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공예 · 디자인학 석사 학위논문

Understanding and developing Images in a book of poems

시(時)의 형상화를 위한
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Abstract

This paper should explain the complexity of psychology, social (cultural), and other mechanisms in methods for achieving memorable and informative images in print/digital media through the impact on images in the area of Visual Communication, specifically in: Illustration, Calligraphy and Book Design as a whole. Some of those concepts have been applied in my effort to redesign a book of poetry *At the Well* from Korean Golden Poems, written by Kim So Yeop.

We have no choice but to be drawn to images. Our brains are beautifully wired for the visual experience. For those with intact visual systems, vision is the dominant sense for acquiring perceptual information. We have over one million nerve fibers sending signals from the eye to the brain, and an estimated 20 billion neurons analyzing and integrating visual information at rapid speed (Connie Malamed; *Visual Language for Designers*, p9).

Every single visual impulse (perceptual information) contains information about history, style, knowledge, philosophy... Consequently, understanding and designing images (illustrations, photographs, paintings...) involves wide variety of different things: 1. Mastering the knowledge of Art History, Design History and History of Religion in targeted area or social group; 2. Knowledge of cognitive psychology and neuroscience – mind development; 3. Understanding cultural diversity and semiotic codes in relation to history, trends, and religion, 4. Sociology. Therefore, processing visual information works on a subconscious level. Every person normally interacts with objects in his/hers environment without actively thinking about why and what makes things how they are.

Combinations of text, images and ideas now saturate much of the world, promoting corporate consumer capitalism and brand recognition. It is now commonplace for illustrators and designers to be commissioned by corporate organizations in order to persuade customers to buy goods and services by creating and responding to patterns of behavior, aspirations, desires and needs. Commercial artists are now agents of consumption that manipulate signs, symbols and messages to educate, seduce, entertain and inform their specific target audiences.

Keywords: Book design, Western Calligraphy, Illustration, Image development, Visual analysis, Visual Communication, Color, Composition, Poetry Illustration.

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1. Background

1.1 Motif

Design is an area of human experience, skill and knowledge which is concerned with man's ability to mold his environment to suit his material and spiritual needs. Therefore designers have a responsibility to use design for making a better tomorrow.

Design generates images which are comprehended as symbols. These symbols in theories of cognition stimulate intellectual processes such as emotions – feelings. How is the value of any information perceived? Today people are getting “mad about design”. Everything comes from design and everything is inspired by design. Design becomes a very important – an unavoidable and inevitable element that creates reality as we know it.

The most powerful source and tool in design is moral sense (morality) or conscience, since all reasoning is derived from its values. Philosophy and religion, dependent from each other and supporting each other make a huge impact on our society. Moral sense of an average person is altered by ethical criteria accepted by a society. Conscience is greatly influenced by a subconscious mind. That is how we distinguish good from bad, positive from negative, exciting from boring... Design communicates by establishing feelings, associations and memories in relation to a designed object. The most affected part of personality is sub-consciousness. That is why people think they are not influenced by advertising.

Designer is creating items that project customers into a world of fantasy; to affect clients emotionally but not consciously. Every designer should learn and understand that any designed product or message leaves stronger or weaker embedded mark in our behavior. The key to good design is to focus on “people first, then peo-

ple and finally people". It is people who buy design, people who use design, people who need, want and desire design. Designing brands enables people to live a better life. Good design excites people to fulfill their dreams. For some people, designs and brands are passion, commitment and responsibility. The great brands in the world seek to be social unifiers. Coca – cola teaches people how to sing; Nike celebrates human endeavor; Nokia connects people...

The sooner we understand the social value of design, the faster we can start creating new icons of tomorrow.

Branding, created as a tool of design, is a term that refers to the strategic efforts of an organization to unify such things as image, identity, and the emotional experiences one's products or services create for specific customers or audiences.¹ It is the framework through which visual communications become coherent.

"Sight is swift, comprehensive, simultaneously analytic, and synthetic. It requires so little energy to function, as it does, at the speed of light, which permits our minds to receive and hold an infinite number of items of information in a fraction of a second".²

Visual communication is fitting for a multilingual, global culture. Using basic design elements, it's possible to bypass differences in symbol perception and language to convey our message through imagery³. "Visual communication is universal and international: it knows no limits of tongue, vocabulary, or grammar and it can be perceived by the illiterate as well as literate".⁴

Public taste today is formed mainly by publicity and the articles

1 Kantor, Graphic design and religion, p137

2 Caleb Gattengo: In: Malamed, Connie: Visual Language for designers: p9

3 Malamed, Connie: Visual Language for designers: p10

4 Malamed, Connie: Visual Language for designers: p10

of daily use. By these it can be educated or corrupted⁵. Responsible are the art directors in industry and advertising firms and the buyers, who act as censors and level down the design's of the artists to their own conception of the public's taste.

1.2 Reading

There are typographers who believe that legibility leaves very little room to maneuver and that in the interests of readers typography must follow laws and slowly evolve. On the other hand, there are designers who are convinced that readers can take a knock or two, and that legibility is flexible. These designers are keen to bring about a typographical reformation. What do you expect, when a book dating back to 1470, printed and published by Nicolas Jensen in Venice, uses types that appear little different from those used today? So what has happened over the past five centuries and more – what have type designers and typographers been doing all this time? You can also look at it this way: How wonderful it is that typography and letter forms seem to be so durable! The struggle against typographical tradition has flared up several times over the past century or so.

Most people use typefaces every day, intensively and intimately, so it seems probable that readers possess a considerable typographic knowledge. The vast majority of us have no conscious access to this, even though it is in fact accessed every time we read. The inability of most readers to talk about type and typography in any depth has led some scholars to conclude that readers do not share the typographer's enthusiasm for typefaces and

5 Gyorgy Kepes, Language of Vision: p7

the subtle differences between them. Few of us can remember the typeface in which a recently read book was printed.⁶

Typefaces vary enormously, and while in the animal and plant kingdoms diversity is on the decline, in type catalogues it is increasing. Some people would say there are far too many. There are graphic designers who take pride in only needing four or five typefaces – indeed; there are even those who spend their entire working lives using only one type. In contrast, there are many for whom the range available is still too small.

How do readers react with their eyes and brains to the product of type designers and typographers? Much of what we know about this subject stems from research in psychology, with educators and linguists doing their bit, along with neurologists.

There are seldom any explanations of why it is important, or indeed of what legibility actually is. Take two influential publications of the twentieth century: *Designing Programmes* (1963) by Karl Gerstner and *Typography* (1967) by Emil Ruder. Both works became corner stones of widely used objective or functional typography – once known as Swiss typography – which dominated the field worldwide during the 1963's and 1970's.

Gerstner writes: “Function is established, the alphabet invented, the basic forms of the letters immutable”.⁷ To what function he refers is something Gerstner omits to mention but he can hardly mean anything else but reading. And presumably when he says “the basic forms of letters are immutable” he means that this is important for legibility. Ruder puts it more simply: “Printing that can-

⁶ Zacharisson 1965, p 88

⁷ Gerstner 1964, p 29

not be read becomes a pointless product”.⁸ This surely means that Ruder regards legibility as fundamental requirement.

What makes letters more or less legible and texts more or less readable? There are a number of publications that provide answers in the form of practical advice on choosing suitable typeface, using it in the right size, not having lines that are too short or too long, with the right spacing between the words, not too wide and not too narrow, a comfortable amount of space between the lines, agreeable margins, no distracting elements and so on.

Some designers have gone beyond simply saying that legibility or readability is of fundamental importance, and go to more extensive trouble to put pen to paper.

In *The End of Print* (1995), David Carson, admonished his readers: “Don't mistake legibility for communication.” Legibility is not the whole story, he says, for communication you need more.⁹ To him, this meant giving free rein to emotional, highly personal and unconventional design. Carson rejected rules and theories without having a new theory of his own with which to replace them. In this respect he is reminiscent of Kurt Schwitters, presenting one of his “thesis of typography” in issue 11 of the magazine *Mertz* (1924): “Never do things the way someone else did them before you. You could also say: also do things differently from the way others do them.”

1.3 Disappearing types

Noise is almost ubiquitous. Indeed, George Steiner writes that

⁸ Ruder 1967, p 6

⁹ Carson, David: *In: The end of print*: p 115

it is possible that we may even need noise to combat our fear of loneliness in an overpopulated world.¹⁰ Should we be worried, if silence is an important precondition for undisturbed reading? In fact, although noise can certainly disrupt our concentration and stop us from working properly, it is less of a problem for reading than you might suppose. When the average reader becomes immersed in his reading, his surrounding soon shrink to the boundaries of magazine, book, newspaper or screen. The text becomes the world. Our surroundings seem to melt away. Like most of the signals that they try to sent to us.

Simultaneously with the creation of silence another miracle takes place: not only do your surroundings seem to disappear, so too does the object at which your gaze is initially directed – black types dissolve in your mind like a subtle aspirin in a glass of water. All those black characters just vanish from the stage, do a quick change and return as ideas images, voices and sounds. In other words, first your surroundings vanish and then the book itself becomes invisible, both being parked on a subconscious level. If and when this trick succeeds, the content of the text flow straight into the mind of the reader.

Of course, typography is not visible in the literal sense: indeed, it is highly visible. But is striking or even “noisy” typography legible? If a text is interesting enough and you are prepared to put up with the eccentric design, even the disappearing trick may be successful. Even so, things are sometimes made really difficult. At the end of twentieth century there was something of a fashion for setting texts close up to each other. But unusual or complicated typography is still often read if the text is short enough or the

¹⁰ Steiner 1990, p8,9

reader sufficiently motivated.

There are other activities besides reading which can apparently make our surroundings disappear. A powerful movie can often make you forget you are surrounded by other cinema – goers.

Apart from disappearing types there are other processes at work in the background when we read. Typographers set out routes for their readers: routes which are often not consciously perceived but are still followed. Indeed, typography without routes or organization is a disaster.

1.4 The process

Look around you and you appear to see a large part of your surrounding in a perfect clarity. In reality our brains are working away all the time, building up a broader picture of small pieces – for in fact we see only a small part really sharply. Our eyes are moving all the time, and all the time and with lightning speed our brains are putting the pieces together so we have the impression of seeing a sharp picture of everything we survey.

The reason we see only a small area sharply has to do with the way the retina is constructed. Each retina contains a layer of light – sensitive receptors. These are a mixture of rods and cones. Cones operate in bright light, detect colors and allow us to see sharply. Rods, on the other hands, are sensitive to light and dark and can also detect differences in brightness. In the middle of the retina, at the back of the eyeball, there is a small pit containing nothing but cones. This is the fovea. As we move farther away from the fovea, the proportion of cones to rods gradually falls until only rods are left. Around this area, in what is called the para-foveal region,

sharpness declines until at the periphery of vision we see little but vague movement. Reading uses mainly fovea, i.e. the cone cells.

On average, saccades are eight characters long, so they overlap. Experienced readers take in more characters at a time than beginners – a child learning to read starts by fixing one letter at a time. A fixation lasts around a fifth to a quarter of a second. Experienced reader or one who is familiar with the subject fixates for shorter periods and uses longer saccades, enabling him to take in over three hundred words a minute.¹¹

As a rule, the part of fixation that a reader immediately recognizes and understands is less than the whole – often just one word and part of the next word, but it may also be three short words. A word that we see here only vaguely, and therefore only partially identify, may become the next word to be fixated and can thus help shorten the duration of the following fixation. The shorter and more familiar parafoveally perceived words are, the better they collaborate.¹²

Soon after a word has been identified the next saccade is initiated, after which our gaze often lands between the beginning and middle of the word. Once the experienced reader has got going, he is thought to project ahead of him, as it were, expectations regarding the content. He takes in the text several words at a time, testing his expectations and either verifying them or modifying them as the case may be. Every now and then he goes back to a word and then returns to large jumps. We read faster when we are familiar with the subject matter or the terminology and sentence structure used by the author. Nor are we guided only by the text itself, but

11 Inhoff & Rayner 1996, p 994

12 Inhoff & Rayner 1996, p 951

also by what we already know. In other words, our own pre – existing knowledge and thoughts help us to direct our brains and eyes¹³. Often we read more slowly at the beginning of a text than later on, probably because it takes time to establish the interaction between what we read and what we already know.¹⁴ For experienced readers, the sounds of the spoken language now play only a limited part.

There are also differences in the way we read. In *Lesetypographie*, Hans Peter Willberg and Frederich Forssman give some examples: linear reading (as in a novel), informative reading (e.g. newspapers and travel guides, brochures), consultative reading (e.g. dictionaries) and selective reading (e.g. school textbooks). The authors show various forms of typography to go with these different forms of reading, e.g. “distinguishing” typography (for highly structured texts) and “activating” typography (to get people reading). But we can also read to learn, we can read through a text superficially (skimming), we can dip into a text; we can read in order to get to sleep, and so on. Reading poetry, of course, is something else, altogether – a form of reading in which our automatisms may be put to test by unexpected combinations of words or an unusual distribution of sentences across the lines. The sounds of words can play a part here. Reading a poem can slow our reading down to the point at which it stops altogether, giving us the space to be moved or surprised.

In the case of a poster, reading can be accompanied by a wider visual experience if text is combined with image or if the text is an image. But in all cases, it is ultimately a matter of recognizing letters and words and converting them into language and compre-

13 Smith, Frank: *Understanding Reading*; 1994, p 21, 82

14 Kellogg 1995, p 305

hension. After this conversion, there is really no difference between reading and listening, and this is why reading is sometimes considered to be the decoding of graphic impulses, and no more than that.¹⁵

1.5 Reader's eyes

If you change the rhythm and make the letters wider or narrower but at the same time broaden or narrow the spaces both between and within the individual letters, you can go a long way before reading really becomes difficult. Very narrow and very broad types are easy to stomach in small quantities, but are avoided for longer texts. If all you do is change the spaces between the letters, the rhythm is disrupted and reading becomes less enjoyable. Irregular letter-spacing will also spoil the enjoyment or reading.

Recent neurological research has shown that in the left – hand side of the back of the cerebral cortex there is a small area in which text, letters or parts of them are recognized.¹⁶ It is thought that this area specializes in the recognition of elementary graphic information. Perhaps this part of the brain originally served to process other information, such as the silhouettes of dangerous or prey animals – the kind of information that obviously needs to be processed fast. Since reading is a skill that has only been acquired relatively recently, this part of the brain cannot have evolved for the specific purpose of reading, but it is a good place to process letters. With their straight, curved, vertical, horizontal and diagonal elements, letters appear to have been constructed to utilize the

¹⁵ Perfetti 1996, p 167

¹⁶ Dehaene 2003, pp 30 – 33

specialized ability of these parts of the brain to process such elements. In the development of writing and the alphabet, it seems, experimentation served to discover what the brain can process most efficiently.

1.5.1 Looking and reading

Reactions to typefaces are finicky. What some people consider out of the ordinary, to others comes off as totally pedestrian, and vice versa. You would think the contrast between ordinary and out of the ordinary would be large and clear, but it isn't. Evidently people get used to these things. The out of the ordinary becomes ordinary; sharpness becomes blunted with use.

Design to which we are not accustomed and which persists in drawing attention to itself can often turn us from readers into lookers. But there are also other reasons for every now and then coming off the automatic pilot. And because we recognize letters with such lightning speed, the amount of time spent looking at them is usually tiny. Instantly and automatically, literally before we know it, we have started reading.

How strong are the signals of emotional values that readers can pick up? Reading is not separate from subjective and emotional reactions: there is no avoiding likes and dislikes. (For more information on reading text/images please see chapter 4.3)

1.6 Space

Letterforms are not the only things that enable us to read. Just as important for legibility are the spaces between the lines and

surrounding a text as a whole. If you design types, you also design their spaces. There is a relationship between the interior spaces of letters and the space between them. The lighter letters become, the more space there is within and between them. Each character is given just that amount of space on either side that will ensure that all characters – in whatever order they appear on the page – will create a regular pattern and not a crowd or jostle each other or leave each other hanging in mid air. Determining these spaces is called fitting. These spaces are determined not by mathematical formulas or measuring instruments, but by eye. This is not to say that no attempts have been made to design hardware that can take over this task from the designer's eye and so deliver objectivity¹⁷, but so far nothing has managed to beat the designer's eye. Good fitting makes a typeface complete and offers readers a comfortable cadence. Bad fitting makes a text uncomfortable to read.

The distances between letters are not set in stone: to some extent they are flexible. It looks as if the sensitivity of spaces declines as one progresses from micro to macro, from the white space within and between the individual characters through the spaces between words, lines and columns to the space surrounding the whole text. Margins give the typographer plenty of room to maneuver. In the typography of the twentieth century, space became an essential and separate element alongside text and illustrations, rather than something left over. Readers have a tendency to look at books at the macro level, so that this is where they consciously see space, whereas at the micro level they pay little or no attention to space and simply process it automatically.

¹⁷ Kindersley 1996

1.6.1 Illusions

Even as we read, letters seem to disappear. Letters create illusions on a grand scale by evoking in the minds of readers what authors have described, and on a small scale they are illusions in that readers perceive many details differently from their reality. Letters are full of optical corrections calculated to counter understandable optical phenomena.

In most typefaces the o and 0, and any other rounded letters in the same font, extend slightly above and below the top and bottom of letters like z and E. If they did not, they would look smaller. In the same way, at its thickest point the curve of the bowl on a b is slightly thicker than the stem, otherwise it would appear thinner than the stem, and the point at the bottom right of an N projects just below the base line in order to prevent it from looking too short. Type designs are full of this kind of compensation.

Some letters seem to want to lean slightly to the left against the direction of reading; b is a case in point. It is as if the serifs at the top left of their stems were trying to pull them over.

Optical illusions are widely spread in color images focusing on desired effect.

1.7 More is more¹⁸

People who work with design (designers, editors, managers, advertisers, publishers...) are often confronted with the old design principle "less is more". Many times, we have heard old-school typographers claim 'I have never used more than the same three type families in my work'. Similarly, many painters claim 'I have never used more than 2-3 brushes for painting'. But look at the vast selection and variability of design available internationally and we will see that the less - is - more approach practically no longer holds true. Every moment new design tools and foundries spring up from the soil like mushrooms.

Today it is easier than ever before to produce and distribute fonts independently. All we need is a computer and the proper software, and we are in business. When asked by journalists why so many typefaces exist, Adrian Frutiger, whose international reputation was made with the creation of Univers typeface (1957), responded with a question of his own, "Why are there so many wines?".¹⁹ There is no justification for complaining about the constantly expanding selection. You can never have too much choice.

There are many different kinds of literature out there. Poetry as one of them only attracts those people who are interested and already somehow familiar with the subject. Therefore it is easy to conclude that poetry as a literal branch so far have not established more innovative ways to attract people not familiar with poetry and become more efficiently established literal source on the book mar-

¹⁸ Siebert, Jurgen 1999, p 6

¹⁹ Siebert, Jurgen 1999, p 8

ket. By doing so it could even inspire writers to write more poetry, which could ultimately lead to creation of different styles in contemporary poetry.

If we are to communicate quickly and clearly (as we must if we are to attain and retain our audience), then we must accept that what we say is integral with how we say it. Visual form and verbal content are inseparable. That is why it is essential that verbal people become more sympathetic toward the visual aspect of their work and why visual people must become more interested in the editorial purpose of the stories (poetry in this case) so they can express them cunningly and dramatically. Graphic design is no grafting attractiveness onto strange materials. Graphic design is not something added to make pages look lively. It is not an end in itself. It is the means to an end - that of clear, vivid, stirring communication of editorial content.

2. Emotion

2.1 Introduction

Some viewers find the compositional aesthetic compelling. Others may be moved by a poignant image or visual symbolism filled with personal meaning. Some are amused by humorous or entertaining image. On a daily basis emotions can be as subtle as “like”, “dislike” or “ambivalence”. Even a state of ambivalence is nevertheless a state of meaning.²⁰ Therefore, nothing is ever meaningless. Setting off specific emotions and feelings was always a primary mechanism in advertising management to alter consumer’s attitude and decisions.

When viewers look at both pleasant pictures, they consistently demonstrate an emotional reaction indicated by pronounced brain activity that does not occur when they look at neutral pictures.

Emotions result from a rapid appraisal of an object or event’s significance in order to prepare us for action. They help us cope with changes in the environment. This is in contrast to feelings, which are the subjective and internal experiences of emotion. Another component of affect is mood which refers to a longer-lasting, generalized experience that is milder than emotion.

Emotion is known to affect mental processes, such as attention, perception and memory. For example, emotive images can lead to biased perceptions when a persuasive symbol is paired with a neutral object or person. A good example is when new programs consistently pair people of a particular race or religion with images of guns and violence. Emotions also affect how information is processed and stored into long-term memory. Research indicates

²⁰ Difference between emotions and feelings (<http://www.authentic-systems.com/featured-articles/difference-between-emotions-and-feelings>)

that unpleasant memories fade more quickly than pleasant ones.²¹ Furthermore, pleasant phenomena – whether words, images, or events – are processed more efficiently and accurately and recalled more quickly.

Graphics with meaningful emotional content capture attention and interest because they generate a state of arousal which is a cognitive and biologically energized state.²² When a graphic has emotional salience, affective appeal is its prominent characteristic. It transmits emotional content in a compelling way. Designers can achieve this by composing with design elements and imagery that have significance for the audience. Graphics with emotional salience take viewers beyond a literal interpretation to one that connects with their feelings.

Of all basic design elements, color seems to have the most potential to evoke emotion.²³ For example, highly saturated colors are more intensely felt than soft, pale, and neutral colors.

Cultural factors determine how intensely the emotion is felt by affecting attitudes towards the subject and the material consequences of interaction and consumption.²⁴ Culture can also affect the content of emotions. Content depends on what the emotion is set up to be set off by. Emotions are set off with the help of elicitation files.²⁵ Some of these files may be biologically based, but, in the course of life, our mental files can grow, and new files can be

21 Connie Malamed, *Visual Language for Designers*, p206

22 Connie Malamed, *Visual Language for Designers*, p206

23 Connie Malamed, *Visual Language for Designers*, p210

24 Dylan Evans, *Pierre Cruse: Emotion, Evolution and Rationality*; p83

25 Elicitation files – are biologically and mental material used to set off an emotion. These files can grow and new files can be established. Items are added to an existing file by association, and then they are closely related in building emotions/feelings. (Dylan Evans, *Pierre Cruse: Emotion, Evolution and Rationality*)

established. The establishment of new elicitation files has not been investigated, but the process may be relatively simple. Items are added to an existing file by association, and then clusters of new items that are closely related take on a functional autonomy that allows them to trigger the emotion without the aid of anything in the original file. Culture can help to re – calibrate existing emotions to new eliciting conditions in this way.

Every emotion that we have a word for bears the mark of both nature and nurture. Each is built up from a biologically basic emotion (nature), but its conditions of elicitation, and its content, is influenced by learning (nurture). No lexicalized emotion is biologically basic. But there is a sense in which all lexicalized emotions are psychologically basic. Every context to which people are exposed to – generates socially based emotions.

2.2 The role of concept and intention: Change of concept, change of emotion

The best aesthetic concept must first originate from the mind and be galvanized by a well developed sense of visual literacy. A beautiful design is not merely an assemblage of visual elements but a unified whole that resonates with the inherent beauty of the human imaginations responsible for it, all of which their source in the ultimate maker.²⁶

A concept is the underlying structure of an idea toward which all subsequent development efforts are pointed. It is through a clear concept that the humanity of any work may be perceived, for a concept cannot be fully conceived without mindful human con-

26 Daniel Kantor, *Graphic design and religion*, p 100

tribution. Without a concept behind its realization, no work of art is able to convey a clear point of view, which is essential to connecting with the ultimate viewer. The weaker the concept, the less coalescent a work becomes and the more independent its component parts. Under a strong concept, design elements are given a context instantly perceived by the viewer.

To become fully realized, a concept requires clear intention. Without the discipline of intention, the inherent hospitality behind any gesture cannot be fully expressed. When there is no clear intention behind the component parts of a design, the viewer is instead encouraged to wander. It is conceptual intention that connects viewer with context, viewer with hospitality, and viewer with the healing power of a unity, beauty and harmony.

If you are in the zoo, and there are bars between you and the lion. Your sensations may range anywhere from curiosity, to appreciation or admiration over the beauty of the animal. More than likely, fear would not be present. Your awareness includes the bars, which provide the emotional idea of separation, and protection. Once feelings are established, they often feed back into our emotions to produce the appropriate result to ensure survivability.

