A Comparative Analysis of Jamieoliver.com and Nigella.com

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Abstract

The form, structure and aesthetics of a website, can impact whether it is perceived as successful or not. This report comparatively analyses jamieoliver.com and nigella.com, with regards to the utilisation of typography, imagery, colour and layout. Research was gathered through a multi-method approach, which involved studying theorists' concepts about these particular design elements and also an exploration of rhetorical and technical design. Furthermore, both websites were evaluated using an existing framework, in order to draw conclusions from a personal perspective. The findings first analyse how typography has been used for titles, page tabs and bulk text. Secondly, it discusses the effectiveness of imagery in relation to photography, advertisements and logos. Additionally, a rhetorical analysis of colour scheme is discussed, along with the application of colour for interactive and navigational features. Finally, in terms of layout, how the websites use 'white space', scale and position are also considered. The conclusions confirm that both websites have positive and negative aspects, nevertheless on the whole, they are relatively successful. Parallels are drawn with regards to layout and typography, however imagery is visually more appealing on jamieoliver.com and colour is more considered on nigella.com.

Introduction

The purpose of a website is to showcase and market content to the appropriate target audience. The role of both nigella.com and jamieoliver.com is not only to provide recipes, competitions and cooking tips, but more importantly to exhibit the cook's personality and online presence. Therefore, how a website is conducted is crucial to capturing the audience and maintaining interest. Notably there have been many texts discussing the design of websites, in particular Cyr (2010) and Pepper, Hurm, and Brizee (2011). Both of these texts, along with several others, have been studied to support the writing of this report, which compares nigella.com and jamieoliver.com in terms of their typography, imagery, colour and layout.

Literature Review

The aesthetics and structure of a website is fundamental to whether it is a success or not. It is important to compare the use of typography as Pepper, Hurm and Brizee (2011, p.1) explain that "Fonts can give visual clues about the order a document should be read in and which parts are more important than others". Similarly, a comparative analysis of imagery, including logo's and photography is noteworthy, as "Imagery is essential to appeal, communication and use" (Schlatter and Levinson, 2013b, p.213) in websites. Furthermore a juxtaposition of colour in nigella.com and jamieoliver.com is important, because colour "has the potential to affect our perceptions, physiological reactions, emotional reactions or behavioural intentions" (Cyr, Head and Larios, 2010, p.1).

Finally, layout influences the success of a website as it "helps people know where to look and when" (Schlatter and Levinson, 2013a, p.103). Therefore, a discussion about how scale, white space, alignment and position are used in both websites will be included in this report.
In order to successfully compare Nigella.com and Jamieoliver.com, it is important to consider perspective and how the discussion will be approached. By analysing typography, imagery, colour and layout from not only a personal perspective; but a technical one too, it will help develop a stronger juxtaposition. Additionally, the discussion will touch upon visual rhetoric as "rhetorical analysis…demonstrates your understanding of how the piece communicates its messages and meanings" (Pepper, Hurm and Brizee, 2010, p.1)

Methodology

The purpose of this study was to research into personal and technical perspectives around whether the content displayed on jamieoliver.com and nigella.com is successful. Furthermore, research into the meaning of visual rhetoric was also necessary to fully understand the approach of this discussion.

Firstly, using a framework to examine both websites was essential to gaining valuable research from a personal perspective. 'The Multimodal Framework For Analyzing Web Phenomena' (Pauwels, 2012, p.252), shown in App.1, provides a complex breakdown for the critical analysis of websites. It encompasses "looking at rather immediately manifest features…to more in-depth interpretations of the constituting elements and their intricate relations" (Pauwels, 2012, p.251).

This framework was used to conduct a comparative analysis (shown in App.2) of jamieoliver.com and nigella.com from a personal perspective. However it also considered secondary audiences, master narratives and dynamic structure. The framework was extensive and some phases were not entirely relevant to this discussion. For example; a negative analysis of absent features isn't needed as attention is to be focused on what is present, and phases involving analysing sound were irrelevant as both websites are sound free. Therefore, by excluding certain phases from the framework, a simplified model was completed to ensure maximum applicable research.

As well as drawing conclusions from a personal perspective, it was important to explore website design from a technical perspective, as "making the right web content decisions is critical to effective web design" (Rosen and Purinton, 2004, p.787). Rosen and Purinton (2004, p.793) also present the idea of "information overload" and how it is important that, the content of a website avoids inundating the user with excessive information. Similarly, "Content design also involves deciding on the placement of… elements to facilitate their use." (Rosen and Purinton, 2004, p.788). These theories have impacted the conclusions drawn in this discussion, because they have developed and influenced personal knowledge of website design.

