturbed by frequent compromises with orthodox spelling such as two letters used digraphically for yet a third sound, or by spelling words as they cannot be spoken.
2
To perpetuate this exact sound=

spelling in the written work of education at all levels.
(New generations with 10-15 years' habituation to it will wish sound= spelling universally adopted and orthodox spelling superceded even in print.)
3
To minimise opposition and bridge the generation gap. (Orthodox sight-readers should need no tuition and little patience to understand at sight what is spelled by sound in an acceptable alphabet.)
Hopefully, these opening two examples embracing all 42 phonemes may be read without referring to the alphabetic key.

Publishers will always adopt(and writers will follow) one invariable spelling of each word: it helps readers. It is enough to standardize words as they somewhere, sometimes are heard provided that, so heard, they are recognizable everywhere.

For instance, words are better understood in print if all r's are sound-spelled, following most American and Scottish pronunciation of them in preference to muting them, whenever another consonant follows, as a Southern dialect does.

Unambiguous single lettering of sounds saves on average one-seventh of orthodox lettering; or one-sixth if 'the' is always written without its variable vowel.
Far less frequently used contractions will include ·mr, ·mz, ·dr, ets. (Mr, Mrs, Dr, etc.)

Here is a *Spell* to transform the English reading of our children and foreigners' English pronunciation from chaos to order, from frustration to relish.
Why should English remain the worst spelled language in the world?

The sound-spelling here proposed is evolutionary rather than revolutionary.
It seeks to advance reform along lines of least resistance.

The first problem is how to rid young readers of their early frustrations and bring method into their turning spellings into sounds.
By what consistent reasoning is the beginner to pronounce the letter 'O' differently in each of the simple words "to go on" or to recognize the same vowel sound differently spelled in "toe go own"?
How cope with the eight sounds spelled alike with an A: the unuttered B in "lamb climb," the C with either a K or an S sound; the T sounded D and silent E in "messed asked;" the spelling of "if of (ov) enough (inuf)? . . .
Imagine the mental confusion engendered by 'simple' words in orthodox spelling.
What a start for education!

But advanced teachers in recent years have made a better beginning.
Many thousands of infant reading classes now begin by learning an alphabet enlarged to some 42 letters and therefore able to spell consistently all the essential sound-sorts (phonemes) of spoken English.
An English-speaking child can unhesitatingly count on one kind of sound being implied invariably by its own kind of letter. He is safe in using his intelligence, for there is consistent method in his reading—to a degree he can tolerate.
In time he is reading fluently and too fast for analytical sound-reading.
Unconsciously he is now sight-reading, that is to say, recognizing familiar words as meanings first, with his own pronunciation possibly differing from their spelling.
Whole contexts are helping his grasp of meaning. And because he is no longer greatly concerned with the detail of spelling as sounds, he is ready to accept 'grown-up' spellings and acquire them like other oddities practised by adults.
With only temporary slowing of speed, his now orthodox reading is as fast as ever.

This is not supposition. It is what has happened wherever an "initial teaching medium" is used till reading is fluent and 'transference' is not attempted prematurely.
There is commonly an overall saving of about a year by learning systematically initially. Thereafter the improved spelling and its adequate alphabet are forgotten. . .
Which seems a pity.

Hitherto, no initial teaching medium pretends to serve as a model for permanent reform of spelling.
hitherto, initial spellings in the primers used are in some respects untrue to sounds (not differing

from orthodox spelling) in order that transference may be eased when finally it is attempted.
Thus, for example, "the" and "then" are spelled, as is orthodox, with the same vowel letter, though there is no such e-sound heard in "the" however it is pronounced.
It is false to spell initially the stress-less schwa vowel as variously as in orthodox spellings of china baker custom circus. It is tolerated but wrong use of letters to double them where they are single in sound, as in rabbit offer dinner silliness fall fuss, to correspond with orthodox practice.
Doubtless it helps transference where, originally, difficulty was anticipated.
Is perfect sound-spelling sacrificed unnecessarily to that end?
Is not a widened gap between spellings bridgeable at transference?
Only tests can answer with certainty, but it should be attempted.

In any event, it seems desirable for the beginners' sake to remove entirely any obstructive falsity from initial spellings. Time and teaching so saved initially is then available if more is needed during transference.
No overall loss of time should result.
And if no other gain is likely, the perfected initial sound-spelling has become a living and tested model for any general reform of spelling when it is opportune—and immense advance and encouragement to action.

The next step, meanwhile, is to preserve the easier and briefer spelling in all script work of education to the highest level and, thereafter as convenience dictates—until such time as it is available in print for readers wanting it; a rapidly increasing readership when legislation requires the teaching of it and writing of it in schools.
(The Turkish alphabet was completely changed, the Russian spelling was reformed more than half a century ago. The smaller European countries have admirably spelled languages. Legislation for English cannot long be delayed; it is unprepared, liable to be rushed and ill conceived: our time is short..)

The adult voter, taxpayer and rate-payer, employer, or parent may resist any reformed spelling, fearing unreasonably that it will be troublesome to decipher. The *Sound-spell* is designed to reassure them.
Any fluently orthodox reader can make sense of its spelling, with occasional hesitations at first trial, but without resort to the alphabetic key.

Given an unambiguous alphabet, it is high time to reach agreement on standardized spellings, lacking which publishers, teachers and learners are without guidance. Infant writers will begin quite properly to spell as they speak, which should only be

b	d	f	g
by	daw	fee	gay
h	j	k	l
hie	jaw	key	lay
m	n	p	r
me	no	pie	ray
s	t	v	w
see	toe	vie	way
y	z		
you	zoo		
ŋ	ʃ		
inking	measure		
ʃi	tʃi		
shoe	chew		
th	th	wh	
thin	then	whether	
a	e	i	o	u
add	egg	in	on	up
ə	d	A	æ	
ago	arm	aim	air	
ϵ	i	ө	ɑ	
eat	ice	oak	out	
ɔ	ɑ	ʊ	ɷ	
all	oil	full	ooze	

discouraged at first if it is unintelligible. Blackboard spellings and primer readings will later give them guidance. But a speedy sight-reading of sound-writing requires that each word has a fixed spelling whatever changed pronunciation it has in different dialects or in differently emphasised contexts.
Any universally known pronunciation conveys a word's meaning: what is wanted is acceptance of whatever spelling is standardized from among those sometimes heard.