3. Graphic Design and Culture: a study on Symbols

3.1 Introduction

Philosophy principally regards its problems as universal and believes its methods to be concerned with either confirming or contradicting every claim to understanding. In this sense philosophy underwrites all culture in that culture can be recognised as the eternal, collective, reaffirmation of humankind's coming to 'know' nature, as distinct from the animal kingdom's innate inability to exist as anything other than a continuous part of nature. Culture, as a form of mediation, enables a distancing from nature and a control over natural occurrence, facilitated through symbolic representation.²⁷

The metaphysical questions addressing the real characteristics of the 'outside' nature and the 'inside' mind were seemingly held in abeyance (or just taken for granted) and philosophy's project became dedicated to the 'rigorous' and 'scientific' divination of the accurate and most appropriate transportation of the 'outside' into the 'inside'. The conventional highway for this transport has been the senses, but primarily 'sight'. Such empirical rather than intuitive theories of knowing have marked out the epoch of modernity: a period we might describe as the 'opening of vision'.²⁸

Our cognitive system often relies on metaphors and analogies to think and imagine.²⁹ It is how we understand things for which we have no specific knowledge. We often use metaphors to describe phenomena that are too difficult to verbalize, such as emotions. When emotions seem ambiguous and ethereal, metaphors help

²⁷ Chris Jenks (editor), *Visual Culture*, p2

²⁸ Chris Jenks (editor), *Visual Culture*, p3

²⁹ Malamed, Connie: *Visual Language for designers*: p220

make them explicit and tangible.

Visual impressions are not limited to sensory experiences that excite receptor neurons of peripheral nervous system. They also involve the observer's cognitive background, which gives such experiences meaning. Thus, the emotional/intellectual reactions you might experience when seeing images might be far different from my experience; and your reaction to those images is likely to be entirely different from your reaction while seeing other images.³⁰

Though the term graphic design is a contemporary one, its formative principles were hard at work hundreds of years ago in the works of the illuminators. In the hands of skillful artisans, words and imagination were plied and blended to transmit the wisdom of the word's faith traditions through color, line, texture, and form.³¹

Good design, as all art, is concerned with negotiating the tension between "form and purpose, form and meaning, form and expression, form and content, form and skill. It is the merging of these conflicts that determines the aesthetic quality of a painting, a building, a sculpture, or a printed piece."³²

Clearly, religions of the world have a lot to communicate, and graphic design is the medium through which their messages may be clarified and enhanced.

"It's necessary to understand history, and he who understands history knows how to find continuity between that which was, that is, and that which will be".³³

³⁰ Robert L. Solso, *Cognition and the visual Arts*, p3

³¹ Daniel Kantor, *Graphic design and Religion*, 73

³² Daniel Kantor, *Graphic design and Religion*, 72

³³ Le Corbusier (1887–1965) was a Swiss-born French architect, designer, urbanist, writer and painter, famous for being one of the pioneers of what now is called modern architecture.

3.2 Semiotics

Semiotics, also called semiotic studies or semiology, is the study of signs and sign processes (semiosis), indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication. Semiotics definition on Wikipedia³⁴ divides Semiotics into three branches:

Semantics: Relation between signs and the things to which they refer; their denotation, or meaning.

Syntactics: Relations among signs in formal structures.

Pragmatics: Relation between signs and the effects they have on the people who use them.

The importance of signs and signification has been recognized throughout much of the history of philosophy, and in psychology as well. Plato and Aristotle both explored the relationship between signs and the world.

Man's superiority in the race for self-preservation was first ascribed for his wider range of signals, his greater power of integrating reflexes, his quicker learning by trial and error; but a little reflection brought a much more fundamental trait to light, namely his peculiar use of "signs".³⁵

Man, unlike all other animals, uses signs not only to indicate things, but also to represent them. To a clever dog, the name of a person is a signal that the person is present; you say the name, he prick up his ears and looks for its objects. If you say "dinner", he expects food. We cannot make any communication to dog that is not taken as a signal of something immediately forthcoming. Dog'

³⁴ <http://en.wikipedia.org/wiki/Semiotics>

³⁵ Langer, Suzanne, K., *Philosophy in a new key*, p30

s mind is simple and direct transmitter of messages from the world to his motor centers. With man it is different. We use certain signs among ourselves that do not point to anything in actual surroundings. They are used to talk about things, not to direct our eyes and ears and noses toward them. Instead of announcers of things, they are reminders. They have been called "substitute signs"³⁶, for in our present experience they take place of things that we have perceived in the past, memories. They serve to let us develop a characteristic attitude toward objects in absentia³⁷, which is called "thinking of" or "referring to" what is not here. Signs used in this capacity are not symptoms of things, but Symbols.

A sign indicates the existence – past, present, future of a thing, event, or condition. Symbols on the other hand, are vehicles for the conception of objects. To conceive a thing or a situation is not the same thing as to "react toward it" overtly, or to be aware of its presence. In talking about things we have conceptions of them, not the things themselves, and it is the conceptions, not the things, that symbols directly "mean". Behavior toward conceptions is what words normally evoke; this is the typical process of thinking.

The simplest kinds of symbolistic meaning is probably that which belongs to proper names. A personal name evokes a conception of something given as a unit in the subject's experience, something concrete and therefore easy to recall in imagination.

3.3 Renewing Symbols

For human experience to be interesting and exciting, the use

³⁶ Langer, Suzanne, K., *Philosophy in a new key*, p31

³⁷ Absentia is Latin word for absence

and experience of symbols are required because they connect us to our great ideas, things, places, beliefs and actions. Cultures and societies cannot meaningfully function without symbols.³⁸ Written languages rely on the groupings of linguistic letter symbols (words). It has been suggested that the power of understanding symbols is “the most characteristic mental trait of mankind,”³⁹ a power that allows us to imagine as much as our imagination can reach. Poetry, literature, drama, paintings, mythology, and religion cannot be fully experienced without an understanding of and appreciation for symbols.

The symbol has the power to affect a connection between any aspect of the tangible, concrete present and the ineffable, the transcendent and the infinite. Without symbols it would be impossible to comprehend reality. Through symbols finite meets the infinite, weakness meets power, and despair meets hope.

To fully serve any client and purpose, it is the responsibility of the designer to acquire both a humble appreciation for the power of symbols as well as an adequate understanding of the specific symbols relevant to a particular project. Graphic designers must acquire a sensitive appreciation for the difference between signs and symbols. Signs are primarily applicable to static, straightforward content. They are used not to deepen but to direct. Signs require little or no imagination when viewed, and they can be invented and destroyed at will with little effort.

A symbol, on the other hand, does not refer to known, present reality but points to something beyond and previously unknown that requires imaginative involvement. A symbol cannot be invented

38 Daniel Kantor, *Graphic design and religion*

39 Langer, Suzanne, K., *Philosophy in a new key*, p72

or made. It must be born of that which it represents, and it can only die when the source or essence of its truth dies. In a sense, the symbol becomes the tangible material of this world through which the living material of another world may take form. But like any powerful tool, a symbol is dependent upon how it is used. When properly used, symbols enlighten, illuminate and open up meaning.

A sign points you to something, while symbol takes you through something. Whether a symbol is an object, a gesture, a simple flag, it has the power to move the participant from one state of mind to another.

3.4 Differences between semiotic approach to commercial design and design for religion

Commercial design is primarily concerned with explaining and demystifying. Design for religion must leave room for mystery, often pointing to mysteries without explaining them.

Commercial design often projects illusions through selective or idealized truths. Design for religion must be concerned with shattering illusions and revealing truths. Design, in the end, is about beauty, which is ultimately about honesty, about God and our response to the divine. Commercial design prepares the viewer to make purchase decisions that are often concerned with external references. Design for religion prepares the viewer for prayer, self-discovery.

Commercial design rarely speaks to a community but rather focuses on the individual and emphasizes glorification of self. Design for religion must consider the needs of its community and encourage communal consideration and common beliefs. Com-

mercial design appropriates symbols and leverages them for their efficiency. They are primarily as shortcuts to meaning and are often experienced more as signs than as symbols; thus they limit one's vision. Design for religion must strive to open up symbols and deepen their meaning. A symbol must extend one's vision.

Commercial design is often concerned with speeding up one's decision by attempting to do most or all of the thinking for us. Design for religion must encourage pause and reflection. It must empower us to think for ourselves and take up our own reflections and decisions.

Commercial design usually employs only what is necessary to achieve its end. Design for worship is an expression of hospitality, so it must be willing to offer things that may not be necessary or practical.

Commercial design uses beauty as façade to enhance perceptions for an offering that may not be actually be beautiful or genuine. Design for religion must offer beauty that originates from the inherent of that which the design serves.

Commercial design is concerned with receiving money, allegiance, loyalty, and attention. Design for religion must be concerned with giving beauty, truth, mystery and hospitality.

Commercial design is often concerned with all things new and exciting, trends, styles, fashion, and glamour. Design for religion must draw upon timeless traditions so as to echo the timelessness of the sacred and divine.

Commercial design often points to an idealized or false reality that may be unattainable, unhealthy, or unnecessary. Design for religion must be prepared to open our eyes to an authentic reality that is both immanent and transcendent, genuine and attainable.

There is the world of difference between superficial prettifying and genuine beauty...beauty to be beauty must always be seen in integral relation to truth".⁴⁰

3.5 The challenge of technology

Desktop publishing is more concerned with production, convenience and practicality. It is not, strictly speaking, an aesthetic activity because one needs no aesthetic training or awareness to do it. In fact, those with little or no training are encouraged to do it precisely because the technology is able to do much of the thinking. Using features such as design templates, software filters, plugins, and style menus, desktop publishers are able to save time by focusing more on what they do best and less on demand of aesthetic decision-making.

In comparison, the graphic design is an activity that involves years of aesthetic training in the formal elements of art, including: order, unity, variety, contrast, grace, symmetry, asymmetry, rhythm, rhyme, regularity, movement, interval, coherence, dissociation, balance, tension, space, weight, texture, line, mass, shape, light, shade, color, infinitum.⁴¹ To the experienced graphic designer, the machine is subordinated to the role of aiding in the creation of effective design. Good designers work from the belief that machine follow and supports the medium. It does not lead.

The user is rarely required to reflect upon whether a particular aesthetic treatment is required. With a simple click of a mouse button, an unskilled novice is granted access to typeface menus

40 Richard Harries, *Art and the beauty of God*, p22

41 Paul Rand, *From Lascaux to Brooklyn*, p30

offering thousands of fonts and style treatments. Other visual elements such as colors, lines, textures, and clip art are just a key-stroke away. While instructions manuals for software are quick to describe how to use the tools, rarely, if ever, do they educate the user as to why or when to use them. As the result, one's visual literacy becomes stunted.

It's not hard to lose touch with your humanity, tradition, and authenticity when the communications that express your identity may be produced without your hand ever touching the page, when you need only select a generic software template designed by some distant corporation that knows nothing about you, when the clip art you import is nothing more than a caricature of your spiritual tradition. Much of our contemporary visual experience originates with/from a machine. It becomes far too tempting today to substitute the insight of a trained professional with the artificial intelligence of software.

How can today's designers reinvigorate a soulful connection with the viewer? What is the role of technology in such efforts? Can objects used for worship be deemed sacred if they are produced by hardware and software?⁴²

3.6 Symbolist Sociology and the defence of the individual

Changes in 19th century caused primarily by industrial revolution brought significant 'disturbances' on both spiritual and material level; and affected art movements and philosophies of that time by crating symbolism.

42 Daniel Kantor, *Graphic design and religion*, p92

Philosophical concern about the individual in the context of modern society can be found in the diary of the Swiss writer H. Frédéric Amiel⁴³ (published in 1883), where the demise of the individual was viewed, typically, as a substantive danger that arose directly from urbanism and the worldliness it engendered: "Materialism is the auxiliary doctrine of every tyranny. To crush what is spiritual, moral, human – so to speak – in man, specializing him; to form mere wheels of the great social machine, instead of perfect individuals; to enslave the soul to things, to de – personalize man."⁴⁴

For Amiel, the answer is a constant struggle to reach the soul: "To defend the soul, its interests, its rights, its dignity, is the most pressing duty for whomever sees the danger. What the writer, the teacher, the pastor, the philosopher has to do, is to defend humanity in man."

Khnopff⁴⁵ (1898) passionately summarizes Symbolism's true social goal, which was the direct enhancement of the individual in modern society. Reference to the ills of modern society was not an end in itself: that had been the goal of the realists before them, whose attempts to portray with visual acuity the negative constituents of modern life and whose pedantic preaching of socialist reforms the Symbolists rejected. Rather, the Symbolist's recognition of the problems of modern society was not a goal but a base, a source from which their idealist art sprang. They proposed art not as a remedy but as a salve for modern urbanity.

43 Henri Frédéric Amiel(1821–1881) was a Swiss philosopher, poet and critic. Isolation inspired the one book by which Amiel is still known, the *Journal Intime* ("Private Journal"), which, published after his death, obtained a European reputation.

44 Sharon L. Hirsh, *Symbolism and Modern Society*, p44.

45 Fernand Khnopff (1858–1921) was a Belgian symbolist painter.

4. Visual Storytelling

4.1 Introduction

Great visual storytellers communicate their inner visions – the things that they alone see and hear – by presenting them to the others to experience through the powerful and universal language of imagery.⁴⁶ That language is rich and complex, yet whatever medium the artist is working in, the goal is the same: telling the story in the most compelling and cohesive way possible. The final package is irrelevant if the story doesn't work.

Another goal is to pull readers (artists) out of the box (frame) to examine their visual storytelling goals from a different point of view, one that will ignite new ideas and inspiration.

Finally it's not about drawing pretty pictures, dramatic imagery, or using state of the art CGI (Computer Generated Imagery) techniques, but about telling a great story. They need to experience the comic or a film, or game. That is visual storytelling.

4.2 Telling a story through visual imagery

What is visual storytelling? It is any medium that uses visual images and/or graphics, moving or otherwise, to tell a tale in such a way that the whole is more than the sum of its parts. Ten different people reading an illustrated paragraph in a narrative or magazine article will conjure up ten different mental images in the basis of that paragraph. In fact, any narrative without visual representation, no matter how compelling, leaves the door wide open for as many independent interpretations as there are readers. Adding illustrations to a narrative text, so that all readers have the same pictures

46 Caputo, Tony; Steranko, Jim. Visual Storytelling: The Art and Technique

to look at, closes the interpretive door to some extent. Brann Ferren, former President of Research and Development and Creative Technologies for Walt Disney Imagineering, has been quoted many times as an advocate of storytelling. “The core component of leadership is storytelling,” Farren believes. “Education is a storytelling problem,” he insists. “Leadership is a storytelling problem”.⁴⁷

Communication through imagery has different advantages. To explain something hidden from view, such as the mechanics of a machine or human body, a cross section of the object or a transparent human figure works well. When we need to describe an invisible process, such as how a mobile message is transmitted, iconic forms interconnected with arrows can be used to represent a system and its events. To communicate a difficult or abstract concept, we may choose to depict it with a visual metaphor to make the idea concrete.⁴⁸ Precise charts and tables help to structure information so audiences can easily absorb the facts. When we wish to instigate a call to action, we (designers) find that emotionally charged imagery is the most memorable.⁴⁹

4.2.1 The visual story telling media

There are two categories of visual story telling: the Static and Dynamic. Static media is without motion, such as: magazines, books and comics accompanied by photographs or drawings. Active media is with motion: movies, television, multimedia and games. One crucial difference between these media is the dramatic variation in what the viewer brings to the experience of the story being told.

47 Caputo, Tony; Steranko, Jim. Visual Storytelling: The Art and Technique

48 Malamed, Connie; Visual Language for designers; p12

49 Malamed, Connie; Visual Language for designers; p12

Visual Storytelling																
Static							Active (Dynamic)									
Luminear			Interpersonal				Linear				Interactive					
Articles		Illustrated		Comics			Movies		TV		Multimedia		Games			
Newspapers	Magazines	Picture books	Children books	Periodicals	Graphic Novels	Manga	Silent film	"Talkies" sound	Serials	Live	Enhanced TV	Internet	CD/DVD/Bluray	Role Playing	First Person	Strategy

Table1. The Visual Storytelling continuum. “Luminear” is coined term combining illuminated from Illuminated Manuscripts, and linear from typical “sit back and watch” experience. An illuminated manuscript is a manuscript in which the text is supplemented by the addition of decoration, such as decorated initials, borders (marginalia) and miniature illustrations.⁵⁰

4.2.2 Silent films, the “talkies” (sound film) and beyond

The first of the active visual storytelling media were “silent” films. Although the viewer was accompanied by the music which was often unrelated to the story, and so the experience of a viewer watching a pre – “talkie” film was, like the experience of a reader of a comic – an interpersonal one.

Films with real voices, sound effects that match talking place on the screen, and state of the art special effects all foster the illusion that the viewer is seeing, is “real”. There is, however, a trade – off. The more effectively rendered the illusion, the more passive the role of the viewer. Viewer’s emotional reactions to a particular film are still shaped to some extent by their real life experiences. And by their previous experience with other storytelling media, watching a film is a passive experience.

50 http://en.wikipedia.org/wiki/Illuminated_manuscript

4.2.3 From frame to frame⁵¹

A frame in the world of visual storytelling consists of margins, or borders, which contain the images and/or words the storyteller has used to illustrate a particular point in a narrative. In all media which are shown on a screen, the frame is usually the screen itself. In comics, the frames are the panels. In one sense, frames are a window, but what we see when we look out of a window depends on the position of our head and eyes. In contrast, what we see when we look at one shot in a film or a screen in a game depends on how the creators of the shot have arranged the objects that will appear in the frame and the position of the camera on the stage. In all visual storytelling media, it is the sequence of frames that moves the story forward, drawing the viewer, reader, or player along.

4.3 Eye path

Directing the eyes serves two principal purposes – to steer the viewer’s attention along the path according to the intended ranking order and to draw the viewer’s attention to specific elements of importance. When our eyes scan the picture, we do not glance randomly here and there. Rather, our eyes fixate on areas that are most interesting and informative. But it does mean that each individual may scan the same picture in his or her unique way depending on what the person considers informative.

The eye movements of the viewer are critical to graphic comprehension. Unlike other forms of communication, such as reading, listening to music, or watching a movie, the time spent on looking

⁵¹ Caputo, Tony C.

at graphic can be remarkably brief. The designer can also guide the viewer to specific information by signaling the location with visual cues like arrows, color, and captions. Visual cues do not carry the primary message: their function is to orient, point out the crucial information.

When an observer’s visual attention shifts to a predetermined location or along the preconceived path, it enhances how the person understands a graphic in many ways. Directing the eyes promotes the efficiency and speed of visual information processing, and improves comprehension. If a design has no focal point, drawing attention inward, it may seem to fall apart, making it difficult for the viewer to organize what is going on (Paul Zelanski and Mary Pat Fisher in *Design Principles and problems*).

Eye path can refer to the movement of a viewer’s eye from one path of a single picture to another part of that panel or, in case of the linear sequence of a comic book, from panel to panel. When a reader opens the pages of a book, the eye registers the whole page at once, but the brain cannot process all the information at once. Thus the artists must focus on a sequential path, from one path to another.

Several compositional techniques can be used to direct the eyes. Positioning and emphasis are two powerful ways to achieve this. Positioning refers to the importance associated with an element’s location (see chapter 4.2). Emphasis refers to the stress given to an element.

There are many different techniques used by artists/designers to lead the reader’s eye through a sequence of pages and panels, including variations of panel size, variation and angle... In general:

- A figure or object that is larger or smaller than everything

else in the panel/page layout will show the reader that figure is the most important.

- A reader will generally assume that the largest panel on a page is the most important.
- An oddly shaped panel will stand out on a page, forcing the viewer to focus on that panel.
- Dramatic use of the “frame – within – a – frame” draws attention to the panel.
- An unusual shot angle in a single panel will naturally attract a viewer’s eye, and can also add drama suspense, and excitement to a page or spread.

4.3.1 Reading path

Readers of magazines, for instance, may flick through the magazine, stopping every now and again to look at a picture or read a headline, and perhaps later returning to some of the articles which drew their attention. But they also move straight to their favorite columnist and read him or her from the beginning to the end. Newspapers, similarly, are not read in linear order, but selectively and partially. The reading path moves from the most salient element, to the text, and from the text back to the most salient element, in circular fashion. Whether the reader only “reads” the figure and the headline, or also part or all of the verbal text, a complementarities between text and image is guaranteed.⁵² For anyone reader the photograph or the headline may form the starting point of the reading. Our assumption is that the most plausible reading path is the one in which the readers begin by glancing at the photo,

52 Gunter Kress, Theo van Leeuwen: Reading Images, p219

and then make a new start from left to right, from headline to photo, after which, optionally, they move to the body of the verbal text.

If the reading path is linear and horizontal, it continues a progression, moving inexorably forwards towards the future. If it is vertical, a sense of hierarchy is signified, a movement from the general to the specific, from the headline to the footnote.

4.4 Leap of faith⁵³

The frames in films are temporally continuous. All the audience has to do is to sit back and pay attention to the action on screen, following the characters as they walk across a room, commit murder, or just look out of a window. Comics panel, in contrast, are not continuous in the same way, and there is no actual motion. Readers will fill the “dots” between panels at their own pace, experiencing a fight scene in a slow motion, while others see it as a lightning fast.

1. Clarity	2. Realism	3. Dynamism	4. Continuity
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Table2. Elements for creating compelling imagery. Clarity + Realism + Dynamism + Continuity = Total immersion.⁵⁴

4.4.1 Clarity

To get caught up in the story and the characters and to see what will happen next, the audience – whether readers, viewers, or players – must be able to follow the visual story. They must not get

53 A leap of faith, in its most commonly used meaning, is the act of believing in or accepting something intangible or unprovable, or without empirical evidence (http://en.wikipedia.org/wiki/Leap_of_faith).

54 Caputo, Tony C., Visual Storytelling

confused or lost as the story unfolds. Skipping elements important to a story, or transmitting them in a haphazard way, will undermine clarity. For example, comics design must make clear what is being emphasized in the story. A well – designed comic story shows the readers all the information necessary to advance the story and at the same time create the illusion of movement. If blocks of descriptive text are necessary to explain what the art has failed to show, clarity suffers. Storyboards are designed for a different medium, but the goals are the same: to advance the story visually, through action flow rather than spoken exposition.

In game design, a lack of clarity can negatively affect the player's entire experience of the story.

4.4.2 Realism

Realism in the context of visual storytelling does not refer to photorealism – a duplication of the world we live in – but to the perception by the audience that what is happening is real within the story and graphic style.

In films, comics, or games, just as in the real world, seeing must be believing. Both imagery and storyline must create the illusion that the worlds being portrayed – and the characters that inhabit that world – are real. But what in the context of visual storytelling is realism? The foundation of well – conceived and seamlessly executed visually told story is, simply, that every creative choice made by the people working on the story be logical within the structural and stylistic framework of the story.

Today, there are many types of media offering many different types of “reality”. Realism in context of film is a photographic real-

ism: the camera records actual people, places and things. Although scenes may be “impossible” because they could never happen in the real world, they appear very real to the audience because the medium makes it possible. The dinosaurs from film Jurassic park are more believable as actual dinosaurs than those in Walt Disney film dinosaur because the Jurassic Park computer generated dinosaurs are incorporated within the context of photographic realism.

Similarly, although the characters in comics are two – dimensional outlines, placing them in a real – world environment can help bring those outlines to life.

In some visually told stories with “impossible” storylines, realistic sets, costumes, characters, and dialogue provide an environment that makes outlandish imagery and events seem natural. In the film The Exorcist, when possessed 12 year old girl played by Linda Blair starts spinning her head around 360 degrees, it appears very real because of the environment. It happens in a young girl's bedroom, in the real world.

4.4.3 Dynamism

A list of synonyms for dynamic include “energetic”, “compelling”, “vigorous”, “electric” – all adjectives that describe why audiences are drawn to dynamic images, whether the dynamism is pure motion, or the result of panel or scene design.

The differences in which dynamism is expressed, and the limitations of what can be done to achieve dynamism – depend on the output medium. Well done special effects can add excitement – the “wow” factor, but unless the effects have been used for clean

enhancement of the story, they are just eye candy.⁵⁵

One way to analyze shot or panel composition is to look at the “lines” of movement within a frame. In general, compositions in which the lines are all horizontal or all vertical thus replicate the lines of the frame, provide the greatest sense of stability and are, in a sense, less dynamic than compositions in which diagonal lines are dominant.

Diagonal compositions create a sense of energy and movement. Good way for comics artists to set up for a climax is to draw a series of horizontal panels and then to switch diagonal composition on the end.

4.4.4 Continuity

The visual detail must be consistent from scene to scene unless the storyteller is deliberately emphasizing the change. Anything that might cause viewers to take a mental “double – take ”⁵⁶ can shake their belief in the immersive world of the story.