Pepper, Angeli and Brizee (2010) give a highly regarded explanation of visual rhetoric and the principles of rhetorical analysis. The purpose of rhetorically analysing jamieoliver.com

and nigella.com is to develop the understanding of how both sites communicate their messages and meanings (Pepper, Angeli and Brizee, 2010, p.1). It involves looking at both websites, from a design perspective, and examining it in terms of audience, purpose and context. However, an analysis focusing solely on purpose is more relevant to this discussion as it consists of looking at imagery, colour, layout and typography and studying how these factors "persuade the audience to feel, think, or do." (Pepper, Angeli and Brizee, 2010, p.3).

Discussion

Nigella.com and jamieoliver.com are both cookery websites that showcase the cooks' recipes, achievements and online personalities. As well as allowing users to keep up to date with the chef, they also provide a wide range of services such as; discussion forums, competitions and membership registration. Nigella.com has adopted a rather specific female target audience, in particular ages 30-50 or mums' cooking traditional homey foods. In comparison jamieoliver.com attracts a wider audience of males and females and people of all ages, reflected by the variety of recipes provided.

Typography

Typography refers to the style, appearance and composition of text and how it helps convey a particular meaning or message. There are two key font types, Serif and Sans-Serif. Serif fonts are distinguished by having 'feet' or in other words "little lines at the end of particular line strokes" (Pepper, Hurm and Brizee, 2011, p.3). These include font's such as; Times New Roman and Century. Sans-Serif fonts are simply types that are without 'feet', for example, Arial and Comic Sans. Sans-Serif fonts are typically easier to read in electronic contexts and also "provide a nice contrast with Serif fonts" which can help to emphasise part of a text (Pepper, Hurm and Brizee, 2011, p.6). The title on jamieoliver.com (see Fig.1) is made up of Serif and Sans-Serif fonts which Pepper, Hurm and Brizee (2011, p.6) explain is "the ideal situation".

Fig.1 – jamieoliver.com Title

By using a Sans-Serif font for the first part and applying a bold effect it helps highlight the importance of the website and how it is about 'Jamie'. The contrast in fonts is also cleverly

used as the Sans-Serif font is typically informal and therefore reflects Jamie's light-hearted easy approach towards cooking. However, this is most definitely an association based on personal knowledge of Jamie as conclusions "may be based on awareness and instinct" (Pepper, Hurm and Brizee, 2011, p.7).

Nigella.com conforms to the concept that "fonts can give visual clues about the order a document should be read in" (Pepper, Hurm and Brizee, 2011, p.1). Any text related to recipes encompasses capital letters; sizing, colour and the use of bolding (see Fig. 2).

Fig. 2 – nigella.com Recipe font

The capital letters used for the two headings, in comparison to the lowercase text below, informs the reader of the hierarchy of the text. However, by applying a grey colour to the recipe name, it instantly becomes more prominent and therefore is of most importance. Pepper, Hurm and Brizee (2011, p.6) suggest that San's-serif fonts "provide a nice contrast with the serif font used for the extended text below". Similar to jamieoliver.com, this idea has been applied to nigella.com on the text shown in Fig. 2; a Sans-serif font has been applied for the 'What we're cooking today' title and has been paired with a Serif font for the text underneath. The juxtaposition between font types allows for easy reading and naturally helps the user to focus on the text; therefore nigella.com uses typography to great effect.

Furthermore, font types also contain personality and it's appearance can "give of a certain mood and feel" which can change how a document is perceived (Pepper, Hurm and Brizee, 2011, p.7). A simple straightforward Sans-serif font (see Fig.3) is used for the page tabs on nigella.com.

Fig. 3 – nigella.com Page Tabs

The font is used to effect, as the contrast of the white block type against the pink background creates a subtle, girly feel whilst giving of the impression that the website is traditional, honest and to the point. Further to this, Sans-Serif font is suitable for this type of feature, as it doesn't distract from other fonts and "maintains a high level of readability…when printed small" Pepper, Hurm and Brizee (2011, p.8).

Imagery

Imagery can consist of icons, photographs, logos and graphics and is used in websites to not only attract the user visually, but also communicate messages. Schlatter and Levinson (2013b, p.222) state that "everything shown in a photo communicates, so it's important that what's depicted…is intentional." As shown in Fig.4 the photography on jamieoliver.com is well considered because every aspect of the images is relevant to what is being photographed. The photographs have used a 'depth of field' effect which allows the foreground to be in focus but leaves the background blurry. The outcome is particularly effective for shooting food and drink, because the viewer's attention is drawn to the subject matter whilst "every visible aspect in the frame helps set the mood" (Schlatter and Levinson, 2013b, p.224).
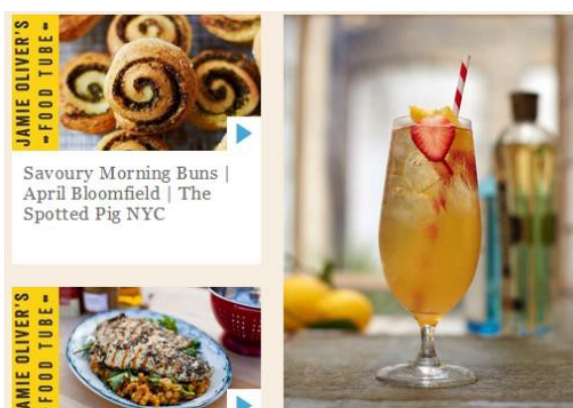