How, for example, is the definite article, "the", to be written?
Is it to become two different words, like "a an," as context changes its vowel sound?
Is it more convenient—as some wise authorities suggest, and as it can be heard colloquially and in context intelligibly—as a consonantal sound without any (variable) vowel?
A new single letter!
Any accepted decision serves so long as much used words are standardized intelligibly. Even contractions, true as far as they spell, serve; but not falsities like "the".
To standardize the whole English vocabulary's sound-spelling is unnecessary so long as variant spellings are infrequent and, in context, as intelligible as they are when spoken. A sufficient standardization to avoid hesitations in reading is not difficult if tackled with purpose and decision. On average half the words we read consist of repetitions of some 70 brief words. Of these, about half are unaffected by contextual emphasis or lack of it, or by dialect changes. Words of less frequent occurrence are less liable to alternative pronunciation of their root syllables, leaving a limited number of affixes only debatable in sound-spelling. The number of different syllables to be standardized, all told, is manageable in so far as they are repeatedly met in reading. The most recurrent words and affixes and suggested spellings are set out in an Appendix to be published later.

This essay in making and using a really adequate alphabet represents one man's conclusions after 32 active years of sound-writing in more easily written but stranger and less acceptable alphabets.*
Many hundreds of letters in sound= writing have been exchanged with America, the Antipodes, Africa, and parts of Britain with differing dialects. Correspondence circles have tested for years the perfect intelligibility and advantages of any sound-spelling done with 40 or more letters. That is more evident from experience that from theory.
To children, one is told, the simple craft of sound-spelling is an exciting experience.

A prototype typewriter alphabet for Sound-Spell being developed by Patrick Wallis Burke for Kingsley Read. It is an adaption of an existing typewriter face augmented to include the system's additional characters

Shown here are two possible layouts for 44 black keys, 88 characters. Either Sound-spelling or Orthodox spelling (without capital letters) can be accomplished.
The first layout has been determined by the estimated frequency of each letter's occurence in sound-spelling, and rearranges roman characters accordingly.

Of the unshifted letters d, g, k, and l are slightly modified presumably. In conventional form they could occupy some of the shifted blanks, along with the restored q, x and c.

The fingering assumed is that the left hand covers 5 keys in every row; right hand for the others.

Giving preference to orthodox spelling (without capitals), the second layout version retains the 26 roman minuscules in their familiar (but ill-considered) positions, with all new letters except ʃ (measure) unshifted. This relegated letter has an average occurence of once in two thousand letters only.

But without active encouragement from educational authorities and training colleges, how can teachers in general welcome sound-spelling as a new way of writing and reading English?
How can they expect to compete with the quicker teaching of sound-spelled Finnish, of reformed Russian, Turkish, Dutch spelling, and of Spanish and Italian so little needing reform?
Where is the lead to come from?
What is the authorized scheme?
Who is working towards decision and action?

Suppose one university or authority each in USA, Britain, Canada, Australia, were to agree decisively on a wholly adequate alphabet and its sound-spelling: would it not carry weight—and momentum?
The year 2000 might then see a generation of English-speaking children reading and writing with no problems and more delight.

Layout of unshifted keyboard Version 1

Layout of unshifted keyboard Version 2

Soundspel—an American approach to a phonetic alphabet

In view of the fact that we are publishing the first announcement of the late Kingsley Read's 'Sound= Spell,' it was thought that readers might like the chance to compare it with an American approach to the same problem.
In spite of their similar names, the two systems represent radically different solutions.

Hav u ever considerd th benefits ov a simplified foenetic speling that soundz just liek it's riten?
A speling that children, adults and forin stoodents can lurn qikly, eezily and without laborius memoriezing?
A method that u yuurself aulredy can reed with fair rapidity and sum eez—liek u'r reeding this!
If u'd liek to no more about it, just reed on...

Soundspel is phonetic—just as English spelling is meant to be, but isn't.
Hundreds of years ago English was written phonetically, until the early printers muddled it up, the kings okayed the muddle, the writers accepted it, and the rest of us have struggled along knowing that something was wrong with our spelling, but not knowing how to straighten it out.

Soundspel may remind you of your childhood spelling, but don't be fooled—it's not childish.
On the contrary, it brings together some of the best ideas that generations of scholars have had for the simplification of our writing.
Soundspel is for children, for adults, for foreigners learning English, for everybody.
It has a few simple rules, but even without them you can read it almost at first sight. No twisted spellings, no unused silent letters.
Soundspel is, above all, honest.
Each word is pronounced exactly as it is written.

Italian, Spanish, German, Dutch, Hungarian, Finnish, Russian and most other western languages match letters to spoken sounds.
It could be done in English too, as this short example demonstrates:

Th ieland wuz atacht to th maenland bi a long strech ov sand. Sloely it wuz civiliezd, furst bi Indianz, hoo caem to fish in th sumerz, and then bi whiet men, hoo bilt manshunz amung th treez and braut thair familyz out from th sity. Th wimen, planting flowerz, discuverd arroehedz.
Th reedz wer cleerd until eech hous had a beech. Yots, moord ofshor, revolvd on thair angcor lienz, bras fitingz winking in th sunliet.
A tomahawk wuz found in th graev yard. Elizabeth, Mathue's oeldest dauter, maryd Qentin, Ken Richard-sun'z oeldest sun, and a nue hous wuz bilt at th verry tip ov th ieland, faesing south. Becauz th hous wuz expoezd to th wind, it wuz qiet cold in th winter. Elizabeth planted roezez and hung wiker burd caejez from th treez. Qentin raezd goelden retreeverz and wun troefyz, hunted duk, qael, and fezant. Bi th tiem Samuel wuz born, th civiliezing wuz oever. Twenty-for manshunz liend th singl roed that ran down th midl ov th ieland. Men hierd from th vilej neerbi kept th oek treez and apl

treez and elmz and evergreenz proond, th lawnz and hejez trimd, th leevz raekt, th windoez polisht. Gardnerz continued to fiend arroe-hedz in th soil, sum ov which thae kept, sum of which thae turnd oever to thair emploierz. Samuel, Qentin and Elizabeth's oenly sun, explord th ieland. He bilt model boets, airplaenz, and carz, foloed th fezants and sqirelz bak and forth acros th lawn, and lisend to "Capten Midniet" on th raedio. Th strech ov sand conecting th ieland to th maenland becaem a public beech. Th neerbi vilej becaem a rezort. But in th autum, after th vacaeshu nerz had left and befor th snoe had faulen, th ieland luukt much th wae it had when th Indianz furst caem to fish. Th sand wuz cleen and whiet, th wauter sparkld liek a handful ov goeld coinz, and th houzez wer verry qieet behiend th treez, az if no wun livd in them. Siting outsied wun afternoon, woching a sqirel chaes a waulnut, Samuel smeld th smoek ov th next dor naebor'z burning leevz and nue that sumdae he wuud hav to go. Th smoek, th smaul whiet cloud riezing throo th treez, seemd a signal. Hiz muther wuz on th terris, wautering flowerz. Out on th wauter a singl saelboet slid throo th jentl sunliet. Th sqirel lost th waulnut and began chaesing a leef.

