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Rochester Institute of Technology

A Thesis Submitted to the Faculty of
the College of Imaging Arts and Science
in Candidacy for the Degree of

Master of Fine Arts

Humor as an Element in Graphic Design

by
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May 18, 1993

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PREFACE

My study of humor and graphic design began with an interest in the ways an audience reacts and responds to graphic design. I sought a mode of communication which would address the audience on a very personal level and provide a respite from the assault of information in society today.

Humor has the ability to create a positive emotional response, and may be used in a nonthreatening, even disarming, manner. A simple cartoon can help someone forget a miserable day and see their problems in new light. I believe that if I can apply these characteristics to graphic design solutions, it will result in a potent means of conveying a message.

While the use of humor in graphic design was not a new idea, I thought that I might be able to establish a unique way of implementing it. One of the crucial components of graphic design is the *structure* of the message presentation, and if I could find a comparable structure in humor, the two could be combined with a highly effective result.

This documentation of my MFA thesis presents my process and progress through an investigation of the relationships between humor and graphic design. Notations in the side column provide resource information and refer to appendices located in the second section of the document.

GLOSSARY

analysis	<ul style="list-style-type: none">• the separation of an intellectual or substantial whole into its constituent parts for individual study
appropriateness	<ul style="list-style-type: none">• suitability for a particular person, condition, occasion, or place; proper; fitting
attribute	<ul style="list-style-type: none">• a quality or characteristic of a person or thing
comparison	<ul style="list-style-type: none">• the act of representing as similar, equal, or analogous
component	<ul style="list-style-type: none">• a constituent element, as of a system
composition	<ul style="list-style-type: none">• a putting together of parts or elements to form a whole
contrast	<ul style="list-style-type: none">• to set in opposition in order to show or emphasize differences
effective	<ul style="list-style-type: none">• producing or designed to produce the desired impression or response
events	<ul style="list-style-type: none">• a significant occurrence or happening
form	<ul style="list-style-type: none">• the shape and structure of something as distinguished from its substance
humor	<ul style="list-style-type: none">• the ability to perceive, enjoy, or express what is comical or funny
ideation	<ul style="list-style-type: none">• the formation of an idea or image of; create
implication	<ul style="list-style-type: none">• intimate or incriminating involvement or connection
incongruity	<ul style="list-style-type: none">• non-corresponding; out of normal accepted sequence or context
instantiation	<ul style="list-style-type: none">• representation by an instance
interval	<ul style="list-style-type: none">• the time between two events, periods, points of time• a space between two objects or a distance between two points• a break in the continuity or course of something; interlude, pause
link	<ul style="list-style-type: none">• a single connecting element
matrix	<ul style="list-style-type: none">• a situation or surrounding substance within which something originates, develops, or is contained
order	<ul style="list-style-type: none">• a condition of logical or comprehensible arrangement among the separate elements of a group
pattern	<ul style="list-style-type: none">• the repetition of spatial and temporal regularities
philosophy	<ul style="list-style-type: none">• the investigation of causes and laws underlying reality
presentation	<ul style="list-style-type: none">• to offer to view; display
relationship	<ul style="list-style-type: none">• a logical or natural association between two or more things
resolution	<ul style="list-style-type: none">• to bring to a usually successful conclusion

INTRODUCTION

“Humor as an Element in Graphic Design” as a topic for thesis research was presented to graduate peers and Professor Deborah Beardslee in early September for the benefit of their feedback and suggestions. Concerns arose pertaining to the appropriateness of humor in certain contexts and the possible limitations of its use as a communication tool; were there situations which had no room for any humor whatsoever? Should everything be humorous? Could humor actually be an effective alternative for addressing sensitive social issues? The most crucial factors appeared to be the *link* between humor and design, the *appropriateness* of humor in design, and the *implications* of a humorous message.

Appendix A The process of planning the thesis began with adapting my initial ideas to a proposal structure, which established a broad sense of the project and culminated in a formal statement of my thesis intentions. The next step was to make a concise project plan, which was defined by Professor R. Roger Remington. This plan incorporated the creation of a problem statement, documentation of need, mission statement, goals, objectives, processes and strategies, a time/implementation plan, pragmatic concerns, evaluation plan, glossary and bibliography.

Chapter One

HUMOR

Philosophical writings provided a substantial base from which I could begin to understand the way humor worked. At RIT's Wallace Library, I came across the fact that not only was there a journal of humor study, but an RIT faculty member was listed as being a regular contributor. I arranged a meeting with Professor John Morreall, where he expressed his views of humor as being strongly tied to the sense of *incongruity*; humor itself could be defined as "enjoying incongruity". He encouraged me to collect examples of different types of humor, and suggested exploring political cartoons, humor in advertising, Surrealist artwork, and pop art as potential avenues.

At this point I was considering all manifestations of humor; with my visions of a general rule or law for humor which I could diagram and apply to visual communication, I saw no reason to disregard comedians, movies, literature, or music.

Professor Morreall supported my notions that humor was an effective means of communicating and creating a positive emotional response, and he added that modern corporate environments have become an audience for humor seminars. Humor in the workplace has become a tool for contending with employee and employer tensions; it is a non-threatening approach to sensitive issues which enable the desired message to communicate without embarrassment or strife.

I began to collect a bank of humor examples and imagery. These were reproductions from newspapers, magazines, books, and posters. While I still sought to examine the many ways in which humor was presented, printed material was the most readily accessible.

HUMOR THEORIES

In endeavoring to understand humor, I first researched theories in an attempt to arrive at a general consensus from which I could work. My findings included several groups of theories, but the most complete group came from The Psychology of Humor: Theoretical Perspectives and Empirical Issues, which I combined with their "Approaches to Theorizing", which came from the same book.

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Patricia Keith-Spiegel, "Early Conceptions of Humor" in The Psychology of Humor: Theoretical Perspectives and Empirical Issues, ed. by Jeffrey Goldstein & Paul McGhee (New York: Academic Press, 1972)

Cognitive	focus on the thinking process
Incongruity Theory	"conflict between thought and perception"
Surprise Theory	"instantaneous breaking up of routine course of thought or action"
Configurational Theory	previously unrelated elements fall into place
Conative	focus on motivational aspects
Superiority Theory	"laughter in triumph over others"
Affective	focus on emotional aspects
Ambivalence Theory	laughter as a product of opposite emotions struggling
Relief and Release Theory	reflection of inward tensions suddenly resolved or dissipated

The final theory, Freud's Psychoanalytical Theory of humor, seemed to encompass all three approaches. My interest lay in the mechanics of humor and its structure, so I explored the cognitive aspects in more detail. Daniel E. Berlyne discussed the role of cognition in humor structure:

Daniel E. Berlyne, "Humor and Its Kin" in The Psychology of Humor: Theoretical Perspectives and Empirical Issues, ed. Jeffrey Goldstein and Paul McGhee (New York: Academic Press, 1972), p.45.

Whether or not they are responsible for part of the pleasure, some pleasure invariably comes from the structure, which means from comparison or, more generally, from collation or interrelation of stimulus elements, thoughts, and items of information.

For example, in humor, it may be a matter of comparing two objects that are perceived side by side [thin Laurel and fat Hardy], two events that are perceived in close succession [a pompous person striding arrogantly down the road and then falling flat on his face], or attributes of something perceived now and attributes of similar objects that have been perceived in the past [any familiar object that is unusually large or small or somehow distorted out of its usual shape]. Humor may, on the other hand, depend on the combination in one object or event of attributes or lines of thought that are normally unrelated incongruous

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juxtapositions of sights or sounds, discourse drawing attention to two normally unconnected meanings of a word or of two similar-sounding words, or convergence of two normally unrelated lines of thought.

In my notes, I had highlighted *objects*, *events*, and *attributes* in attempting to visualize the idea of a humor structure, which could possibly be applied to graphic design. Perhaps *events* could correspond with the design message, layout, or format; *objects* could be the elements which composed the design, and *attributes* could involve the treatment of the design elements (color, size, posture, weight, etc.). The concept of humor as a *comparison* or *contrast* which involved both the physical and mental implications to the viewer was strong, but further material was necessary.

Art Fetting In Humour and Productivity Vol. II, ed. by V.S.R.D. Varma (Pune, India: Vijakat & Venkat, 1989)

Humor is like the curve at the end of a straight line. A punch line is the curve. And unless we can think straight, we cannot identify the curve. Humorless people think in wavy lines.

This remark is still somewhat puzzling to me, but the graphic description was notable, as was his emphasis on humor as a change or shift in mental activities. This shift, or activity of noting a discrepancy, was evident in the majority of my readings, and led back to John Morreall's reference to incongruity. At this point I realized that I did not necessarily need to create my own theory of humor, and that I should narrow the scope of my investigation to find the most useful and economic means of addressing humor and graphic design simultaneously. Based upon my general research thus far, I decided that the frequent references to incongruity warranted a more critical study.

INCONGRUITY THEORY

John Morreall defined the Incongruity Theory as locating

John Morreall, "The rejection of humor in Western thought" In Philosophy East and West 39, no.3 (1989), p.244.

... the essence of amusement in our enjoyment of experiencing something which clashes with our conceptual systems, our understanding of "how things are supposed to be."

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Another one of his definitions was:

John Morreall, Taking Laughter Seriously (Albany: State University of New York Press, 1983), p.15.

We live in an orderly world, where we have come to expect certain patterns among things, their properties, events, etc. We laugh when we experience something that doesn't fit into these patterns.

A humor journal provided a third definition:

Giovannantonio Forabosco, "Cognitive Aspects of the Humor Process: The Concept of Incongruity" In International Journal of Humor Research 5, No.1/2 (1992), p. 46.

...the notions of congruity and incongruity refer to the relationship between components of an object, event, idea, social expectation, and so forth. When the arrangement of the constituent elements of a possible event is incompatible with the normal or expected pattern, the event is perceived as incongruous.

A surprising and exciting discovery was that philosopher's terms to describe and define humor were sometimes identical to those used to express graphic design operations (as shown in the earlier quotation by Berlyne). These included *structure*, *figure-ground*, *order*, *components*, *pattern*, and *relationship*. The strongest such example came from Paul McGhee's Humor: Its Origin and Development:

Paul McGhee, Humor: Its Origin and Development (San Francisco: W.H. Freeman and Co., 1979), p. 12.

...Bateson stressed the fact that figure and ground are reversed when we get to the point of a joke. The structure of the joke draws attention to certain elements while de-emphasizing others, forming a background or setting for the apparent focal point of the joke. When the punch line is delivered, the background material is suddenly and unexpectedly brought to the center of attention.

This verbal example of figure and ground revived my idea of visually interpreting humor structures. Diagramming verbal humor could be a possible application for my thesis.

RESOLUTION

In continued readings, problem solving emerged as being an important factor; for incongruity to function in humor, the receiver must comprehend the relation of the incongruity to the rest of the situation (resolving the incongruity). Failure to do so will most likely result in confusion, and the

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humor flops. As a graphic designer, I saw the importance of maintaining close control of incongruity through the use of *appropriate* imagery and design elements. If, in an attempt to use humor in design, the audience became confused by the incongruity rather than enlightened, my goals as communicator would have failed. *Resolution*, therefore, is a crucial component of humor.

Jerry M. Suls, "Two-Stage Model for the Appreciation of Jokes" In The Psychology of Humor: Theoretical Perspectives and Empirical Issues, ed. by Jeffrey Goldstein & Paul McGhee (New York: Academic Press, 1972), p.82.

It is suggested here that a joke or cartoon is found to be funny as the result of a two-stage process. In the first stage, the perceiver finds his expectations about the text disconfirmed by the ending of the joke or, in the case of a cartoon, his expectations about the picture disconfirmed by the caption. In other words, the recipient encounters an incongruity - the punch line. In the second stage, the perceiver engages in a form of problem solving to find a cognitive rule which makes the punch line follow from the main part of the joke and reconciles the incongruous parts.

Giovannantonio Forabosco, "Cognitive Aspects of the Humor Process: The Concept of Incongruity" In International Journal of Humor Research, 5, No. 1/2 (1992), p.54.

Resolving the incongruity does not mean eliminating it. It means having, at the end of the process, an incongruity "that makes sense" or again, to use an oxymoron . . . we might say that at the end we have a congruent incongruity.

While these points may seem moot, they were extremely helpful in my comprehension and use of the research. I now was able to summarize my humor research. Both the Surprise Theory and the Configurational Theory could be included under Incongruity and its resolution. The conative and affective theories did not directly address the sense of structure that I sought. Now, when I asked the question "What makes humor work?", I could answer "Incongruity." In turn, the effectiveness of incongruity could be due to:

norms (a standard, model, or pattern regarded as typical for a specific group)

expectations (state of looking forward to a probable occurrence or appearance)

By recognizing and understanding these as "givens" in a particular situation, one can generate humor by seeking to depart from them, interrupting the pattern. In recalling Bateson's comment on figure and ground, it appears

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set the stage. The viewer or audience must be projected into a “closed” situation, such as a time, place, or persona, in order for him/her to identify with the **norms** and generate appropriate **expectations**. The ground, in effect, governs the degree of incongruity. If the incongruity deviates from expectations too much, it will be impossible for the audience to link the incongruity back to the ground (failed resolution), and the incongruity will be confusing rather than humorous.

The figure is the subject or topic of the situation; characters that people the stage. We now have an environment and a focus. Incongruity will either address the figure or introduce a new element.

The last item is perhaps a bridge that connects the elements, new or otherwise, to the ground for resolution. While I did not expect to actually see a bridge in the examples of visual humor (resolution is more of a mental exercise than visual), Bateson’s figure-ground description provided a helpful picture of humor “mechanics”.

For clarification of these mechanics, I applied my gathered examples of humor. My difficulty in successfully discussing and writing about humor required that I return to a more familiar domain. Using visual examples would not only aid my understanding, but aid in communicating my finding to others as well.

HUMOR TYPES

Evaluating humor as a function of incongruity was useful in focusing my work. I still needed to narrow “incongruity”, however, so that I could understand the different types of humor which fell under this heading. One of my intentions for the future comparison and analysis of humor and graphic design was to utilize a *matrix*, which would require the most basic and essential elements of humor and graphic design to be assembled along its axes. By reducing the breadth of “incongruity” to “types of incongruity”, I expected to be able to clearly identify relationships between humor and graphic design.

Establishing an accurate listing of different humor “types” was not a simple chore. The terms used to describe humor which leapt immediately to mind were surprisingly numerous: black comedy, gallows humor, dry humor,

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diversity in an audience's perception of humor, which related back to my choice to investigate the Incongruity Theory rather than the Superiority Theory and other such forms of derogative humor. The strongly negative connotations of some humor did not warrant use in my intended application to visual communications.

Notes from my earlier research included different authors' classifications of humor, and I examined these as possible tools for my own use, so that I would not be "reinventing the wheel". I sought a listing which would sufficiently flesh out the Incongruity Theory, and eventually utilized B.D. Bleedorn's breakdown of humor types:

B.D. Bleedorn in Humour and Productivity, Vol. II, Ed. V.R.S.D. Varma (Pune, India: Vijakat & Venkat, 1989)

comic simile	• comparison of two very different things with some common reference
witticism	• spontaneous wisecrack
satire	• clever observations that criticize, expose, and hopefully reform through amusement aimed at social practises, persons, or institutions
impersonation	• mimicry
caricature	• exaggeration in words or pictures
pun	• play on words similar in sound, different in meaning
riddle	• puzzling question presented in obscure terms and leading to a surprisingly right answer

This listing was the most appropriate clarification of the Incongruity Theory because it did not incorporate the Superiority Theory or derogative types of humor, and with the exception of "witticism", Bleedorn's humor types were not vague or redundant. His definitions provided a good starting point for analyzing humor, but during the course of study it became apparent that some definitions required clarification.

CLARIFYING HUMOR

Quotations such as Bateson's comment on humor as a figure-ground problem lent themselves toward a graphic representation, which I attempted as a means of both clarifying the concepts and exploring similarities to graphic design. My first diagram illustrated my sense of how incongruity worked, using Bateson's figure-ground theory and incorporating

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Appendix B the levels of norms and expectations which made incongruity possible.

I also discovered diagrams in my research which were unique and clarifying. Jerry Suls' "Humor-appreciation model" functioned as a flowchart for the presentation and resolution of humor, and Eysenck's diagram represented the structure around various types of humor. These, like my diagram of Bateson's concept, were broad approaches to humor and incongruity, and I decided that the most useful diagrams would not encompass the breadth of humor or incongruity, but directly address the humor types which I had established. I therefore drew up a series of graphic relationships which I felt represented each of the seven types of humor. My thesis committee did not see this exercise as "presenting anything new", and while it was helpful for my own comprehension of the humor types, it did not lend itself to further use.

Following these exercises, I redefined the humor types because "comic simile" and "witticism" in particular were confusing.

The American Heritage Dictionary
(Boston: Houghton Mifflin Co.,
1985)

comic simile	<ul style="list-style-type: none">• the presentation of one object as being like another
witticism	<ul style="list-style-type: none">• a witty saying
wit	<ul style="list-style-type: none">• the ready perception an happy expression of unexpected or amusing analogies or other relations between apparently incongruous ideas; sudden and ingenious association of words or ideas
satire	<ul style="list-style-type: none">• sarcasm, irony, or wit use to expose abuses or follies; ridicule
impersonate	<ol style="list-style-type: none">1. to adopt or mimic the appearance or mannerisms of2. to act or play the part of3. to represent in human form
caricature	<ul style="list-style-type: none">• a picture or description in which features are exaggerated or distorted so as to produce an absurd effect
riddle	<ul style="list-style-type: none">• a puzzling question stated as a problem to be solved by clever ingenuity

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Eli Kince, Visual Puns in Design
(New York: Watson-Guption
Publications, 1982) p.11.

pun

1. the use of a symbol in such a way as to suggest two or more meanings or different associations
2. the use of two or more symbols of the same or nearly the same appearance or sound with different meanings

I wanted to present the humor types in sequence which had more integrity than their original order of appearance, and based on past experience with analyzing and classifying components of a system, I decided to rank the humor types from simple to complex. This would establish a progression and reflect varying levels of humor. The ranking was as follows:

See Examples

Caricature is an instance of exaggeration, and seems to be the most basic visual distinction. It is founded in the viewer's personal experiences with size and "normality".

Impersonation involves the association of one object with another. It is perhaps a guessing game, with the complexity dependent on how accurate the impersonation is and what characteristic is being used to signify the actual object. For instance, in trying to make something impersonate an elephant, it could be simply painted grey, or made larger, or given a trunk, or all three.

Witticism was difficult because I could not perceive it beyond being a wisecrack amidst the normal course of conversation, which is, in fact, just incongruity. Incongruities attributed to Witticism tended to be difficult to resolve.

Pun is generally an act of substitution. I felt that it was more complex than the first three because not only is it association, but it incorporates words as well as imagery, requiring more than one type of problem solving.

Comic simile can include impersonation and caricature to some extent, because it portrays one thing as being like another. (An object that was supposed to simply be another is a metaphor.)

Riddle involves a puzzle or question-and-answer format, where the viewer must ask him or herself how the elements relate to each other.

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Satire is counted the most complex type of humor because not only does it often utilize caricature or impersonation, it also presents a comment on circumstances or situations surrounding the subject. The viewer must therefore solve the associations of caricature or impersonation, then, assuming they have knowledge of the issues being commented on, must make the connection between all the presented elements of the satire for resolution.

SUMMARY

My study of humor had now evolved from a broad look at the range of theories to a focus on the Incongruity Theory and its breakdown into seven different types of humor. This was the starting point I sought in order to begin synthesizing the structure of humor with the structure of graphic design. The next step was to reach a similar starting point in graphic design.

Chapter Two

GRAPHIC DESIGN

My research of graphic design was intended to present its “essence”, from which I could hopefully derive a sense of its structure and subsequently work with its most fundamental parts. Research began during the summer of 1992, when I was inspired to decipher how “new” design came about through the decades of design evolution. I wanted to know how a movement started and what how design integrity and excellence was maintained through the eras.

Philip Meggs, A History of Graphic Design (New York: Van Nostrand, 1992)

My survey of design movements was aided by Philip Meggs' A History of Graphic Design, and resulted in a summary of key innovators and their perception of visual communication. In conclusion, I decided that a graphic design movement emerged with the effective translation of social, political, and economic issues of the day into a vehicle for visual communication. So as the times changed, as governments and rulers rose and fell, as people grew richer or poorer, the visual form of communication was also affected.

But I felt that there had to be a fundamental level of expertise which remained throughout the changes, governing the designer's decisions. I found design philosophies which I noted in my research did not provide a direct definition of graphic design so much as discuss the crucial approaches toward execution.

Graphic Design in America: A Visual Language History (Minneapolis: Walker Art Center, 1987), p.10.

As a musician interprets musical compositions, a designer interprets verbal and visual information.

Aaron Burns, in Graphic Design in America: A Visual Language History p. 21.

Perfect communication is person-to-person. You see me, hear me, smell me, touch me . . . And then comes print. You can't see or hear me, so you must be able to interpret the kind of person I am from what is on the printed page.

Ivan Chermayeff, in Graphic Design in America: A Visual Language History p. 71.

Good design, at least part of the time, includes the criteria of being direct in relation to the problem at hand . . . A new language, visual or verbal, must be couched in a language that is already understood.

Lester Beall, Lester Beall (Brookfield Center, CN: Lester Beall Inc., 1962)

. . . effective design is entirely the result of sound engineering based upon fundamental principles of mechanics, spatial relationships, color harmonies, psychology, . . . and practical function.

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Ann C. Tyler, "Shaping Belief" In Design Issues, IX, no. 1 (1992), p.29.

. . . the goal of visual communications is to persuade an audience to adopt a new belief.

Judith Grieshaber, The Raw and the Cooked: The Philosophy of the New Graphic Design (Stuttgart: Edition Cantz, 1989)

. . . the perception of forms and structures, the coordination of concepts and associations, the sensation of harmony, all precede reading and rational reckoning of information.

Donis A. Dondis, A Primer of Visual Literacy (Cambridge: MIT Press, 1973) p.13.

Any visual event is a form with content, but the content is highly influenced by the significance of the constituent parts, such as color, tone, texture, dimension, proportion, and their compositional relationships to meaning.

My own sense of graphic design's essence is "thinking in relationships", which not only pertains to the relationships between elements within a design, but also includes the relationship between the design and the different members of the audience. From the array of design philosophies listed above, I deduced that graphic design was the delivery of information through visual communication, with priorities of effectiveness and efficiency.

The field of psychology has also had much to offer to the graphic designer, especially in addressing questions of viewer perception. Professors of the Gestalt principles (such as Rudolf Arnheim and Fritz Perls) contended that "the whole is greater than the sum of its parts", and if items within a grouping were disturbed or removed, the whole would be changed as well.

Daniel E. Berlyne, "Humor and Its Kin" in The Psychology of Humor: Theoretical Perspectives and Empirical Issues, ed. Jeffrey Goldstein and Paul McGhee (New York: Academic Press, 1972), p.45.

Gestalt psychologists were the first to sense the far-ranging significance of the principle that certain structures, certain relations between elements of a perceived or conceived pattern, can be disharmonious and disturbing . . . other structural relations can be rewarding and pleasurable.

Donis A. Dondis, A Primer of Visual Literacy (Cambridge: MIT Press, 1973) p. 39.

Its theoretical base is the belief that an approach to understanding and analyzing all systems requires recognizing that the system (or object or event) as a whole is made up of interacting parts .

Gestalt theory applied to the creation of a design composition and the manipulation of such variables as the distance between elements of the *composition*, which affects the ability of the human eye to see the elements as a whole. A composition is the presentation of the entire message. An

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understanding of Gestalt theory will aid in the designer's ability to control the order in which the viewer accesses the information.

These philosophies contribute to the creation of *effective* graphic design. "Effectiveness" refers to the designer's capacity to control all of the variables in a visual problem and link them together into a single, comprehensive message. My next step was to find and present the critical components of design.

STRUCTURE

Structure, as mentioned in the introduction, is one of the most crucial components in graphic design. Generally, it is a system for organizing design elements within a composition. This system establishes relationships between the elements, which in turn affect the comprehension of the entire message. Kenneth Hiebert defined structure as

Kenneth Hiebert, Graphic Design Processes (New York: Van Nostrand Reinhold, 1992) p.13.

The basis of formal relationships. When defined structurally, a form can be described and analyzed. The fundamental terms of a structure are difference and identity. Identity (similarity) is the unifying principle; difference (contrast) is the means for conveying meaning.

Identity unites all of the design's elements so that they will function as a whole. Difference allows the formation of a hierarchy in the design. Hierarchy is the visual ordering of the design elements from most to least important, and is accomplished through changes in size, color, and other variables. One of these variables, which has an influential role in both the identity and the difference of the structure, is interval.

INTERVAL

Interval was one of the terms which surfaced continuously throughout my first year of graduate study. It was used to describe the space or timing between elements in the design. An example of interval is the necessary pause denoted by a comma in a sentence, or the amount of time given for the eye to rest between images or blocks of information in a poster. It is the connection between the different levels of hierarchy or between elements of a design, and also the distance - physical and intellectual - between the

GRAPHIC DESIGN

message and the viewer. I hoped to eventually address this interval of interface.

In music, the audial experience includes the silence between the notes. So it is in design, where the intervals between and around elements are as important as the elements themselves. Famous designers such as Frank Lloyd Wright and Alexey Brodovich claimed that the consideration of negative space was just as critical as the consideration of other design elements.

Intervals can have regular, progressive, or irregular steps, and may in this respect form a structure. One manifestation of this structure is the typographic grid, in which the module (basic form which is duplicated) is based upon the point size, leading, and kerning of a line of text. Structures are not contained to such a mathematical exercise, however. They can be of any form, as long as they are functional methods of organization.

Interval and structure are aspects of graphic design that do not define the entire field, but embody the critical variables which must be addressed for comprehensive visual communication. To view graphic design at a level comparable to that of my humor types, I now sought a way to define the most elemental variables of design.

GRAPHIC DESIGN ELEMENTS

The fundamental units of visual communication were defined both as actual elements and as relationships between elements. Basic Design by Kenneth Bates was organized in the following manner:

Kenneth Bates, Basic Design
(Cleveland: World Publication
Co., 1970)

Simplicity (spot, line, and shape)

Relationships (parallelism, opposition, combination, repetition, pattern)

Gestalt (visual associations and groupings, scale, interval)

Rendering (perspective, value, color, texture)

Structure (organization, rhythm, balance)

The items of "simplicity" were obviously the most fundamental design elements, but I was at a loss of what to do with them. They were so basic that I had difficulty attributing a sense of graphic design to them, and did not foresee a substantial interaction with the humor types I had established. I therefore took a step away from Simplicity and addressed Relationships.

GRAPHIC DESIGN

This choice fed back into my research of Gestalt laws and design philosophies. I looked for a further breakdown of Relationships, and Donis A. Dondis' A Primer of Visual Literacy provided the following information.

Donis A. Dondis, A Primer of Visual Literacy (Cambridge: MIT Press, 1973) p.13.

Visual data has three distinctive and individual levels.

1. the visual input, which consists of myriad symbol systems
2. the representational visual material we recognize in the environment and replicate in drawing, painting, sculpting and film
3. abstract understructure, the form of everything we see, whether natural or composed for intended effects

This formed the basis for Dondis' discussion of communication, and he went on to speak of the components of visual literacy, which were comprised of both visual and organizational elements. Visual elements included dot, line, shape, direction, tone, color, texture, scale/proportion, and dimension/motion. His most helpful insights, however, were in addressing organizational elements. He viewed graphic design as a relationship of either contrast or harmony between elements.

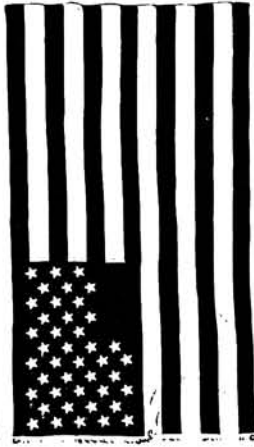
contrast	harmony
exaggeration	understatement
spontaneity	predictability
accent	neutrality
asymmetry	symmetry
instability	balance
fragmentation	unity
economy	intricacy
boldness	subtlety
transparency	opacity
variation	consistency
complexity	simplicity
distortion	realism
depth	flatness
sharpness	diffusion
activeness	passiveness
randomness	sequentiality
irregularity	regularity

EXAMPLES

scale



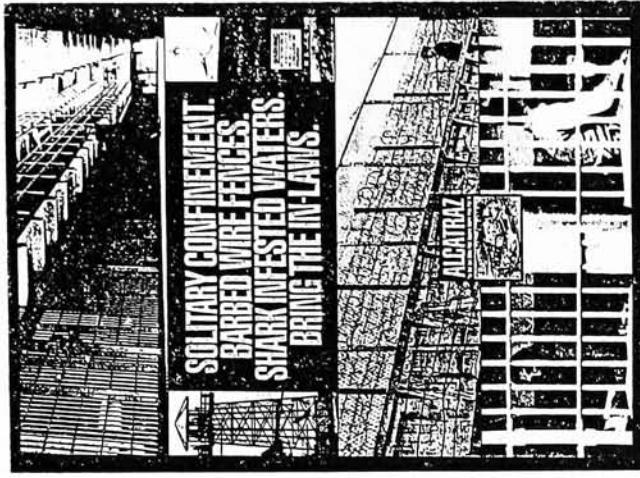
pattern



Residence Inn is now located in 42 states.

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visual hierarchy



Think small.

transformation/translation

whisper
SHOUT!
4-10

MUMBLE
STUTTER
4-11

criticize
PRAISE
FLATTER
4-12

Sweet Talk
STRAIGHT TALK
DOUBLE TALK
4-13

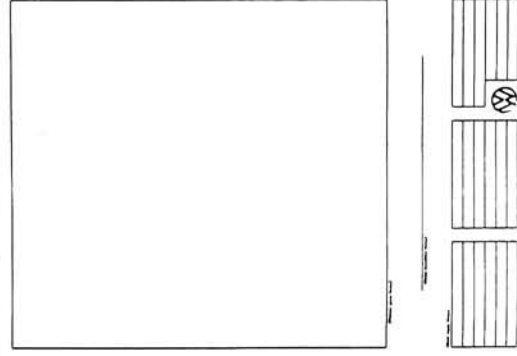
explain
Teach
4-14

Prag
Exaggerate
4-15

orientation

How to do a Volkswagen ad.

