

compose ▪ design ▪ advocate

a rhetoric for integrating written, visual, and oral communication

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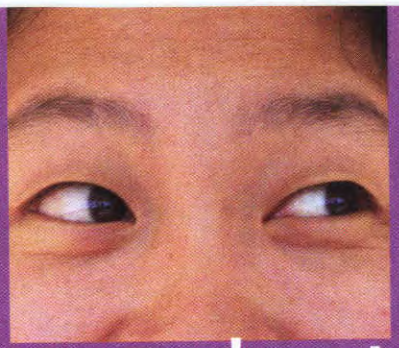


about visual modes of communication

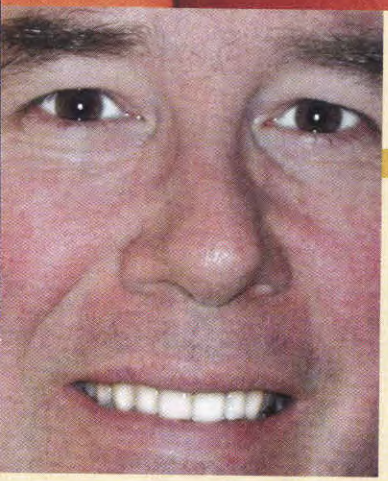
CHAPTER 9

Do you think you need a degree in art or design to include photographs effectively in a research paper or to compose a poster for a fund-raising event?

There is certainly much more to learning to be a professional visual communicator than we present in this chapter. For example, we do not give any history of design, which could give you a sense of how visual conventions have changed over time and place. We do not ask you to spend a semester drawing lettershapes—by hand—so that you have the smart expressiveness that calligraphic work requires. We do not discuss how to prepare a document for printing or how to design interactive online interfaces: both processes can be highly complex and require extensive technical knowledge.

What does make sense for us to offer you, however, are basic but sufficient vocabulary, concepts, and methods to help you start being as rhetorical with the visual aspects of texts as with the verbal. Almost all the texts you compose—in school or out—require you to make visual choices (even if your only choices are typeface, the size of margins, and alignment). Almost all texts you encounter have been designed to have visual effects on you; you can only respond to those texts analytically if you have vocabulary and concepts to help you see how the texts are working.

We don't intend to make you an expert in this chapter; we do intend to give you resources that will help you move thoughtfully through our visually full and varied environments.



the pleasures—and complexities—of visual communication

We often associate seeing with pleasure or delight. Think of how parents look at their children, and how people who are in love look at each other. Think of how enjoyable a walk in the woods is, whether we go to see the bright greens of early spring or the stark soft shapes of an overnight snowfall. These visual pleasures seem easy: we just open our eyes and, automatically and effortlessly, there is the world to linger over with our eyes. Seeing, that is, can seem to be a result only of physiology, a result only of the physical processes of our bodies and unaffected by who we are, where we live, or how we've been raised.

This easiness of seeing appears to extend to the visual texts we make for each other. When we take photographs or videos, or try to capture an "exact likeness" in a drawing, it seems as though we are capturing a bit of reality, so that anyone anywhere ought to understand what the picture is about, without explanation. Think of how first books for children are composed only of pictures with little or no text, and how we take it as a sign of maturity when a child can read words-only books.

Because seeing and understanding photographs and drawings can seem so effortless, and can be so pleasurable, some people think that visual texts are not as serious as verbal texts, which by comparison appear to require more abstract and conceptual thinking. Because of this, some people look at the increase in visual texts in this country and time—advertising, comic books, music videos, webpages, movies—and think we are becoming less thoughtful and complex people because we spend less time than ever reading texts composed mostly of verbal elements.

In this book, however, we argue that visual texts are complex—and can be as complex and thoughtful as any purely verbal text. If someone thinks they are not, it is in no small part because our educations have encouraged us to have that attitude: we have grown up in places and times that have valued verbal texts as being more serious and worthy of educated attention than other kinds of texts.

But every visual text involves choices—just like every written text. A photograph requires the photographer to frame the picture, to decide what to emphasize and what not, and whether to use color film, and what level of focus to use, and so on . . . and we can only understand photographs if we have some understanding of the contexts in which they are shown. For example, can you tell whether the expression on the face shown to the left is joyful or pained?

We are not arguing that our understandings of the visual aspects of texts have no connections with how our bodies work. For example, our eyes are of a certain size, they cover a certain angle of vision, and they have a certain range of focus, which changes as we age. Anyone who is designing visual objects must keep these matters in mind as she makes compositions for others: if you are composing a poster, you want to be sure people can see its main elements from a distance, and if you are designing a booklet for older people, you want to use larger-size typefaces and colors that help people see contrast more clearly.

We *are* arguing, however, that—if we don't learn to analyze and understand the complexities of visual texts, and to compose thoughtful, complex visual texts ourselves—then it *can* seem as though we just perceive visual texts naturally and easily . . . and we won't read visual texts critically, as

texts made by people who arrange the elements of their texts in order to achieve specific purposes.

On the following pages, we present strategies for analyzing and composing visual texts, strategies based both on how we see physically and on how we see as participants in our cultures.

"Daniel Simons, a professor of psychology at Harvard, has done a . . . dramatic set of experiments . . . . He and a colleague, Christopher Chabris, recently made a video of two teams of basketball players, one team in white shirts and the other in black, each player in constant motion as two basketballs are passed back and forth. Observers were asked to count the number of passes completed by the members of the white team. After about forty-five seconds of passes, a woman in a gorilla suit walks into the middle of the group, stands in front of the camera, beats her chest vigorously, then walks away. 'Fifty per cent of the people missed the gorilla,' Simon says. 'We got the most striking reactions. We'd ask people, "Did you see anyone walking across the screen?" They'd say no. Anything at all? No. Eventually we'd ask them, "Did you notice the gorilla?" And they'd say, "The what?"' Simon's experiment is one of those psychological studies which are impossible to believe in the abstract: if you look at the video (called 'Gorillas in Our Midst') when you know what's coming, the woman in the gorilla suit is inescapable. How could anyone miss that? But people do. In recent years, there has been much scientific research on the fallibility of memory—on the fact that eyewitnesses, for example, often distort or omit critical details when they recall what they saw. But the new research points to something that is even more troubling: **it isn't just that our memory of what we see is selective; it's that seeing itself is selective."**

—from "Wrong Turn: How the fight to make America's highways safer went off course." By Malcolm Gladwell. *The New Yorker*, June 11, 2001 (pp. 50-61).

the contexts, purposes, and audiences of visual communication

visible contexts

Like writing and unlike speaking, pieces of visual communication most often go off into the world after you make them and you never or rarely get to see the moment when audiences pass their eyes and their attentions over what you've produced. And so you have to be both imaginative and grabby as you produce communication that is primarily visual: imagine hard that moment when others see what you produce, but get yourself out there hungrily observing how others look at similar productions and find people from your audience who will help you test your productions in the contexts where they'll be seen.

One of the biggest—and most avoidable—failures of visual communication is communication that people can't see because it's been designed all wrong for its context. Have you ever noticed road signs that were impossible to read as you drove by at 60 mph because the signs were detailed and pretty—rather than large and simple? Most failures, however, are the ones you don't see, precisely because they are easy to overlook: the next time you pass that wall on your campus or those telephone poles plastered with announcements, notice how many announcements you don't notice—and pay attention to how the ones that do grab your eyes do their work. If you ever make posters or flyers, test one (before you print 400) by hanging it in a place where it would be hung, and ask someone you know from your intended audience to walk by: do they even see it? Posters and flyers are seen by people walking by, 5, 6, or 10 feet away: there must be something large, really large, on the paper that can catch their attentions. If you've made something with a single feature that interests them from a distance, they *will* come closer and read the more detailed and smaller information.

For visual communications like signs, posters, and flyers, there's an aspect of context that writings and talks don't have to work with: signs, posters, and flyers are hung in places where they compete with other signs, posters, and flyers. For them to be noticeable, they have to stand out against the background of all the other texts—this is where you need the principle of contrast, as we discuss it in this chapter. Look to the strategies for creating contrast to help you design communication that others can see.

Other visual communications—or communications that require some visual attentions, like any printed or onscreen piece of communication—will be seen in the same contexts as people reading books or magazines. Go back and look at what we wrote about context in the writing chapter (we like that writing) for encouragement and ideas. Most importantly, research contexts.

Or make contexts. If you have a poster, in what unexpected places can you put it so that people will see it? On the ground? Tucked into visible but uncluttered corners?

Always consider how you can shape the contexts in which your productions are seen.

visible audiences

I am 47 years old as I write this (this is Anne, one of your authors), and my eyes are changing. I am one of those people you see in the aisle at the supermarket trying to read the small type on the sides of vitamins. I move the bottles nearer and farther, and eventually end up quite close—closer than my glasses can handle so I look out from underneath my lenses. I am one of those people you—who are most likely not 47 years old—ought to have in mind when you design visual communication for general or older audiences. If you design type and figure that anyone can read it because you can, I will come after you and find you—if my eyes hold out.

So even though writing and visual communication are the same, in that you rarely see your audiences at the time they engage with your productions—and in that you can read again what we wrote in chapter 7 about considerations specific to audiences encountering written communications for assistance with a lot of visual communication work—there are additional attentions you need to give to your audiences when you design visual communications.

I've already mentioned eyes—and their age-bound abilities—but also consider how different audiences respond to different photographs and drawings. Not too many years ago, a software company producing page layout software put a graphic on screen for while the software opened; the graphic included the symbol at the top left of this page—the circle with perpendicular lines over it—which you might sometimes see if you use page layout applications. When a book or poster or other text is printed on a press in hundreds or thousands of copies, its pages are often printed on paper that is larger than the document's final size, and then trimmed. (This is how we get pages that have photographs that run off the edge of a page: the photograph "bleeds" off the edge of the page as it is designed, and then that bleed is cut away when the page is trimmed to its final size.) The symbol above left is a registration mark: printers use it to ensure that pages are all aligned properly up and down when they go to trim big stacks of the pages.

The point of all this information? Many people who bought the software we've just described complained about the registration mark—because they didn't know what it was. Christians complained that the software company was profaning the cross; non-Christians complained that the software company was trying to force Christianity down their throats. Were these audiences for the software being too sensitive? Were they just stupid?

No.

You can never expect others to know everything you know—just as you hope others do not expect you to know everything they do. Judging what others value is also a dicey proposition: even when you disagree, you probably would like others to respect what you value and not to call your values stupid or not worthy of care. Look back at the list of conditions that make argument possible on page 21—if you want arguments that do indeed engage you with others, you do need to respect their beliefs and values.

Because we cannot often predict the associations others will have with photographs or drawings we use, it is crucial—when you are making decisions about photographs or drawings to use in communication—to test them with your intended audiences. Ask people what associations or ideas come up for them as they look at the photographs or illustrations—or with the colors you're considering. You can learn if audiences think the graphics are too childish for them, incomprehensible—or potentially distracting from your purposes.

As you design and produce visual communications, think of audiences as people with beliefs, values, and opinions you want not to alienate but to engage.

visible purposes

When should you use visual strategies for argument instead of or in addition to written or oral strategies? Whenever it is appropriate to your purpose—and when the visual strategies support your purpose.

Like writing and speaking, visual communications and the purposes they can fulfill are complex and interesting because—as we discuss in Section 3, when we consider examples of many kinds of communication—they draw on what we know about the world because we have bodies and because we grow up into cultures.

- In our culture, photographs and drawings of people can seem automatically to carry more emotion than writing. When photographs or drawings are of people or events, we respond to how the people look—and we respond because we know or can imagine what it is like to be in the body posture shown. We respond because we can imagine the emotions photographed people feel. Including photographs or drawings in a written composition can thus attach emotions and bodily sensations to the writing—but do be alert to how different audiences can respond in very different ways.
- When we see photographs and realistic illustrations, we see and assume much more than we often are aware because of our knowledge about people and culture. We make judgements about people's ages and character and relationships, about when and where photographs were taken, and so on. These are good reasons to check how your intended audiences understand any photographs or illustrations you are considering for a composition. These ways we respond to photographs and illustrations also suggest that we can use photographs and illustrations to put audiences in mind of particular times and places, and of the associations they have with those times and places.
- Often when people say "image" they think only of artistic visual texts like paintings or photographs. But consider technical illustrations, charts and graphs, logos, and so on. Technical illustrations or photographs are designed to show us only the details we need to understand a process or machine. Charts and graphs show us the relations that their composers want us to see among numbers or other data. When they compose logos (the plural of "logo"), designers try to compress into such a single graphic object the values they want audiences to associate with a company. Each of these kinds of visual communication has purposes that can help you with particular communications you produce.
- When we learn to write, we rarely learn about visual potentials of writing. We do understand differences between handwriting and printed documents: the former seem more personal, and we often make judgments about people based on their handwriting (for example, how do you feel about the letter **i** when the dot above it is a circle or a heart?); printed documents generally seem more formal and professional, and so distanced from us. But what about differences in the typefaces and colors you can use on a page? Like photographs and illustrations, typefaces and color can add emotional associations to a page (and, as with photographs and illustrations, this means you should always test your choices with audiences)—and they also can help with the *logos* of a page, helping readers differentiate levels of argument on a page. A lot of this chapter will help you make such choices.

In this chapter we focus primarily on how you can use visual elements of pages (print or screen) to produce arguments. In chapters 10 and 11 we consider the compositional strategies of posters and photographs; in chapter 15 we look at comics, and how words and drawings or photographs can work together to achieve purposes either alone cannot.

ANALYZING
our visual lives

- **Observe, then write:** This weekend, over two hours on an afternoon, list **every** object you see that has been visually designed.

  Unless you stay in bed with the pillow over your eyes, you won't be able to keep up—but try. The plates, silverware, and glasses in your kitchen might not have any text printed on them, but they still have been designed to appeal to your eyes. Open your medicine cabinet: how many bottles of shampoo, aftershave, or medicine—with visuals designed to catch your eye and instruct you in their use—are there? Walk or drive through town: look at all the signs, the clothes (many with printed slogans) on people you pass, traffic signals, objects in store windows. There are the rows upon rows of magazines, boxes, or bottles in any store (or, now, in many movies), each labeled to catch your attention, to create desire in you.

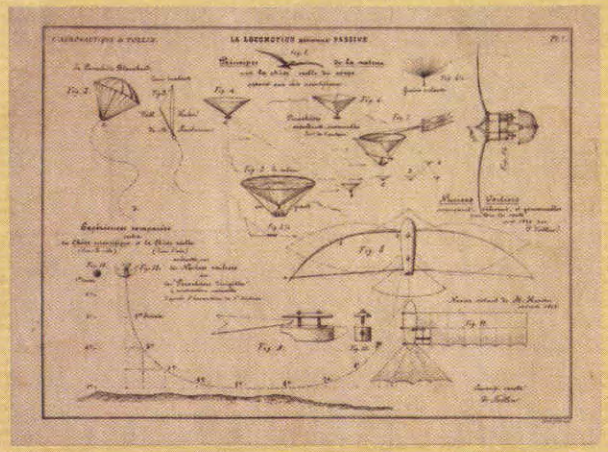
  Back in class, compare your lists with others. How do you go through your day (do you?) not being constantly distracted by all these objects calling to your eyes? How have the objects been designed so that they don't distract or overwhelm—or what strategies have you developed to see selectively (based on your purposes at hand) so that you aren't continually overwhelmed by all the objects?