What has been done to make it easy?
There are millions in America, Britain, and elsewhere, for whom the advent of phonetic spelling might be the key to a brighter future. But there are other millions who already know how to read and write. They, for the most part, oppose change. "Leave well alone," they say. "Don't make us learn to spell all over again."
Even the most utilitarian contrac-tions—nite, thru, foto, slo, tho, etc.—have had ruf going in the United States. Readers often regard spelling change as degrading, not knowing that many linguistic scholars are in the vanguard of those supporting it. But the public's attitude today is negative. So we must be sure that every effort is made to reduce the impact of change on present-day readers.
Those who see the advantages of change must try harder to understand the anxieties of the millions who do not.

Winning converts from those who already know how to read English is the Number One job of *Soundspel,* and the only way to win them—if indeed it can be done at all—is to make the changeover easy. Two hundred million people is a lot of opposition, but if the cause is just and the solution reasonable, then victory may not be beyond reach. This article is published in the hope of winning friends for the cause, and prospective friends should be told what has been done to smooth

the way. Knowing what has already been done, they too may have suggestions leading to further improvement.

All the sounds of spoken English can be written with as few as 42 symbols. But if only 42 were used the spelling would look quite awkward. *Soundspel* uses 53—eleven more than the absolute minimum.
These extra symbols are familiar letter combinations so deeply ingrained in our reading habits that to replace them with unfamiliar, though accurate, combinations would be offensive to the reader's eye. A good example is **wh** which appears again and again in our writing. Wh is not one of the 42 basic English sounds because it can be broken down into the phonemes h and w, in that order.
But to write 'hwen,' 'hwich,' etc, for words like when, which, where, while, why, what, etc, would be graphically unacceptable— unacceptable to the eye.
So, to smooth the path of change, we regard wh as a digraph (representing h + w) and make it part of written *Soundspel.*
Another good example is 'or.'
The sound of 'or' could be phoneti-cally written 'aur,' but to use such spellings as maur, aur, baurn, etc, for words like more, or, born, for, store, sport, resort, implore, etc, would look very awkward.
So *Sounspel* accepts 'or' as a digraph and makes it part of the written language. Other concessions to visual familiarity are shown in the accompanying panel.

These concessions, of course, put a slight extra burden on students learning to write English— particularly on the foreign student. But it is easier for him to master what he'll regard as eleven consistent inconsistencies than to memorize hundreds of irregular irregularities. It is not unreasonable to require them to yield something for the benefit of adult readers who are in the driver's seat and can say *No* to the whole idea of simplification.

In general it has been possible to make *Soundspel* comfortable for most readers by selecting the digraph or trigraph that is already firmly associated with a particular sound in the reader's mind, eye and ear. There is, however, one selection that is not easily made.
It concerns the digraph chosen to represent these two different 'oo' sounds:

loop	look
tool	took
food	foot
mood	good
loom	wood
soon	book
moon	cook
boon	would, could should

Dr Godfrey Dewey's thorough research indicates that the 'oo'-sound in 'moon' occurs more frequently than the 'oo'-sound in 'wood' or 'would.'
So *Soundspel* picks the digraph oo for the vowel sound in 'moon' and uses a new digraph—uu — for th 'wood-wood' sound.
At first the combination 'uu' may seem a bit awkward to English readers because today it is found only in the word 'vacuum.'
Fortunately, it will occur but once in every 135 words—only two or three times on an average page.
The other *Soundspel* digraphs and trigraphs fall naturally into place and their pronunciation is largely self-evident.
That is why anyone who can read English will soon see that he can read *Soundspel* too.
That iz whi enywun hoo can reed Ingglish wil soon see that he can reed *Soundspel* too.

a at about*	**aa** father	**ae** age	**air** fair	**ar** car	**au** auto saw**
b bed	**ch** church	**d** dip	**e** edit system*	**ee**[1] eat	**er**[2] baker
eer hear	**f** fat	**g** got	**h** hat	**i** it easily*	**ie**[1] ice
j judge	**k/c** kit/cat	**l** let	**m** men	**n** net	**ng** sing
nk sink	**o** hot atom*	**oe**[1] open	**oi** oil	**oo** ooze	**or** sore
ou out how**	**p** pet	**q** quit	**r** red	**rr**[3] arrow merry sorrow hurry	**s** sets
sh shop	**t** tin	**th**[4] thin this	**u** up	**ue** unit	**ur**[2] urgent
uu put	**v** van	**w** wet	**wh** when	**x**[4] axe exam	**y** yet holy
z zones	**zh** azure				

Pairs of vowels ending in 'e' (ae ee ie oe ue) are pronounced like the first letter of the pair when you say "a, e i, o, u" in reciting the alphabet—abcdefghiklmnopqrstuvwxyz.

Oldspell	date, wait	
Soundspell	daet, waet	(ae)
Oldspell	heat, feet	
Soundspell	heet, feet	(ee)
Oldspell	bite, right	
Soundspell	biet, riet	(ie)
Oldspell	boat, note	
Soundspell	boet, noet	(oe)
Oldspell	cute, few	
Soundspell	cuet, fue	(ue)

The vowel-sound in 'good, should' etc, is written 'uu'—guud, shuud. (No change in 'oo' for the sound in 'moon, food, boot, loom, groom,'etc) The rest of Soundspel is close enough to our present day English so that you are not likely to misread it. u ar not liekly to misreed it.

*The short vowels (a e i o) in unstressed syllables are often pronounced almost like a short **u**. (Linguists call this diluted pronunciation 'schwa'.)

**To keep certain words looking more familiar, medial and final au and ou may be replaced by aw and ow (as in 'law', 'tower',)

1 To keep words looking more familiar, the final e may be dropped from words ending in ee (wee̸, hee̸), ie (alibie̸), oe (goe̸, noe̸).

2 er and ur sound alike. Use er in unstressed syllables; use ur in stressed syllables.

3 After the **short** vowel-sounds a e o u use double rr rather than single r (to prevent confusion with the digraphs ar, er, or, ur).

4 th and x have two pronunciations—unvoiced th (thin), and **voiced th** (this);
unvoiced x (axe, *ks*) and **voiced x** (exam, *gz*).

5 y is used not only as a consonant (yet), but also as a vowel (holy) often replacing unstressed ee or i.

Five self-evident abbreviations are used—
u (you); i (I); th (the); to (to); do (do).

World language without words

Rudolf Modley

An historian and designer of graphic symbols attempts to bring some order out of the chaos of our varied systems of communication through symbols

Rudolf Modley is the author of a number of works on graphic communication and symbols. He is chairman of the working group on "public symbols" of the American National Standards Institute.

