

Thesis of M. Phil. in Art & Design
(Professional Practice)

Graphic Representation of Poetry:
A Visual Relationship between Form and Content

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Declaration

The presented thesis is in the state of original form of my work, executed through the research and carried out during the tenure of M.Phil. under the supervision of Prof. Dr. Shahida Manzoor, University College of Art and Design, University of the Punjab, Lahore.

Humera Omer Farooq

Certificate of Approval

This thesis by Humaira Umer Farooq is hereby approved for submission to the University of the Punjab for the partial fulfillment of the requirement for the degree of Master of Philosophy in Art & Design (Professional Practice).

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Abstract

A text could be a story, an article, a piece of poetry, a tagline or could even be a punch line used along a corporate identity. By keeping in mind the meaning and impact, a designer experiments with the placement, size, typeface or even the colour of the text. By using the negative space as basic tool to express emotions through graphically designed words, the form of the words becomes more expressive. The relationship of the text and background, the inked and non-inked, positive and negative spaces are crucial to the aesthetic appeal and overall impact of a design. The non-inked areas are just as important visually as the inked ones and hence their role needs to be explored by focusing on proportions, dimensions, and colour. The main aim of this research is to focus on the relationship between the content and visual appearance of text. It explores transformation of text into expressions through rearrangement without adding images. The research discusses the basics of typography and its role in visual poetry as an art piece and as a form of writing. Moreover, the significance and importance of negative space, its relationship with the text and the use of space as a visual image is thoroughly explored. By analyzing the text styles, fonts, compositions, variations in sizes and use of spaces, it has been argued that design element can become a key to understand the hidden content of a text by making it an aesthetically rich and expressive image. The research also includes analysis of typographical images developed by the researcher. The study may found to be beneficial for students who are working in relevant areas and open new ways for further inquiry into the subject.

Introduction

Everything, in fact, every little detail around us acts as an image and these images can be transformed into words. Written text that one reads on a piece of paper is actually a sign and assigned identity of a particular sound, image, or visual. Hence, anything that is in written form of literature or comprised of words can act as a sign or image. While going through the history and evolution of typography, one can see the bench marks and the turning points within typographic evolution. For example, Futurist poets played with words in poetry and came up with the whole new format of arranging lines of poetry. The text was their main tool and the paper turned into canvas where they painted their words. They transformed a piece of simple poetry into an appealing visual image. The poetic lines not only conveyed the meaning of the written text but the formation of words and their placement on the surface itself created a visual music, a rhythm.

Poetry itself is considered as a form of art enjoying the highest ranks in literature. Poetic language is used for expressing both visual and theoretical qualities of its content. The manner in which poetic words mold into formation needs both rhyme and meaning. When compared with prose, the dependence of poetry is not much on linguistics but on units of formation that should be more poetic.

With the arrival and access to printing, poets gained power to experiment with their written words in a more creative way and they achieved control on the visual presentation of their work. Thus, the use of these ceremonial elements like space, different fonts, etc. became an important tool for poet. Futurists and Dada poets altered the arrangement of text so much that the placement of verses on the page became the most important factor in the composition of poetry along with its linguistic content. This form of poetry later lead to the writing of visual or concrete poetry.

When poetic lines are written down they become poetic text and fall under the category of typography. Any written alphabet or word making sense or not, is part of typography. Placed on a page the written words are called text, type, fonts, alphabets, textual characters or phonic signs. As a matter of fact written poetry can be called creative typography.

Typography is not only the font choice but it is far more than that. Typography involves the size of the text, its placement on a given medium, and the space created within the lines. Good and creative typography can form a beautiful text based visual. Well-designed text can serve as image too. Fonts are chosen according to the meaning and purpose of the words; one would not write “danger ahead” with a decorative serif font and also one could not type “harmony” in extremely bold and sharp font. Typography is the art and technique of arranging typeface. Typography is a mix of everything which happens around and with the written word. It can be applied to anything in relation with text, poetry, print design, computer graphics, books and web design. Typography plays vital role in enhancing a message, adding personality to the words, increasing emphasis of an idea, signifying emotions, arousing interest, and crafting aesthetic appeal.

For a graphic designer, the main objective of typography is to communicate a message of a company or individual to its required audience. In such cases, the text becomes the main tool, on one hand it communicates the given message and on the other, it is used to enhance and beautify the overall design. Both in mainstream design and poetry the text is the main tool for delivering the required message. If a well-designed text could generate more attention in an advertisement, the same could happen with poetry. Thus text styling and placement could enhance and add to the meaning.

In view of above, this thesis focuses on the typographic representation of poetry. It investigates how various elements of typographic design add flavor to written poetry thus transforming it into a graphic visual. It is visual representation of poetry, where the letters, their placement and the spaces play the key role in adding the expression to that piece of poetry without any image. Thus the form or formation of types and their meaning mingles to form an artistic image. This artistic image can be called a visual language.

The key elements such as the written lines or verses, their arrangements, compositions and type styles have been thoroughly discussed in this research. The negative space around the text has been seen as equally positive as the text itself. The research suggests that the relationship between form and content in typography is as close and important as

the relation between text and image. The form of the content becomes image, and in poetry it becomes poetic visual.

The methodology adopted for this research is based upon formal and contextual analysis. The study explores the theory of semiotics for the understanding of poetic text and the use of formal properties for expressive and aesthetic purposes. The text of a poem in combination with innovative typographic design which includes use of varying typefaces, lower and upper case, weight, scale, kerning¹ and composition, has been explored. Moreover, the implementation of these tools with special reference to semiotics has been examined.

Along with the formal and contextual analysis the research adopts qualitative and quantitative methods. In qualitative method some of the contemporary theories are adopted in order to understand the relationship between text and its visual form. For this purpose theory of semiotics has been very instrumental. For the quantitative study, research data is collected from the students of fine arts and general public. A comparative analysis has been conducted of two groups i.e. professionals and non-professionals which helps to see the degree of perception. It also helps to explore the written words and how their visual forms change the understanding of the perceiver.

The data has been collected mainly from books but interviews with artists, typographers and designers have also been conducted to get their views and opinions and to learn from their experiences in the related research. Moreover, meetings with artists were conducted to fully understand the concept of semiotics and the philosophy of signified and signifier. In addition, two experimental surveys were also conducted. In the first one, 75 students were given a verse from a poem and they had to arrange it on an A4 size page. The results helped to understand how most design students perceive the space and text to form a visual. The second survey was conducted to analyze how a general public and people see the negative space and how they visualize the negative and positive space.

The chapters have been sequenced in a way that the reader develops a step by step understanding required for appreciating the work discussed in the last chapter.

¹ In typography, Kerning is the process of adjusting the spacing between characters in a proportional font. It adjusts the space between individual letter forms.

Research Objective

The objective of this research:

1. To understand a relation between phonetics and visual form. In other words to explicate the relation between meanings of the written word to its visual formation.
2. Here the meaning of words is 'signified' and the way it is written, its font, size or style is the signifier.
3. To understand how negative space around the text adds to the expression of the words and it's influence in visual poetry.
4. To understand how composed text could become an image without using any image.

Literature Review and Sources of Inspiration

In the book '*Exploring Typography*', Tova Rabinowitz examines various uses of typography in contemporary visual communication. This book gives a thorough approach towards introducing and examining the principles of typography. The main focus is the classification of type to development of original typestyles. The author also examines contemporary challenges of typography. This book is instrumental in understanding the principles of typography.

'*Typography and graphic design: from antiquity to the present*' by Roxane Jubert, throws an immense light on the evolution of graphic form, from antiquity to the modern age. This book also thoroughly explains about the changes that occur due to technological developments. It is important to understand the forms of letters and their evolution.

Alexander W. White's book '*Elements of Graphic Design: Space, Unity, Page Architecture, and Type*' helped tremendously in understanding space as an element of design. Moreover, it offers a method for useful designs for maximum reader understanding. The author explains in detail, how to use scale, color, and position to guide the eye through significant levels. Other important concepts include employing of white space, the importance of display and text type, and the results of dominance in images or text. White has assembled information on designing visual in such a manner that it is easy to understand and employing white space as an important component of design.

Wong Wucius in his book '*Principles of Form and Design*' explains the principles and practical fundamentals of design. Moreover, this book is very helpful in identifying some important visual classification.

'*Type and Typography*' is a great book by Phil Baines and Andrew Haslam and gives precise information about history of language and writing systems and the development of letter forms and movable type styles. This book offers a massive amount of information on the available fonts on modern day and it also gives a detail guideline on how to use different aspects of typography to create a more powerful and creative design.

In the book '***The Visible Word; Experimental Typography and Modern Art, 1909-1923***' Johanna Druker explains the way Futurists and Dada artists developed innovative uses of typography that blurred the boundaries between visual art and literature. It explores how Futurist, Dadaist, and Cubist artists used words and the materiality of text as the basic component for both visual and poetic display. This book helps in understanding the work of these artists and poets.

The two books, '***Basics Typography 02: Using Type***' by Michael Harkins and '***Collier's Rules for Desktop Design and Typography***' by David Collier gives detailed information about the exploration of type, its different uses for visual communication.

The book '***The New Typography: Weimar and Now: German Cultural Criticism***' by Jan Tschichold comprehensively explains the new techniques of typography and design and their evolution.

Paul Felton's '***The Ten Commandments of Typography: Breaking the Ten Commandments of Typography***' gives a detailed analysis of the basics of typography and it informs about the ten main rules applied in the world of type design. It also includes the work of some very famous typographers and designers.

'***Reading Visual Poetry***' by Willard Bohn (*Reading Visual Poetry*) examines in detail various forms of visual poetry. This book also casts light on the works produced in different parts of the world. It analyses a number of poems, which apparently are simple but can be difficult to understand.

The book that really helped in understanding visual poetry and played a major role in the conceptual understanding of visual poetry is '***Apollinaire, Visual Poetry, and Art Criticism***' by Willard Bohn. Willard discusses a series of visual poems that Guillaume Apollinaire composed. He examines these visual poems in a new way and he analyzes these poems in detail. It was more like a cross examination and dissection on the poems in all the ways possible.

'***The Princeton Encyclopedia of Poetry and Poetics***' by Stephen Cushman, Clare Cavanagh, Jahan Ramazani and Paul Rouzer is the most comprehensive and convincing

reference for history of different movements, rhetorical devices and critical terms used in poetry. This book provided great help for cross references in this dissertation.

Another interesting book '*Close Listening: Poetry and the Performed Word*' by Charles Bernstein(Bernstein) includes seventeen original essays that were written for this volume on poetry reading, the sound of poetry, and the visual performance of poetry. This book features the works by famous critics and poets. It also gives detailed information about 20th century poetry and poets.

Without going through Ferdinand de Saussure concepts about language as sign and signifier, it is impossible to understand philosophical relationship between text and its meaning. For this purpose the book '*Saussure: Signs, System and Arbitrariness*' by David Holdcroft, became very helpful and inspirational.

Another interesting reading is '*Structuralism & Semiotics*' by Terence Hawkes. This book discusses the aspects and phenomena involved in structuralism and semiotics.

Daniel Chandler explained the uses of semiotics in textual analysis in his book '*Semiotics: The Basics*'. This book provides concise introduction to the key concepts of semiotics like sign, code, and text.

Sources of Inspiration

My studio practice and research topic was mainly inspired by the typographic inventions of Futurist poets and designers as well as some Dadaists. The way these movements break free from the barriers of aligned types and mannerism, they create balance in imbalance. Futurism was a literary movement which had great impact on the 20th century artists. According to their manifesto, the Futurists were inspired from machine and its most obvious manifestations such as speed, force, energy and rapid change. They also focused on noise and produced time and visual arts based upon noise.

The energy generated by Futurists brought art into closer contact with life, which they depicted through force and movement. Poetry being the dominating medium of Futurist literature; can be characterized by its unusual and at times shocking arrangement of text. In their style of poetry all ideas of meter were rejected and the word became the main unit of concern. The Futurists created a new language which was free of syntax

punctuation. Creative typography developed through the years starting from the Futurists poets and artist who used it as the main tool and basic object of their work. Thus they experimented with typographic forms, diverting from the contemporary norms applied in typesetting which in return aroused the need to know whether its text or its form which becomes the end result. Thus form and content were related so close that they became one. The amalgamation of text with image and the importance given to the form of written words made it come to the same level as the language its self. The words became art. When poets and writers composed the text in varied layouts and broke from the earlier norms of written text styles, they became visual artists. Futurism gave birth to the typographer which is a poet too. It rebelled from the same old traditional styles of composition of poetry on paper and used typographic elements along with images in a dynamic manner to create picture poems. These Futurists poets also became the early forerunners of concrete or visual poetry (Livingston and Livingston).

Dada was basically a literary and visual art movement that developed in Switzerland during 1916. The pioneers of this movement were poets such as Tristan Tzara and Hugo Ball. Their main object was to shock the audience by their artwork. To achieve this target they required new forms of visual communication with bold typography, collage and photomontage emerging as favored techniques. They convincingly rejected traditional modes of artistic creations (Livingston and Livingston). The poets and artists belonging to Dadaism were basically anti-establishment, anti-military and more shockingly anti-art. The Dadaist poets revolutionized the use of words and images by using ready-made images, and mixing all kinds of letter forms to introduce new typographic compositions (Hollis 52). Dada typography has significant influence of constructivism.

a. Filippo Tommaso Marinetti

Flippo Tommaso Marinetti was an Italian-French prose writer, novelist, poet, and dramatist, and the founder and forerunner of Futurism movement.² He published first Futurist manifesto in Paris in 1909. He rejected traditional concepts of literary typography. Marinetti used unstructured arrangement of words and random placement of

2 <http://www.britannica.com/biography/Filippo-Tommaso-Marinetti>

letters. He was inspired by revolution, speed, machines and chaos. Marinetti was also in favor of free verse.

He used the space of the page/paper to create a feeling of speed and motion. He saw letters which make the words as individual objects of art and believed that these letters, changed to different weights and shapes, can generate different emotions. Words and alphabets could be used as image too.



Figure 1: Filippo Tommaso Marinetti ' Zang Tumb Tumb' Book Cover

One of Marinetti's famous work was "Zang Tumb Tumb". It is a poem which was based upon sound. It appeared in excerpts in journals between 1912 and 1914 ("Filippo Tommaso Marinetti | Italian-French Author"). The poem uses *Parole in libertà*, (words in freedom) which was more like a verbal painting. Marinetti poem had other poetic impressions of the events of the battle, like the sound of explosions and gunfire. His words depicted destruction by the war. He not only uses these terms in words written but also arranges text of these words in a symmetrical layout using the bold fonts and ascending sizes of font to depict motion and speed. (Figure 1) The repetition of words in this piece creates audio-visual harmony and highlights the importance of certain words. This poem has been written in such a manner that guided the reader how to create sound

through its formal elements. By enlarging and minimizing the text reader can create certain sounds, which can produce different effects, even feelings and emotions.

b. Stephene Mallarme

Stephene Mallarme was one of key poets representing the French symbolism, and his work projected several innovative artistic schools of The early 20th century. In 1897 he composed a twenty page poem, '*un coup de des jamais n abolira le hasard*' (A Throw of the dice will never abolish chance) , which became the mile stone in the world of typography and literature. This poem not only broke typographic traditions but also justified it. According to Mallarme, the two open pages of book which in printing terms are called double spread were considered single space. Across the double page spread Mallarme arranged his verses like musical scores for those readers who wish to read it aloud.