1. Look at the car
2. Load harder. You'll find enough Volkswagen to fill a lot of ads. Like the one called engine the economy. The design that never goes out of date.
3. Don't exaggerate. For instance, some people have gotten 30 mpg and more than a VW. But others have only managed 78. Average 27. Don't promise more.
4. Call it a spade a spade. And a suspension a suspension. Not something like "rugged cushioning."
5. Speak to the middle. Don't show the car. Just you. Especially if you sell wine.
6. Pencil sharp? You're on your own.



GRAPHIC DESIGN

juxtaposition	singularity
angularity	roundness
representation	abstraction
verticality	horizontality

This listing of design relationships was exactly what I had been looking for as graphic design elements, but its size discouraged ease of use. Another list, while smaller in size, was not of the kinetic nature that Dondis' possessed; Kenneth Hiebert's classification of form, content, context, concept, structure, matrix, morphology and expression did not conceptually provide the link to humor which Dondis' did.

Appendix C Deborah Beardslee offered the use of her classroom handout on Visual Syntax, which proved to be extremely effective in scaling down Dondis' list. Professor Beardslee broke down *form* emphasis into five components: Orientation of Parts, Visual Hierarchy, Scale, Pattern, and Transformation & Translation. I established definitions for the terms and ordered them from simple to complex in preparation for applying them to the listing of contrast and harmony.

See Examples **Scale** (relative size or amount; one element in comparison to others)
Scale is the least complex approach because it functions as merely a comparison or contrast in numerical value or size. This comparison/contrast is relative not to real life but to the other elements within the composition.

Pattern (the repetition of spatial and temporal regularities)
Pattern is based on a module which is repeated to simulate a change in scale. While it is a simple process and easily recognized, my tendency to extend the idea of pattern beyond the printed piece complicated its nature. I retained the sense of pattern as the social, political, and economic norms which comprise the way an audience views graphic design (such reading patterns).

Visual hierarchy (dominant/subordinate elements)
Visual hierarchy incorporates the visual arrangement and interrelationship of design elements within the composition to control the order in which they are viewed by the audience. Scale, pattern, color, and placement are all variables which will aid in determining which element will be seen first, second, third, etc.

GRAPHIC DESIGN

Transformation/translation (representational/nonrepresentational abstract/realistic renderings)

Transformation/translation is the graphic reinterpretation of an object, usually done to draw attention to a particular aspect or suit the object to the rest of the composition. Transformation could correspond to humor's impersonation, and translation could correspond to caricature. Both involve use of the three preceding design approaches, and are in essence an abstraction of the original object.

Orientation (relationships in perspective and position)

Orientation was placed last because although the orientation of elements in the composition is not difficult, I saw orientation as an indication of the viewpoint which the information is presenting. This results in a necessary understanding of how the composition as a whole should be designed, from basic structure to the elements and their treatment.

The elements were now applied to Dondis' list of relationships.

contrast	harmony	visual syntax
accent	neutrality	visual hierarchy
sharpness	diffusion	visual hierarchy
angularity	roundness	transf./transl.
exaggeration	understatement	scale
boldness	subtlety	visual hierarchy
spontaneity	predictability	transf./transl. or pattern
irregularity	regularity	pattern or orientation
randomness	sequentiality	pattern or orientation
asymmetry	symmetry	orientation or hierarchy
instability	balance	orientation or hierarchy
fragmentation	unity	orientation
variation	consistency	pattern
economy	intricacy	transf./transl.
transparency	opacity	hierarchy
depth	flatness	transf./transl.
complexity	simplicity	orientation
distortion	realism	transf./transl.
representation	abstraction	transf./transl.
activeness	passiveness	pattern or orientation
verticality	horizontality	orientation

GRAPHIC DESIGN

juxtaposition

singularity

orientation

The essentials of design philosophy were now packaged in a form which I could readily apply to a synthesis with humor. The next chapter addresses the process of image gathering, which had been maintained throughout the proposal and research phases of the thesis.

Chapter Three

IMAGERY

The images which I intended to analyze through the matrix structure were advertisements, cartoons, caricatures, photographs, graphic design examples, and quotations which I had been collecting since the very beginning of the thesis. Below is a listing of the many other examples of humor I had hoped to examine.

Authors	Television	Movies
Woody Allen	Monty Python	Dr. Strangelove
Garrison Keillor	Saturday Night Live	Airplane
Joseph Heller	Benny Hill	Time Bandits
A.A. Milne	Howard Stern	Marx Brothers
T.H. White	football commentators	Pink Panther
Ken Kesey	NYNEX TV ads	Monty Python
Erma Bombeck	Bugs Bunny	Woody Allen
Shakespeare	Mystery Science Theatre 2000	Steve Martin
Norton Juster	Fawlty Towers	
Roald Dahl	Bob Newhart	
Sid Fleischman	Gallager	
Lewis Carroll	Steven Wright	
Steinbeck		

I did not want to immediately discount any possibilities, and also on my list were games (Pictionary, Balderdash, Twister), music (Spinal Tap, Weird Al Yankovic), and radio ads ("I'm Tom Bodet for Motel Six"). On the whole, however, examples of humor in printed media were my resources.

LITERARY AND TYPOGRAPHIC HUMOR

Humor in literature and in typographic design was something that I wanted to explore to some extent because of my interest in the power of the written word. The ability of words to create a picture in the viewer's mind is a characteristic worthy of exploration because often this mental picture is more vivid and humorous than an actual illustration.

The concise rules of grammar and written expression create a different environment for humor than one that relies on a pictorial field of reference. *Pattern*, I felt, played a significant role in the use of written humor, since the rules of reading depend upon a particular sequence of letters and symbols.

map map map
M i t h

GLOW

sip GLASS

egg

WINE

GLASS

FORK

Grilled Salmon

Bavette

PLATE

SPOON PLATE

BREAD

FRIEND

CHAIR

NAPKIN

Friend

CHAIR

NAPKIN

loafers

pump

A
C H B
S

RESTAURANT
(FLORENT)

69 CANSEVOORT STREET
925-1775

IMAGERY

Carter, Meggs, & Day,
Typographic Design: Form &
Communication (New York: Van
Nostrand Reinhold, 1985) p.56.

Visual order in typography emerges from the patterns of
repetition and contrast.

Steven Heller, Graphic Wit:
Humor in Design (New York:
Watson-Guptill, 1991)

Typographic humor commonly utilizes incongruity between the *meaning* of the text and the way in which it is *presented*, departing from the normal patterns of written communication. An excellent example of this is found in “Mirth”, a poster found in Steven Heller's Graphic Wit: Humor in Design. Mirth uses typography to form a visual picture, and the incongruity lies in the fact that the words actually look like what they are; not only are maps positioned on the walls and silverware on the table, but the typeface, size, and placement of the words further reinforce the word meaning, replacing the use of adjectives. One “map” is crooked. The “glasses” are tall and thin. The man’s “fork” is upside down and his “napkin” is (naturally) on the floor. He has “crumbs” scattered at his feet. The woman’s “napkin” is in her lap and her space at the table is neat. The man “sips” politely, the woman “giggles” politely.

As a contrast to typographic humor, literary humor is not an exercise in visual aesthetics, but an exercise in controlling the sequence of words and their meanings. An intriguing quotation from Winnie-the-Pooh pushed the line between resolvable incongruity and nonsense:

A.A. Milne, Winnie-the-Pooh
(New York: E.P. Dutton & Co.,
Inc., 1926), p.45.

“And how are you?” said Winnie-the-Pooh.

Eeyore shook his head from side to side.

“Not very how,” he said. “I don’t seem to have felt at all how for a long time.”

My fascination in this quotation lay in its comprehension despite the completely unexpected use of “how” in the answer. In relation to Bateson’s comment about figure and ground, this example takes an item from the background (question) and makes it the subject in the foreground (reply). The most interesting factor is that Eeyore’s reply *makes sense*. The phrasing of the response and Eeyore’s attitude substitute for a meaningful replacement for “how”. The situation presents a normal, accepted pattern of greeting, and is answered with an equally unsurprising pattern of response. The only difference from a “normal” response is the substitution of a question word for an adjective. The structure and pattern, however, allow “how” to function as an adjective.

IMAGERY

I thought that this successful wordplay should provide an example of possible solutions, and spent some time trying to decipher its functionality. A satisfactory or useful solution was never found, and from this point, only humor in imagery and typographic humor were utilized. I next began to analyze the examples I had collected.

Chapter Four

MATRIX CREATION

Analysis of my research findings involved the use of a matrix structure to organize the information. Because I intended to use examples of humor and graphic design for making arguments and arriving at conclusions in this thesis, the matrix was to be a tool for visual appraisal. As a starting point, I planned to separately address humor and graphic design and, from my findings, eventually interlace the two into a single comparative matrix.

Appendix D The first matrix cross-referenced the humor types (caricature, impersonation, witticism, pun, comic simile, riddle, and satire) with “visual” and “verbal”. The second combined the design approaches (scale, pattern, visual hierarchy, transformation/translation, and orientation) with “imagery”, “typography”, and “image and typography”.

My next step was to combine the humor and graphic design matrices into a hybrid matrix, which would directly compare the two. My thesis committee thought that the hybrid matrix would be enlightening, and advised me not to expect that all the matrix sections would be filled. They also believed that the presentation and analysis of the “best” of each category would be valuable. Armed with these insights and advice, I set out to construct the hybrid and establish the relationships between humor and graphic design.

Appendix E To construct the hybrid matrix, I first needed to examine and combine the terms that lined the axis. I returned to the listing of contrast, harmony, and visual syntax and applied “humor types” to the appropriate items.

contrast/harmony	visual syntax	humor type
accent/neutrality	visual hierarchy	pun
sharpness/diffusion	transf./transl.	satire
angularity/roundness	transf./transl.	impersonation
exaggeration/understatement	scale	caricature
boldness/subtlety	transf./transl.	caricature
spontaneity/predictability	pattern	witticism
irregularity/regularity	pattern	witticism
randomness/sequentiality	pattern	riddle
asymmetry/symmetry	orientation of parts	
instability/balance	orientation of parts	
fragmentation/unity	orientation of parts	riddle
variation/consistency	pattern	
economy/intricacy	orientation of parts	

MATRIX CREATION

transparency/opacity	visual hierarchy	
depth/flatness	visual hierarchy	impersonation
complexity/simplicity	orientation of parts	
distortion/realism	transf./transl.	caricature
representation/abstraction	transf./transl.	satire
activeness/passiveness	orientation of parts	
verticality/horizontality	orientation of parts	impersonation
juxtaposition/singularity	orientation of parts	comic simile

Some of the categories did not seem to lend themselves to a humor type, but I did not regard that as a problem.

One of the first needs in applying the examples to the hybrid matrix was to weed out the examples which were either non-humorous or were “unresolvable” incongruity. These examples included Far Side cartoons written in German and Japanese ads that depicted a laughing man.

Appendix F

Another immediate concern was the frequency of examples which were not cut-and-dry members of one matrix category or another. It was at this point that I realized that matrices would not provide a solid, single theorem of humor and design. However, as my analysis of humor examples continued and they were shifted continuously from category to category within the matrix, I gained a stronger grasp of the many ways in which humor could be perceived. I also became more critical in my scrutiny, and while this may not reflect the true intentions of humor, I was eventually able to arrive at a satisfactory classification of humor examples.

Factors which had an influence on classifications were the clarity of the matrix definitions (I was completely misled in my use of “comic simile” until I realized that the examples therein were contradicting one another, and subsequently redefined the category for myself) and whether I looked at the examples for their visual presentation or their mental implications. For instance, “The Most Common Pests Know to Trees” functions as a satirical message, but within it is a man “impersonating” a bug. I needed to make decisions as to the more prominent characteristic.

MATRIX CREATION

SUMMARY

A crucial point in my thesis work came up in the form of a self-evaluation of my progress and initial goals. I wrote out a dialog in hopes of arriving at a consensus of my position.

Is diagramming useless? . . . its only establishing humor as being related to graphic design. humor as an element in design. Let's start with pattern. Nice and simple. Now jump to Escher's control over the pattern, pattern perception, and pattern interruption.

But interruption has always been a tool of graphic design . . . as well as pattern. So is figure ground and structure.

Incorporating humor structure (and only structure) into design seems useless because without the actual humor, the message is not enhanced.

So far, nothing is really new. Things just overlap, that's all. What the hell am I going to do? How would even merely publishing these findings help anyone?

And my matrices - are they useful? Yes. For illustrating the categories . . .

I need an application, right? . . . So what if I come up with a system for diagramming humor. (written) Maybe it will actually come down to graphically representing humorous texts, using the lessons found already.

I had discovered that the structures of humor and graphic design were related. The basic relationships utilized in creating effective design were similar to those used in visual and literary humor. I was at a loss. It seemed so obvious now that a structure for humor would be useless without the humor. I had expected to find a concrete rule or law which I could turn around and apply to anything, and instead I found a complicated series of exceptions and simultaneities which eluded being packaged.

When I spoke with Joe Watson about this realization, he expressed his belief that the value of my work will be in *how* I present the examples and relationships. There was not necessarily anything new, but was approaching it from a new direction. As an example, he showed me a page from Philip Meggs' Type and Image book, which presented the impact of two objects in a field (a letter and an object) as they progressed through a series of

MATRIX CREATION

escalating and de-escalating hierarchies. An experienced designer will understand the effects of increasing and decreasing scale and not find any surprises in this example. However, one can recognize the value in having such a resource. As I found in categorizing the imagery, merely anticipating the results of visual relationships does not warrant success or effectiveness. Without something to observe and comment on, evaluation is impossible.

ALTERNATE MATRICES

I felt that setting up different hybrid matrices might allow for a better understanding of where the examples should be placed, so I proceeded to organize the imagery first by humor type only, then by design approach only, and then by applying “image only”, “text secondary”, “image and text”, “image secondary”, and “text only” to the humor types.

This last method was interesting, as it set up a new series of relationships.

Appendix E **Image only** is entirely left for the viewer to create/see the message; the incongruity is based on our mental recollection of visual experiences. Mostly they are “instant resolution” with the exception of Magritte and Escher, who leave us with an unexplained puzzle. Design for the illiterate, with possibly the most powerful imagery and relationships.

Text secondary is similar to “Image Only”, except the type “explains” the graphic . . . the full meaning of the graphic lies in the “clue” text. The graphic could stand alone, but not with complete clarity.

Image and Text is probably the best overall sense of Gestalt. Either the illustration propels the type or they relate too closely in message and meaning to be separated. Puns are pretty well emplaced here.

Image Secondary is the few instances where the meaning of the type overbears the graphic.

Text Only combines the importance of word meaning with the pattern of reading habits and the “typicals” of typography, so there is a direct connotation of the word as well as its environment.

EXAMPLES

$$RANK = (WE$$


map map



4

4

079

1964

 $x, x x'$

2004

—

Grilled Salmon

Bavett

FRIEND

CHAIR

22 APR 1961

Friend

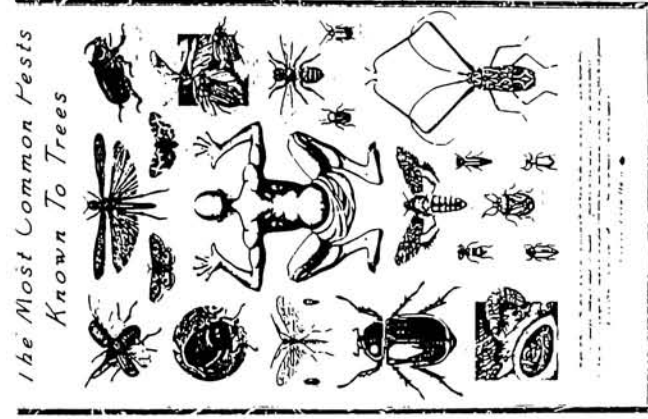
CHAIR

WAPK

loaders

Page 2

A large, stylized letter 'C' made of steel wool, with a sheep standing inside it. The sheep is also made of steel wool and is standing on its hind legs, facing the letter. The entire image is in black and white.



NYNEX
Yellow Pages

MATRIX CREATION

From this categorization I went back through all the examples and asked myself which of them fulfilled the definition most completely.

Caricature	As “exaggeration”, the lifesaver photograph was the strongest example.
Impersonation	As “mimicry”, Mirth was the best.
Witticism	As “spontaneous wisecrack”, Helvetica was excellent, but had a very narrow audience. The Forbes ad was also highly effective. I noted that it used subtraction while Helvetica used addition.
Pun	As “play on words”, the NYNEX advertisements are the best.
Comic Simile	As “simile”, the acupuncture logo was the best.
Riddle	As “question with a surprisingly right answer”, the Alcatraz advertisements were the best.
Satire	“Pests” poster was unquestionably the most effective.

Examples of typographic humor were characteristic in contradicting themselves or reflecting their meaning, and with John Morrell's insight on classifying them, I introduced the categories of *contrast*, *contradiction*, and *instantiation*.

The entire category of witticism was soon removed due to its ambiguity and the fact that I was able to satisfactorily redistribute all the witticism examples among the remaining six humor types. After running through these matrices I was ready to apply the “best” toward an exercise in ideation which followed.

IDEATION

Ideation was a suggestion of Professor Beardslee's. It involved taking the “best” examples of each humor type and physically reconstructing them through use of the design approaches.

Appendix G

These humor types were studied to determine the elements which most contributed to the overall message intent and delivery. In “The Most Common Pests Known to Trees” satire, the image of the man amidst the insects was the most crucial element. In making the man smaller and more

MATRIX CREATION

similar to the size of the bugs around him, the message was reinforced further. I also felt that turning him to an unnatural human position would distance him more from our possible tendency to see him more as something to recognize and sympathize with than loath as a pest. And lastly, by replacing the full-body image of an poised Indian in his loincloth with the headshot portrait of an aging executive suit, a greater degree of incongruity and satire is brought to the issue.

The other ideations followed a similar pattern; discerning the most influential elements and endeavoring to shift the humor type through the different design approaches. These exercises gave me a greater appreciation for the relationship of elements in the whole and the variety of solution possibilities which exist. It proved to be a tremendously difficult task to work on another designer's finished piece with the intent of improving upon it. I don't believe I improved upon anything, but I did manage to come up with some effective options. With more time dedicated to this exploratory exercise, it could possibly illuminate the most important points in the presentation of humor in communications.

Chapter Five

APPLICATION

The intention of the application was to project what I have learned thus far toward a graphic design solution. To most effectively demonstrate my belief in humor as a powerful communication tool, I chose to address a social or political issue, where humor would be challenged in its “appropriateness”.

Professor Beardslee immediately urged me to establish a client for the application, which would aid in practical design choices. I found a hypothetical client in the form of Eco Newsletter, a publication put out by designers, for designers, which addressed the environmental issues affecting the design field as a whole.

To narrow the topic of environmental issues, I decided to work with paper as the designer's medium and the impacts of waste, production, and recycling. For the message, I used a quote from an article in *Print* magazine on green design, which stated:

Eve M. Kohn. “Going Green.” In *Print* XLVI, (1992)

Graphic designers generate twenty-three million tons of books, magazines, annual reports, catalogs, letterheads, posters, shopping bags and paper packaging each year.

I decided that addressing this issue through the amount of trees required for paper production would be powerful and effective. The audience would be the professional graphic designer, and I would attack their (and my) use of excessive amounts of paper products, but utilize humor to stimulate awareness, responsibility and action.

In applying what I had learned about humor and graphic design, I realized that even if I tried, and that regardless of the potential value it might hold, I would not be able to systematically produce an application by stepping through my matrices and saying “Now I’m going to make a design using impersonation.” I had come to the conclusion that humor must accompany its own structure to be effective. So I proceeded with a process of research and brainstorming to formulate a strong idea for the message presentation.

Appendix H

This stage of my thesis proved to be the most difficult, for while I do not have a problem with generating creative solutions, the need to produce humor hung like an ominous dark cloud over my head. My brain-storming sketches and ideas were formulating solutions that were powerful, but not humorous. Another consideration which stayed with my thoughts was the

APPLICATION

irony of my conservation messages which would most likely be implemented as printed pieces - I was contradicting my own message.

Deborah Beardslee was extremely helpful in focussing my broad-reaching ideas for application, and channeled me toward the most effective solutions. After generating a tremendous amounts of sketches, I approached Joe Watson for a different perspective in focussing and nurturing the ideas. His strongest advice was to implement terminology and visual cues which were unique to design. By speaking directly to designers, and using tools familiar to the profession, the message could be more powerfully delivered.

The computer became a solution to the problem of contradicting my own message; in looking ahead to the possibility of purely electronic visual communications, displaying messages as part of a program startup seemed appropriate and paper-conservative. Because the use of words intrigues me, I sought to use the computer's menu commands and options which were familiar to the designer to create a pun of sorts. My main idea was that every time PRINT was commanded, in effect, another tree had been pulled from the wilderness to the paper mill. A series of puns was created with the intent of setting the stage for a command of PRINT, in which a tree onscreen would be cut down, as though printing from the computer promptly required the felling and pulpifying of a tree for the user's document.

A second idea evolved from the image of a tree's annual rings and the history which could be read from them. I wanted to glorify the tree's long life and contrast the worldly events it may have lived through with the insignificance of being chopped down to become some desktop publisher's garage sale announcements. My first sketch placed the tree's birth at Columbus's arrival, and ensuing rings were designated as signifying the times of such tyrants as Custer, Hitler, Saddam Hussein, and Stalin. The final ring, when the tree was felled, is noted as "become 400 annual reports for 7-11". The idea was strong and effective, but I had to go through many drafts and revisions to hone the idea into a finely tuned instrument. The finished piece presented the tree's survival of such natural disasters as drought, fire, disease, and insects and its final failure to fight off "Designers". The cue of "Annual Reports" was meant to coincide the tree's rings, which represented a year's growth, with one of the items listed as being an element of paper consumption.

APPLICATION

The third application became a poster, like the second. It addressed the designer and his tools again, but this time put the designer's pencil and ruler in the same context as a "Busy Beaver" chainsaw. My intent was to present the designer as an "urban lumberjack", utilizing the dramatic contrast between the tools of creation.

The second and third applications contained information which not only presented the situation and intention, but encouraged action and provided a source for more information. They were intended to be produced by Eco Newsletter as both an awareness campaign and to elicit response, donations, and interest from the design community.

The first application was a series of six computer screen printouts which literally illustrated NEW, SAVE, WIND, FLIP, DUPLICATE, and PRINT. They were supposedly self-explanatory and did not have accompanying information of any kind.

Appendix I When the applications were finished, the computer screens functioned as a **riddle-transformation**, "Annual Reports" functioned as **satire-pattern**, and "Tools of the Trade" functioned as **caricature-pattern**.

Exhibiting the thesis in a gallery show is half of the requirement for graduation, and I planned to display not only my series of applications, but evidence of my process as well. I wanted to show the important role of my gathered images and the hybrid matrix, as well as my ideation exercises and the sketches for the final application.

The humor examples were reproduced in a uniform size, laminated, and spiral bound for ease of access, then mounted on board which also provided definitions and a numbered version of the actual hybrid matrix. This allowed access for viewers to learn about and look through my process, findings, and categorizations.

Chapter Six

EVALUATION

My goal for evaluation was to discover whether or not humor was an effective element in my applications. This would require employing the help of the intended audience (graphic designers). I decided to use a mailed response card format to gather information. I reproduced two of my application pieces and mailed each one, with a letter and self addressed, stamped postcard, to practising designers across the country. I did not present the evaluation material as being an attempt at humor so that the audience would rate it on its communication effectiveness rather than whether or not they thought it was funny.

Appendix J The two applications which I reproduced were the “Annual Reports” poster, and two screens from the computer menu series. Sending out two rather than one would hopefully generate different responses for the different approaches

I saw “Annual Reports” as being clear in its message and intentions, and the computer screens as being more ambiguous, requiring a longer resolution time. “Annual Reports” functioned largely through wordplay in reference to the illustration. NEW and PRINT functioned with the sense of a riddle. “What does NEW on a computer menu have to do with a picture of a tree, and what does PRINT on a computer menu have to do with a picture of a tree stump?”

The response card was designed for ease of use. I did not want designers to feel over-whelmed, so I limited the evaluation to five questions. They rated (on a scale of one to five) the effectiveness of my goals for the application: a clear and appropriate message form which was humorous, personal, and promoted action.

I mailed out fifty evaluations, twenty-five of each application. In reply, I received twenty-seven evaluations. Sixteen were responses to “Annual Reports”, and eleven were to the computer screens. I averaged the ratings and the results were mostly middle-of-the-road for both sets of response. The individual scores ranged from highest to lowest, however, and were not predominantly neutral (score of “3”) in themselves. I encouraged comments, and twenty-one respondents did so, offering advice, criticism, and encouragement.

Chapter Seven

CONCLUSION

In looking at the evaluations, I could see that my intentions had not been completely successful. The application message was not always clear or appropriate, not always humorous and personal, not always motivational. I cannot expect that my message will be understood by every person, every time, but since that is my goal as a designer, the responses reflected a serious problem.

The range of response ratings indicate the many ways in which individuals viewed my work. I cannot attribute this to the variety of individual “tastes” in humor, since the humor was unannounced and often unrecognized. On the whole, the message I sought to project to the audience was not as effective as it could have been due to pragmatic issues of presenting humor. I believe that the different possibilities in presenting humor were not sufficiently explored, and are worthy of further study. Appropriateness contributes strongly to not only the use of humor, but the form in which it takes as a communication tool. My ideation studies are an avenue which could be beneficial in this respect, as would further application studies.

In conclusion, I have found that humor and graphic design are related and that humor is essentially a different way of arranging the design elements; my intentions to prove humor a powerful communication mode were found to be greatly influenced by the message presentation.

APPENDIX A: PROPOSAL

Thesis Proposal for the Master of Fine Arts Degree

College of Imaging Arts and Sciences
Rochester Institute of Technology

Title: **Humor as an Element in Graphic Design**

Submitted by: ¹ Jason J. Snape
Date: 9 14 - 92

Thesis Committee
Chief Advisor: Deborah Beardslee

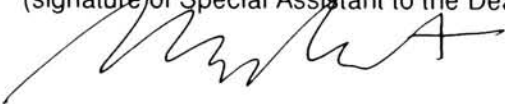
Associate Advisors:
1. John Morreall
2. Joe Watson

Departmental Approval:
(signature of graduate faculty member)

Deborah Beardslee

Date: 9.17.92

Approval, Special Assistant
to the Dean for Graduate Affairs:
(signature of Special Assistant to the Dean)



Date: 9/17/92

Committee Approval: _____

No Conflict

I seek to explore and present the effectiveness of humor in the context of graphic design, incorporating such theories as semiotics (rhetorical codes, codes of the unconscious) and communications.

I endeavor to establish a case by which humor is possibly the most powerful means of addressing the viewer.

An application will be targeted at the public as well as the designer, most likely as posters or brochures.

Goals

1 *structure the thesis elements of research, analysis, synthesis, application, and evaluation into a timeline*

Objectives

- a. given the time constraints of fall, winter, and spring quarters, create a *vehicle* for charting each step in the thesis process.
- b. using the objectives and processes for each thesis goal, break them down into a series of *steps*
- c. considering the sequence of steps through the process, establish *check points* to make sure each step and element is proceeding at necessary pace

Processes and Strategies

1. set up a visual aid using the 1992-1993 academic school year for a basic foundation.
 2. consider such elements as classes, holidays, and breaks
 3. take into consideration the time elements in such matters as letter inquiries, interviews, lectures, and field trips
1. every step should itself be processed through a cycle of research, analysis, synthesis, application, and evaluation
1. at the completion of each "step", evaluate its position in the timeline and to what future steps it may contribute
2. record the progress and decision-making process through continual entries into a journal for the purpose of creating a thesis book as the project unrolls
3. establish criteria for crucial points or the optimum number of steps preceding a thesis committee meeting

Goals

2 research the field of humor and the discipline of graphic design

Objectives

- a. given written works on humor and on graphic design, extract and challenge overarching *theories*
 - b. utilizing this collection of theories, research further *divisions* of each theory
 - c. based on written source research, find visual and graphic *examples* of this emerging structure
1. written works may be found in libraries; the thoughts of philosophers, psychologists, designers, architects and artists could all bear relevance to the mission
 2. visual examples of both humor and graphic design may be found and compared to theories to illuminate affordances and valances
 3. the theories of humor and of graphic design should be compacted into an optimum number to work with (maybe 3-5)
1. written works may be found through library systems and accessories
 2. addressing all veins of humor, establish a listing of the various types
 3. arrange the types of humor into their respective theory headings
 4. follow similar path with graphic design elements and theories, including such resources as notes from visual semiotics and the use of rhetorical codes
1. include such items as cartoons, caricatures, movie stills, photography, painting, graphic design, advertisements, and architecture

Processes and Strategies

Goals

3 *analyze* the theories from goal #2 and create a structure by which humor and graphic design characteristics may be compared

Objectives

- a. utilizing the theories, arrive at a sense of "*common denominator*" which will allow the two factions to be similarly addressed
- b. construct a *skeleton* for the support of the theories and the insertion of interval characteristics for comparison

Processes and Strategies

1. define the term "interval" in relation to its position in humor and graphic design
 2. note how the definition's broad sense changes between the two factions
1. utilize visual representations to communicate comparisons of interval
 2. allow for all the relationship possibilities; explore affordances of different systems en route to arriving at a functional skeleton

Goals

4 *synthesize* gathered information into a "utility" which may be further developed into problem-solving or research tools

Objectives

- a. given the organization structure of goal #3, *compare* intervals of humor to intervals of graphic design and note the similarities and differences
- b. *apply* humor intervals to graphic design practise, and vice versa, to realize the proximity of actual relationships between humor and graphic design
- c. evaluate this information and arrive at a *format* suitable for application/presentation

Processes and Strategies

1. notice where humor intervals parallel or approach those of graphic design, and where they remain disparate
2. notice how the similarities or differences in interval coincide with theory headings and how they may relate to each other
1. utilize visual representations to communicate comparisons of interval
2. construct new visual representations to illustrate crossovers
1. evaluate the degree of success which the representations display, and whether there is a resulting humor based on the type of interval
2. study the overarching principle of interval which will lend itself to the organization and display of the application

Goals

5 *apply* the findings toward effective display for the thesis show and for evaluative purposes

Objectives

- a. utilizing the accumulated information, create a surrounding *environment* or space for presentation purposes

Processes and Strategies

1. consider alternative means of presentation: poster, brochure, mailer, interactive, "utility", environmental space, publication, visual presentation, etc.
2. realize the limitations of display space
3. evaluate findings to determine necessity and amount of spatial interval needed for a display situation
4. the intent is to establish a contributive preliminary environment for the appraisal of the thesis

Goals

6 *evaluate* the project's success, functionality, and contribution to the field

Objectives

- a. from the nature and presentation of the application, create limitations, goals, and *vehicles for evaluation*
- b. from the nature and presentation of the application, construct a *means* of either simultaneous evaluation, or follow up response

Processes and Strategies

1. what do I want to find out
how do I do it
how do I use it
1. possibility of tape-recording reactions and responses
2. the benefits of an actual mailed application could concentrate on an individual's reaction -note: look at individual vs. group humors - and include a written followup for evaluation

7 SEPT	13	14	20	21	27	26 OCT	4	5	11	12	18	19	25	26 NOV	1	2	8	9	1
<p>THESIS PROPOSAL DEVELOPMENT</p> <p>INITIAL RESEARCH</p>																			

16	22	23	29	30 DEC	6	7	13	14	20	21	27	28 JAN	3	4	10	11	17	18	2
<p>FALL BREAK</p> <p>CHRISTMAS BREAK</p>																			
RESEARCH										ANALYSIS									

25	31	1 FEB	7	6	14	15	21	22	28	1 MAR	7	8	14	18	21	22	28	29 APR	4
<p>SPRING BREAK</p>																			
SYNTHESIS										APPLICATION									

5	11	12	18	19	25	26 MAY	2	3	9	10	16	17	23
EVALUATION													

REVISIONS

REVIEW OF PROGRESS

Humor as an Element in Graphic Design

Jason Snape

Thesis Committee Meeting
December 16, 1992

Deborah Beardslee
John Morreall
Joe Watson

"Good design, at least part of the time, includes the criteria of being direct in relationship to the problem at hand a new language, visual or verbal, must be couched in a language that is already understood."