The visitor to a medieval European city, frequently illiterate, was often guided to the shops he was looking for by the "public symbols" of the tradesmen—the barber's pole, the baker's pretzel, the pawnshop's three balls, the apothecary's mortar and pestle. Limited in number and often related to the image of the craftsmen's products or tools, these symbols became guides to those looking for guidance.
Universally recognized, too, were the symbols of religious, political, and other insitutions—the cross on the church steeple, the flags of friend and enemy, and the insignia and standards of the guilds of craftsmen and traders.

The pretzel did not stand for Baker Jones alone, the flag with the eagle for King Henry alone, or the cross for Bishop Harold alone.
The pretzel represented all bakers, the flag King Henry and all his men and possibly his whole dynasty, and the cross stood for the Church itself. It is this characteristic of a comparatively simple geometric shape representing a concept—broad or narrow—which makes a graphic symbol and which differentiates it from a portrait or a photo of Baker Jones or King Henry and from any other effort to portray the Church.

The most widely used graphic symbols are simple geometric shapes.

While a few generally recognized symbols—trade, religious, political, astrological—played an important role in the past, it is no exaggeration to say that modern Western civilization has rested, and still largely rests, on a few graphic symbols: the letters of our alphabet and the Indo-Arabic numerals.

It is important to note, too, that we have not expanded the number of these commonly used basic graphic symbols significantly in recent history. The cild who learns to read and write and do arithmetic works with just about the same 50 basic symbols that were taught to his parents, grandparents, and earlier generations.

Enlarging our repertoire of graphic symbols could help us overcome some communication problems.

In spite of the enormous contribution which the 50 graphic symbols—and especially the 20 or so sound symbols—make to communication, we are beginning to realize serious shortcomings in written communication. Open any dictionary or thesaurus and you'll find that a single word can mean many different things. This often leads to misunderstandings when different meanings are imputed to identical words by the "sender" and the "recipient(s)" of a message. In sum, we are short of words with a firm and unique meaning.
We may be able to create graphic

symbols which have such unique meanings.

There are several thousand different languages and dialects in the world. Even if these languages were all written with the same alphabets (and they are not), people could not communicate freely. A few graphic symbols, universally understood, could overcome soem of the language barriers.

"Word thinking" is complex.
The words "turn right" have to be read and understood and acted upon. No such series of steps is necessary when the eye glimpses the arrow pointing right.
Uniqueness and *clarity of meaning, independence from language and cultural differences, and visual directness* are the ideal objectives which should underlie the creation of any new symbol system.

Symbologists (if we may use the term) disagree on how to make the first basic breakdown in trying to classify graphic symbols. Some think that graphic symbols should be divided primarily by their form into "pictographic" and "diagrammatic" symbols, others that the breakdown should be by use into "public" and "professional" symbols.
We shall follow the latter breakdown for several reasons which will become clear in the course of the discussion.

We may define public symbols as those intended for the public at large—all those who use highways, schools, hospitals: work in factories and offices; travel in cars, planes, ships, or trains, and so on.

Industrial designer Henry Dreyfuss has published a "Symbol Sourcebook" which contains several thousand graphic symbols, many intended for "public" use, many for limited "professional" use. This collection, amassed over a period of many years from many diverse sources, is of great value to students. It is also a convincing demonstration of how drastically most of the "public" symbols fail to conform to the objectives we have established.
We may pick almost any one of the "public" symbols in Dreyfuss's book and we'll find that it is not "unique," that it is not "independent of language and culture," and that it does not "convey its message directly by its visual form."
This, of course, is not an indictment of Dreyfuss's work but an indictment of the symbols which have been flooding the world without proper planning, proper coordination, and proper education.

There are a few graphic symbols which the public generally recognizes, accepts and follows.

Several of these are symbols used in

traffic; they have been accepted because they are either almost self= evident (the arrow indicating right or left turn) or have been learned by training, experience, or a combination with verbal instruction ("No Entry"). There are also a number of pictographic (image= related) symbols which, if placed in the proper environment, are generally recognized.
But the largest number of "public" symbols, including traffic symbols, are poorly designed, insufficiently taught, and frequently misunderstood.

Recent tests at the Psychological Laboratories of the Universities of Utrecht and Vienna tend to confirm not only the fact that "standard public" symbols (such as Europe's "universal" railroad symbols on Dutch railways) have a high percentage of failure rates in recognition but also that the symbols in use often fail to correspond with the imaginations of the persons tested.

The most common failures of symbols intended for the public are these:
Conceptual failure: the symbol does not express the object or idea.
Poor draftsmanship: the symbol is poorly designed.
Conflicting meanings: several different symbols to convey one meaning or one symbol conveying different meanings.
Poor use of colour: selection of colour with disregard of colour blindness, disregard of widely accepted colour meanings.
Failure to fully exploit available background shapes: inconsistent use of background, failure to assign constant meaning to background.
Excessive symbol use: use of symbols even when symbols cannot explain the intended meaning.

Criticism, of course, is easy.
It is more difficult to point the way to a solution. Before we do this, let me try to point out what, I think, graphic symbols *cannot* do.

First of all, it makes no sense to try to develop new universal picture languages—complete languages which are based entirely on graphic symbols. Historically, with a few exceptions among the Asian languages, pictographs have always evolved into alphabetic or phonetic scripts.

Most scripts in use today originally developed from pictorial signs into alphabetic scripts because those are the most efficient. They require the fewest different symbols.
Any new ideographic writing system would, if it were ever accepted, revert to a simplified phonetic system in the course of time.
Yet several efforts in the direction of all-picture languages have been made, many of them by authors who

show considerable genius and skill. (1)

The fact that most of us communicate today primarily with about 50 graphic symbols should teach us the next most important lesson: any effort to add more than a sharply limited number of graphic symbols (other than purely pictographic ones) to our public communication system is doomed to failure.
The letters of the alphabet, the numerals, the punctuation system, and the mathematical operators must be taught and learned. It takes several years of schooling and practice to do this. It would be very difficult indeed to expand the universally accepted number of non= pictographic graphic symbols from 50 to, say, 100 or even 80.

Although the Chinese and Japanese do succeed in learning and using several thousand originally picto-graphic characters, people in most other cultures find this extremely difficult and too time-consuming. Even in the highly literate Netherlands more than half of all rail travellers don't understand most of the "standard" pictographic symbols dealing with baggage (lockers, check-in, etc.), and a full one-third failed to correctly identify 29 different pictographic symbols in one survey. Thus, our aim should be realistic: maybe a dozen or two new abstract signs or symbols (for such concepts as "You Must," "You Must Not," "Caution," "Information," "Poison,") and a small number of image- or concept= related symbols whose meanings is easily learned.