Fig. 4 – jamieoliver.com Photography

Another area to consider is the scale of imagery and whether it is used effectively or not. The images on the homepage of jamieoliver.com (see App.3) are displayed in a variety of sizes,

with one distinctly large image positioned in the centre. Schlatter and Levinson (2013b, p.224) suggest that "photo's that are too large may distract from the context", however jamieoliver.com opposes this concept because the photograph is purposefully scaled larger to draw the viewer's attention to it.

On the other hand, the scale of imagery on nigella.com's homepage (see App.4) is somewhat unsuccessful. The focal point 'above the fold', meaning what is immediately visible without any navigation, is an interactive advertisement banner, which fills a third of the screen and is extremely distracting from the true context of the website. Furthermore, "when combined with motion, imagery attracts us even if we're not interested in the subject matter" (Schlatter and Levinson, 2013b, p.217). This is key to why the imagery on nigella.com is ineffective because the animation in the banner immediately grasps the viewer's attention, making it difficult to focus on the surrounding content.

On the contrary the logo (Fig. 5) on nigella.com is effective, as it adheres to Schlatter and Levinson's (2013b, p.216) theory that all imagery should communicate through role and subject matter.

Fig. 5 - nigella.com Logo

The role of the logo is to make it apparant to the viewer that this is Nigella's website and is emphasised by the 'N' placed in the middle. In terms of subject matter, the colour pink paired with the decorative borders help to express her feminine personality. Whilst the shape, size and simplicty of the image "suggest it's a logo" and "serve as a mark of identification" (Schlatter and Levinson, 2013b, p.216).

Colour

Colour can be used in websites to establish identity, communicate mood and enhance usability. The main colour scheme of jamieoliver.com is black and white, however bolder colours have been used to accentuate interactive features and make them noticeable to the

viewer. For instance, the 'Join' button on jamieoliver.com (see Fig. 6) has been fashioned using the colour red.
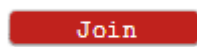

Fig. 6 - jamieoliver.com Join Button

Red is a highly visible intense colour, which is commonly used in marketing as it causes people to make quick decisions. Therefore by using red for the 'Join' button, the viewer will instantly be drawn to it and will most likely sign up to the website. However, Cyr, Head and Larios (2010, p.1) suggest that colours of long-wavelength such as, red or yellow, have been theorized to create negative emotions. Consequently, the 'Join' button could have the opposing desired effect and the viewer may focus their attention of another element of the site; and disregard it altogether.

Additionally, it is said that "an effectively designed website including the use of appropriate colours may engage and attract consumers resulting in satisfaction" (Cyr, Head and Larios, 2010, p.5). Jamieoliver.com supports this theory as the website uses subtle hints of colour, where necessary, in order to support the user in navigating the site. For example, the bright blue down arrow on the navigation bar (see Fig. 7), in contrast to the black and white, attracts the attention of the user.
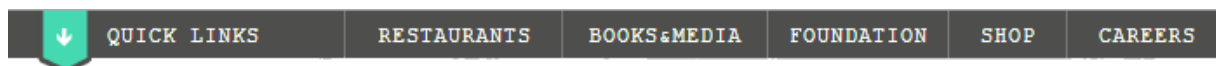

Fig. 7 – jamieoliver.com Navigation Bar

The colour blue is generally associated with being peaceful, calm and even pleasant (Cyr, Head and Larios, 2010, p.5). Therefore, in terms of this particular feature, colour has been utilised successfully as it aids focus on the graphic and encourages navigation, but also avoids distracting from any surrounding content.