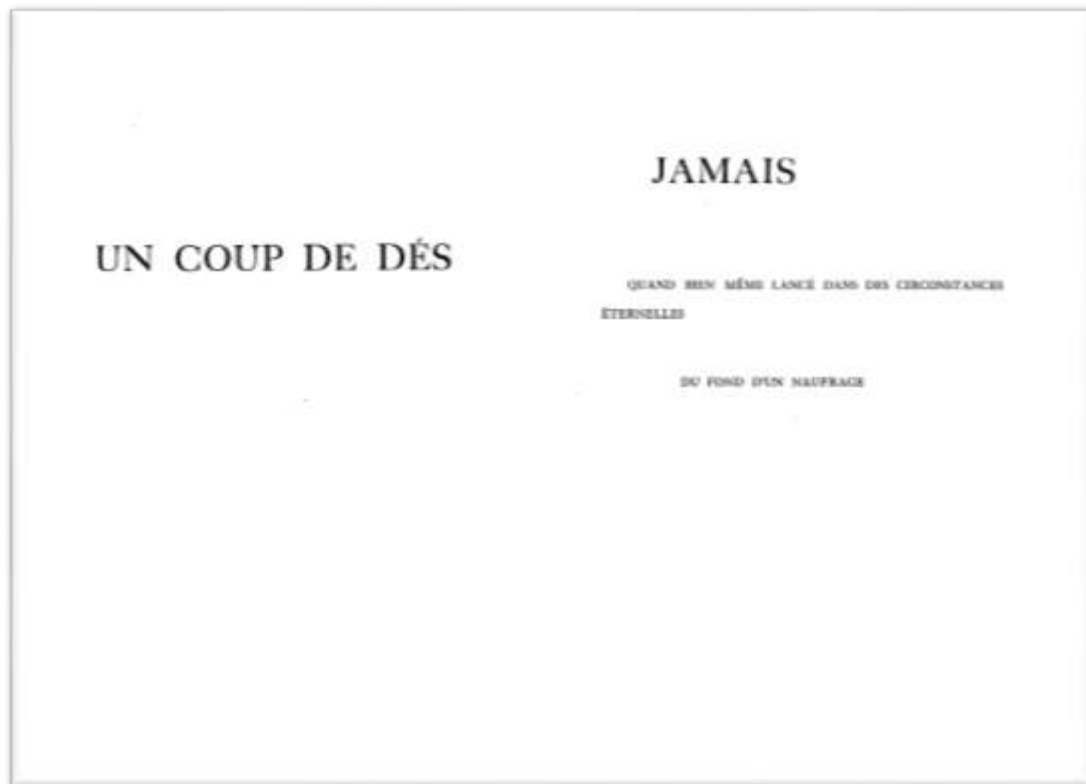


Figure 2: Stephene Mallarme 'un coup de des jamais n abolira le hasard' 1914

Mallarmé changed the size of text to show the importance of various words within the same verse. The white spaces were like silence, they act as a pause during the recitation, or slowing down the speed of the reader. He also arranged the words, sometimes each on successive lines, just like the steps of a stair case. The interesting fact in his arrangement was that although the words were free of any alignment and the space between them served as a separator, yet they showed when to accelerate the reading and when to slow down. One can say that this poem of Mallarmé, not only highlighted the new way of typographic settings but also a whole new technique of reading the visual poetry. Thus after going through the poem and by observing its type style, one can easily establish a strong relationship between typography and the concept behind it. Nine different typefaces were used by Mallarmé in this rather long poem, consisting of ten pages. Every different type face that was used brought a different emotional and visual character to the written words. The poem must be read in the way it has been written with the large blank spaces allowing the reader or viewer to have an individual experience. The purpose of poet seems to enable the reader experience the poem on several levels; similar to that of a musical score (Hollis). Thus the typographical arrangements give the reader pictorial element of a poem that includes no images but is full of expressions.



Figure 3: Stéphane Mallarmé 'un coup de des jamais n abolira le hasard' (Inner pages)

Every typeface used in this poem has a specific expression attached to it. The weight of the strokes in each typeface adds to the aesthetics of the poem. Each typeface gives a different experience and a tone to the reader. Mallarmé uses the page as the unit of composition, and typographical variations to create stunning effects. This poem is a prime example of this technique, the first of its kind. Here each aspect of the layout plays an equally strong role. When read in its intended manner, the poem gives a different experience to every reader.

Pam Thompson in his blog '*Heckle*' shared his personal experience after going through this poem of Mallarmé, in the following words:

It is the kind of poem I could stare at for ages, flicking pages back and forth, reading across the hinge of the page, reading for meaning in the fullest sense, taking in all the shapes of words, their shifts and turns, the different fonts, the white space, nothing I wouldn't do with any poem, but here, with delight, much more so, relishing what I don't 'understand' to come to new understandings.

(Thompson)

The poem 'A Throw of the dice will never abolish chance' by Mallarmé is a symbolist poem. The use of word symbol for typography was thought provoking as Mallarmé conceptualized this poem upon the concept of life as a gambling. Moreover, Mallarmé was also known as the 'Father of Hypertext' interestingly if one compares his arrangement of text in the poem to the modern day web programming, one can find similar arrangement.

c. Raoul Hausmann

Raoul Hausmann was an artist, philosopher and writer, and the main figure of Dada movement. Hausmann's versatility was inexhaustible, on one day he was a photo monteur, on the next day a painter, on the third a poet or a publisher. He produced collages of photograph and experimental sound poetry; he called 'phonemes' and 'optophonetic poem' ('UbuWeb Sound - Kurt Schwitters'). Hausmann believed that a poem is an act of consisting of respiratory and additive combinations, which are firmly knit together in a unit of duration. According to him the breath, as well as the sound

produced, plays a vital role in phonetic poem (Richter). But the major task of Hausmann was to represent it on paper and for that he used typographical elements, like varying text sizes and thickness of the typestyle.

kp' erioUM lp'Er iOum
Nm' *periii* pERnoou
bp **ETiBerree** eRR**EbE**^e_e
 ONNOo gplanpouk
 konmpout pERIKOUL
R *RE* **e** *e* **E** *E* **e** *rrrr* *ee* **A**
 oapAerrre **EE** **E**
mgled padANou
 MTNOU tnou^m **t**

Figure 4: Raoul Hausmann, Optophonetic poem, 1918

Hausmann experimented with typography and also began to creating sound poetry, his poetry was actually random repetition of alphabets creating a phonetic sounds. Like Mallarme's poem 'coup de dice', Hausmann also created poems using the phenomena of chance. Where Mallarme believed that life is a chance and gamble, Hausmann made poems without any definite meaning and called these poems as poetry made out of chance.

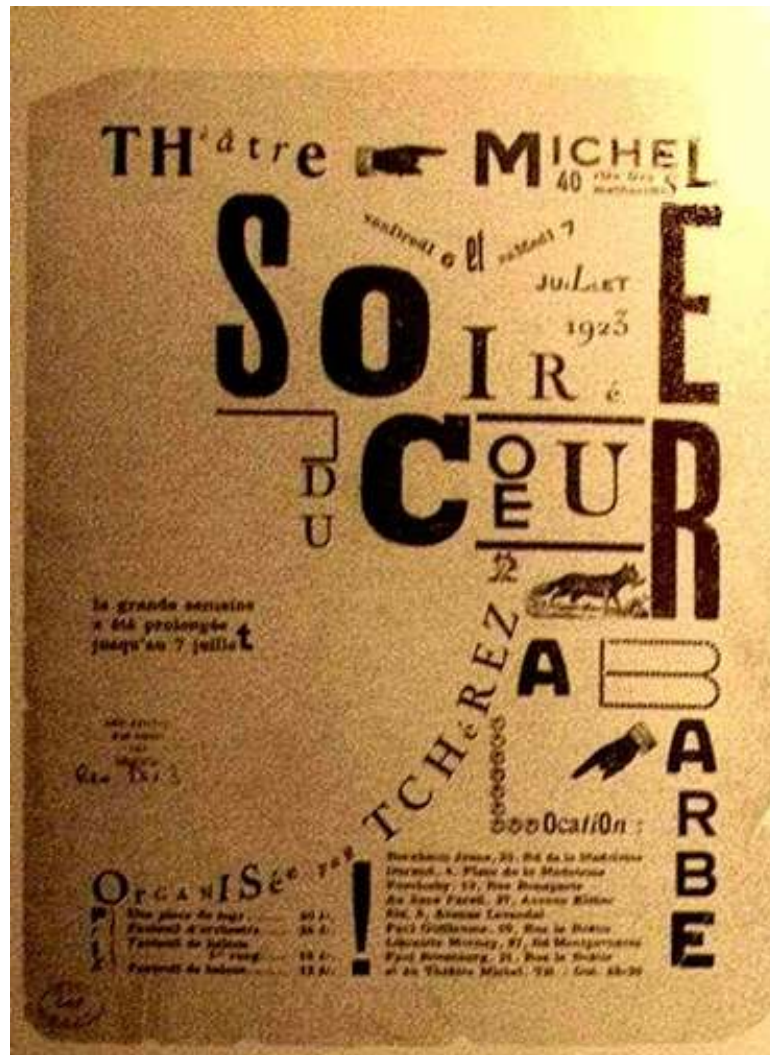


Figure 5: Raoul Hausmann, Poster for the Soirée du Coeur à Barbe at the Théâtre Michel, 1923

Hausmann experimented with poster poem³ too, which seems to heighten the apparent indifference of Hausmann and the Berlin Dadaists.

³ The Poems which are typographically designed in a poster size are called poster poems.

Chapter 1

Visual Forms of Poetry

When static text changed to moveable type by the invention of printing press, it changed the course of typesetting. One can easily pronounce it as the rise of typographic discoveries. Where its functionality helped the mass production of books it also created an unrestrained pasture in which artists, writers and typographers experimented with the visual feature of poetics. It also gave a free hand to poets who were now able to arrange their text on the page the way they wanted to. They were now free to experiment not only with their expressions in words but also were able to freely arrange the text using the movable type. It has more to do with human quest to match the meaning, not letting translation lose its meaning and even after the conversion to another medium, their feel and message remain intact. With this invention of movable types and printing press the poets became typographers. Their endeavors with poetic text became an essential part of typographic syllabus design for students all over the world. This new form of poetic art, later known as concrete poetry or visual poetry, became very popular around the globe. One can find several examples of visual poems throughout the history of literature and arts from different regions of the world and these poems endorse that sometimes visual poetry can unite different artist from extremely different cultural and social backgrounds. The use of text as visual signs create pictorial meaning thus uniting the poets and artist regardless of the language barrier they have (Frentiu).

In visual poetry the poet uses paper as a canvas to compose its poetic text which represents themes, emotions, or subjects of words in different shapes and forms. It adds a mood in the poem. In a visual poem the layout of the poem is equally important as the meaning of the words that are used to make that poem. The beauty of the visual format lies in the poet's ability to make good use of the text, or mark out the manner, the imitation of shape; or the recreation of movement. This way it can also portray the text in a way that leads to other meanings or implications that are not actually reflected in the meanings of the words themselves. Johanna Drucker writes in her book, *Figuring the*

Word, that this kind of presentation is ‘a vocal score of tone or personality’ (Drucker, *Figuring the Word*).

Although the name visual poetry came much later but its traces can be seen since the beginning of written words, in different forms and eras. Even in classical Greek and Roman times, visual poetry was linked firstly with magic, and then with mysticism. In the Renaissance, a new development of theme in visual poetry occurred, and poets of 19th and 20th centuries utilized it for its ability and competence to astonish and surprise. Their main aim was to shock the viewer, thus the object of visual poetry changed tremendously by the end of 20th century.

The very first pattern poems that were recognized as poems can be found in three forms like "shaped poetry", which was developed in Greece. Shape poetry is a type of poetry that describes an object adopting the shape of the same object. Some of the famous shaped poetry example are the visual poems of Simmias of Rhodes (325 B.C). In these poems the words were arranged in a shape which was the main subject of the poem.

Pattern poems of the second type are called "carmina cancellata" or "carmina quadrata". These kind of pattern poems were very famously established in Latin poetry. These poems looked like a grid, where the alphabets were arranged in a grid like form (Greene et al.). The poem has to be read line by line and in some cases the colour of alphabets is changed to form different words when read together. It seems like word inside word, message inside the sentence or a new poem within a poem. This can be seen in pattern poem by Venantius Fortunatus in figure 2.1. This technique is also famous in modern day communication design. And the formation of another word just by changing the colours of some letters within a word is widely used by modern day typographers and designers.

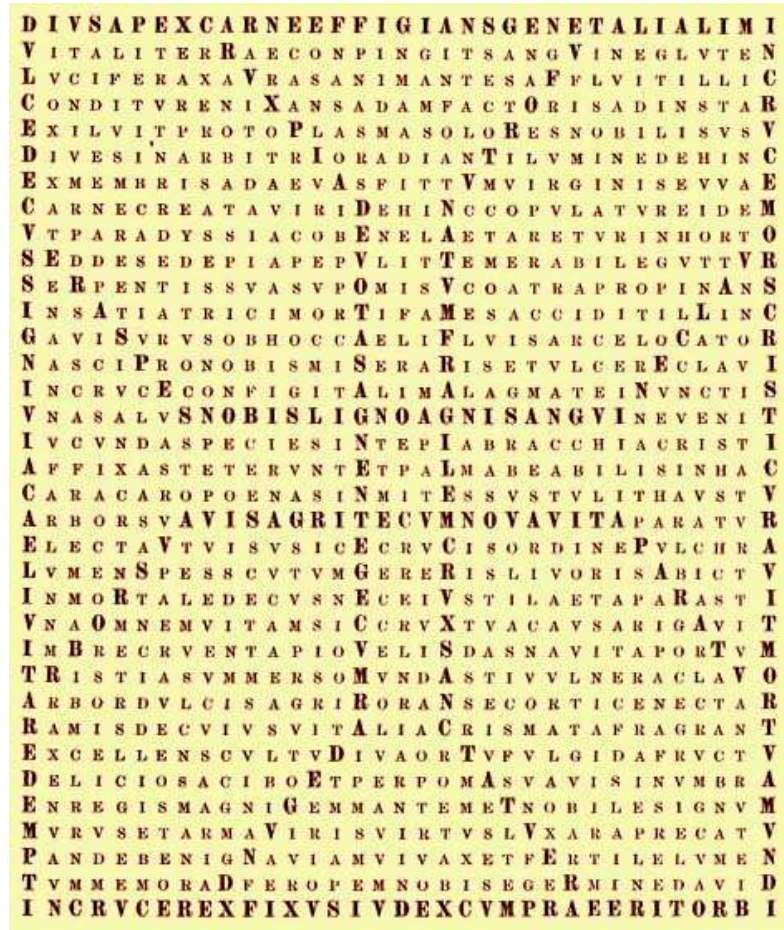


Figure 6: Venantius Fortunatus ' de signaculo sanctae crucis' 530-ca

Existence of pattern poems can be found simultaneously in Asia. And this text based shaped and pattern poems could be seen in early Hindu text and Islamic Calligraphy. The Terra-cota seals that were discovered from Harrapa and Mohenjodaro around 1900 BCE show different symbols and signs on them. These seals depict some visual or pictorial message. These messages of pictorial seals are considered to be the roots of visual poetry.



Figure 7 long seal from Mohenjo-Daro

Shaped poetry became very popular and was followed by many poets of seventeenth century. Most known and famous collection of shaped poetry is produced by seventeenth century poets. This era could easily be said as the golden period for shaped poetry.