4.4.5 Total Immersion

Realism, clarity, continuity, dynamism – the ultimate goal of a visual story teller is to use these tools to create a totally immersive world, one that the reader, viewer, or a player “falls into” and, once there, doesn’t want to leave. Anything that doesn’t work within the concept of the story being told and the style and output medium being used to tell it, can interfere with immersion.

⁵⁵ Caputo, Tony C. A common slang term for visually appealing persons or effects used to draw mass attention is eye candy.

⁵⁶ Caputo, Tony C., Visual Storytelling

5. Composition

5.1 Perception

Early vision rapidly scans a wide visual field to detect features in the environment.⁵⁷ This first phase of vision is driven by the attributes of an object (the visual stimulus), rather than a conscious selection of where to look. Upon detecting the presence of visual features, we extract raw perceptual data to get an overall impression. As our neurons work parallel, we perceive the primitive features of an image, such as color, gestalt (“form”, see chapter 5.2) and depth. After this initial perception, we extract more complex information that we synthesize into a coherent form.

Before consciously paying attention, we rapidly analyze the content and register the features that pop-up.⁵⁸ The purpose is to get an accurate reading of whatever is important in our visual field. After a brief exposure, a feature with prominence or salience is more likely to attract our attention in later vision than an inconspicuous feature. To perceive a feature as salient, we must be able to discriminate it from everything else. Through visual discrimination, we determine whether a property is the same as or different from other properties.

Visual search for salient features becomes speedier as a result of grouping, because it is faster to find information that is placed in one location. Grouping elements together can also make a few features emerge. For instance, a set of lines radiating from a center point emerge as a Sun form.

The brain adds information to the raw visual impressions, which gives a richness of meaning far beyond the simple stimuli it

57 Malamed, Connie: Visual Language for designers; p45

58 Malamed, Connie: Visual Language for designers; p54

receives.⁵⁹ Gunter Kress and Theo van Leeuwen in *Rerading Images* write about two types of perception responsible for interpreting visual information: intrinsic and extrinsic.

Intrinsic Perception	Extrinsic perception
Belonging to or part of the real nature of something/somebody. Relates specifically to the components of an image. A picture of baby sitting on the ground, holding a teddy bear, and looking up in innocent surprise suggests happiness and contentment – a neutral image.	Not belonging naturally to something/somebody. Extrinsic perception develops when intrinsic image is denoting little more than its age and condition. Neutral image put together with another image suggests shocking or suspenseful response.

Table3. The Challenge of the visual storyteller is to find the ways to express exposition, character development, plot progression and dramatic themes using imagery that stimulates both kinds of perception. (Fig 1. and 2. in advertizing design))

5.1.1 The audience’s cognitive characteristics

It may not be possible to fully predict how an audience will perceive and interpret a picture because of the complex nature of human experience and the variable cognitive skills among individual.

Knowledge (education) of the symbols and graphical devices used in one’s culture as well as an understanding of the context are required. Learning to accurately read a picture is a result of education and experience. Experience with the content of a picture is an important predictor of a viewer’s ability to comprehend graphic. Experts are known to organize complex patterns in the visual environment into fewer perceptual units, which reduces cognitive load. Thus viewers with domain specific experience are less likely to get overloaded when perceiving a complex visual graphic as compared to novices.

59 Robert L. Solso, Cognition and the visual Arts

Motivation is an important factor in whether an audience member will have as interest in a picture. A viewer's motivation is typically based on his or hers goals for viewing the graphic. Is the graphic being viewed for aesthetic appreciation or is it required to for performing a task, such as fixing a bicycle. Does the graphic explain a complex concept that must be learned? Or, is it a bland marketing mailer for which the viewer has no use?

Culture is another significant factor in graphic creation. It shapes the contents of value structures.⁶⁰ Many cognitive skills are culturally biased – ways and patterns of thinking, symbol and color interpretation, and visual associations with verbal language, to name a few. Culture provides the context or lens through people can interpret a picture, and therefore culture affects cognitive processing.⁶¹ As the global exchange of people and ideas continues to increase, accommodating the cognitive conventions of a pluralistic culture is a fundamental requirement of effective design. Social learning is important because it can lead to the transmission of information such as beliefs, values and skills between individuals and across generations.⁶²

Reading skills often correspond to the viewer's understanding of a graphic. It affects how well the viewer will read titles, captions...and how he or she will integrate text and images.

5.2 The meaning of composition

According to Gunter Kress and Theo Van Leeuwen⁶³ principle,

60 Dylan Evans, Pierre Cruse; Emotion, Evolution and Rationality; p140

61 Malamed, Connie; Visual Language for designers; p39

62 Dylan Evans, Pierre Cruse; Emotion, Evolution and Rationality; p141

63 Gunter Kress, Theo van Leeuwen; Reading Images: 183

composition relates the representational and interactive meanings of the picture to each other through three interrelated systems:

1. *Information value* – The placement of values – participants and paradigms (syntagms) that relate them to each other and the viewer, endows them with specific informational values attached to the various zones of the image: left and right, top and bottom, centre and margin.

2. *Salience* – The elements (participants and representational and interactive paradigms) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrast in tonal value, differences in sharpness, etc.

3. *Framing* – The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) connects or disconnects elements of the image, signifying that they belong or do not belong together in some sense.

These three principles apply also to composite visuals, text and image composite, and other graphic elements such as television or computer screen. In our view the integration of different semiotic codes is the work of an overarching code whose rules and meanings provide the multimodal text with the logic of its integration. There are two such integration codes: the code of spatial integration, and rhythm – the code of temporal composition.

Principles of information value, saliency and framing, apply not only to pictures, but also, to layouts. Two kinds of gestalt logic⁶⁴ govern composition in every layout: symmetry and asymmetry. Symmetry is a compositional state in which the arrangement of forms responds to the central axis of the format. Symmet-

64 Max Wertheimer; Productive thinking

rical arrangements create a “mirroring” effect – spaces or contours on either side of the organizational axis. Asymmetry is an opposing logic: The arrangement of every form defies relationship with any central axis. The result is a collection of spatial proportions that are inherently different from each other.

5.2.1 Symmetry and asymmetry

Artists have always had some sense of balance and symmetry in their work, and this seemingly natural proclivity has been formalized in art education courses. The deep psychological reason for the predisposition engages theories of the universal attributes of the mind as it interacts with the physical world. At every opportunity, we humans form taxonomies; we like to believe that the universe is organized in some systematic pattern and that scientists are intrepid explorers searching to find its logic.⁶⁵

Symmetry is one of the techniques used by artists to achieve pleasing design. However, visual symmetry involves much more than a simple balance. A perfectly balanced painting, would be rather boring, as would a perfectly balanced building, face, or even personality. While we understand order, we find minor dislocations interesting and invest greater effort in investigating them.⁶⁶

Symmetry and asymmetry in regards to the meaning of composition produce very different visual experiences in a viewer. The similarity of spaces or shapes in a symmetrical configuration is very direct and efficient, but can be too simple or static, causing viewers to hastily gloss over information.⁶⁷ Asymmetrical arrangements

65 Robert L. Solso, Cognition and the visual Arts, p146

66 Robert L. Solso, Cognition and the visual Arts, p146

67 Timothy Samara: The Designer’s Graphic Stew, 19

provoke rigorous involvement – they require continual assessment of differences in space, stimulating the eye to greater movement. From the stand point of communication, asymmetry improves the ability to differentiate, catalog, and recall content because the viewer’s investigation of spatial difference becomes tied to the ordering, or cognition, of the content itself.

On another level, symmetry and asymmetry come with cultural and conceptual baggage. Prior to the early twentieth century, all design was ordered symmetrically. As the result, symmetrical, or centered layouts tend to be perceived as traditional or historical; because design prior to the industrial revolution was primarily created by religious, governmental and academic institutions, symmetrical layouts are also generally perceived as formal, careful, decorative, or institutional. Choosing the best gestalt logic for a given project depends on which association will be most appropriate for the target audience – compositional logic itself is a message to be conveyed.

Symmetry	Asymmetry
Static	Dynamic
Quiet	Loud
Formal	Casual
Studied	Spontaneous
Historical, traditional	Contemporary
Conservative	Innovative
Decorative	Essential
Solid	Fragmented
Simple	Complex

Table4. Comparing attributes⁶⁸

Timothy Samara in his book The Designer’s Graphic Stew makes his basic principle for building a composition consisted of: Scale,

68 Timothy Samara: The Designer’s Graphic Stew: 19

Contrast and Organization.⁶⁹ Form or figure is considered a positive element, while space or ground is considered the negative, the opposite of form. Because page or screen space is intrinsically flat, viewers are predisposed to taking them for granted.

Every successful composition organizes a variety of compositional characteristics, held in a state of tension, to impart a sense of resolution. The viewer senses an underlying logic that unifies individual relationships into a whole. Individual relationships will change each time a single element is altered. Every designer must be aware of this as the design process leads us from rough iterations through the eventual solution.

5.2.2 Information Value: left – right, top – bottom, centre and margin



Figure 1. Magazine ads in systems of Information value – Salience – Framing, in intrinsic perception

In Fig.1 advertisements contain photographs and two main verbal elements. Larger photos are pictorial representation of the “promise”, and they are placed in the top section as the most dominating (comparing to the position of smaller photos). The photographs of the products are smaller and placed in the bottom section on image 1 and 2, on the right in image 3, and both on top and bottom in image no 4. Reversing this would produce entirely different effect. As far as salience is concerned, we can note that images are not divided into two equal halves. The top/middle section is most salient, not only because of its size, but also because of the salience of its central element – the woman, because the female figure has cultural salience in any case. Also, the salience of top/middle images strongly point to the “promise” of the product than to the factual information it also offers. Finally, a sharp line provides a boundary between the photo and the text, dividing the page into two separate sections, two spaces, reversed for two different kinds of meaning, one for promise of the product, the sensation of luxury on pampering one’s body, the other more factual

69 Timothy Samara: The Designer’s Graphic Stew: 17

down – to – earth information about the product, its uses, its range and so on...

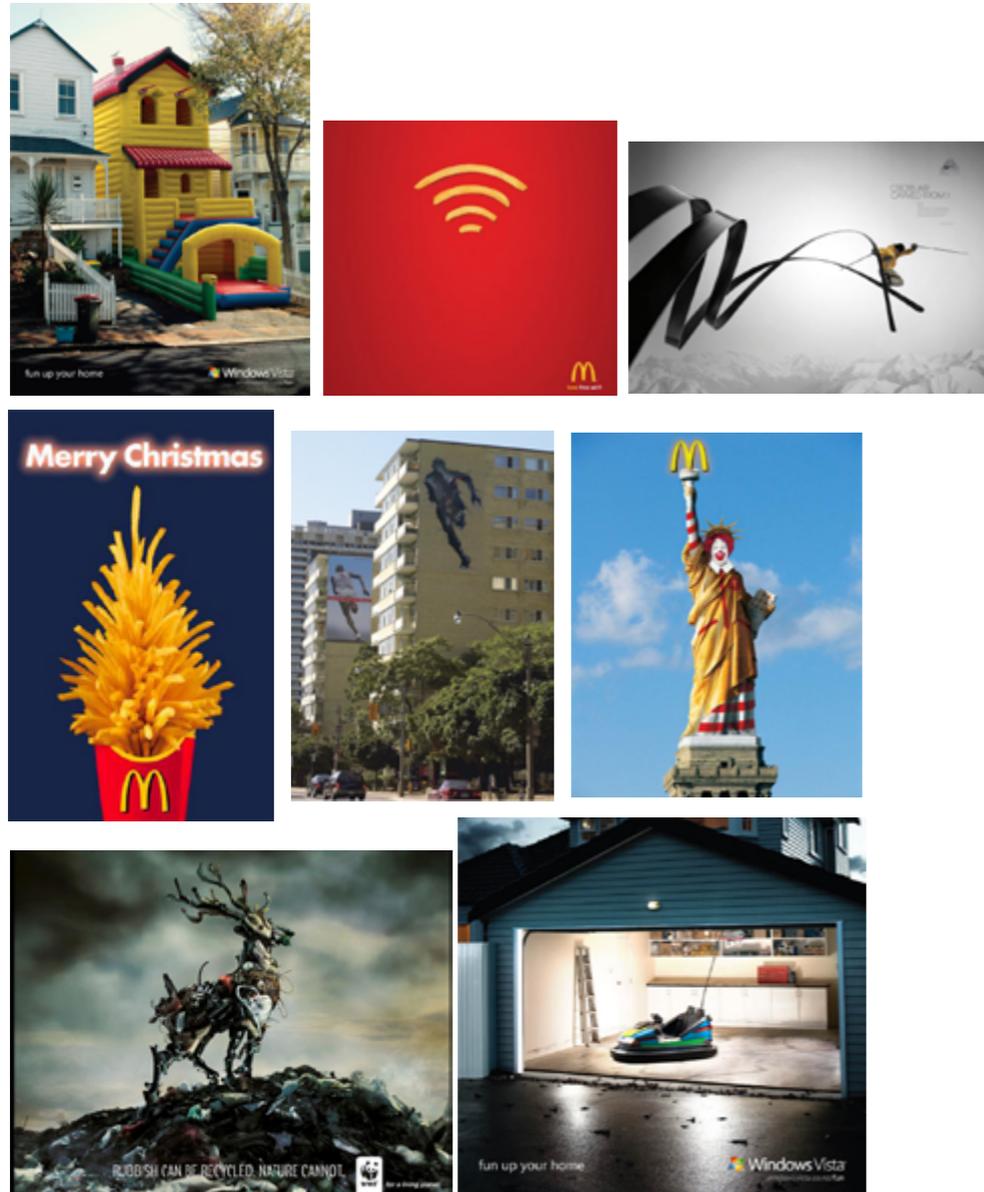


Figure 2. Advanced semiotic representation in contemporary ads enhancing simple elements in extrinsic perception. (see table 3.)

In the Fig.2 there are more advanced/contemporary versions of images of previous Fig.1 samples which are now becoming the only choice of all leading Advertisement agencies for promoting and placing products on the market. There is no division of salience between image and text since all (almost all) contemporary ads are consisted of full page image and minimum amount of text that is following the image as a supplement or reinforcement.



Figure 3. Double page spread in Reggae Magazine; Q the music magazine

Many magazines use the layout shown in Figure 3. Their left pages contain mostly verbal text, with graphically salient images on the right. Right pages are dominated by large salient photographs from which the gaze of person on the image engages the gaze of the viewer. The text on left is sometimes tilted or on some other way leads the eyes to the image on the right (or vice-versa), where the figure and color are used as integrated device: they connect elements into stronger visual composition.

It follows that the left is the side of the “already given”, something the reader is assumed to know already, as a part of the culture, or at least as part of the culture of magazine. When images or layouts make significant use of the horizontal axis, positioning some of their elements left, and different ones right of the centre, the elements placed on the left are presented as Given, the elements on the right as New.⁷⁰ For something to be Given means that

70 Gunter Kress, Theo van Leeuwen: Reading Images: 187

it is presented as something the viewer already knows, as familiar and agreed upon point of departure for the message. For something to be new means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, to which the one has to pay special attention. Broadly speaking, the meaning of the New is problematic – at issue, while the Given is presented as commonsense, self evident. The important point is that the information is presented as it had status or value for the reader, and that readers have to read it within the structure, even if that valuation may then be rejected by a particular reader.

The Given – New⁷¹ structures can also be found in film and television. Media interviews usually place the interviewer on the left of the interviewee (from the viewer’s point of view). Thus interviewers are presented as people with whom viewers will identify and are already familiar, as people who ask questions on the behalf of the viewers. The interviewees on the other hand, present “new” information and are situated on the right. The relationship between Given and New may be emphasized by the horizontal camera movements.

Magazines often have (or just as many) ads or images on the left page and the feature article on the right page, so treating advertisements as the commercial given of the magazine, and suggesting that magazine is principally for the information about the real world it offers. Ads and images on the left page are in this case treated as New and the magazine is now presenting itself as

71 Readers employ the Given – New strategy. This strategy is based on the assumption that writers cooperate with readers to help make their meanings understood, just as speakers do in conversations. Specifically, writers clearly mark the information that the readers already understand, the given information that provides a shared basis for communication between the writers and readers. (Kellog, Cognitive Psychology, p308)

one which is read for clues about the values that can express the reader’s tendency in lifestyle and status. Each new item of information, once received, becomes, in turn, Given for the information which follows. This pattern of new becoming given is characteristic of language also, both in speech and in writing.



Figure 4. Political Ads.

Visual compositions that go from top to bottom or vice-versa are organized by the same values as left to right compositions. At this point it is important to mention that cultures which have long-established reading directions of a different kind (right to left or top to bottom) are likely to attach different values to these positions. All cultures work with margin and centre, left and right, top and bottom, even if they do not all accord the same meanings and values to these spatial dimensions.

Most compositions polarize elements as Given and New and/or Ideal and Real. Central composition has been commonly applied on photographs. But in eastern Asia, central compositions are culturally emphasized due to cyclical nature of harmony and continuity in Confucian thinking that makes centering a fundamental organizational principle in the visual semiotic of their culture.⁷² In other contemporary layouts the centre is often a symbolic drawing, a kind of logo, unifying the information surrounding it around a central meaning. For something to be presented as Centre means that it is presented as the nucleus of the information on which all other

72 Gunter Kress, Theo van Leeuwen: Reading Images: 206

elements are in some sense subservient. The margins are dependent elements. In many cases, margins are identical or very similar to each other to that there is no sense of a division between Given and new and/or Ideal and Real elements among them.

The triptychs in modern magazines and newspaper layouts are generally polarized, with a Given left, a New right, and a centre which bridges the two, and acts as a mediator.

5.2.3 Saliency — Rhythm and Visual Hierarchy

To ensure rich, engaging optical experience, the designer, must compose form in space in such way that viewer perceives not only that the forms are interacting three – dimensionally, but also that there is a kind of harmonic rhythm among all the layout’s aspects. This harmonic rhythm is often called tension⁷³ – it’s a perceived vibrancy that one experiences in layouts where all the parts are relating to each other. But as the term implies, tension is not only about same relationships. The elements must oppose each other on some way, or create contrast, in order to appreciate each of the parts more clearly.

Rhythm always involves cycles which consists of an alteration between successive sensations of saliency and non-saliency. Saliency is judged on the basis of visual clues. The viewer of spatial compositions are intuitively able to judge the “weight” of the various elements of a composition, and the greater the weight of an element, the greater its saliency. This saliency, again, is not objectively measurable, but results from complex interaction, a complex trading-off relationship between numbers of factors: size sharp-

73 Timothy Samara: The Designer’s Graphic Stew: 17

ness of focus, tonal contrast, color contrasts, perspective, background objects.

And just as rhythm creates a hierarchy of importance among the elements of temporally integrated texts, so visual weight creates a hierarchy of importance among the elements of spatially integrated texts, causing some to draw more attention to themselves than others. Taken together, elements create a balancing centre, the point which often becomes the space of central message.

Perspective produces centers of its own, and by doing so contributes to the hierarchical organization of the elements in composition. In theory of art, composition is often talked about in aesthetic and formal terms (balance, harmony, etc). In practice of newspaper and magazine layout it is more often discussed in pragmatic terms (does it grab the reader’s attention?). In our view these two aspects are inextricably intertwined with the semiotic function of composition. Composition is not just a matter of aesthetics and feelings, or pulling the readers; it also marshals meaningful elements into coherent text and does this in ways which themselves follow the requirements of code-specific structures and produce meaning.

Without rhythm and balance, physical coordination in the time and space is impossible. They form an indispensable matrix for the production and perception of messages and are vital in human interaction.

The power of rhythm in keeping attention prolonged is conditioned by the necessity to feed attention by progressively changing optical material.⁷⁴

Another important aspect of any strong composition is hierar-

74 Gyorgy Kepes, Language of Vision: p59

chy. Practically, hierarchy is being represented by those states of objects which contribute to viewer's ability to navigate, or understand the content, and in what order the content should be "read". Defining this order (hierarchy) and controlling the sequence in which viewer's will perceive and assimilate each level of information is an unavoidable process in every design process. The designer must also ensure that elements don't compete with each other. This means that project must make some formal attributes subtler (in intensity, scale, density, color...), while exaggerating others so viewer can process/perceive the material/message more efficiently.

Visual hierarchy can also be achieved or overridden by color. Visual hierarchy is much more important and visible on intrinsic images

5.2.4 Framing

The third key element in composition is framing. Framing is affected by rhythm and it is a matter of degree: elements of the composition may be strongly or weakly framed. The stronger the framing of an element, the more it is presented as a separate unit of information. The members of a group, for instance, may be shown in a group portrait or in a collage of individual photos, marked off by frame lines and/or empty space between them. The absence of framing stresses group identity, its presence signifies individuality and differentiation. The frame defines the picture/image as a closed identity, a center that exerts its dynamic effects upon its surroundings as well as upon its own inside field.⁷⁵ A frame provides the necessary detachment of physically and psychologi-

⁷⁵ Rudolf Arnheim: The power of the center: p56

cally. Its function as an enclosure is most uncompromisingly expressed when its shape is circular. Roundness devotes the frame most exclusively to the inside and, by the same token, separates the work most throughout from the outside.



Figure 5. Framing the same image on different ways emphasise different salience. Above: a group; an individual, excitement. Below: american actress Olivia Munn.

Framing can be realized in many different ways: by frame lines (the thickness of which then indicates the strength of the framing), by discontinuities of color or shape or simply by empty space between the elements. Horizontal and circular compositions often have weak framing, while vertical compositions have strong framing. But this is only a tendency. Framing and information values are separate systems. Every element, Given or New, Ideal or Real, Centre or Margin, can either be framed strongly or weakly (or not at all). In line drawings, the outlines of elements are strictly differentiating them from their environment. In certain styles of painting (Impressionism) they are set apart from their environment only by subtle transition of colors.

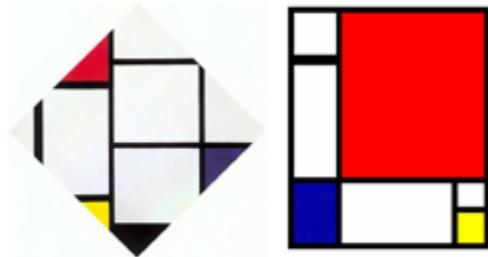


Figure 6. Piet Mondrian, geometrical compositions with different colors. The rectangularity of frames is demanded and supported by the gravitational coordinates of terrestrial space. On earth, the pull of gravity determines the way we hang pictures perpendicularly. The verticals and horizontals of the frame supply the basic “framework” for the spatial orientation of the various eccentric vectors within the composition. A tilt is visually defined as a deviation from that framework, just as in diatonic music the tones of a melody owe their dynamics to their deviations from the keynote. When this base is missing for example, when a painting of Mondrian is turned 45° stability is weakened. At times Mondrian did use the diamond orientation of the frame; but he then shifted the gravitational coordinates to the inside. The composition creates an internal skeleton for the deviations perpetrated by the frame. The picture is supported by an armature.

5.2.5 Abstract Form

All pictorial form carries meaning – and that includes abstraction, or form that doesn’t represent anything we actually experience in real life. However, the abstract form has the potential to convey stronger, more direct, more universally understood images because it is a distilled representation of something that is real, so it can transcend cultural and linguistic barriers. Abstract images are also more open to interpretation, involving the audience and helping them to make deeper, richer connections.⁷⁶ For this reasons, abstraction can easily take on the role of symbol or metaphor more fluidly than representational images. Finally, the uniqueness and simplicity of abstraction deliver a powerful memorable experience, building recall and equity in designed messages.

⁷⁶ Timothy Samara: *The Designer’s Graphic Stew*; p21

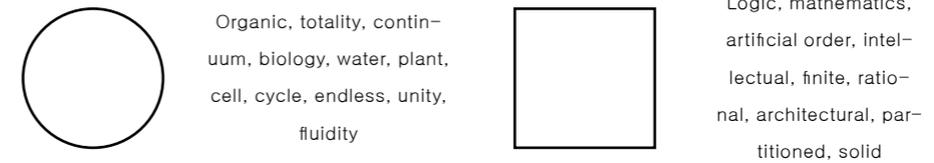


Figure 7. The power to communicate universally and to evoke greater interpretation or association beyond simple depiction is demonstrated in this comparison of two simple elemental geometric forms.⁷⁷ (Timothy Samara) Seeing a circle does not imply sensation nor memory for any known or unknown happening. It is no symbol and has no sense. It is a perfect form with beauty of shape. The circle is a concentrated continuity in itself, isolated and floating in its own importance not influenced by what is within or without. The square is a more spiritual form in relationship to space. They have no meaning unless geometry lends these forms to demonstrate visually the relation of figures to each other.⁷⁸

5.3 Page layout in a thesis project: re-designing a book of poems *At the Well*

The images in Fig.8 and 9 are semiotic units, structured not linguistically but by principles of visual composition. In such images/pages, text becomes just one of the elements integrated by the codes of information value, salience and framing, and reading images is not necessary linear, but may go from centre to margin, or in circular fashion or vertically... Layout of the densely printed page is still visual, still carries an overall cultural significance, as an image of progress. In the case of contemporary magazines and pages of computer screens may have a different reading path.