In comparison, the colour scheme of nigella.com is completely opposite to jamieoliver.com. A variety of pastel colours are used which influences and impacts the visual appeal of the website. Nigella.com utilises colour throughout the site to not only to separate features and maintain an efficacious layout (see Fig. 8), but also to communicate to the user.
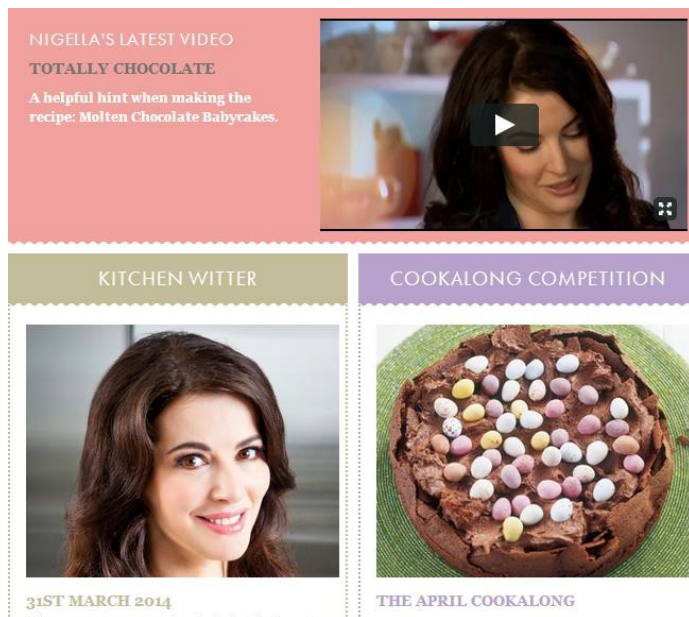
Fig. 8 – Nigella.com Colour Scheme

Pink is a delicate colour which symbolizes feminism whereas purple connotes grace and elegance; the combination of these colours creates a sense of calm and elicits relaxation. Cyr, Head and Larios (2010, p.5) suggest that "if a website user finds colours on the website visually appealing then this is likely to lead to satisfaction". This concept is particularly relevant to nigella.com because the colour scheme is a direct acknowledgement of its female target audience and therefore will successfully maintain its prevailing users.

Layout

According to Schlatter and Levinson (2013a, p.103), a successful layout will "position elements in a structure people understand", "communicate the application's personality" and create "consistent visual hierarchies". This can be achieved by considering three key elements; white space, scale and position.

Firstly, nigella.com and jamieoliver.com both attain an efficacious layout in regards to white space. White space refers to any blank area (of any colour) on screen where the viewer can rest their eyes before focusing on another element (Schlatter and Levinson, 2013a, p106). For example, jamieoliver.com (see App. 5) has a lot of content on screen but avoids confusion by using white space, to separate the page headings, pictures and text. In particular the white space between the page headings is effective because it separates the text, differentiating them as separate links. White space is also used in the margins of jamieoliver.com which

acts as a container for the elements on screen and also creates a comfortable uncrowded layout (Schlatter and Levinson, 2013a, p.109).

Similarly, nigella.com also uses white space (see App. 6) to segregate different features on the homepage. It is said that "White space supports websites…that want to be perceived as open and friendly" (Schlatter and Levinson, 2013a, p.119). Nigella.com successfully utilises this theory as, although there is minimal white space between the elements, it is still enough to create a balanced layout that is approachable and pleasant to use.

In relation to scale and position, jamieoliver.com uses this element to indicate which areas of the website are most important. The five small equally scaled images are juxtaposed with the large 'recipe of the day' image (as shown in App.7). The large image is positioned in a central alignment; forcing the viewer to acknowledge it as the most important feature on the homepage. The imagery on jamieoliver.com is commonly positioned in this layout, which from a technical perspective, gives the website a "distinct identity" and "makes the site more memorable" (Rosen and Purinton, 2004, p.793).

The layout of the 'Top 5 Recipes' feature (see App. 8) on nigella.com, demonstrates how scale can "indicate importance and define hierarchy" (Schlatter and Levinson, 2013a, p.111). By enlarging one of the images and positioning it above the rest, it suggests that it is the most popular recipe and should be observed first. This layout conforms to the idea that scale, when used successfully, creates hierarchy and generates "an intentional order for reading information" (Schlatter and Levinson, 2013a, p.118).

Conclusion

Overall the personal, rhetorical and technical analysis reveals that while jamieoliver.com and nigella.com are relatively successful in terms of typography, imagery, colour and layout; they are not completely flawless.

Both websites use typography successfully and conform to Pepper, Hurm and Brizee's (2011) type theory; they pair Serif font with San's serif font to provide contrast, enable easy reading and accentuate personality. Furthermore, nigella.com uses San's serif block type for the page tabs which is highly effective as it stands out but avoids distracting from surrounding text.

In relation to Schlatter and Levinson's (2013a) concepts, Jamieoliver.com uses imagery to more effect than nigella.com. The photography uses depth of field and scale to entice the user and encourage them to focus on the most important elements on the screen. Whereas, the imagery presented 'above the fold' on nigella.com is mainly in the form of large animated advertisements, which diverts the attention of the user from the main body of the website. Having said this, the logo on nigella.com is successful as it serves as a mark of identity and expresses Nigella's feminine personality.

With regards to colour, jamieoliver.com uses colour successfully to highlight key features of the site; enhancing the accessibility of the site. However red is used for interactive features, which as stated by Cyr, Head and Larios (2010), can be seen as overpowering and therefore may distract from the true content of the site. In comparison, nigella.com applies pastel colours to directly acknowledge the specific female target audience the websites attracts, which is successful.