In the book ‘Poetry’s Play Ground’ by Joseph T. Thomas, the author developed the opinion that playfulness which was absent from the early visual poets now became the main component of visual poetry and poets like Lewis Carroll and Guillaume Apollinaire made full use of this technique in their visual poems(Thomas). Moreover the poems of these poets arranged their verses in a way that it leads the viewer or readers eye like a pendulum which moves to and fro, followed by the rhyme that would eventually fit into different shapes.



Figure 8: Lewis Carroll ' The Mouse's Tale'⁴

One of the modern concepts of concrete poetry is to place the text of the poem in the picture form. Lewis Carroll, in the poem 'The Mouse's Tale'. (Figure 7) adopts the same idea. In first glance the poem looks like a tail and a question mark. Even if one is not prompted enough to read it, one can get the essence of the theme. However, by going through it one goes through a journey and is totally mesmerized with the beauty of the hidden truth revealed through words and form. The poem comes where Alice a character of children's story starts a conversation with a mouse in the wonderland, the mouse in return wants to tell about his "long and sad tale." But Alice thinks it as a real tail and thinks that the tail of the mouse is very long. This conversation is formed in a poem which resembles a mouse tail.

4 Poetry by John Strachan, Richard Terry



Figure 9: Guillaume Apollinaire, Il pleut, 1916

Visual poetry was also practiced by many poets from different "isms" like Futurism, Dadaism, Constructivism and Vorticism. Words formed by the alphabets in these poems spin, burst out, or scatter like armaments in war. And sometimes these words give a feeling of overpopulation, pollution or busy city life. (See figure 10)

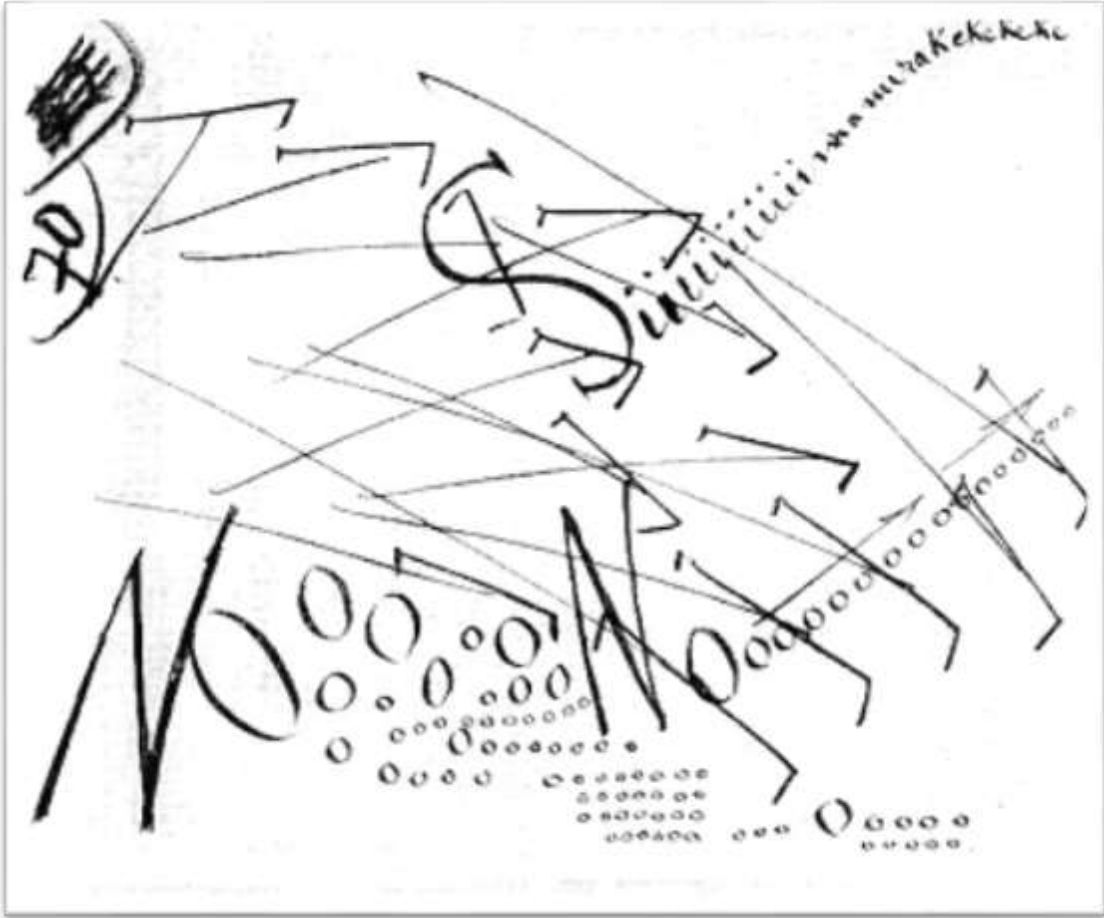


Figure 10 Free Verse by Maranetti

By the end of nineteenth century came a fusion of altar and pattern poetry, namely the concrete poetry movement. The Italian Futurists and Dada poets experimented with the poetic text which was later named as visual poetry, concrete poetry and sound poetry. Although all these three forms of poetry are different from each other but one thing that is common in all three types is manipulation and experimentation of poetic text or words. One can say that his poem was dually influenced by the growing movements like Dada, Surrealism, and Futurism and also by the growing trend of free-verse writers. The target of both was the same and that was to portray words as truthful and expressive as if they are the reflections of everything existing in their innate world. They wanted to portray the hidden feelings and the philosophy behind the words through their compositions and arrangements.

One of the most distinguished poets to interweave lines so that it suits the inner expressions of his words was Edward Estlin Cummings. He forbade all previous conventional rules of poetry where he went to extreme by writing down his own name in small caps. In 1925, Cummings had changed and influenced the course of conventional poetry with his poems such as "O sweet spontaneous earth" and books like *Tulips and Chimneys* and *CIOPW*. These were the abbreviations of the materials he used to create or write his poems in materials. These materials were mostly, watercolors, charcoal and pen etc. Cummings played a vital role in narrowing the gap between the written poetic lines and experimental poetry.

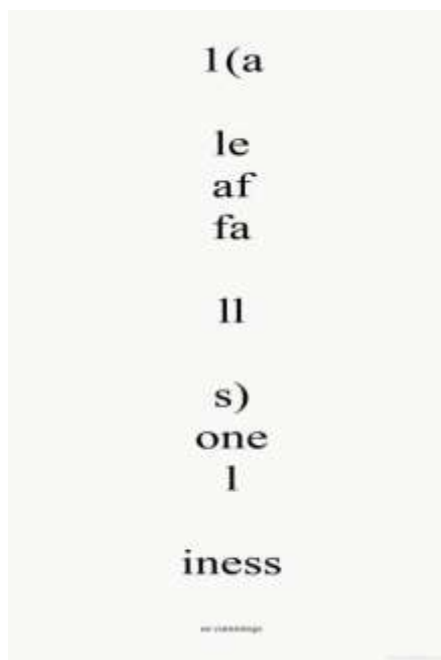


Figure 11: Poem by E.E Cummings

Cummings created his own personal style of poetry. He named his style of poetry as 'eccentric typography' (Cao and Chen).

Dadaist not only experimented with type in a poem but also used different collaged images. Photo montage became the visual expression for a poem. The trend of photo montage and on spot poetry started by Tristan Tzara. In 1920's, Tzara participated and lead a Dadaist rally, where he formed visual poetry right in front of everyone on the very

spot by just tearing of some pieces of newspaper and putting them together to form a dada poem. This technique was published before the actual rally and it actually stated that how anyone can create a dada poem without prior knowledge. Thus Dadaist changed the prior norm that visual poetry could only be created by artist or poets. The meaningless poetry of Dadaist paved way for today's modern typographers and creative communication designers.

In the manifesto of the Futurist movement "Zang tumb tuuum" which was presented by Filippo Tomaso Marinetti's as a reaction of the First World War, one observes the perceived words that appear over and over again throughout the text. It was a rational reaction against the irrational objectives of the World War-I, where the sound of bullets, roars of canons and the human chaos regarding ethics and sensibility appeared as the metaphors and similes of terror and destruction. Marinetti's reappropriation of typesetting is similar to the way Cubist painters belonging to the same time period integrate torn pieces of newspapers, past posters, advertisements and other everyday ephemera in their artworks.

Stéphane Mallarmé's famous poem which actually became the bench mark and took the visual poetry to a new height, the title of which translates as "A throw of dice will never abolish chance,". This single poem can be marked as the work that changed or opened new avenues for free verse poets and also for the modern visual poets. This particular poem inspired not only the literary people but also has its influence on film, photography, typography, music and other sections of art and print media ("The Last Vispo » Karl Kempton").

In early 19th century, the experimentation with poetic form became a new trend set forth by Futurists and gave rise to formation of calligramme. The origin of word calligramme comes from the two Greek words "calli" and "gramma" meaning "beautiful writing." In another words a poem whose text or words are arranged in such a way that they generate a visual image of the subject on the page can be called as calligramme (Collins).

In these poems the typeface and spatial arrangement of the words on a page plays just the same amount of a part in the meaning of the poetic text as the alphabets making the words themselves. In his letter to Andre Billy, Apollinaire described his Calligrammes as

a glorification of free verse poetry and typographical meticulousness in a time period when typography is reaching to a luminous end of its career. And new mediums of production are being invented rapidly(Bohn, *Apollinaire, Visual Poetry, and Art Criticism*).



Figure: 12 Shiite Calligraphy symbolising Ali as Tiger of God

As mentioned previously in this chapter, evidence of visual poetry may it take a form of concrete or shaped poetry; was present simultaneously in other parts of the world. Calligramms are found in Ottoman art as were practiced by many Muslim calligraphers. These calligramms formed the shape of different animals, more often as lions. Like in shape poetry the letters were placed and composed in such a way that jointly they formed a shape and they can be read as well. Poets and calligraphers not only used their own text to make these calligramms but also used verses from Quran.

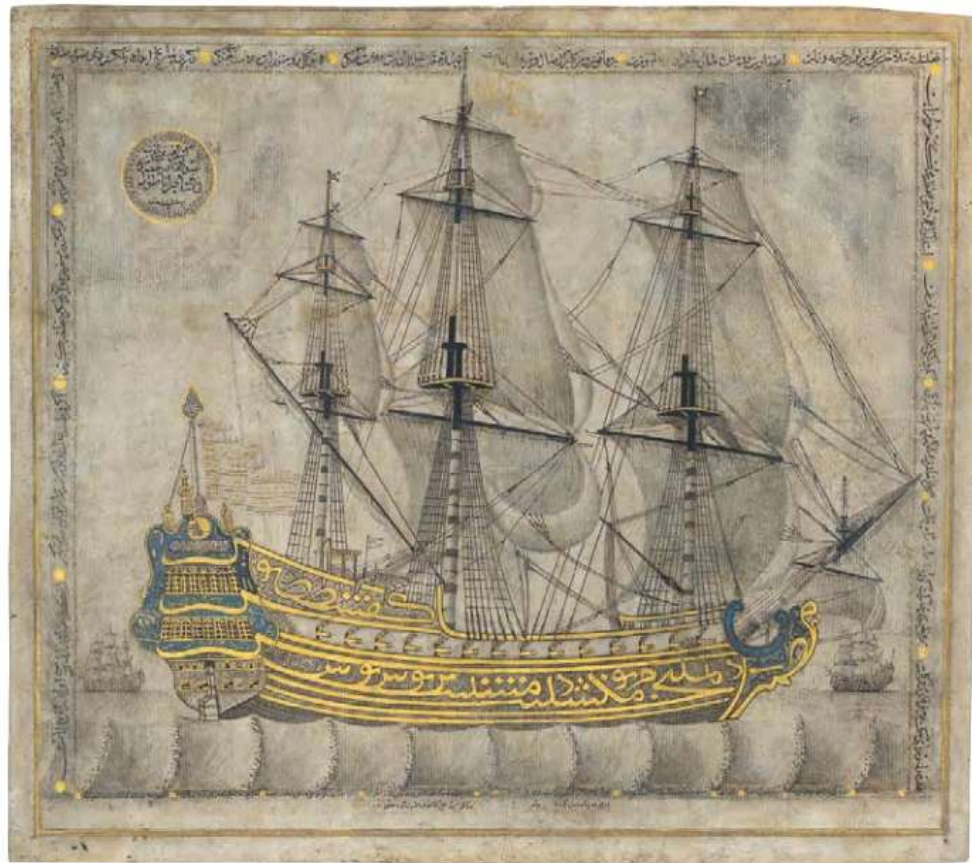


Figure: 13 Calligraphic galleon ‘Abd al-Qadir Hisari

Calligraphic drawings from Turkey show how Turkish calligraphers cleverly used text within an image to convey a religious message.

Chapter 2

Semiotic Relationship between Verbal and Visual Language

One of the objectives of this thesis is to understand the relationship between the form of poetic text and its meaning. In order to investigate, one needs to go through the contemporary theory of semiotics to interpret as to how according to this the words or textual forms become signifier and the meaning becomes signified. According to Daniel Chandler semiotics is the signs, these signs could be natural or artificial which transfer and communicate the required message to its reader (Chandler).

The foundation that guides semiotics is that the frequent patterns that express or explain sign systems are reflective of natural structures in the sensory, expressive, and rational composition of our body and mind. This would also explain why the forms of expression that humans create and to which they respond unconsciously are so significant and so easily understandable across cultures. Thus one assumes those signs form the basic component of semiotics theory.

2.1 The Sign

Ferdinand de Saussure's defines sign as 'a form made up of something physical, such as sounds, letters, gestures, etc. which he termed the signifier; and of the image or concept to which the signifier refers to can be called the signified.' Saussure considered the connection between the signifier and the signified to an arbitrary one that human beings or societies established according to their own culture or customs (Culler 67).

Barbara Brownie in her research journal '*The Semiotics of Typography*' defines sign as 'a sign is anything that communicates meaning beyond itself. The idea of the sign, how it can be broken down, and the systems, into which signs are organized, form the basis for the study of semiotics'(Browne). Based on this concept, it is easy to understand that the signs could be anything which represents or has the capability to represent something else; this could be something as one finds in nature such as footprints, or road signs. In other words sign can be instrumental in communicating something to others as well. This allows one to "make meaning" of one's environment (Chandler).

Signs play a very major and fundamental role in human life. They allow people to understand and recognize patterns in different objects; they act as projecting guides or plans in decision making of various actions; they serve as exemplars of specific kinds of phenomena. Moreover, they become identity of various things through which one can relate to different tasks and the list could go on and on.

In late 1960s, the semiotic theory was applied in the field of cultural studies by Ronald Barthes and thus opened the technique for taking alphabets or linguistic signs as separate object, just like the objects from any other media accruing the same importance in communication (Chandler).

In semiotics a sign can be absolutely free to include other kinds of referents that appear by relationship or similarity. It may or may not have something common with the denotation. This extensional process is known as connotation, and the new referents are known as connotes. Suppose the use of the word cat in the following two sentences: 'He's a cool cat (person who appears to have favorable feline qualities) and 'The cat is out of the bag' (in reference to a secret being revealed). In these examples the original referent is understood in terms of its extensional uses. Any connotative extension of the word cat is thus forced by the typical features of the referent. The variations that come in the meanings of the same sign by its usage, are known as pragmatism. These pragmatic expressions are more often used in poetry. By the above definitions and discussion, it is easy to understand that a combination of signs could change the meaning of singular sign. If sign is text and text is considered alphabet than combination of different alphabets make different meaning.