This leads to a third warning. Don't believe that most pictographic (image-related, iconic) symbols are "self-explanatory" in the sense in which the symbol-creating agency intends them to be. There are several severe limitations even to pictographic symbols.
Many pictographic symbols are understood only because of the environment in which they occur.
A symbol of a cow may be understood as "cattle crossing" only because we subconsciously assume that an official highway symbol wouldn't just want to show us what a cow looked like.

Many pictographic symbols of man-made objects are subject to the technological change which the objects themselves undergo.
One European railroad crossing symbol shows a railroad engine which looks more as if it were advertising a historic railway museum than a crossing.
And how many people still recognise an automobile horn—a symbol still used in Europe and recently seen even in the US to indicate "no horn blowing"?

"Public symbols" are graphic symbols which any person may encounter and need to understand. These are symbols used by the US National Park Service in its sign system. A sign coordinator receives comments from the field as to possible changes or additions to the system.

A red slash mark, running from the top left to the lower right, is used on symbols prohibiting the symbolized activity

"Public symbols" used by members of the International Railway Union (UIC) in Europe. The failure of many passengers to understand some of these symbols is shown in a survey by Dr H J B Zwaga of the University of Utrecht, Netherlands

"Picto'grafics" have been developed over a number of years and trade-marked by Paul Arthur and Associates Ltd. About 200 different "public symbols" are sold in different sizes with commercial, medical, travel, recreational and safety messages

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Then there is the abuse of pictographic symbols to represent something which they do not show. The worst example of this is the use of the symbol of a man or a woman to indicate the location of a toilet. In the Austrian experiment, only 19% of the respondents drew a man or a woman to indicate a toilet. More than half drew what they considered a toilet to look like.

Equally misleading is the abuse of pictographs to show concepts which require complex interpretation before the meaning becomes clear—if it ever does. Using a symbol of a broken egg or a broken wineglass to try to indicate "fragile" is futile. It may be possible to portray the proper handling techniques pictographically in some cases, or we may, some day, have an arbitrary symbol for "fragile." But let's not expect others to follow complex mental processes to guess what is meant by a pictographic symbol.

In sum, there are limitations on the use of pictographic symbols. The best proof of this is that our successful permanent and universal symbols are almost exclusively "arbitrary" symbols whose meaning is accepted by convention. This shouldn't keep us from using pictographic symbols where they have clear advantages. It should teach us to be careful in their use.

This leads to the question of how we should go about developing additional symbols for public use.

The problem of changing today's chaos into order is almost overwhelmingly difficult from a practical point of view. Theoretically, however, we can break it into simple steps:
(a) organization; (b) research;
(c) development, testing, evaluation;
(d) education; and (e) application.

Organization. Only a single world-wide organization can cope with the symbol problem. Today, we have a large number of limited-purpose groups which "do their own thing," often with complete disregard for what others have done.
A European traveller who goes to an airport by train finds one set of symbols in the train, developed by the International Railway Union; those in the plane are another set, adopted by the International Civil Aviation Organization. Debarking in New York, the visitor who drives will have to cope with highway symbols which differ from the "international" symbols used in Europe.

The confusion is not limited to transportation; it continues in many different facilities. And to a great extent, the confusion encountered by the visitor is similar to that encountered by the American public in different parts of the United

States itself. What is needed is a pooling of the monetary and talent resources of national and international organizations and a willingness to make compromises.
The problem has been recognized. A "working group" on public symbols of the International Organization for Standardization (ISO) has been set up. Representatives of different national standards organizations are working within their own nations.
The secretariat of the group is the Austrian standards organization. This first step in the right direction is probably the result of pioneering work done by the International Council of Graphic Design Associations (Icograda) and its most active exponent, Peter Kneebone of England. However, the working group still lacks the financial resources and authority to take all of the essential steps required.

Research. Any organization dealing with public symbols will have to face the issue of making the best compromise among what is already widely used, what is needed, and what would be best from a scientific point of view. This requires several lines of activity:

First, all the symbols currently in use should be collected with descriptions of their meanings, the areas where they are used, and the

degree of acceptance they have found. This means the creation of symbol collections.

Next, these symbols should be classified by a system which makes it possible to locate symbols quickly and easily by their field of use as well as by their geometric (or pictographic) shape.
(2)

An interdisciplinary international group of experts should be created to determine the maximum number of graphic symbols which could be accepted by the public, to develop a list of the most urgently needed symbols which might be adaptable to graphic treatment, and to specify the graphic characteristics which these symbols might have.
A group of this nature should include psychologists, linguists, anthropologists, educators, designers, and administrators.

Development, Testing, Evaluation. The task of developing symbol systems and symbols on the basis of the specification laid out by the interdisciplinary group should be assigned to one or more leading designers. The resulting proposals should be tested on an international basis, revised, and finally evaluated. If the outlook appears promising, final symbols should be designed.

Education. One of the elements most frequently ignored is the fact that *all* symbols must be taught. We do of course recognize this when we think of letters and numerals, but fail to recognize that "public" symbols will require a comparable educational process. They will have to be taught in schools, in adult education courses, in driver training, in vocational training, in guidebooks, and through other avenues of education. This will be especially important when new symbols are to be placed in public circulation.

Application. Only after the steps enumerated above have been fully accomplished can symbols be successfully incorporated into the body of our basic communications. It is obvious from this that governments must become closely involved in the symbol-developing process. Only government cooperation with private institutions on a national and international basis can assure that universal graphic symbols can become a reality.

Because of the scope and the enormous complexity of this process, "public" symbols must be differentiated from the "professional" symbols to which we now turn. The standardization and international acceptance of "professional" symbols is much simpler and much further advanced than that of "public" symbols.

Early searchers into the secrets of the universe found out quickly that graphic symbols offered them valuable shortcuts in their work. The symbols of the astronomer, alchemist, and astrologist are testimony to that.

Many of the professional groups of today have developed their own graphic symbol vocabulary with which they construct diagrammatic designs which express clearly and unequivocally what they want to "say." The architect's blueprint, the cartographer's map, and the chemical engineer's process flow diagrams are written in graphic "language."

Because the number of professionals in each group is relatively small and their training already includes the learning of the trade's symbols, many professional symbols have become standards for their profession. The process of standardization, which has developed since the American National Standards Institute (ANSI), established as the American Standards Association in 1918, is comparatively simple. One or more technical societies request that a committee be set up to develop standards. Some 270 committees develop and revise standards. Some of these deal with graphic symbols: one is exclusively

concerned with "Graphic Symbols and Designations."
This committee, in turn, reports to the Graphic Technical Advisory Board, one of the 20 advisory boards set up by ANSI.

From the national level, standardization moves to the international scene through representation by ANSI at the International Organization for Standardization (ISO) in Geneva and other international standardization bodies. ISO, in turn, has a Technical Committee on Graphic Symbols.