- Chermayeff, Ivan
Graphic Design in America

"Perfect communication is person-to-person. You see me, hear me, smell me, touch me And then comes print. You can't see or hear me, so you must be able to interpret the kind of person I am from what is on the printed page."

Burns, Aaron
Graphic Design in America

► "Psychologists tell us that our sense of the comic is aroused by unexpected, incongruous happenings; by unusual and sudden interruptions of the natural or customary order of things."

- Gilbert, Henry F.
"Humor in Music", Music Quarterly

"Incongruity is a violation of a pattern in someone's picture of how things should be."

- Morreall, John
Taking Laughter Seriously

"Resolving the incongruity does not mean eliminating it. It means having, at the end of the process, an incongruity 'that makes sense' or again, to use an oxymoron we might say that at the end we have a congruent incongruity."

Forabosco, Giovannantonio
"Cognitive Aspects of the Humor Process"
Humor Journal

" Bateson stressed that figure and ground are reversed when we get the point of a joke. The structure of the joke draws our attention to certain elements while de-emphasizing others, forming a background or setting for the apparent focal point of the joke. When the punchline is delivered, the background material suddenly and unexpectedly brought to the center of attention."

- McGhee, Paul
Humor: Its Origins and Development

Humor as an Element in Graphic Design

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December 16, 1992

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Humor: Its Origins and Development

Clarification of Intent:

Mission Statement

This thesis will examine the structures of humor and graphic design and establish a bridge between the two in the interest in pursuing an intimate, stimulating, and comprehensive means of visual communications for designers.

Progress

- Researched the fields of graphic design and humor and extracted the fundamental theories from each.
graphic design - relationships/composition
humor - incongruity, superiority, relief

- ✦ • Broke the fields down into types of approaches
graphic design ----- scale, pattern, visual hierarchy, transformation and translation, orientation
humor-----comic simile, witicism, satire, impersonation, caricature, pun, riddle

- ✦ • Began to diagram the basic systems on which the approaches work
- Collected samples of each approach, in both humor and graphic design
- Set up separate matrices for humor and graphic design, into which I will apply the samples corresponding to:
graphic design-----image, typography, image & typography
humor-----visual, verbal
- Begun to approach a 'hybrid' matrix which will combine the humor and design elements

Milestones

The visual rhetorical codes lend themselves almost perfectly toward humor and graphic design; therefore I am setting them off to the side in favor of exploring emerging ties.

Following the main body of research, I posed questions:

What makes humor "work"? incongruity
which is effective due to :
standards/ customs,/norms and
expectations/anticipations

the viewer/receiver is projected into a "closed"
situation (time, place, personae)
establish **ground** - situation
establish **figure** - subject/topic of situation
establish **bridge** - connection between either two
disparate elements present in the
situation or introduces a new,
unlikely element

What makes graphic design "work"? relevance/context
which is supported by:
structure

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or introduces a new, unlikely element

What makes graphic design "work"? relevance/context

which is supported by:

structure

relationships

clarity/comprehension

interest/stimulation

lead viewer to situation

maneuver viewer through situation

achieve an ends beneficial to situation

(awareness, reaction, action, recognition)

Discovery of "Mirth" as an excellent example of structure and relationships

relationships
clarity/comprehension
interest/stimulation
lead viewer to situation
maneuver viewer through situation
achieve an ends beneficial to situation
(awareness, reaction, action, recognition)

Discovery of "Mirth" as an excellent example of structure and relationships

Discovery of M.C. Escher as an example of breaking patterns, manipulating anticipation and expectation, and creating incongruity

Plannings

- Continue hybrid matrix
- Continue the diagramming, into graphic design approaches and then possibly into actual examples (how they work in relation to the approach diagrams)
- Take note of discoveries which support the quoted theories

Discovery of M.C. Escher as an example of breaking patterns, manipulating anticipation and expectation, and creating incongruity

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Verbal Humor
riddle/pun

Alice Through the Looking Glass Lewis Carroll

"Who did you say was on the road?" the King went on, holding out his hand to the Messenger for more hay.

"Nobody," said the Messenger.

"Quite right," said the King: "this young lady saw him too. So of course Nobody walks slower than you."

"I do my best," the Messenger said in a sullen tone. "I'm sure nobody walks much faster than I do!"

"He can't do that," said the King, "or else he'd have been here first."

riddle

The House at Pooh Corner AA Milne

"Eeyore, what *are* you doing there?" said Rabbit.

"I'll give you three guesses, Rabbit. Digging holes in the ground? Wrong. Leaping from branch to branch of a young oak tree? Wrong. Waiting for somebody to help me out of the river? Right. Give Rabbit time, and he'll always get the answer."

satire

The Adventures of Huckleberry Finn Mark Twain

"When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them -"

witticism

One Flew Over the Cuckoo's Nest Ken Kesey

"What's this little house doing on the Electric Company?"

"That there's a power station."

"Martini, those aren't dice you're shaking-"

"Let him be; what's the difference?"

"Those are a couple of houses!"

"Faw. And Martini rolls a big, let me see, a big nineteen. Good going, Mart, that puts you. Where's your piece, buddy?"

"Eh? Why here it is."

"He had it in his mouth, McMurphy. Excellent. That's two moves over the second and third bicuspid, four moves to the board, which takes you on to - Baltic Avenue, Martini. Your own and only property."

witticism

The House at Pooh Corner AA Milne

"Rabbit's clever," said Pooh thoughtfully.

"Yes," said Piglet, "Rabbit's clever."

"And he has Brain."

"Yes," said Piglet, "Rabbit has Brain."

There was a long silence.

"I suppose," said Pooh, "that that's why he never understands anything."

impersonation

"Spring Bulletin", Getting Even Woody Allen

Philosophy XXIX - B: Introduction to God. Confrontation with the Creator of the universe through informal lectures and field trips.

don't

Definitions

Humor

Caricature exaggeration in words or pictures

Impersonation mimicry

Witticism spontaneous wisecrack

Pun play on words in sound, difference in meaning

Comic Simile comparison of two different things with the
~~same~~ common reference

Riddle puzzling question presented in obscure terms and
leading to a surprising right answer

Satire clever observations that criticize, expose, and
hopefully reform through amusement aimed at social
practices, persons, or institutions

Graphic Design

Scale relative size or amount (comparison)

Pattern repetition of spatial and temporal regularities

Visual Hierarchy dominant/subordinate elements

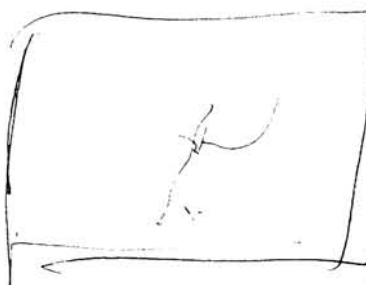
Transformation/Translation representational/nonrepresentational, abstract/geometric

Orientation compositional relationships between elements

closely analyze theories

Monday on
Tuesday

Thursday, April 1
Jason Snape



Outline for Evaluation

- Create a clear design query
- Create a favorable environment for evaluation
 - Make the evaluation swift and simple
 - Make the evaluation easy to return (stamped)
- Address the intended audience as well as the client (Designers and Eco Newsletter)
- Establish a means of measuring results

write to
Particular Org
street Add
make new
paragraph

punch stamp

Evaluation Questions (based on Annual Reports)

on a scale of 1 to 10

semantics

same is message

- comprehension of message (clear - ambiguous)
- message tone (humorous - serious)
- message delivery (intimate - intimidating)

lighter

syntax

- clarity of design choices to support message (clear - unclear)
- clarity of type size choices
- clarity of graphic elements placement

pragmatics

design scale (sm - lg)

the message motivate action

then to actual poster size



Timeline for Evaluation Process

April 1 - 8 create evaluation mailouts

April 9 mail evaluations

Note speed of responses and create a scale for reactions

questions



SCREENSAVER ▶ printed on back of Annual reports ? ...

3 groups

SAME EXACT EVALUATION

- SCREEN
- ANN. reports
- both

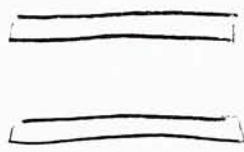
options of
REVIEWER'S
PHONE NO., NAME

code postcards
from each group

Steve's postal guidelines — larger postcard ?

APPENDIX B: DIAGRAMS

SENDER/MESSAGE



ground

figure



noises
(errors)

codings
(culture)

perceptions
(experiences)

interpretation
(understanding)



RECEIVER

judgment

truth

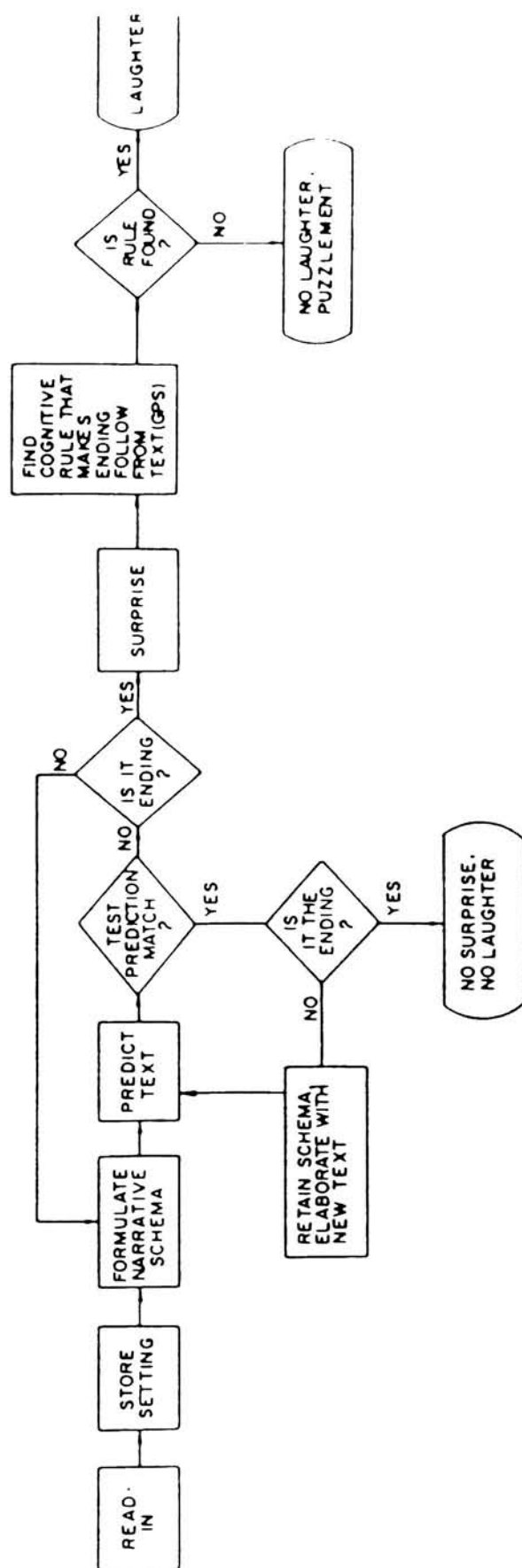
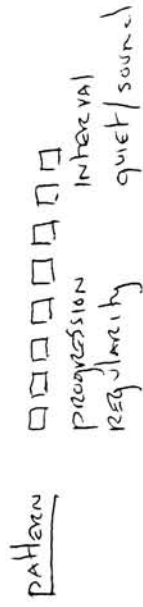
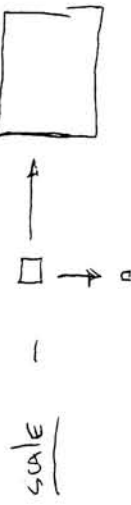
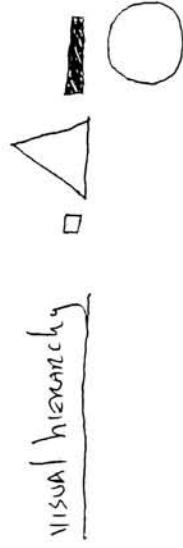


Figure 1. Humor-appreciation model. (Bortolussi)



pattern is a repetitive sequence of events
not only is sound repeated, but so is
the silence



the establishment of
a path

transformation/translation

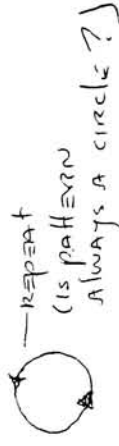


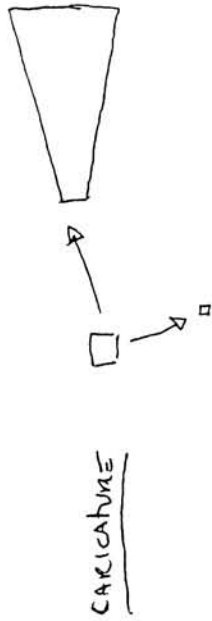
(pun/kh=turnal codes)

orientation



very physical





Impersonation how can you make a circle look like a square?
 Gestalt theories of closure, proximity, ... color
 experiments, in which one color may be
 treated to look different or like another



Withicism □ □ □ □ □ □ □ □ perhaps a deviation from or a
 breaking off from a pattern

Pun rhetorical codes (subtraction, substitution, addition, exchange)

Caric simile ○ ↔ A Δ ↔ A

Riddle - advertising gimmick

Satire

APPENDIX C: VISUAL SYNTAX

Project 1 Supplement B

VISUAL SYNTAX

Visual syntax contains both a FORM EMPHASIS and a DESIGN EMPHASIS.

THE FORM EMPHASIS (#1-5 below are all interrelated...)

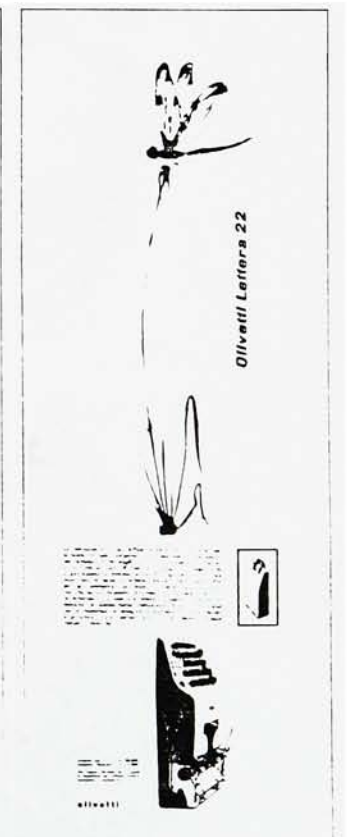
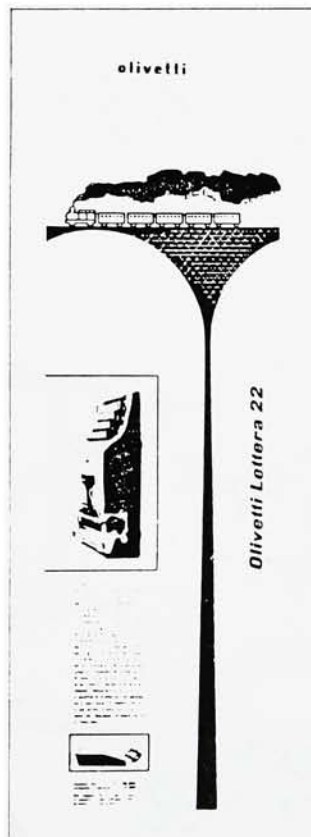
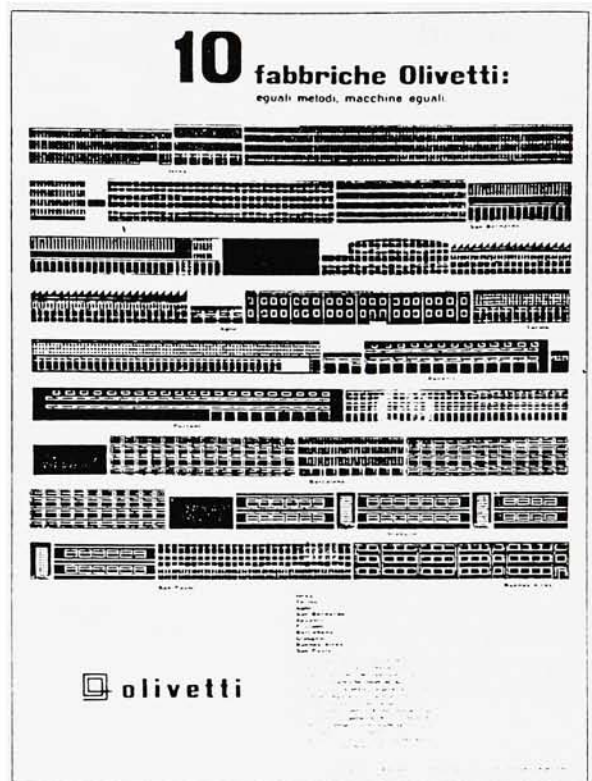
- 1) Orientation of parts (of a composition) — Are the parts similar to each other?
Do they, as a group, present a gestalt?
Are they arranged at regular or irregular intervals?
Are they arranged repetitively or randomly?
Are the elements attached or detached?
- 2) Visual Hierarchy — Are some elements dominate and some subordinate?
- 3) Scale — Relative size or amount
One element in comparison to other(s)
- 4) Pattern — The repetition of spatial and temporal regularities
- 5) Transformation & Translation — Can be abstract or geometric
May move back and forth between representational
and non-representational

THE DESIGN EMPHASIS

This aspect of Visual Syntax is related to how you, as a designer, decide to handle the design process. It has to do with ideation and the forming and re-forming of ideas and relationships. How can you use these tools to make formal decisions that reinforce communication to the viewer?

- 1) Simple to complex (can be an additive or subtractive process)
- 2) The extent that items interact with each other
- 3) Creating a structure and then choosing when or if to violate that structure.

Visual Variables (Supplement A) may be used to reinforce certain aspects of Visual Syntax. Project 1 deals with these issues as they relate to graphic design, typographic design, and communication.



Olivetti: exaggeration of picture forms (also scale)

THE SAVAGE MIRROR

THE ART OF CONTEMPORARY
CARICATURE

STEVEN HELLER AND
GAIL ANDERSON

In the past few years caricature has enjoyed a renaissance as more publications have created a new demand for this age-old art form. *Rolling Stone*, *Entertainment Weekly*, *Spy*, and other popular magazines are seeking artists who offer unique styles and points of view.

The Savage Mirror surveys the best caricature artists to emerge in recent years. They represent a variety of artistic styles—from realistic to abstract—as well as different styles of humor. Some make acerbic commentary; others, playful jests. The revival of caricature has allowed several extraordinary talents to emerge.

The book also explores the roots of contemporary caricature in the work of old masters from Daumier to Miguel Cavarrubias. It brings us up-to-date with



160 pages. 8 1/4 x 11. 120 full-color illustrations. 50 b&w illus.
Index. 0-8230-4644-3.
\$29.95 (paper) (W) OCTOBER

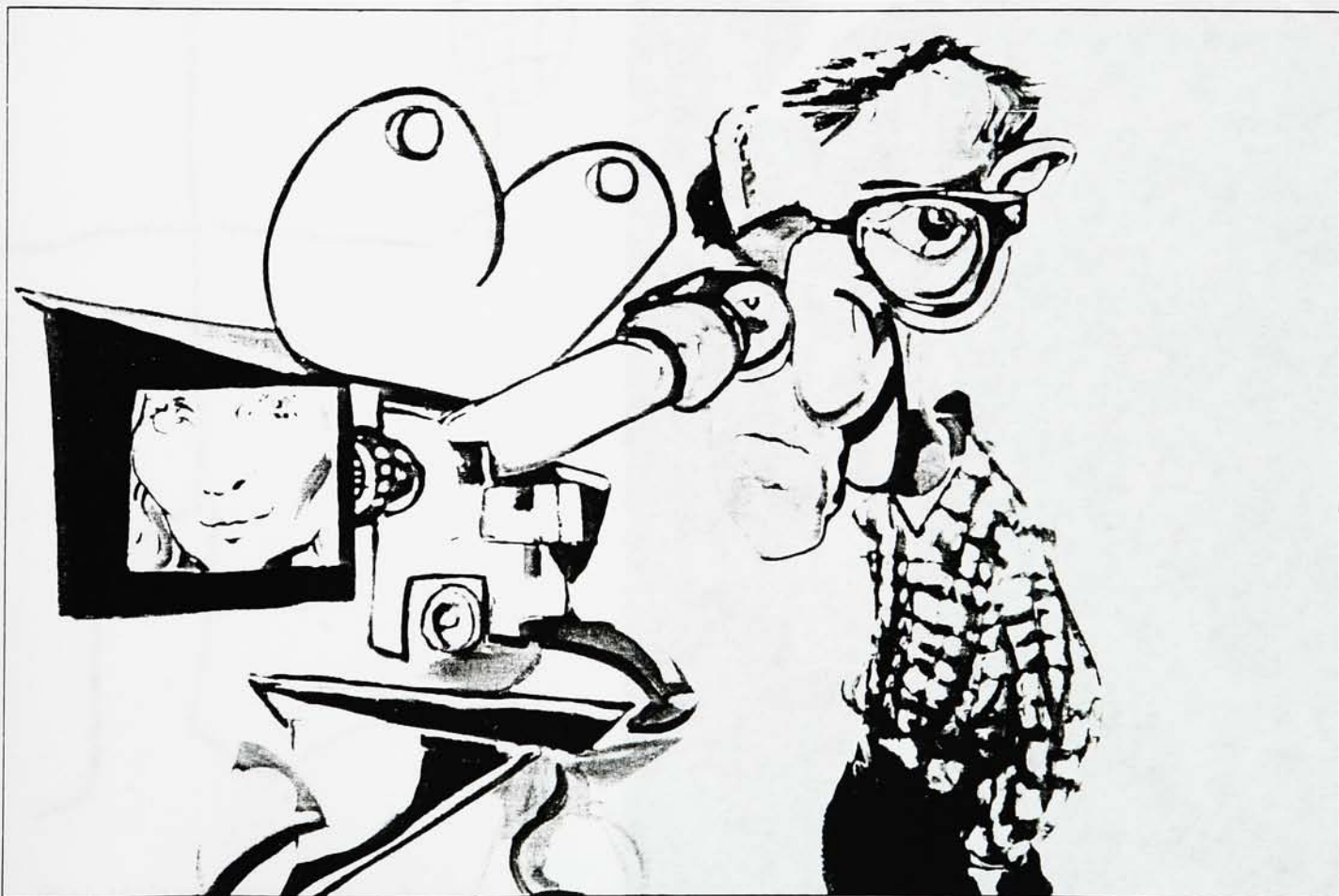
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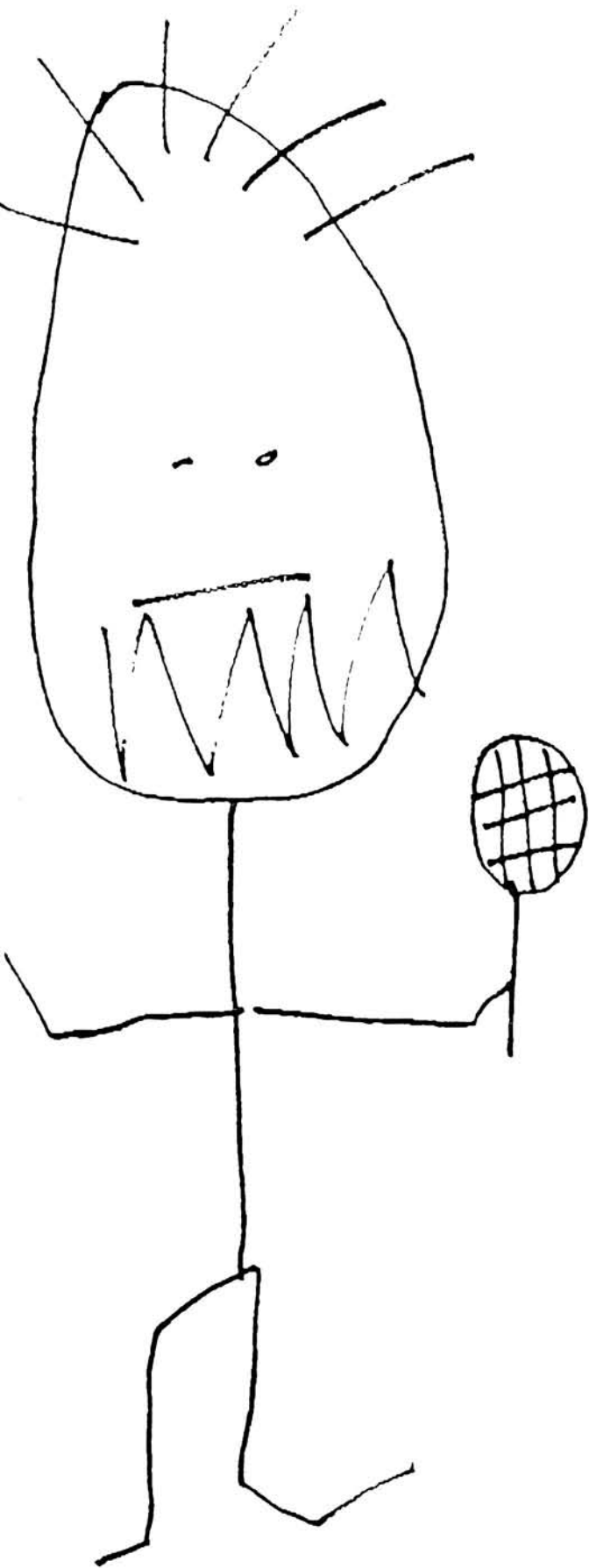
A celebration of the
variety and spice of a
powerful art form

masters from the sixties and seventies who are still making political and social caricature, including David Levine, Ralph Steadman, Robert Grossman, and Robert Osborn. And finally it surveys recent caricaturists—Phillip Burke, Steven Brodner, C. F. Payne, Anita Kunz, Robert Risko, Steven Kroninger, Sue Coe, and many others—who work in a wide range of styles in the fields of politics, society, and entertainment.

The first book to explore and celebrate today's caricature art and artists, *The Savage Mirror* is a must-have for any illustrator or art director interested in this powerful graphic art.

Steven Heller, a senior art director of the *New York Times*, is the co-author of *Low Budget/High Quality Design* and *Graphic Wit*, both for Watson-Guptill. **Gail Anderson** is the deputy art director of *Rolling Stone* and the co-author of *Graphic Wit*.





Nike: goofy rendering, exaggerating effects of shoes

②

BEFORE.



AFTER.

Helvetica

Helvetica: word mimiced by another font



Man Ray: woman can mimic the appearance of an instrument



N.Y. Time: mimicry of a painting with characters draw as cooks

1975 — 1976

おいしいこの花を満ちます。恋生堂ウインデー
恋生堂ウインデー

1975 — 1976

再会。香りあり。
恋生堂ウインデー

Orient: only the fact that the men in these ads are smiling so
hugely make them funny

①



2

Antinazi: pie in the face is just a comment on what people think of Hitler



► Bulldozing



If it's out there, it's in here.

NYNEX
Yellow Pages

► Honeycomb



If it's out there, it's in here.