Graphics are created to extend the viewer’s knowledge and reasoning abilities. The value of maps, diagrams, graphs, and information visualizations is to make things abundantly clear and move the viewer beyond what he or she could previously understand. Upon viewing one of these visuals, the viewer should be able to see new relationships. In order for the graphic to be effective when the viewer becomes a user, it must be

⁷⁷ Timothy Samara: *The Designer’s Graphic Stew*; p21

⁷⁸ Francis Frascina, Charles Harrison: *Modern Art and Modernism*; p147

accurate and unambiguous, leaving n room for misinterpretation.⁷⁹



Figure 8. Layouts from a book of poems. For more information about calligraphy see chapter 7. For more information about Illustration see chapter 6.3.



Figure 9. Layouts from a book of poems *At the Well*. Concept is consisted of three individual elements: 1. poems (typography), 2. poem title (written by hand in calligraphic manner, scanned and altered in Adobe Photoshop) and 3. illustration. In most cases, poem title is placed in between, creating a bridge between poem (old/before) and illustration (new/after). For more information about calligraphy see chapter 7. For more information about Illustration see chapter 6.3.

79 Malamed, Connie: Visual Language for designers: p40

6. Illustration: Understanding Images

6.1 Introduction

An illustration is a displayed visualization form presented as a drawing, painting, photograph or other work of art that is created to elucidate or dictate sensual information by providing a visual representation graphically.⁸⁰ Illustrators are visual communicators and picture – makers who construct meaning and convey ideas, narratives, messages and emotions to specific audiences, readers and users.⁸¹ Illustration has been defined as the amplifying, elucidating, adorning, illuminating, decorating, enhancing and extending of the text. As such illustration has been is much more than a literal translation of the text; it can be allusive and function as an oblique counterpoint to the copy. But any attempt to define illustration involves many different points of view. There are those who say it predates writing and began with cave paintings, while others say that it is a minor craft – based art that is inferior to fine art.

To some it can be a form of visual communication, or a problem – solving activity, or means of a social commentary of journalism. To others it can be applied art in a commercial context, or a popular narrative art. For designers, it is often referred to as image – making; a specialism or adjunct of the hybrid discipline of graphic design. Finally, some claim that all contemporary art design is in fact now illustration.

People often say that a picture is “worth a thousand words”, but we also need to ask what words are those, why are being interpreted into images, for whom and for whose benefit.

What makes this “pictorial art” so popular and interesting is

⁸⁰ <http://en.wikipedia.org/wiki/Illustration>

⁸¹ Mark Wigan, Text and Image, p7

that it fulfills the imperative to communicate, combining imagination, creativity, skill and craft to tell stories visually and invent new worlds.⁸²

At its best illustration can be powerful, satirical, subversive, decorative, intimate, humorous, intelligent, allusive, inspiring, charming, beautiful, life – affirming and spiritually enriching.

Today, there is a growing interest in collecting and admiring original artwork that was used as illustrations in books, magazines, posters, etc. Various museum exhibitions, magazines and art galleries have devoted space to the illustrators of the past.

“The worst thing that can be done is having the text say one thing and the image just repeating that. The image should comment on the text and vice versa. Then things become interesting.”⁸³

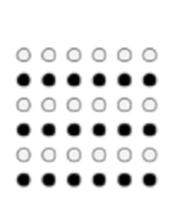
Law of Proximity/ Similarity	Law of continuity	Law of Simplicity	Law of Symmetry	Law of Closure
				

Figure 10. Gestalt principles of perception

6.2 Cover Illustration

Everyone on a publication cares about – and worries about – the cover.⁸⁴ That’s because it is so many things to so many people: an ‘attention–grabber’ on the newsstand; an attention–seeker

⁸² Mark Wigan, Text and Image, p14

⁸³ Jonas Bergstrand; In: Text and Image, p62

⁸⁴ White, Jan. V., Designing for Magazines, 1982, p1

on a desk or on a coffee table; a curiosity–arouser tempting one to look inside; in short, a showcase for the product. The editors are concerned with the cover’s drawing power since they want their product to be read and appreciated; the publishers are concerned because they want their product to be successful – to be popular, useful, sell well, and thus be a vehicle for advertising; the advertising people are concerned because they need not just a good product, but a product with identity on which they can base their sales strategy.

Excellence breeds confidence and a desire to invest time in a book. The cover is what the public sees first, it is what registers uppermost in the viewer’s mind. Obviously the inside contents are equally important, but they take time to examine, require intellectual effort to remember, visualize, and judge. The cover is much more accessible. It is undeniably there, staring up at you and you cannot help reacting to it in some way. It has to be manipulated in such way that the reader, the buyer, the advertiser can all judge the book by its cover. It must express character as well as content; it must be believable, individual, have its own identity and its own image. The cover image becomes a major element in the overall image of the publication. It must impress a sense of urgency and importance; it must communicate sense of worth, not just of the material packaged within, but also of itself as a product. As such, it is a symbol of the relationship between the writer and the readers, so that the readers actually look forward to receiving the next information or a book or an issue.

6.3 Illustrating a book of poetry *At the Well*: inspiration and reasoning behind the concept

Illustrating the book of poetry was my primary objective, and illustrations themselves are supposed to elicit an aesthetic, powerful sensations in observer's mind.

For one hundred years Art Nouveau has been a source of controversy and an enigma. Ambiguous, hard to pin down, hard to define, easy to deride. It is not a singular style, but a movement in which certain formal characteristics recur and certain ideologies are expressed.⁸⁵

Art Nouveau refers to stylistic branches within the wider movement such as Secession Style, Modern Style, New Style, National Romanticism, Jugendstil, Free Style Arts and Crafts. They overlap.

Art Nouveau age was an epoch of unprecedented diversity in material and spiritual culture. Responding to the advances of the modern age and its spirit of change, the movement rejected the slavish copying of past styles, and preferred the selection and manipulation of that relevant to the present. Its artists and designers, sharing the climate of new ideas, hopes modes of life, also revealed an ability to incorporate innovation and discovery.

Alfons Maria Mucha – He was the embodiment of the Art Nouveau synthesist – practising almost all the arts, including architectural design and photograph, fusing the spiritual with the material, fine with commercial art, socialism with elitism, the ideal with the real, the universal with the national, the eastern with the western, the Christian with the pagan, the ancient with the modern. All in a quest for the beautiful.

⁸⁵ Howard, Jeremy, Art Nouveau, 1996, p1

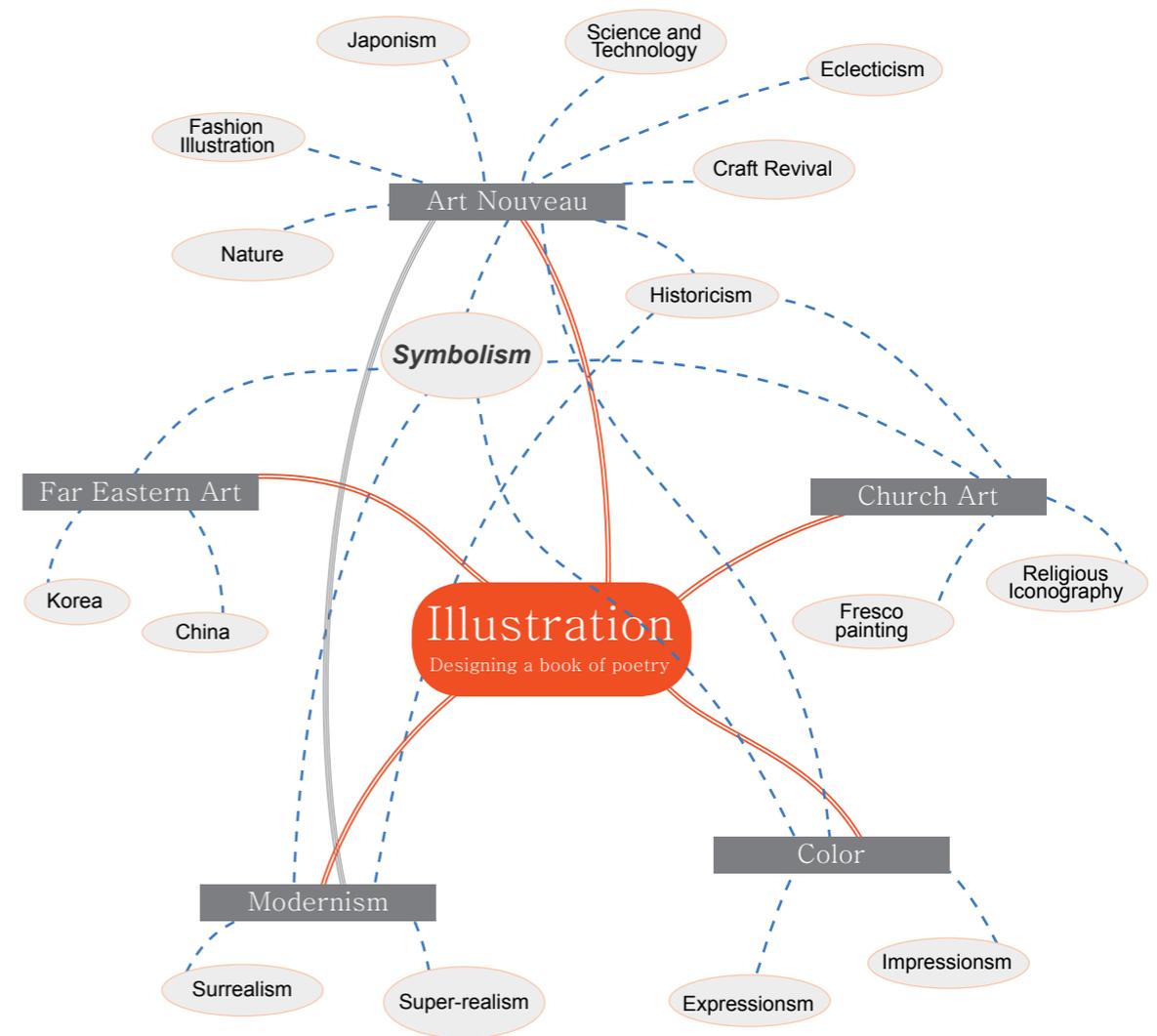


Figure 11. Diagram of sources, influences and interrelations behind the concept of the design of a book of poetry.

Superrealism is essentially an attempt to exploit, in terms of paint, the more exquisite reality of the imagination, of the dream, even of the nightmare – the desire the desire to push reality beyond the visual actualities of most painting.⁸⁶

Surrealism is based on the belief in the superior reality of cer-

⁸⁶ Eric Zafran, Surrealism and Modernism, Yale University Press, p76

tain forms of previously neglected associations, in the omnipotence of a dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.⁸⁷

Japonism, or Japonisme is the original French term, first used in 1872 by Jules Claretie in his book *L'Art Français en 1872* and by Philippe Burty (1830–1890) in *Japanisme III*. Japonism might be considered a general term for the influence of the arts of Japan on those of the West, whereas in France Japonisme is applied to such influence and is in addition the name of a specific French style. In England objects influenced by Japonism have been termed Anglo-Japanese, from as early as 1851. From the 1860's, ukiyo-e, Japanese wood-block prints, became a source of inspiration for many European impressionist painters in France and elsewhere, and eventually for Art Nouveau and Cubism. Artists were especially affected by the lack of perspective and shadow, the flat areas of strong color, the compositional freedom in placing the subject off-centre, with mostly a low diagonal axis to the background. Unlike other varieties of Orientalism, Japonism mostly involved Western artists using elements of Eastern styles in works showing their own culture.



Figure 12. (left and middle) Ukiyo-e, (right) Goyo Hashiguchi, beyond Ukiyo-e

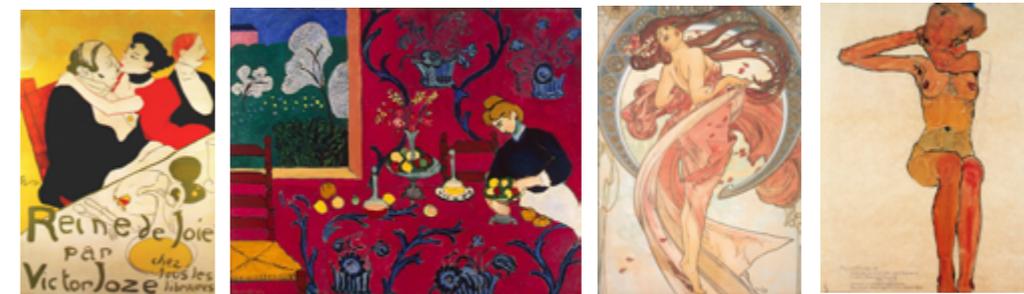


Figure 13. Toulouse-Lautrec, Henri Matisse, Alphonse Mucha and Egon Schiele.



Figure 14. Rene Gruau, fashion illustration between 1940's ~ 50's.

87 Eric Zafran, *Surrealism and Modernism*, Yale University Press, p39



Figure 15. Original illustration from a book of poetry: Dandelion Flowers. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

시골집 안마당이나	Like dandelion flowers,
장독대 옆	Though plain,
아니면 야산 중턱에	That peacefully bloom,
아무렇게나	Scattered here and there
예쁘지는 않으면서	In an inner garden
평화롭게 피어 있는	Of a country cottage,
민들레꽃 처럼	Beside a place for soy sauce crocks
한세상 소리 없이 피었다가	Or on low hillsides,
조용히 잎 떨구고	A soul flower again blooms
가진 것은 모두	After it calmly drops its petals,
허무로 날려 보내고	Blows away all it has as vanity
다시금 피어나는	And finishes its quiet life
영혼의 꽃.	As a flower.
무채색 하얀 솜털	If you ask me to come,
눈부시게 반짝이며	I'll fly to you
당신이 부르시면	As a white flower
신부처럼	Like a bride
하이얀 꽃으로	Dazzling your eyes
당신에게 날아가리라.	With its achromatic fluff.

Figure 16. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.

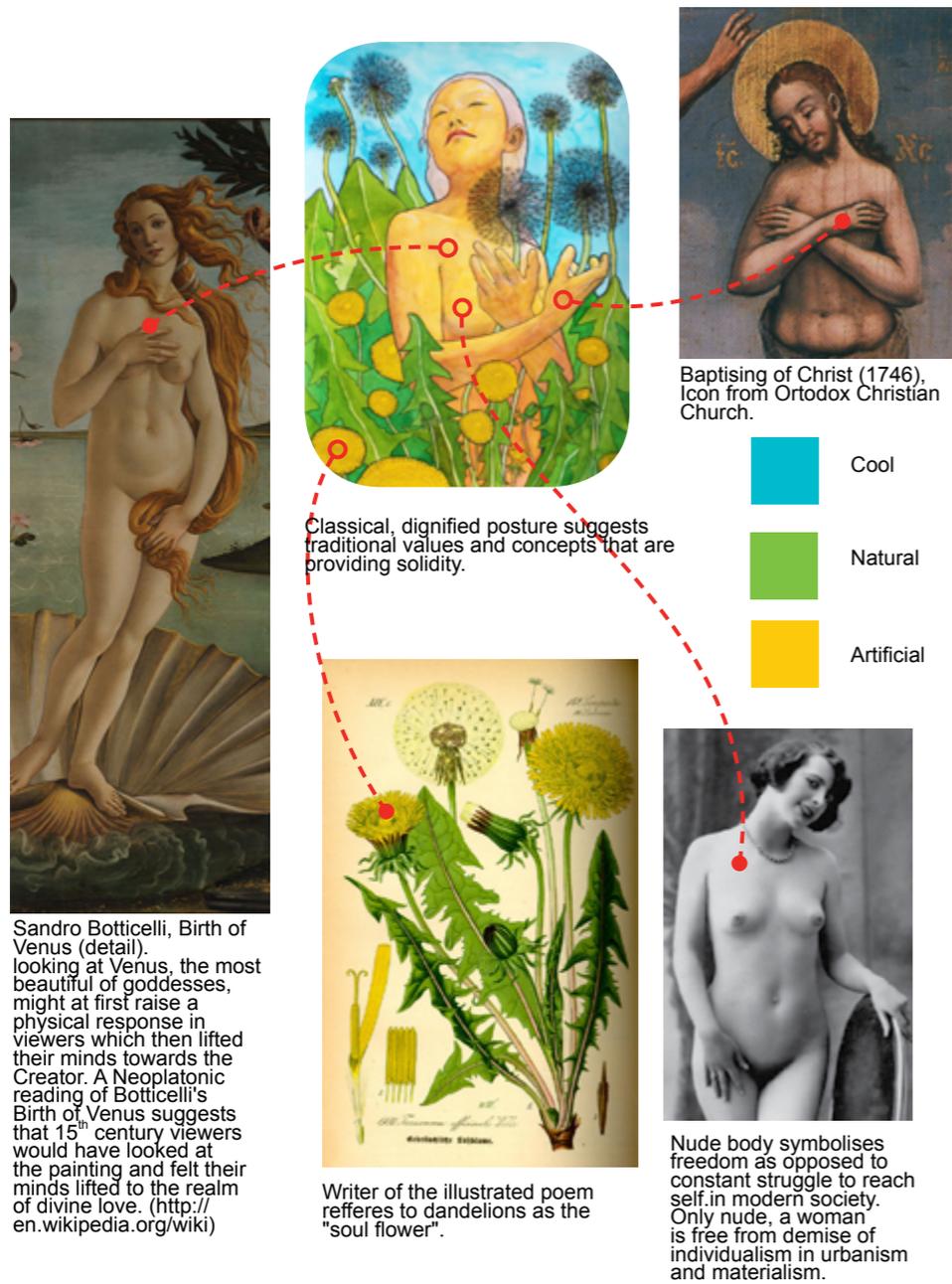


Figure 17. References and sources used for illustrating the book of poems

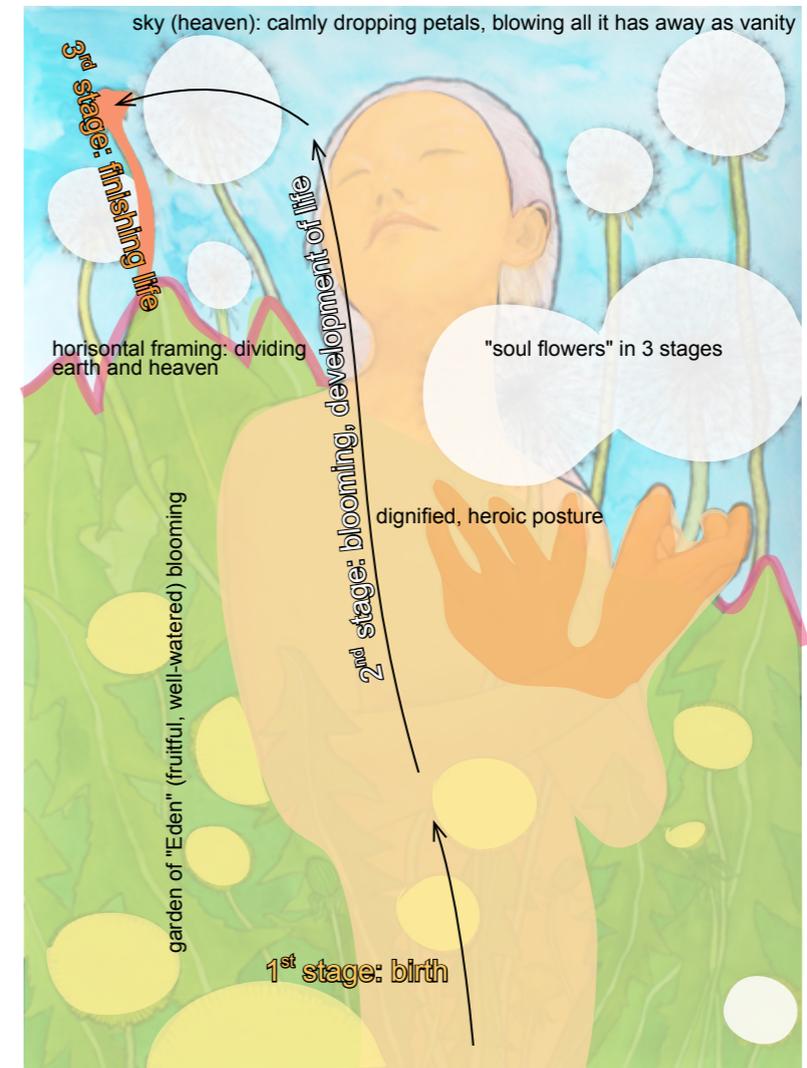


Figure 18. Illustration: basic compositional analysis of the elements in the visual composition.



Figure 19. Original illustration from a book of poetry: At the Seaside. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

사랑한다	I love you
사랑한다	I love you
사랑한다.	I love you
파도는	A large wave rolls in
죽도록 사랑한다 고백하고	And says I will love you
그리곤 이내	As long as I live,
산산조각이 되어	But it soon shatters,
허영계 허영계 돌아선다.	Then recedes as ripples white as white.
바닷가를 거닐면	When I take a walk
등 뒤에선	Along the seaside a large wave
여전히 가는 발길 붙잡고	From behind my back as ever
사랑한다	Stops me walking and says
생명처럼 사랑한다	I love you
그렇게 말하지만	I love you as my life,
뒤돌아보면	But when I turn around,
모래밭.	Nothing but a sand field.

Figure 20. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.



Figure 21. References and sources used for illustrating the book of poems

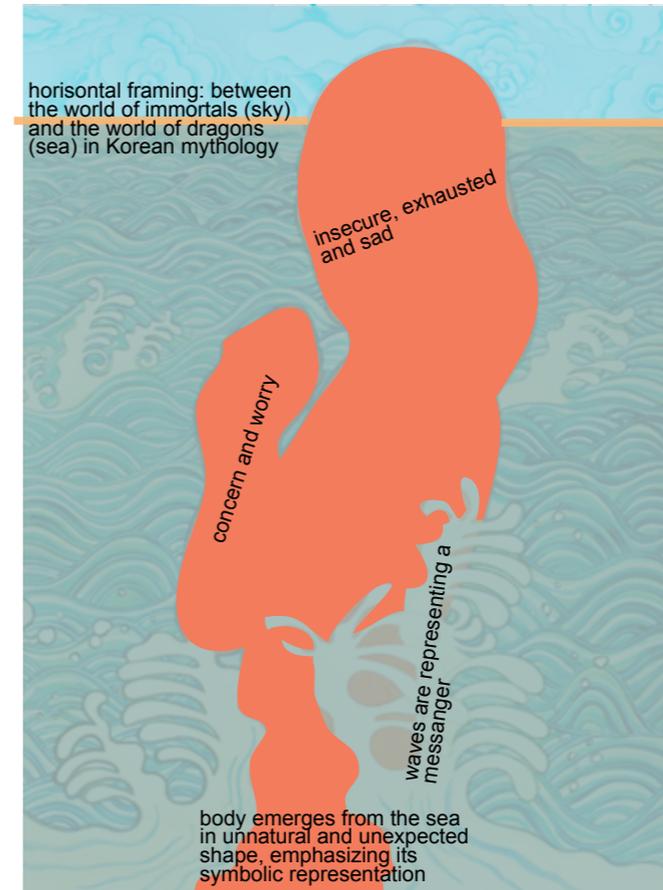


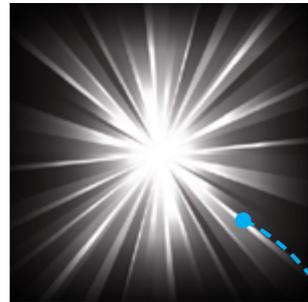
Figure 22. Illustration: basic compositional analysis of the elements in the visual composition.