Finally, with regards to layout and Schlatter and Levinson's (2013a) theories, parallels can be drawn between both sites. 'White space' is successfully utilises to structure and organise content and scale and position is used to indicate importance and define hierarchy.

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List of figures

Appendix

App. **2**

Luc Pauwels completed framework for jamieoliver.com and nigella.com

	Jamieoliver.com	**nigella.com**
Preservation of first impressions & reactions `		
'Look and feel' at a glance	First impressions: Website reflects the genre, images of food are present and the theme is simple but effective. Looks easy to use and tab navigation is good.	Website uses more colour – pink, blue, black A lot of advertisement. Tab navigation is also used which is good. Lots of different fonts used is a little confusing
Affective reactions	I like the use of photographs, particularly the different scale of images. The font can also be easily read and I like the use of bold and normal fonts. Colour scheme is effective with b&w mainly used and little touches of blue and red colour. Nothing that I immediately dislike.	I like how to logo design has been incorporated into the website – banners and icons I like the what we're cooking today idea but not as the first thing you see. I dislike how many advertisements there are as they dominate the page entirely. I dislike how little photography there is and also how many different fonts are used. There doesn't seem to be any continuity in terms of typography.

Inventory of salient features & topics

Inventory of present website features + attributes	Photographs Search bar Join button Social media links Scroll down and slide left and right system Video Advertisement at bottom	Photographs Search tab (recipe only refine box) Logo Video Join mailing list feature Social Media links Log in feature Register feature Competitions Top 5 recipes What we're cooking today
" main content categories and topics	Home Recipes Restaurants Video News & Blogs Forum Competitions Foundation Shop Careers Books & Media Explore recipes What's Cooking	Home Recipes Kitchen wisdom Kitchen queries Cookalong Books Kitchen Kit About Nigella
Categorize and quantify features and topics		
'Negative' analysis: absent topics + features		
In-depth analysis of content + formal choices		
Intra-modal Analysis		

Verbal/written signifiers		
Typographic signifiers	Uses two different fonts for the title, one in bold and the other normal. Sans-Serif & Serif font. Tabs are all in capitals and bold Recipe descriptions pale grey colour Larger fonts used to separate sections on screen	Tabs and recipe titles are all in capitals Recipe descriptions are In bold. Sizing of fonts is a little confusing
Visual representational types and signifiers	Imagery is varied. Colours have been emphasised, and many photos use depth of field with the focus remaining in the foreground but absent from the background – (common food photography feature) However some photographs have shallow focus with only on object in the shot. Shots are taken from a high angle, perhaps to indicate a POV shot and the cook looking down at their food. Shots of Jamie himself are either medium or medium long shot. If the shots were close ups the user would feel uncomfortable looking at the photos as it indicates a sense	Imagery uses a lot of close ups on food – perhaps because of her style of cooking . High angels used on food. Close ups of Nigella are common – perhaps because she is female and they are playing on her beauty as well as food. Some depth of field in the smaller photographs. Quality of photographs is okay but not as sharp and crisp as Jamie's. Images are mainly rectangular (landscape for the larger photographs and portrait for the smaller). One is square.

	of spying. Whereas medium shots connote equality between Jamie and the user – also the nature of his cooking there is a lot of movement and he is very hands on.	
Sonic types an signifiers		
Layout and design signifeirs	Interesting layout, involves the user. Looks rigid with lots of white space used but is actually an open space to wander around. Horizontal layout Made possible with right and left buttons and margin isn't symmetrical and fills more of the right hand of the screen which guides the eye to move right. Spatial balance has been considered throughout the photography on the site (very cleverly used with a variety of diff. sized images). Website dominated with imagery.	Rigid vertical layout. Equally sized margins which navigate the eye downwards. White space has been considered throughout boxes/images. Equal margins. Website dominated with text. Uses a classic scroll system, top banner is of balanced, as the circular icon clashes with the rectangular advertisement.
Cross- modal Interplay Analysis		
Image/written text relations & typography/written text relations	Images dominate over text, website is very visual based. Text boxes are used to allow the user to read it clearly and	Name of recipe is in different colours to the description to show its importance. Coloured text boxes are used to

	also distinguish between the photograph and the title.	clearly show different topics on screen.
Sound/image relations		
Overall design/linguistic, visual and auditory interplay	Design is successful overall, it's clear and easy to read and the text compliments imagery well. All text can be easily read and has an informative friendly feel to it.	Design is successful in some areas such as the use of textboxes and the cap locks for the tab bars and the spacing throughout the texts is good. However there are so many different colours used that it creates confusing, also some text is hard to read because of the colour and font.