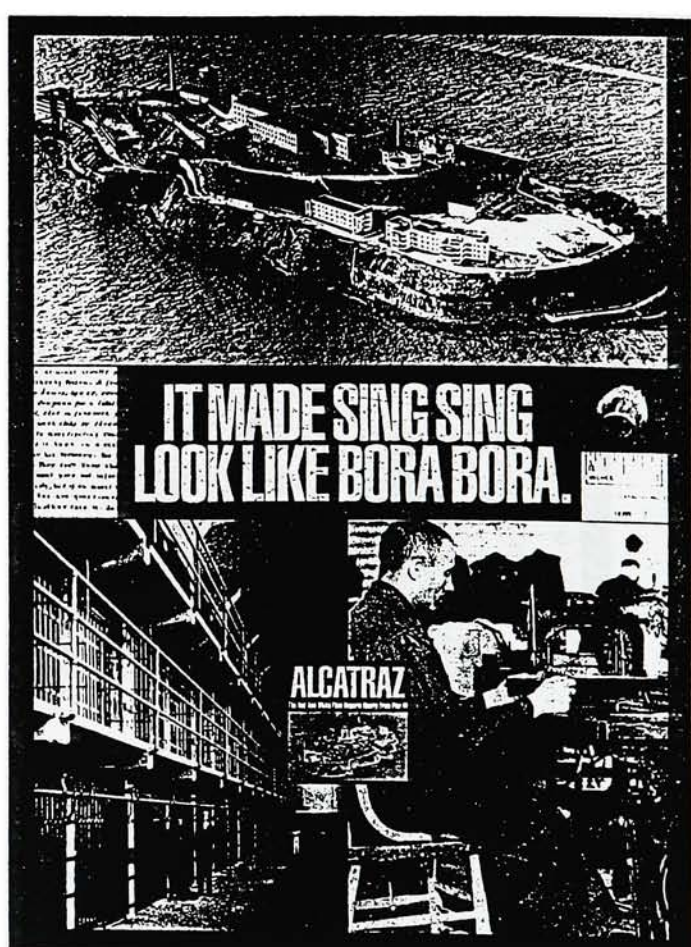
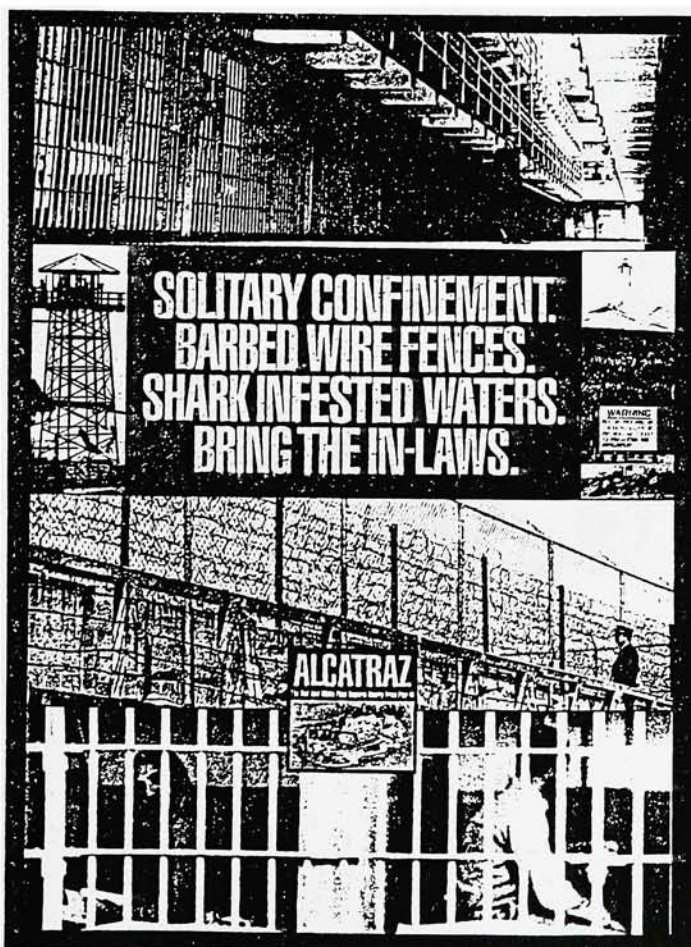
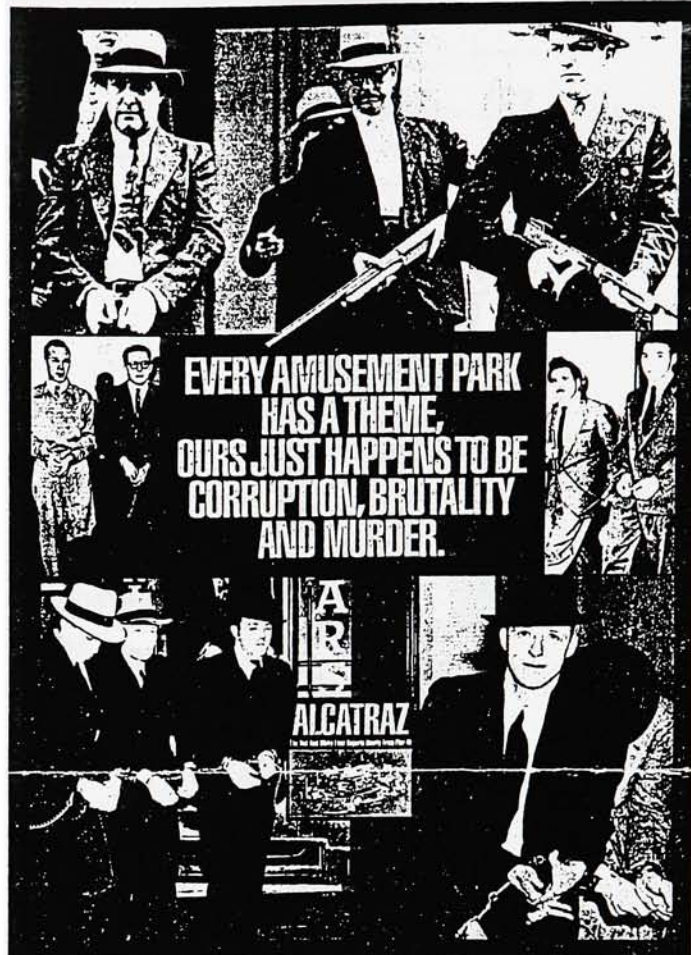
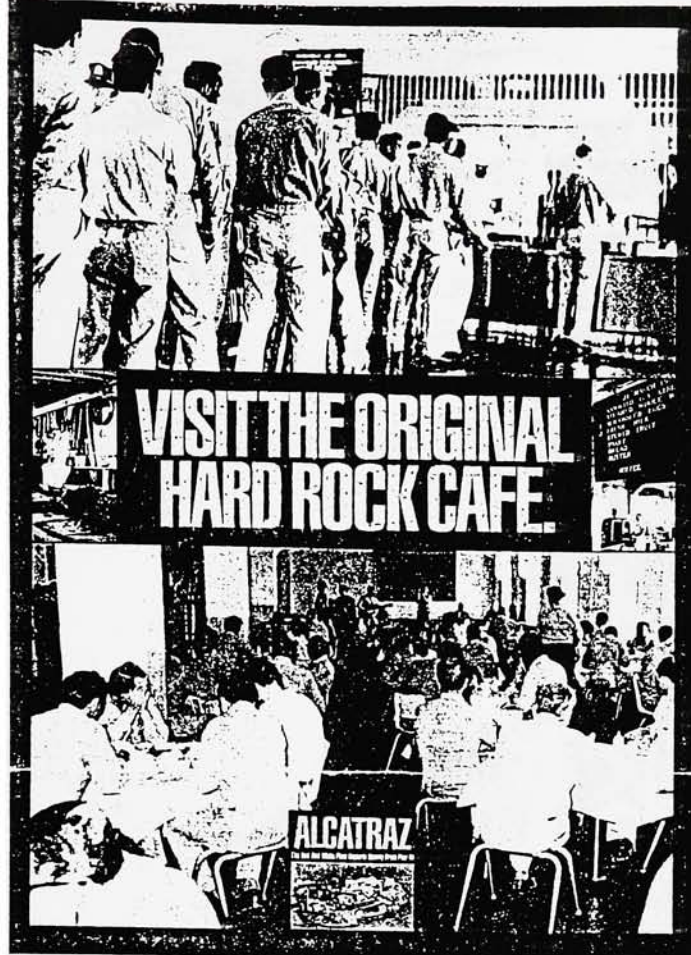
NYNEX
Yellow Pages

► Letterheads

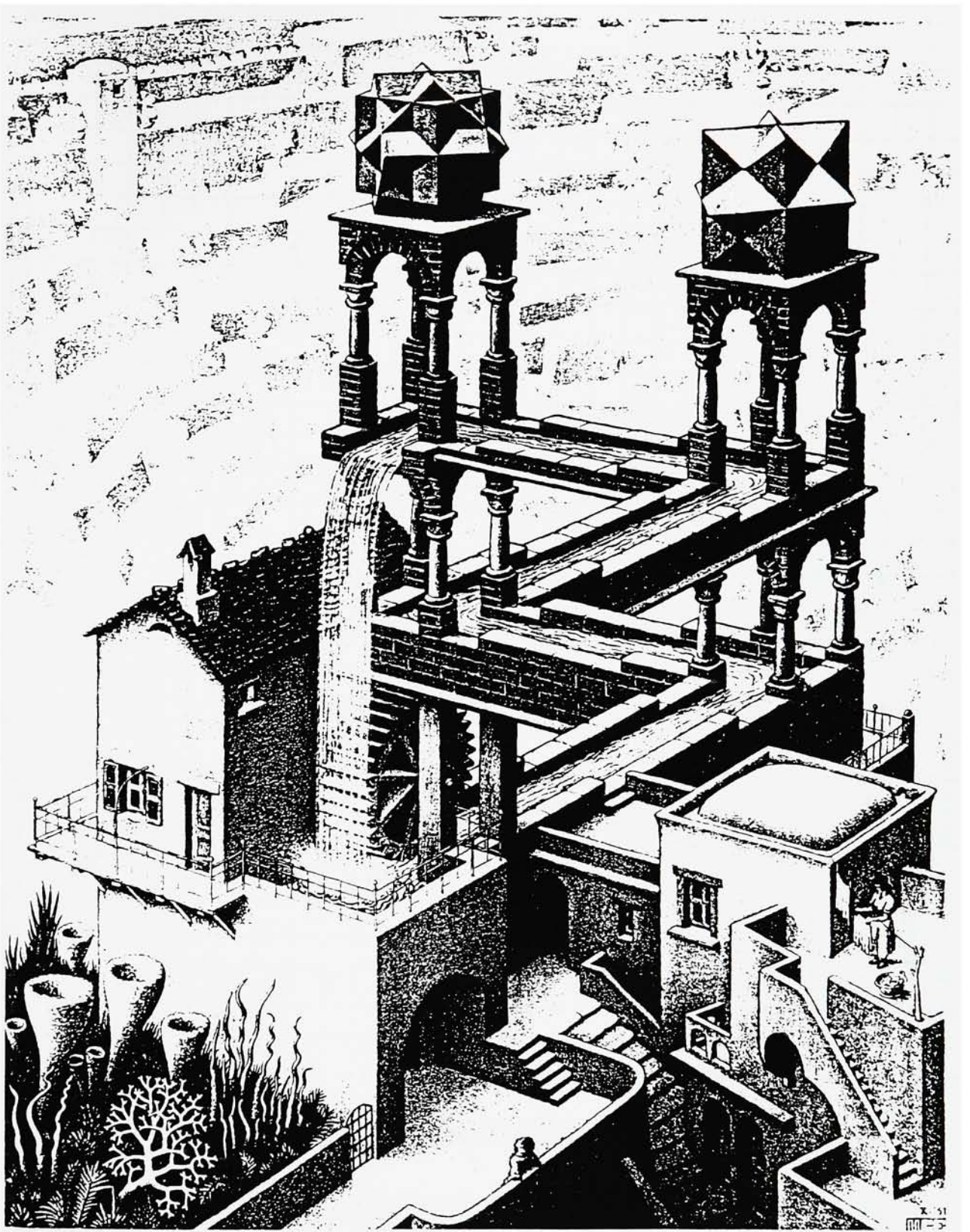


If it's out there, it's in here.

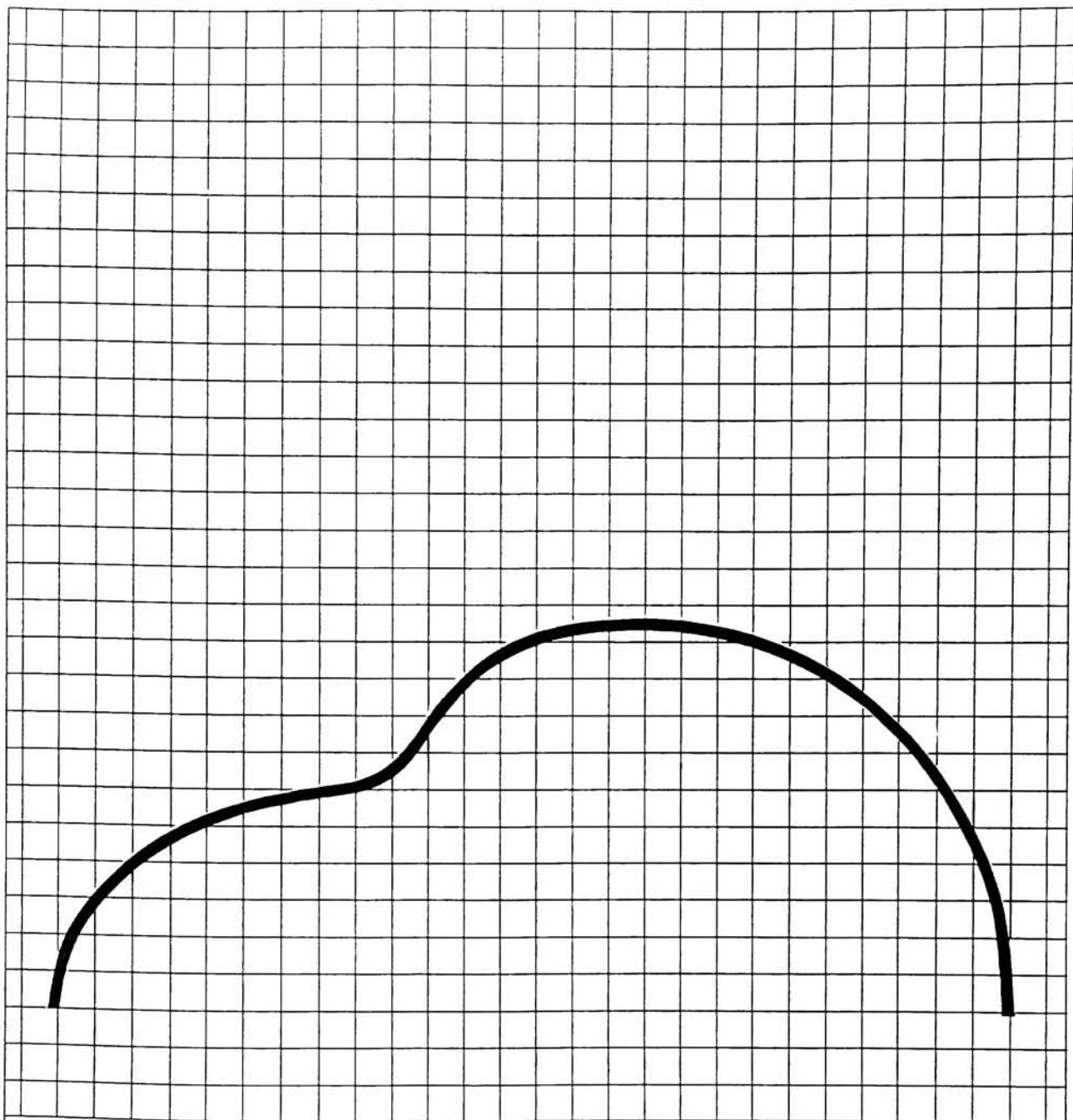
NYNEX
Yellow Pages



Alcatraz: a prison is like many different things



Escher: it is a riddle to solve the perspective problem



*SUGGESTED RETAIL PRICE. EXACT COST * D.E. LEASEHIRE COST * D.E.T. LOCAL TAXES AND OTHER DEALER DELIVERY CHARGES... IF ANY. ADDITIONAL. VOLKSWAGEN OF AMERICA, INC.

Is the economy trying to tell you something?

If you've hesitated about buying a new car because of the economy, maybe you should look into the economy of buying a new Volkswagen.

To begin with, while the average new car sells for about \$3185, a new VW sells

for only \$1839*

That saves you about \$1300.

Then, while the average car costs 10.9 cents a mile to run, a Volkswagen costs only 5 cents.

That saves you about another \$700

every year (or 12,000 miles) you drive.

And in just one year, it can bring your total savings to \$2000.

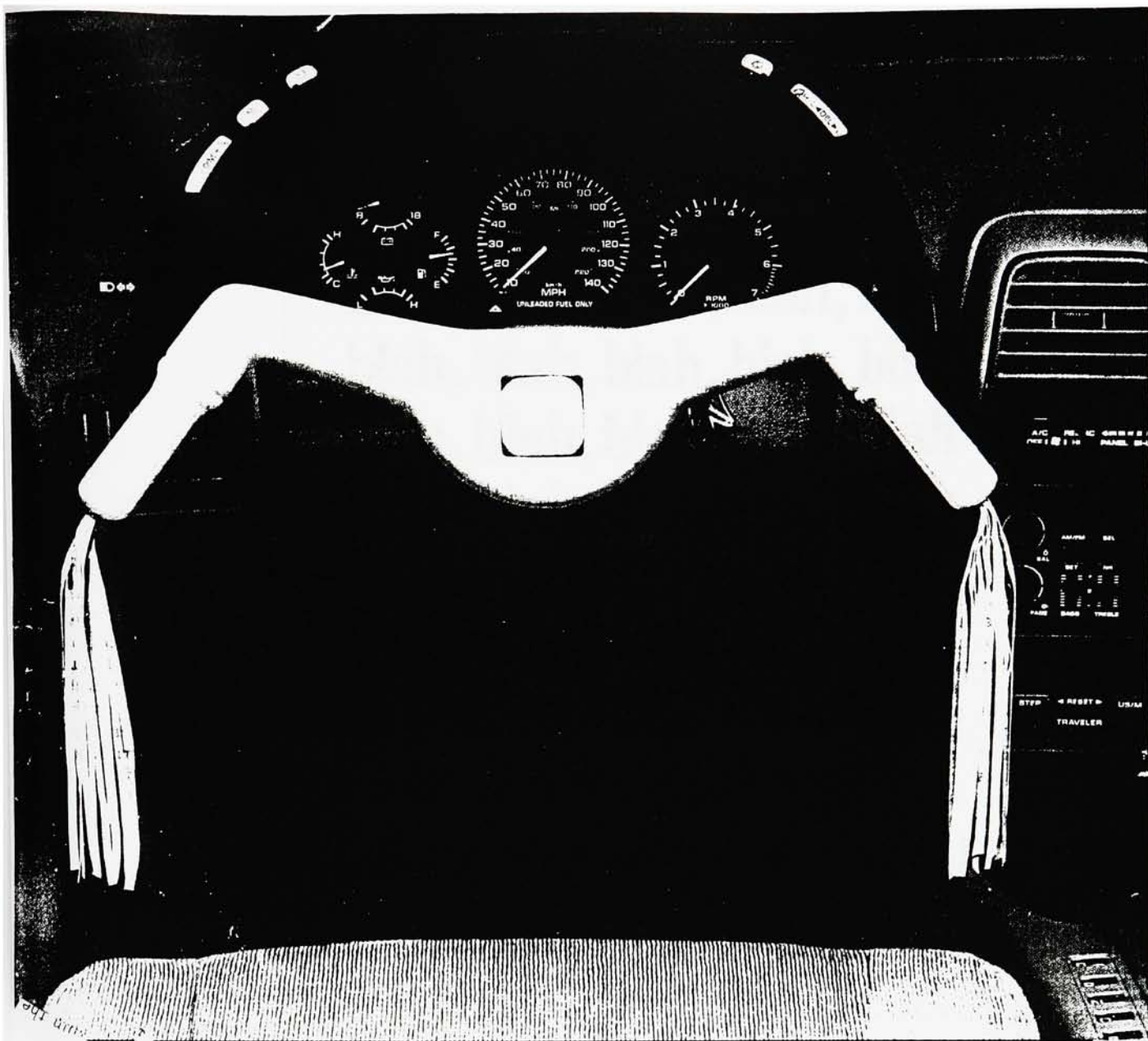
In two years, \$2700.

In three, \$3400.

Happy days are here again.



VW: how can a chart curve show the answer?



Wheel: comment on how we really consider driving

**Bob Gill, formerly blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, is now available as a
Cinema and TV consultant
exclusively through us.**



Cammell Hudson and Brownjohn Associates Limited
Shawfield House Shawfield St London SW3 FLA 0113

HUMOR QUOTES

15

Alice Through the Looking Glass by Lewis Carroll

"Who did you pass on the road?" the King went on, holding out his hand to the Messenger for some hay.

"Nobody," said the Messenger.

"Quite right," said the King. "this young lady saw him too. So of course Nobody walks slower than you."

"I do my best," the Messenger said in a sullen tone. "I'm sure nobody walks much faster than I do!"

"He can't do that," said the King, "or else he'd have been here first."

16

The Adventures of Huckleberry Finn by Mark Twain

"When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them-

17

One Flew Over the Cuckoo's Nest by Ken Kesey

"What's this little house doing on the Electric Company?"

"That's a power station."

"Martini, those aren't dice you're shaking-"

"Let him be; what's the difference?"

"Those are a couple of houses!"

"FAW. And Martini rolls a big, let me see, a big nineteen. Good going, Mart; that's put you - Where's your piece, buddy?"

"Eh? Why here it is."

"He had it in his mouth, McMurphy. Excellent."

18

The Once and Future King by T.H. White

"Oh what a lovely owl!" cried the Wart.

But then when he went up to it and held out his hand, the owl grew half as tall again, stood up as stiff as a poker, closed his eyes so that there was only the smallest slit to peep through - and said in a doubtful voice:

"There is no owl."

Then it shut its eyes entirely and looked the other way.

"It is only a boy," said Merlyn.

"There is no boy," said the owl hopefully, without turning around.

HUMOR QUOTES

19 Getting Even by Woody Allen

"Spring Bulletin"

Philosophy XXIX-B: Introduction to God. Confrontation with the Creator of the Universe through informal lectures and field trips.

20 Catch-22 by Joseph Heller

Actually there were many officer's clubs that Yossarian had not helped build, but he was proudest of the one on Pianosa. It was a sturdy and complex monument to his power of determination. Yossarian never went there to help until it was finished; then he went there often, so pleased was he with the large, fine, rambling shingled building. It was truly a splendid structure, and Yossarian throbbed with a mighty sense of accomplishment each time he gazed at it and reflected that none of the work that had gone into it was his.

21 The House at Pooh Corner by A.A. Milne

"Rabbit's clever," said Pooh thoughtfully.

"Yes," said Piglet, "Rabbit's clever."

"And he has Brain."

"Yes," said Piglet, "Rabbit has Brain."

There was a long silence.

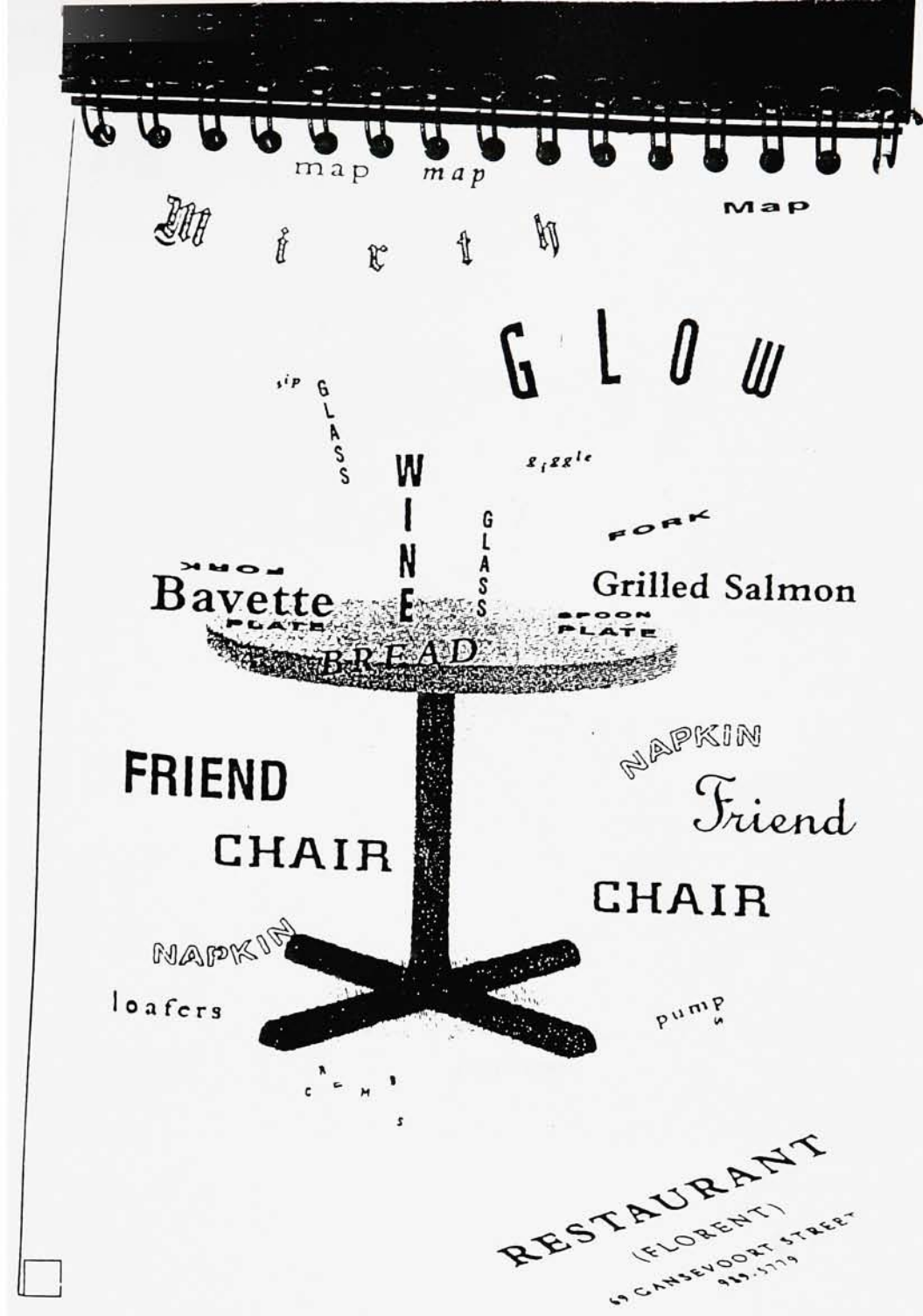
"I suppose," said Pooh, "that that's why he never understands anything."

22

"I'm telling you. People come and go in this Forest, and they say, 'It's only Eeyore, so it doesn't count.' They walk to and fro saying 'Ha ha!'" But do they know anything about an A? They don't. It's just three sticks to them. But to the Educated - mark this, little Piglet - to the Educated, not meaning Poohs and Piglets, it's a great and glorious A. Not," he added "just something that anybody can come and breathe on."



Man Ray: woman becomes an object rather than a human

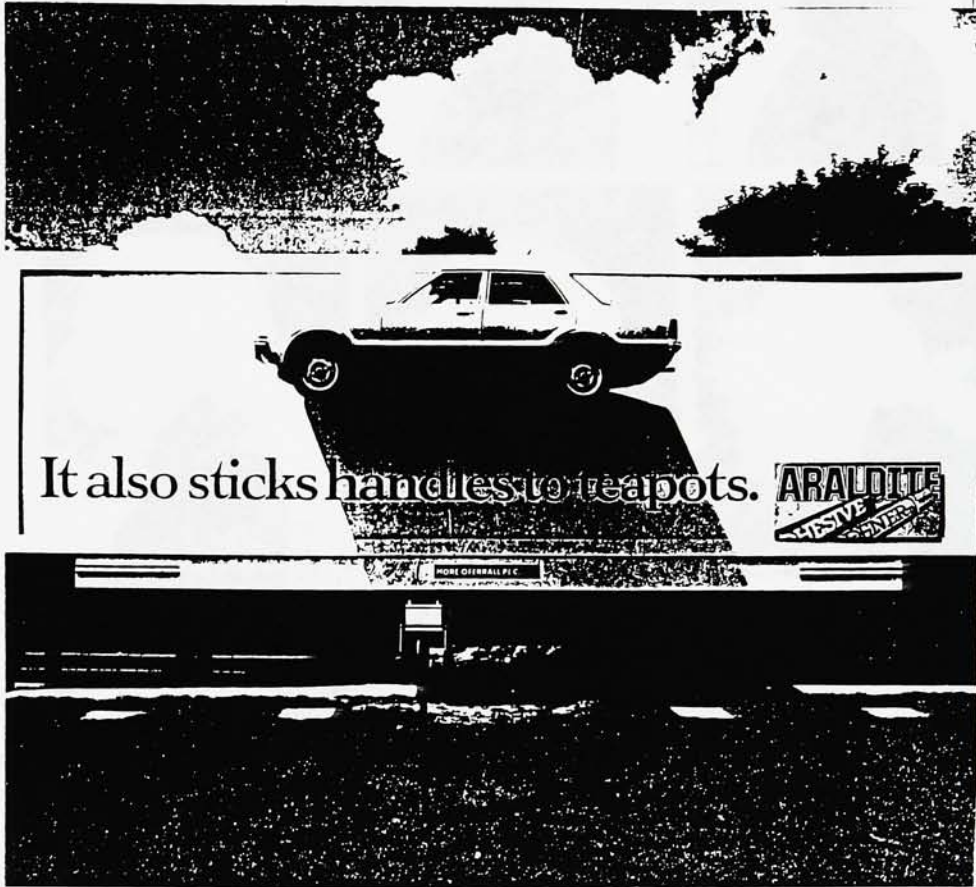


Mirth: scale of picture translated into words



Think small.

Think Small: car is small (excellent use of whitespace)



Teapots: conceptual scale of car vs. teapot

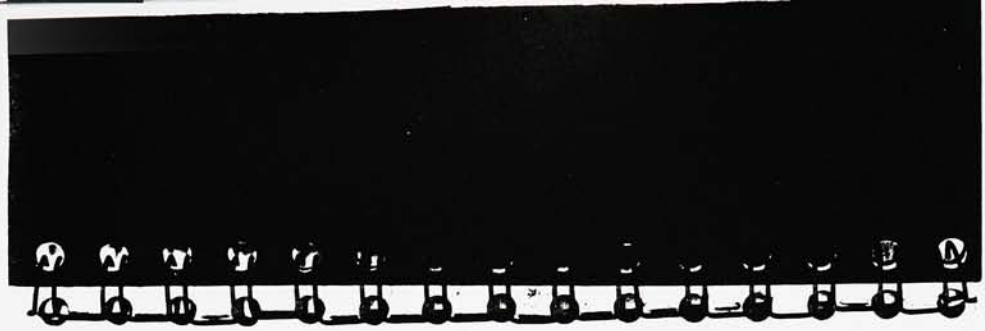
26



Mozart sneeze: pattern broken



Escher: pattern of figure-ground conflict




Please
don't
remove
food
from
the
dining
halls

Food: pattern of missing letters help viewer to still fill holes

DEREK BIRDSALL & CARLO M. CIPOLLA

THE TECHNO- LOGY OF MAN



Technology: stone tool as technology breaks from the normal
pattern of thinking about technology

DAVID Lemonade

DAVID'S
Lemonade

DAVID'S
Lemonade



David's: hierarchy places importance on David's

DECEMBER 29, 1986

THREE DOLLARS FIFTY CENTS

Forbs

ARE WE
SPENDING
TOO MUCH
ON EDUCATION?

Forbes: strong masthead type is read first

Friday October 12 1979 8:00 pm Woolsey Hall Admission free

Yale Symphony Orchestra

Beethoven

Robert Kapilow Music Director

Piano Concerto no. 5 "Emperor" C. Geanakoplos Soloist
Symphony no. 5

H

O

V

N

Inge Druckrey used linear elements and letters to compose this musical poster on Beethoven

Beethoven: type size, placement and spacing dictate reading order

Your friend in faraway places.

When you've traveled over 6,000 miles, and you've seen just about all there is to see and done just about all there is to do, the sight of a good friend sure is nice.