In other words sign communicates something beyond its visual form. If we break down the sign in different pieces and again organize it differently it will generate different meanings. Thus organization is the most important thing in perceiving a sign. From the above mentioned concept it can be deduced that the visual presence of a sign can be called signifier. The content and message which is obtained from the signifier is signified. So signifier basically is a stimulus which sends signals to the perceiver. Thus signified and signifier are two parts of one thing and that is sign. Where signified is the meaning expressed by a linguistic sign rather than its form and signifier is the actual form

of that linguistic sign. For example the printed form rather than the meaning it expresses. A strong relation between signifier and signified can be seen in every civilization since the beginning of time. The connection between the voice or sound either produced naturally or is spoken by someone with its written form is balanced most of the times.

The sign is the basic unit of language. According to Saussure, meaning of any sign can be generated only through the context of that language. A unit of language or sign of English language will surely not give the same meaning in any other language. Thus the context of the language determines the meaning of the sign; therefore it must be divided into the language itself and usage of its context. According to Saussure the sign is understood by its language unit and its context on whole which he named as “*langue*” and “*parole*” in that order (Holdcroft 30). ‘*Langue*’ is a word of French origin which means; a language considered as a communication system of a particular community, rather than the way individual people speak. Whereas ‘*parole*’ is a language considered as the words individual people use. As language has the capability to produce new aspects of itself, the implementation of language, results in unusual and different contexts that are expressed by an individual conveyer or speaker (Browne).

Thus occasionally *parole*, which is the meaning generated from a specific sign changes by stigmatic and typical relatives, that is the environment and the reference in which the sign is used. The “syntagm” is the unit of language which consists of set of phoneme, words or phrases that are arranged in order. So the meanings that a word generates get affected by its surrounding words or the position where it is used in a sentence.

According to Saussure this connection is horizontal, because normally language is read and received in horizontal lines.

When there are many possible readings of a sign, the context in which it is used can affect and can easily lessen the categories and meanings that sign could produce, this can be done by “anchorage” (Barthes). In English dictionaries the meaning of ‘anchorage’ means a place where something can be fastened to something else but in linguistics Ronald Barthe acknowledged anchorage as captions written with the image or statement for any image. Here the caption directs the viewer all the way through the image, which in result make the reader or viewer to skip some information and grasp some (Barthes).

So when we anchor a particular sign we can create meaning of our choice that means the preferred expression can be created through this. Another important factor in understanding the meaning derived from a specific sign is code. The actual meaning of a code is a system of words, letters, numbers or symbol that represent a message or record information secretly or in a shorter form; breaking the code also refers to understanding the meaning. But in semiotics a code means a way of transferring message that is understandable to the target audience or people. The information could only be successfully communicated to the receiver if he is familiar with the language in which it is being communicated. That is a sign should be from the code or language which the receiver knows or understands. For example, spoken English requires the knowledge or understanding of the phonetics or sounds which is produced by alphabets. Thus the codes provide the knowledge of understanding the signs (Chandler).

2.2 Verbal and Visual Semiotics through the Typed Image

Typed image or text form typography that is a bridge between verbal and visual language. Where Saussure believed that written words are actually second-order signs he also points that words cannot directly or solely signify a meaning or concept but only its sound like the phonetics. This means successful typography is the one which signifies the spoken word more effectively.

Different views have been given in the past on the role of typography in communication. If we say that written word can be taken as or substituted by the language according to Saussure then the question is; what is the role of typeface or typography in conveying the meaning? According to Beatrice Ward, the function text should be more important and significant over the function of type face (Warde et al.). His views in his book '*The Crystal Goblet*' endorse that as soon as reading begins our perception of typography ends (Warde et al.). In other words the meaning should be dominant over the appearance. He also suggested that the printed word should be easily readable and its function should only be directing the reader towards the verbal signification. It also suggests that the variations in typeface are of secondary importance and in some cases meaningless.

According to Saussure if one changes the font or handwriting of a same word the meaning will not change at all thus Saussure rejected the material form of text or

linguistic sign. On the other hand many scholars believe and also recognize the significance of material reality of the linguistic signs or text. They believe that change in typographic form could enhance the value of its meaning (Chandler).

Cal Swann justifies this point by saying, that ‘these two distinct areas often come together in practice as there is clearly a very strong relationship between the conception of the words as a message and their transmission in visible form’(Swann).

One can say that typographic variation is greatly important in delivering the meaning. If one takes Barthes opinion of secondary signification model a step ahead then the possibility of getting proof that carefully chosen typographic possibilities and combinations that is typeface, case, scale, weight and colors can not only signify semantic differences but can also be decisive in influencing and indicating different contexts. These typographic details and experiments like change of type style or fonts, and all other typographic characters related to written text change the expression of the verbal manner of voice. In some examples, one observes that written word can also display visual properties which are more communicative visually rather than verbally. Thus visual poetry and calligrammes are the best examples of typographically designed text in which communication is done through text only but is verbal and visual at the same time. It makes the reader look into the forms that text make and not just the meaning of it.

According to the views of Terrence Hawkes, even if typographic variations are not implemented consciously, still the written words or language can dominate the signifier hence changing the status of signifier by using typographic styles to find out the relation between the physical appearance of text and what the actual meaning it generates. The message can be communicated well when the balance between both physical appearance of text and its verbal meaning is achieved. In Terrence Hawkes words, ‘poetic language emphasizes the word itself over and above the ‘message’ it contains, and in doing so elevates itself from vehicle for thoughts to an object in its own right’(Hawkes 63).

The function of an image or a form is to communicate a story. A viewer can narrate or make an understanding of the sighted visual form. Also when text is read, that can be an essay, a story or a piece of poetry, one reads and visualizes it. In normal writing one tries

to read or get to the main point of any writing as quick as possible. For example, in posters and newspaper one tends to avoid reading the details at first and normally take a glance to the main headlines or the highlighted text. But in poetry the poet aims to highlight the whole sign in a gradual way. For instance, the poem 'I' of E. E Cummings and the poem '*un coup de des jamais n abolira le hazard*' by Stephene Mallarme. Thus more often visual and verbal language can be synonymous and of equal importance, especially in poetry. In some occasions visual language dominates over the verbal and is used to input expressions or enhance the verbal language possibly carrying more meaning than the syntax.

Designing and focusing on the type often creates a control over emotions mainly via use of connotation. Unquestionably, the way in which designers and writers can work autonomously, is highly multifarious. And this is true to some extent as the target is to communicate message to a particular group of audience. And most of the time when it comes to communicate through typography, equal importance is given to visual and verbal language. But sometimes one can dominate the other, and helps to either make sense of or develop verbal meaning, or to form a distraction. The focusing on 'the visual' and 'the verbal' language equally, enhances the expression and in turn preferred results can be obtained. Cal Swann's in his book 'Language and Typography' comments: 'Just as linguistic communication succeeds only under certain conditions, the visual message maker succeeds only when an attitude is intended to be conveyed and the reader recognizes this attitude'(Swann 93).

Barthes recognized the function of language in two forms, one its meaning and the other is its artistic value, the aesthetics associated with it. Surely the foremost function of printed or written words or text is to communicate, but sometimes in literature one can say in particular poetry, their function is more than just meaning. Thus it is expected that viewer's attention stay on the signifiers. One can separate the writer and the author, one who considers the words as a mode to simply communicate meaning and the other who gives significant importance to the form of words too. If one visually operates, the sign creates extra attention to itself, differentiating it's self from simple type. Visual distinctiveness may strengthen or challenge the linguistic signified.

In his work, Fillipo Tommaso Marinetti projected that regular type or font is not a true depiction of spoken language. In his work 'Parole in Liberty' fig 1, the disorderly and abrupt use of text placement depicts and enhances actual meaning of the words.



Figure: 14 Filippo Tommaso Marinetti, Parole in liberty 1916

In Poetry the words become essays not in true sense but they allow reader to generate their own meanings out of the multiple synonyms of the written poetry. Hawkes in his book '*Structuralism and Semiotics*' states about the written poetic text and describes that 'it does not separate a word from its meaning, so much as multiply it with the range of meanings available to it'(Hawkes 64). Francis Picabia, the forerunner Dadaist poet applied text or letters as graphic objects. By deputing additional task on the same sign, the sign signifies becomes both visual and verbal message.



Figure: 16 Tristan Tzara, Dada-Almanach 1920

The calligramme of Tristan Tzara's poem 'Dada-Almanach' 1920 figure 3, possesses double signification of image and text. In such visual poetry where dissimilar typescripts are practically infused to create poem, letters actually become the signification units of society and culture. Thus visual forms of poetry are the source of union for those societies and cultures where written unit of language is completely different.



Figure: 17 F.T. Marinetti, *Parole in Liberta* 1920

In Marinetti's *Zang Tumb Tumb* (1914) one can observe that the images and text are initially decoded and then rearranged to form a new code. One must freeze response of the other (Orban 48).

In visual poetry, many concrete or shape poems have a distinctive shape because the words, which actually are visual signs, are arranged in a meticulous manner on the page. Usually the shape poems form the shape of that subject, which is mentioned in the poem. Now one experiences certain emotions and feelings that do not have any definite shape, for example, silence or sadness or happiness. Eugen Gormringer's famous poem 'Silencio' is constructed of five lines, in each of which the printed word silencio is repeated three times: but in the third line the second position is left blank, and through the

interplay of words and structure this white space or blank space becomes semantic and turns into a visual representation of silence (Hedling and Lagerroth 64).



Figure: 18 Eugen Gormringer, Silencio 1953

One can argue that the poem also works well when recited and noise we make to say silence is replaced by its signified, although the effect is not same, for the white space of the visual text is made into a signifier of silence, only by the interaction of poetic structure and verbal semantics (“Concrete Poetry and the New Performance Arts”).

One observes two kinds of signs, one text as word and the other text as image. In both cases it is the same sign but used differently. Its signification changes according to its usage in visual poetry. In one example if it is a language unit, it also possesses the pictorial quality.

Visual demonstration of text means the text in most cases is distorted or arranged in semi abstract form, which in return does not accelerate the reading or understanding speed of the viewer. In fact, when signification is multiplied it slows down the understanding rate of the reader. It becomes difficult for the reader to read the message at once hence the reader puts in extra effort to understand the given message. In return, the visual image and the message it is trying to give stays in reader’s memory.

Thus it must be observed that the characteristics of this trend of visual poetry are established in a way which recreates the sense of criticisms in a world full of images and

words made only to be consumed or communicated. It can be considered that theory of semiotics is the dominant sign in all visual forms of poetry.

Chapter 3

The Significance of Space in Typography

An unoccupied expanse of area is called space in literary terms. In design and art we say the blank area between the objects or text. It can be the non-inked area of any design or publication. Space is also referred to white parts of any art work. Space is also a major element of design and together with form; they make a finished work of art. To comprehend the role of space in any artwork it is essential to identify what character space is actually playing and how one can differentiate between positive and negative space. According to English language, space is an amount of area or place that is empty or available for use but in art and communication design we relate space in both negative and positive ways. Thus the area which is empty and the area covered, both are spaces in their own way. The narrative of space is rather complex because one has many ways to perceive space. Wucius Wong in his book '*Principles of Form and Design*' suggests that space may be positive or negative, flat or deceptive, indefinite or inconsistent. Positive space is what surrounds a negative form and negative space is what surrounds a positive form. Wong argues that all positive forms contained positive space, but background for negative form and negative space for positive form.

Space is an area that an artist provides for a particular purpose. Space can be the background or foreground or even the middle ground, and it also can be the distances or area around, between, and within images.

Jacob Class in his book '*Negative Space*' opinionated that two opposite spaces that is positive and negative, are far more affective when they are balancing out each other. He states that negative space compliments the object and helps the eye movement while viewing the main subject of an artwork or design etc. ("My Cover Article In Layers Magazine").

To identify the role of the space within a piece of art, firstly one needs to know what actually a space is and how one can distinguish between positive and negative spaces. The area covered by the objects and in most cases the main object, comprises of positive space. If these occupied areas are called positive space than naturally the unoccupied

areas make negative space. Sometimes the areas around the positive space even if they are not totally empty are called negative space, for example, background of any main object in a picture could be said as negative space. But negative space is more than just the background of a design.

In two-dimensional design, negative space is also referred to as “white space” – which is annulled of text or graphics. Negative and positive spaces are closely related to each other as the existence of one marks the others presence. One can identify the shape of a positive space by the shape of the images or graphics that are present in that area.

Whereas negative space can acquire a shape too, but it purely depends upon the shape of the positive space.

In his book -‘*White Graphics, the power of white in graphic Design*’ - Gail Deibler Finke describes the importance of negative space in Design, according to him White space attracts consideration to whatever it surroundings are. Perspective, unity, and relaxation all come from the white space within an artwork. It depicts diversity of moods, be it a well prepared classic shape or a melodramatic lighting of a Snapshot (Finke 13).

When one is composing a visual using text only, the negative space becomes the most crucial aspect of it. In this thesis the text which is used for practice is from a poem. So the hierarchy of words can only be understood by the inner expression and what feel the writer wants to leave on the readers mind.

The negative space when used in an artwork is the key element of its composition. European modern art movements of the early 1900s began using the negative space as a component of graphic design. Its emerging forms can be seen in the Futurists, Dadaists and Constructivist designs, which defied all the rules of traditional typography and communication graphics.

Effective use of negative space provides a flexible way to control visual hierarchy, just like the way in which typographic variables reveal the hierarchy of information in a

message. The function of negative space plays a significant role in contributing to the effective readability of text typography.⁵

In communication design the use of negative space is crucial, may it be text or image. It is the space which is the main cause of using mixed alphabets, varying negative space around the small caps or lower case letters allow the viewer or reader to easily differentiate different words quickly as a separate individual item instead of getting uninterested with one monotonous string of letters. To spice things up, it is considered more sensible to use the negative space as it creates more effective design.

In photography the objects on the same focal plane are sometimes not considered as negative space, this is also the case when multiple subjects are being used in an artwork. White space or negative space can portray everything around the subject in a preferred medium, other than the subject. In most cases the negative and positive spaces are usually of opposite colours or a neutral colour is used for negative space. This technique helps to keep the focus on main subject which is actually positive space.

Balancing between both negative and positive spaces in composition is considered a good design universally. This principle of balancing negative and positive space provides rest to the viewer's eye and gives breathing space to the objects in the composed visual or written text. The same practice is being conducted in other forms of art as well e.g. Musicians enunciate the areas of silence in musical composition as negative space.

White space separates objects by making a shield in between objects, so finding necessary object and content becomes much easier due to the presence of white space. In publications white space or negative space is also named as breathing space. Breathing space is very crucial especially in text based design and typographic publications.

Negative space is further divided into macro space and micro space when it comes to typography and letters. These detailed spacing is also called micro-white-space. Thus

5 Effective Use of Negative Space in Graphic Design by Dong Hyun Lee , June 2007

white space makes room for everything else, giving elements their own space to be themselves, so that they are easily understood.

While designing with white space characters, some designers treat that as a normal space or no space between certain characters which is unattractive. Now more precisely the space which one sees between the main objects or elements in a design is called macro space. Whereas micro space is the space between smaller elements of a given piece of art, that could be between a list of things including space in between words or between slogans and images etc.