- **Discuss with others:** Bring your favorite or an interesting picture postcard to class. In groups of 2 or 3, look at someone else's postcard—but don't look at the back.

  List as much as you can about the photograph on the postcard based just on what you see. When and where do you think the photograph was taken? What can you say about who or what is in the photograph?

  After about 5 minutes, share your observations with the whole group. Say why you make the guesses you do about the postcards. (Turn over the postcard to see what information is there—how close were you?)

  Were you surprised by how much everyone could say about the postcards? What can you learn from this about how we see and understand photographs?



- **Discuss with others:** The page above and the page below both use drawings to achieve their purposes. When do you think these drawings were made, roughly—and what helps you decide? Describe how the purposes of the pages shape the kinds of drawings used. How are the different drawings shaping audiences' attentions?

seeing *ethos*, *pathos*, and *logos*

As with written and oral communication, visual texts have their own particular strategies we can use to compose *ethos*, *logos*, and *pathos*, strategies that have developed over time and through the shapings of particular cultures. Keep in mind, then, that what we offer you here about *ethos*, *pathos*, and *logos* in visual arrangements is appropriate for arguments that meet audience expectations in the early twenty-first century United States.

In visual communication—as in the general U.S. approach to how we use space and time—efficiency is now valued. Historians of visual design argue that the rise of efficiency as a value in visual communication paralleled the linked rise of industry and advertising in the twentieth century: as industrialists strove to produce as many objects as possible as quickly as possible, they also needed to produce consumers for those objects. Advertising was born to encourage people to desire things, and to desire them quickly—and visual communication in general therefore took on the values of quickness and directness.

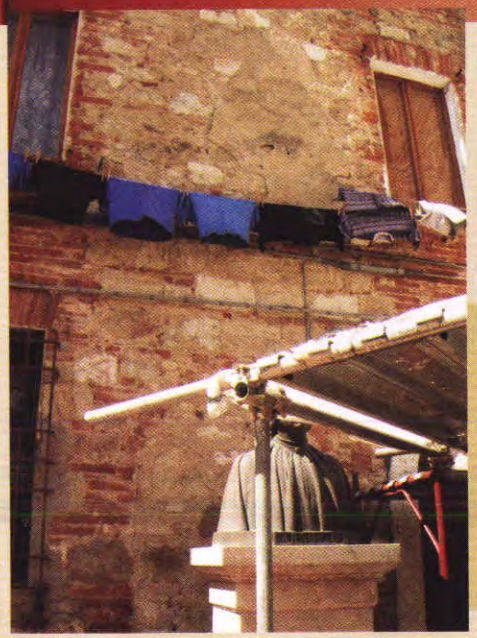
What we present in the sections on the *logos* of arrangement in visual communication, especially, will help you compose layouts whose order supports the efficient communication of information—but keep in mind that *ethos* and *pathos* can also be visually shaped into efficiency. A photograph, for example, can show a person having a single clear emotional response to an event, or can indicate more complex emotional responses. You can visually compose an *ethos* that shows you to be singularly focused on efficiency—or you can compose an *ethos* that shows you to value generosity as well.

Because efficiency has been so highly valued, it can seem not to be a value but instead to be simply how things are and always ought to be. Many books that teach about visual communication teach layout principles as though efficiency—with its concordant layout values of coherence, unity, and a clear hierarchy of informative elements—is the value that should underlie all choices in layout. In the pages that follow, we hope to teach you the ability to use those values well, precisely because they are the values many of your audiences will hold. But as you read through the next pages, keep in mind that there are many other possible values that can go into how you compose *ethos*, *logos*, and *pathos* on a page or screen.

Because visual communication has such strong ties to advertising, there are many who think that advertising is all that visual communication can do. It doesn't take much looking—whether back in time or in different places in the present—to see examples of visual communication such as stained glass windows, weather charts, biology textbooks, or the pages of Bibles or Korans to see that many other values can shape *ethos*, *logos*, and *pathos*. We challenge you—both as a composer and as an audience member for the compositions of others—to look for designings of *ethos*, *logos*, and *pathos* that advocate values such as compassion, respect for complex thinking, diversity, simplicity, and self-awareness.

Precisely because we have grown up into a culture where such values are rarely taught through visual communication, they may look odd to us when we see them made visible. But if we wish to see more such values in our communications, then we ourselves need to make those values visible *and* we need to show generosity toward the designs of others who are trying to make those values present.

- If you do not have your own photographs to use in the activities of this chapter, check out the online chapter 9 resources at www.ablongman.com/wysocki



photographing *ethos*

Where are your attentions drawn in the photograph above? How have the elements been arranged so that you notice one element first, and then something else second or third? Is there anything in the photograph that asks you to think about the character of the person who took the photograph?

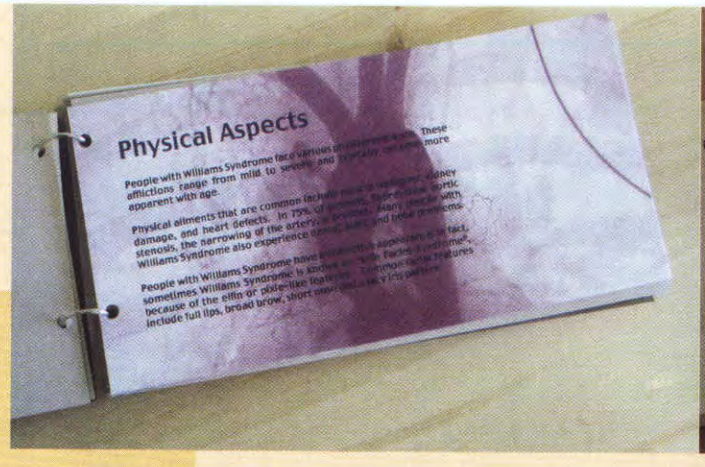
Photographs tend to direct our attentions to other people and objects, to the "outside" world. In that way, even if they are about family members or intimate events, photographs tend to be more like scientific essays: it is as though they want to show us the world just as it is, without judgment.

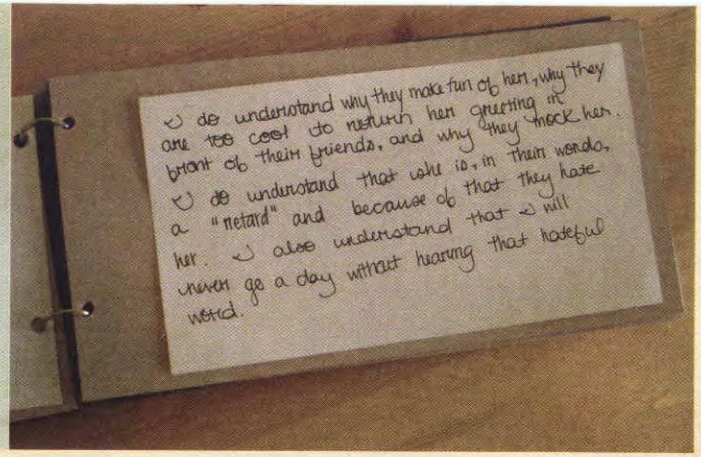
How then could there be any ethos*?*

Along with showing us people or objects in the world, photographs (even those made with cameras that are almost completely automatic) show us a series of decisions made by the photographer. They show us the position the photographer chose for the camera, the exposure time, and the use or not of a flash or filters—and they show us that the photographer thought there was something in the scene worth photographing.

In learning to interpret photographs, then, it is important to acknowledge that such a range of decisions has gone into the photograph, and to ask what that tells us about the photographer and what the photographer wants us to see.

This is particularly important because photographs ask us to become the photographer. Whenever we see a photograph, we see it from the position in which the photographer held or situated the camera. Every photograph asks us to see the world as though we were seeing it through the photographer's lens, as though we were seeing it through the series of judgments the photographer made in setting up the shot. In looking, we need to ask why a photographer wants us to see a particular scene, arranged as it is. What sort of person would look at the world—would make the particular choices about framing and displaying the world—in the way the photograph asks us to look?





seeing *ethos*:
a professional *ethos*

If you find rest or distraction in flipping through TV channels, you can probably tell, almost immediately, whether you've hit an infomercial or a network series. Without thinking, you probably register the difference in production values—in the lighting and in the quality of sound and the set—because you've seen so many different kinds of TV shows that you've learned almost automatically what looks polished and professional and what looks less.

There are two useful-to-understanding-visual-texts qualities in your ability to distinguish between infomercials and other shows. First, you make judgments about the quality of different visual texts all the time, and often without being aware of the judgments. If you want to start producing your own visual texts, or to start being even more alert to how such texts have the effects they do, noticing your existing judgments and tastes about visual texts can help you. The vocabulary and concepts we offer in this book can support you.

Second, the qualities of "polished and professional" are valued in our day and place: as a culture, we often value communicative visual texts if they get to the point efficiently and if they demonstrate that their composers know how to use their materials well. A director who lets a microphone show in a scene or an actor who speaks in a monotone are the stuff of comedy for us. When texts *do* look "polished and professional" we tend to place a certain trust in the makers of the text and hence in the persuasiveness of the text.

Producers of visual texts can use the distinction between what is considered professional and what isn't: precisely because alt bands *want* to look outside the mainstream, posters for their shows are often hand-scrawled and, in comparison to a poster for a Britney Spears concert, they look messy and angry rather than slick and seductive.

In the book from which the pages above come, Karen Koethe wanted to teach others about Williams Syndrome, a genetic condition. She wanted others to understand both the physical and the emotional consequences of the disorder—and so her book alternates hand-written pages with pages of computer-generated typography. The handwritten pages do not look "professional" precisely because they are handwritten, but they are handwritten precisely because the computer-generated pages—while professional looking—do not ask us to consider that the pages were made by a real flesh-and-blood feeling person.

As you analyze and produce visual texts, you need to learn what is generally considered professional looking, in part so that you can decide when nonprofessional strategies are useful.

ANALYZING
visual *ethos*

■ **Observe, then write:** Because "professional" is such a noticed quality in visual texts of our time and place, it is useful for you to be able to say explicitly what qualities make different texts professional or not.

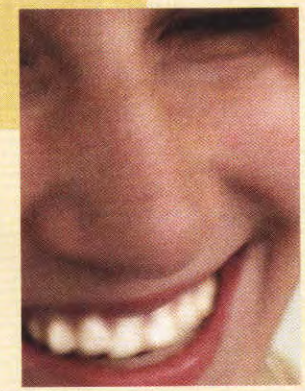
Collect at least 10 samples of a certain kind of visual text. For example, you could collect samples of brochures, flyers for events on your campus, business cards, PowerPoint presentations, or resumes. For each sample, write down any adjectives you would attach to the *ethos* of the composers of the sample. Do you think the composers present themselves and their work professionally? Do they seem friendly and inviting or formal and distant? Do they seem cheerful or neutral? Also, decide which of your samples look most professional and which look less.

Write down the qualities of the different texts that encourage you to make your judgments. As you look and judge, consider how the samples use type, the quality of writing in them, the kind of paper used, any use of color, the size of graphics, what any photographs depict, and so on.

As you work through this chapter, you will learn other terms and concepts to use in adding to your judgments. Your lists of what visual decisions help persuade audiences to see a particular *ethos* in a text can help you analyze visual texts in more detail in the future—but they can also help you if you ever need to produce any of these kinds of texts in the future. **Any time you need to produce a kind of text that is new to you—or the first time you are producing a kind of text you've seen many times but have never made yourself—it is useful to collect and analyze a wide range of samples of that kind of text.**

seeing *pathos*

pathos in photographs



Obvious *pathos*

When we see people in a photograph, we might identify with them: we understand the situation they are in through our own experiences. When we see happy (or sad or angry) people, we can feel similar emotions because we know the emotions ourselves. It is probably an obvious point to you, but this is why advertisements for cars or cookies show happy rather than perplexed people: the advertisers want you to believe you too will be happy in possession of that car.

Less obvious *pathos*

The two photographs to the right are also composed to evoke emotional response from us. When we see only part of an object, we mentally fill in what isn't shown, which can get us more engaged with the object—especially when it also takes a little time to understand what the photograph is showing us, as in the second picture. A photograph of a storm might invoke memories of being caught in the rain, but it might also invoke the feelings of summer afternoon beauty. The context in which you see such a photograph—printed on a Christmas card or on a postcard from someone's overseas trip—and your specific cultural background will shape your own specific response.

Neither of the photographs on the right are meant to evoke the emotions of happiness, sadness, anger, or fear, but they do evoke bodily feelings—and therefore can be used rhetorically. To analyze and use the potential *pathos* of photographs, don't be afraid to name the emotions or bodily responses you yourself feel—just be alert to how the different backgrounds of others might lead them to respond differently.

seeing *pathos*:

the rhetorical colors of *pathos*

The colors of a photograph or page layout contribute substantially to our emotional responses. Our responses are not random but instead have much to do with what we have learned to associate with different colors. In order to analyze and use color rhetorically, you need not only your cultural knowledge but also some vocabulary. "Color" is analyzed in terms of hue, saturation, and brightness:

- In the online chapter 9 resources at www.ablongman.com/wysocki are links to websites that can help you pick sets of compatible colors.

HUE

"Hue" describes what many of us just think of as color: when you name the hue of a color, you are saying whether it is red or blue or yellow. . . . Hues are often represented in a wheel: you can use hues that are next or close to each other on the wheel when you want color schemes that seem harmonious; hues that are opposite have the most contrast. Look, for example, at the 3 samples on page 302: the example on the right stands out because on the color wheel its green hue is separated from the overall blue hues of the other examples.