Thus, "professionals" have more or less successfully developed limited languages of their own and organizational structures to make necessary changes and additions.
However, "public" symbols are still in a state of chaos. The first steps towards a solution have been taken—highly tentative ones in the United States, more sophisticated ones by ISO. But the task is enormous. It is a challenge to the scientific community, to the design profession, and to the governments of the world.

Public Services	
	Telephone
	Mail
	Currency Exchnage
	First Aid
	Lost and Found
	Baggage Lockers
	Elevators
	Toilets, Men
	Toilets, Women
	Toilets
	Information
	Hotel Information
	Taxi
	Bus
	Ground Transportation
	Rail Transportation
	Air Transportation
	Heliport
Processing Activities	Ticket Purchase
	Baggage Check-in
	Baggage Claim
	Customs
	Immigration
Concessions	Car Rental
	Restaurant
	Coffee Shop
	Bar
	Shops
Regulations	No Smoking
	Smoking
	No Parking
	Parking
	No Entry

Footnotes

1
Among the proposed graphic writing systems are the rather primitive SATO by André Eckardt (1955). developed from 1943 to 1951, and PICTO by Charles J A Janson (1958). More sophisticated systems have been developed by C K Bliss in his *Semantography* (1946), on which work was probably started in the late 1930's or early 1940's, and the most recent *LoCoS* by Yukio Ota. The major value of these efforts is that some of the symbols suggested may become part of a limited set of universal symbols.

2
Another working group of ISO is at work on this project.

These graphic symbols have been recently developed for the United States Department of Transportation by the American Institute of Graphic Arts. They have been designed by Cook and Shanosky. The symbols will be tested in the United States and have been submitted to the subcommittee of the International Organization for Standardization (ISO)

Two approaches to book cover design

Helmut Schmid

Reihe Hanser
Miladin Zivotić
Proletarischer
Humanismus
Studien über
Mensch, Wert und
Freiheit
„Das grundlegende
Spezifikum des Menschen
wird von Marx in seiner
Universalität erkannt,
und die Basis dieser
Universalität ist seine
praktische Aktivität, mit
der er die Natur
vermenschlicht und sich
selbst humanisiert."

ionesco
Eugène Ionesco
Welch gigantischer Schwindel !
„Ich habe nichts begriffen,
ich begreife nichts. Niemand
könnte begreifen. Dabei bin ich
nicht erstaunt. Es ist sogar
erstaunlich,
daß ich nicht
erstaunt bin.
Wirklich
erstaunlich!"
Reihe Hanser

Robert Leicht
GRUNDGESETZ
UND POLITISCHE
PRAXIS Parlamentarismus in
der Bundesrepublik
„Der Konflikt
ist das Material,
aus dem
die Politik
gemacht wird."
Reihe Hanser

Reihe Hanser
Plädoyers für eine
Europäische
Sicherheitskonferenz
Herausgegeben von
Walter Fabian
Über die Möglichkeiten,
den Kalten Krieg
endgültig zu beenden.
Mit Beiträgen aus der
BRD, der CSSR, der
DDR, Großbritannien,
Finnland, Frankreich,
Polen, der UdSSR.

Peter von Oertzen
Die soziale Funktion des
staatsrechtlichen Positivismus

edition suhrkamp
SV

Neues Hörspiel O-Ton
Der Konsument als Produzent
Versuche. Arbeitsberichte
Herausgegeben von
Klaus Schöning

edition suhrkamp
SV

Materialien zu Bertolt Brechts
›Schweyk im zweiten Weltkrieg‹
Herausgegeben von
Herbert Knust

edition suhrkamp
SV

Bertolt Brecht
Der gute Mensch von Sezuan

edition suhrkamp
SV

The 'paperback' symbolizes the instant accessibility of our traditional Western literary culture.
It is cheap, compact, standardized and expendable, not an exhibition piece for the bookshelf.

It has been said that when there is no barrier between the reader and the design, then the printed matter has succeeded. Emil Ruder has compared the book page to film music.
Film music is successful only when we do not notice it.
Book design has succeeded when the reader enjoys the writing but is unaware of the layout.
"Type, the voice of the printed page, can be legible and dull, or legible and fascinating, according to its design and treatment. In other words, what

the booklover calls readability is not a synonym for what the optician calls legibility."

Standard book faces are still serif=types, like *Garamond* or *Times*.
At present, sans-serif faces are seldom used in pocket books. Of the two series illustrated here, one uses Garamond, the other Times, both in 9 point with 1 point leading.
It is widely believed that 9 point type with a line length of around 60 letters makes for pleasant reading. The space between the lines is of great importance. Tighter setting gives a pleasing grey tone to the type but makes reading more difficult.
As Emil Ruder puts it;
"The most legible composition is the one in which the effects of line and

surface are nicely matched."
The number of letters on a page is not merely a question of economics or aesthetics, it should be primarily a question of what makes for ease of reading. Publishers, it seems, decide by function, and the amount varies from between 2300 and 2600 letters per page.
There has been little change in the positioning of copy since Gutenberg. Books are set with justified text, very seldom flush left. Indenting is a matter of taste, and there may be slight variations in the layout of the title page, the imprint, or the contents page. The main differences between publishers usually starts and finishes with the cover.

"The book jacket has become a

necessity and offers a rich field for decoration," wrote Oliver Simon.
I believe that such an attitude should be resisted. The cover is not a playground for the decoration of the designer, it signals the title and the publisher, and is wrapping and seller at the same time.
"Should a jacket bear the stamp of a publisher's or a designer's style?" asked Kurt Weidemann in a recent article. Willy Fleckhaus gives a good answer to this question in his cover designs for Suhrkamp Verlag.
This is no designer's style, but a straightforward typographical approach which has influenced the German book market considerably.
Personally, I dislike giving each book title an individual image through an attempt to evoke the contents of the

Leo Kofler

Aggression und Gewissen

Grundlegung einer anthropologischen Erkenntnistheorie
„Setze den Menschen als Menschen und sein Verhältnis zur Welt als ein menschliches, so kannst du Liebe nur gegen Liebe austauschen, Vertrauen nur gegen Vertrauen."
(Karl Marx)

Reihe Hanser

LENIN CHRONIK

Daten zu Leben und Werk / Zusammengestellt von Gerda und Hermann Weber / Reihe Hanser

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Reihe Hanser
Demokratie als Nebenprodukt

Pierre Hoffmann/Nikitas Patellis

„Ich kann mir nicht vorstellen, wie man für Menschen planen kann, wenn man ohne sie plant."

„San mia koa Umwelt net, san mia net schutzwürdig?"

Aus einem Versammlungsprotokoll: Sprecher 5: „Hat Herr A. einen Sitz im Stadtrat?" Sprecher 4: „Herr A. hat keinen Sitz im Stadtrat." Sprecher 5: „Gut, und wen vertritt er nun eigentlich?"