When dealing with typography only, sometimes it is difficult to add white space, in such case lighter fonts are used and kerning and leading⁶ is increased to add more space within lines and words. Usually in newspaper adding white space and composing the content within the given page is always a difficult task but adding these spaces by using more small caps and thinner and lighter fonts help increase the micro space. Micro-level spacing is more than the left over space. Kerning and leading is also considered as the micro-white-space and it can thoroughly be improved with the legibility of a text. Mostly, the larger the leading, will result more micro space and the reader will more easily understand the given message. On the other hand if the spaces are occupied intensely it is more likely to make it difficult for the viewer to understand.

White space is the core tool of designers and typographers to develop a balanced design or artwork. Harmony within design can only be achieved by the correct use of negative space or white space. It can also take the reader on an expedition through the design. In the same manner a photograph takes its audience focusing on the subject while unconsciously recognizing the remaining space which is the negative or the white space. When the white space leads a reader or an audience from one object of the design to the other, it's called "active whitespace."

Letter spacing plays a vital role in the use of negative space. Congested letters are not easy on the eyes neither are individual words with increased letter spacing. In the end it is

⁶ In typography, leading refers to the distance between the baselines of successive lines of type.

all about deciding upon how to attain an ideal or perfect balance. Negative space brings out the steadiness to an arrangement, keeping the importance of the object intact.

The creative world is witnessing a rise of visual artist who creatively uses positive space in such a manner that the negative space also forms an equal and important subject intentionally. Many examples of such artworks can be seen in modern art and design. Rubin's vase is also one of those creative designs where positive and negative spaces create an amazing optical illusion and both become equally important. (See figure 17)

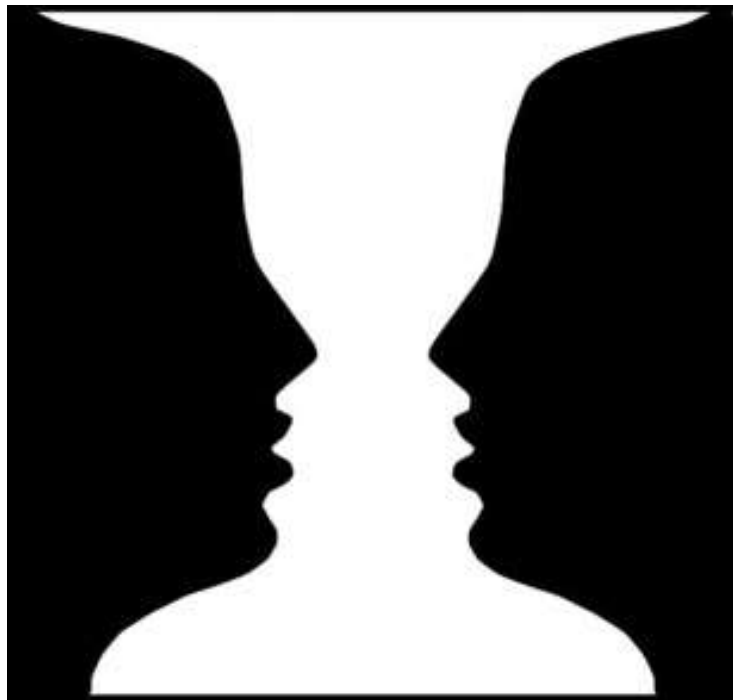


Figure:.19 Edgar Rubin's Vase

Before analyzing how space is involved in visual poetry, it is very crucial to examine how it affects typography. The quality of typography depends upon the rhythmic relationship between inked and non-inked areas. It is extremely unjustified if the existence and contribution of the non-inked or unprinted area is ignored (Baines and Haslam).

Typography involved far more than working with the abstract black shapes. In practice typographic decisions should be about manipulation of the space around the letter forms. Indeed poor typography results in misunderstanding of the importance of non-letter forms.

Chapter 4

Typographic Form and Its Graphical Representation

There are numerous ways to create two dimensional forms. In media practices such as design, photography or painting, two dimensional forms work as core foundation of pictorial organization. Two dimensional forms have width and height and can be demonstrated by line. Now the line may be obvious or disguised, in both cases it provides the silhouette to create different forms. After line becomes value or the virtual density of a color, it can also define form. Solid contrasts in value within an arrangement may describe the boundaries of forms. And then degrees of value, or shading, can also create the impression of silhouette and volume. Hue, contrasts and gradations can also express forms in the same manner. Even if hue and value remain fundamentally steady, form can still be created by making changes in texture. The forms of subject in a two dimensional design are called positive forms and the rest of the space other than the positive form is considered negative form and negative space.

To fully understand the relation between the form and its content in typography, it is very important to understand the formation and evolution of written words. How initial signs became language, a means of communication and understanding anything, and later a vast variety of languages and script styles. Most people take for granted the daily use of type without giving an attention to its origin, but the evolution of typographic development still impacts and plays an important role in modern times. Mass production and the written words go way back with the use of dyes, punches, seals and currency to standardized communication.

The first movable type was created in China in the 11th century using ceramic materials. Later, a metal type became in use in Korea. The thousands of characters in these Eastern languages made the printed process a labor intensive endeavor. In the West with far more manageable character set Yohana Gutenberg created the first mass produced book “The Gutenberg Bible” in 1450 A.D. Movable types lead the way for the renaissance and later the reaffirmation. Most graphic artists are familiar with the lettering and how the written

word enjoyed the evolution from the hand of the master to the modern present day art and craft.

Thanks to Guttenberg as joining the transformation of the hand written form was what we now refer to as typographic design. With the passage of time, style with regard to type began its own transformation. The difficult to read black letter forms in Guttenberg work gave way to the need of easy to read typeface designs.

Pictographs were the early found way of communication found in historical writings, where a story was demonstrated with the help of series of pictures. Pictographs gave way to much more advanced and refined ways of communication such as **Ideographs**. They replaced signs and pensiveness for images of actions or events being told. The evolution in expression began rapidly and man discovered more refined ways to express himself. Egyptians played a major role and developed a more elaborate system known as **hieroglyphics**. Although they extensively used drawings for communicating message or delivering an idea, but they also made use of objects to depict sound.

Phoenicians introduced and developed their own alphabets which were the first ones to be composed properly and gained the form of letters. One example of development of letters by Phoenicians can be seen in the letter 'A', it is the first letter of our modern alphabetic sequence, and is said to be originally derived from how they (Phoenicians) represented an ox's head (Earls 7).

Phoenician language was developed by Greeks and began to mark the true initial stages of our present alphabets. The Phoenicians are widely believed to have created the basis for the Roman alphabet we know and use today. The Phoenician language was redefined when Greeks added the first vowels (5 of them). Initially the language created by using these alphabets did not have any modifications like punctuation marks, etc. It also only consisted of uppercase letters and there were no spaces in between the words. Romans came after Greeks and being the next great civilization, they modified and expanded the alphabets. Romans introduced twenty three letters and they also introduced the serifs. The chisel of Roman stone cutter formed serifs not because it helped in readability, which we believed today but because it was the necessity of the stone carving craft, as it gave a neat way of ending a stone carved line. Serifs are the letters with skinny strokes and

delicate edges at the ends of the alphabets. On the other hand sans serifs are the fonts without these delicate edges.

France became the forerunner in developing the initial typeface for printing. This was designed on strict geometric principals. Nicolas Jenson was one of the pioneers' printers to cut and use fonts based on Roman rather than European Fraktur letterform (Tselentis et al. 9).

This idea was developed by Claude Garamond, who was the most distinguished type designer of his time, a true typographer innovator. Garamond was influential in the implementation of Roman typeface designs in France as a substitute for the most commonly used Gothic. It was he who started naming fonts and type designs on his own name which latter was followed by many type designers. By 1400s French artist Nicholas Jenson working out in Venice, Italy started developing highly eligible typographic designs. He was the first to create a roman face that was based on humanistic characteristic (Tselentis et al.). His extraordinary idea to create a character in typography to this day is considered as one of the greatest typographic masterpieces. Soon others followed such as Giambattista Bodoni, John Baskerville, William Caslon, Claude Garamond and then later Ed Benquiat, Eric Gill, Herb Lubalin, Hermann Zapf and many others, who are considered the household names in the world of typography. In 1557 the first cursive typeface came out which was invented by Robert Granjon.

The term 'typography' properly describes the art of printing with movable types. The art was preceded by the production of woodcuts and the consequent development of the block book. It is not exactly known where, when, or by whom printing with movable types was first invented; the discovery is attributed by 19th century authorities to Johann Guttenberg of Mainz, though Laurens Janszoon Coster of Haarlem has also been credited with it (Osborne 1166).

The Typographic experiments by early 19th century artists were created in a perspective in which the visual form of written language had established significantly increased attention in numerous fields such as linguistics, poetic and visual arts (Drucker, *Figuring the Word*).

One can not overlook the aspect of typographic experiments within the context of commercial and artistic publishing. The typographic characteristic gains its individuality from its relation to its context, and the features which function to distinguish the experimental work from commercial fine art print productions are best understood by contrast, as function of difference rather than inherence. There are several other areas of activity, secondary of the study of poetic experiment, to which one can investigate for clue of the changed status of written language in late 19th century.

As the centuries passed, printing became the viable industry. Typesetting and the use of the movable type transformed the page and the page transformed the world. The literature head became available to the common soul and the thirst of knowledge brought about this age of research could only be quenched by the type set page. With the industrial revolution in mechanization of industry they created a greater need for printing material. World events prompted the necessity for better and faster communication and with centuries of experience to drop on the printing process produced the high quality publication for the masses soon competing for the attention and new ways to draw attention to printed material created a new kind of industry advertising. With advertising as the engine, new type designs emerged. This revolution and creativity was not limited to the printed page.

4.1 Hierarchy of Typography

Typographic hierarchy is one of the most effective and important technique to communicate through content. It is a structural establishment of type, which creates a sequence depending upon the importance of content within the information. This helps the reader to effortlessly route out the given content. It escorts the reader to skip some segment first and help reader go into the major and most important information first, by just the change of text and certain changes in placement and typesetting. This refers to present the given content in such a way that it visually guides the reader where to look or what to read first. It is of high importance that the styling and placement of all elements especially type and images – should be able to lead the viewer through the content in order of prominence.

As we know that common reading direction of English language is from left to right and that too from the top of the page. But this can be changed easily by changing the fonts and text size or style. For example placing a sentence in a bold font and with much larger type size than the rest of the text on the page than certainly the reader's eye will first go directly to that sentence and after that it will again go at the top and start reading in normal manner. The best example of this is the newspaper and magazines, where a bold line is sometimes written in the middle of the normal article yet it grabs the eye first.

Since Hierarchy gives the control to the designer, and viewer it becomes very important. It is the reason a typographer/designer can use type in a way that designer knows in advance about the kind of information that probably be transferred first and which info will be transferring later.

It's equally essential and significant for readers and designers to create hierarchy. Decent visual hierarchy helps in understanding the written text easily. The best example of this is newspaper, where text of the same story or article is divided into headings and sub headings, bold parts are read first and most readers only go through the whole text if the headings arouse interest.

One cannot ignore the importance of type in delivering or conveying the message through verbal language. Stylized text becomes visual language to the verbal meanings. This can further be understood by the categorizing the levels. We can divide the typography in two levels that is primary and secondary. The primary level deals with all the bold text, which means headings and captions within a design. This bold and big text is also called the 'furniture'. It is the main subject within the text or given information. The Secondary level is the smaller text which includes, subheadings, and small areas of text within a text based design basically newspaper. Although the text size of this level is not very small or intricate but as compared to the primary level the text is much smaller in size. Now comes the detail text of a design, the main plot or we can say the remaining text which is much greater if we compare the word count but much smaller in terms of font size. This level is called tertiary level. These changes could be underlining a certain text area or changing the type style or converting some area to italics, by doing this specified areas of

text can be drawn to attention and focus of the reader can be played with. Even a simple swash or ligature can add an extra meaning to the content.

To create visual hierarchy using typography, one should experiment with varying typefaces, lower and upper case, weight, scale, kerning and composition, and space.

4.2 Hierarchy through Typeface

Every Type face has a visual voice, an equivalency to the spoken word. Expressive types require relative quietness to its surroundings to be heard. Our alphabets are made through glyphs that represent sounds so writing can be considered as a graphic speech. Selecting a typeface which goes with the content is very crucial; a good design may be well served with an appropriate typeface choice. For example traditional or old-style typefaces imply timeworn wisdom, authenticity and integrity. On the other hand circles square, and triangles underlying the design of geometric sans serif, convey a feeling that is modern and sleek (Saltz 16).

Applying the correct font is just like wearing right clothes according to the occasion. Every design or artwork embodies a mood and choosing the correct type style will amplify its spirit and message. The results of an observations and study by Michael Bernard show that the most commonly used fonts were Arial, Veranda and Comic Sans. Moreover his study also shows that the readability size is also different in different typefaces for example most readable font size for Arial is fourteen. Likewise today the most commonly used font is Times New Roman, one even finds it as a pre selected typeface in most softwares.

Another interesting study conducted by Errol Morris, shows how different typefaces effect understanding of a message differently. In this study Morris presented the same piece of written material to different people and in six different typefaces. Although the content was the same yet he observed that the people who were given reading the Baskerville typeface were agreeing to the message more than the others who were reading it in Comic Sans and Helvetica. Thus these experiments show that typeface has a very important role to play in communicating message or arousing emotions via text.



Figure: 20 The types designed by William Caslon

To create visual hierarchy using typography one should experiment with varying typefaces, lower and upper case, weight, scale, kerning and composition, and space. Typographers make sure that they strictly explore and carefully craft every feature of each character – even the negative or white spaces.

4.3 Hierarchy using Type, Size and Weight

Size of the text plays a vital role in hierarchy of content. The bolder and bigger fonts stand out and are more eye catching. A typographer can make some words speak louder by increasing the size of the text. Typefaces are of different shapes, forms and sizes. Some are thick and wide; some are thin and narrow. So when we arrange the words or sentences with diverse font styles they take up a certain amount of space on a canvas. It is very important how we use the size of a font in a certain space. Font size plays a very important role when designing. Alphabets that have wider stems and stroke widths have stronger visual presence in the design.

If all the text based information on a page is of same size and weight it becomes very complicated to identify the main information unless one reads the whole page. To make sure the main information is delivered quickly without losing the readers interest it is very important to vary the type size and weight. One can never be able to read and understand the newspaper if all the fonts were of same size and weight.

Chapter 5

My Practice

The objectives of this dissertation can only be achieved by practically utilizing the various aspects of poetic text as typographic form into practice. Thus to prove the relationship between form and content of poetic text the researcher used the famous English poem '*The Waste Land*' by T.S. Elliot. It was published separately in a form of book in 1922 by Horace Liveright. It is one of the longest Poems of 20th century consisting of 434 lines. It first appeared in '*The Criterion*' in its October issue published in United Kingdom and later in the November issue of '*The Dail*' in America.

The poem is divided into five sections. The sections are *The Burial of the Dead*, *A Game of Chess*, *The Fire Sermon*, *Death by Water* and the fifth is *What the Thunder Said*. All the five sections or parts have different moods and together they make one poem '*The Waste Land*'.

5.1 The Poem

The Waste Land

I. The Burial of the Dead

April is the cruelest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain.

Winter kept us warm, covering

Earth in forgetful snow, feeding

A little life with dried tubers.