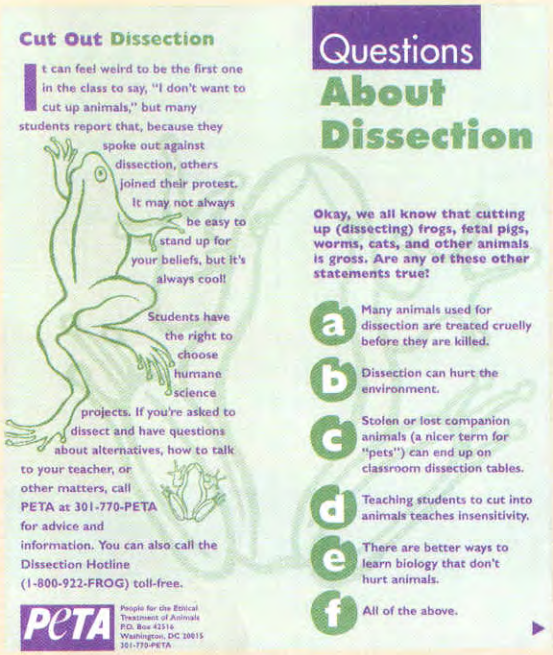
SATURATION

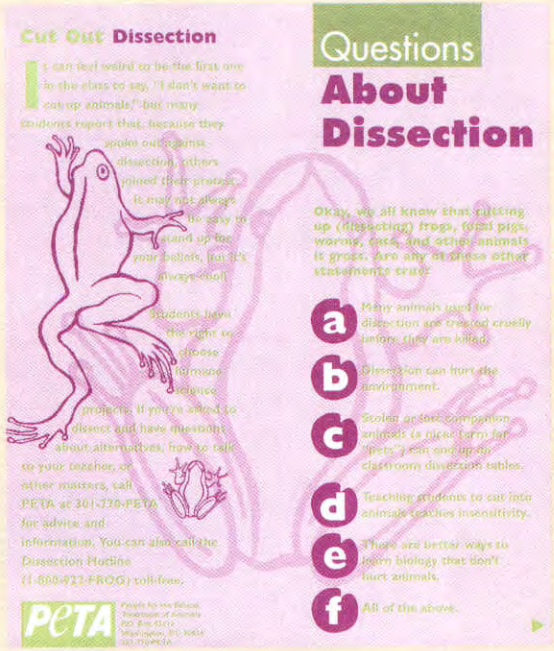
"Saturation" describes how much of a hue is present in a color. In the illustration above, the colors at the far left are unsaturated; they have no blue in them. As you move to the right in the bar above, the colors become more and more saturated: they have more and more blue in them.

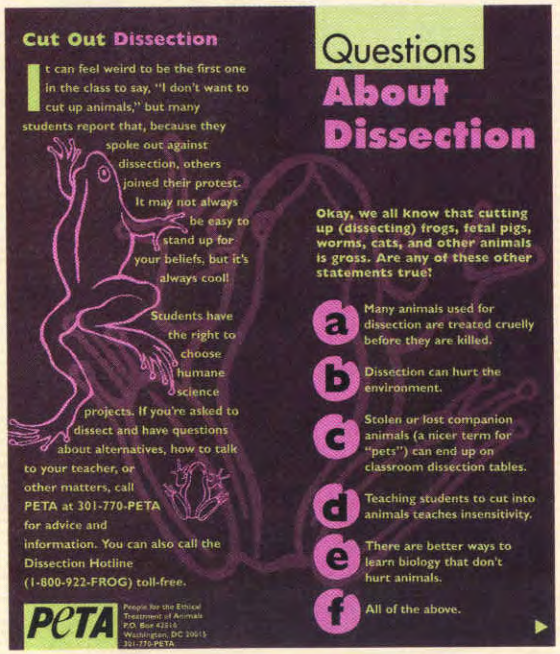
BRIGHTNESS

"Brightness" (sometimes also referred to as "value") describes how light or dark a color is. In the bar above, the color at the extreme left has no brightness; the color at the extreme right is as bright as it can be.

Hue, saturation, and brightness are present in all colors. In the examples to the left, the leftmost color chip is red-hued, with as much saturation and brightness as possible. The color chip in the middle is not very bright, but is still a fairly saturated red hue. The color chip on the right has a hue of blue, is fairly bright, but is not very saturated.







ANALYZING THE RHETORICAL EFFECTS OF COLOR

These brochures (of which you can see just one side) are the same, but reproduced in different colors. The purpose of the brochure is to persuade people not to use dissection in biology classes. The composers of this brochure decided to use informal drawings of frogs instead of photographs or thin-lined technical illustrations; they used an informal typeface and kept the brochure fairly open looking. The layout itself is also informal, with large shapes and type that wraps around a frog; it is not rigidly geometric.

It would seem, then, that the brochure's composers want to address their audience in a nonthreatening and friendly way about the topic—and so the brochure's visual presentation shouldn't "shout" at the audience but should instead "invite" the audience to consider the topic.

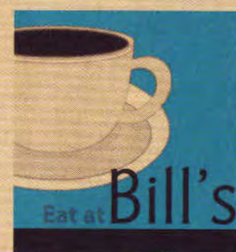
The first example uses bright and saturated blue and green. The second uses bright and saturated red and blue. The third uses dark and light purple and a not-very-saturated green. Which use hues that you associate with nature and gentleness? Which use saturation (or lack of saturation) to make it seem as though the colors recede from you (to "pull you in"), and which use such saturated colors that appear almost to "shout" at you? Which use bright colors to keep the brochure light-looking, and which look dark and so more somber and serious? Which do you think uses color appropriately for the brochure's purpose?

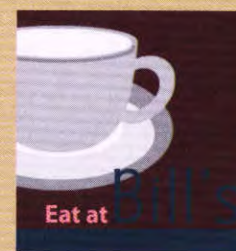
Notice that were you just to discuss hue (the green or purple or red of these brochures) you couldn't account for how the colors work fully. You need to consider brightness and saturation together with hue.

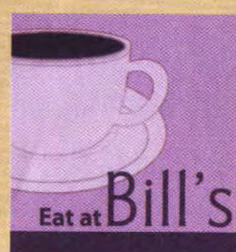
ANALYZING
color

■ **Observe, then write:** As you saw with the frog brochures, you can use hue, saturation, and brightness to analyze and produce communications. The "Eat at Bill's" examples below use differing amounts of contrast in hue, saturation, and brightness to create very different effects using all the same elements. Apply one or two adjectives to each of the examples—some adjectives you could use are *hard, soft, inviting, exciting, shouting, cheery, loud, energetic, quiet*, and so on. Make a chart like the one to the right, to connect the adjectives with the amount of contrast between the different qualities of color. Because you'll base your decisions on your own associations with color, the chart will be a starting point for deciding how to combine colors to achieve various overall visual effects with audiences who share your general background.

adjective	color qualities
hard	strongest possible contrast in hue and brightness, but similarly saturated







If you were to open your own coffeeshop, which color combination would you use? Why?

When you are analyzing or choosing colors for communication, keep in mind that we have associations with different colors because of our experiences within both the natural world and our cultural worlds—but these associations are not fixed. When we see light blue, for example, we might associate it with a warm summer sky or the glow of winter ice. Black is the color people in the United States associate with death; in some Asian countries, white is the color for mourning. How people understand or respond to colors thus depends on the contexts in which they see the colors.

ANALYZING
color in photography

- **Write:** Use the discussion of *pathos* in photographs as well as what you've learned about color to write a short rhetorical analysis comparing the emotional effects of the two photographs on this page. First, describe how you respond to the photographs, then describe how you think what is shown in the photographs shapes your response (be sure to mention the kinds of associations you have with what is shown in the photographs); then describe how the colors contribute to your response.

  Compare your analysis with others in class: Do you bring the same associations to what is in the photographs as well as to the colors? When you find someone with different responses, work together to figure out how you have come to your different understandings.

- **Discuss with others:** Discuss our use of color in this textbook. We've tried to differentiate sections and functions of the book through our use of color—color as *logos*—and we've also used color to (we hope) give the book appeal and depth to your eyes and to give it a look that is up-to-date if not even a bit hip—color as *pathos*. How effective do you think our color choices have been for these purposes? What would you change, and why?

- **Write:** Write a short rhetorical analysis in which you compare the purposes and audiences for the essay "Higher Education" (in chapter 14) and the opinion piece "Walking the Line" (in chapter 13)—and then use your comparison to argue why the photographs in the two pieces have been so differently colored. (You'll need to use the terms of this section to describe the differences in the colors.)

- **Write:** Choose any poster in this chapter or in the chapter of poster examples, and write a short rhetorical analysis in which you explain how its overall colors (be sure to address hue, saturation, and brightness) support (or not) the purpose of the poster.

seeing *pathos:*

the *pathos* of type

If you are producing visual compositions that use words, then you need to know about **typography.** Typography is the study of how lettershapes—on paper or on screen—work functionally and rhetorically.

In some kinds of visual compositions, such as the papers you write for school, type is not supposed to call any attention to itself: it is not to evoke any emotion or feeling other than that of a calm and even regard for ideas. Such type should rest easily and calmly on the page so that people heed your ideas and not the visible appearance of the letters. And if type can rest this way on the page—so that it almost disappears as you read—this is the result of convention and our bodies. When you are told to turn in double-spaced pages in Times 12 point size, for example, it is because this is a typeface and a size of type that—when double spaced—many people have become accustomed to reading in school papers.

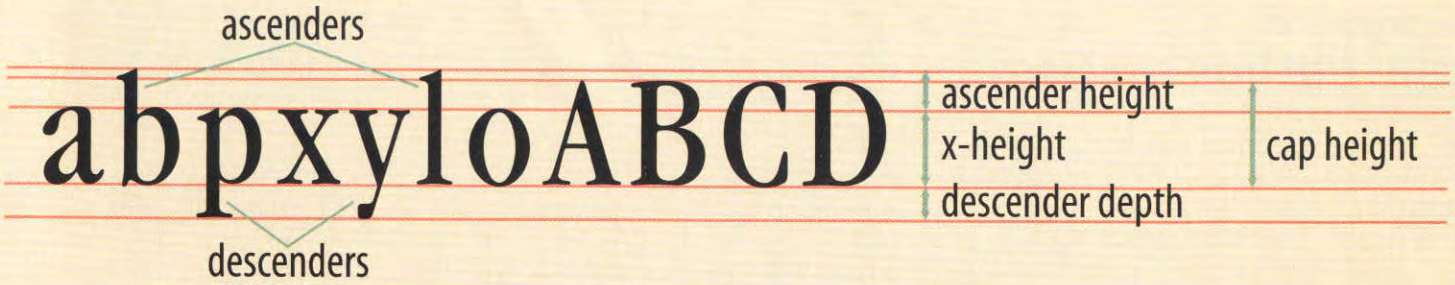
In different visual compositions—brochures, posters, webpages—we have learned to expect that type will evoke more obvious emotion and feeling. We expect to see typefaces that look boisterous, edgy, or loud because they work with the other elements of the composition to create an overall effect in support of some purpose.

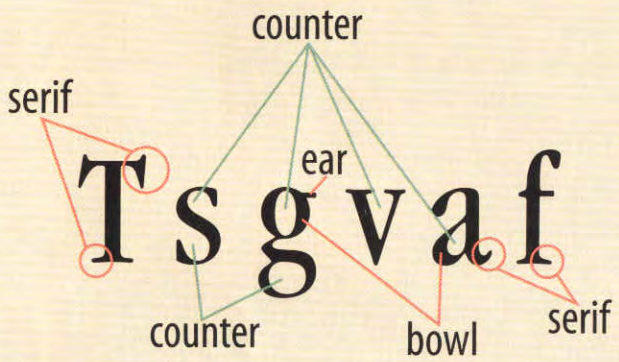
If you look at books printed in earlier centuries, you'll see pages that look very different. In old hand-calligraphed manuscripts, pages have large ornate letters. These manuscripts were usually meant to be read aloud, slowly. The purpose of the type wasn't to ease the speed of an individual reading alone and quietly, which is the purpose of much functional typography today.

In order to make effective rhetorical choices with type, you need therefore to know something about the details of type and about its conventional (and not so conventional) uses—which is the purpose of this section as well as the section on thinking about type as a strategy for *logos.*

HOW DOES TYPE EVOKE FEELING AND EMOTIONS?

The curves and straight lines of letters can be arranged to suggest bodies or abstract shapes. Type can be:





DESCRIBING LETTERSHAPES

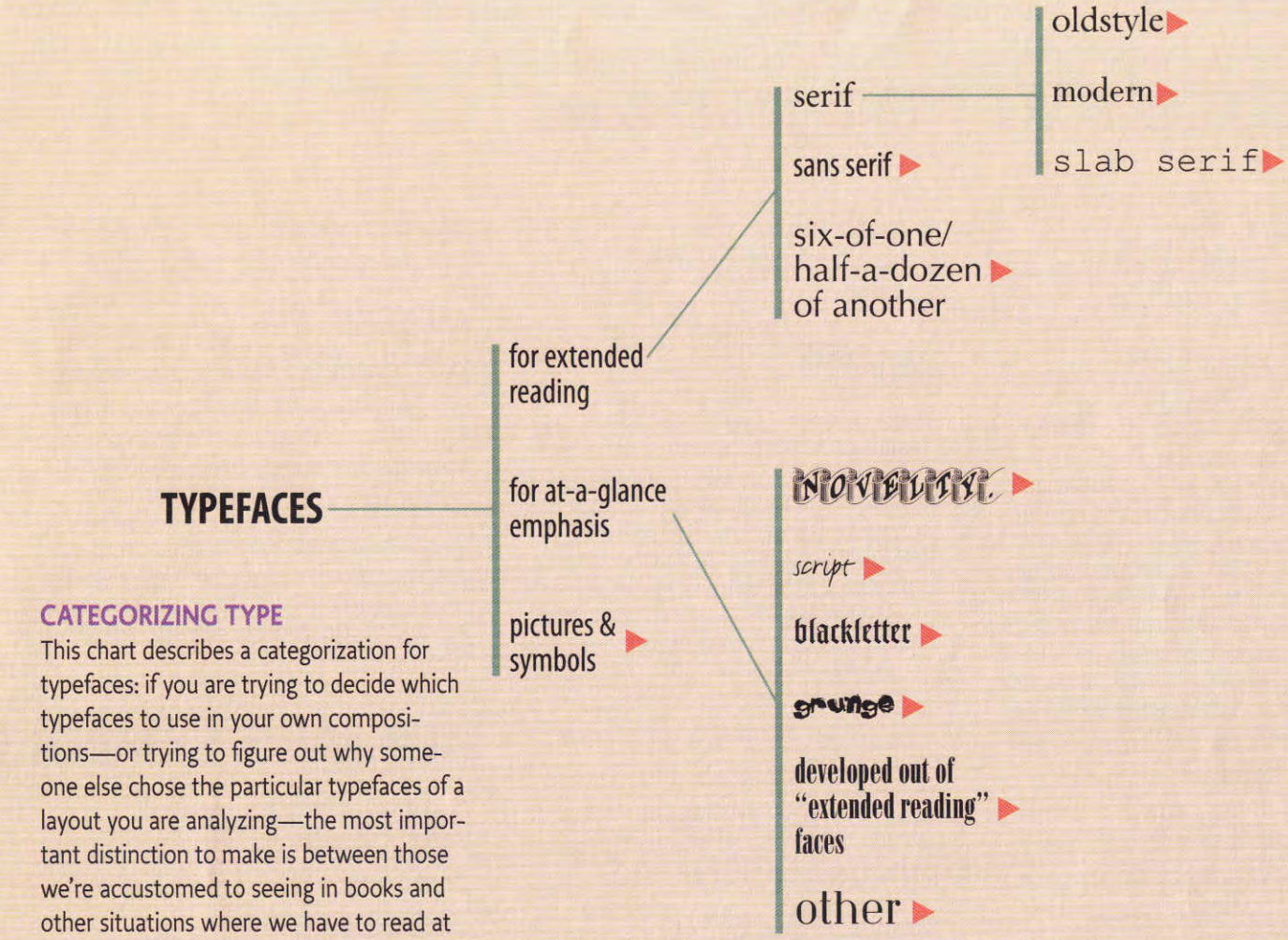
Knowing the names of parts of letters and of the qualities of different typefaces can help you differentiate between typefaces—which can help you then make thoughtful and rhetorical choices.