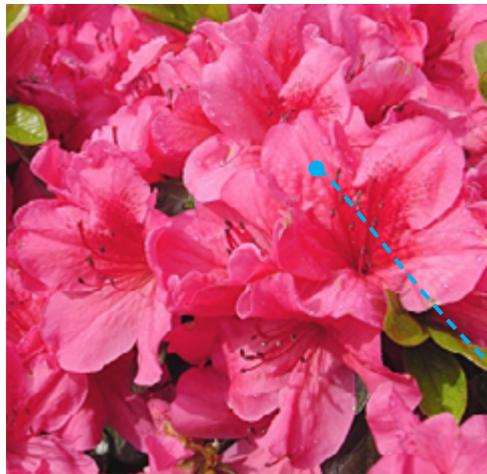
Figure 23. Original illustration from a book of poetry: April. Technique: watercolors on paper (Fabriano Artístico 300g/m), size 56x76cm.

4월은	What a beautiful soul
진달래 꽃	Each azalea of April keeps
이 강산 지천에	That blooms as if aflame
불붙듯 피어나는	Everywhere in this land!
아름다운 낮이여!	Inside this flower,
민주의 꽃 속엔	The symbol of democracy,
피빛 꽃술이 박혀 있네.	There lies stuck a blood - red stamen.
자유를 흘날리는	Its fragrance, though invisible,
꽃향은	Sets freedom flying over the land
눈에 보이지 않아도	As it has tenacious roots to live on.
뿌리로 끈질기게 살아서	So it gives us light in spring
봄이면 불 밝히고	And lights a pink flower lamp
어두운 우리 맘에.	Inside our depressed minds.
분홍빛 꽃등을 켜고	O, it's a flower
삼천리 강산에	That blooms as a fragrance
향기로 피어나는	Now and for evermore
부활의 꽃이여.	In this land beautiful as beautiful!

Figure 24. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.



Rays of light



The azalea belongs to a family of shrubby plants common in the north-east Asia and closely related to the rhododendron. The flowers bloom before any leaves appear, bursting into bloom before the other plants and grasses have time to mantle the hills with their new green growth. The azaleas are a symbol of beauty and of spring. They are often seen in Mountains and Water pictures. It is immediately apparent that these landscapes depict spring as their first of the four seasons. (Francis Mullany, Symbolism in Korean Ink Brush Painting, p34)

- Romantic traditional Classical
- Warm
- Active

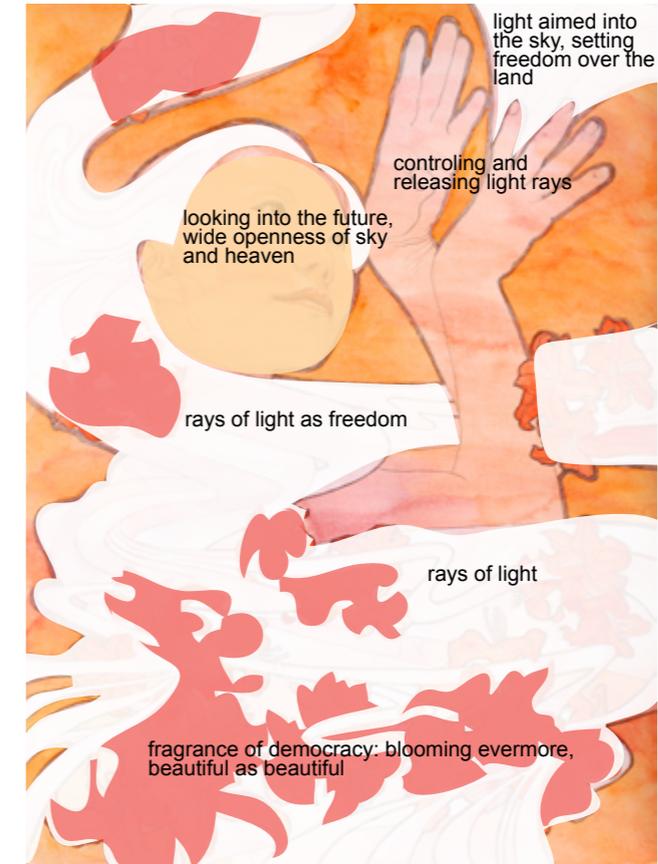


Figure 26. Illustration: basic compositional analysis of the elements in the visual composition.

Figure 25. References and sources used for illustrating the book of poems



Figure 27. Original illustration from a book of poetry: A Cicada. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

당신 위에	If only you listen to me,
여름	I would sing
한철	Gladly
목청껏	All summer days
울어도 좋으리.	As loudly as possible.
온 몸	If only I can glorify you,
소리로 날려	I would gladly give
당신께 영광	My entire body
돌릴 수 있다면.	To become a voice.
어둠에서 나와	You are born again
날개 달고	From out of darkness
빛 밝은 세상에	Into the bright outside
다시 태어났거니!	With wings!
칠년을 참고	Sing wholeheartedly, then,
견뎌	Of your insomnia
네 불면과	And nights of suffering
고뇌의 밤을	You painstakingly endured
혼신을 다해	For seven years,
목청껏 울어	No less,
네 노래	And make your song
빛이 되게 하라.	Become a ray of light!

Figure 28. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.



Figure 29. References and sources used for illustrating the book of poems

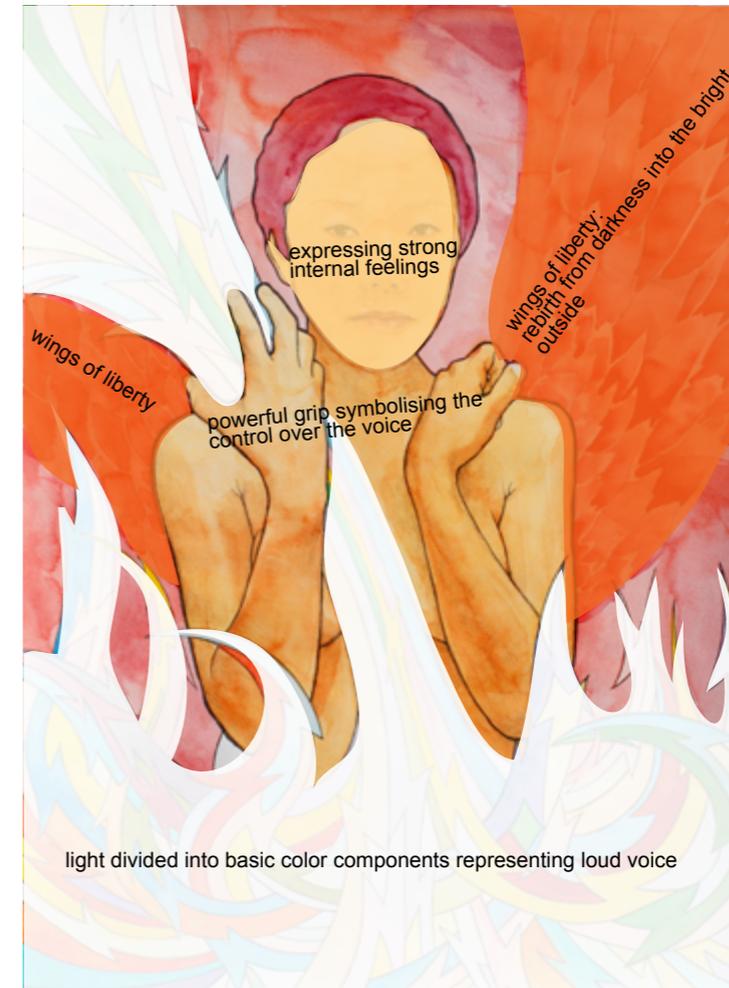


Figure 30. Illustration: basic compositional analysis of the elements in the visual composition.



Figure 31. Original illustration from a book of poetry: A Solemn Sunset. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

해의 죽음을 보았는가?	Have you seen the sun's death?
해는 장엄하게 죽어서	He dies a solemn death
해는 다음 날 다시 태어난다.	And he is born again the next day.
당신의 늙음 곁에	Just as ray of sunlight
가만히 당신 손등 어루만지는	That softly feels
햇살처럼	The back of your hand beside your old age,
당신의 불면의 밤	Just as a full moon
조용히 차올라	That silently comes up
당신의 침상을 지키는	Amidst your sleepless nights
보름달처럼	And watches over your bed,
당신을 모두 떠난	Just as wind
빈자리에	That quietly sneaks into your collar
소리 없이 당신 옷깃에 스며드는	In the room left empty
바람처럼	By all who left you,
나는 당신 곁에서	So I will keep watching
일몰을 지키리.	A sunset beside you.
온 하늘 가득	Just as twilight released
그리움 펼쳐	Its longings all over the sky
타는 진홍의 색깔로	And embroidered your way to heaven
당신 가는 길 수놓은 노을처럼	With burning crimson red,
장엄하고 아름다운	So I will keep watching
일몰을 지키리.	A solemn and beautiful sunset.

Figure 32. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.

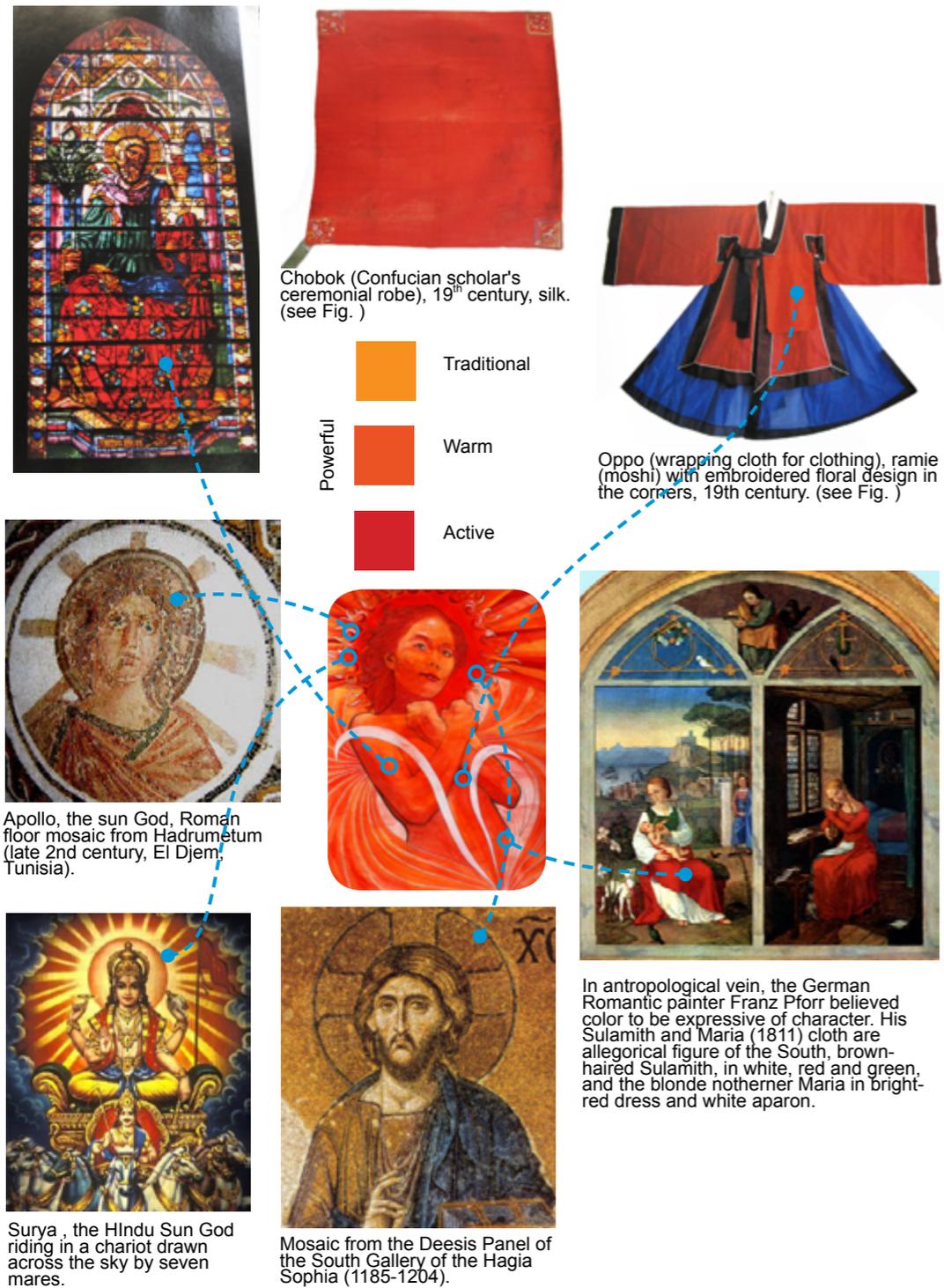


Figure 33. References and sources used for illustrating the book of poems

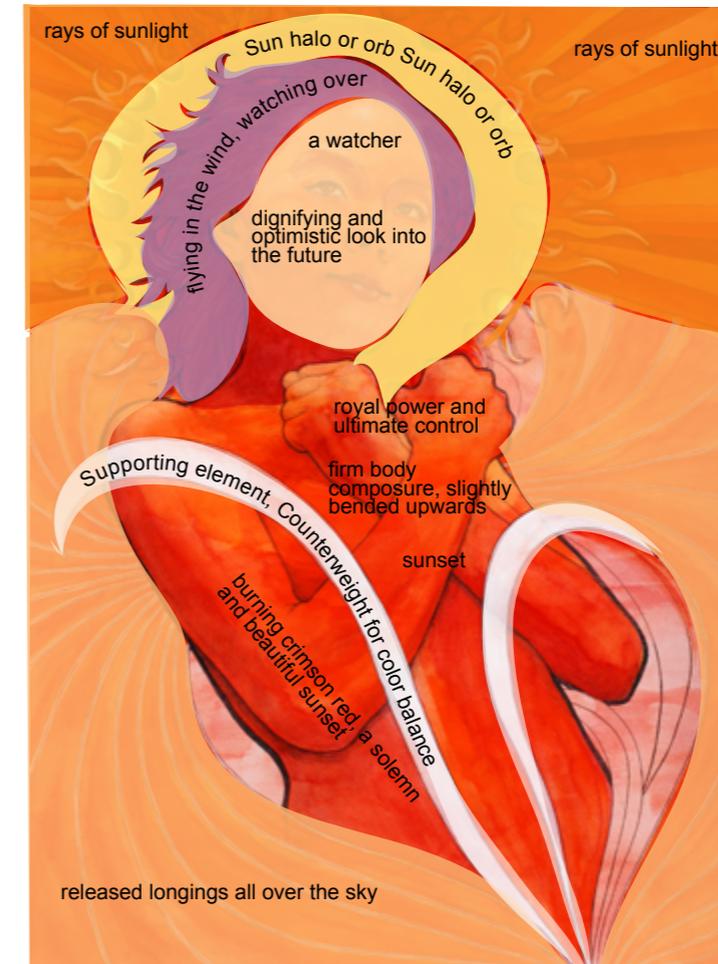


Figure 34. Illustration: basic compositional analysis of the elements in the visual composition.



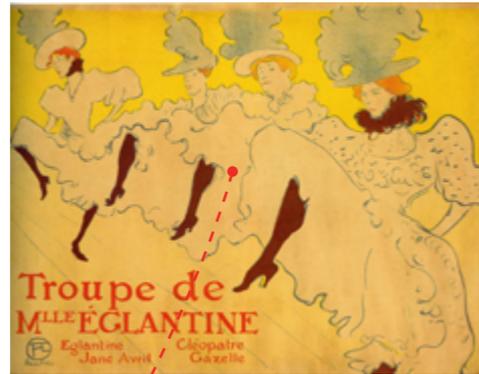
Figure 35. Original illustration from a book of poetry: A Fragment of a Dream. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

유년 시절 그 어는 날 밤	One night in my childhood at riverside.
강가에서 엄마랑 올라다 보았던 하늘	The sky mom and I looked at was studded
금방이라도 머리 위에	With shining gems, large as my fist,
우수수 쏟아져 내릴 것 같은	Which seemed to drop patterning
주먹 만큼씩한 빛나는 보석들	Anytime soon on our heads.
하늘엔 은하수까지도 선연히 보였지.	Even the Milky way was clearly visible.
쪽배를 타고 노저어 가면	And I thought if I rowed a boat,
금세 찬란한 별에 이를 것 같았지.	I could soon reach the bright stars.
그 별 하나 갖고 싶어서	So, I, eager to get one, kept rowing
밤마다 별을 찾아 헤매어	Every night for forty years,
사십 년을 노저어 왔건만	But my childhood stars vanished one by one
내 유년의 별들은 어느 틈엔가	Unnoticed, without leaving trace.
흔적도 남기지 않고 사라져 갔고	One thing they left behind
그 강나루엔 떨어진	Was a fragment of my vain dream,
허망한 내 꿈 한 조각.	Merely a memory, which dropped into that ferry.

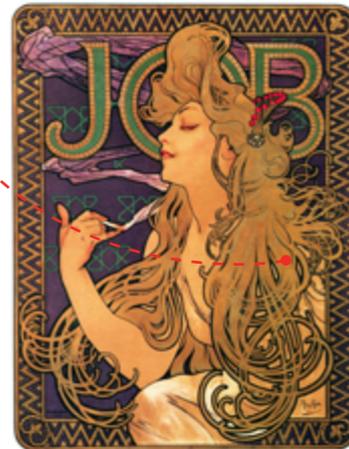
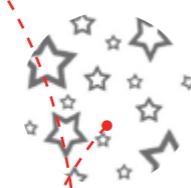
Figure 36. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.



Alfons Maria Mucha - Cocorico. He was the embodiment of the Art Nouveau synthetist - practising almost all the arts, including architectural design and photograph, fusing the spiritual with the material, fine with commercial art, socialism with elitism, the ideal with the real, the universal with the national, the eastern with the western, the Christian with the pagan, the ancient with the modern. All in a quest for the beautiful.



Toulouse-Lautrec - Troupe de Mademoiselle Eglantine. He employed similar formal principles to the Nabis, such as Japonist effects, flattened figure, silhouette, and bold color block combined to create a musical composition. Through Toulouse-Lautrec's aesthetisation of the poster such commercial, momentary art was raised to the level of fine art - a fact which was to find resonance throughout the European continent.



Mucha - Job Cigarette papers, poster, 1896. Despite the simplifications and stylisations of form in Mucha's theatre posters, they remained intricately detailed and softly colored with numerous small broken masses of gold and silver (the obverse of the minimalist tendencies with huge blocks of color creaming the message). Mucha retained elements of naturalism, most notably in the illusion of volume and shading of the figures. Such a combination of the idealised and real was to characterise his constant concern about release from the material to spiritual. This was frequently expressed by a relapse into lyricism.



Figure 37. References and sources used for illustrating the book of poems

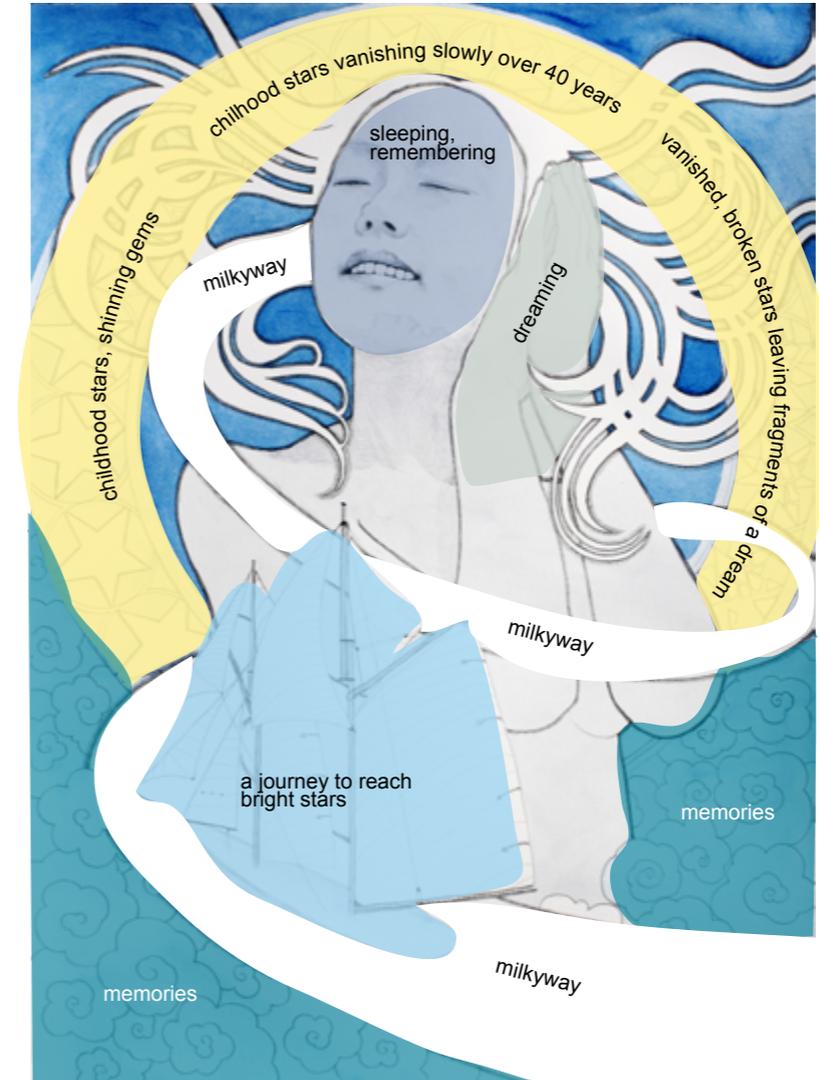


Figure 38. Illustration: basic compositional analysis of the elements in the visual composition.

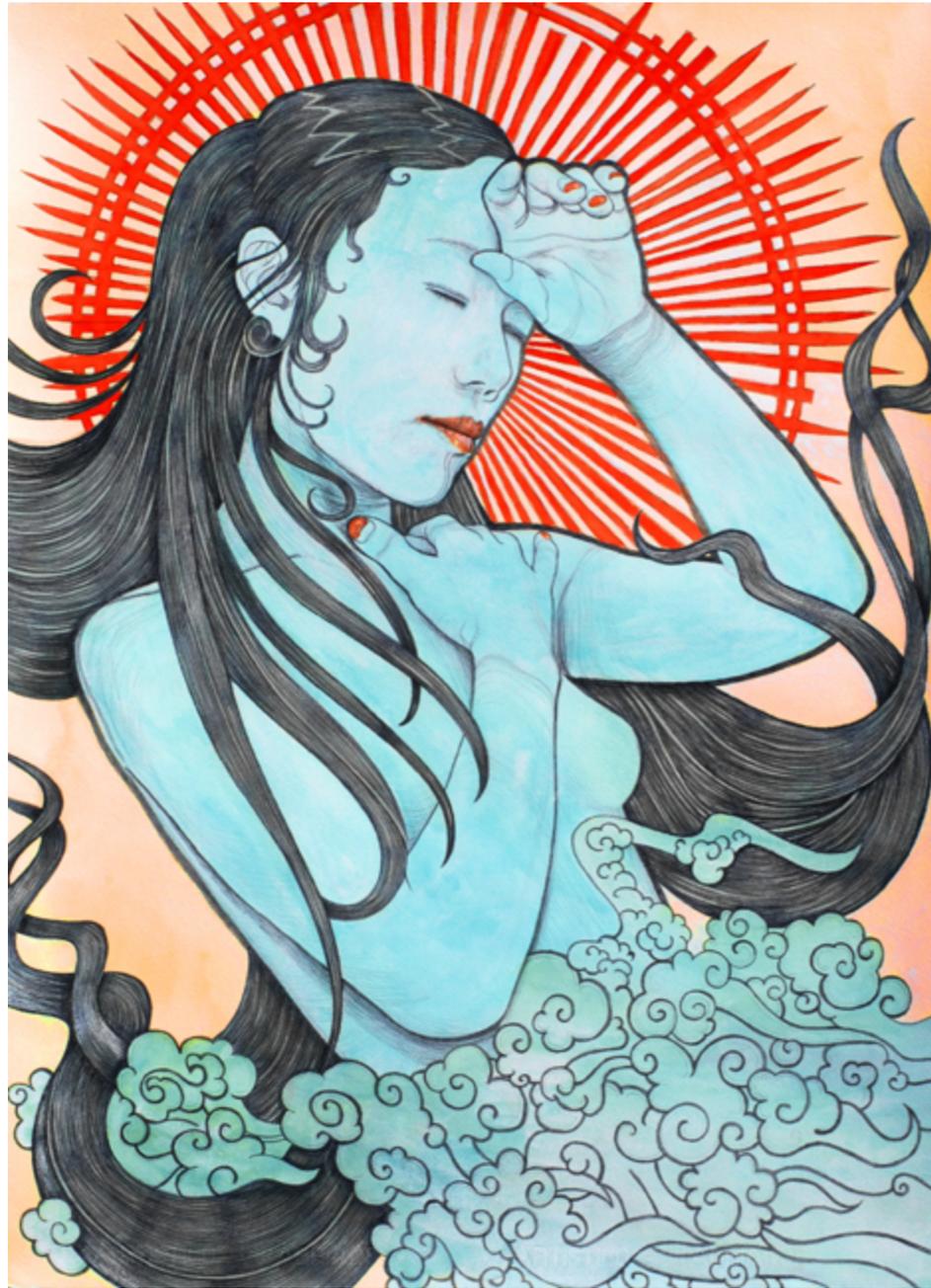


Figure 39. Original illustration from a book of poetry: The Song of the Wind. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

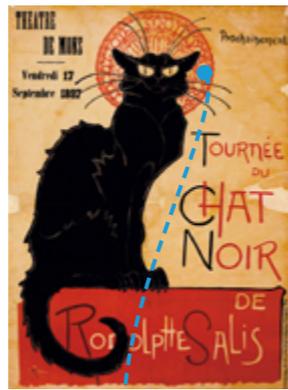
물고기의 꿈을	Oh, colorful scale-like wind
몽땅 실어온	That has brought in
색비늘 같은 바람아!	All dreams of a fish!
청정 한 햇살에 살균된	Oh, pine-scented wind
솔숲 향 같은 바람아.	Sterilized in purified sunlight!
우리네 탁한 피가 도는	Oh, wind, slice
살 속 깊이	Deep into our innermost flesh
어지러운 머리 가득	With impure blood flowing around
흘러라 바람아!	And fill our dizzy heads!
죄의 머리카락	Oh, wind, flow and flow
울 울 햇빛을 튕기며	Around each strand of sin,
흘러라 바람아!	Strumming rays of sunlight!
슬픔의 지층을 뚫고	Oh, wind that flies aloft
비상하는 그대!	Through layers wherein sorrows lie!
그 드높은	Oh, wind, looking as beautiful
외로움의 두께만큼	As the thickness
아름다워라 그대여!	Of a lofty loneliness!
그러나 그 질량으로	However, oh, wind!
흔들리고야 마는	You are destined to constantly shake
그대	Because of your physical quality.
흔들리다 간	Oh, our souls!
드디어 한자락	They become
바람이 되는	Puffs of winds
우리네 혼령이여.	While they are shaking and shaking!