A friend who knows how to treat you right all the way home, to over 150 cities in the United States.

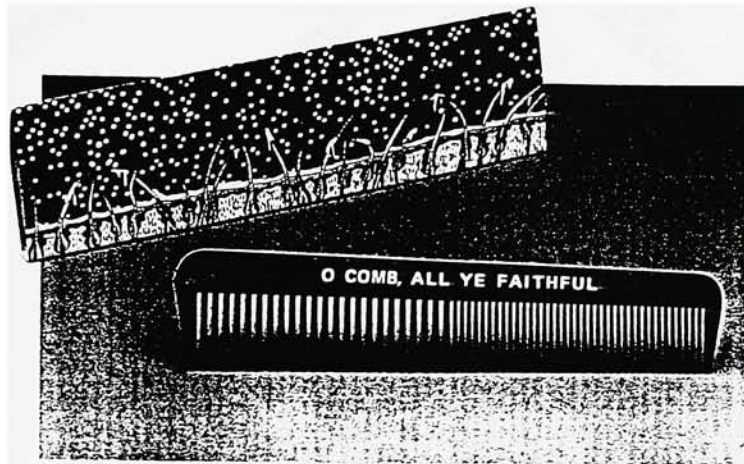
United Airlines Royal Pacific Service to Tokyo, and to Hong Kong. And back home again.

*You're not just flying,
you're flying the friendly skies.*

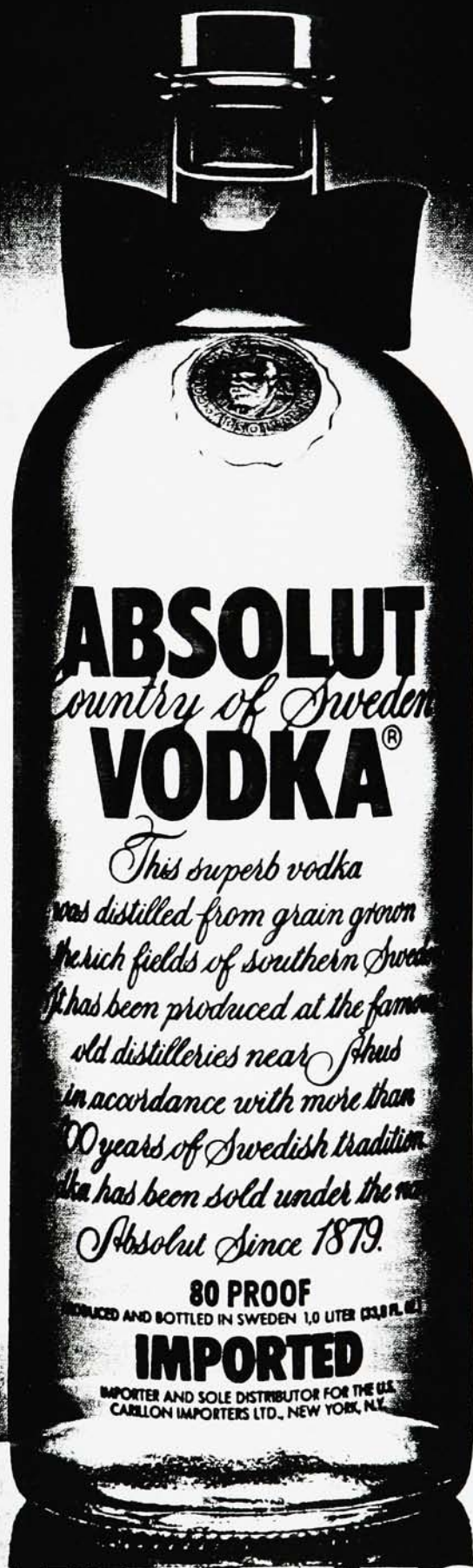


United: airplane rendered to look like it belongs in painting

United



Comb: transformation of come into comb



ABSOLUT
Country of Sweden
VODKA®

*This superb vodka
was distilled from grain grown
in the rich fields of southern Sweden.
It has been produced at the famous
old distilleries near Åhus
in accordance with more than
100 years of Swedish tradition.
Vodka has been sold under the name
Absolut since 1879.*

80 PROOF

PRODUCED AND BOTTLED IN SWEDEN 1.0 LITER (33.8 FL. OZ.)

IMPORTED

IMPORTER AND SOLE DISTRIBUTOR FOR THE U.S.
CARILLON IMPORTERS LTD., NEW YORK, N.Y.

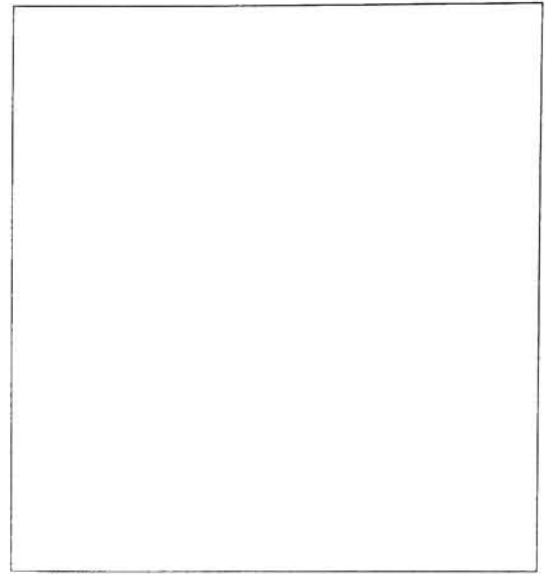
ABSOLUT ELEGANCE.

Absolut: addition of a bow tie translates into elegance

© 1985 CARILLON IMPORTERS

How to do a Volkswagen ad.

1. Look at the car
2. Look harder. You'll find enough advantages to fill a lot of ads. Like the air-cooled engine, the economy, the design that never goes out of date.
3. Don't exaggerate. For instance, some people have gotten 50 m.p.g. and more from a VW. But others have only managed 28. Average: 32. Don't promise more.
4. Call a spade a spade. And a suspension a suspension. Not something like "orbital cushioning."
5. Speak to the reader. Don't shout. He can hear you. Especially if you talk sense.
6. Pencil sharp? You're on your own.



Picture space (size 1)

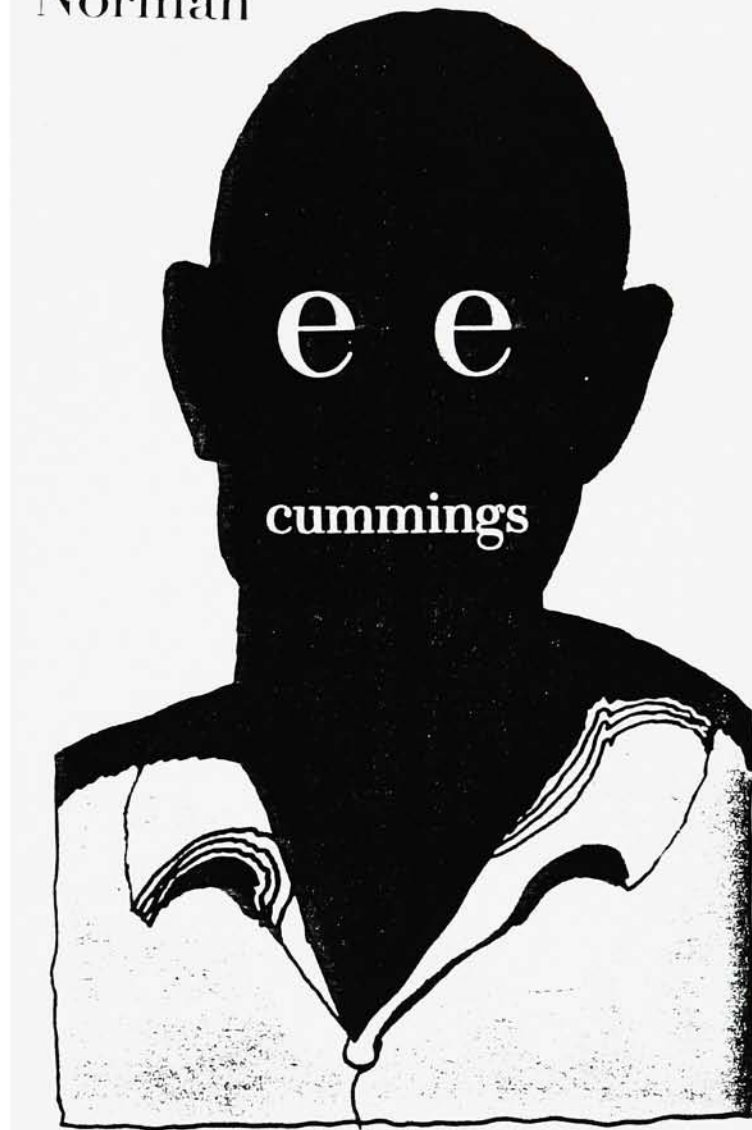
Write headline here 1

Short copy (size 1)



How: ad addresses viewer as a designer rather than a consumer, changing viewer's orientation toward ad

A Biography by
Charles
Norman



E.E.: orientation letters can form a face

APPENDIX D: INITIAL MATRICES

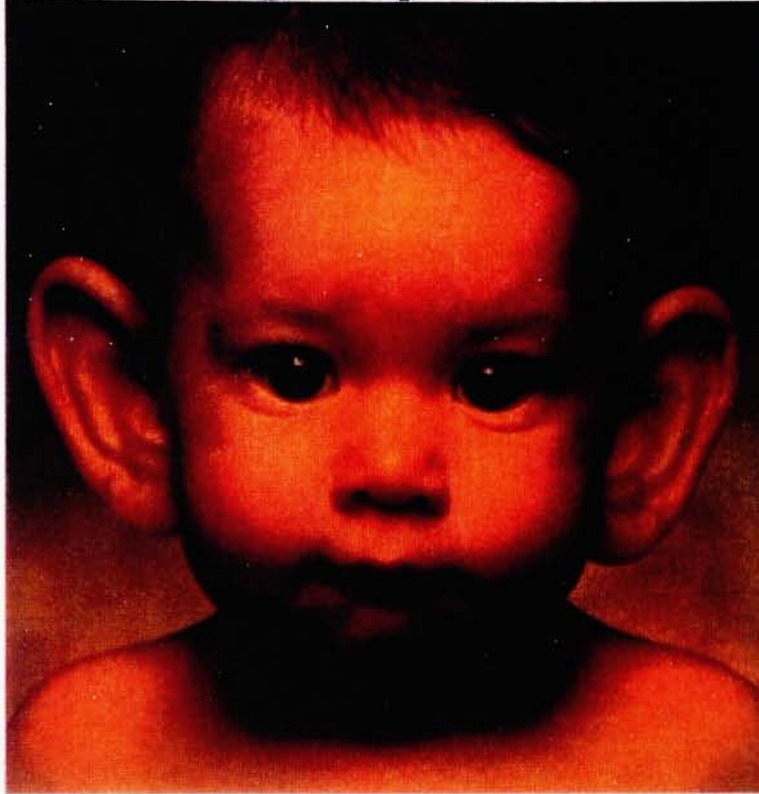
Initial Matrix: humor types

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Visual	1, 2, 3	4, 5, 6	9	10	11, 12	13, 14			
Verbal		16	15	19	21, 22	16, 20			

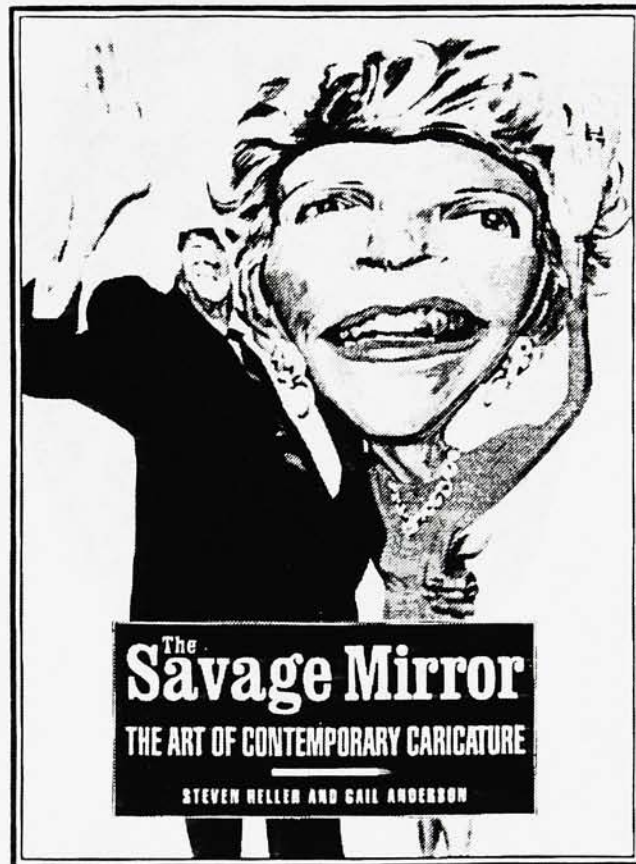
Initial Matrix: graphic design approaches

	Scale	Pattern	Visual Hierarchy	Transformation/ Translation	Orientation
Image	23	27, 28		29	
Typography	24	29	31, 32		37
Image and Typography	25, 26	30	33	35, 36	38

Our bankers don't learn to
be good listeners. It's just
something they're born with.



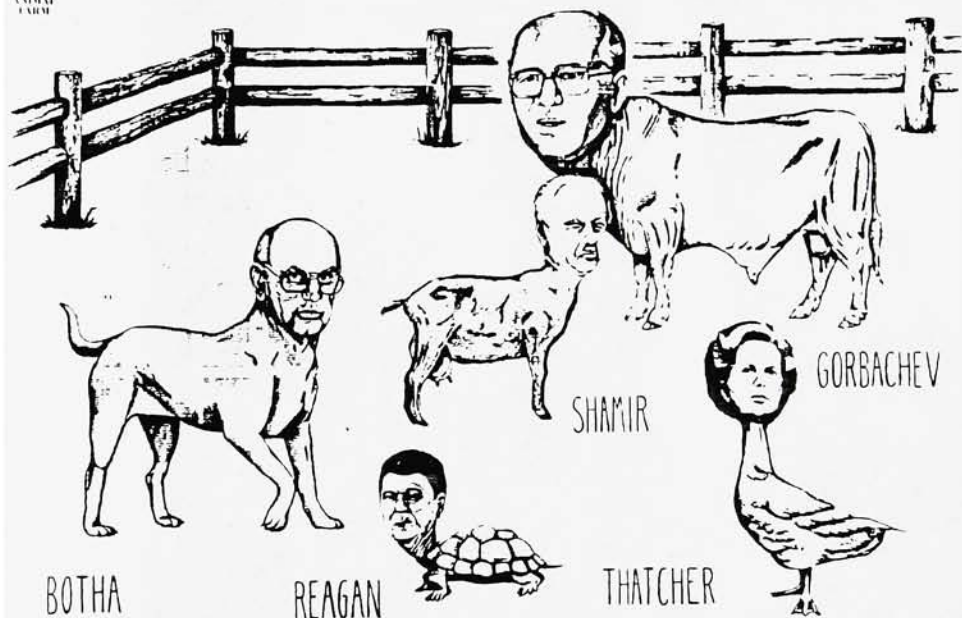
At our bank, we know that it takes a good listener to be a great banker. **BANK ONE**

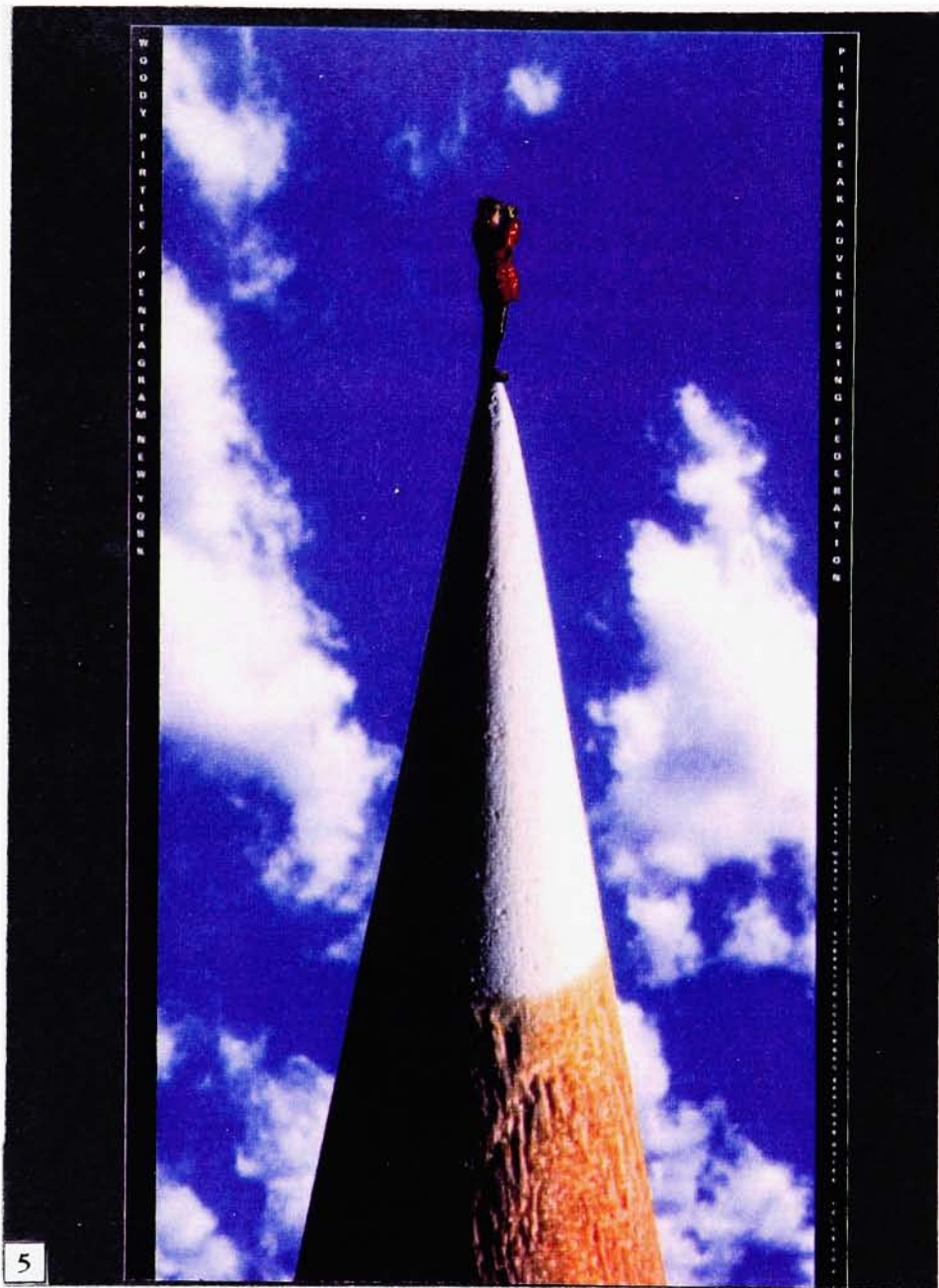




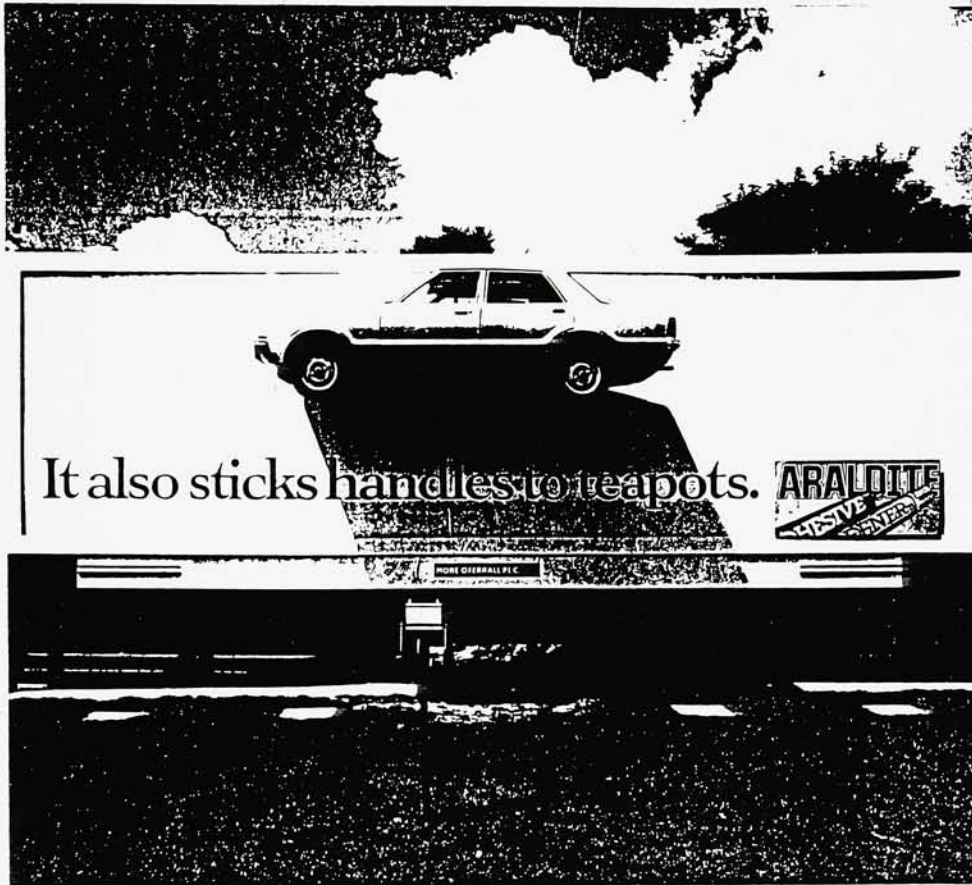
Nelson Mandela: exaggerated scale of head ,
to body

ANIMAL FARM





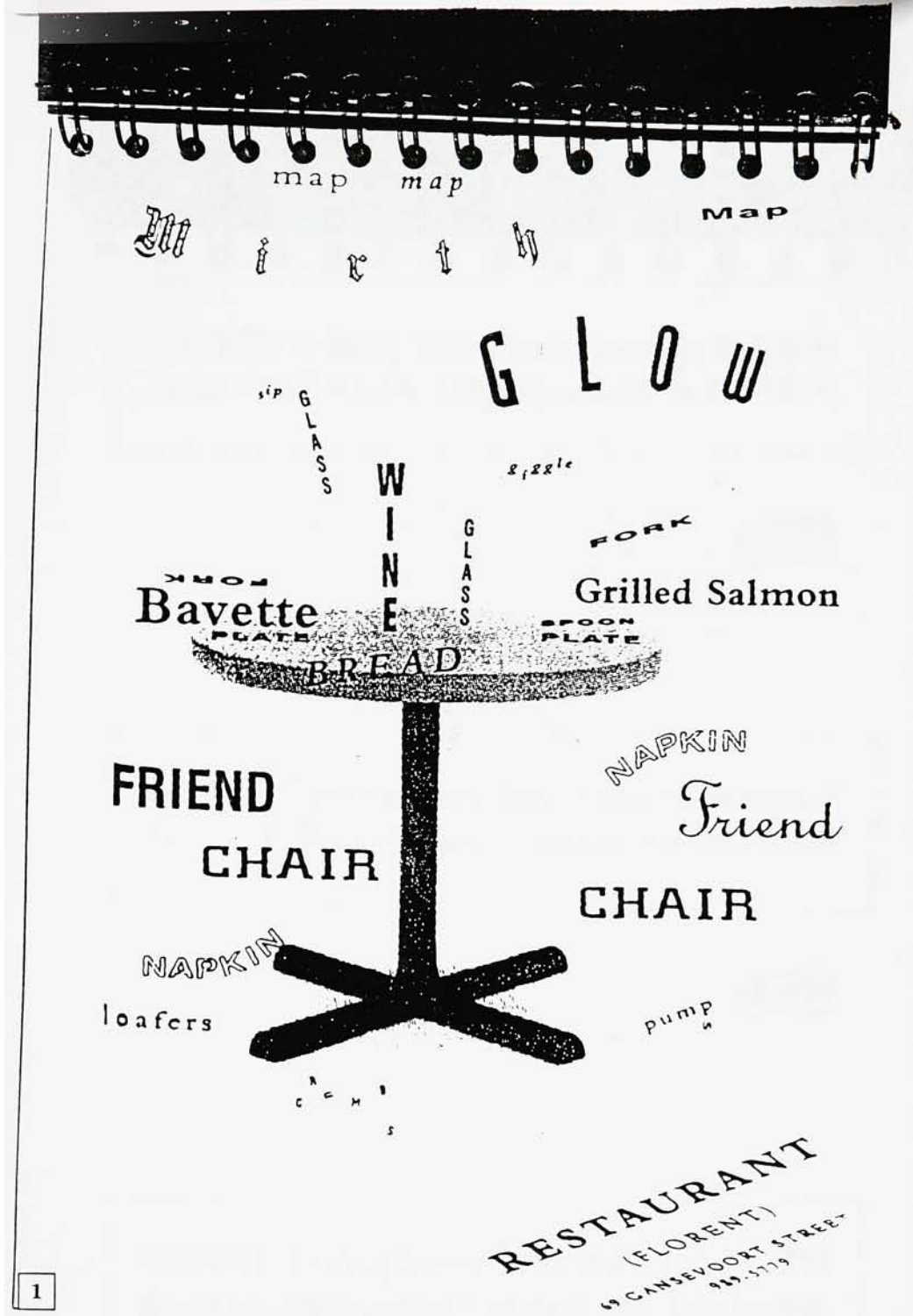
Woody Pirtle: exaggerated scale of pencil in relation to man



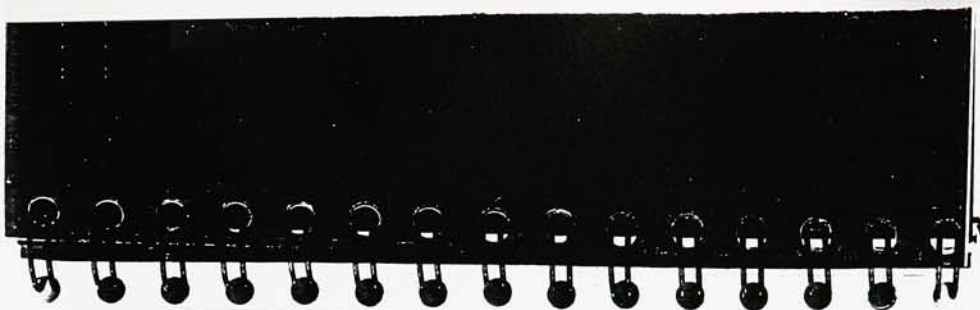
Teapots: exaggerated notion of gluing a car to a billboard,
along with the extreme of the copy

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

CARICATURE



Mirth: typography takes the place of images to form a composition



WARNING: Smoking Stains Teeth, Resulting In Broken Dates And Frequent Late Night Calls To 976-LOVE.



WARNING: Smoking Stains Teeth, Reducing Chances Of Success In The Star Search Spokesmodel Competition.



WARNING: Smoking Stains Teeth, Leading To A Ruined Social Life And Increased Viewing Of Love Boat Re-runs.



Hair: hair caught in teeth of comb impersonates the teeth in its translation

DRACULA

FRIDAY THE 13TH DRACULA. DIRECTED BY RONALD WILLE
FEBRUARY 13, 14, 20, 21, 8:00 PM, 15 & 22, 2:30 PM
FINE ARTS AUDITORIUM, NCCC. SPONSORED BY THE THEATRE
ARTS DEPARTMENT AND THE STUDENT SENATE
TICKETS \$2.00, SENIOR CITIZEN \$1.00, NCCC STUDENTS FREE

DESIGNED BY RAND SCHUSTER NCCC

[illegible]

Neuenburger Versicherungen

[illegible][illegible]

Neuenburger Versicherungen

Jeder dritte Mensch in Deutschland ist jenseits der 50. Die Gefahr des Unfalls bereitet. Diese Feststellung der statistischen Unfallforschung ergibt sich aus einer Untersuchung des Statistischen Bundesamtes. Und Sport fördert genau das Gegenteil. In der Welt der Ratten, Quer, Quers, der Unfälle ist die Jugend die gefährlichste. Die Unfallforschung zeigt: Richtiges Sportverhalten ist eine der besten Möglichkeiten, das Unfallrisiko zu senken. Es gilt: Je mehr man sich bewegt, desto weniger Unfälle. Und das gilt für alle Altersgruppen. Die Unfallforschung zeigt: Je mehr man sich bewegt, desto weniger Unfälle. Und das gilt für alle Altersgruppen. Die Unfallforschung zeigt: Je mehr man sich bewegt, desto weniger Unfälle. Und das gilt für alle Altersgruppen.



For more information:

Neuenburger Versicherungen

Nicht Meist alle Holz- und Riegelhäuser brennen nieder, sondern auch moderne Bauten. Die Feuerversicherung geht auf 5 Jahre, während die zum Brand Mitschuldigen (Expansionen und Naturkatastrophen) bei Baumwerkversicherung und auch die Wertminderungen (Abnutzung usw.) ganz oder teilweise eingeklagt. Bei Rauchbrennen und Geschäften können Feuer- (Existenz) Glas- und Wassertragnadern in einen einzigen kombinierten Fall (Versicherung) werden. Für den Betriebsabsatz (Stille) bei Arbeitsunterbrechung und für den Hausbesitzer die Miete (unvollständige) die natürliche Ergänzung zur Feuerversicherung.



Keywords: child sexual abuse; disclosure; social support

La Neuchâteloise Assurances

1. Pour l'ensemble des individus, nous avons calculé le pourcentage de
 2. l'ensemble des individus qui ont répondu "oui" à la question "avez-vous
 3. déjà été victime d'un acte de violence ?". Ce pourcentage est de 10,5%.
 4. Pour l'ensemble des individus, nous avons calculé le pourcentage de
 5. l'ensemble des individus qui ont répondu "oui" à la question "avez-vous
 6. déjà été victime d'un acte de violence ?". Ce pourcentage est de 10,5%.
 7. Pour l'ensemble des individus, nous avons calculé le pourcentage de
 8. l'ensemble des individus qui ont répondu "oui" à la question "avez-vous
 9. déjà été victime d'un acte de violence ?". Ce pourcentage est de 10,5%.
 10. Pour l'ensemble des individus, nous avons calculé le pourcentage de
 11. l'ensemble des individus qui ont répondu "oui" à la question "avez-vous
 12. déjà été victime d'un acte de violence ?". Ce pourcentage est de 10,5%.