One really important distinction to be alert to with typefaces is that between **serifed and sans serifed typefaces.** Serifed typefaces have little lines at the ends of the letter strokes; sans serifed have none ("sans" means "without" in French). In the United States, serifed typefaces are considered more formal and easier to read than sans serif typefaces.

Minion
Minion Italic
Minion Semibold
Minion Semibold Italic
Minion Bold
Minion Bold Italic

STYLES OF TYPE

Typefaces often come in sets, with lettershapes that have the same basic structure but different vertical orientations and visual weights. When you want to compose a page or screen on which the elements look harmonious because they look similar, use the different styles of one typeface.



CATEGORIZING TYPE

This chart describes a categorization for typefaces: if you are trying to decide which typefaces to use in your own compositions—or trying to figure out why someone else chose the particular typefaces of a layout you are analyzing—the most important distinction to make is between those we're accustomed to seeing in books and other situations where we have to read at length and those that are used to emphasize short passages like titles or a line or two. When you are starting to produce visual communication, divide typefaces into one of these two categories first. (Picture typefaces—as you will see on the next page—are unreadable as lettershapes.)

▶ the arrow means: *look on the next pages to learn more about this category*

TYPEFACES FOR EXTENDED READING

OLDSTYLE

abcdeABCDE Galliard
abcdeABCDE Garamond
abcdeABCDE Janson
abcdeABCDE Jenson

This category of typeface goes back to the sixteenth century when people were designing typefaces for the relatively-new printing press and were paying attention to creating regularity among the appearances of letters. Oldstyle typefaces always have serifs, and very often wide and rounded lettershapes. Notice how the serifs at the tops of the letters are usually slanted, and that the strokes are not all the same weight but have some transition from thick to thin. These typefaces look formal.

SANS SERIF

abcdABCD Avant Garde
abcdeABCDE Bailey Sans
abcdeABCDE Helvetica
abcdeABCDE Officina Sans

Sans serif typefaces were first developed in the late nineteenth century, when type designers wanted typefaces that looked modern and up-to-date, to echo—in how the typefaces looked—the streamlined mechanical wonders that were filling western factories and streets. Note how the lines in most of these typefaces are all the same weight, and that there is no ornamentation to the letters. These are straightforward-looking typefaces.

MODERN

abcdeABCDE Bodoni
abcdeABCDE Fenice
abcdeABCDE Onyx

"Modern" typefaces were modern in the seventeenth century, when mechanization picked up its pace and printing technologies supported people's desires for more precision and clarity. New printing technologies allowed type designers to make typefaces with very thin lines. Modern typefaces always have serifs—but their serifs don't slant. Modern typefaces mix very thick and very thin strokes. The contrast between thick and thin can give them a certain elegant feeling.

SIX-OF-ONE

abcdeABCDE Optima
abcdeABCDE Poppl-Laudatio
abcdeABCDE Zapf Humanist

In the "for-extended-reading" category, you will occasionally find a typeface that has some features of serifed and sans serifed faces, like the ones above, with mixed weights in their strokes. These faces tend to have an informal feeling about them.

SLAB SERIF

abcdeABCDE Courier
abcdeABCDE Lubalin Graph
abcdeABCDE Officina Serif

In the early nineteenth century, Napoleon invaded Egypt. His army included historians and artists who brought back samples of Egyptian art and writing to France. This started a craze in Europe for all things Egyptian—including typefaces that looked like they came from the Nile area. These typefaces were originally called "Egyptienne." Notice how the serifs are straight slabs with no curves softening how the serif joins the body of the letter. These typefaces often look informal.

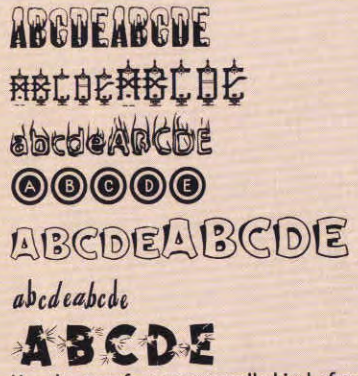
PICTURE & SYMBOLS

Animal
Good Dog Bones
Insect
Recycle
SchneeFlaken

These typefaces have pictures or symbols attached to the different letter rather than lettershapes. The characters of these typefaces can be used as bullets or paragraph markers or... Be creative with these.

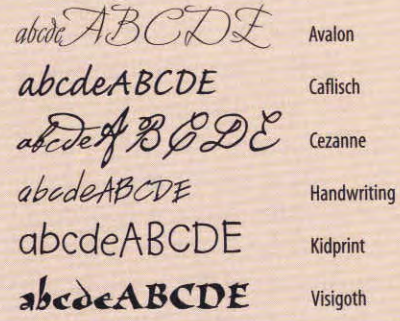
TYPEFACES FOR AT-A-GLANCE EMPHASIS

NOVELTY



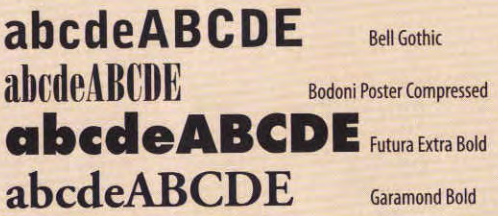
Novelty typefaces are usually kind of cute and lively; you might associate them with circus posters or old-fashioned advertising.

SCRIPT



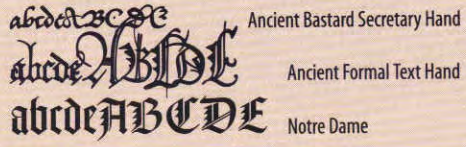
Script faces look as though they were hand-drawn with a pen. Sometimes they look as though they were drawn by someone with a long-practiced hand, and sometimes as though they were drawn by a three-year-old. They can therefore give a feeling of relaxed elegance to a page—or playfulness.

OUT OF EXTENDED READING FACES



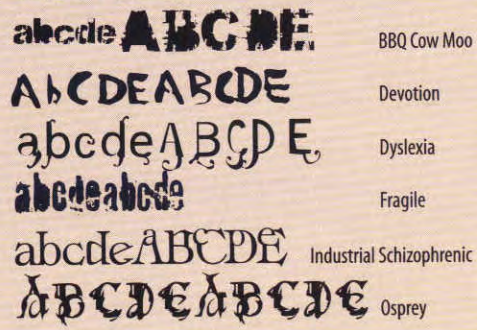
Sometimes someone modifies a typeface intended for blocks of extended reading to make the typeface bolder for using as a headline or title or other function. If you use one of these typefaces with the typeface from which it was developed, the look will generally be harmonious because the lettershapes echo each other.

BLACKLETTER



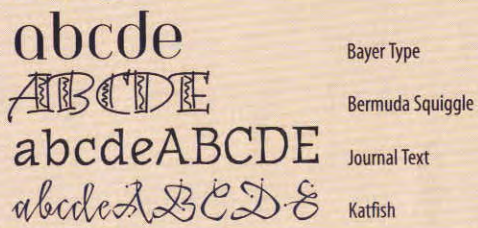
Blackletter typefaces are the ones you now see used in goth settings, but these typefaces go back to the middle ages, to when monks and other scribes used quill pens to write. They can look very formal and elegant on a page, or sometimes dark and oppressive.

GRUNGE



Grunge faces started appearing alongside grunge music (as you might expect from their name): the typeface and the music share the same quick, hard-edged garage aesthetic.

OTHER



Because typefaces in the "at-a-glance emphasis" category are used in so many different kinds of documents, designers develop new typefaces all the time—and sometimes they don't fit into the other divisions of this category. These typefaces tend to be playful and energetic.

ANALYZING
rhetorical typefaces

■ **Discuss with others:** Throughout this book we have used primarily one typeface—*Productus*—in its book, semibold, bold, and italic forms. *Productus* is not quite a sans serif typeface (notice how the ends of letters get just a little wider), and its letter are fairly curvy. We chose this typeface because it looked both friendly and hip to us, and because its range of styles have allowed us easily to differentiate between body type and titles. We also decided to use just one typeface (instead of, say, a serifed typeface for the body of the text and a sans serifed face for titles) so that there would be a simple unity across the pages, given how many photographs, illustrations, and other examples we have. Do you think we have achieved what we intended? What would you change?

■ **Practice:** If you have access to a range of typefaces on the computer, you can better learn the possibilities of typefaces (and better learn the typefaces you have) by typing the following list of adjectives into a word processing document; then apply to each word the typeface—and size—that you think best represents the adjective. Type the list again, but now try to give each word a typeface that makes you think the **opposite** of the adjective.

The adjectives:

happy
creepy
ditsy
sad
loud
rich
boring
elegant
angry
gloomy
hard
joyful
edgy

seeing *logos* in the arrangement of elements

"Shaping someone else's attention" is one definition of rhetoric—and this is a highly useful way to think about one aspect of *logos* of visual composition. As the long quotation about the basketball video with the woman in the gorilla suit (on page 265) shows, seeing is about where our attentions are focused: if we are asked to put our visual attentions on one thing, we often miss other things going on.

And so:

When you are making any kind of visual layout, you are working to draw your audience's eyes—and hence their attention and thinking—through your presentation in a certain order, so that they are persuaded by your ordering to take the action or think about the matters or have the experience you're hoping they will. **When you compose visual layouts, you are building an ordered set of elements (alphabetic symbols, photographs, drawings, shapes, and so on) that your audience follows visually—and hence conceptually—to arrive at the points you want to make.**

This all means, then, that your visual compositions must be ordered:

one, your visual compositions generally ought to have a limited number of elements so that your audience is not overwhelmed by detail and can see the point of your composition (think here about how audiences can miss even gorillas when there is a lot going on) . . .

two, your visual compositions ought to have a visual hierarchy—a visual path—that indicates to your audience what to look at first, what to look at second, what third, and so on . . .

three, your visual compositions must look like a set of unified pieces so that your audience understands that the pieces are meant to work together to make one main argument.

So, first, you need to **consider how much to include.**

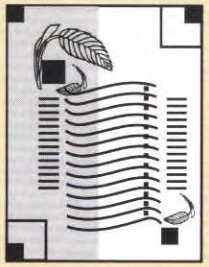
Second, you need to know how to **create a visual hierarchy through using contrast and sameness.**

Third, you need to **create visual unity through using repetition and alignment.**

- If you are interested in how these considerations about arrangement apply specifically to websites, see the online chapter 9 resources at www.ablongman.com/wysocki

seeing *logos* in the arrangement of elements:

how many elements to include?



Which of these two layouts is easier on your eyes? Which, that is, feels to your eyes as though all the elements come together into one, simple, unified layout?

We're hoping you agree that the layout on the left—with a limited number of elements and a consequent visual simplicity—requires less effort from eyes and mind: when we look at it, we feel as though our eyes can take it in all at once.

With the layout on the right, however, our eyes feel pulled all over, not quite sure where to stop and focus. It is consequently hard to understand the relationships between the elements of the layout.

Layouts like that on the left are easier for audiences to comprehend because they do not ask much visual effort from an audience. That is why they seem straightforward: an audience can look and easily see what element you want them see first, which second, and which third; there's no need for them to figure out which element you intend to be fourth in their attentions, which fifth, which sixth, which seventh. . . .

Imagine you've brought home a pet rat—and you have a choice of printed instructions to read about caring for the rat. Which of the two rat examples above look like instructions you could read easily and quickly? Which looks like you could find what you needed without much trouble?

The first sample has three elements—a rat, a series of lines (which you might interpret as a block of text), and cheese; the other example has those same elements, plus 8 or 10 or 12 more. . . . The second example might look as though it has more information—but could you find out on it quickly what to do when your rat starts nibbling its way through your books?

As you produce visual compositions, notice that many layouts use a limited number of elements to achieve their purposes. Flip through the examples in this chapter; look at the poster examples in chapter 10; look in magazines. . . .

When you start to produce visual compositions, **limit yourself to three to four elements on a page or screen** (one picture, perhaps, and a title and one block of text) to help you learn how to control the relationships among the elements so you can achieve your purposes straightforwardly; this also shows your audience *your purpose is straightforward.*

- You can have more than three to four elements, but then use the strategies of repetition and proximity (which we discuss in the next pages) to make different elements look closely related. This reduces the apparent number of elements.
- Simple layouts are conventional, in the sense that we see lots in magazines and on television. This means we—like most audiences we will address—are accustomed to not having to do much work in figuring out visual compositions.

seeing *logos* in the arrangement of elements:

creating a visual hierarchy . . .

There are six sets of visual compositions below. For each set, circle the composition that looks to you to have a clear visual path for your eye to follow. That is, in which of the two compositions do you have no question which element you are to look at first, which second, and so on?

a1

a2

b1

b2

c1

c2

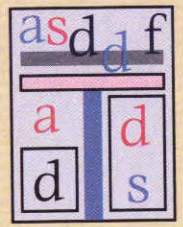
d1

d2

e1

e2

o1



o2

We're guessing you circled a2, b1, c1, d2, e1, and o1. In each of those designs, you should be able to tell which element you are intended to notice first, which second, and so on. In those layouts, in other words, **there is a clear visual hierarchy:** you can see immediately which elements are given most visual weight and which least.