Embedded points of view and implied audience + purpose

Analysis POVs + constructed personae	On first observation the website is informal and personal. Uses colloquial language such as 'with Nanny Betty'. Also jamie's twitter and Instagram accounts are visually present which adds another layer of him being the master narrative. However as you browse the page you discover that most of the recipes on screen are those of people who have self-uploaded them. So the master narrative changes as it becomes apparent that in actually fact the audience are	The website uses more formal language and interestingly uses 1st person but in a plural sense, indicates it isn't just Nigella. This is contrasted by the use of images of Nigella on her own which suggest she cook's alone. The recipes as you scroll down the screen are described in first person using language such as; 'This has been my Easter' and 'I absolutely have to make'.

|		
	in control and very involved with the site.	
" intended/implied primary + secondary audiences	Adresses mainly a secondary audience, adults and young adults because of alcohol beverages page and the sophistication of some recipes e.g. roasts steak and gammon. However perhaps addresses a primary audience (young teenagers) in the easier recipes i.e fajitas and scrambled eggs.	Definitely addresses a secondary audience with use of complex language a fixed advertisement of wine. Also the complexity of some of the dishes would be too complicated for a younger audience e.g lamb and duck recipes. Perhaps leans more towards a female audience with chocolate dessert recipes.
" embedded goals + purposes	There is a lot of interactivity on this website and user clearly is involved with sign in features and also their own recipes. The goal of the site in my opinion is the provide recipes for everyone In a laid back formality.	The goal of the website I believe is to provide comforting home cook foods and definitely sets out to attract a female audience with use of girly colours and the types of recipes provided.
Analysis of info. organization and spatial priming strategies		
Structural and navigational options + constraints	Free roaming structure with icons used to navigate easily around the site e.g down arrows on the tab bars to indicate a drop down also interactive arrow on the right and slightly opaque images of	Free roaming structure but more rigid than Jamie's. Play buttons are present on video material. Also an enlarge video button is present. Follows a vertical layout with boxes around different features.

	the screen to suggest the user can click right. Play buttons are used on video material to indicate it's a moving feature. Also larger photographs are used to indicate it's the most important recipe on the screen and should be clicked on.	
Analysis of priming strategies + gate keeping tools	Use of cookies isn't stated however a pop on when you open the page is present, suggesting you sign up to receive updates.	None present
" outer-directed and/or interactive features	Find a recipe search bar. Members of the site can have their own blog which they upload recipes too. Enter competitions. Also a Jamie oliver forum where the user can start a forum asking a question about a recipe etc. and it forms a chat room with other viewers.	Search bar with a recipe refine feature. There is a kitchen wisdom feature where members an upload cooking tips. Also a kitchen enquires feature where viewers can post comments about recipes.
" external hyperlinks	Social Media external links (facebook, Instagram, twitter) recipe links, recipe of the day link	Social Media external links (facebook, Instagram, twitter) Read on/ recipe links

Contextual analysis, provenance + inference

Indentification of sender + sources		
Technological platforms + their constraints		

Attribution of cultural hybridity		

App. **3**

Jamie Oliver Homepage. [online]. Last accessed 3 May 2014 at: http://www.jamieoliver.com/
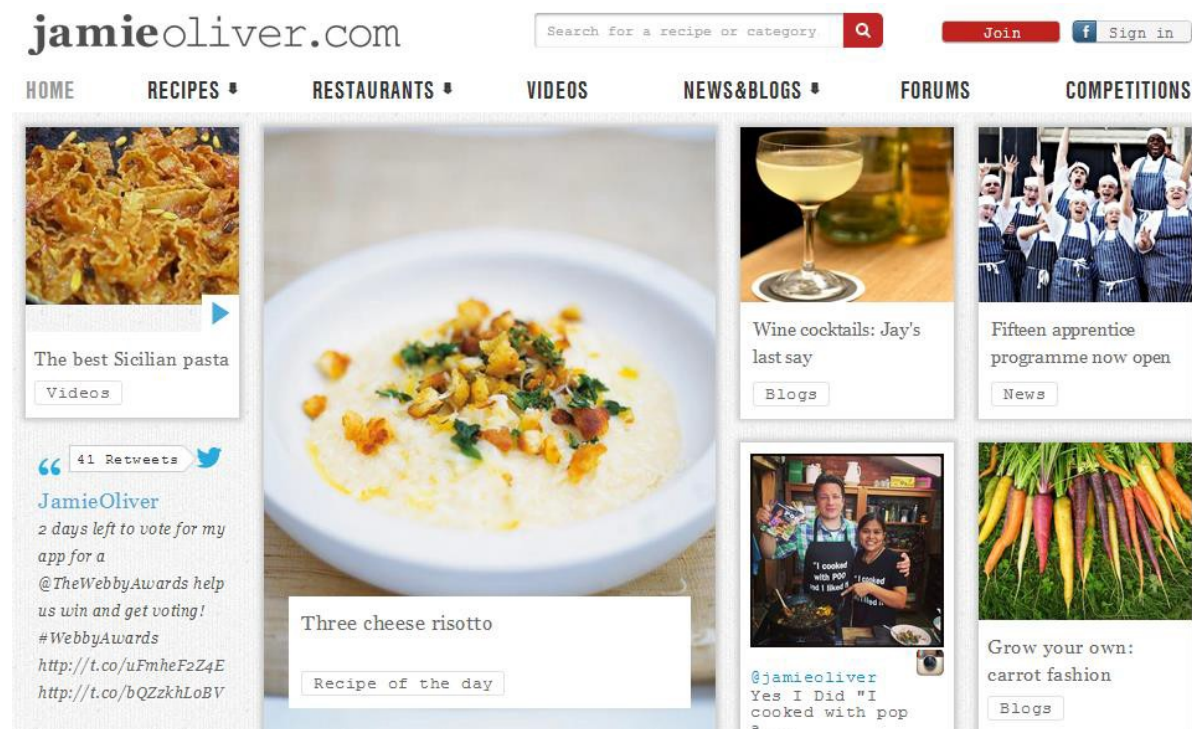
App. **4**