Future research

Neuenburger Versicherungen

Schnecken- und Muschelschalen sind in der Natur sehr häufig zu finden. Sie sind aus Kalkstein und haben eine sehr harte Schale. Die Schnecken sind in der Natur sehr häufig zu finden. Sie sind aus Kalkstein und haben eine sehr harte Schale. Die Muscheln sind in der Natur sehr häufig zu finden. Sie sind aus Kalkstein und haben eine sehr harte Schale.



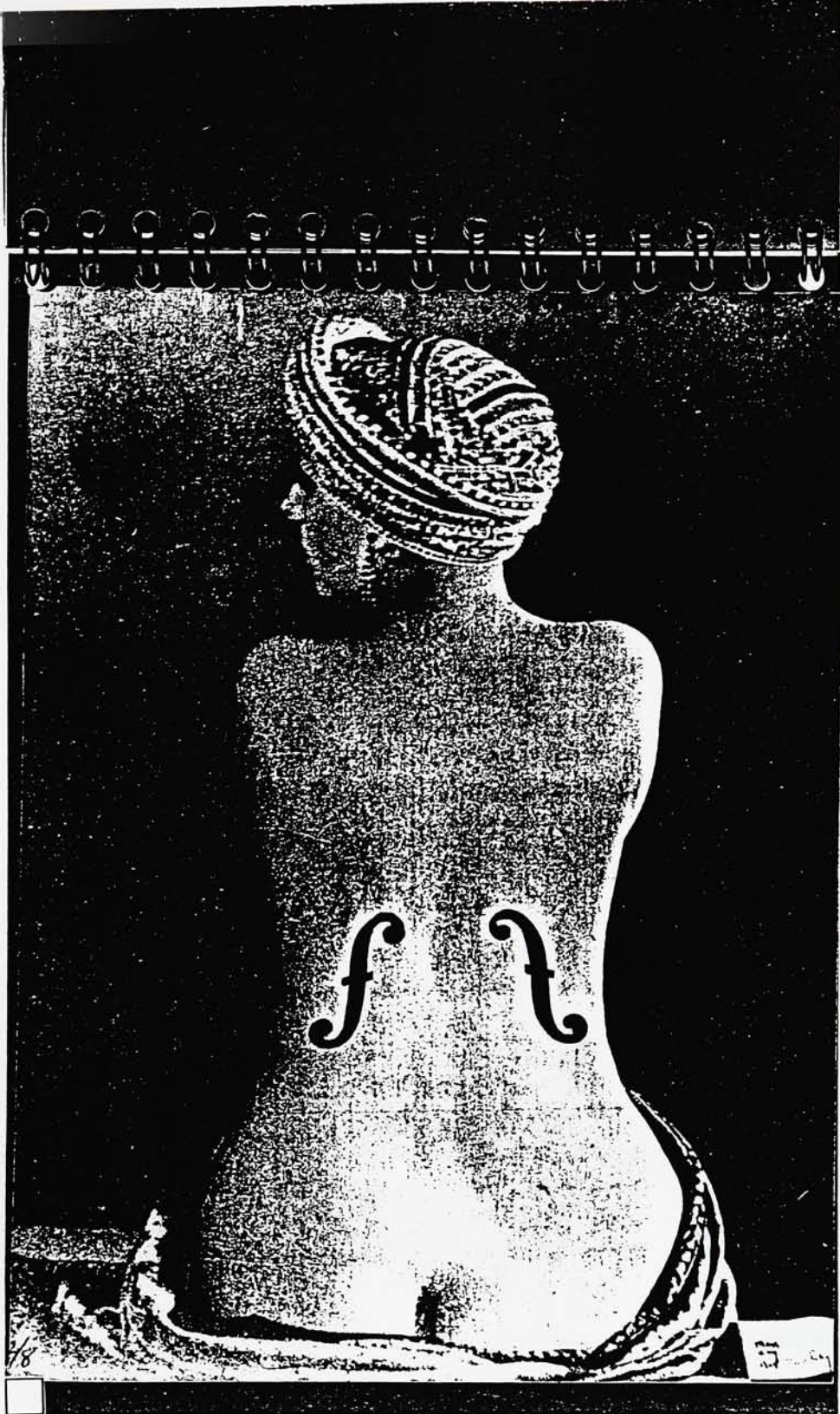
(4) $\mathcal{A} \subseteq \mathcal{B}$ and $\mathcal{B} \subseteq \mathcal{A}$ implies $\mathcal{A} = \mathcal{B}$.

La Neuchâtelaise Assurances

Le plus belle œuvre de sculpture est sans doute la réalisation du relief sur les murs du grand escalier menant à la salle d'opération. Ici, le sculpteur québécois a voulu évoquer la bonne conscience et l'assurance d'une vie saine et sereine. Les hommes sont représentés dans une posture d'attente, de confiance, de sérénité. Les femmes, quant à elles, sont représentées dans une posture de confiance, de sérénité, de confiance.

**stop
windshield
washer
plugging
new
Fram
windshield
washer
filter
75c**

*Takes just minutes to install
in the hose of any type
windshield washer. Removes
dirt and impurities that
can cause plugging. Only 75c at
your local service station
or car dealer. Fram
Corp., Providence 16, R. I.*



Man Ray: the addition of scrolls transform the shape of woman's body into a cello



Absolut: the simple addition of a bow tie translates into elegance

WESTVACO INSPIRATIONS DIV



Printed by Westvaco
on Recycled Paper
100% Recycled Paper

Photograph: Richard
Morgan
Publisher: Westvaco Magazine Inc.
100 University Avenue
Englewood, Colorado 80110

WESTVACO

100%

9

Westvaco: orientation of letters make them look like a face

men who mean business read
THE FINANCIAL TIMES
every day

10



sit

THE IBSA CHAIRS EXHIBITION 23-24 MARCH 1936-436

ST ON A SELECTION OF THE BEST CHAIR DESIGNS ON THE MARKET TODAY. A SURVEY OF THE 20TH CENTURY CHAIR FORMS PART OF THE EXHIBITION. ORGANISED BY THE IBSA JOURNAL, DESIGNED BY TROUETT ASSOCIATES, IBSA, 66 PORTLAND PLACE, LONDON W1N 4AG. TELEPHONE 0-380 838

the placement and size of the chairs allow them to impersonate quotation marks



**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

IMPERSONATION

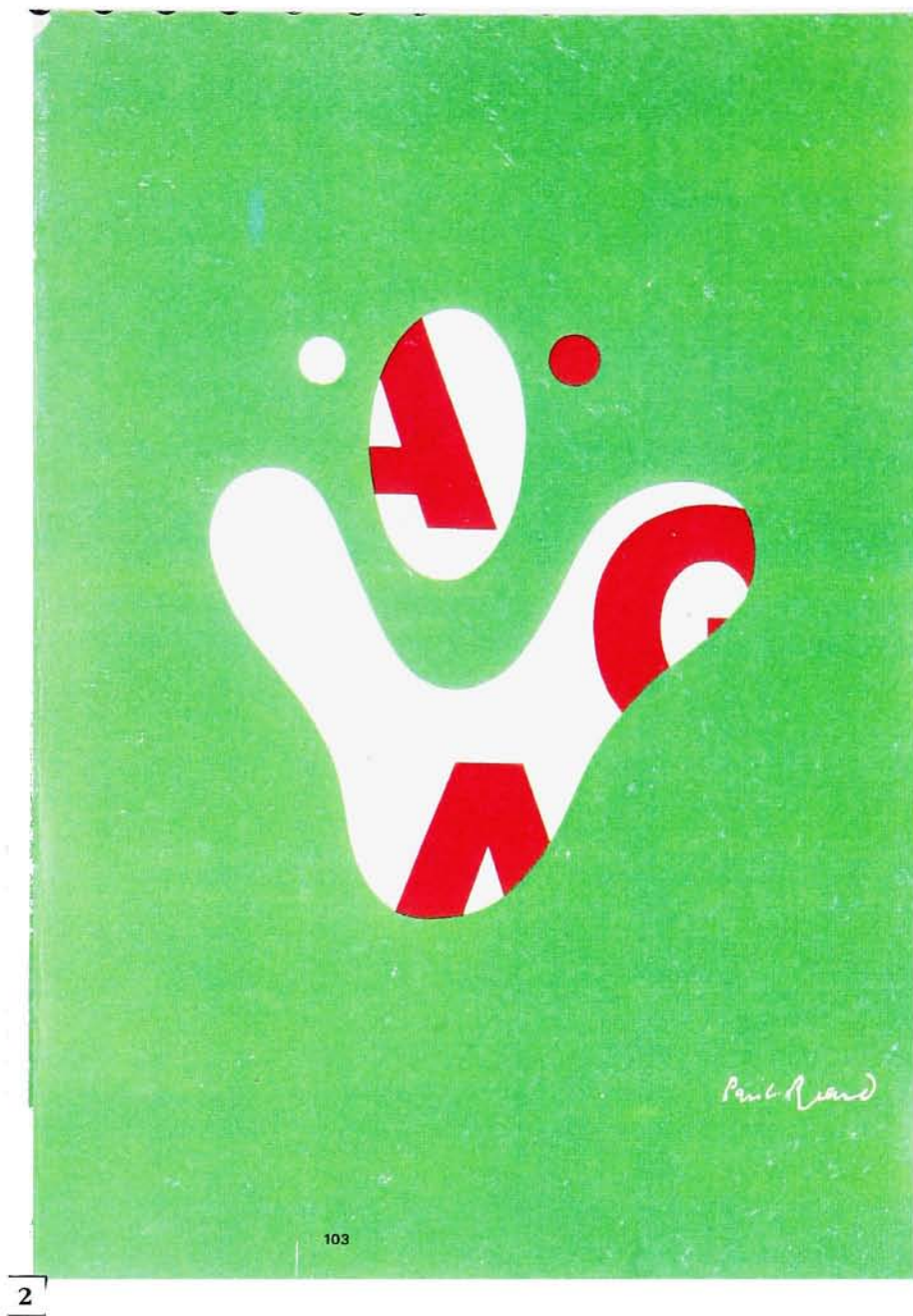
Hybrid Matrix: humor types and design approaches

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Scale		8, 10, 11							
Pattern		2, 3							
Visual Hierarchy		9							
Translation/Transformation		5, 6, 7, 12, 13							
Orientation		1, 4							

Alternate Matrix: humor types and design elements

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Image Only		7, 12							
Text Secondary		10							
Image and Text		3, 5, 8, 11							
Image Secondary									
Text Only		1, 2, 4, 6, 9							





AIGA: play on the red letter "I" showing up as a red eye

patrick

A cooperative effort of Brooklyn Design, Otis/Parsons, and Patrick Media



Learn to Read. ☎ 1-800-372-6641

► Bulldozing



If it's out there, it's in here.

NYNEX
Yellow Pages

► Honeycomb



If it's out there, it's in here.

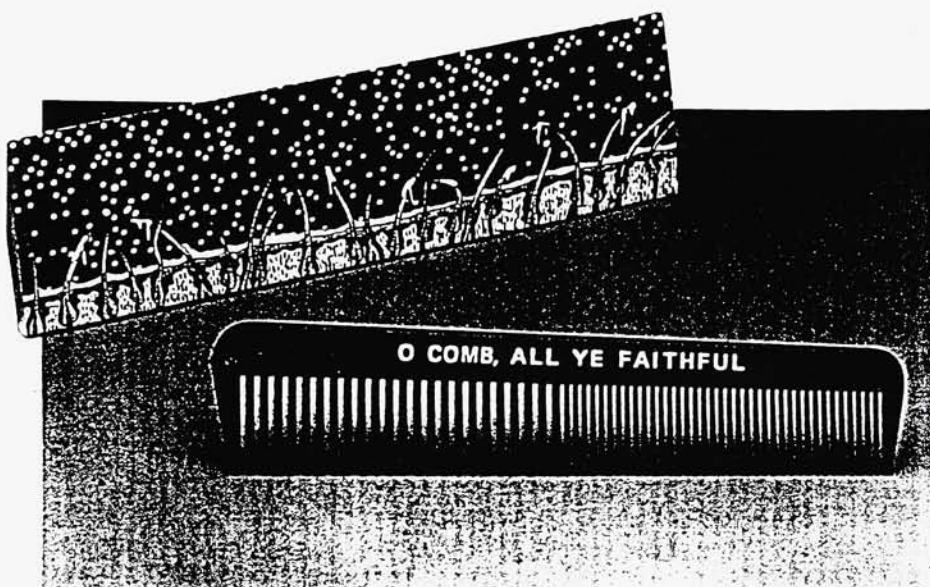
NYNEX

► Letterheads




If it's out there, it's in here.

NYNEX
Yellow Pages



Comb: replacement of word with a similar sounding one,
plus physical reinforcement

These Are The Times That
Try Mens Soles.



Is your sole in need of saving? At Connie's we repair shoes, boots, luggage and any kind of leather. Come by and we'll make you feel like a sole survivor.

CONNIE'S SHOE REPAIR
110 North 8th Street 648-8896

13.

Time Wounds
All Heels.



Do your heels need healing? At Connie's we repair shoes, boots, luggage and any kind of leather. So come by and we'll have you back on your feet in no time.

CONNIE'S SHOE REPAIR
110 North 8th Street 648-8896

14

The rarest fish this
side of a sushi bar.



We serve up the widest selection of freshwater and saltwater fish in town. (No reservations required.)

The Pet Gallery
1115 S. Virginia Ave. Anchorage, AK 99506

6

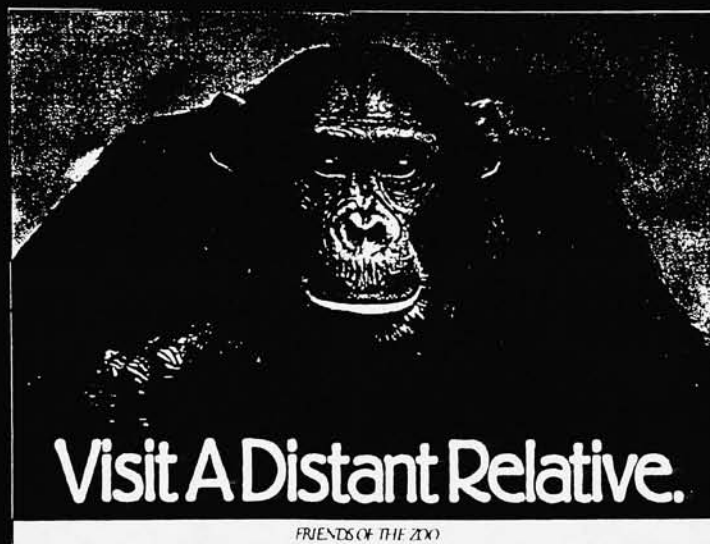
Would you like a
nice pair of speakers?



We could say a lot about all the birds we carry. But our wide selection speaks for itself.

The Pet Gallery
1115 S. Virginia Ave. Anchorage, AK 99506

Ads: plays on words supported by incongruous illustrations



Visit A Distant Relative.

FRIENDS OF THE ZOO

A CALL TO BRAHMS

Support. Champaign-Urbana Symphony.

Bach 'n all.

Support. Champaign-Urbana Symphony.

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

PUN

Hybrid Matrix: humor types and design approaches

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Scale									
Pattern			3, 8						
Visual Hierarchy			2						
Translation/Transformation			4, 5, 6, 7						
Orientation			1						

Alternate Matrix: humor types and design elements

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Image Only			2						
Text Secondary									
Image and Text			1, 2, 4, 5, 6, 7						
Image Secondary									
Text Only			8						

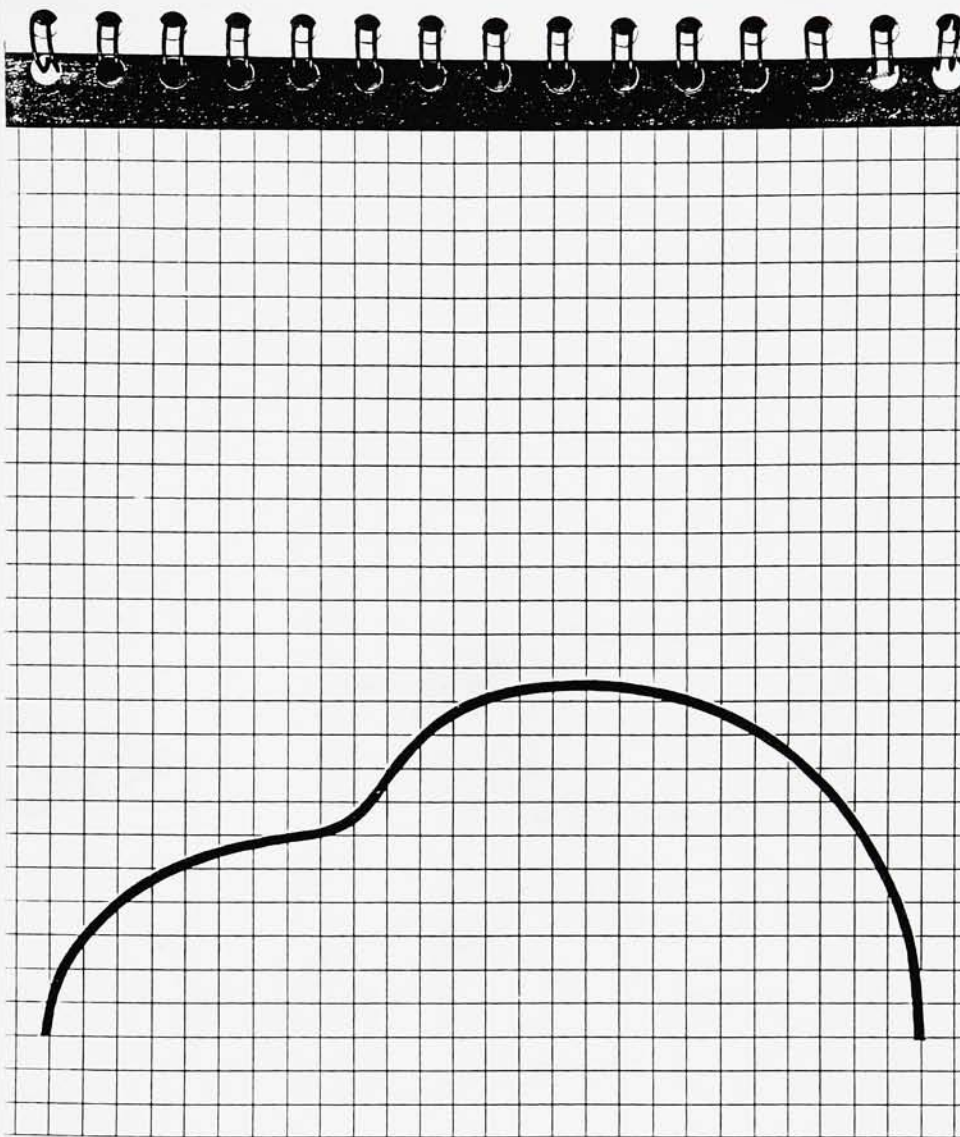


1

Acupuncture: needles of acupuncture are like porcupine needles



VW: the VW bug multiplies like a rabbit



Is the economy trying to tell you something?

If you've hesitated about buying a new car because of the economy, maybe you should look into the economy of buying a new Volkswagen.

To begin with, while the average new car sells for about \$3185, a new VW sells

for only \$1839*.

That saves you about \$1300.

Then, while the average car costs 10.9 cents a mile to run, a Volkswagen costs only 5 cents.

That saves you about another \$700

every year (for 12,000 miles) you drive.

And in just one year, it can bring your total savings to \$2000.

In two years, \$2700.

In three, \$3400.

Happy days are here again.



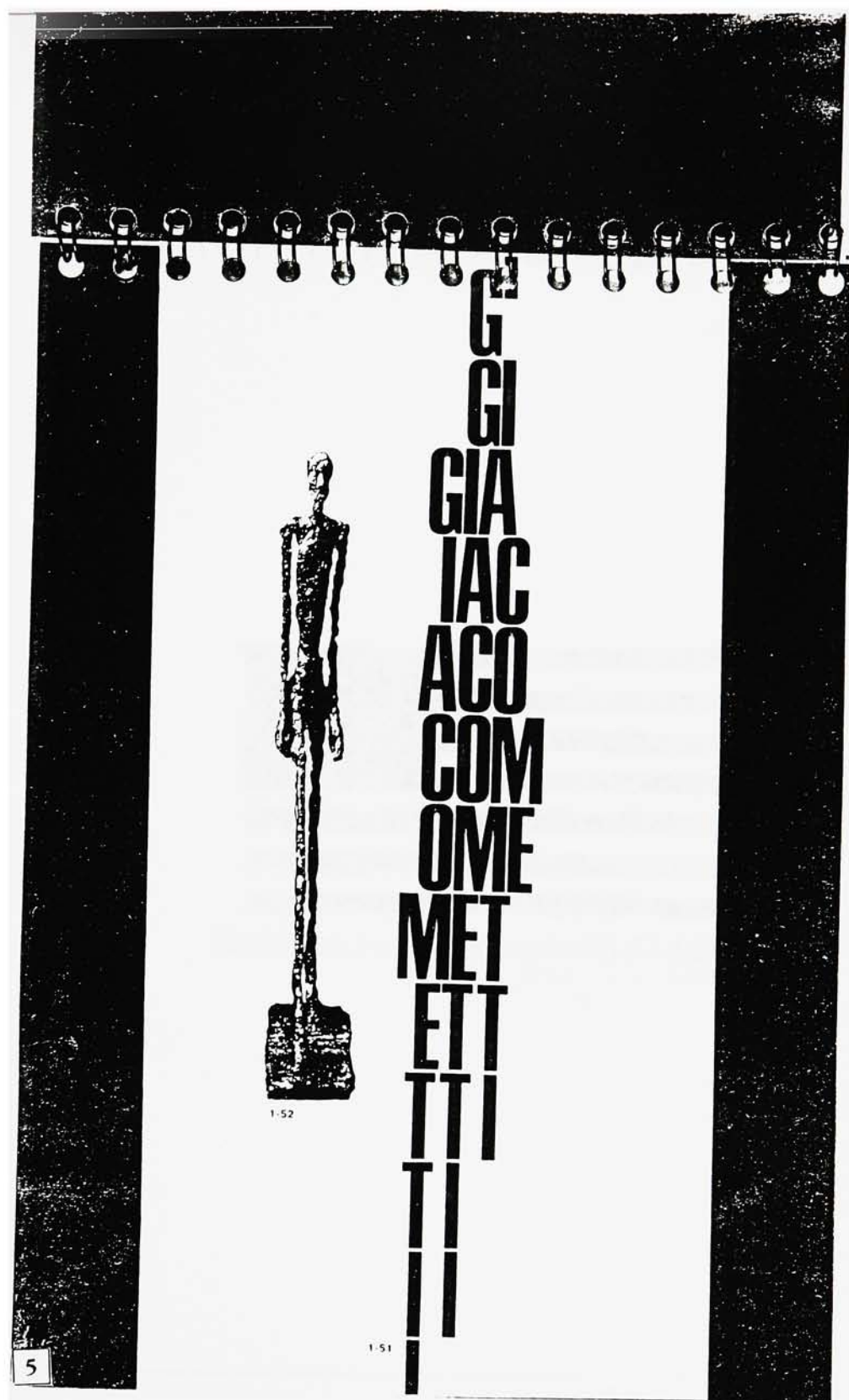
Spruce up their Holiday.
Give Tanqueray.

To give Tanqueray as a gift, visit your local retailer or call 1.800.243.3787. Void where prohibited.
Imported English Gin. 47.3% Alc./Vol. (94.6°), 100% Grain Neutral Spirits. © 1989 Schieffelin & Somerset, Inc., New York, N.Y.

REMEMBER: DRINKING AND DRIVING DON'T MIX.

4

Tanqueray: a bottle of liquor at Christmas is like a Christmas tree

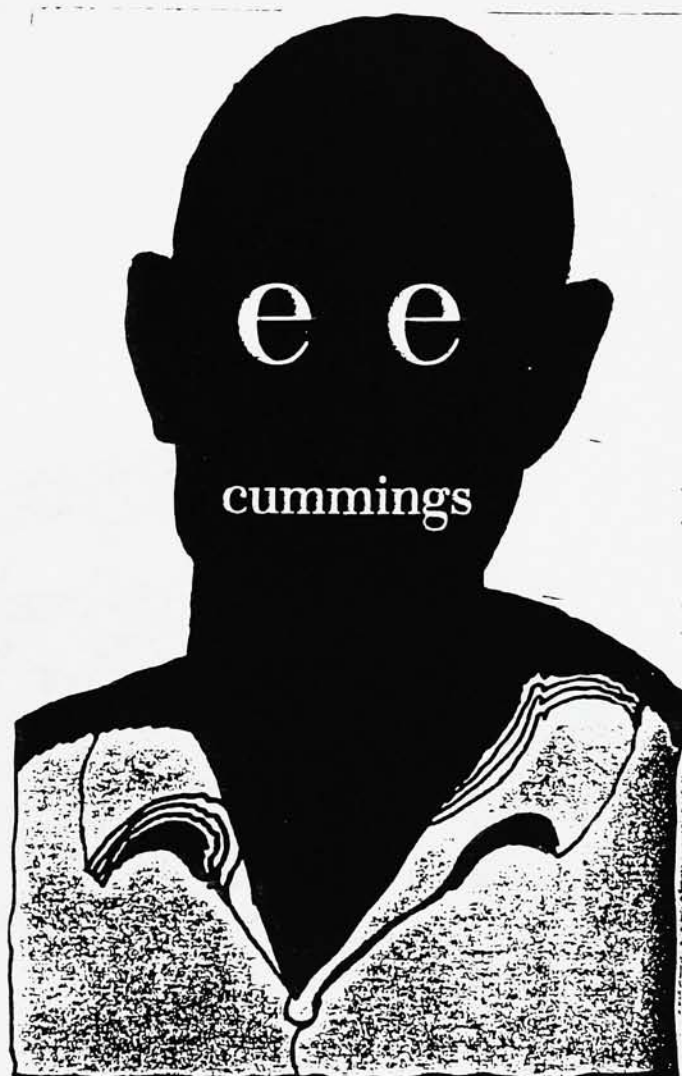


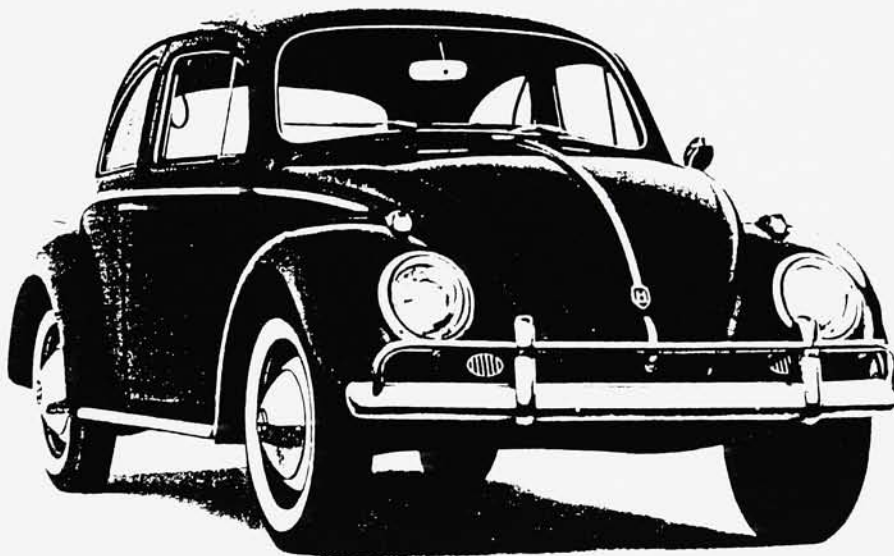
Giacometti: the sculptor is like his work



Residence Inn is now located in 42 states.

Residence Inn is a registered trademark of the InterContinental Hotels Group. © 2004 InterContinental Hotels Group. All rights reserved. The InterContinental logo is a registered trademark of the InterContinental Hotels Group. The InterContinental logo is a registered trademark of the InterContinental Hotels Group. The InterContinental logo is a registered trademark of the InterContinental Hotels Group.





Lemon.

This Volkswagen missed the boat.

The chrome strip on the glove compartment is blemished and must be replaced. Chances are, you wouldn't have noticed it; Inspector Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. 13000 Volkswagens are produced daily; there are more inspectors

than cars.)

Every shock absorber is tested (spot checking won't do); every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic

brake stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. It also means a used VW depreciates less than any other car.

We pluck the lemons; you get the plums.

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

COMIC SIMILE



Hard Rock: main text creates a question whose answer is Alcatraz

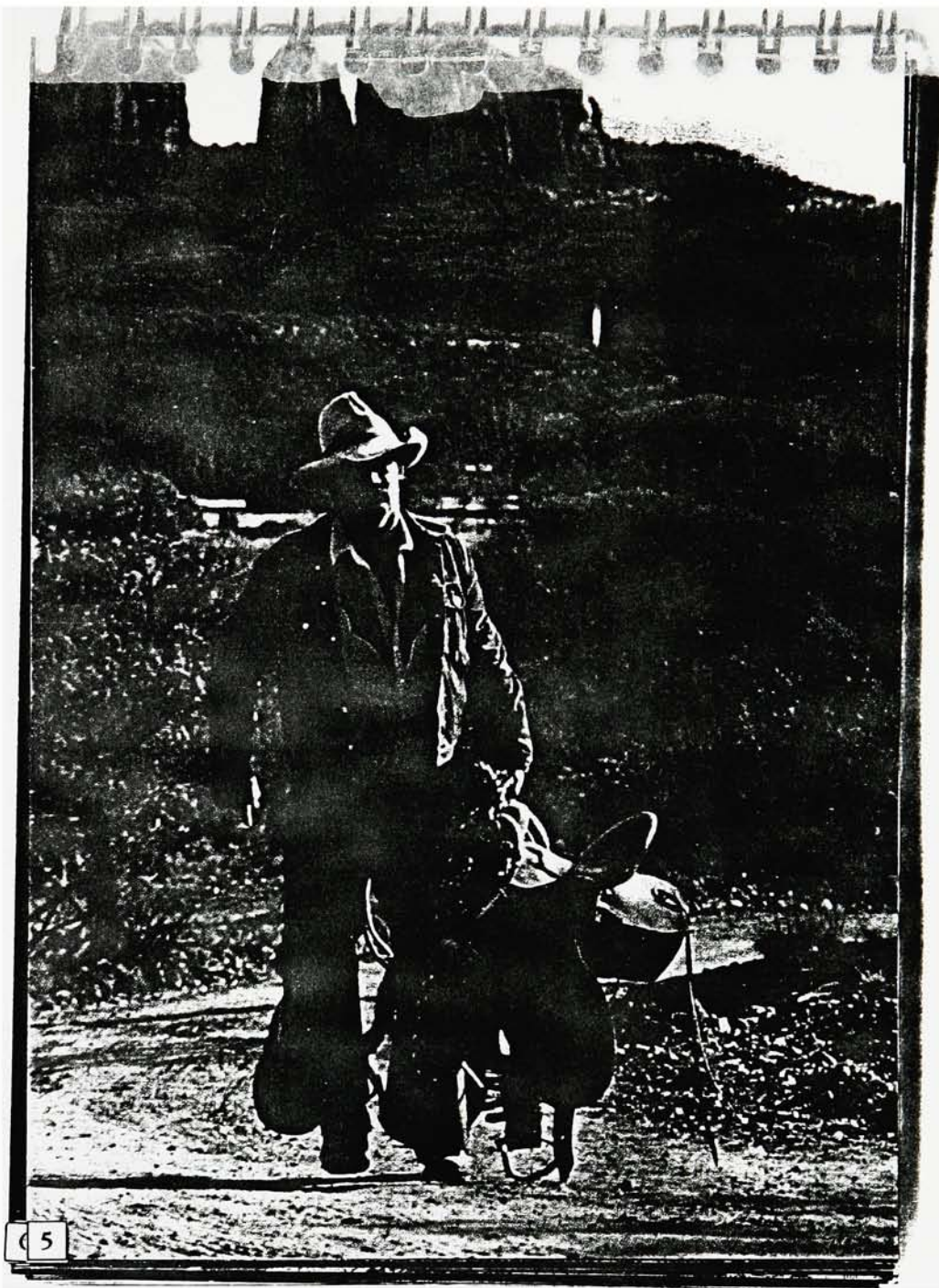
SENIORS



**Let's
get
together
and see
what
develops.**

Whether it's in your yearbook,
your parents home, or your best
friend's wallet, your senior portrait
will develop into a lasting memory.