Summer surprised us, coming over the Starnbergersee

With a shower of rain; we stopped in the colonnade,

And went on in sunlight, into the Hofgarten,
 And drank coffee, and talked for an hour.
 Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
 And when we were children, staying at the arch-duke's,
 My cousin's, he took me out on a sled,
 And I was frightened. He said, Marie,
 Marie, hold on tight. And down we went.
 In the mountains, there you feel free.
 I read, much of the night, and go south in the winter.
 What are the roots that clutch, what branches grow
 Out of this stony rubbish? Son of man,
 You cannot say, or guess, for you know only
 A heap of broken images, where the sun beats,
 And the dead tree gives no shelter, the cricket no relief,
 And the dry stone no sound of water
 There is shadow under this red rock,
 (Come in under the shadow of this red rock),
 And I will show you something different from either
 Your shadow at morning striding behind you
 Or your shadow at evening rising to meet you;
 I will show you fear in a handful of dust.

Frisch weht der Wind

Der Heimat zu

Mein Irisch Kind,

Wo weilest du?

“You gave me hyacinths first a year ago;

“They called me the hyacinth girl.”

—Yet when we came back, late, from the Hyacinth garden,

Your arms full, and your hair wet, I could not

Speak, and my eyes failed, I was neither

Living nor dead, and I knew nothing,

Looking into the heart of light, the silence.

Oed' und leer das Meer.

Madame Sosostris, famous clairvoyante,

Had a bad cold, nevertheless

Is known to be the wisest woman in Europe,

With a wicked pack of cards. Here, said she,

Is your card, the drowned Phoenician Sailor,

(Those are pearls that were his eyes. Look!)

Here is Belladonna, the Lady of the Rocks,

The lady of situations.

Here is the man with three staves, and here the Wheel,

And here is the one-eyed merchant, and this card,

Which is blank, is something he carries on his back,

Which I am forbidden to see. I do not find

The Hanged Man. Fear death by water.

I see crowds of people, walking round in a ring.

Thank you. If you see dear Mrs. Equitone,

Tell her I bring the horoscope myself:
 One must be so careful these days.
 Unreal City,
 Under the brown fog of a winter dawn,
 A crowd flowed over London Bridge, so many,
 I had not thought death had undone so many.
 Sighs, short and infrequent, were exhaled,
 And each man fixed his eyes before his feet.
 Flowed up the hill and down King William Street,
 To where Saint Mary Woolnoth kept the hours
 With a dead sound on the final stroke of nine.
 There I saw one I knew, and stopped him, crying: "Stetson!
 "You who were with me in the ships at Mylae!
 "That corpse you planted last year in your garden,
 "Has it begun to sprout? Will it bloom this year?
 "Or has the sudden frost disturbed its bed?
 "Oh keep the Dog far hence, that's friend to men,
 "Or with his nails he'll dig it up again!
 "You! hypocrite lecteur!—mon semblable,—mon frère!"

This first section of this poem 'The burial of dead' deals with various phases of life, and seasons. The whole relevant information apart, on a personal note, one finds it more of a journey; a kind of invitation to death. This part reminds one of Tennyson's poems, The Charge of the Light Brigade. The difference between Tennyson's 'The Charge of the Light Brigade' and Eliot's 'The Burial of the dead' is the difference of depiction of the environment, the temperature and the details of the surroundings, rest one feel same that

it's actually an obituary. The path that takes you to your destiny and you slowly and gradually slip into the hands of death.

The second part 'The Game of Chess' is a beautiful comparison of two classes and a perpetual sad state of a women being dull and merely focused in materialism. A rich woman having all the luxury awaits for love, union and sex. The ugly picture of modern world is presented where one has everything at one's disposal but faces a perpetual unhappiness and is completely displeased. Moreover, one faces certain circumstances where one could be forced to consider things beyond one's capacity. That's where one feels what exactly the poet is talking about. The most pleasurable acts have become soulless and modern world has sucked the meaning out of things.

The section "death by water "is the shortest and the most well organized poem in the Waste Land. It comprised a ten lines stanza. The first verse is what describes the death of a young lad named Phlebas who was a Phoenician. Phoenicians were the traders of the times when the book keeping system was invented. These traders existed before Eliot wrote the poem. The trader has been dead since a few days now. Eliot through his words lets the reader experience the same agony and experience Phlebas went through. How the final descend fell on him? What he felt while dying?

'What the Thunder Said' is the forth part of this poem and the words of *sanskrit* are used as well. The plot of this poem has less flow and really moves away from academic structure of poetry. But this is more visual, just like a fiction movie, where cities fall and new era and time emerges from that destruction. It is surrealist.

5.2 The Visuals

Typesetting this famous poem by TS Elliot, while focusing the emotions and putting in expression without adding any image was the challenge of this dissertation. The first part of this poem was 'The burial of Dead', which comprises seventy eight lines or verses. These lines are typographically composed or arranged in eighteen pages. These pages serve as the canvas where the verses of the poem acted as images. The typography of these poetic lines became the form of these eighteen individual art works.



Figure 21 Researchers work, Title Page ' the waste land'

The first page of the poem is the title page; San Serif fonts are used for the title. San serif fonts are the fonts without intricate edges; these fonts give a solid yet bold impression. Some of the alphabets are flipped in opposite direction but still they are readable. These few changes within the alphabets give the feel of a wasteland where things usually not aligned. The background is black while the text on it is white. Black color dominates throughout in this poem's arrangement because black is the mixture of all the pigment

colors. It absorbs all the colors of light and reflects none. This poem is also a mixture of different feelings and expressions' thus black color is used to symbolize the amalgamation of all emotions in it.



Figure 22 Researchers work ' April is the cruellest month'

The text of the poem is arranged in a way that negative space is used to enhance positive space or the text of the poem. As discussed in chapter three of this thesis, positive space is what surrounds a negative form and negative space is what surrounds a positive form, so here the positive form is the typography, the words that make this poem and the negative space is the black area around it. The black color which is used as background in this first section of the poem depicts sadness and melancholy. In the theory of light black color means absence of any light, and what can be more appropriate than color black to describe emptiness and death. The figure 19, 'April is the cruellest month' , shows how a single verse from the poem is arranged in a rectangular page, where black negative space covers ninety five percent of the page and the positive space comprising

of text ‘ *Winter kept us warm, covering Earth in forgetful snow feeding a little life with dried tubers* ’ is hardly five percent. But the impact given by this positive space is much stronger, the feeling of death is depicted through negative space which is dark but ‘ *little life* ’ comes with little positive space in white. Here the expression of long winter nights and feeling of depression is conveyed through larger areas of black negative space.



Figure 23 researchers work ' *Frisch weht der Wind* '

In another page (see figure 23), again the text area is smaller as compared to the blank black area. The negative area plays the role of highlighting the text. The space between

each line of text also gives the expression of ‘pause’. A bit of silence is observed through negative space before going to the next line. All lines, though very short, hold equal importance and weight.

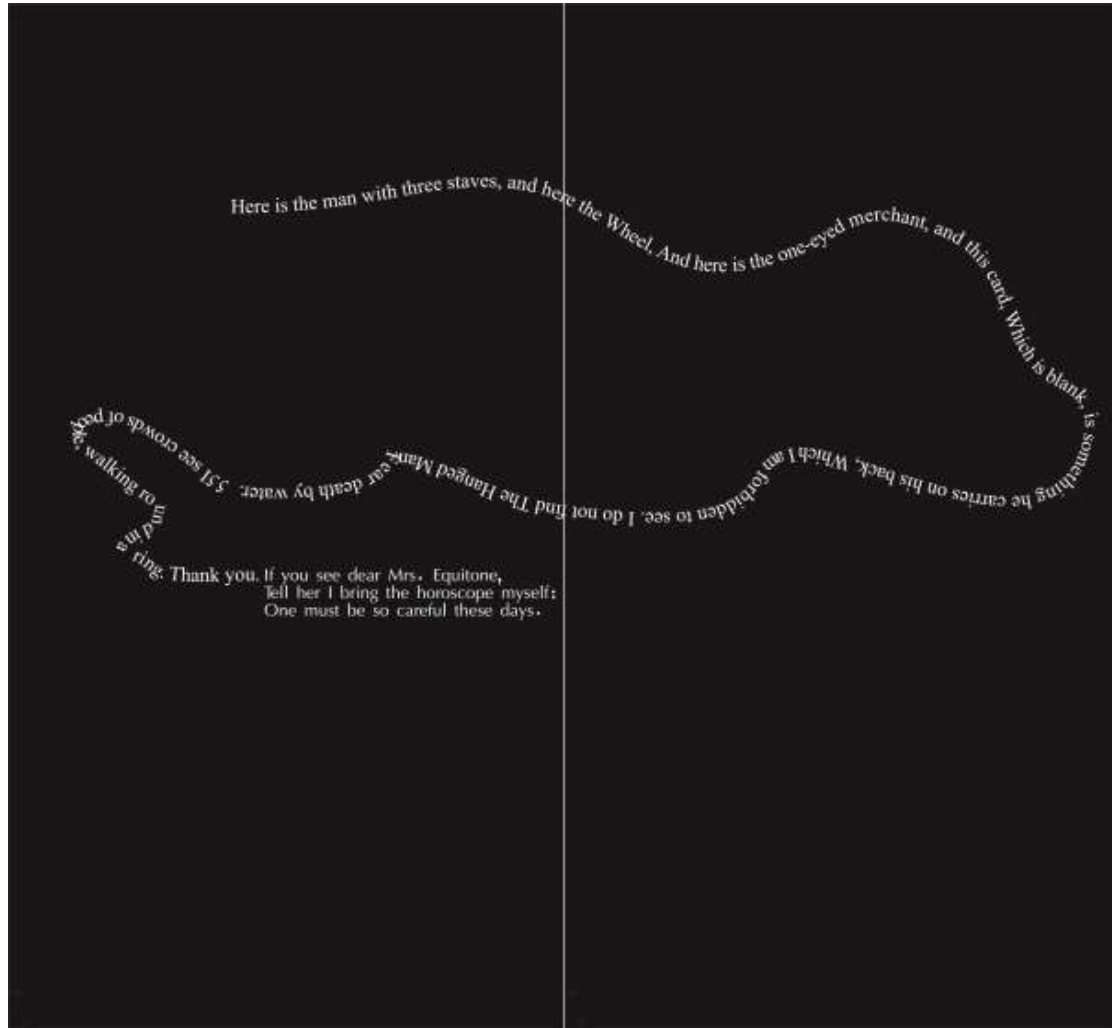


Figure 24 researcher’s work ‘Man with three staves’

In figure 24, simple text is used without changing the size and is positioned in such a way that the viewer’s eye moves from one page to another with the flow of text instead of reading all the text from first page and then moving to the next. Here the standard way of writing is not used; motion is introduced imparting dynamism to the text.

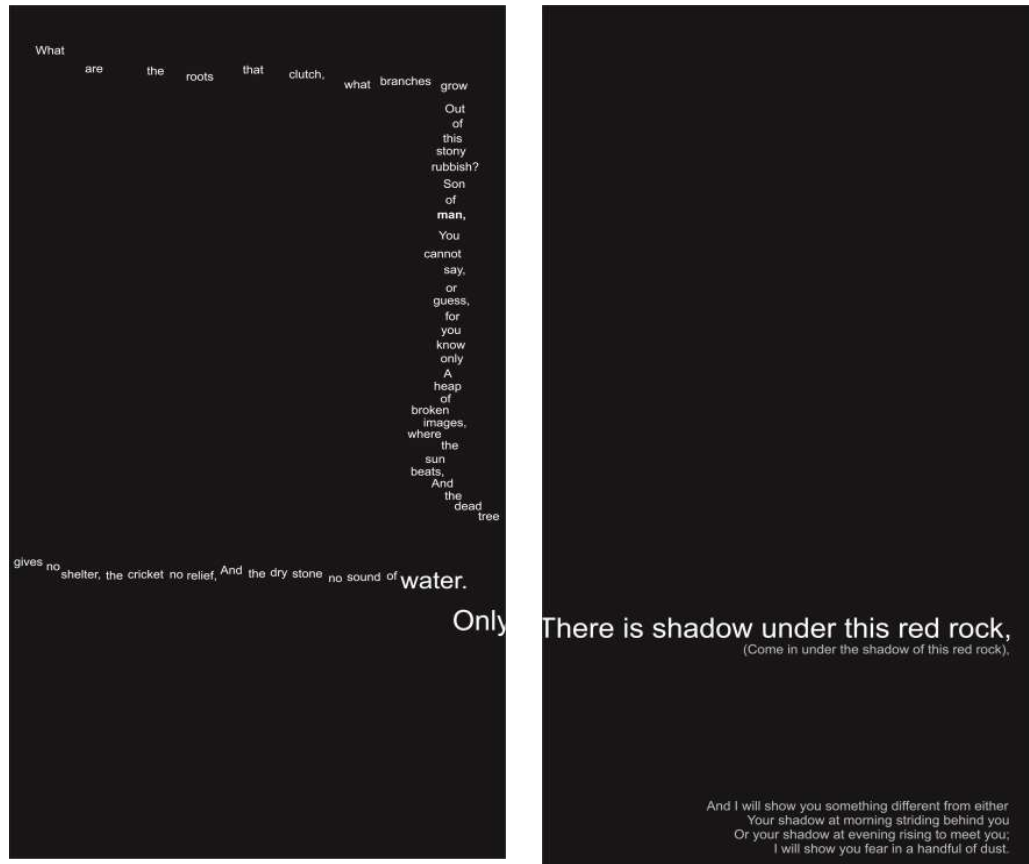


Figure 25 researcher's work ' Heap of Broken Images'

In figure 25 'Heap of Broken Images' the words of the poet are also set as if they are broken lines. The whole stanza is placed in wage manner yet the eye movement of reader is under the command of the artist. It is intended that the reader read the above designed lines with small pauses and a bit of difficulty. Both pages are joined with single line 'Only there is shadow under this red rock'.

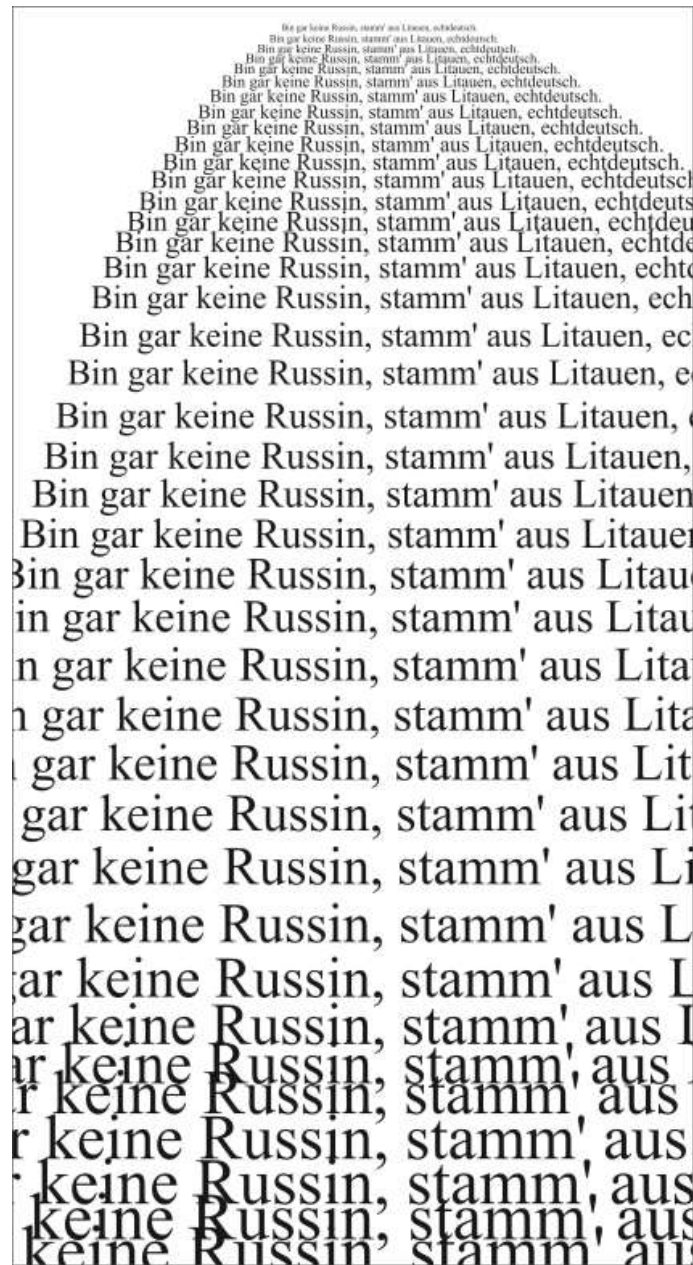


Figure 26 researcher's work, 'Repetition'

In one of the pages (see figure 26), the text of the poem suggests infinity and is repeated again and again. One tends to recite the poetic verse again and again and this visually takes the reader to a one point perspective view just by the arrangement of text. Repetition of text to enhance visual appeal is a powerful tool creating emphasis and mass; it also creates a pattern.