Versuch einer öffentlichen Planung

CANETTI
MASSE UND MACHT

Elias Canetti
Masse und Macht
Reihe Hanser

Erster Band:
Die Masse
Die Meute
Meute und Religion
Masse und Geschichte
Die Eingeweide der Macht
Der Überlebende

Wolfgang Fritz Haug
Kritik der Warenästhetik

edition suhrkamp
SV

Claudio Napoleoni
Ricardo und Marx
Herausgegeben von
Cristina Pennavaja

edition suhrkamp
SV

Über Martin Walser
Herausgegeben
von Thomas Beckermann

edition suhrkamp
SV

Über Peter Huchel
Herausgegeben von
Hans Mayer

edition suhrkamp
SV

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book. The search usually becomes unsuccessful—at least after the twentieth title.
The Suhrkamp Verlag series began some fifteen years ago, at a time when illustration dominated the forest of German pocket-book publishing.
The solution to the Suhrkamp series is masterly. The lower half of the jacket has 8 lines. The top, and subsequent lines designate the author and title, whilst the bottom two lines indicate the publisher.
If the title is exceptionally long, extra lines are added.
24 point Garamond stands on ful colour. On dark colours the type appears in white, whilst the rules remain black.
A very wide spectrum of colours

have been used as backgrounds.
At this moment there are about 700 books in this modern, yet classical typographic series.

Of a quite different nature is the series of the Hanser Verlag.
Typography and illustration are bold, seemingly uncontrolled, the sole unifying feature being the yellow background colour used throughout the series.
Type, within this series seems to mean, not one preferred style, but any existing typeface.
Many variations, particularly in type= styles, gives this series a fascinating and topical look.
Nothing on the covers appears to be programmed. The title can be placed at the top, in the centre, or at the

bottom. Arrangements can be symmetrical or assymmetrical.
Type flows around the illustrations or stands in contrast to them.
There are variations in the copy included on the cover, for on the jacket appear not only the author, title and publisher, but quotations and other copy.
The series is designed and illustrated by Heinz Edelmann.

The restrained series of Willy Fleckhaus and the bold series of Heinz Edelmann are both solutions of a high order, but whilst the former has reached its limits, the second suggests possibilities for further experiment.

21

The book in a TV-age

Erik Ellegard Frederiksen

The book is no longer what it used to be.
This is not the grumble of some Jeremiah dolefully finding new proof of degeneration, but an admission that the book will change more and more **because man's conditions and** situation **have altered.**
Originally, books were intended for the educated few prepared for slow, careful reading.

And the book had practically no rival.

Reading only became common property quite recently, and when the Many did become familiar with letters they were cast into a new, visual age.

More and more, the written word has been replaced by spoken words.

In recent decades we have witnessed an information explosion that continues to accelerate without parallel.
Western technology has not lagged in this field, and it will influence our whole system of education to a degree we can hardly imagine today. **More people must learn more and more.**

In some way or other we must all spend more time at the school desk. **Our basic education must be made more effective.**
Computer-assisted instruction is a reality. We also know that most of us **must expect some form of post education.**
At first it was believed that the new audio-visual aids, particularly the cassette, would dominate the field, and although the estimates are less promising, we can be sure that **the new media are here to stay.**
The problem is not which one should dominate the classroom, culture centre or home, but to find the most effective combinations.
The picture has become **just as important** to our learning process as the letter was in the past.

But does that end the role of the book? Not at all.
The book offers so many advantages that it cannot be dropped.
It can be taken enywhere.
It is accesible, economical, effective.
It can be skimmed or read slowly, and the reader can at any time return to the point where his understanding started to falter.
And you can underline in it,

As a leading American publisher, Robert Bernstein, put it:

Books are emerging more and more, as the movers of our society— as the information source of most integrity, as the only ideas moving slowly enough and solidly enough so you can get hold of them.

The book, therefore, is still a very useful tool.
In our minds it is first and foremost something to be read, line after line, and practically all the factors that promote reading are well known.
We know that **the paperbacks of our age are ideal** to handle, and allow the use of suitable line-lengths if the intervals between them are large enough. We also have typefaces that promote the reading process.
When certain rules for layout are respected an optimal form is achieved that will survive even in a television age.
But not to the extent common in the past.

It is obvious even now that **the increase in production will fall in the text-book section.**
Not in spite of, but due to the audio= visual media. To some extent the book will exist by itself, but it will also be closely coordinated with other teaching methods.
It is this later aspect that must now be aimed at.
The challenge will first be felt by authors.

or make marginal notes!

The dynamic text-book cannot be produced only by one person.
In the past, the overall text contained the ideas and illustrations were merely added as an afterthought.

But **to imagine is also to visualize. To see can be the means to understand.**
After three days, the average remembrance is

10 per cent of a read text
20 per cent of a picture's contents
65 per cent of text + picture.

Obviously, greater coordination between text and picture is needed.
But this means the author should become a member of a group of specialists who together create a new tool from his initial text.

Author
Pictorial Editor
Graphic Designer
Illustrator
Photo-grapher

Possibly the author can be trained to think more directly in the media, but this demands instruction similar to that needed for film or television.
In brief, the process begins with seperation of everything that can be presented in illustrated form.
The text that remains is then re-edited, not to melt into an even grey mass, but for division into italics and semi-bold emphasis, colour coding, simple systems of headlines.
But apart from the main text, the editorial group would have a whole arsenal of **visual aids, including photographs,** to use.

Some photographs can speak volumes without need for comment. But many say amazingly little without some explanation.
This can, of course, be given in caption form as is most common.
But more recently it has been more widely realized that a supplementary drawing can replace many words.

The Swedish publishing consultant, Sven Lidman, pointed out the obvious fact that in a **photograph, we see and believe in the reality, and through a drawing we understand** the photograph.
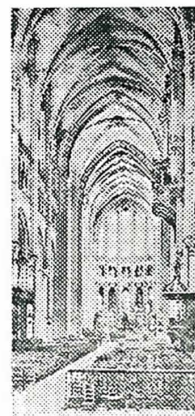
Informative photograph with supplementary explanatory drawing

This interplay between two forms of illustration has not been used very widely. Generally it was felt that pictures should be explained by words, without considering that pictures can perhaps be even better explained by pictures.
Drawn illustrations offer almost greater possibilities than photographs The naturalistic illustration can stress the aspect important for education. But the stylized drawing with inserted explanation is even more informative.
The arsenal available is considerable:
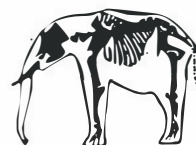
X-ray drawings

Symbols and pictograms

Maps

Statistical drawings

Schematic sketches

All these ingredients can be used alone, but even better **in combinatic** the effect of each is then reinforced Drawings can be copied into photo-graphs, drawings can explain drawings and picture captions could be superimposed into the illustratio

We are familiar with this form in the **comic** strip where text and picture fuse into a whole system that almost makes the text audible.