Seniors: a photograph is really after all (?)



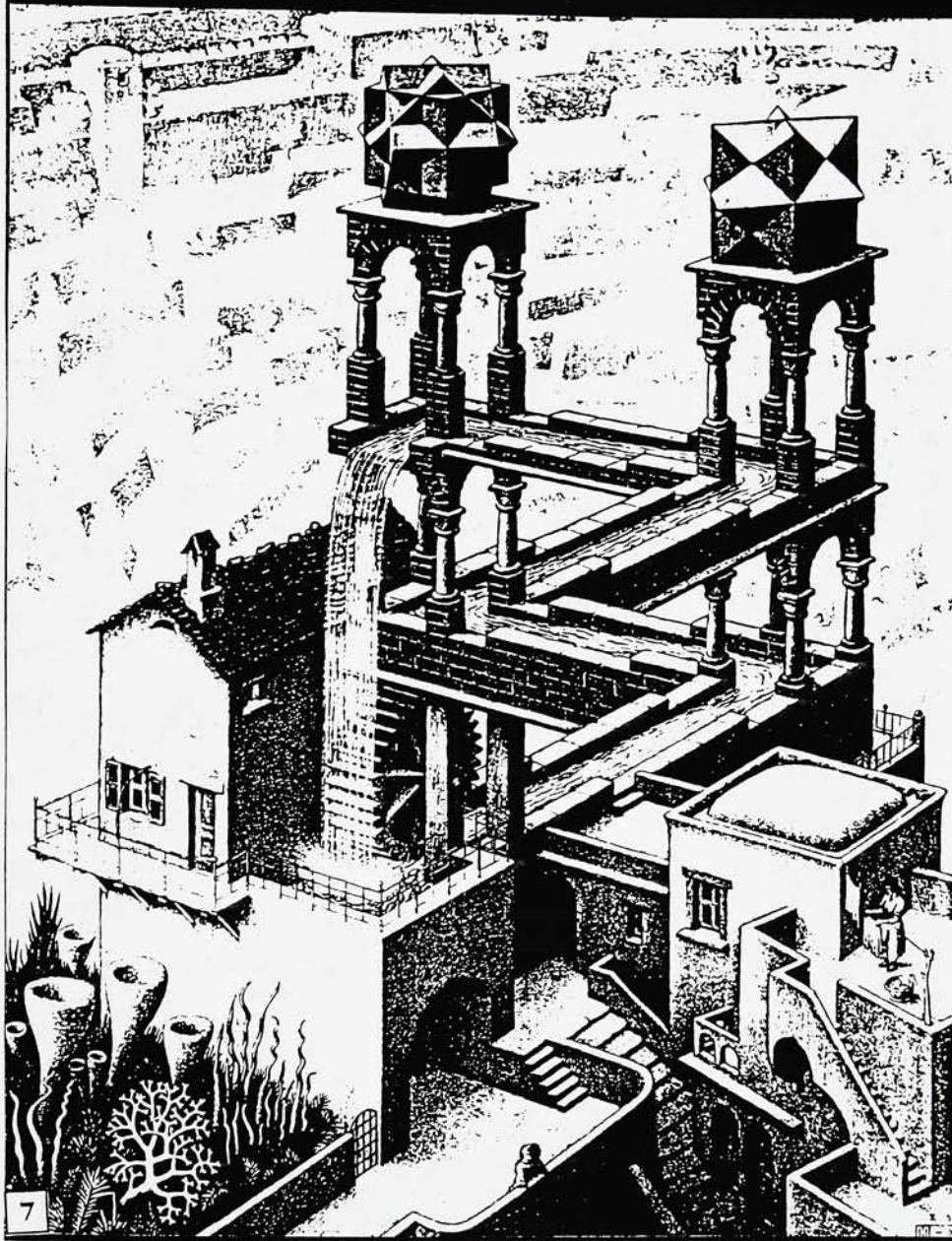
Cowboy: man and his saddle on the road point to a missing horse

My eggs-husband phones.

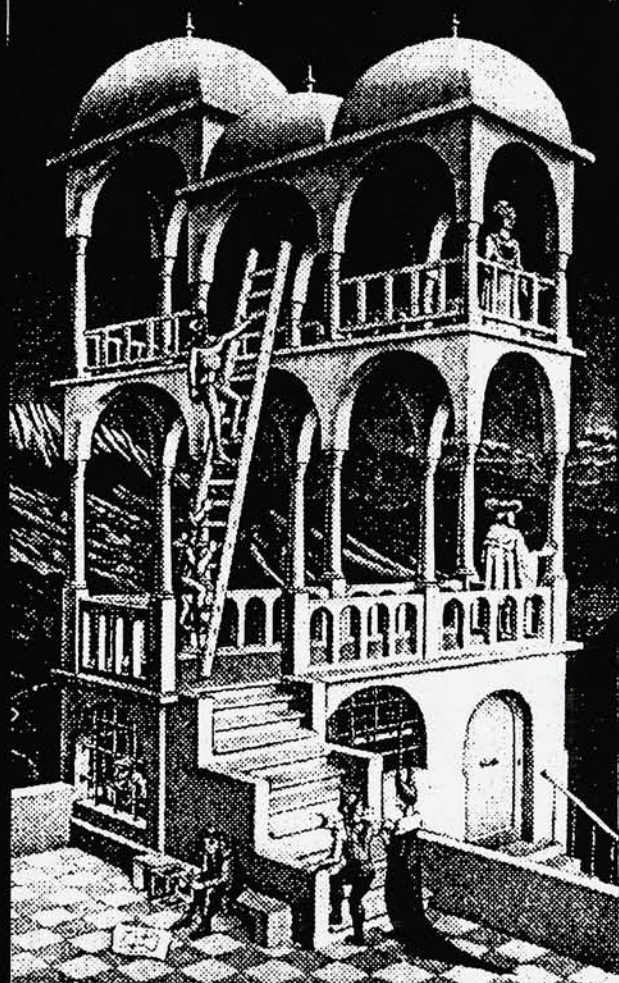
Zays he wants me bag.

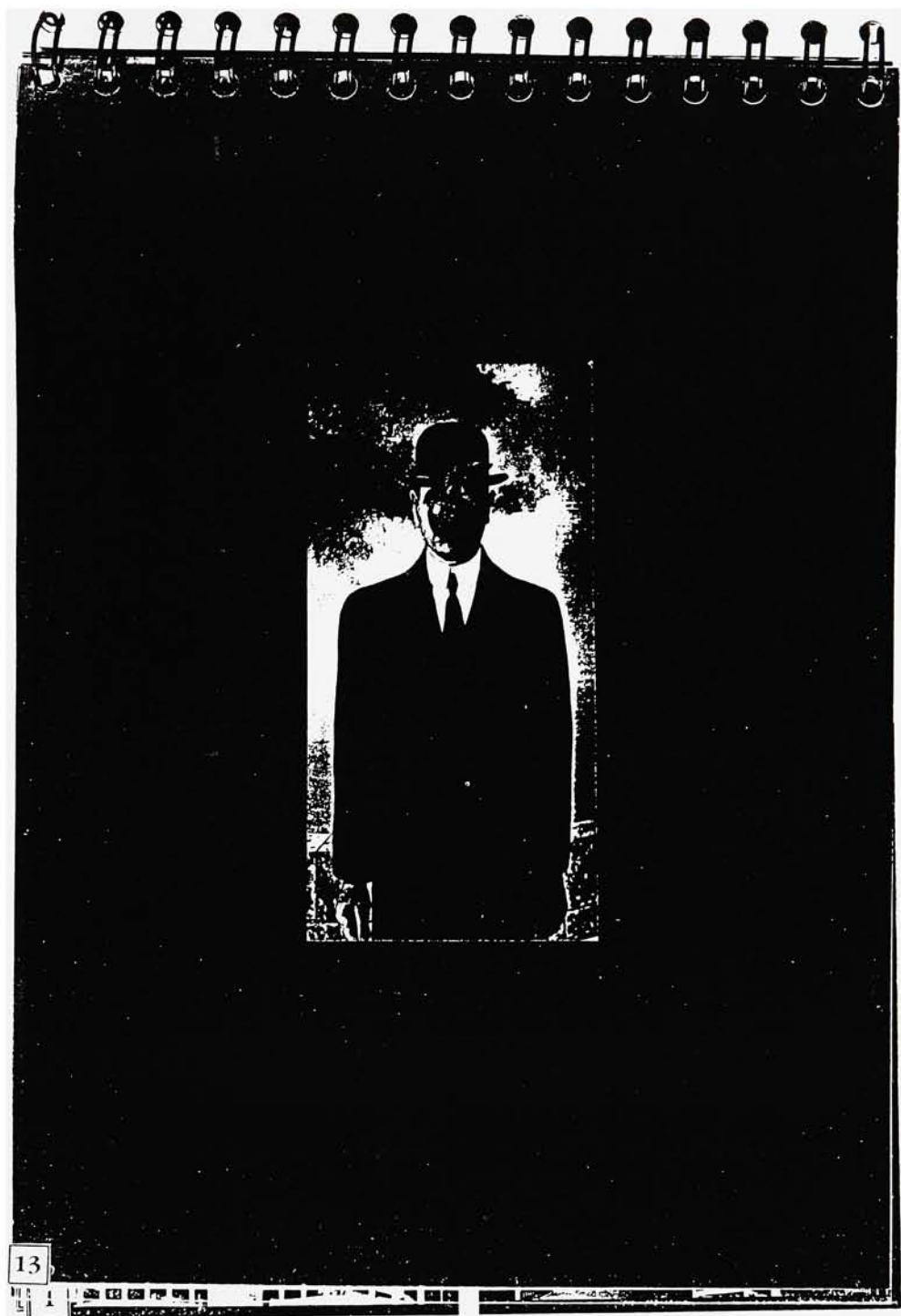
The na al spray
ost re ommended by do ors.

rivin
decongestant



Escher: the impossible perspective can be found but not resolved





Magritte: oddity of pipe in man's face is unexplainable

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

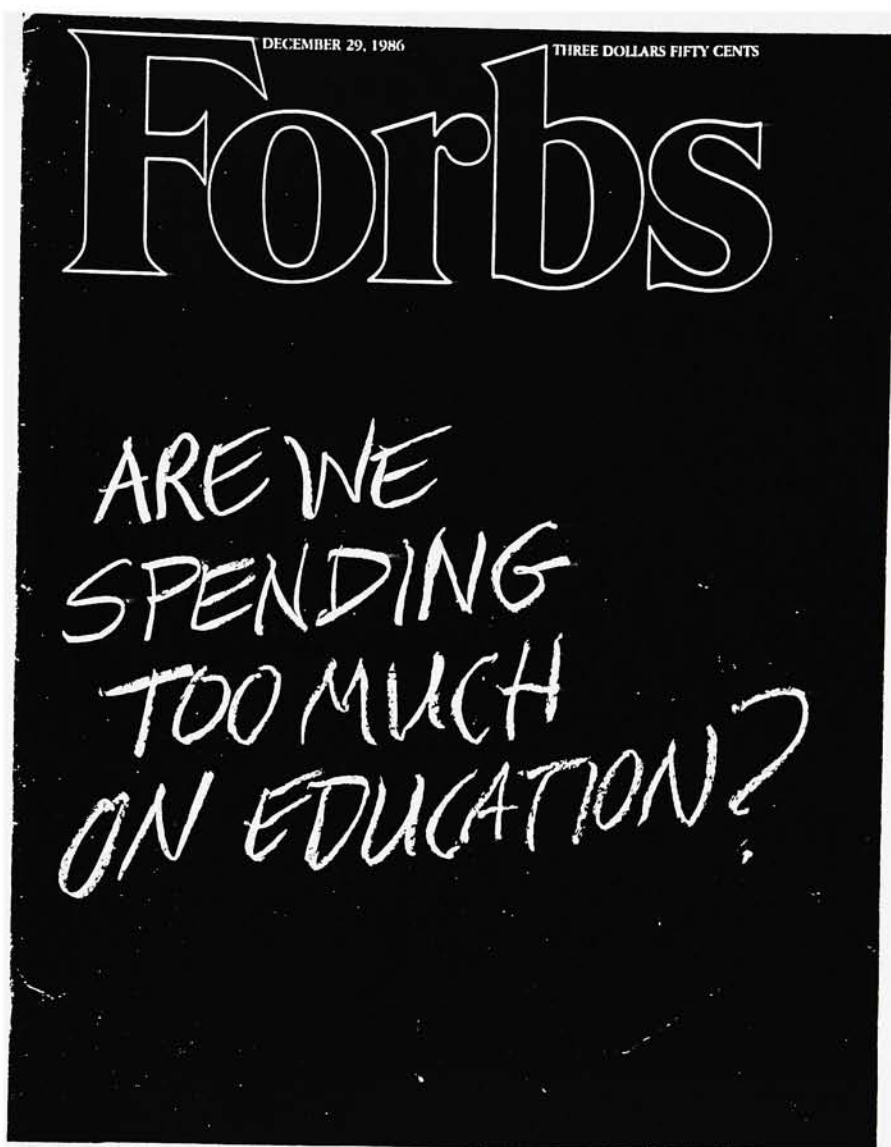
RIDDLE

Hybrid Matrix: humor types and design approaches

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Scale					4				
Pattern					7,8				
Visual Hierarchy					1				
Translation/Transformation					3,6				
Orientation					2,5,13				

Alternate Matrix: humor types and design elements

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Image Only					5,7,8,9				
Text Secondary					2,4				
Image and Text					1,3				
Image Secondary									
Text Only					6				



Forbes: misspelled masthead discounts the question and answers it as well

**EACH YEAR, OVER
1500 ELDERLY WOMEN
ARE RAPED.**

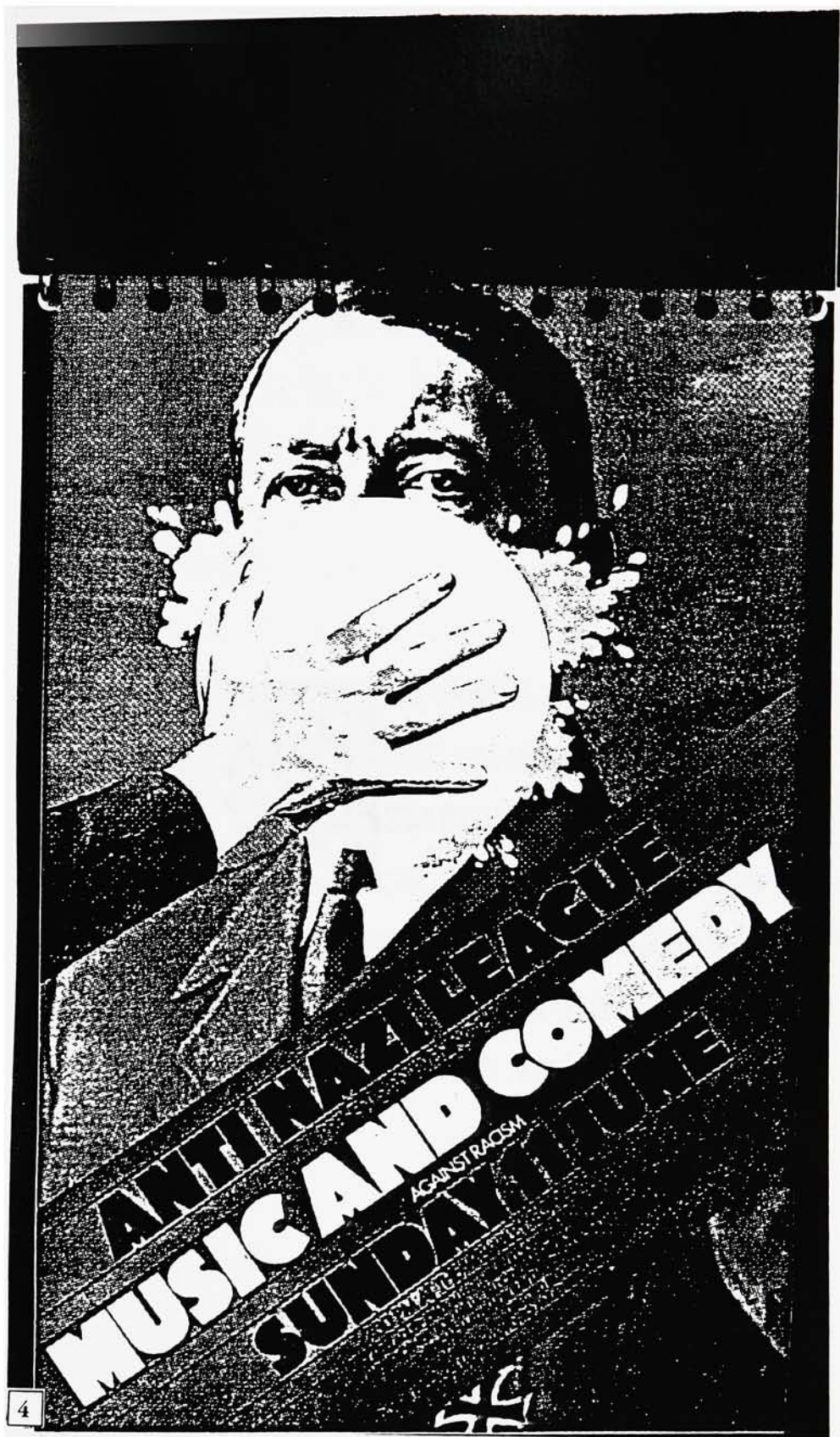


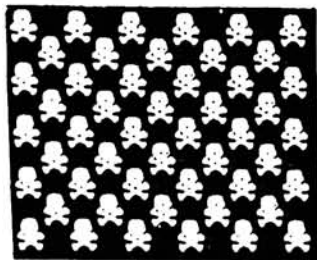
**MUST BE THE
PROVOCATIVE WAY
THEY DRESS.**

Help stop the violence. Call 920-4642 for more information.
It shouldn't be a crime to be a woman.

The Violence Against Women Coalition

It's Violence Against Women: a project of the All American League for Women, 2011 Eastwood Road, Memphis, TN 38119





U.S.A. SURPASSES ALL THE GENOCIDE RECORDS
KUBLAI KHAN MASSACRES 10% IN NEAR EAS
SPAIN MASSACRES 10% OF AMERICAN INDIAN
JOSEPH STALIN MASSACRES 5% OF RUSSIAN

NAZIS MASSACRE 5% OF OCCUPIED EUROPEANS AND 75% OF EUROPEAN JEW
U.S.A. MASSACHES 6.5% OF SOUTH VIETNAMESE & 75% OF AMERICAN INDIAN
FOR CALCULATIONS & REFERENCES WRITE TO: P.O. BOX 100, NEW YORK, N.Y. 10011

**Bob Gill, formerly blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, blah, blah, blah, blah
blah, is now available as a
Cinema and TV consultant
exclusively through us.**



Cammell Hudson and Brownjohn Associates Limited
Shawfield House Shawfield St London SW3 FLA 0113

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

SATIRE

Hybrid Matrix: humor types and design approaches

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Scale						1			
Pattern						5, 6			
Visual Hierarchy						2			
Translation/Transformation						4			
Orientation						3			

Alternate Matrix: humor types and design elements

	Caricature	Impersonation	Pun	Comic Simile	Riddle	Satire	Contrast	Contradiction	Instantiation
Image Only									
Text Secondary						4			
Image and Text						1, 3, 5			
Image Secondary									
Text Only						2, 6			

PASSION CONFLICT VIOLENCE DEATH

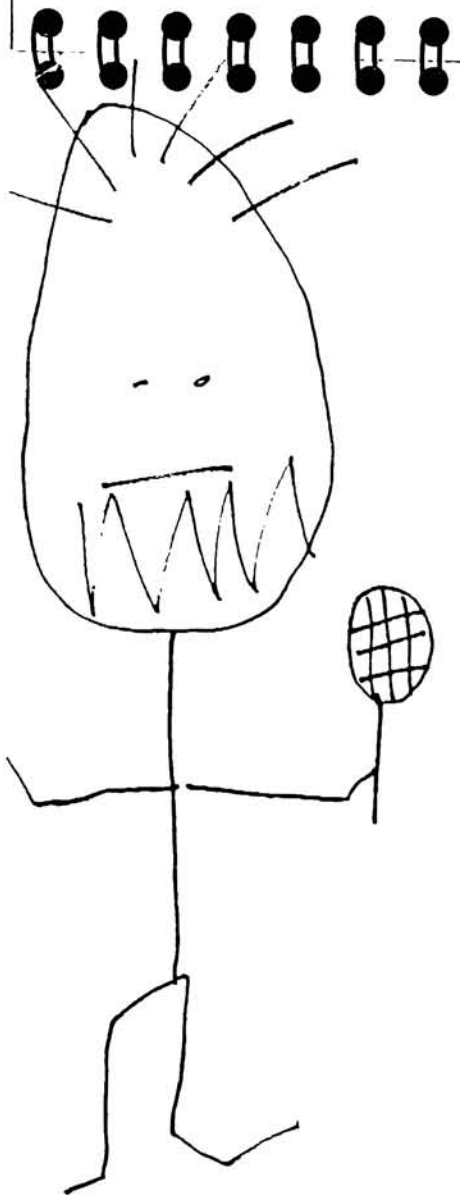
The White Theatre Company presents **BLACK WEDDING**
by Federico Garcia Lorca. Book: Theatre. 60 Minutes. 51
Scenes. New York City. Mar. 200. 1974. Two. Sun. 8 pm.
Season Tickets: 50. Students: 25. (overseas, add \$5).
Mar. 22. Tickets. Boxoffice. 525. Box. (212) 545 5145.

\$10 (including light refreshments).

contrast between shock of buzzwords and formality of light refreshments



1-7



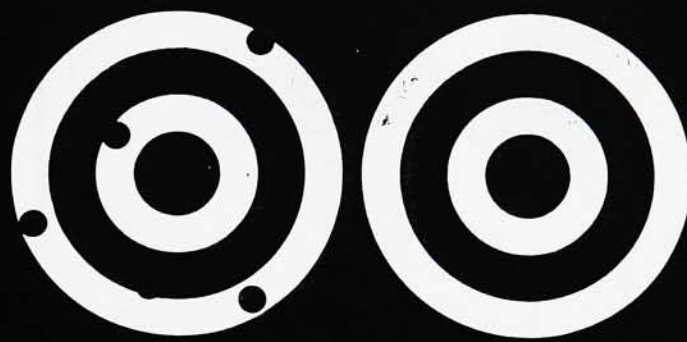
BEFORE.



AFTER.

ntlich könnten Sie so weiter Tennis spielen wie bisher. Wenn es nicht die Schuhe
 3 der unübertroffen dauerhaften Dämpfung des Nike Air®-Systems und
 der Nike Challenge Court Collection mit dem starken Design gäbe.





The Prepared Professional

As a professional, you are expected to be prepared. But what does that mean? Is it having all the answers? Is it having all the information? Is it having all the resources? Or is it having all the skills? The answer is, yes to all of them. But the most important is having all the skills. Because without skills, you cannot be a professional. You must be able to think, to create, to solve problems, to communicate, to work with others, and to manage. These are the skills that make a professional a professional. And these are the skills that you must have to be successful in your profession.

International Design Conference in Aspen June 13-18, '82

The International Design Conference in Aspen is a unique opportunity for designers from around the world to come together and share their ideas, experiences, and insights. The conference will feature a series of workshops, seminars, and lectures, as well as a social program. The location of the conference in Aspen, Colorado, provides a beautiful backdrop for the event. The conference is open to all designers, regardless of their background or experience. It is a chance to learn from the best and to share your own knowledge and skills. For more information, contact the conference organizers at the address below.



YOU CAN'T GET IT OFF YOUR MIND

Totally natural SMARTFOOD®. Air-popped popcorn smothered in white cheddar cheese.

contrast of babies' idea of food

Your friend in faraway places.

When you've traveled over 6,000 miles, and you've seen just about all there is to see and done just about all there is to do, the sight of a good friend sure is nice.

A friend who knows how to treat you right all the way home, to over 150 cities in the United States.

United Airlines Royal Pacific Service to Tokyo, and to Hong Kong. And back home again.

*You're not just flying,
you're flying the friendly skies.*



United

6

contrast of landscape and airplane, cultures, and technologies

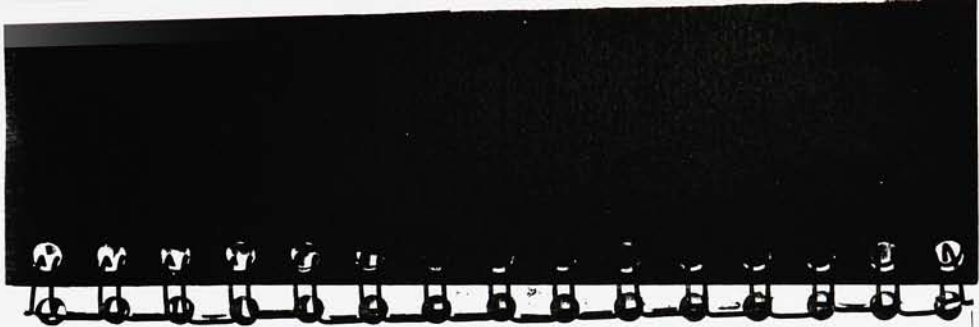
**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

CONTRAST

Helvetica

1

~~print~~
private
secretary
....
CBS televisio~~n~~



Please
d
n t
rem ve
f d
fr m
the
dining
halls

3

Thank you

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

CONTRADICTION

leave
interval
dict
dead
drop

leav e
in ter val
diet
ststutter
drop

whisper

SHOUT!

4-10

MUMBLE

STUTTER

4-11

criticize

Sweet Talk

PRAISE

STRAIGHT TALK

FLATTER

4-12

DOUBLE TALK

4-13

explain

Brag

Teach

4-14

Exaggerate

4-15





© 1987 VOLKSWAGEN OF AMERICA, INC.

Think small.

Our little car isn't so much of a novelty any more.

A couple of dozen college kids don't try to squeeze inside it.

The guy at the gas station doesn't ask where the gas goes.

Nobody even stares at our shape.

In fact, some people who drive our little

flivver don't even think 32 miles to the gallon is going any great guns.

Or using five pints of oil instead of five quarts.

Or never needing anti-freeze.

Or racking up 40,000 miles on a set of tires.

That's because once you get used to

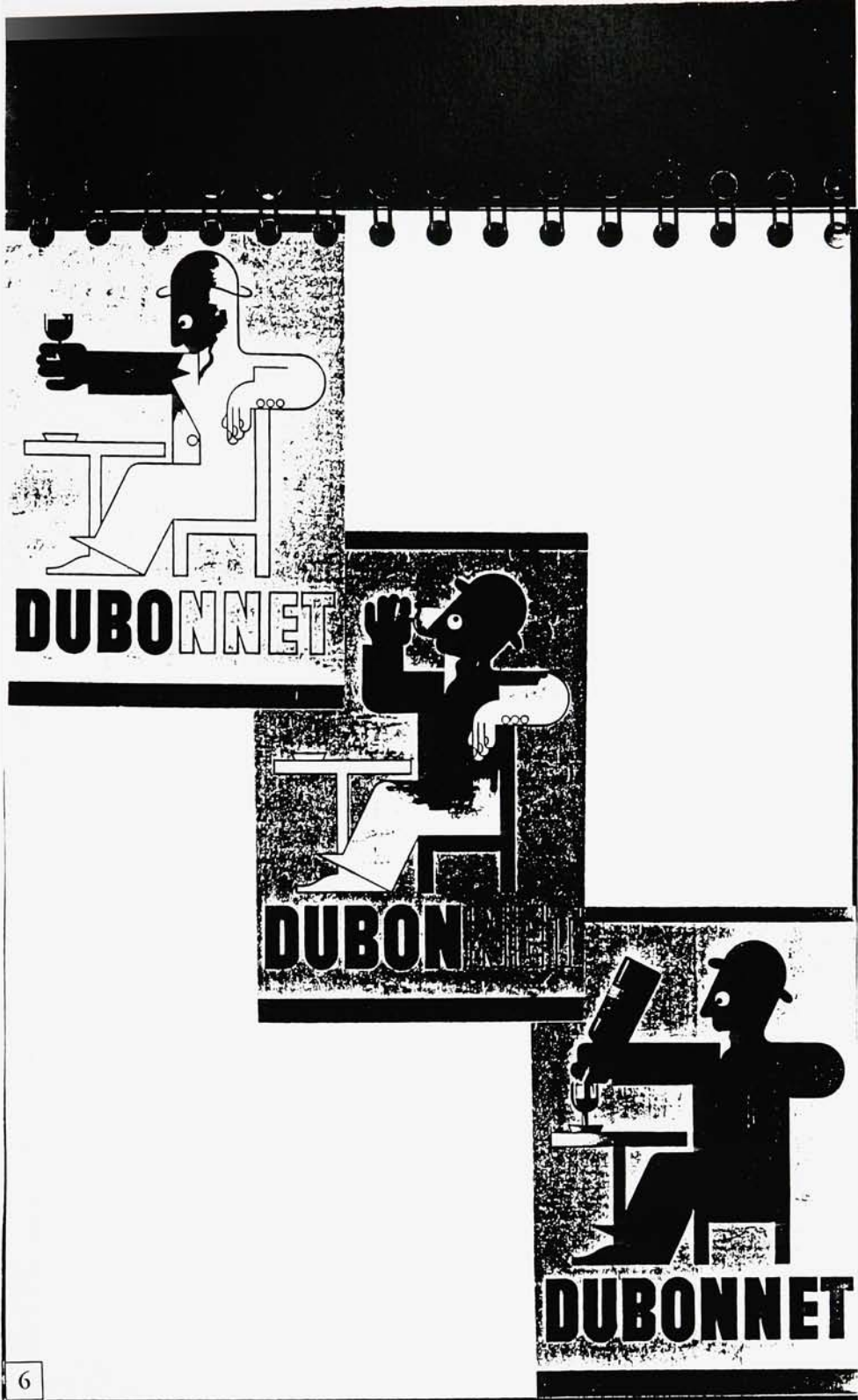
some of our economies, you don't even think about them any more.