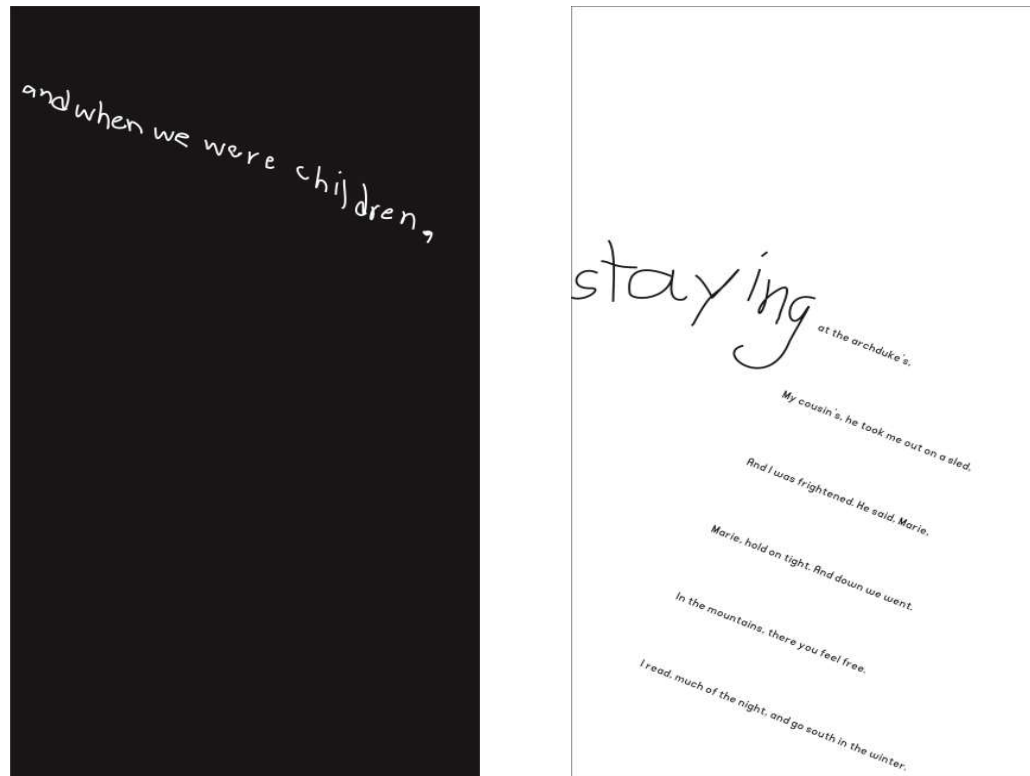


Figure 27 researcher's work 'Children'

In figure 24, freehand lines are used to depict the words which also imitate the writing of a child. The poet takes the reader to his childhood memory; the design takes into account two pages to depict poet's childhood memories. White colour in second page of figure 24 shows the bright side of childhood, whereas the slanting lines also go with the poet's description of how he went down the sled.

The poem is designed in such a way that even if one doesn't read the wordings; he/she can connect to the emotions. It elaborates the poet's point of view through a whole new level. The words written depict the exact feeling of it.

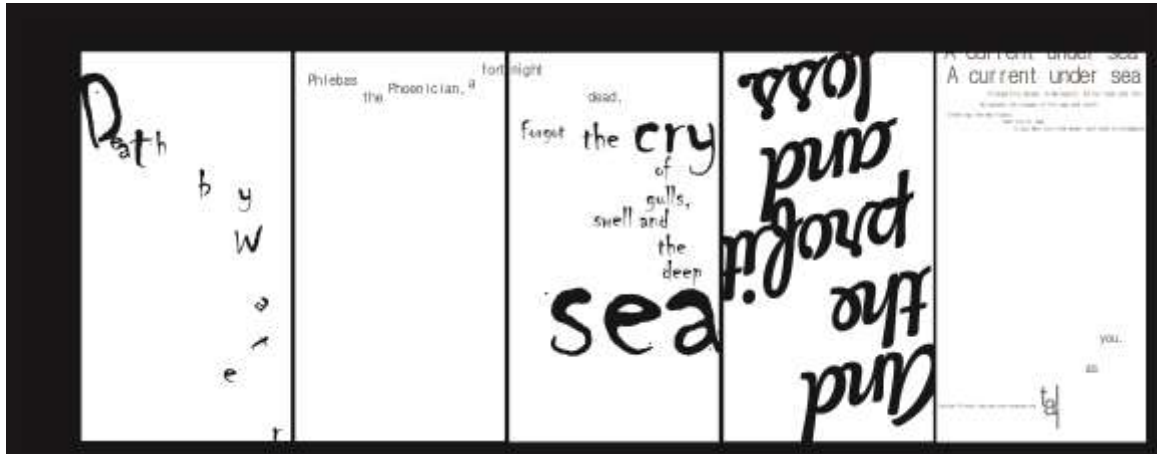


Figure 28 researchers work 'Death by water'

The figure 25 shows another section of the same poem which is smaller and is arranged and designed on five pages or panels. For the title, Death by Water, the font enables the reader to connect to it immediately. The composition is visually drowning; a well knit connection between the titled words and suggested feeling is there. The title is carefully designed in a font that shows bloated letters sinking towards the edge of the canvas. The words are arranged in such a way that it makes one feel the sunken depth of death. The compositing draws the reader's attention to the words composition. The word Death is written in bold but is bloated. The eye moves from top till it touches the ground of the canvas by the word Water at the end.

The first line is an introduction of the deceased and the poet grabs the reader's attention by being straight and stiff. And the same feeling has been portrayed through design by using very stiff and straight font. The design follows and continues onto the next canvas just as the poet did so in his thoughts. For example, the word "dead" has been composed and designed to give a feeling of nothingness and detached stillness. The canvas has the pure black and white contrast just as real as life and death, positive and negative, good and bad, happy and tragic. The poet writes, "forgot the cry of gulls, swell and the deep sea". This meant to forget about whatever happens in life and by his writing the poet urges the reader to look beyond worldly cries and temporary states. Life is as deep as a sea and so is death; they are both connected to each other just like twins share the magic of telepathy. The design conveys the same message of disinterest from worldly desires by crafting the depth. The words "cry" and "sea" have been highlighted among the well

knitted verse. SEA being written at the bottom of the canvas leads the reader's eyes directly to the main inspiration. Sea being the symbol of eternity has been the boldest of all the rest of the words.

The thought continues with the most daring reality check of both worlds "and the profit and loss". Since Phlebas was a merchant, his whole life revolved around profit and loss. The poet wanted the reader to think of all that is there in every move we make. T.S Eliot beautifully grabs our mind by using these two words and considers ourselves in that state of decomposition where nothing would matter except for the peace we shall make with our origin. The canvas has been divided evenly with negative and positive space which holds the readers vision to these fearlessly composed words written upside down, and although, the words are upside down and in italics, there is hardly anyone who can ignore the statement as profit and loss is what holds the importance.

‘A current under sea’

This is precise and incisive. In death he has forgotten his worldly cares as the creatures of the sea have picked his body apart. In the next lines Eliot describes the remains of the sailors body being found probably by the creatures under the sea. A fact explained in a beautiful way; death replaces life and how life celebrates death piece by piece. The verse "current under sea" is being repeated twice in the design; once being placed right at the top with words half cut but readable and secondly right beneath the first one. The second time its written is very clean and crisp just like the sea and it's current.

‘Picked his bones in whispers. As he rose and fell

He passed the stages of his age and youth

Entering the whirlpool.’

Then follow the verses where the poet tells how the deceased sailor's bones were being gathered, and how his whole life is being shown right in front of his eyes like a movie.

‘Gentile or Jew

O you who turn the wheel and look to windward,

Consider Phlebas, who was once handsome and tall as you.'

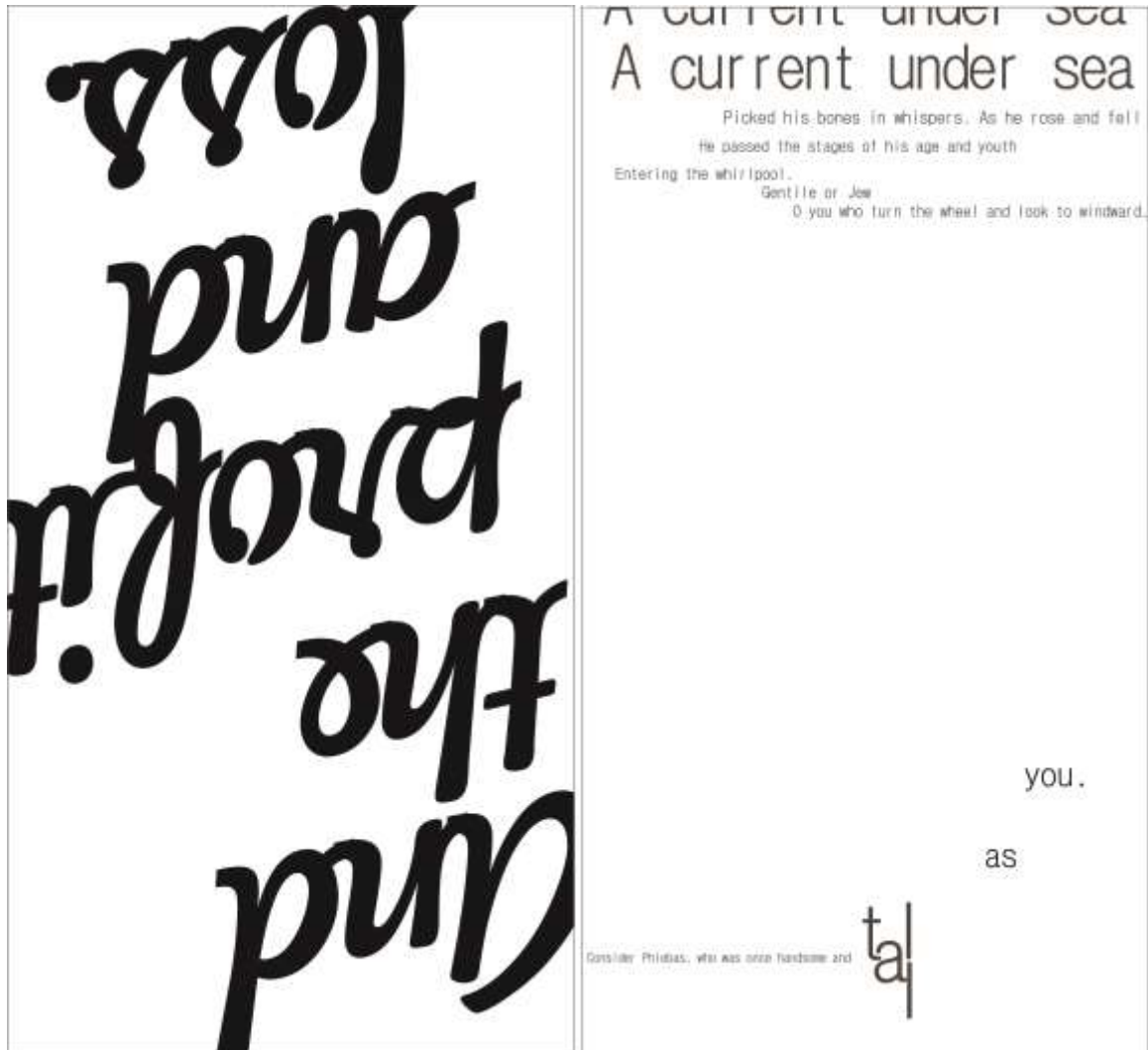


Figure 29 researchers work ' death by water'

This incongruence suggests that death is inevitable, and nothing is forever. The design expresses same phenomena via text in figure 26, as text suddenly becomes abrupt and mixing of fonts and sizes depicts that at the end nothing is important and will meet its fate which is death and end.

Conclusion

The goal of this dissertation is to prove the idea that purposely designed typographic setting works as a meaning enhancer of the given text without using any images and the poetic text and its arrangement on the page itself plays the role of an image. According to the discussion and the facts described throughout this dissertation, it was crucial to practically ensure it through an action research. For this purpose seventy five graphic design students were asked to typeset two verses from T.S Elliot's poem 'The Waste Land' on a letter size paper. Interestingly ninety percent tried to use different fonts to depict emotions attached to the meanings the words carry. Also they played with the negative and positive space and experimented different layouts. (See figure 27) Most of the students used black background, as majority of them believed that not only that the black background highlights text more; it also represents sadness. This idea was further confirmed when these visually designed text of poetic lines along with the original typed lines of the same were shown to people belonging to different fields of life. Majority of the people responded in inquisitive way to the visually designed text pages of the poetry rather than the ones printed in normal format. Even the people who do not understand English language expressed their liking or were keen to understand the designed text. This dissertation could be beneficial for graphic design students to understand the supremacy of the typography over text, the strong relationship between content and context and the role of negative space in typographic design. The researcher believes that written words can be more than what their meaning holds. It is a never ending story of text and words, the poetry and its visual depiction and the spoken and written word. It can be concluded that there is a strong relationship between phonetics and visual form. Written or visual expression of a text acts as a stimulus and conveys different meanings to different people. Moreover a written text can also become a strong image to convey meaning thus the relationship between visual image and meaning acts as a generator of new forms and meanings.