We know exactly when a figure whispers, or thinks, for the bubbles show each clearly.

In recent years valuable series have appeared that give better promise for the future than Walt Disney's entertainment industry.

Asterix TIN TIN

They are not just exciting tales that hold the reader captive.
Time after time it is startling to see how accurately even very unusual details from the past or present are shown, whether the object be an Aztec temple or a certain car.
This is entertainment combined with information of high quality.
There are thus as many styles of presentation as there are media using living illustrations.
Yet the realization of this has hardly begun. Only slowly is it being realized by a few publishing houses that a book can explain more effectively. Not just for children, but all the way up to the doctorate.
The media are not being used to their full extent.
In a situation where education makes greater and greater demands for motivation, the pages of a **book must be made dramatic**, must force the reader through information, compel comparison and participation, and then independent activity.
We must create a book form that does not merely present a solution, it must explain it, effectively, by means of the most suitable aids in the best combination.
Some time will pass before we reach this point. On the way, many people will wrinkle their noses and condemn it as superficial because they believe in the word as the only true method and because they will try to claim that book-learning should not be too easily accesible.

Others may hesitate because of the economic consequences of this trend. And it is true that such complicated team-work is not free.
Books will be **much more expensive** if the typewriter and more primitive drawing techniques are not accepted. But the question remains

whether **effective processing** of the contents of a book cannot **shorten the time needed to learn**
so drastically that the result is a profit. Furthermore, from other media pupils will become accustomed to the effect of illustrations so that the book will look like a silent grey bird by comparison if effective use is not made of the available facilities.

These are the problems that must be faced in the coming years.
So far we have been concerned with the educational book.
But why should literature not go further than monotonous pages of type?
It is true that experiments are being made with word combinations that resemble puzzles more than anything else and can be solved by a chosen few. There is little here the Many can understand.
But some years ago, Benjamin Britten composed his *War Requiem,* based on three levels with quite different musical combinations that made excellent use of the gramophone's stereo effect.

Perhaps the idea could be transferred to the verbal level.
Authors might be given normal type, italic and semi-bold as a key to three persons, settings or levels.
Three codes, or even more, that give each their individual image.
Like the bubbles of the comic strip.
The pages of literature could also gain a dynamic appearance.
It only needs the author to learn his tools better, and realise that the way stands open to new and constructive ways of working.

These problems also concern the other media.
A greater graphic contribution can be used on **television.**
And, to date, **the newspaper** has not felt inclined to instruct with anything beyond words and an illustration.
In the case of the book, all that remains behind will be a few bibliophiles who turn in disgust, and search unsuccessfully for impressions of the text as it appeared when Gutenberg pressed it on his moistened, hand-made paper:
"Books are no longer, what they used to be!"
We can only agree, but add: fortunately!
The book still has untapped possibilities.

What are the papers saying
about your company?

There are some things that can't
simply be blamed on a bad press.

Like flabby letterheads. Lifeless
company reports. Or listless
circulars.

The blame there rests firmly
and squarely on the paper you use.

Take a letter. How does it fall out
of the envelope – with a sickly thump or a crisp crackle?
First impressions do count.

How about your company report. Does the paper
suggest it's been a bad year before anyone gets to the
figures?

And circulars: a limp, spineless representative hardly
inspires confidence in the company.

We would like to suggest you do two things.

First, check your recent print jobs. And judge them
according to this one test: do they speak well of your
company, or does the paper belie your true image?

Second, call up your paper merchant or printer.
Arrange to see our wide range of papers, papers as firm
as a handshake, as crisp as a new banknote.

Eden Grove Bond or Classic for your letterheads.
Culter Blade Extra for your circulars. And Hi-Fidelity
Art, Silver City or Spectrum for those annual reports.

Get the right papers behind
your company name.

Culter Guard Bridge
Papermakers

Culter Guard Bridge Holdings Limited, Guardbridge, Fife, KY16 0UU. Telephone: Leuchars (033 483) 551
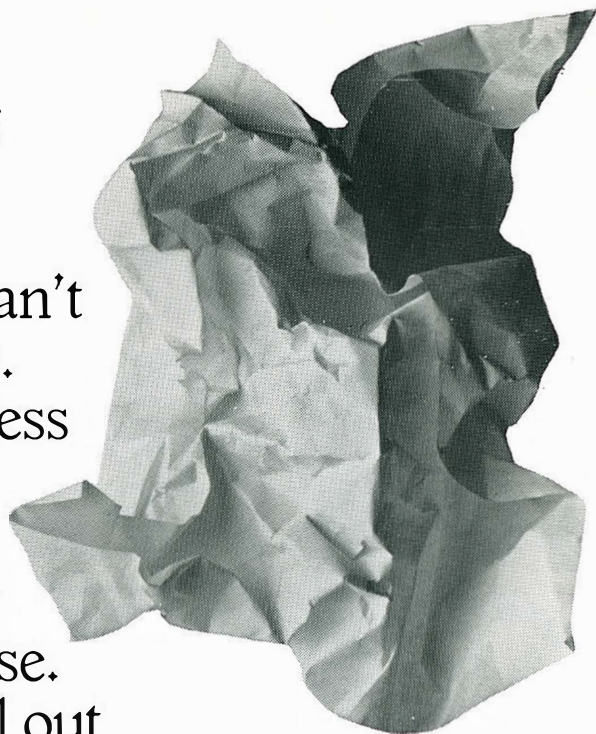
ICOGRADA

The International Council of
Graphic Design Associations was
founded in London in April 1963.
Its headquarters are in Amsterdam.
ICOGRADA is an association of
independent Member Associations.
Membership is open to societies of
professional graphic designers and
organisations concerned with the
training of designers and/or the
raising of graphic design standards.
Member associations are elected at
the biennial General Assembly,
which elects also the Executive
Board, determines policy and over-
all activities and agrees financial
arrangements.

The aims of ICOGRADA are:

1
to raise internationally the standards
of graphic design and professional
practice by all practicable means.
2
to collect and exchange information
on professional, educational and
technical matters.
3
to improve graphic design training
and to assist the interchange
between countries of graphic
designers, teachers and students.
4
to organise exhibitions, international
assemblies, congresses and symposia
and publish documentation on
graphic design and visual
communications technology,
including a News Bulletin.
5
to act as an international forum for
co-operation and exchange of views
between designers, organisations
representing professionals from
allied and other fields and those of
commerce and industry.
6
to encourage the better use of
graphic design and visual
communication as a means to
improve understanding between
people everywhere.