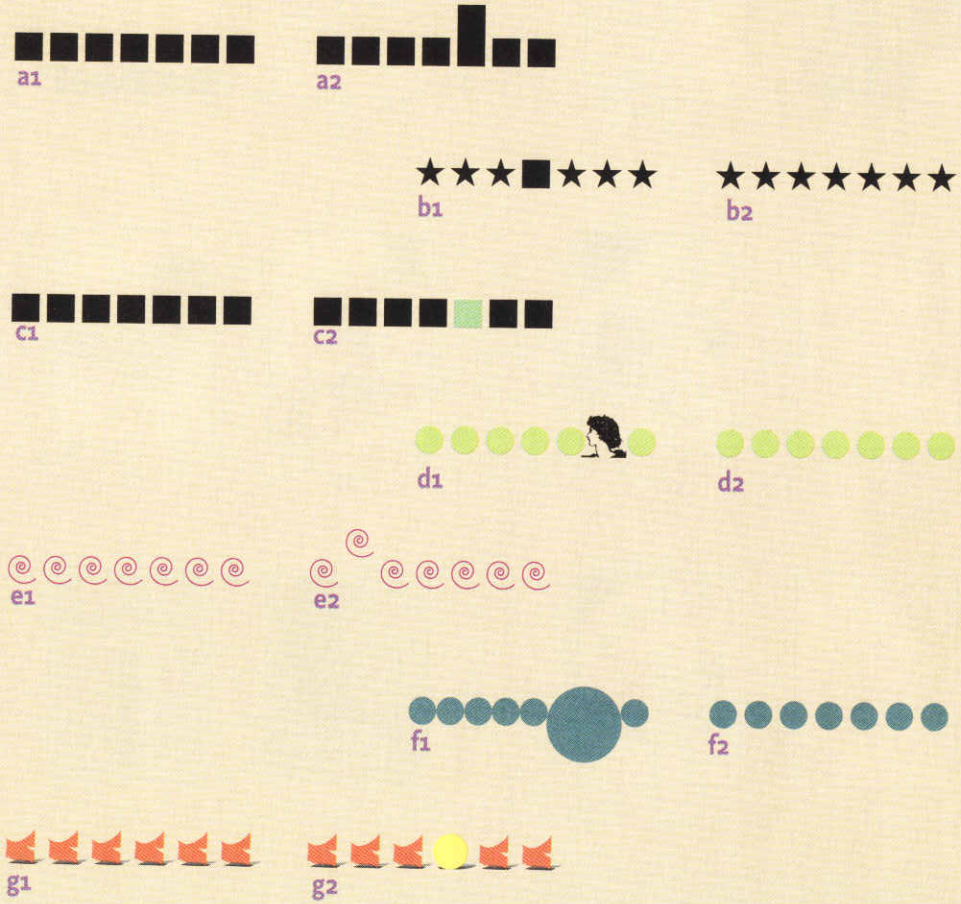
Contrast—a design principle we'll discuss in the next pages—helps one element stand out against a background of repetition, while the repetition helps the elements look like they belong together.

- *Notice that the element that first draws your attention is usually largest and darkest.* When you are getting started building visual hierarchies, it is easiest to begin by making your contrasts very obvious.
- *Notice how the elements you are to see first are often in the top left or the top middle.* Because we have learned to read from top to bottom and left to right, the top left of a page is where we are accustomed to start looking or reading. Use that to your advantage when you want to create a clear and unambiguous visual starting point on a page.
- *Notice how the number of elements helps you see a path:* as we recommended on the preceding pages, limiting yourself to three to four elements when you start to produce visual compositions can help you create compositions that are easy for your audiences to comprehend.

seeing *logos* in the arrangement of elements:

creating a visual hierarchy by using contrast and sameness

Look back over all the example compositions on the previous pages. Notice that, in general, one element (at top left or center) attracts your attention first: this is where your eyes know to start looking at the layout. Creating one element that stands out by contrast is easiest to do if you can think about contrast analytically, if—when you are producing visual compositions—you can describe in words to yourself how you create contrast. The illustrations below ought to help with this: circle the one in each set that has one element that stands out.



We're guessing you circled a2, b1, c2, d1, e2, f1, and g2. In each of those sets, one element is different from all the others in its set.

That is, in each one of those sets, there is one element that contrasts with all the other elements in the set.

The element contrasted because it had a different size, shape, color, position, or level of abstraction than all the other elements in the set. ("Level of abstraction" refers to what is going on in the "d" set: notice how the abstract shapes create a background against which the more "realistic" face can stand out.)

Contrast helps draw our attention to parts of visual compositions (although contrast isn't a principle for visual composition alone: think of how musical composers play with contrasts of tone or rhythm to create aural interest, and how people composing written works will vary the voice or rhythm or word sound of what they write).

Contrast emphasizes certain parts of a composition, telling us to look there first or to pay particular attention to what has been made to stand out. (Look at how your eyes are drawn to the green letters on this page, which are in a different typeface, size, and color from most of the type.)

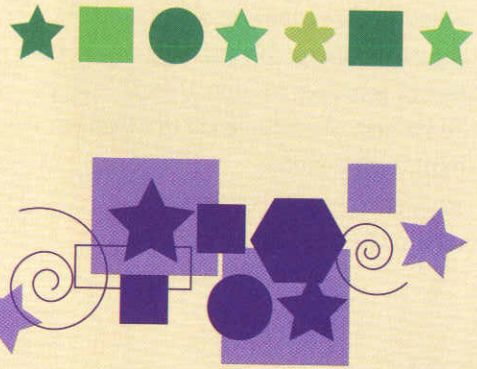
When you are composing, and wish to draw your audience's attention to a certain part of your composition, there is a very odd aspect of composition to which you must pay attention:

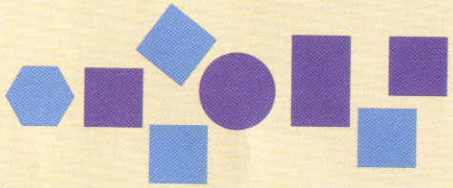
you can only create contrast when you also create sameness.

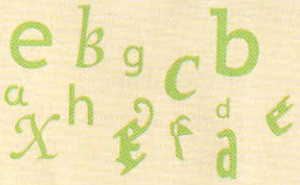
Notice how, in the sets of elements on the previous page, one element stands out precisely because all the other elements look alike and are placed similarly.

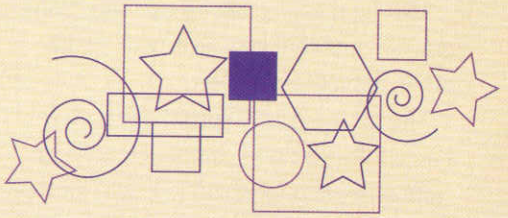
Elements can only stand out when the things around them blend together, appearing all the same.

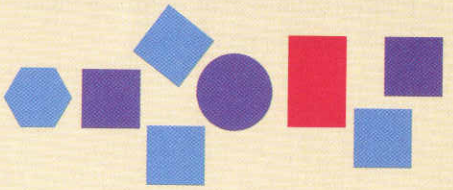
This means that when you want to create contrast, you have to be very attentive to creating a background of sameness against which an element can stand out. This means also that you can't make too many things different—or none of them will stand out.











Compare the illustrations on the left with those on the right. The illustrations on the left ought to suggest to you that you cannot create contrast when you try to make everything contrast with everything else.

Note how the change from the illustration on the left to the illustration on the right, while simple, requires you to make one element **VERY** different from the others.

Write down all the strategies you can see at work in the compositions on these three pages for creating contrast with a series of elements—and keep your eyes open for other strategies as you look at visual compositions around you.

Be sure that, as you work on your own compositions, you think consciously about the play of contrast and sameness you are creating.

seeing *logos* in the arrangement of elements:

creating visual unity using repetition

We live in a time when unity and coherence are valued: newspapers put similar articles together in sections (world news, entertainment, sports), people like to dress in coordinated outfits, car colors do not vary much, and we expect politicians to appear to base their decisions on a coherent set of values. Just as in those situations, unity and coherence extend to visual compositions. Unity in a visual composition isn't magic: you can design it into your layouts by attending to certain concrete visual principles.

Circle the thumbnail layouts below that look to you as though all the elements are unified and built into a coherent visual composition.

a1

a2

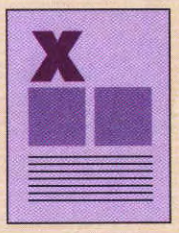
b1

b2

c1

c2

d1

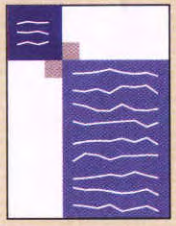


d2

e1

e2

x1



x2

We're guessing that you circled a1, b2, c2, d2, e1, and x2. In each of those layouts, the elements are visually linked with each other.

That is, in each of those thumbnail layouts, each element **repeats** something from the other elements.

Elements can repeat the **size, shape, color, position, alignment, or level of abstraction of other elements.** Notice that these are almost all the same qualities that can be used to create contrast.*

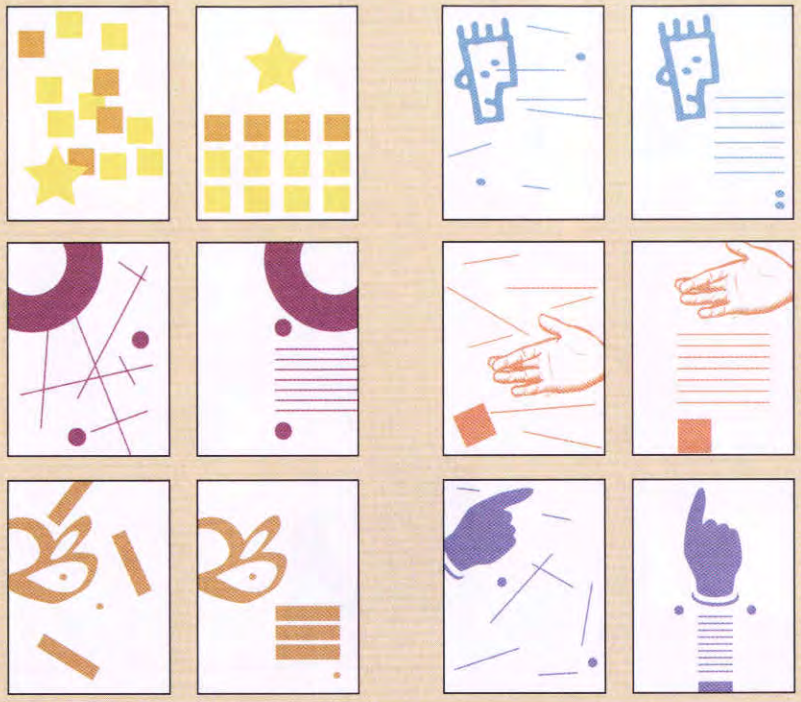
Repetition of the qualities of elements creates visual relationship between the elements. It's like when you meet the sister of a friend and you can tell they are related because their faces look alike. It's also like what you do when you put together an outfit: if you are wearing a shirt with red stripes in it, you might choose to wear red socks or carry a red handbag (depending on your taste in accessories). (Think about how repetition functions in writing or speech-making, too: you show people you are staying on topic by using the same words and phrases and the same tone of voice throughout—except when you then use contrast to emphasize what you want people to remember. You also create a sense of rhythm in writing when you repeat sounds or words of similar length.)

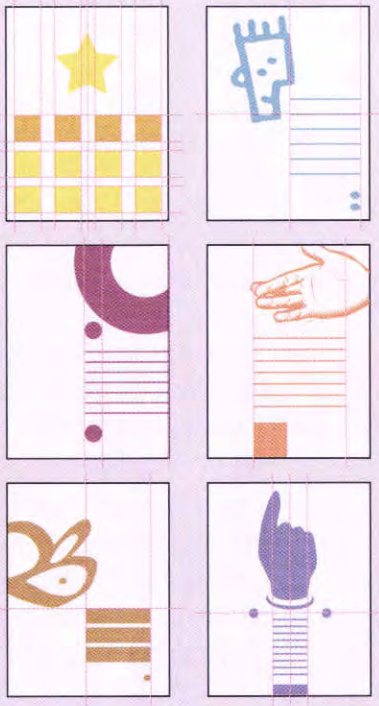
Repetition makes the elements of a layout look like they belong together. Repetition therefore helps layouts look unified—and unified looking layouts do seem to appeal to people's tastes these days.

So repetition serves two purposes in layouts: repetition creates the level of sameness against which some elements can stand out . . .

and it also helps create the sense of unity that helps tie the elements together visually.

*There are many more strategies for creating repetition than are mentioned here. Before you move on in reading these pages, go find a magazine, flip through it, and see if—through observation—you can list at least 10 more strategies for creating repetition.





REPEATING ALIGNMENT

Of all the elements you can repeat, alignment often gets overlooked—but alignment is a strategy for creating a unified page. Each of the compositions above left follows the guidelines we've described: each has only a few elements and strong contrast in size and shape against a background of sameness created by repetition of color. Notice, though, how the composition on the right of each pair looks more orderly than the left composition: on the right, each element is aligned with at least one (if not more) other element.

To the right we have added some of the lines to which the elements in these compositions align. Notice how **every element aligns with at least one other element.** Alignment is thus a strategy of *logos*, for creating compositions whose elements have an obvious visual relationship because they all line up with each other.

Here are two kinds of alignment:

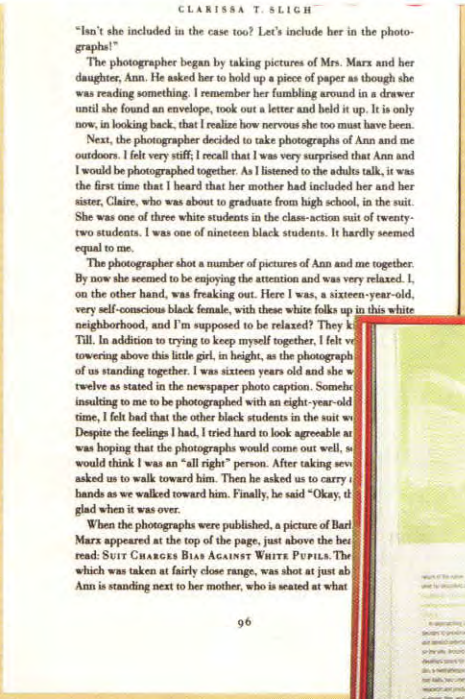
- **"Backbone alignment."** The composition with the star and the one with the pointing blue hand have central alignment. It's as though all the elements hang off a line, like a backbone, in the center of the page. When you choose one line on a page as the backbone, and hang everything off it, you compose layouts with a high degree of unity.
- **Alignment with the edges of the page.** Notice that the elements in the aligned compositions align not only with each other but also with the edges of the page: everything is positioned vertically or horizontally, and so all the elements of these thumbnail compositions—including the pages they are on—are aligned. You may think, "Well, duh . . . I've been doing this all my life because this is what comes out of the printer," but if you consider this kind of alignment as a choice that you can change then you can use it alertly and purposefully in your visual compositions.

ANALYZING
layouts

■ **Write:** Here are pages from three books and one website. The first page is from the article "The Plaintiff Speaks," by Clarissa Sligh, which is in chapter 14. The book spread is from *Hiding*, by Mark C. Taylor. The website is 360°, whose overall purpose is to teach about the U.S. prison system. The illuminated page is from a nineteenth-century Qur'an.

Analyze each page as a visual composition. In writing, describe the visual path your eyes follow with each composition, and then describe how the elements of the composition are arranged to create that path. Consider how many elements there are, how contrast and sameness are used to create a starting point for your eyes (or not), and how repetition and alignment work to create visual unity. (What is repeated? What is aligned?)

What visual values do you see at work in the different pages? Is efficiency at work, or standardization, linearity, variety . . . ? The pages are too small for you to tell their specific purposes, but what general purposes do you see in these layouts? If you read only pages that looked like one of these, what general values do you think you'd acquire?



CLARISSA T. SLIGH

"Isn't she included in the case too? Let's include her in the photographs!"