Figure 40. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.

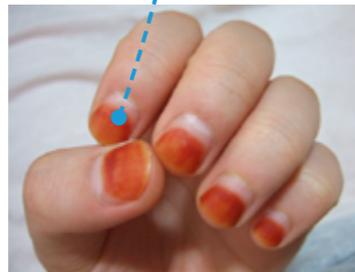


Holy Mother with the Child Jesus

Some Korean artists immitate the style of Western oil painters. Although they use brush and ink, they treat their medium as if they were oil pain. This enables them to give character to the faces of Mary and to the child Jesus. These pictures tend to be very personalized; the figures look like people you know so that you wonder who was the artist;s model. They make interesting pictures but they lose their classical oriental look. All the best Korean artists wish to make the Holy mother and Child look Korean. They use Korean clothes, either the clothes worn by the royal family, or the nobility, or by common people, depending on what they wish to emphasize. These clothes automatically put Mary and Jesus into the past, make them part of history and define them as being worthy of the best treatment derived from the golden age of classical Korean art. These pictures often use flowers and trees as a background. Flowers and trees were symbols used by the ancient artists. They symbolize such abstractions as perpetual beauty, youth, vitality, everlasting life or one of the virtues. (Francis Mullany, Symbolism in Korean Ink Brush Painting, p263)



Alphonse Mucha, Chat Noir



5월이 되면 봉숭아꽃과 잎을 섞어 짓찧은 다음 백반, 소금 등을 넣어 손톱을 빨갛게 물들이는 옛날 아녀자들의 풍습의 하나이다. 원래 이 풍속은 오행설(五行說)에 빨간색이 사귀(邪鬼)를 물리친다는 데서 유래된 것으로 보이며, 오늘날에는 소녀들이 손톱을 아름답게 하기 위하여 물을 들인다. 또, 첫 눈이 올 때까지 손톱에 남아 있으면 첫사랑이 이루어 진다는 아름다운 추억도 갖고 있다.

- Classical Feminine Traditional
- Cold Passive
- Warm Active
- Augmentation. Strengthening colors



The cloud expresses beneficial rain and rich harvest, as it is the world of immortals located in between heaven and earth. (Yeolsy Yoon, Handbook of Korean Art: Folk Painting, p369)



Early Byzantine emperors, in the footsteps of their Roman predecessors, had adopted the orb in their official portraiture as a symbol of world dominion. Pagan in origin, this symbol was soon christianized by being surmounted by a cross. In the new order of things it became a symbol of universal authority of the emperor which he exercised as the representative of Christ. It remained one of the standard attributes of the archangels in religious iconography throughtout the Byzantine period. (Maria G. Parani, Reconstructing the Reality of Images, p33-34)

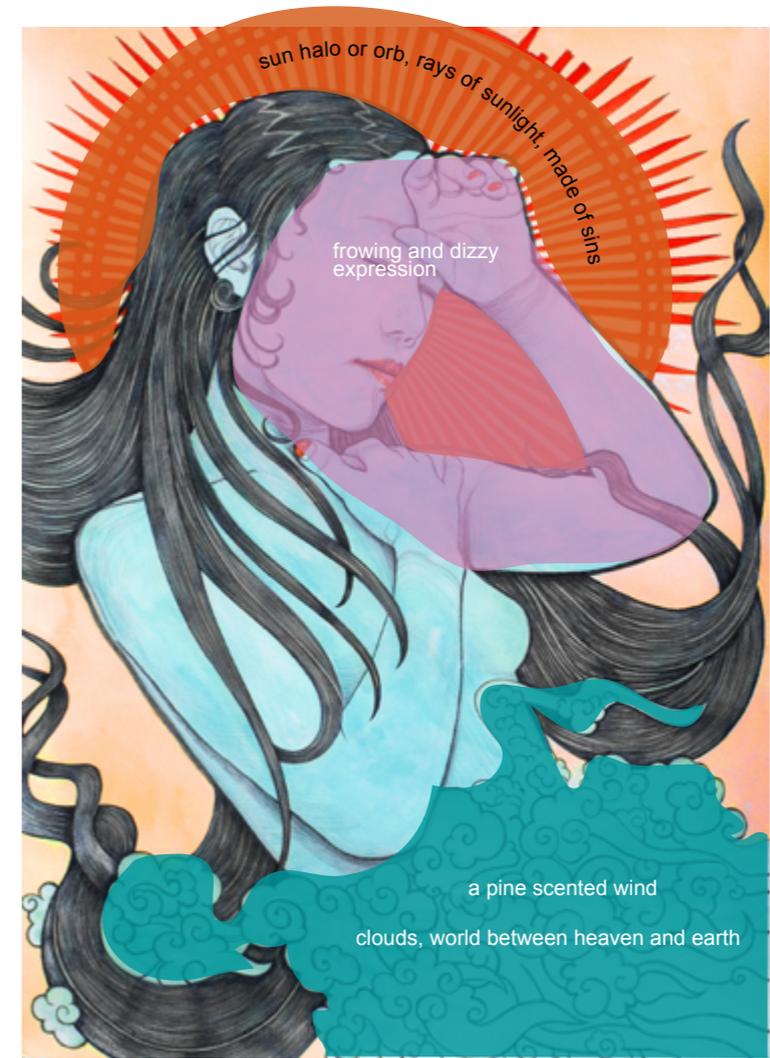


Figure 42. Illustration: basic compositional analysis of the elements in the visual composition.

Figure 41. References and sources used for illustrating the book of poems



Figure 43. Original illustration from a book of poetry: A Cumulus Cloud. Technique: watercolors on paper (Fabriano Artístico 300g/m), size 56x76cm.

구름이	A cloud
물 속을	Can't become
아무리 헤엄쳐도	A fish
물기는	No matter how hard
될 수 없듯이.	It may swim in water.
그대 가슴 속을	Likewise, I am
아무리 헤엄쳐도	But a portion
나는 떠도는	Of a wandering cumulus cloud
한 자락	No matter how well
뭉게구름.	I may swim in your heart.

Figure 44. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.

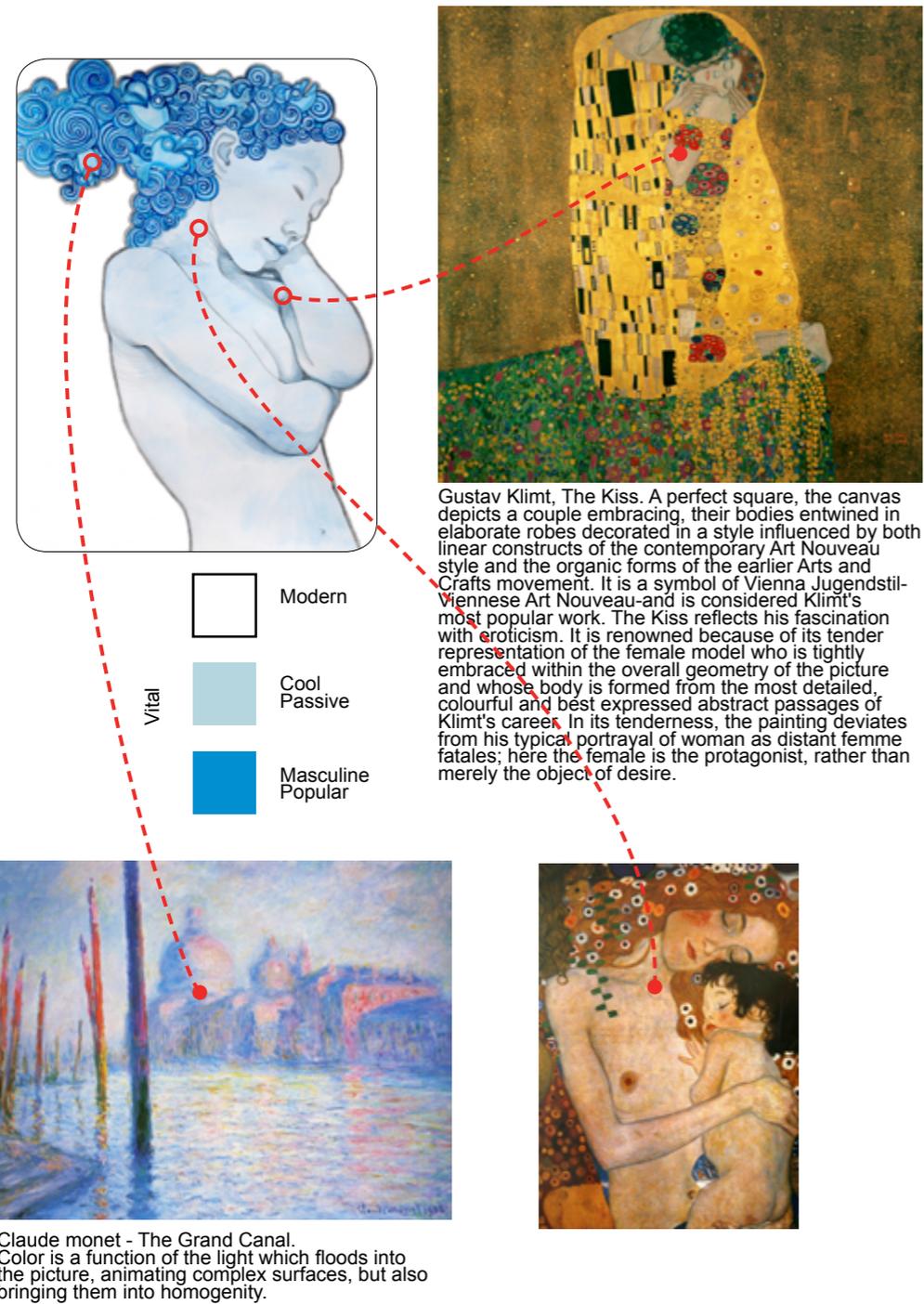


Figure 45. References and sources used for illustrating the book of poems

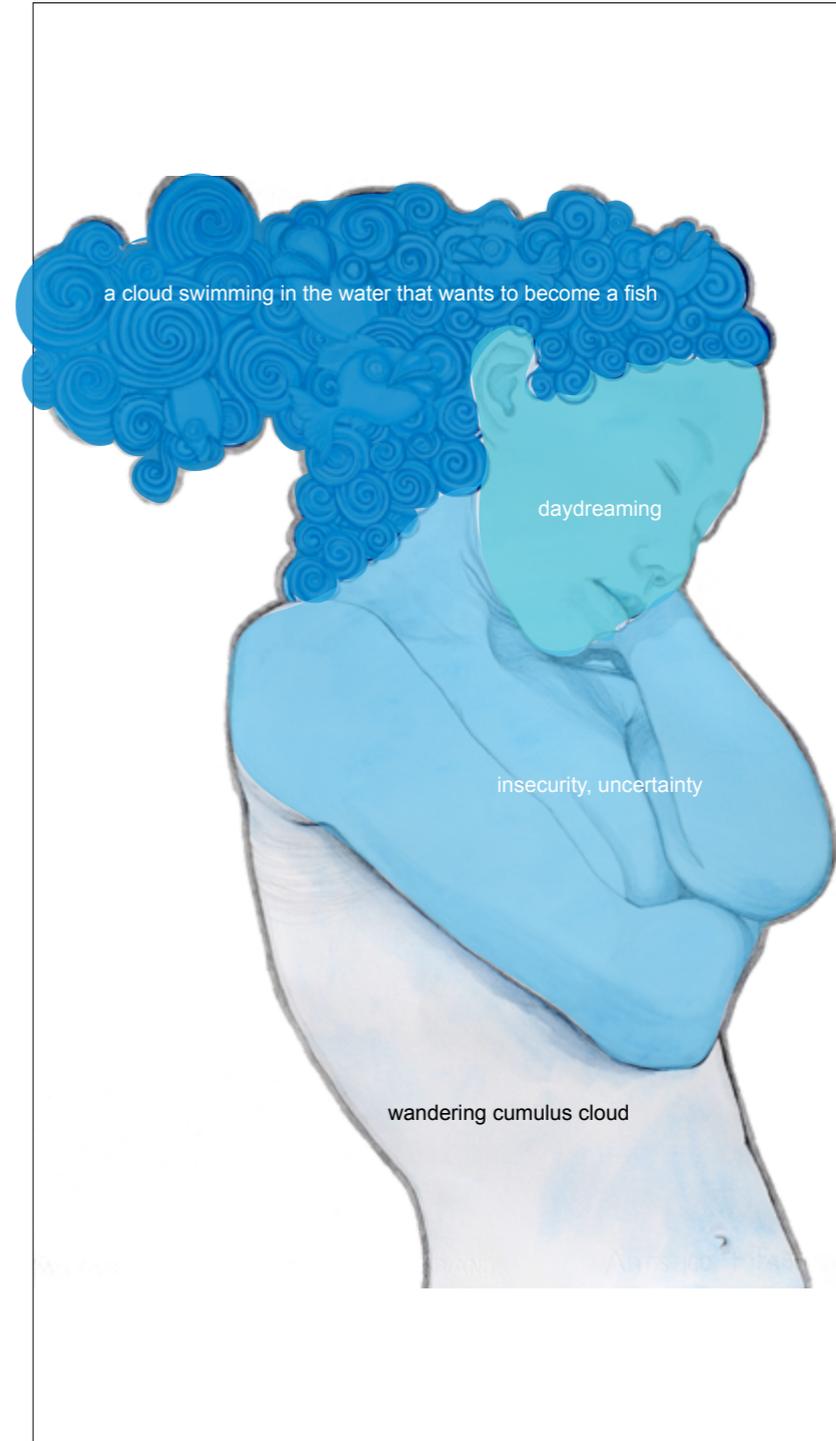


Figure 46. Illustration: basic compositional analysis of the elements in the visual composition.

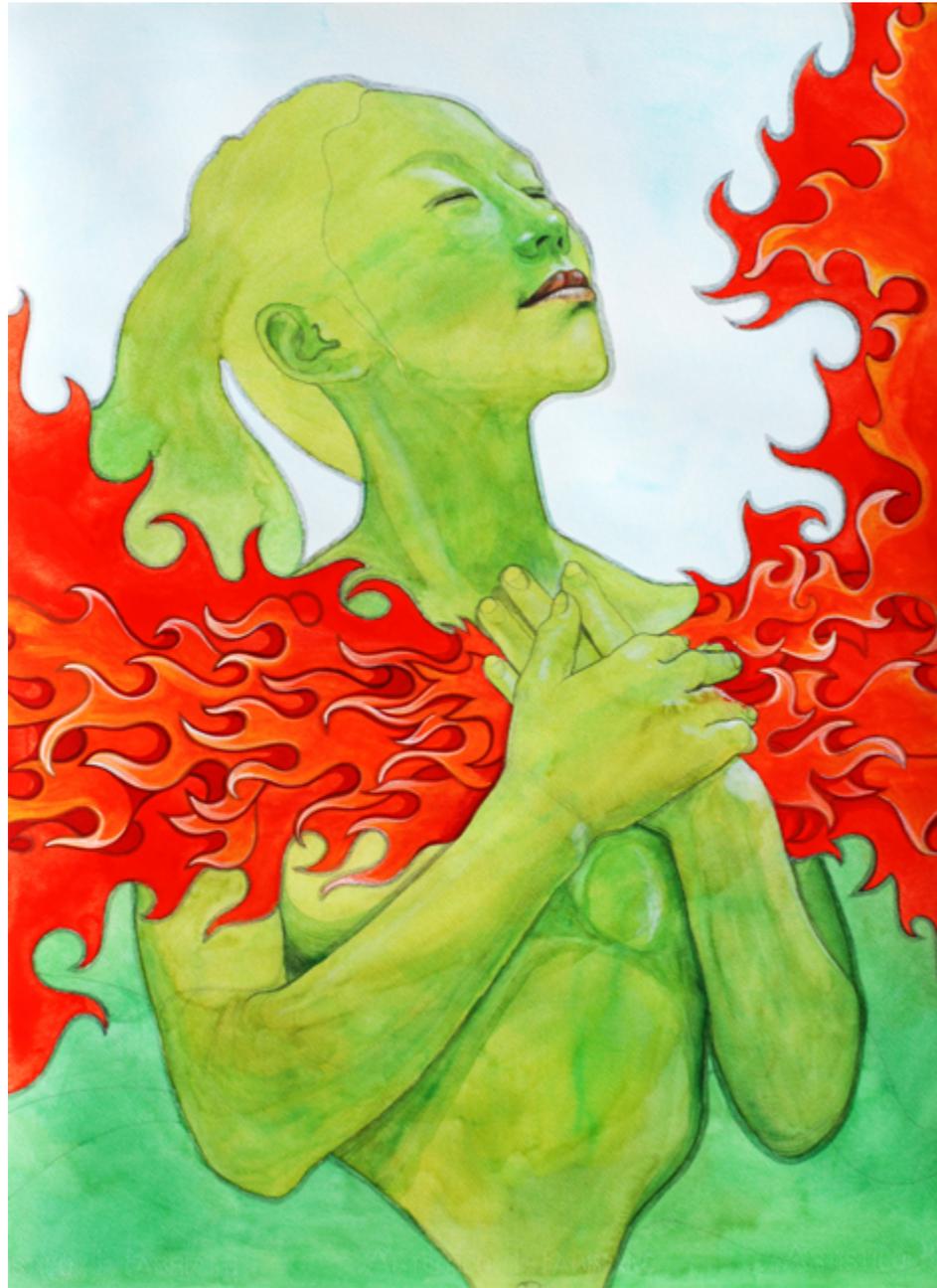


Figure 47. Original illustration from a book of poetry: Love is a Green Life. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

생명은 빛으로 오네	Life comes through light;
사랑은 연초록	Love
눈물로 오네.	Through light green tears.
겨울 바람	Love is a life
침묵의 기나 긴 동굴	That comes to birth
오랜 기다림 끝에	After a long patient wait
참고 참아 터뜨린	In a long cave of silence
생명의 발아.	With bitter winter winds.
가슴에 묻어 둔	A ray of love
한 줄기 사랑	I buried in my heart
이제 불이 되었네.	Has now become a flame.
새 순 돌듯	Love comes to life
물기가 돌고	Like a new bud
처음으로 내다본	And fills the world
세상 가득	It looks at for the first time
환희의 아가.	With enjoyable songs.
사랑은	Love
보드라운 연록의 숨결	Is a soft green breath.
여리고 순한 가슴에서	It sprouts
돌아나	From a soft, innocent heart.
아, 찬란한	O, what a brilliant green life
초록빛 생명이어!	Love is!

Figure 48. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.

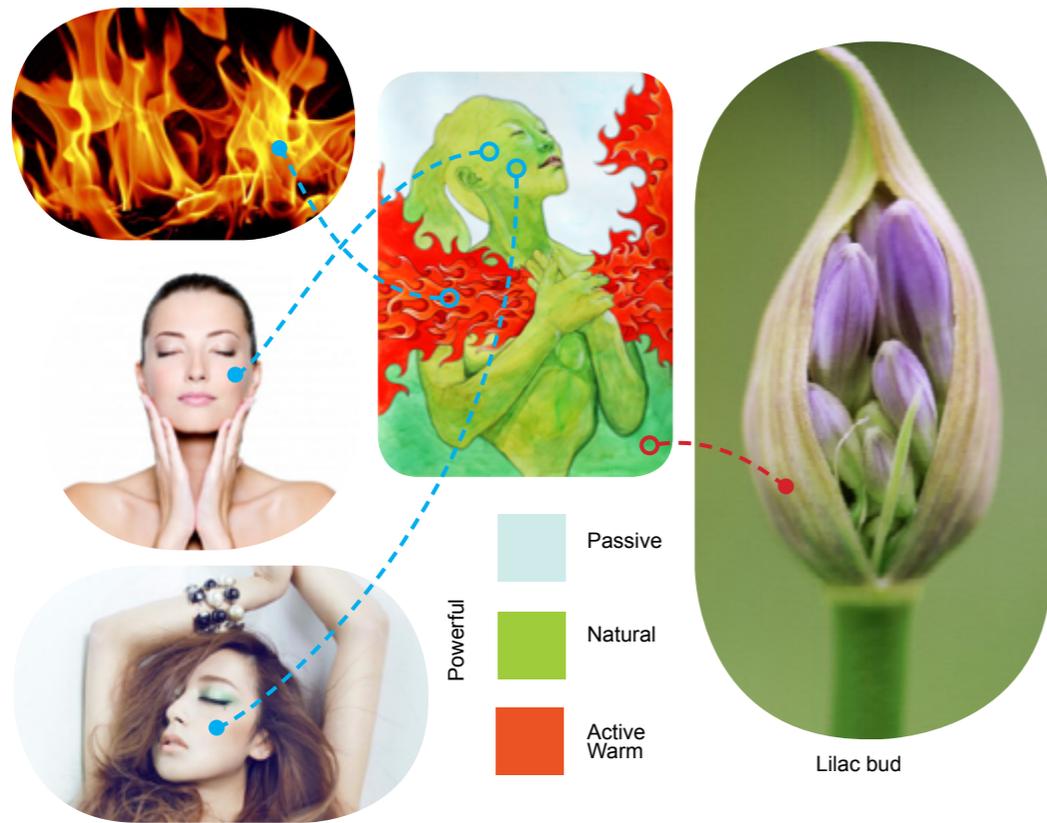


Figure 49. References and sources used for illustrating the book of poems



Figure 50. Illustration: basic compositional analysis of the elements in the visual composition.



Figure 51. Original illustration from a book of poetry: Azalea Flowers. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

봄이오면	When spring comes,
문을 열어요.	It will open the door.
산록은	Fresh green leaves wait
가지 끝에서 기다리고	At the tip of a twig;
연분홍 마음 하나	A mood of pink stays
봉우리 속에 머무나니.	Inside a bud.
당신은	You are
내 마음 속 진홍의	A flower
봄꽃,	Crimson red
봄의 입김	Within my heart.
볼 위에 얹히고	If the breath of ring
따스한 햇살	Caresses my cheeks
입술에 포개지면	And warm sunbeams
부끄러움을 열고	Part my lips,
연분홍 속살로	I become
당신께 소곤거려요.	Less shy and quiet
이제 조금만	And whisper to you:
기다려요.	“Wait a little longer
봄이 문을 열 때까지.	Until spring opens the door!”

Figure 52. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.