Nigella Lawson Homepage. [online]. Last accessed 3 May 2014 at: http://www.nigella.com/

App. **5**

Jamieoliver.com Screengrab1. [online]. Last accessed 3 May 2014 at: http://www.jamieoliver.com/
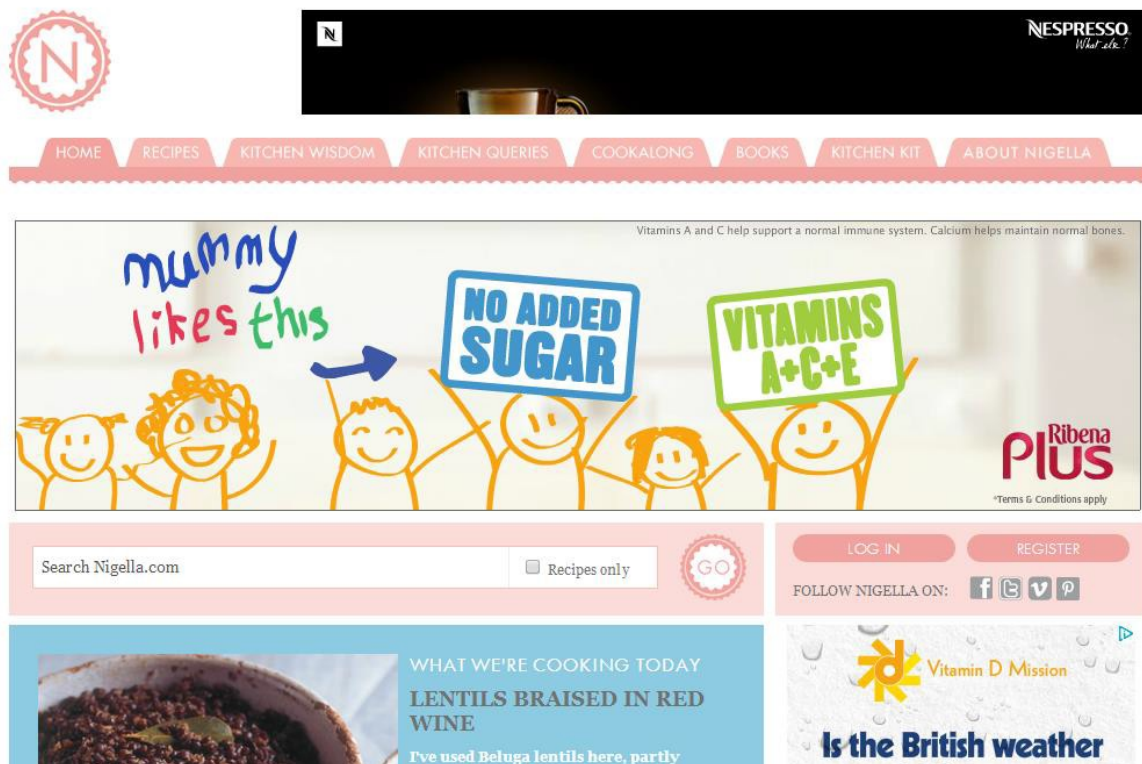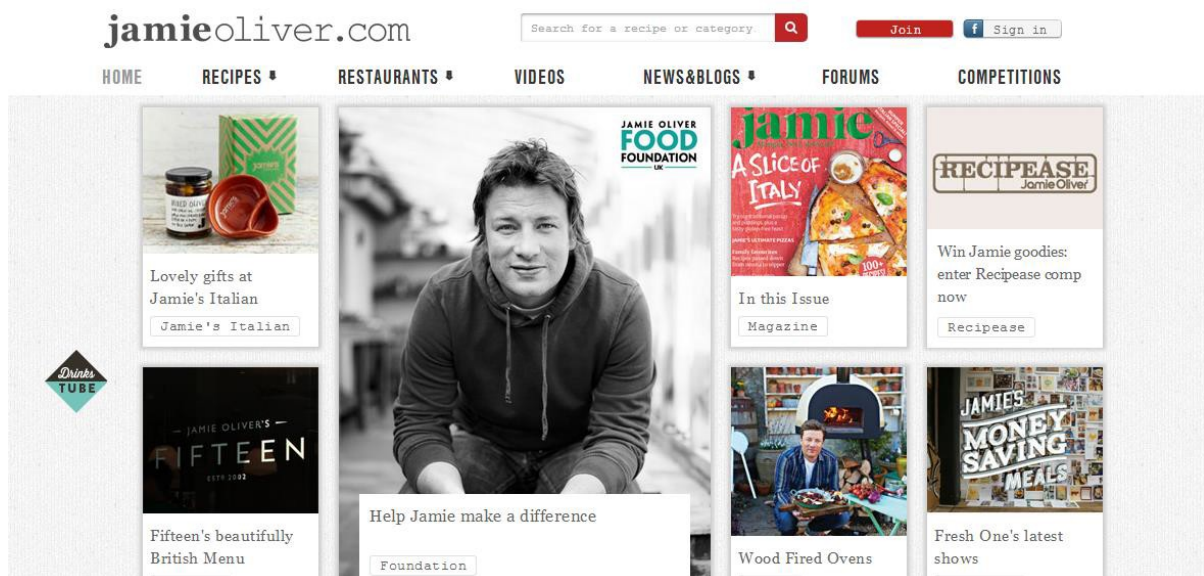
App. **6**