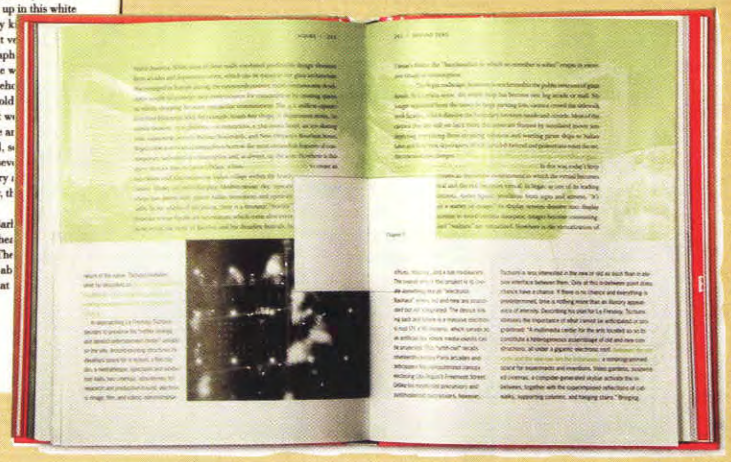
The photographer began by taking pictures of Mrs. Marx and her daughter, Ann. He asked her to hold up a piece of paper as though she was reading something. I remember her fumbling around in a drawer until she found an envelope, took out a letter and held it up. It is only now, in looking back, that I realize how nervous she too must have been.

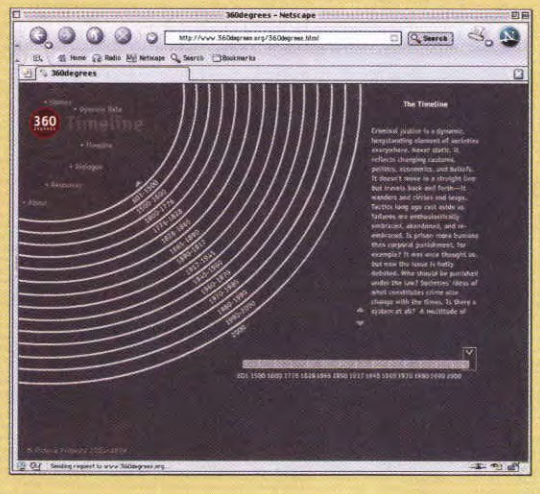
Next, the photographer decided to take photographs of Ann and me outdoors. I felt very stiff; I recall that I was very surprised that Ann and I would be photographed together. As I listened to the adults talk, it was the first time that I heard that her mother had included her and her sister, Claire, who was about to graduate from high school, in the suit. She was one of three white students in the class-action suit of twenty-two students. I was one of nineteen black students. It hardly seemed equal to me.

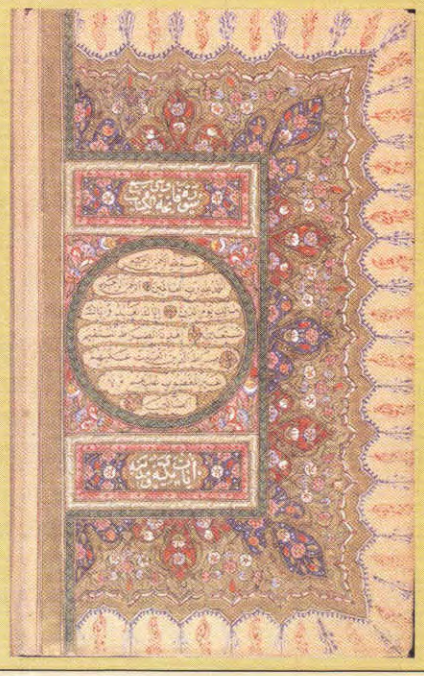
The photographer shot a number of pictures of Ann and me together. By now she seemed to be enjoying the attention and was very relaxed. I, on the other hand, was freaking out. Here I was, a sixteen-year-old, very self-conscious black female, with these white folks up in this white neighborhood, and I'm supposed to be relaxed? They k
Till. In addition to trying to keep myself together, I felt ve
towering above this little girl, in height, as the photograph
of us standing together. I was sixteen years old and she w
twelve as stated in the newspaper photo caption. Someho
insulting to me to be photographed with an eight-year-old
time, I felt bad that the other black students in the suit w
Despite the feelings I had, I tried hard to look agreeable a
was hoping that the photographs would come out well, s
would think I was an "all right" person. After taking sev
asked us to walk toward him. Then he asked us to carry
hands as we walked toward him. Finally, he said "Okay, t
glad when it was over.

When the photographs were published, a picture of Barl
Marx appeared at the top of the page, just above the hea
read: SUIT CHARGES BIAS AGAINST WHITE PUPILS. The
which was taken at fairly close range, was shot at just ab
Ann is standing next to her mother, who is seated at what

96







the *logos* of type arrangement

The same strategies for making shapes stand out in a composition apply to typefaces: **there needs to be a background of sameness against which an element (or a few elements) can stand out.**

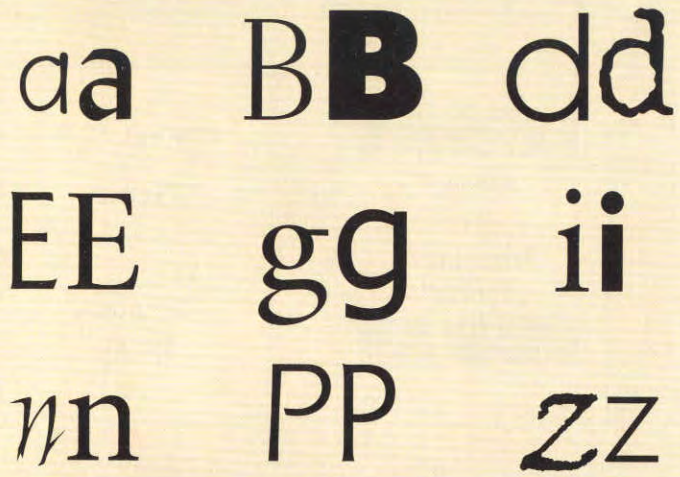
For example, imagine that the above thumbnail sketches of flyers were posted together on a wall: which are most likely to catch your eye? Which help you most clearly see—and differentiate—the information being presented?

Notice how clear differences in size and shape of the letterforms help you more easily see (or not) differences in what the words are conveying. Notice also how differences in color (here, whether a typeface looks black or gray) also help you see and differentiate among the elements of the layouts, so that you can more clearly tell what the flyer is about.

As we've just described, many of the same strategies for creating contrast with shapes apply to typefaces—and we'll write about these on the next pages, as well as about a few additional features of typefaces you can use to help you build contrast (and so clear visual hierarchy) when you are working with type:

- CATEGORY
- SIZE
- SHAPE
- POSITION
- COLOR
- WEIGHT

When you are starting to produce visual compositions and trying to choose and use different typefaces together, you want to choose typefaces that have a lot of strong contrast—and then you want to arrange the typefaces so that the contrast is clear to your audience.



how the different CATEGORIES of type can help you choose typefaces with strong contrast

Earlier in this chapter you learned that typefaces can be divided into two large categories: typefaces for extended reading and typefaces for short blocks of text. You learned further breakdowns of those categories, into serif and sans serif and then novelty, grunge, and so on. When you are choosing typefaces for strong contrast, **a handy—but not foolproof—rule of thumb is to choose typefaces from different categories**. That is, you can generally count on a serif and a sans serif contrasting well (*but rarely will the different kinds of serifed typefaces contrast enough for you to be able to use them without some additional work*).

Look at the pairs of typefaces shown above, and circle the ones you think have the most contrast—and then identify the categories of those pairs to see what works for you.

using the SIZE of typeface to create strong contrast among typefaces

Size is probably the most obvious differentiation you can make between different pieces of type. Look at the examples above: in each of the sets of letters, which gives you the clearest contrast?

As with any use of difference in type size, be sure that when you are sizing typefaces you make the contrast clear and bold; it is generally better, as you are starting out, to err on the side of more rather than less contrast. In the beginning, go for bold, rather than subtle: it's easier to learn subtlety after you have the broad moves down.

gg gg gg gG gg

"I have never let my schooling interfere with my education."
—**Mark Twain**

"I have never let my schooling interfere with my education."
—Mark Twain

"I have never let my schooling interfere with my education."
—Mark Twain

"I have never let my schooling interfere with my education."
—MARK TWAIN

"I have never let my schooling interfere with my education."
—Mark Twain

using the SHAPES of typefaces to create contrast

When you are trying to build strong contrasts between two or more typefaces, look closely at how the shapes of individual letters contrast. This will help you choose typefaces that, on the whole, contrast strongly.

For example, look at the differences in the gs at the top of this page: try to describe (using the names for parts of typefaces on page 281) the differences between the letters in each of the different pairs.

Then look at the phrases from Mark Twain, each of which uses the two letterfaces used in one of the sets at the top: do these seem like strong contrast to you? Can you account for at least some of the contrast by the differences in the shapes of the different letters?

POSITION

Position is about how one piece of type is placed relative to another. In the examples above, notice how position can also involve the direction a piece of type takes. Which of the examples above develop the clearest contrast to your eyes—and why?

Notice how you have to make quite distinct changes in direction for this strategy to be visible.

WEIGHT

If you've chosen typefaces on a computer, you may have noticed that you can sometimes choose Roman (meaning generally that the typeface is a serifed face) or light, bold, or ultra versions of one typeface. Notice, however, that in the example above right there is little contrast between the Light and Roman versions or between the Bold and Heavy versions. If you were to use these typefaces, you would probably want to use the Light and the Bold versions together, or the regular face with the Heavy version.

When you are using different weights of typefaces, be sure the weights are readily visible.

This typeface is Caecilia Light.
This typeface is Caecilia.
This typeface is Caecilia Bold.
This typeface is Caecilia Heavy.

COLOR

Color can mean red, green, blue, puce, lavender, or flesh—but it can also mean the range of grays from white to black.

You can apply different colors to individual letters of words to build contrast, but it is very important—when you are choosing typefaces to use together—to look at the "color" of the whole typeface. Designers do this by comparing paragraphs printed out in different typefaces to see how light (or dark) one typeface looks relative to another; the greater the differences in color between the typefaces as a whole, the more likely the typefaces will contrast well.

Yet I cannot speak your tongue with ease,
No longer from China. Your stories
Stir griefs of dispersion and find
Me in simplicity of kin.
—Shirley Geok-lin Lim

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Stir griefs of dispersion and find
Me in simplicity of kin.
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Notice how different the phrases above look—even though the type is all set in the same size. You can use the color of type not only to choose typefaces that contrast because their color is so different but also to add a light or heavy mood to a visual composition that uses type.

An important note about building contrast with typeface

You might have noticed that when you are building contrast with shapes on a page or screen, you can take two approaches:

First, you can change only one thing about the shapes. For example, if you have a whole set of circles, you can make one of them big—but for this to work, you have to make that shape tremendously bigger for the contrast to be truly visible.

Second, you can change many things about one of the shapes: you can make its shape different (a shape instead of a circle) as well as its size and color and position.

The same holds for working with type:

1. You can build contrast by changing only one aspect of the type with which you are working, such as the color—but you have to make big changes for this to be visible.
2. You can build contrast by being sure the typefaces you choose take advantage of three or more of the ways to build type contrast that we've discussed in this section. If you do this, you are more likely to build effectively contrasting type.

ANALYZING
rhetorical type arrangement

■ **Write:** Write a short rhetorical analysis of the visual composition (an informational poster) to the right, using the choices and arrangements of typeface to support your arguments about what the purpose is and who the audience is.

These tips from Women In Media & News (WIMN), a New York-based media-monitoring, training, and advocacy group, can help you make the leap from righteous indignation to effective critique.

how to write a PROTEST LETTER

by Jennifer L. Pozner

You flip to your local Clear Channel station to find a shock jock "joking" about where kidnappers can most easily buy nylon rope, tarps, and lye for tying up, hiding, and dissolving the bodies of little girls. Reuters run an important international news brief about a Nigerian woman sentenced to death by stoning for an alleged sexual infraction—in its "Oddly Enough" section, where typical headlines include "Unruly Taxi Drivers Sent to Charm School."

When California Democrats Loretta and Linda Sanchez became the first sisters ever to serve together in Congress, the Washington Post devotes 1,766 words in its style section to inform readers about the representatives' preferences regarding housekeeping, hairstyles, and "hootchy shoes." (Number of paragraphs focusing on the congress women's political viewpoints: one.) Nearly a million demonstrators gather in cities across the country to protest impending war on Iraq; America's top print and broadcast news outlets significantly undercount protestors' numbers...again.

So, what else is new? Sexist and biased fare is business as usual for all too many media outlets - but what do you do when hurling household objects at Dan Rather's head just isn't enough?

Be firm but polite

Be realistic but optimistic

Choose your battles

Correct the record

Expose biased or distorted framing

Keep it concise and informative

Avoid overgeneralization

Address the appropriate person

Proofread!

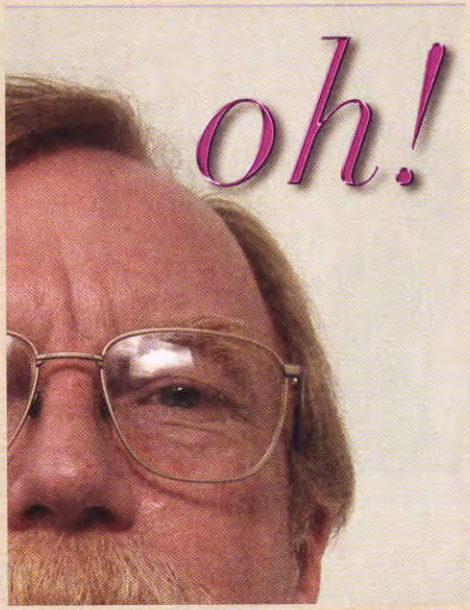
Finally, give 'em credit

Jennifer L. Pozner is WIMN's founder and executive director.

the *logos* of using words and pictures together

In Section 3, in the chapters on posters and documentary photography, we discuss how much people "see" in realistic representations. Anytime, that is, you see a photograph or an illustration* that mimics what you see with your eyes when you just look at the world, you observe it through all the bodily and cultural knowledge you have of the world. When you see a photograph of a person, for example, your mind doesn't just say to you, "Oh yeah, a person," and move on; instead, you are aware of the person's age, ethnicity, and gender, and whether you know someone who looks like that—and your attitude toward the photograph will then be shaped by your general attitude toward a person of that age, ethnicity, gender, and so on. If that photograph is on a page with words, you will then read those words through the attitude you have toward the person in the photograph.