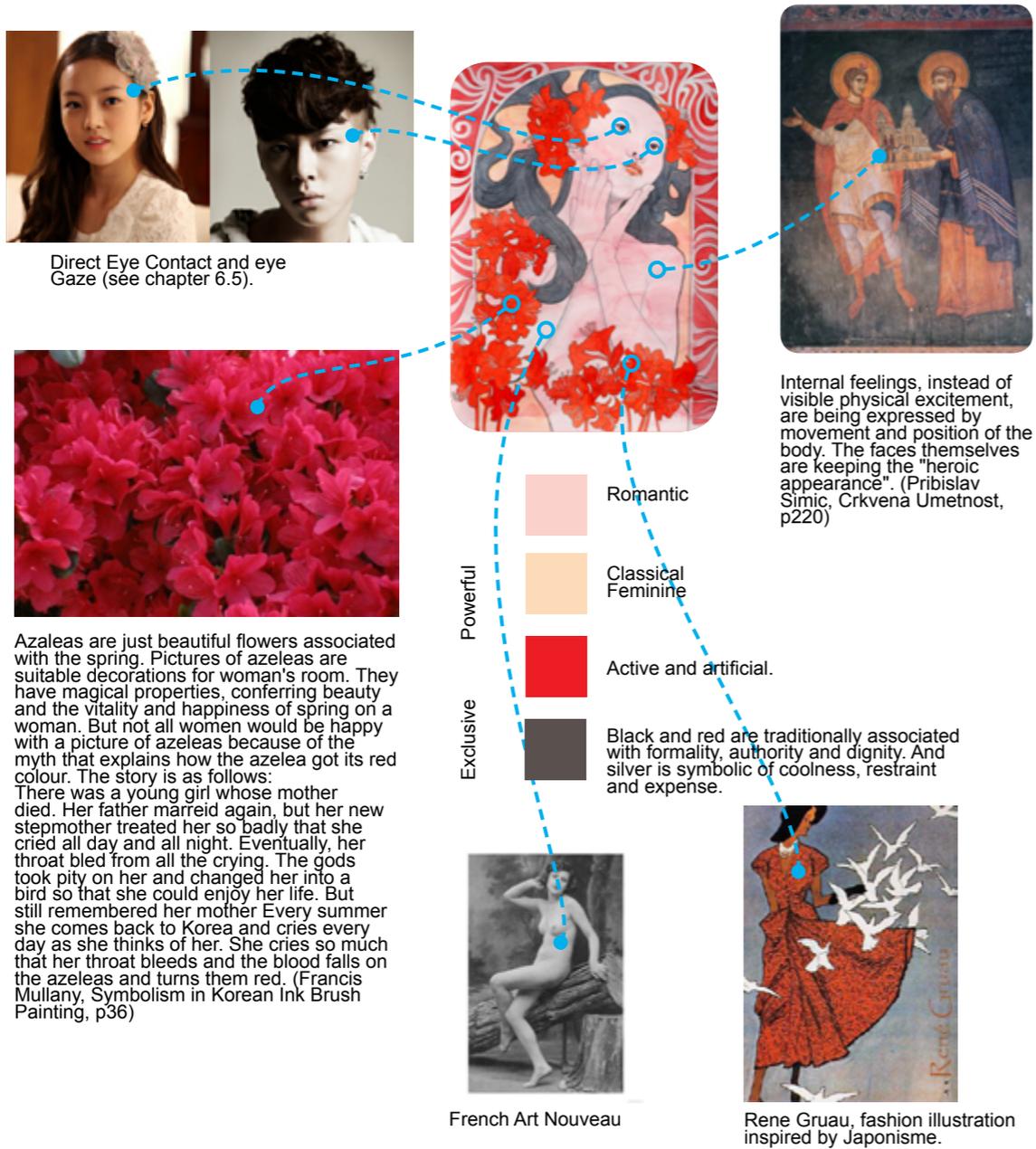


Figure 53. References and sources used for illustrating the book of poems



Figure 54. Illustration: basic compositional analysis of the elements in the visual composition.



Figure 55. Original illustration from a book of poetry: Crossing the River. Technique: watercolors on paper (Fabriano Artistico 300g/m), size 56x76cm.

나는 이제부터 강을 건너야겠다	From now I will cross the river.
나는 강변에 놓아두고	Leaving myself at the riverside.
나는 강을 건너 너에게로 간다.	I go to you across the river.
강을 건너는 것은	So it is I
나지만	Who crosses the river.
너를 만나는 것은	But it is not I
정작 내가 아니다.	Who will meet you in person.
이미 별이 된 너에게로	As you are already a star.
내가 가는 것은	I go to you
속된 내가 아니요	Not as a worldly soul
내 안에 최상의 선만이 모여서	But as purely a soul
너에게로 가나니	With the highest integrity
나 또한 별이 되리라.	Who also wants to be a star.

Figure 56. Visual composition of a poem in Korean and English, as it appears in the book *At the Well*, used as a reference for illustrating the poem.



In Greek mythology, Charon or Kharon is the ferryman of Hades who carries souls of the newly deceased across the rivers Styx and Acheron that divided the world of the living from the world of the dead.



Eugenio Recuenco, postmortem portrait



Tutankhamun inner coffin
Folded hands on the breast:
The position of the dead



Surreal postmortem with crossed hands and lilies. Crossed hands suggest peaceful rest.

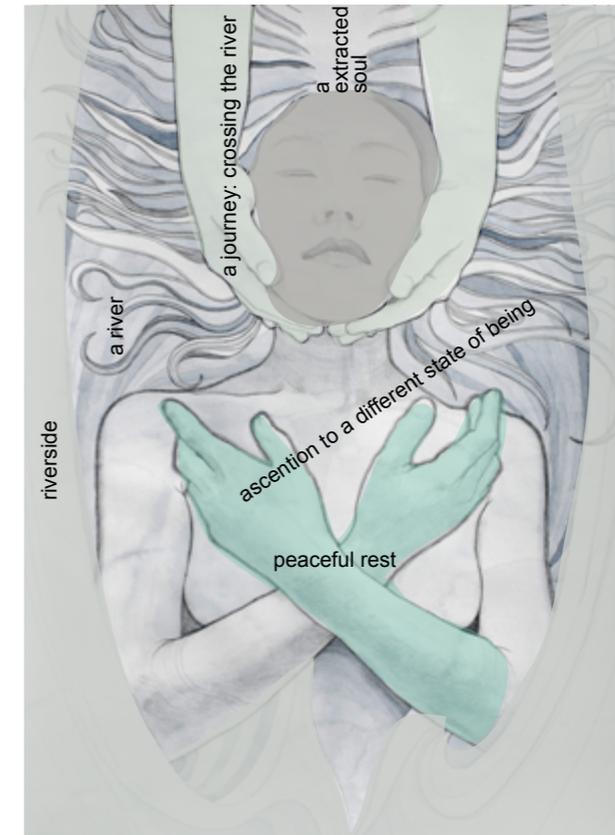
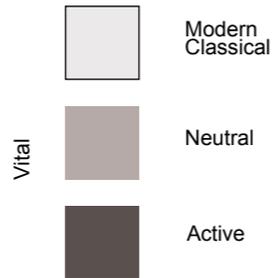


Figure 58. Illustration: basic compositional analysis of the elements in the visual composition.

Figure 57. References and sources used for illustrating the book of poems

6.4 Dual Coding: The Visual and the Verbal

In chapter 5.2.1 I wrote about *Given* (old) and *New*. Whether handmade or digital, drawing and painting techniques impart a human touch and sense of invention,⁸⁸ which is new.

The comprehension of a particular graphic is dependent on a viewer's prior knowledge and ability to retrieve that knowledge⁸⁹.

Verbal and visual information appear to be processed through separate channels, referred to as dual coding. One channel processes visual information that retains the perceptual features of an object or picture, and one channel processes verbal information and stores information as words⁹⁰. Although systems are independent, they communicate and interact, such as when both image and concept knowledge are retrieved from long-term memory. For example, when a person hears the name Salvador Dali, a person might retrieve both image-based and verbal information from long-term memory. One might consult mental images of the artist's paintings and also recall biographical information about his life. This dual system of processing and storage explains why memorized information is more likely to be retrieved when it is stored in both visual and verbal form. That is why associating graphics with text or using an audio track with an animation can improve information recall. Placing pictures together with words also allows these two models of information to form connections, creating a larger network of schemas.

88 Timothy Samara: *The Designer's Graphic Stew*; 53

89 Malamed, Connie: *Visual Language for designers*; p28

90 Malamed, Connie: *Visual Language for designers*; p36

6.4.1 Movement

When a graphic conveys a dynamic sense of movement, our eyes seem to glide across its surface. We perceive kinetic information in still picture because we know the experience of our own physical movement and we understand the motion of objects. Graphic designers can exploit the expressive quality of lines and shapes to create movement based on the rhythm of elements.

The most evident characteristic of movement is its unity, its dynamic continuity. Movement however implies also the opposite of unity: variety of locations. The very meaning of movement lies in this inner contradiction of the dynamic unity and the static discontinuity.⁹¹ To experience movement, then, means to disclose its contradictory aspects, to establish their mutual relationships, to follow up the contradiction through all stages.

Directions of the visual flow on the surface can also be indicated in subtle ways. A kind of psychological filling – in of the optical intervals will supply latent lines capable of performing the same role of organization as actual lines for shapes which have in their own right no common lines whatsoever. According to the law of closure, intervals of colors and values can emerge into forms, intervals of lines into shapes, intervals of points into lines, generating new figures with new kinetic outlines.

The closest approximation to representation of motion in the genuine terms of the picture – plane was achieved by utilization of color planes as the organizing factor. The origin of color is light, and colors on the picture surface have an intrinsic tendency to

91 Gyorgy Kepes, *Language of Vision*, p59

return to their origin. Motion, therefore is inherent in color.⁹² Painters intent on realizing the full motion of potentialities of color believed that the image becomes a form only in the progressive interrelationships of opposing colors. Adjacent color – surfaces exhibit contrast effects. They reinforce each other in hue, saturation, and intensity. The greater the intensity of the color – surfaces achieved by a carefully organized use of simultaneous and successive contrast, the greater their spatial movement color in regard to picture plane.

6.5 Eye contact and eye gaze

One of the most important means of nonverbal communication in any culture is eye contact—or lack thereof.⁹³

It's not surprising that we are drawn to pictures of people. Our brains appear to have specialized mechanisms for detecting and recognizing human faces. Eye gaze is magnetic attraction for pulling in the viewer. In human beings, eye contact is a form of nonverbal communication and is thought to have a large influence on social behavior.⁹⁴ It is believed to show personal involvement and create intimate bonds. In some contexts, the meeting of eyes arouses strong emotions.

Eye contact is considered a basic component of social interaction in some cultures. Failing to make eye contact in direct communication suggests to some point that person is shy, unconfident or hiding something. To others, it indicates rudeness or boredom.

92 Gyorgy Kepes, *Language of Vision*, p185

93 Rebecca Scudder, <http://www.brighthubeducation.com/social-studies-help/>

94 Eye contact, http://en.wikipedia.org/wiki/Eye_contact

dom. Some have the opposite problem. Making eye contact for a long time can indicate you're very outgoing; to others it indicates aggression and over-confidence.⁹⁵

In the United States and in most parts of Europe, direct eye contact is considered as a means to express interest, to indicate trust in the other person and to convey openness. It is considered proper and polite to maintain almost constant eye contact with another person during a business exchange or a conversation.

For religious reasons, eye contact is a dangerous thing in Muslim countries. It is offensive for a man to look a woman in the eye or even to glance at her in a more than cursory fashion. The same applies to Asia, where eye contact is considered impolite and an invasion of space and can cause the opposite reaction to what a visiting foreigner intends. As far as Asia is concerned, prolonged eye contact is a challenge, an aggression and a battle of strength and power. In South America, eye contact between opposite sexes can be interpreted as an invitation. Longer eye contact or staring between women is often understood as criticism of the other woman's appearance.⁹⁶

6.5.1 Iconic forms

In contrast to the silhouette that communicates through an efficient use of shape alone, the iconic form communicates through an efficient use of shape, line and color. When an iconic form is a symbol, its meaning is often culturally dependent and must be learned or deducted. Iconic forms are appropriate for many uses

95 How to look people in the eye (<http://www.wikihow.com/Look-People-in-the-Eye>)

96 Rose Kivi, <http://www.brighthubeducation.com/studying-a-language>

because they facilitate quick communication. The goal is to express a message that is direct and immediately understood. The iconic form must be precise and use a simple, effective orientation.

6.5.2 Influence of Photography

Photographic representation brought into focus things and events in their actual appearances, revealing much hitherto unnoticed or blurred in our observation. The eye is an optical instrument so conducted that it can focus only on one place. We are not able to see near and distant objects at the same time. We never realized this fully until another optical instrument, the camera, brought it forcibly to our attention by freezing the relationship of blurred and clear images on the picture surface of a photograph. Then, we could see and study image in all its subtleties of tone modulation. We became sensitive to the spatial significance of sharpness and lack of definition.

6.5.3 Illustration or photography?

Using either illustration or photography has its merits and flaws. The final choice always depends on the type of information these two should deliver. Illustration is not at the top of the list when creative directors are thinking about solving visual problems. Photography brings scientifically correct image which is being used as irrefutable evidence unlike illustrations which tend to be subjective.

Photography cannot replicate the ideas illustrators dream up. No amount of digital manipulation can manufacture an idea on a way that illustration can. Today's commercial photographers are looking all too much the same. Illustration looks as different as

the artists themselves. Everyone considers themselves photographer, anyone can take a picture. Few can draw or paint one. The true illustrator is a visual problem-solver par excellence. Illustration brings a unique perspective on our world, a personal vision that is translated in ink, paint or pixels.

Photographs more than almost everything else, have a special emotional appeal: they are personal, they tell stories.⁹⁷ The power of personal photography lies in its ability to transport the viewer back in time to some socially relevant event.

97 Donald A. Norman: Emotional Design: p50

7. Western Calligraphy

7.1 Introduction

Calligraphy (from Greek κάλλος kallos “beauty” + γραφή graph “Writing”) is a type of visual art. It is often called the art of fancy lettering. A contemporary definition of calligraphic practice is “the art of giving form to signs in an expressive, harmonious and skillful manner”. The story of writing is one of aesthetic evolution framed within the technical skills, transmission speed(s) and material limitations of a person, time and place. A style of writing is described as a script, hand or alphabet.

Basically the Latin writing system has evolved into Western calligraphy. Yet there are lesser involvement of Greek and Cyrillic alphabet writing styles, too.

Before the invention and adoption of the printing press, almost all books were written and copied by hand using calligraphic scripts, which made books expensive and comparatively rare. Smaller monasteries usually had only a few dozen books, medium-sized perhaps a few hundred. By the 9th century, larger collections held around 500 volumes and even at the end of the Middle Ages, the papal library in Avignon and Paris library of Sorbonne held only around 2,000 volumes.

7.2 Calligraphy today

Calligraphy today finds diverse applications. These include graphic design, logo design, type design, paintings, scholarship, maps, menus, greeting cards, invitations, legal documents, diplomas, cut stone inscriptions, memorial documents, props and moving images for film and television, business cards, and hand-

made presentations. Many calligraphers make their livelihood in the addressing of envelopes and invitations for public and private events including wedding stationery.

The digital era has facilitated the creation and dissemination of thousands of new and historically styled fonts.

Calligraphy gives unique expression to every individual letter-form within a design layout which is not the strength of typeface technologies no matter their sophistication!

Writing directly in the digital medium is facilitated via graphics tablets (e.g. Wacom and Toshiba) and is expected to grow in use with the introduction of Microsoft Windows Vista operating system (“Vista Pen Flicks”) in 2007. Apple Inc. introduced a similar “short-hand” facility in their Tiger operating system in 2005. Graphics tablets facilitate calligraphic design work more than large size art pieces.

Hand – drawn lettering and calligraphy are often combined with symbolic imagery to pictorially evoke and reflect the atmosphere of a book’s written contents.⁹⁸ The immediate, spontaneous and emotional qualities of illustrators’ hand-drawn letters are evident in a wide range of media and contexts. Handmade and drawn techniques can be mashed up and mixed with the digital to create experimental hybrid forms.⁹⁹

7.3 Calligraphy as it appears in a book of poems *At the Well as titles*

98 Mark Wigan: Text and Image: 106

99 Mark Wigan: Text and Image: 118

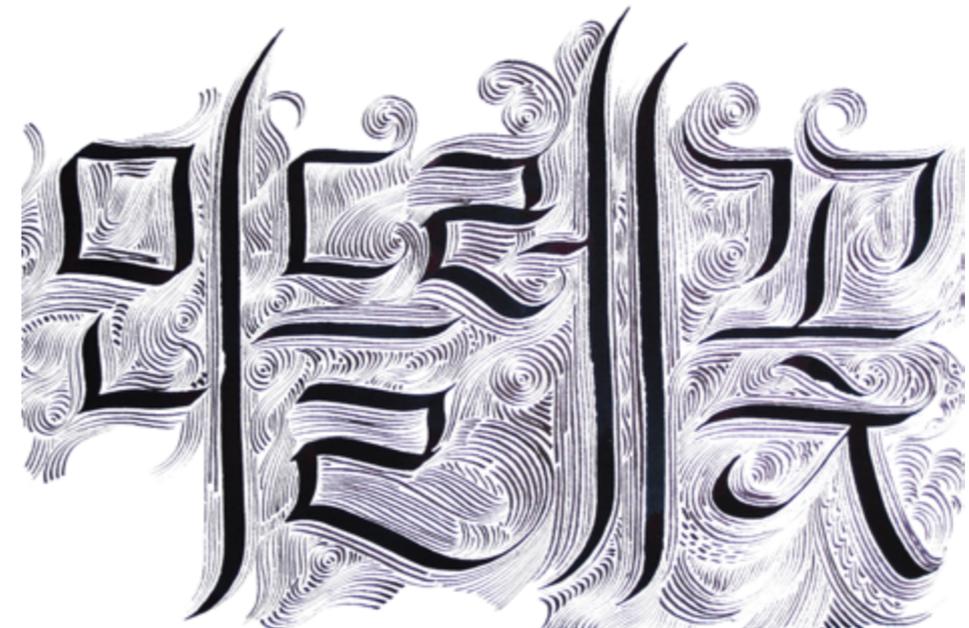


Figure 59. Dandelion Flowers



Figure 60. At the Well



Figure 61. April



Figure 62. A Cicada



Figure 63. A Solemn Sunset

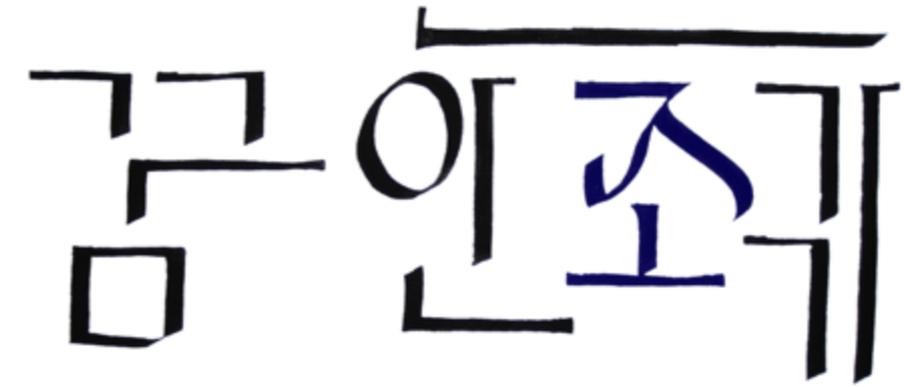


Figure 64. A Fragment of a Dream

Poem titles (fig.59~69) are secondary objective in redesigning the book of poems *At the Well*, and contain no symbolic value whatsoever. The purpose of calligraphy is purely aesthetic as it takes the function of a “bridge” – a smooth transition/introduction from text to illustration.



Figure 65. The Song of the Wind



Figure 66. A Cumulus Cloud'



Figure 67. Love is a Green Life



Figure 68. Azalea Flowers



Figure 69. Crossing the River.

All poem titles are written by hand, using several different calligraphic pen nibs and ink on paper.

8. Color

It is generally agreed that of all the visual elements in art and design (shape, tone, texture, etc), color is the element which more directly affects our emotional records. Indeed, our subjective response to most visual imagery is based on the generally held belief that powerful correspondences exist between visual symbols and other aspects of human experience.¹⁰⁰

Ever since Antiquity there has been a fairly clear-cut philosophical division between those, like G. Berkeley¹⁰¹ and Goethe, who considered that our knowledge of the world was conditioned by our understanding of its colored surfaces, and those, like ancient sceptics or Locke¹⁰², who regarded color as an accidental attribute of the visual world, and visual phenomena themselves as an unreliable index of substance.¹⁰³

Titian solved a coloristic problem that plagued painters since the early fifteenth century: that of striking a balance between the function of color to articulate space and its surface function, between its nature as phenomenon and as material pigment, between color as a beauty and color as meaning.¹⁰⁴

100 Susan Berry and Judy Martin (editors), *Designing with Colour*, p8

101 George Berkeley (1685 – 1753), also known as Bishop Berkeley (Bishop of Cloyne), was an Anglo-Irish philosopher whose primary achievement was the advancement of a theory he called "immaterialism" (later referred to as "subjective idealism" by others). This theory denies the existence of material substance and instead contends that familiar objects like tables and chairs are only ideas in the minds of perceivers, and as a result cannot exist without being perceived. Thus, as Berkeley famously put it, for physical objects "esse est percipi" ("to be is to be perceived"). Berkeley is also known for his critique of abstraction, an important premise in his argument for immaterialism.

102 John Locke (1632 – 1704), widely known as the Father of Classical Liberalism, was an English philosopher and physician regarded as one of the most influential of Enlightenment thinkers.

103 G. Berkeley: *An Essay towards a New Theory of Vision* (1709), in John Gage: *Color and the Meaning*, pp 36

104 T. Herzer: *Tizian. Die Geschichte seiner Farbe* (3rd edition 1969), pp116, in John Gage: *Color and the Meaning*, pp 50

Since the creation of first images, color always had a meaningful effect. Very often, that meaning is tied to associations we make between colors and objects or environments – water is blue, vegetation is green and so on. Colors also evoke intangible feelings, whether by association or by the biological effects resulting from their perception. Red color connotes for hunger, and violence (because of the color of blood), but provokes arousal and even anger, because it takes more energy to process red light waves – resulting in increased metabolic activity.¹⁰⁵

Colors carry social and cultural meanings, related to their use in religion, iconography, and daily life.

Many observers may share J. Gage experience that the identification of a color in a given array is a conscious and verbalized act, and that it is thus dependant upon the available color-language. On the other hand, the good deal of color terminology in European languages is derived, not from perceptions of hue, but from the materials that characteristically embodied those hue, and from which the hues derived their value and meaning.

Many scientific writers, are concerned, not with “color”, but with radiant stimuli in light, or with physiological processing of these stimuli by the eye, whereas “color” properly speaking does not come into the picture until rather later, in the mind which apprehends it.¹⁰⁶

There is instability in temptation to speak confidently of color meaning and preferences in many cultures. There comes to mind perhaps the most important issue of all: the definition of culture itself. Which sector of a given society is in question? Which age-

105 Timothy Samara: *The Designer's Graphic Stew*, p24

106 John Gage, *Color and Meaning*, p21

group, which class, which profession, which gender? In the case of aesthetic preferences, we have seen a liking for black spreading from less educated to well-educated groups. Modern consumerism has appropriated the allure of this ‘high’ culture for the purposes of mass-marketing.

Heraldry offers a particularly fruitful area of the study of color-language because of the abundance of more or less datable armorals, from the early thirteenth to the seventeenth century, many of which are illuminated.

Color in modernism is sometimes seen as a means of enacting an ideal of hedonistic release – of the freeing of the bourgeois sensibility from the constraints of morality and the symbolic. But this emphasis on color also reflects the crucial role that color plays in the realm of the linear. In the planar universe, only color is capable of coding the linear with the meaning: colored lines on maps distinguish the character of highways; wires are colored to mark their purpose; in hospitals, one can even follow colored bands on the floor through labyrinthine corridors to one's destination.¹⁰⁷

8.1 Psychological Effects of color

We associate the colors of fire – reds, yellows, oranges – with warmth. This is not just an abstract notion, for psychological research indicates that under red lighting our bodies secrete more adrenalin, increasing our blood pressure and our rate of breathing, and actually raising our temperature slightly.¹⁰⁸ We associate blues and greens with the cooling qualities of water and trees, and psy-

107 Charles A. Riley, *Color Codes*. p195

108 Paul Zelanski, Mary Pat Fisher: *Color*, p39

chological research shows that green or blue lights will slow our heartbeat, decrease our temperate, and relax our muscles. The labels “warm” and “cool” are relative rather than absolute.¹⁰⁹ When colors are not seen in isolation, their “temperature” will be affected by that of the colors around them. According to psychological research with the effects of colored lights, red wavelengths stimulate the heart, the circulation, increasing strength and stamina. Pink has a more gently stimulating quality and helps muscles to relax. Orange wavelength stimulates the solar plexus, the immune system, the pancreas, and benefit the digestive system. Yellow light is stimulating for the brain and nervous system, bringing mental alertness and activating the nerves in the muscles. Green lights affect the heart, balance and circulation, and promote relaxation and healing of disorders such as colds, fever. Blue wavelengths affect the throat and thyroid gland, bring cooling and soothing effects, and lower blood pressure. Given these apparent psychological effects of colored lights, there is a science of healing with colors, or chromatography.¹¹⁰ This form of treatment dates back thousands of years to the “color halls” of the ancient Egyptians, Chinese and Indians.