Nigella.com Screengrab1. [online]. Last accessed 3 May 2014 at: http://www.nigella.com/
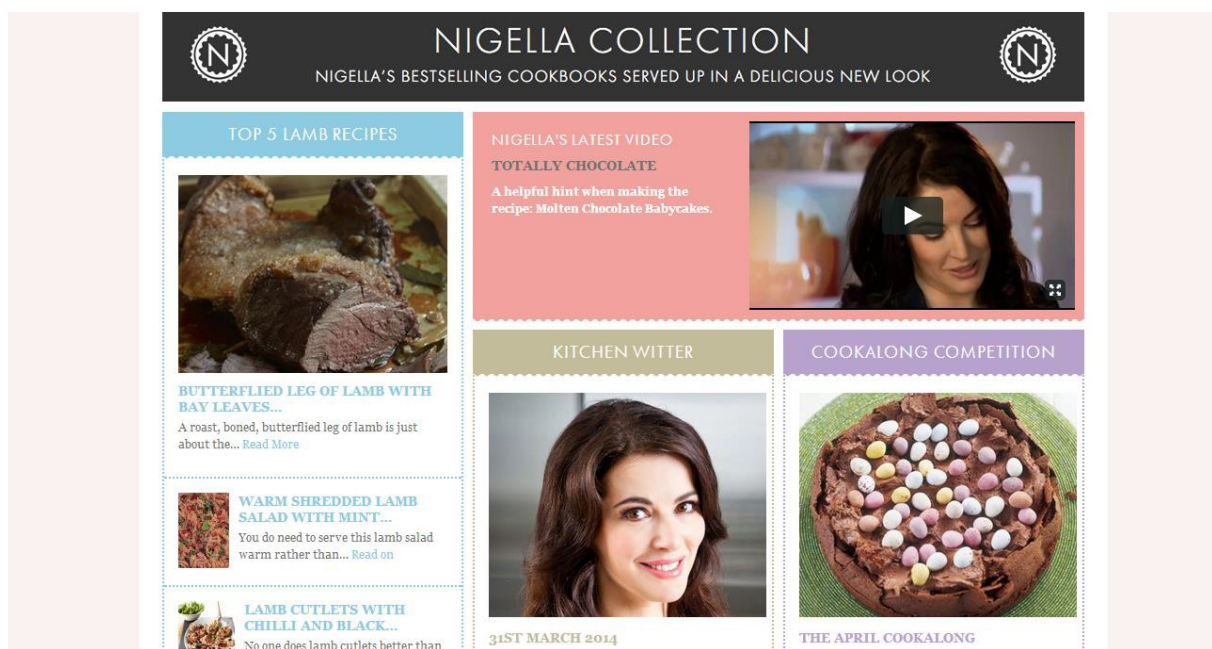
App. **7**

Jamieoliver.com Screengrab2. [online]. Last accessed 3 May 2014 at: http://www.jamieoliver.com/

App. **8**

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