When you are designing communications where you will put words and photographs or illustrations together, think therefore about:



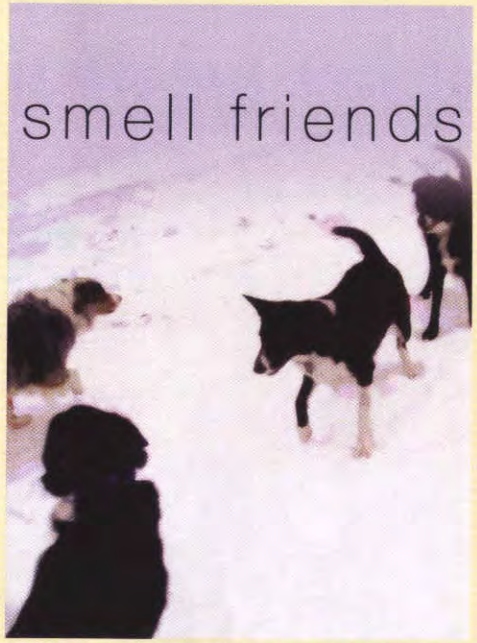
How our attentions are almost always first directed to photographs or illustrations—and only then to words. In what ways is your audience likely to see a photograph or illustration—and how will that shape how they see all other elements on a page or screen?

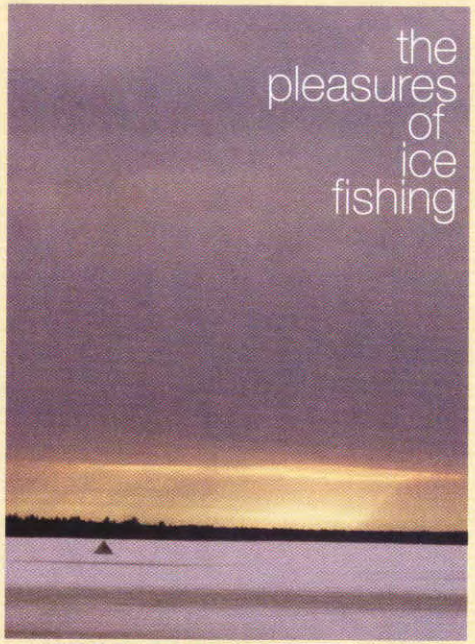
The two pictures above are simple—a photograph of a single person with the same single short word—but notice how different their effects are because of the difference in the photographs:

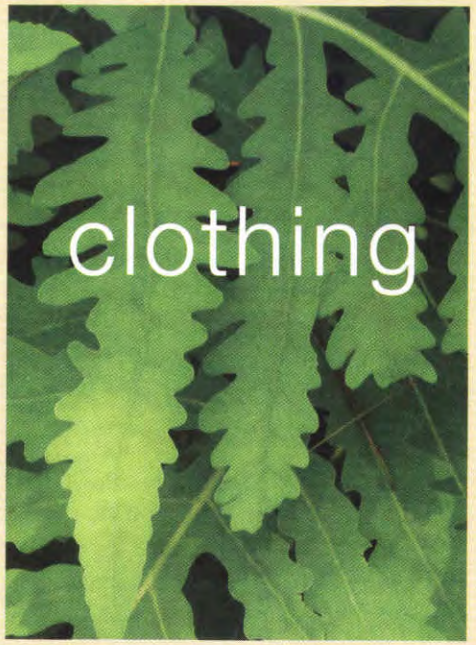
- The woman's posture directs your eyes to the word (this is a "vector of attention," as we describe in chapter 10), and so encourages a viewer to think there is a relation between the person and the word.
- You probably associate the typeface and color of "oh!"—and perhaps even the word "oh!"—with femininity and youth. So in addition to how the visual arrangement of the photograph and the word help visually unify the composition on the left, these associations help conceptually unify the composition.

How do you make sense of the composition that includes the man?

* **"illustration": a nonphotographic representation, such as a drawing or painting**







When you use words and photographs or illustrations together, there are three ways they can interact:

1

The photograph or illustration "explains" the words. The words, that is, wouldn't make much sense without the photograph or illustration.

For example, does "smell friends" make sense to you as anything other than a very odd command—until you see the words paired with an illustration of dogs? Then, based on your knowledge of how dogs interact, the words probably make perfect sense.

2

Words "explain" the photograph or illustration.

Would you have any idea in the second example of what that triangle on the ice is—an ice fishing tent—if you didn't see the words? Notice also how the words direct your attentions away from the light and clouds to think mostly about the tent.

3

The words and photograph or illustration work together to have a larger effect than either alone has. In the third example, there is not quite as direct a connection between the word and the photograph as in the first two. Instead, you the viewer have to figure out if the word asks you to think of the leaves as clothing for some animal, or asks you to rethink your notion of clothing (as covering) based on the leaves, or both. There is more room for viewer interaction when the connection between word and photograph is not so obvious.

The French theoretician Roland Barthes called 1 and 2 "anchors": the words and pictures tie each other down in the same way an anchor keeps a boat in one place. "Relay" is how Barthes named what is going on with 3, where, as in a relay race, the function of the pairing is to move us along rather than tie us down.

Because our responses to photographs and illustrations depend on our bodily and cultural experiences of the world, there are no hard and fast rules for using words and pictures together. Instead, attend to their rhetorical functioning: how do particular audiences, in particular contexts, respond to particular combinations of words and photographs and illustrations? This is why it is important to test communications you build, so that you can observe and understand how and why people have the responses they do.

For example, Anne once did the caption exercise (the exercise with the woman and phone, on the next page) with a class. After she handed out the photographs, one person said, "Oh, this is easy: people's ideas about women in heels are so limited that the captions will all be about sex." Afterward, when everyone compared their captions (there were many more than we show here), this person acknowledged how wrong she had been. People in class were certainly aware that the photograph shows a woman of a particular age in black heels, but they also were attentive to the phone, her clothing, and her posture.

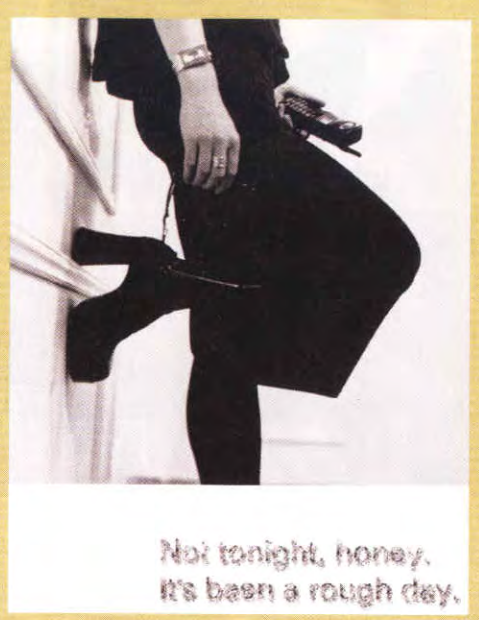
ANALYZING

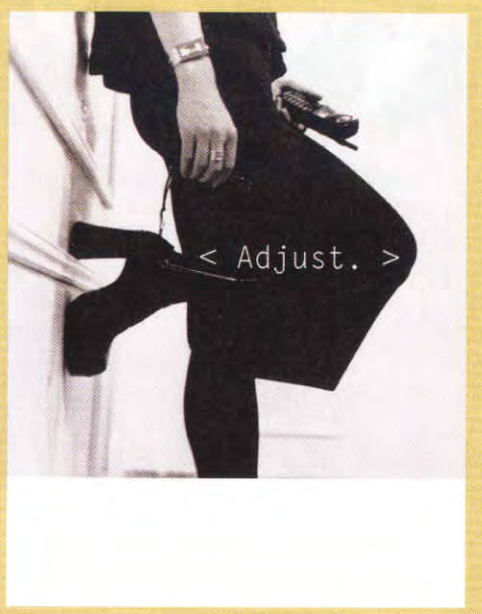
compositions where words change how we understand photographs

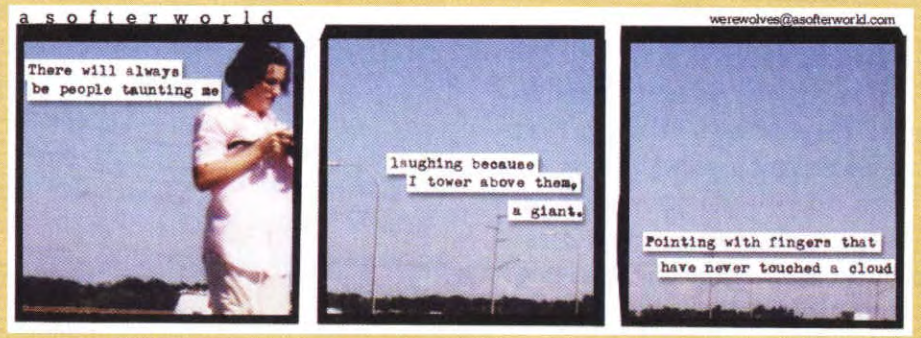
- **Write:** Write captions under the two photographs above: try to write captions that encourage others to understand the photographs as differently as possible.

Look at the examples on the next page both for ideas and to see just how much the words you use (as well as their typeface and placement) can change how you understand a photograph.

Based on your observations, write a list for yourself of ways in which words (and the ways the words are arranged) can affect your understanding of a photograph. (Lists like this help you think analytically when you need to use words and photographs and illustrations together: you'll remember this list, and be able to come to more effective, thoughtful, and often more quick decisions.)







■ **Discuss with others:** Use the three categories of word and photograph interaction to analyze how the words and photograph play off each other in the comic strip above. If you were to see just the photograph (broken up into the three panels), how do you think you'd respond? If you were to see just the words, how would you respond? What contribution to the overall effect do you think is made by the words-typed-on-paper-scraps? Imagine different typed words; what kinds of words will most change your response to the strip?

strategies for analyzing and producing visual arguments

This chapter has so far been about using the visual elements of texts as parts of arguments.

The writing on creating orderly and unified layouts, for example, is about creating an efficient *logos* in visual layout. The sections on typography and color are in part about the *pathos* of arguments that use those strategies, because different typefaces and different colors draw on associations we have with our bodily and cultural pasts. But typography and color are also about *logos*: in the "Eat at Bill's" samples, for example, different colors create different levels of differentiation—and hence different hierarchies of relationship—among elements. Similarly, different typefaces (as in the "How to Write a Protest Letter" example) help differentiate parts of a layout, indicating to a reader the hierarchical importance of the elements.

All of this is about *ethos*, too: the preceding sections help you understand expectations current audiences in the United States often have about what constitutes an organized, coherent, unified layout. When you create a layout that satisfies those expectations—or that self-awarely bends those expectations—you show your knowledge and professionalism.

In this section, we discuss how to analyze and produce arguments whose primary elements are visual rather than written or oral. Earlier in this book, we described how "argument" can be defined in different ways—and we described why in this book we most often define argument as "a piece of communication designed to shape an audience's attentions in a particular way." We also wrote that sometimes we would discuss more formal kinds of argument, arguments whose arrangements are more explicit. In this section, we consider visual examples that are formally structured to make arguments.

strategies for arguing with visual elements:

visual analogies

This poster is from 1940s Great Britain, during World War II; as in the United States, so many men were away fighting that factories didn't have enough workers, and conscious efforts were directed at women to encourage them to leave home and go to work constructing war equipment—work that had been traditionally considered inappropriate for women.

This poster can't just show women dressed as industrial workers; in the context in which this poster was produced, to show a woman in industrial garb would have looked weird and unseemly and so probably would have encouraged women *away* from such work. Instead, to show that women in their homes already do the exact same work of factories shows women that they already know and so can do the work of the factory. By showing women in particular postures patching fabric, sewing, and peeling potatoes, and then showing women in almost exactly the same postures working with drafting tools and industrial production equipment, this poster argues that the postures—and hence the abilities and all other qualities needed to do the industrial work—are the same. The argument of this poster isn't "You can do it!"; the argument by analogy is "You are already doing it, so get yourself into the factories!"

An **analogy** is an argumentative form based on the assumption that if two objects or processes are alike in one way, they must be alike in more if not all ways; often people use analogies when they compare something an audience doesn't know well to something they do, to explain the unknown by the known. In this poster, if women can sew, they can make war equipment and work in factories.

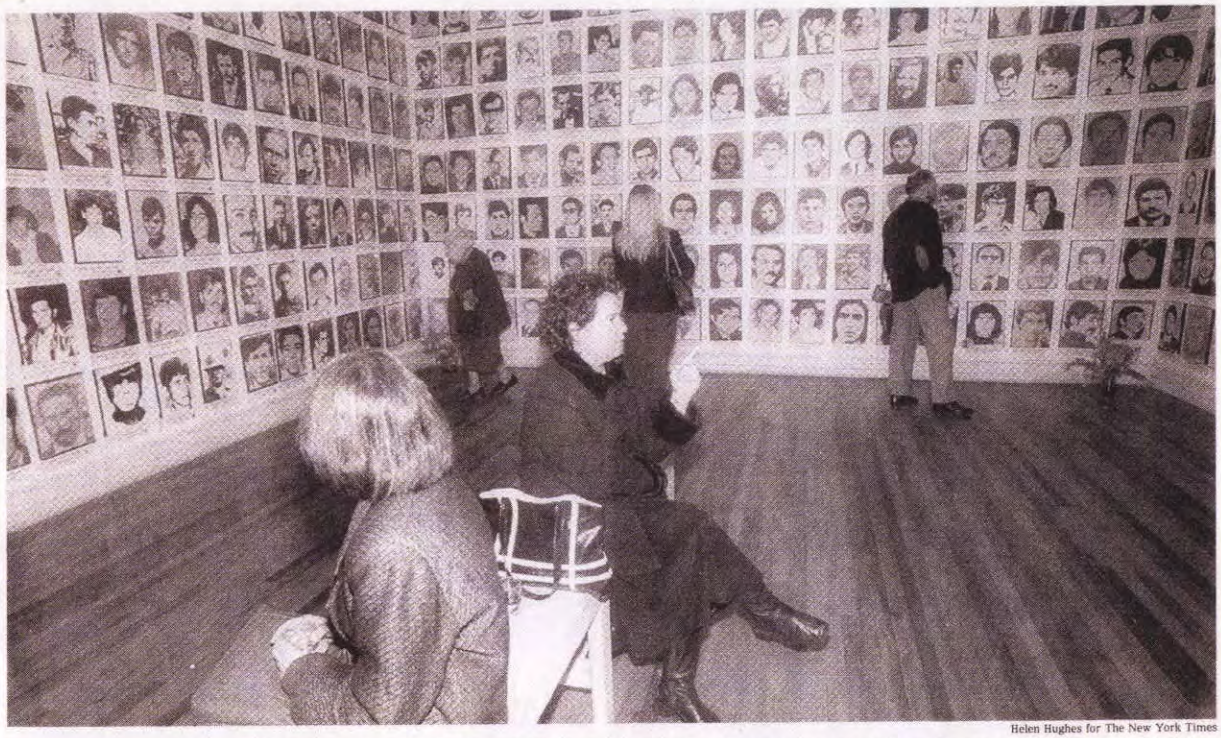
Like the previous poster, this one is from the 1940s, but from the United States. You can probably see how its intention, like the previous example, is to get women into factories and, similarly to the previous example, women are shown doing two different tasks to show that if they can do one, they can do the other. Here, however, the analogy works across time, showing a woman in clothing from the time of the Revolutionary War loading a musket. This poster is using *pathos*—the evocation of the emotion of patriotism—to bring women into the industrial workforce.