Figure 30 Students work (survey)

Researchers Work

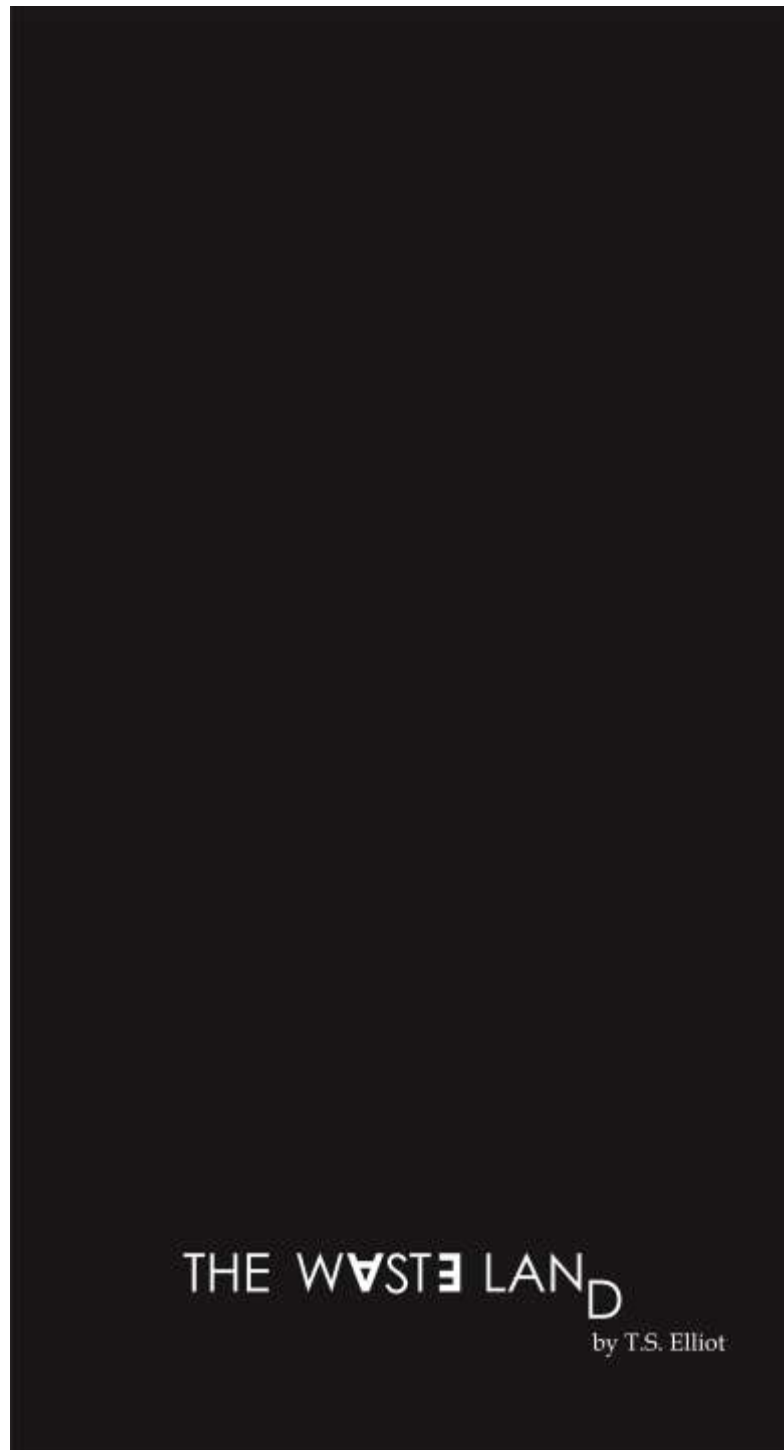


Figure 31 Researcher's work 'title page'

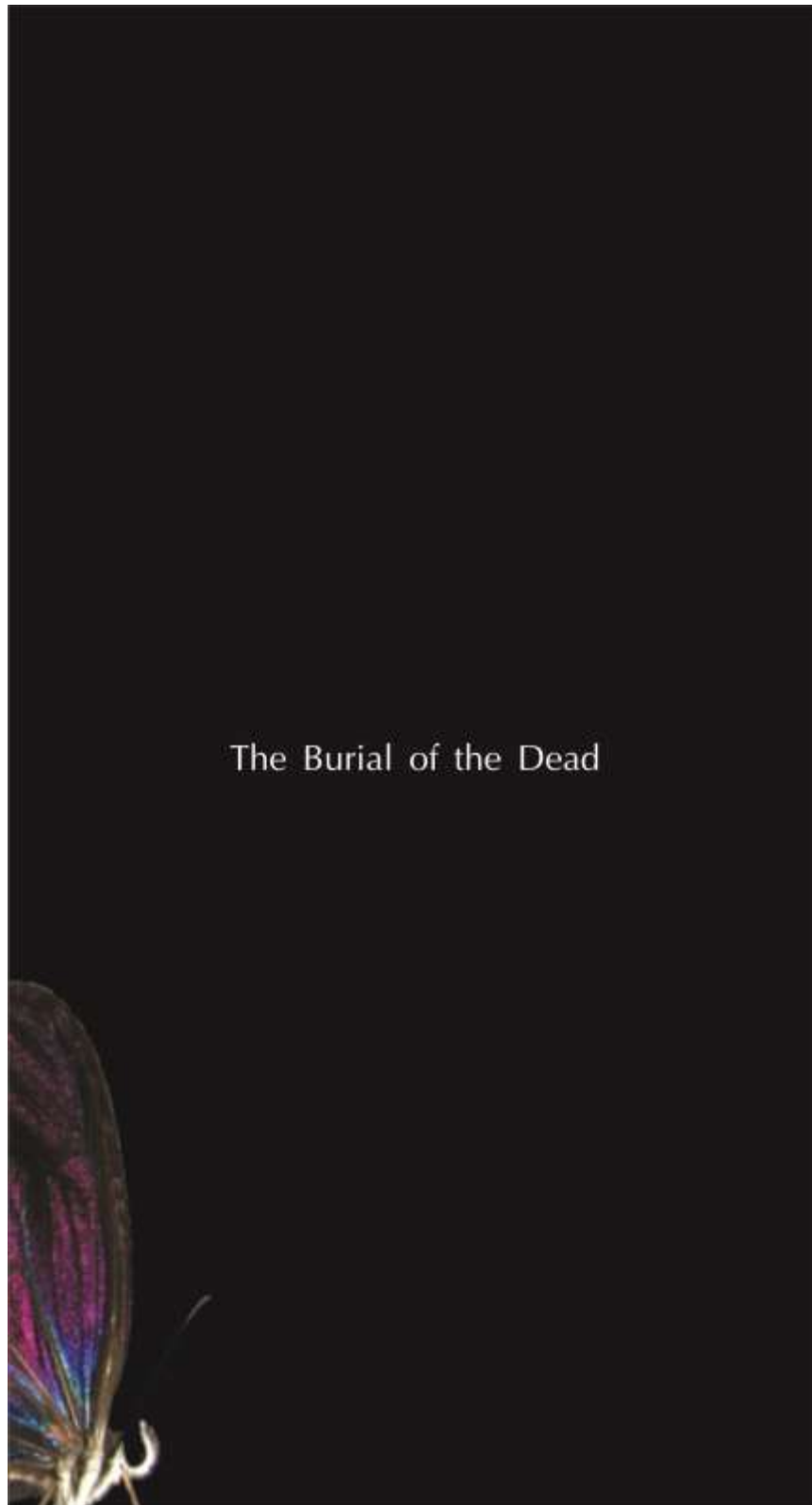


Figure 32 Researcher's work 'Burial of Dead'



Figure 33 Researcher's work 'page one'



Figure 34 Researcher's work 'Page two'

Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,

And drank coffee, and talked for an hour.

Figure 35 Researcher's work 'Page three'

[illegible]

Figure 36 Researcher's work 'Page four'

A black rectangular area containing white handwritten text. The text is written in a cursive, slightly slanted style and reads "and when we were children,". The text is positioned in the upper left portion of the black rectangle.

and when we were children,

Figure 37: Researcher's work 'Page five'.

staying
at the archduke's.
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

Figure 38: Researcher's work 'Page six'.

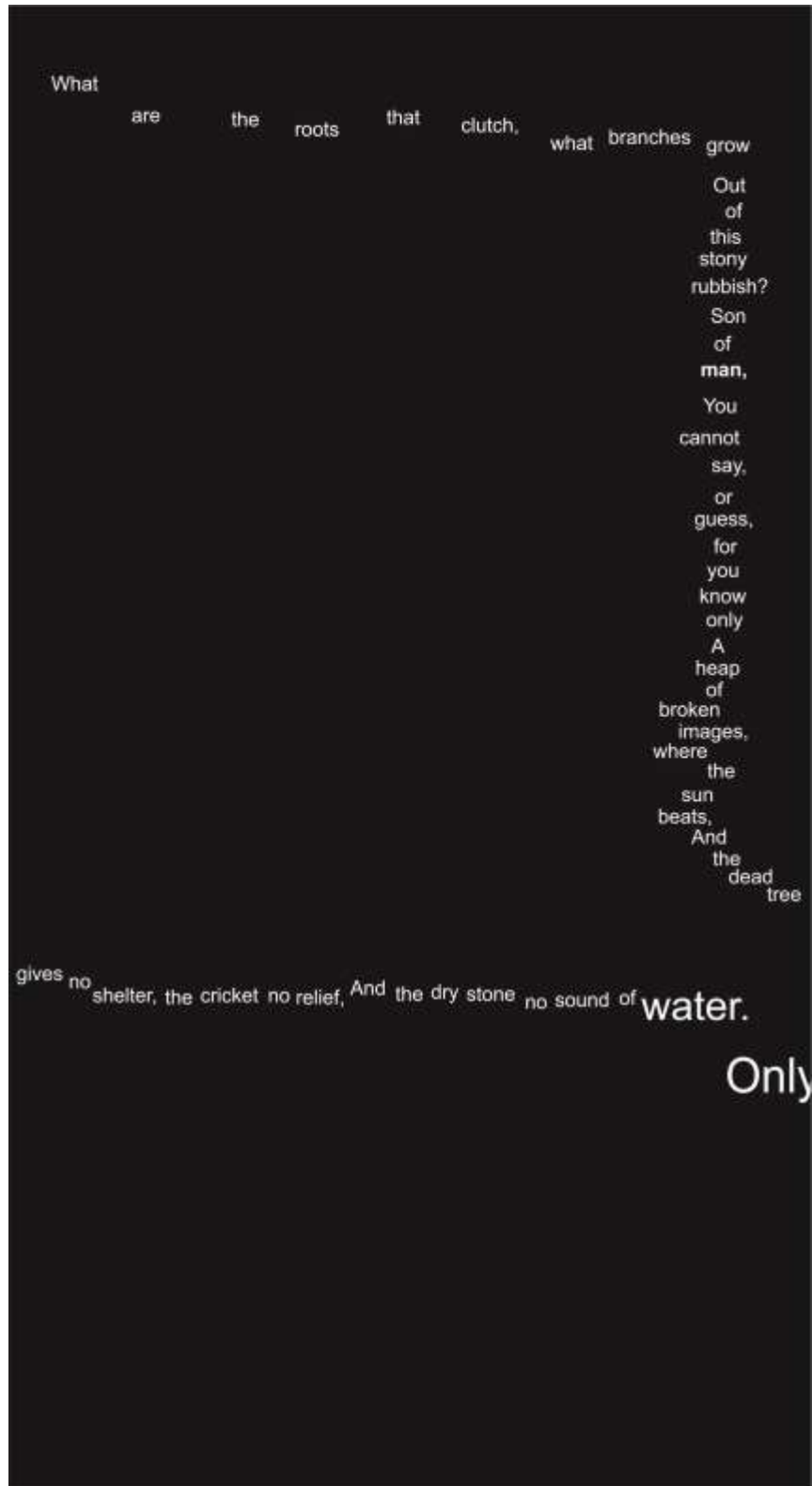


Figure 39: Researcher's work 'Page seven'



Figure 40: Researcher's work 'Page eight'



Figure 41: Researcher's work 'Page nine'.



Figure 42: Researcher's work 'Page ten' .



Figure 43: Researcher's work 'Page eleven'.

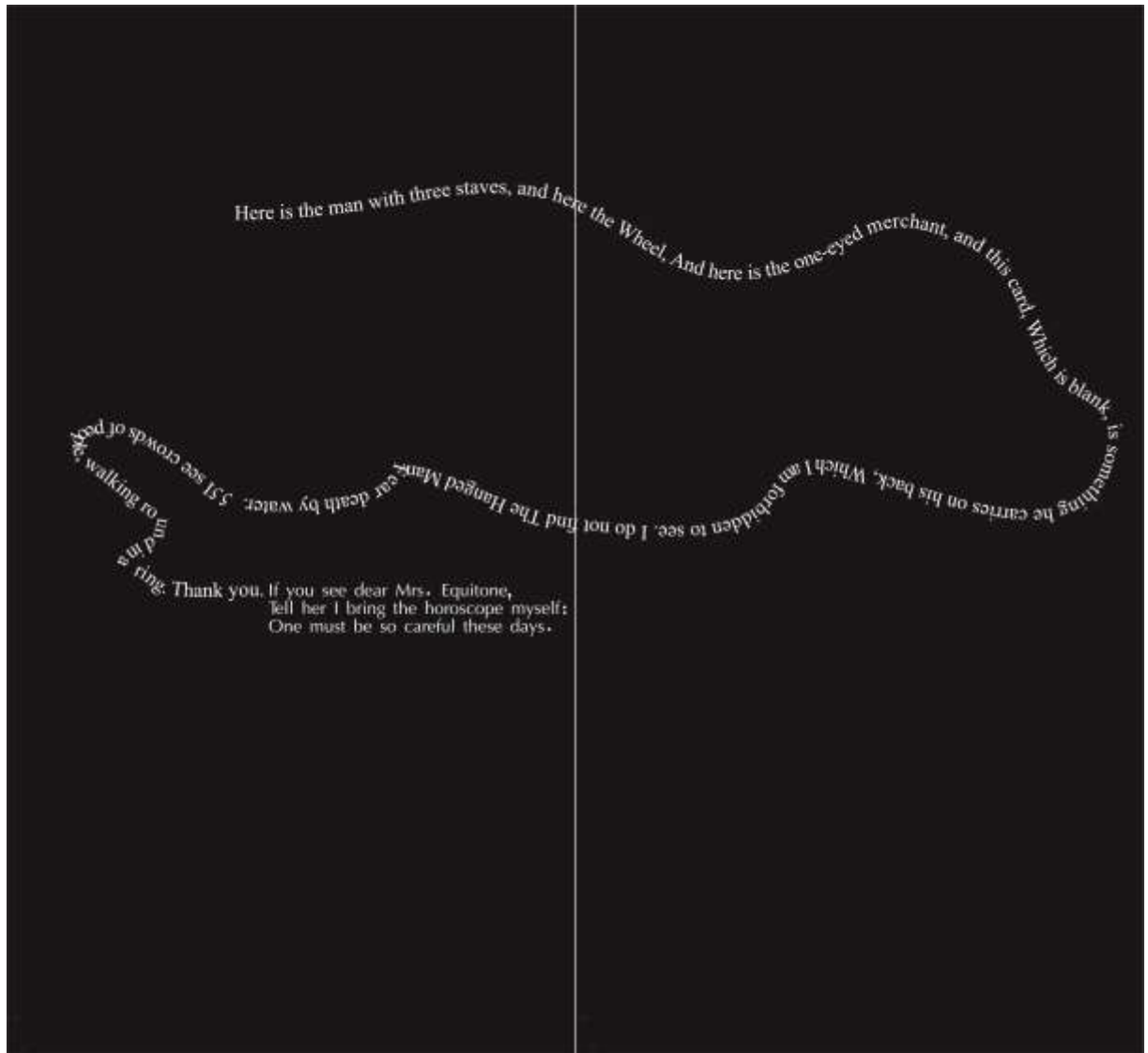


Figure 44: Researcher's work 'Pages twelve & thirteen' .

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying "Stetson!
You who were with me in the ships at Mylae!
That corpse you planted last year in your garden,
Has it begun to sprout? Will it bloom this year?
Or has the sudden frost disturbed its bed?
Oh keep the Dog far hence, that's friend to men,
Or with his nails he'll dig it up again!

Figure 45: Researcher's work 'Page fourteen'.



*You!
hypocritelecteur!
mon semblable,
mon frère!"*

Figure 46: Researcher's work 'Page fifteen' .

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