Artists may manipulate colors more for the sake of balance in a composition than to establish a certain mood or to give a true representation of the external world.

The sense of balance or imbalance is usually achieved largely through intuitive manipulation of the elements and principles of

109 Paul Zelanski, Mary Pat Fisher: Color, p40

110 Chromotherapy, sometimes called color therapy, colorology or cromatherapy, is an alternative medicine method. It is said that a therapist trained in chromotherapy can use color and light to balance “energy” wherever a person’s body be lacking, be it physical, emotional, spiritual, or mental (<http://en.wikipedia.org/wiki/Chromotherapy>).

design (such as symmetry, light – dark contrast, and emphasis). Colors affect each other so strongly that no absolute statements about relative visual weight can be made that would apply to all cases.¹¹¹

Color choices may be based as much upon perceptions of space, unity, and emphasis as upon the artist’s desire for realism or psychological suggestion. Highly saturated colors tend to appear larger than those that are less saturated.

A century of research seems to have shown that exposure to red light increases the pulse–rate and blue and violet retards it.¹¹²

8.1.1 The significance of red ¹¹³

Few colors have been so heavily freighted with symbolic resonances as red. In the Indo–European languages this may have been because ‘red’ has been seen as the color *par excellence* of life–giving blood. Indeed, this term ‘red’, ‘rouge’, ‘rot’, or ‘roso’ derive from the Sanskrit word *Rudhira*¹¹⁴ meaning ‘blood’. In the Inca language Aymara, a synonym for *grana* (Spanish: crimson), beside *puca*, was *vila*, a term ‘for ‘blood’; and Sahagún¹¹⁵ includes in his encyclopedia an Aztec version of the widespread belief that the blood stone (eztetl) could be used in a process of sympathetic magic to staunch menstrual or other bleeding. The Spanish ‘rojo’ (from the Latin *russeus*) is a particularly interesting case because it appears to have arrived rather late in the common usage: ‘bermejo’,

111 Paul Zelanski, Mary Pat Fisher: Color, p56

112 John Gage, Color and Meaning, 54

113 the whole chapter was taken from J. Gage: Color and Meaning, p110

114 www.spokensanskrit.de

115 Bernardino de Sahagún (1499 – 1590) was a Franciscan friar, missionary priest and pioneering ethnographer who participated in the Catholic evangelization of colonial New Spain (now Mexico).

from the natural or artificial cinnabar ‘bermellon’ (vermillion), was by far the commonest Spanish term for ‘red’ in the Middle Ages. Little seems to be known of the earliest history of the indigenous languages of Central and South America, so that we are scarcely able to make judgements of meaning based on an analysis of semantic change; but it is notable that a semantic link has been proposed between Aztec term for red ochre, and the verb ‘to illuminate’ or ‘to shine’, in a way which has a clear parallel in Greek and Latin.

The use of the Spanish term *grana* for cochineal arose from a confusion from a confusion with the very similar European and African insect, *coccus illicus*, which also yielded the most important red dye of the Middle Ages and the Renaissance, *kermes* (Arabic: *qirmiz*). *Grana* was simply the Italian word for the grain-like bodies of the insects processed to make the dye. *Kermes* was the colorant often used to dye the expensive woolen cloth known in England as ‘scarlet’; and by the later Middle Ages, again notably in Spain, *escarlata* had come to signify the red color itself. Scarlet was enormously prestigious: the thirteenth-century sumptuary laws of the kingdom of Castile and Leon restricted its use to the king. It was natural successor to the Roman Imperial purple, and had, indeed, by the end of the fifteenth century in Spain acquired the same meaning as *purpura*.

Colorado, from the classical Latin *coloratus*, had been used in medieval and Renaissance Spanish sometimes to mean simply ‘well-colored’, but usually in connection with the pink color of flesh (as in the English ‘to color’, meaning ‘to blush’). But during the sixteenth and seventeenth centuries, especially in Spanish America, the term came to replace *bermejo* as a general term for ‘red’.

Most of the historical examples of color usage available to us

are inevitably from the highest strata of these traditional societies; extensive to bright color was pregorative of the wealthy and the well-born and it was usually only in the context of public ceremonial that color impinged upon the population at large. Hence the hierarchy of color as a system of values, with red at the top.



Figure 70. (down-left) Stained Glass is above all the medium of light, and Renaissance glaziers often used lighter colors than medieval glaziers. (down-right) The figured textiles of Pre-Columbian America reveal color designing at its most complex and sophisticated. Inca tunic tapestry has been designed with rhythmic and irregularly repeated motifs. It offers the most compelling evidence of color discrimination at a given period in a particular culture. (upper-left) Chobok (Confucian scholar's ceremonial robe), 19th century, silk. (upper-right) Oppo (wrapping cloth for clothing), ramie (moshi) with embroidered floral design in the corners, 19th century, (66cm, 66cm).

Although Koreans are often referred to as ‘the people of white

clothes' (*paekui minjok*), they made vibrant colors an important part of their lives reflecting their energy and vitality in the celebration of life, and their ardent wish for joy and happiness. Five basic colors – blue, red, yellow, white and black – were used in embroidered *pojagi* together with some gold and intermediary colors. These basic colors reflected the traditional principle of Yin and Yang; the warm colors representing the sun, fire and blood, while the blue and greens suggested trees, grass, birth, growth and prosperity. These five colors also correspond to the four points of the compass and centre; the five elements of the weather (cold, warmth, wind, dryness and humidity); the five elements of the universe (wood, fire, metal, water, and earth; the five seasonal differences (spring, summer, autumn, winter and *toyong*, the 18 transpositional days preceding each season), and the five blessings (longevity, wealth, success, health, and luck).¹¹⁶

8.1.2 Attracting, holding and making attention¹¹⁷

Color is particularly successful in achieving this for the following reasons. As a rule, the designer has relatively short space of time to capture the viewer's interest. Though human eyes can scan a wide area, the part of the field of vision is in focus at any given moment is surprisingly small – roughly the area of a large coin held at arm's length. The normal experience of seeing everything in focus at all times is an illusion created by the mobility of the eye, which rotates to a new position on the average some four or five times a second. Though color can be sensed more or less directly

¹¹⁶ Claire Roberts and Huh Donh-hwa. *Rapth in Color*. p17, p21

¹¹⁷ the whole chapter was taken from the book *Designing with Color* by Susan Berry and Judy Martin

throughout the field of vision, only a restricted area at the centre of the gaze can read a word or formal symbol clearly.

As a result, when a large scale display is examined, it is usually the color that first catches the eye, followed by a picture, then any formal symbol, trademark, logo, word or phrase. Color, in isolation, or in combination can be read immediately and from a greater distance than a shape, word, or pattern.

In packaging, book publishing, and magazine design, color is often the single most eye – catching feature of the display. On average, colored image can be expected to stimulate some 40% more interest than a comparable black and white monochromatic version.

On a well-stocked shelf, great many colors and package designs compete for the shopper's attention, so color is especially helpful in picking out a familiar product from a group of similar goods, particularly since the standardization of modern retailing has reduced the variety of package sizes, shapes or proportions.

On average, if we cannot find what we are looking for in five to six second, we will probably go after another product. Where the designer's first priority is to capture the viewer's attention, it may at first seem logical to assume that color combinations with the greatest degree of contrast and vividness are the most visible. This is not necessarily so. Colorful combinations of highly contrasting colors, such as yellow and violet, red and blue, green and purple, may cancel each other optically and may irritate and repel rather than attract. As a rule, strong differences of lighter against darker colors in a hard-edged design offer more compelling visual features and legible typography, as can be seen in road and traffic signs.

In daytime, color vision is normally most sensitive to yellow

low light, which is why yellow appears as the lightest and brightest color in the rainbow. Greatest visibility is offered by a combination of yellow and black, and it may be no accident that stinging insects have adopted this combination to startle predators.

Having successfully, if briefly halted the viewer's scanning eye, the designer's secondary intention is to hold his or her interest long enough to allow all relevant information to be read. Colored words and images are constantly rated more attractive and individual than similar ones in black and white.

It has been estimated that for a package design on the supermarket shelf to halt a customer's attention it must do its job within one twenty-fifth of a second. A black & white advertisement must accomplish a similar task in less than two-thirds of a second, while a magazine advertisement which includes color normally holds the attention for an average of two seconds. With such restricted time spans, simplicity of color and composition in any design must be the rule.

Whenever color is included in a design, it almost always becomes the focus of attention. A close examination of the eye reveals that its light-sensitive interior (the retina) possesses a tiny, central cavity, called fovea. This is packed with a dense concentration of visual cells and responsible for our ability to see fine detail in daylight. Several times each second, new information is collected from the "corner" of the eye – in reality a ring of less densely packed cells surrounding the fovea. Although this peripheral area of the inner eye is unable to see in focus, it is highly sensitive to movement, flicker, and dazzle.

Ideally, the design should also encourage easy scanning so that the eye is led smoothly from one part of the design to another.

Where a design is very regular, there is danger that it may lose the viewer's interest too quickly, whereas, if a design is too irregular, it may appear confusing or annoying and so interest is lost before the design has communicated its complete message.

A strident color combination may be more inviting than a subdued one, but there is a danger that the viewer will tire of it more quickly. Where vividness of color is responsible for rapid fatigue (as would be the case in textbook typography) this can generally be considered a disadvantage. As a rule, a design exhibiting strong differences of tone will hold the viewer more readily than one in which tonal differences are slight. Strong contrasts of hue, such as red type on green ground, may be readable from a distance if the letters are significantly large and bold.

The retentive power of a color combination is most effective when the number of colors is limited. There should be little difficulty, for example, in remembering a red, green, and golden emblem or logo, though, the "mood" of a more complex color combination may also make a memorable impression.

In any design, therefore, the final choice of colors rests on several considerations. If it is possible select colors on a purely aesthetic basis, though ideally an agreeable and positive response is needed in the mind of the customer.

8.1.3 Color schemes used for illustrating the book of poems *At the Well*¹¹⁸

A "powerful color scheme" is the one that captures the viewer's attention and emotion. Irrespective of the other hues used, one's

118 All terms and color descriptions have been taken from Susan Berry in *Designing with Color*. and Sawahata Lesa in *Color Harmony Workbook*.

eye will always gravitate to where the red is. This aggressive, dominant quality has long made red the color of choice for advertising, particularly packaging – it’s natural to see a red soft drink can or cigarette pack before noticing products in mere subtly hued packaging.¹¹⁹ It is interesting to note how many nation’s flags include red, the color of strength. Green, blue – green and yellow – green enhance red hues and take on an increased vibrance in proximity to red. In any case, a powerful color scheme is intrepid and full of drama.

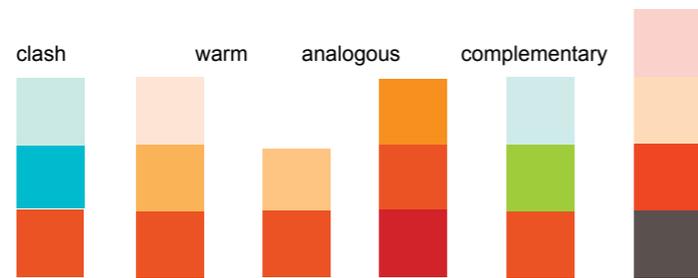


Figure 71. "Powerful" color schemes used in chapter 6.3 for designing a book of poems.

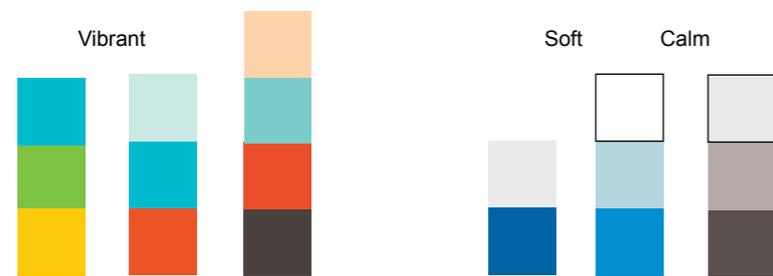


Figure 72. 'Vital' 'Refreshing' and monochromatic color schemes used in chapter 6.3 for designing a book of poems.

Lively, expressive, youthful, and exuberant – that’s the feeling conveyed by a vital color scheme, which is based around a red – orange hue. Red – orange is a cheerful color projected by the root chakra, said to be the place where one’s life forces resides. Particularly in a analogous palette, a vital color scheme has the brilliant,

almost vibratory quality of autumn leaves.¹²⁰

In graphic design, vital colors are used in approaching projects that have a young, cutting edge feeling: packaging for a trendy product line, brochures for high-tech or sport business...Both inviting and attention grabbing, a vital color scheme works well for projects when a youthful, carefree mood is desired.

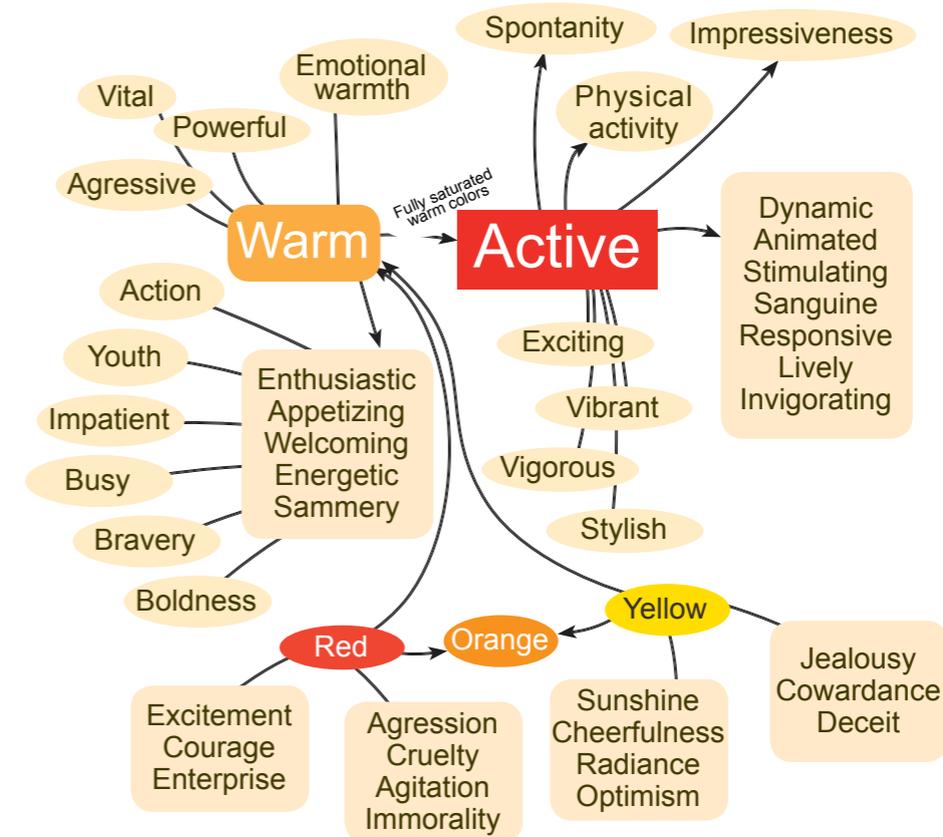
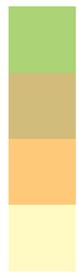


Figure 73. Diagram of warm and active color associations. Colors and their combinations induce associative meanings that may have little to do with direct visual experience. Pinpointing selections of colors which evoke particular responses in the thoughts and feelings of the designer, client company, customer, and viewer is an important element of design. Shape, size, pattern, and texture are also important contributors to the overall effect, coupled with the intuitions of the designer and an awareness of past, present, and predicted trends. How color is perceived is determined by the colors that surround it, and partly by the size and proportion of the colors relative to each other.



Warm

The colors associated with heat, warmth, and sunshine are the yellows, oranges, golds, and reds. Unlike the passive cool tones of blue and green, these tend to come forward off the page and play an active and demanding role – in case of bright reds, sometimes even an aggressive one. These reduce the otherwise sharp contrasts of black ink and white paper. Natural, curling and twinging shapes also give a warmer impression than squared off or geometric forms. Other characteristics of warm specter are: heated, energetic, summery, enthusiastic, appetizing, jovial, welcoming. The worm colors strongly suggest images of physical and emotional warmth.



Active

There are many instances where a designer may seek to create an intensely exciting, vibrant, vigorous and stylish image – for the covers, pop music albums, sports promotions. Fully saturated warm colors will help to emphasize this aspect of the design, and strong contrasts, or even clashes (orange and pink) will help to give the design life and movement. Characteristics of active colors of the spectrum are: alert, dynamic, animated, stimulating, sanguine, invigorating, responsive, lively. Vivid red is most closely associated with action, youth, vitality, it suggests the impulsiveness and spontaneity of youth, of physical activity, dancing, sports, and gymnastics. Red implies the impatient, busy, and assertive personality: it is often the choice for fast sports cars and in heraldry. Red is symbolic of bravery and boldness. It can be used in small quantities to add life and vitality to an otherwise passive design.

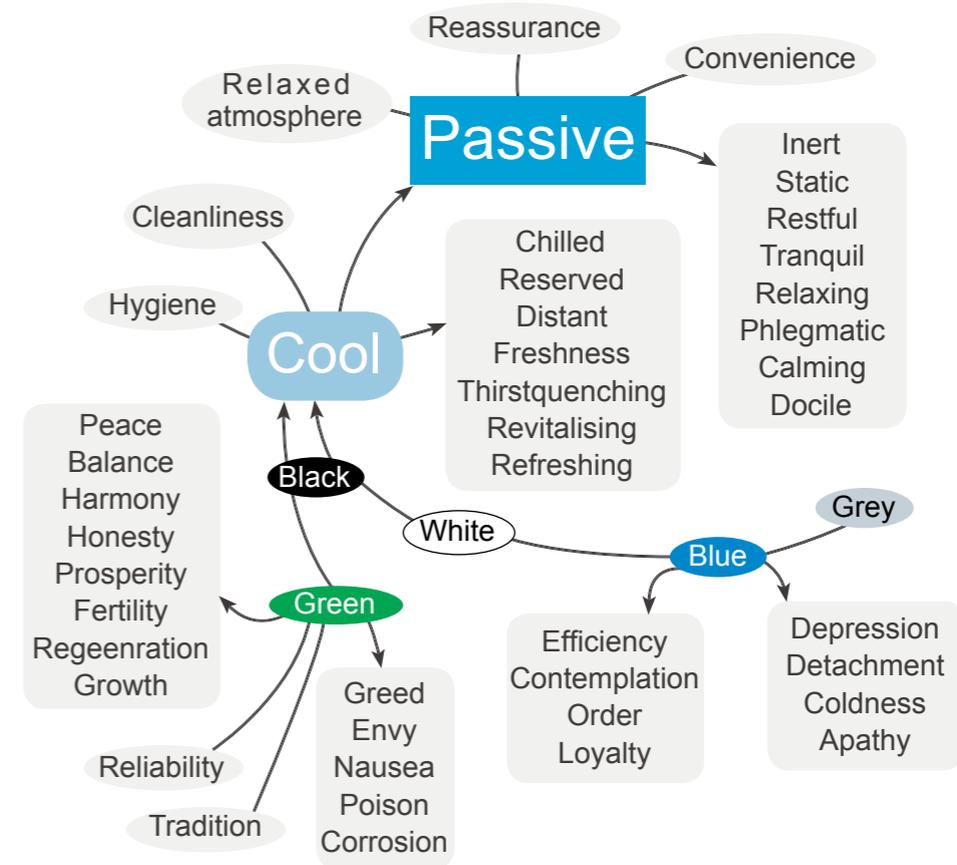


Figure 74. Diagram of cool and passive color associations. In any design, the final choice of colors rests on several considerations. It is possible to select colors on a purely aesthetic basis, though ideally an agreeable and positive response is needed in the mind of the customer. How color is perceived is determined by the colors that surround it, and partly by the size and proportion of the colors relative to each other.



Cool

Coolness tends to imply distance, detachment, and aloofness in graphic design, and the “cool” sectors of the color wheel – blues and greens, together with monochrome white, gray, and black – are often used to evoke suitable images of cold, icy and wintry, scenes to sell products associated with cleanliness and hygiene for example as well as refreshing and revitalizing the user. Cool colors are generally thought to create a relaxed atmosphere. The coolest of the colors in the color wheel greenish-blue known by many names including aquamarine, turquoise blue or cyan. Other char-

acteristics of cool sector is: chilled, seren, restrained, reserved, refreshing, luminescent, mercurial, distant. Although coolness may at first seem less appealing, it can be put to promote products with positive cool associations such as the freshness of dairy products or thirst-quenching drinks, as well as pharmaceuticals, and electrical gadgets.

Most colors can be cooled by adding a touch of blue to them, so the yellows with a hint of blue turn a cooler limy green, and the reds with added blue have a purplish tinge such as magenta.

Adding black to any color renders it more passive. The cool colors of the spectrum – the blues and greens – are generally perceived as passive and indeed they tend to recede when viewed from a distance. The feeling of passiveness that they induce can be exploited for its own sake to sell certain products – generally those that aim to reassure and convince. Characteristics of passive, cool colors of the spectrum are: inert, static, restful, tranquil, relaxing, phlegmatic, calming, docile.

Passive color combinations make a good choice for jobs requiring calm and concentration for promoting the image of contemplation, thoughtfulness and organization. In general, combinations of grayed or muted colors are particularly good as a neutral background for brighter, more eye-catching colors, because the passive colors have a neutral tendency to recede.

Term “natural” inevitably conjures up images of the rural landscape – the soft blues, grays, greens and ochers of the hills and fields. These images along with their colors, are widely used in a range of design contexts to evoke a nostalgia for the simplicity and charm of nature. Some associations of natural colors are: genuine, instinctive, organic, rural, spontaneous, wholesome, improvised,

ingenuous.

Viewed from a distance, nature’s colors appear muted and insubstantial, yet it is common to visualize or remember “grass green” or “sky blue” as brighter or more vivid than they actually are. The actual colors of nature tend to be surprisingly low in saturation compared to the vividness of printing inks.

The bright acidity of printer’s colors – yellow, red and cyan is obviously and immediately chemical and artificial in origin. Using sharp contrasts and unsubtle colors present a brash modern idiom. Artificial colors tend to be brash, stimulating, unsubtle, and eye-catching. As highlights or points of focus in a design, they are real fro grabbing our attention, keeping alert and reviving concentration, but can become tiring if made to command our gaze over too long a period. They are most typically the unmixed and unsubtle colors that excite, warm and dazzle. Such colors have a transitory, insubstantial quality, their saturation at its fullest, utilizing the transparency of the ink layer in combination with the whiteness of the paper support to enhance the purity of their reflected light.

Term “traditional” tends to refer to anything that is long practised, and applies as much to craft as it does to art. Concepts of what is traditional seem to be deeply rooted in some nostalgic rural past. The colors predominantly associated with traditional values and concepts are those that provide reassuring solidity, often with earthly associations – deep rich reds, dark greens, navy blues, browns as well as warm monochrome variants of the same colors. Some traits of the traditional colors are: inherited, familiar, old-fashioned, trustworthy, conventional, reassuring, well-worn, relaxing.



Passive, high contrast, cold colors



Natural



Artificial



Traditional



Classical

Classical implies that have stood the test of time, and have been shaped slowly and with more careful thought as to their balance, relevance and purpose. The discipline of classical form is best emphasized by a limited palette of color that is restrained and well-balanced. The cooler, more passive colors – the blues and grays – and the monochromatic range from silver and white through gray to black seem to be more closely linked with classical in our minds. Form plays an important part, and simplicity of line is a prerequisite. Simple, geometric, elegant patterns in clear regular structure also evoke the classical feeling. Some characteristics of Classical colors are: plain, serious, rational, symmetrical, restrained, standardized, discreet, poised.

As far as colors are concerned, monochromatic or cool-colored schemes have a strong classical formality. The blending of tones like muted sea greens, silvery blues and pale violet encourages a feeling of gravity and restraint.

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