In the previous poster, the viewer is directly addressed as "you": women are the audience, and the argument for going to work is aimed directly at them. In the poster to the left, audiences are to understand the words as spoken by women—the "us" of the words—but addressed to men ("Mister!"). So perhaps this poster is addressing two different audiences: women are asked to identify with others across time who have done patriotic work, to give them justification for going to work, while men—husbands, fathers, and brothers who might be resistant to women working—are asked to see industrial work as a patriotic tradition, nothing unusual and in fact justified by the past.

Notice how in these examples visual analogies are used when a composer would like an audience to look (literally and figuratively) differently at a situation. The analogy equates a good someone wants to create (in the future) with a current good, or it equates a situation someone wants to change with another situation an audience will almost automatically understand to be bad so that they will want to change the first situation.

strategies for arguing with visual elements:

visual accumulation



Helen Hughes for The New York Times

An exhibition at the Salvador Allende museum in Santiago, Chile, includes pictures of missing prisoners from the era of Gen. Augusto Pinochet.

To **accumulate** is to pile up a collection of objects that are similar or the same. This photograph shows an accumulation of photographs that are all the same size and that are mostly in the same format, a closeup of someone's face.

General Augusto Pinochet was president of Chile from 1973–1990; during this time, thousands of people were detained by the military, never to return. In 1998, General Pinochet was arrested under an international warrant issued by a Spanish judge and charged with the crime of torture.

The photograph above, printed in the *New York Times*, shows a 2003 exhibition in Chile of photographs of the missing. The accumulation of so many similar photographs allows the audience to see—literally see—all at once how many people are missing. The audience can see individual faces and think about individuals who are missing, but always as part of the accumulated weight of how many all together are missing. How is this different from reading, "Thousands of people disappeared during General Pinochet's presidency"?

(Notice too how the photograph above has been structured so that you cannot see how high up the wall the photographs go, or how long the walls are. Why do you think the photographer chose this particular framing? To learn about framing as a rhetorical strategy for directing attention, see chapter 11.)

The photograph above is titled "Cell phones #2, Atlanta 2005," and its original size is 44" x 90." The photographer, Chris Jordan, photographs piles of discarded consumer goods ranging from phones (as above) to cell phone chargers, circuit boards, bullet casings, cigarette butts, and cars. (You can see more of his work at www.chrisjordan.com)

Notice how the cropping of this photograph makes it look as though the waves of cell phones extend out endlessly (we discuss cropping more in chapter 11); notice also how the cell phones aren't just piled randomly but do seem almost to be circling in waves about the center.

How often do you see so many cell phones? How often do you see so many *discarded* cell phones?

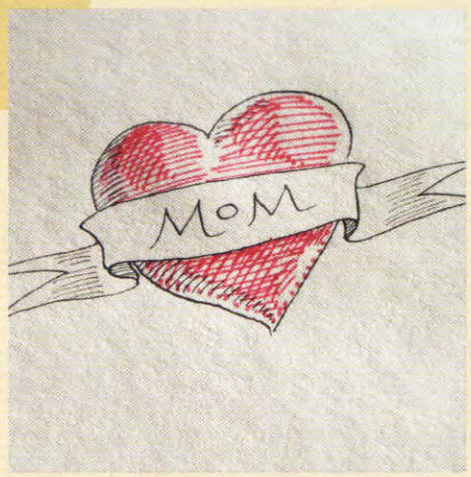
What might such an accumulation of cell phones, so photographed, tell us about our use of plastic? What might it tell us about our consuming habits?

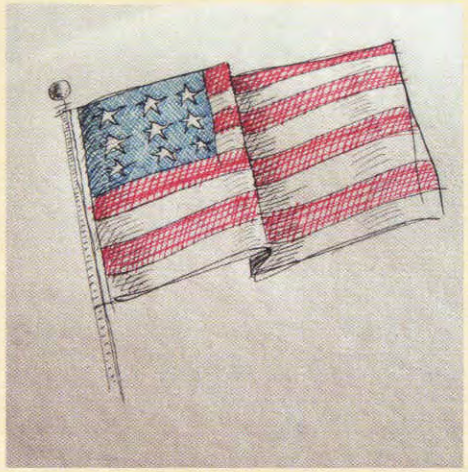
How would the effect of this visual argument be different if Jordan had photographed and presented each cell phone separately, as in the photograph of the exhibition in the Salvador Allende Museum?

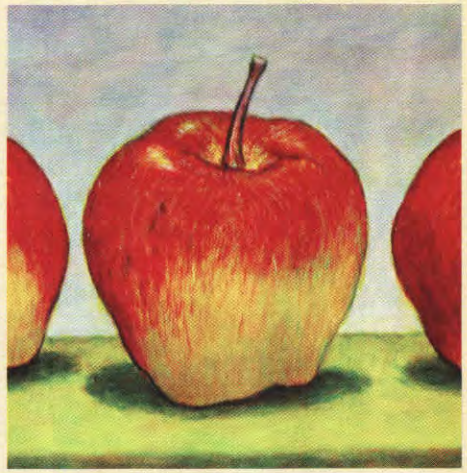
The examples we've examined use accumulation either to make visible and concrete a large number of elements or to make visible a pattern that can then perhaps be broken. In the first and third examples, a number is given emotional weight; in the second, we can see how an individual stands out against a background of sameness. In what sorts of argumentative contexts do you think such strategies will be most effective?

strategies for arguing with visual elements:

visual symbols







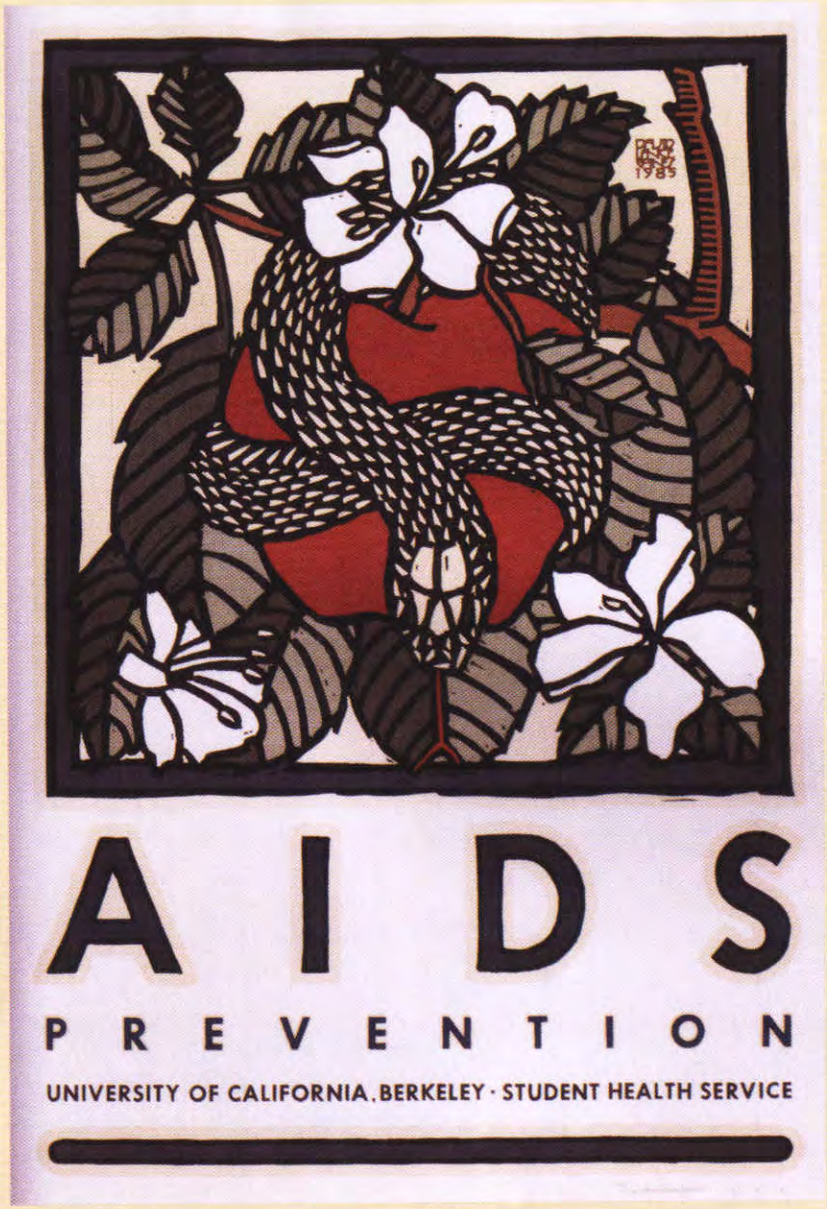
Symbols are linked to what they represent through resemblance (the way the majesty and power of the bald eagle is supposed to represent the majesty and power of the United States) or convention (as the apple is meant to represent temptation). You won't be able to make your own symbols; you can only use the symbols you inherit through living in a particular time and place.

If you've ever let soup sit on the stove bubbling for a while, you've experienced how flavor becomes intensified as the soup condenses. Symbols are like that left-to-bubble soup: it is as though emotions and understandings have been condensed down into a small drawing or an object—the symbol.

Valentine's Day is awash in the symbol of the heart, meant not only to evoke thoughts of love but also (probably more important) the diffuse but usually lovely emotions connected with love.

The flag of the United States—like the flag of any country—is a symbol. In different circumstances it represents the emotions of patriotism or the strength of the country. Its colors represent blood and valor, the stars represent not only the states but all that stars can evoke—aspiration, light, glory. The number of stripes represents the original 13 states. Even when the flag is represented inaccurately (as above) its power as a symbol still holds, and it can be used to bring people together around common causes or to cause divisiveness as people argue over how they understand allegiance. It is because symbols condense so much emotion and understanding that they can have the power to bring together or to divide.

When you use symbols, recognize then that they will not mean the exact same thing to everyone. Different cultures have different symbols, and the symbols with which we have grown up are usually ones we do not question because they have been such a part of our lives. Often, additional information will help fix the meaning of symbols, as you will see on the next page.



Imagine the poster to the left had no drawing but only said, simply, "Be careful about sex!"

The blandness and lack of force of the imagining ought to give you a sense of how powerful symbols can be. Without having to use any explanation and only a few words, the poster links sex with the temptation of Eve in the Garden of Eden and with devilish evil. It overlays sex with a Biblical history and the loss of paradise. The poster can do this because chances are that if you've grown up in the United States you've learned that an apple and a snake together mean that original temptation.

But also imagine this poster without the words about AIDS. If you saw such a poster on the wall, you'd think about Adam and Eve and the Garden—but you'd be left hanging about purpose: is the poster proselytizing, or being just a pretty illustration of a resonant situation? The addition of "AIDS" gives you the purpose, that the designer wants viewers to see the extreme danger lurking around the red pleasure.

A question to ask about symbols in visual arguments, then, is whether you think the linking of symbol with its purpose is appropriate. Regarding this poster, we can ask whether sex should be linked with the original temptation. Because symbols work without explicit statement of their emotional weight, they can cause us to carry away many more associations and emotions than might really be necessary for the argument to be made. When you compose arguments that use symbols, you need to ask yourself if you are doing too much.

Visual arguments using symbols work because they equate some situation (in this case, AIDS) with a whole set of undescribed emotions and understandings we've learned through growing up in a particular time and place. When you want to bring the weight of an aspect of a culture's beliefs or emotions to bear on an issue, then consider what symbols you can use.

ANALYZING
visual arguments

- **Observe, then write:** Look through magazines and online to find other examples of visual analogy, accumulation, or symbols. Do the examples you find support our descriptions of when these different arrangements seem most effective? See if you can find examples that show other kinds of arguments these arrangements can help build—then write a short paper that argues how these visual arguments work, as we did with the examples in this chapter.

- **Discuss with others:** Look through writing examples—essays, poems, opinion pieces—to find word examples of analogy, accumulation, and symbol. When these arrangements are built out of words, are the arguments of which they are part similar to or different from visual arguments that use these structures?

- **Write:** Look at the websites of candidates running for national office or of members of Congress or the administration. You'll find many symbols at work, including (often) the U.S. flag. Write a short rhetorical analysis of one such site, arguing how any symbols used support the overall purposes of the website.

- To see more examples of visual arguments, check out the online chapter 9 resources at www.ablongman.com/wysocki

thinking through production

- Using any technologies available to you, produce two to three posters for an upcoming event. Each poster should have exactly the same illustrations or photographs, the same text, and the same layout, but vary the colors. Choose very different color schemes for the posters. Ask your classmates to describe how the colors encourage them to think about the event.

  Record the strategies that seem most effective for the context, audience, and purpose of the poster.

- Use whatever materials and technologies you have available to produce your own visual argument—for any purpose, context, and audience—based on analogy, accumulation, or a symbol. Look again at the examples and our analyses of them to think about the contexts in which these formal arrangements are most effective, in order to decide which to use for the audience and purpose you decide.

- There are more "Thinking Through Production" activities in the online chapter 9 resources at www.ablongman.com/wysocki

- Produce a timeline that presents the changes, over time, in some visual aspect of our lives. You could show how a company's logo has changed since the company began, or how women's dresses or men's pants differ from generation to generation, or how the design of cars or of CD and record covers vary over the decades. *But don't just show pictures of the changes:* annotate them to argue how the changes are in response to other cultural or technological changes.

  You'll need to do various research.* Find examples of the visual artifact you're studying, and research why this visible aspect has changed. Come to your own, supported-with-evidence position on why the changes you see might have occurred.

  When you produce the timeline—using any medium available to you—integrate into your presentation annotations that explain what the visual aspect is, how it changed over time, and why you think it's changed (be sure to take advantage of the layout of your timeline to help you make your argument.)

- Take a short paper you've already produced, and re-produce it twice. Each time, use a very different typeface (you might use a sans serif in one and a grunge face in the other) as well as different spacing between the lines of type. If you have headers in the paper, make them be a very different typeface from the body of the paper. Revise the visual structure of the paper keeping in mind what we've described about using layout rhetorically. Bring your papers to class, and give them to others for reading and response. Compare the responses you receive: do readers appear to give less serious attention to papers printed in typefaces unusual in academic circumstances?

* An example of a timeline to help you think about what you might do is in the chapter "Graphic Design in America" in the book *Design/Writing/Research* by Ellen Lupton and J. Abbott Miller, which your library might have or can get for you through interlibrary loan. Also look at these online timelines:

www.motown.com/classicmotown/frameset_2.htmlwww.sciencemag.org/feature/plus/sfg/human/timeline.shtml

www.rom.on.ca/egypt/case/timeline/

www.metmuseum.org/toah/splash.htm