Except when you squeeze into a small parking spot. Or renew your small insur-

ance. Or pay a small repair bill.

Or trade in your old VW for a new one.

Think it over.



Dubo means something wet
Dubon means something good
Dubonnet is a French wine

**APPENDIX E: HYBRID MATRIX &
ALTERNATE MATRIX**

INSTANTIATION

APPENDIX F: REJECTED EXAMPLES

1971 1975



新しいことを始めた。首飾室ウインター



1973 — 1976

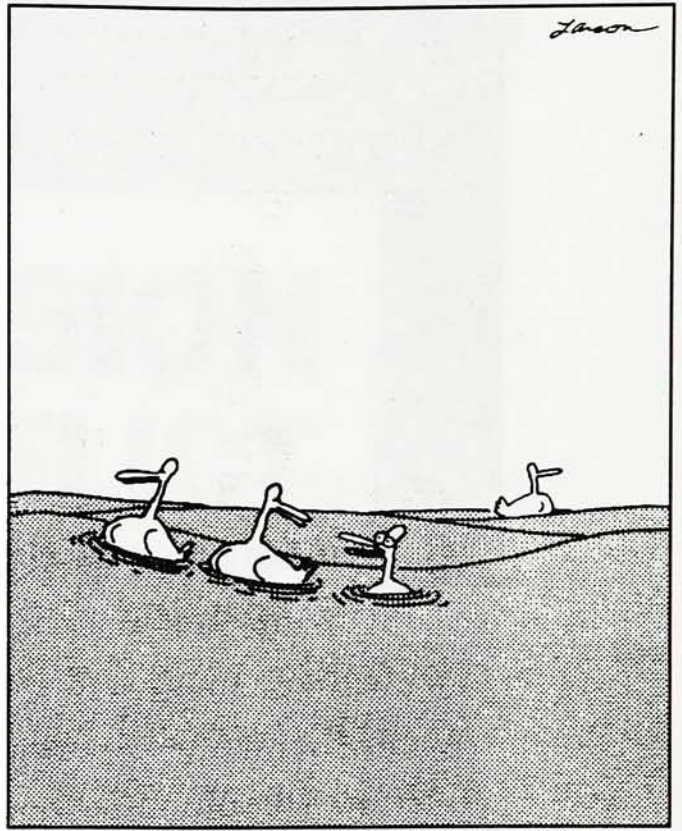


再会。香りあり。

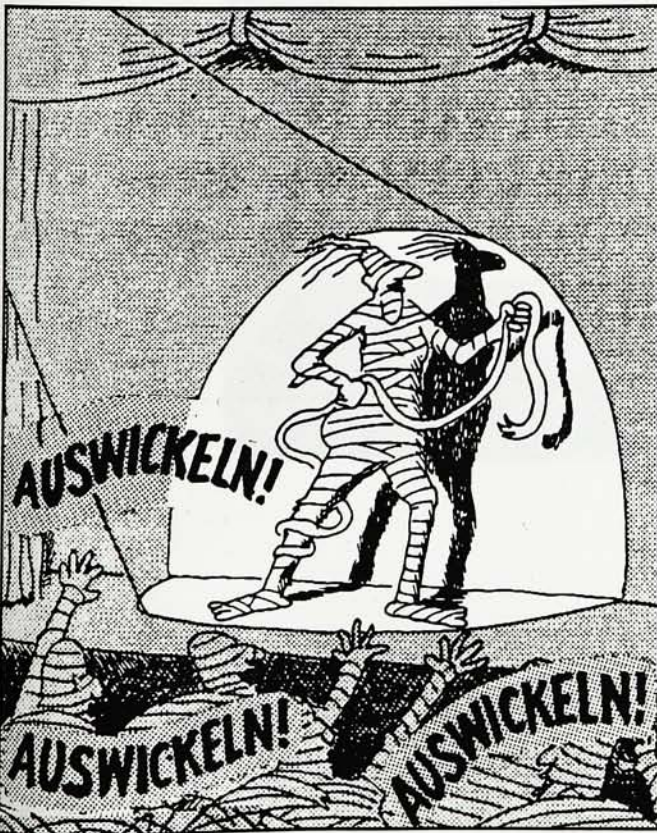
新しいことを始めた。首飾室ウインター



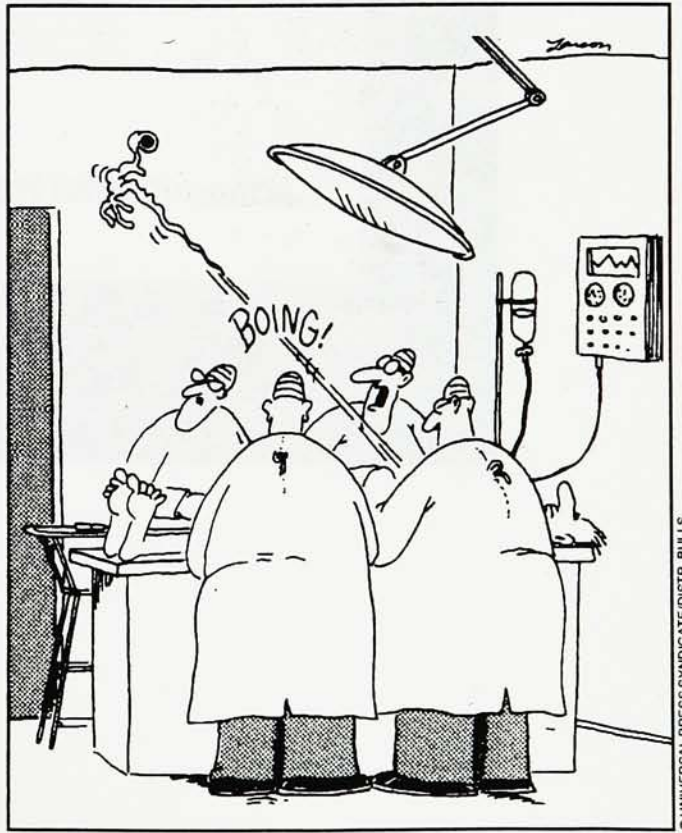
Die andere Seite



»Bob, glaubst du, daß ich untergehe?
Sag mir die Wahrheit.«



Sametagnacht in der Gruft



»Wow! Aufpassen, wo das Ding landet –
wahrscheinlich brauchen wir es noch.«

PASSION CONFLICT VIOLENCE DEATH

The Motion Picture Company presents **BLISS WIDOWS**
by Catherine Hardwicke. With Thomas H. Dinklage Jr.
Lemo. New York City. Mar. 29th 1994. Four 30 min.
Screen Lengths. 20. Students 20. (copyrights 1994 M)
Mar. 29. 1994. 1994. 1994. 1994. 1994. 1994. 1994. 1994.

\$10 (including light refreshments).

\$10 (Including light refreshments).

PASSION CONFLICT VIOLENCE DEATH

THE ABOVE PRICES INCLUDE SEATING IN THE AUDITORIUM
IN THE THEATRE LOBBY. SEE SEATING CHARTS IN THE
LOBBY. THESE PRICES ARE FOR THE THEATRE SEATING ONLY.
SEATING CHARTS IN THE LOBBY. SEE SEATING CHARTS IN THE
LOBBY. THESE PRICES ARE FOR THE THEATRE SEATING ONLY.

CONFLICT

VIOLENCE DE A H

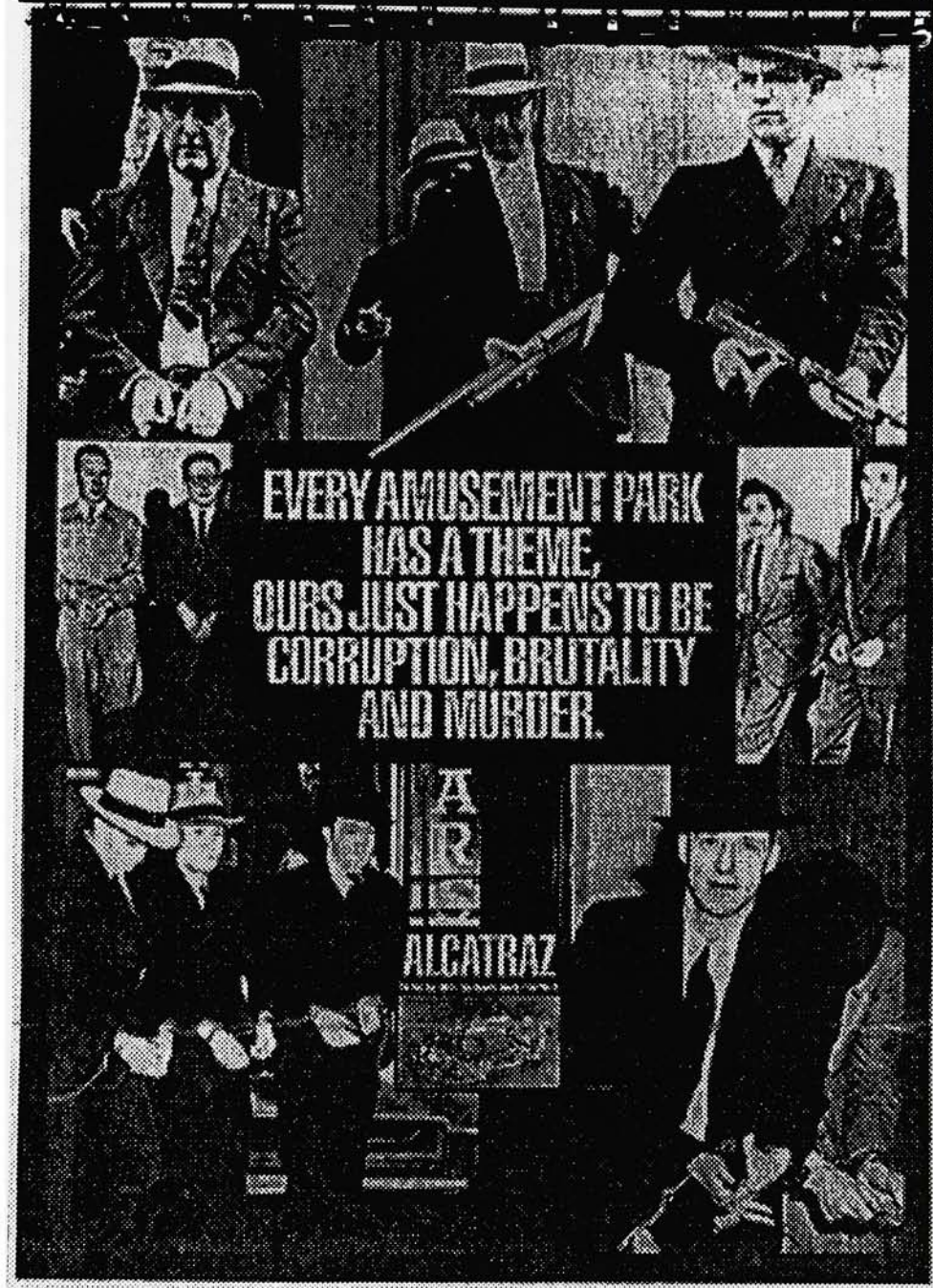
Foto: MARCO PIZZANI. Il manifesto presenta DI GIOI (FEDERICA)
 In: FANTASMA (GIANLUIGI LONZI) - DI GIOI (FEDERICA) - DI GIOI (FEDERICA)
 Sottotitolo: MARCO PIZZANI - MARCO PIZZANI - MARCO PIZZANI
 Sottotitolo: DI GIOI (FEDERICA) - DI GIOI (FEDERICA) - DI GIOI (FEDERICA)
 MARCO PIZZANI - MARCO PIZZANI - MARCO PIZZANI

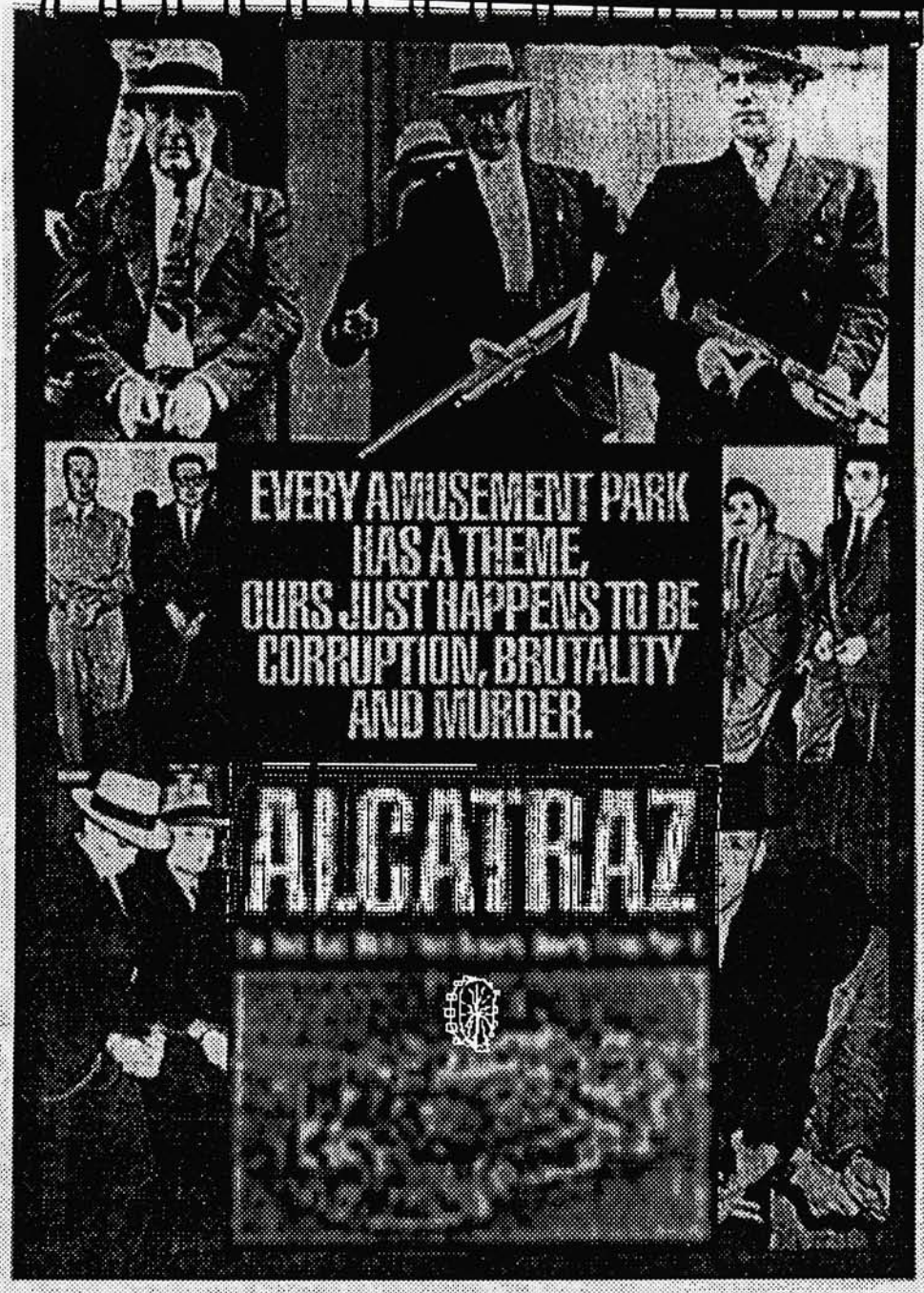
\$10 (including light refreshments).

**PASSION
CONFLICT
VIOLENCE
DEATH**

The Motion Picture Company presents AN ODD WEDDING
by Federico D'Almeida. Cast: John Turturro, Ed Harris, Li
Ling, New York City. May 2nd, 1999. Time: 8 pm
Screening at: Theater 50 (Washington, DC)
Box 10, Theater, 50th St. Box 1010, 50th St.

\$10 (Including light refreshments).

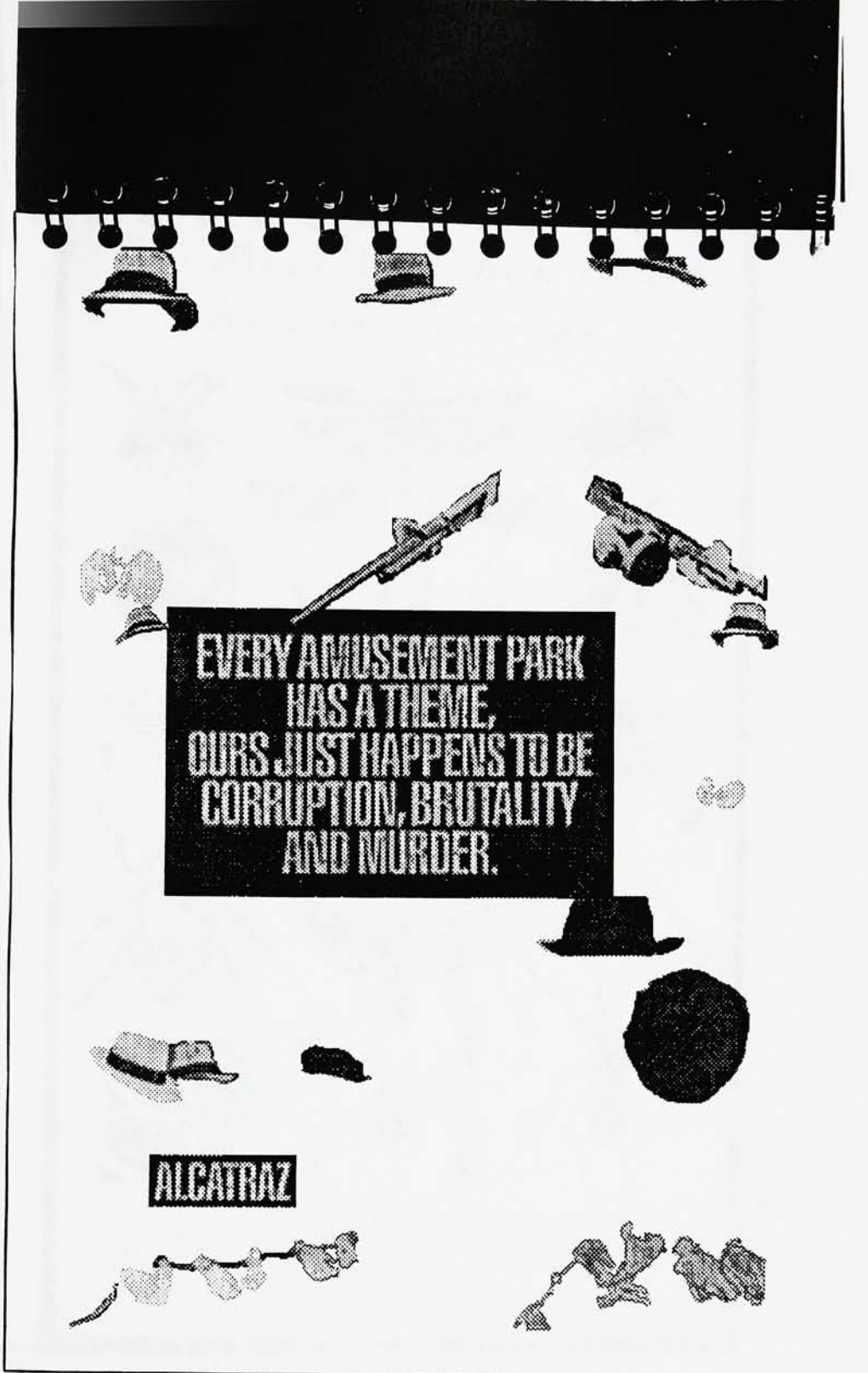




EVERY AMUSEMENT PARK
HAS A THEME,
OURS JUST HAPPENS TO BE
CORRUPTION, BRUTALITY
AND MURDER.

ALCATRAZ

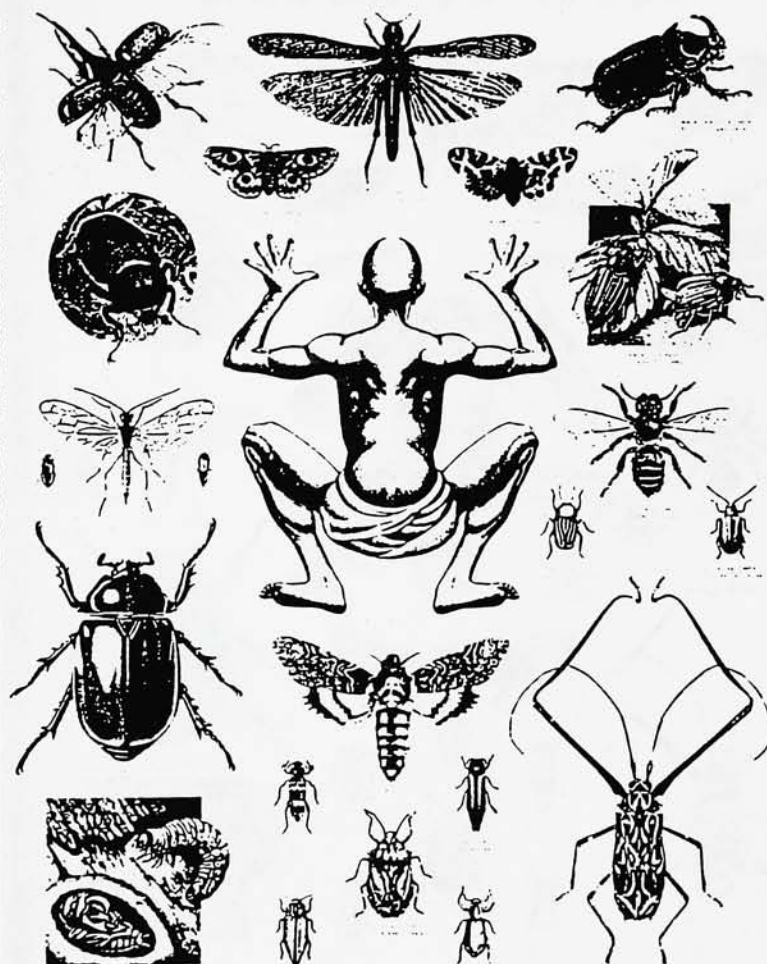




EVERY AMUSEMENT PARK
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ALCATRAZ

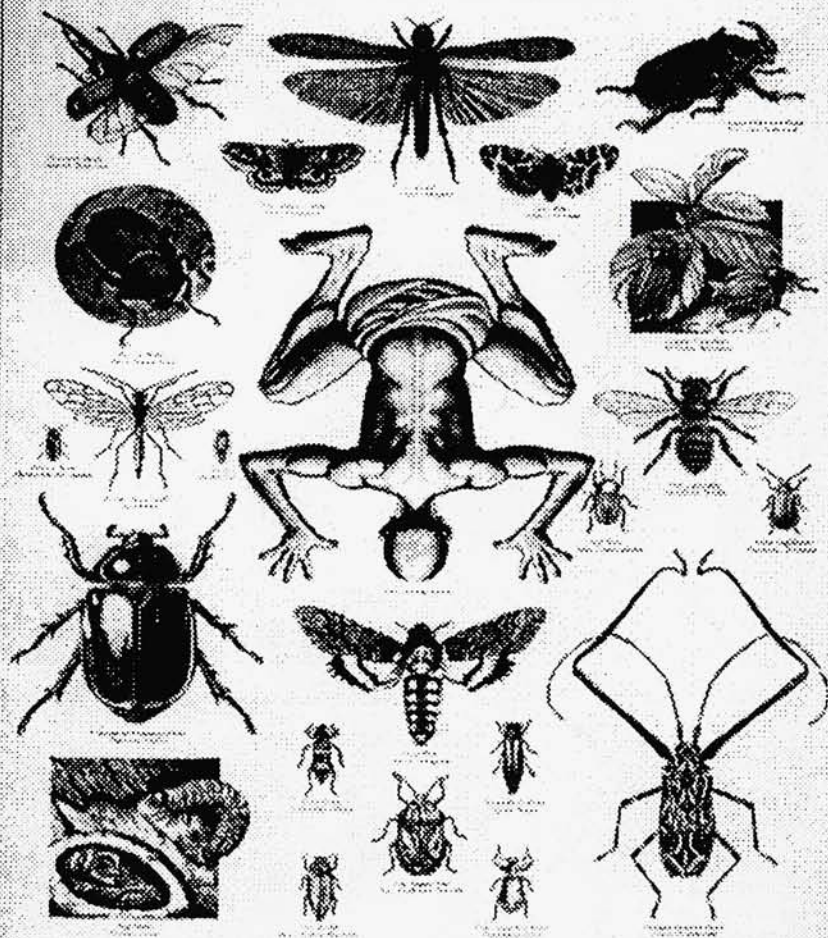
*The Most Common Pests
Known To Trees*



The first step in the development of a business plan is to determine the nature of the business and its market. This is done by conducting a market research. The second step is to determine the financial requirements of the business. This is done by preparing a budget. The third step is to determine the marketing strategy of the business. This is done by preparing a marketing plan. The fourth step is to determine the operational requirements of the business. This is done by preparing an operational plan. The fifth step is to determine the legal requirements of the business. This is done by preparing a legal plan. The sixth step is to determine the human resources requirements of the business. This is done by preparing a human resources plan. The seventh step is to determine the technology requirements of the business. This is done by preparing a technology plan. The eighth step is to determine the environmental requirements of the business. This is done by preparing an environmental plan. The ninth step is to determine the social requirements of the business. This is done by preparing a social plan. The tenth step is to determine the cultural requirements of the business. This is done by preparing a cultural plan. The eleventh step is to determine the political requirements of the business. This is done by preparing a political plan. The twelfth step is to determine the economic requirements of the business. This is done by preparing an economic plan. The thirteenth step is to determine the legal requirements of the business. This is done by preparing a legal plan. The fourteenth step is to determine the human resources requirements of the business. This is done by preparing a human resources plan. The fifteenth step is to determine the technology requirements of the business. This is done by preparing a technology plan. The sixteenth step is to determine the environmental requirements of the business. This is done by preparing an environmental plan. The seventeenth step is to determine the social requirements of the business. This is done by preparing a social plan. The eighteenth step is to determine the cultural requirements of the business. This is done by preparing a cultural plan. The nineteenth step is to determine the political requirements of the business. This is done by preparing a political plan. The twentieth step is to determine the economic requirements of the business. This is done by preparing an economic plan.

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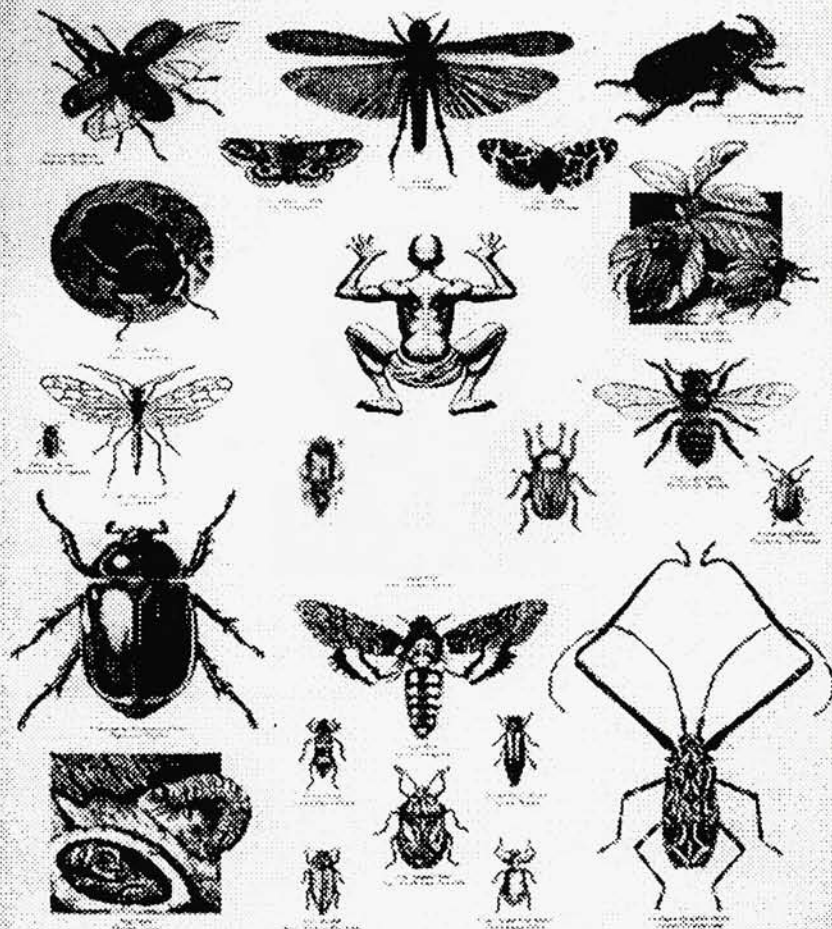
The Most Common Pests Known To Trees



Deposited the good tree to a big tree, growing up in the top of a mountain, there are not around trees to 20000 feet.
Have made for something beautiful, before now, 20000 years in a clouded land in 1000 and 1000 years ago.
The cloud land. This is a good thing, before to plant 20000 years there are the most trees, such through the
the cloud land. This is a good thing, before to plant 20000 years there are the most trees, such through the

Class 2458, 2460

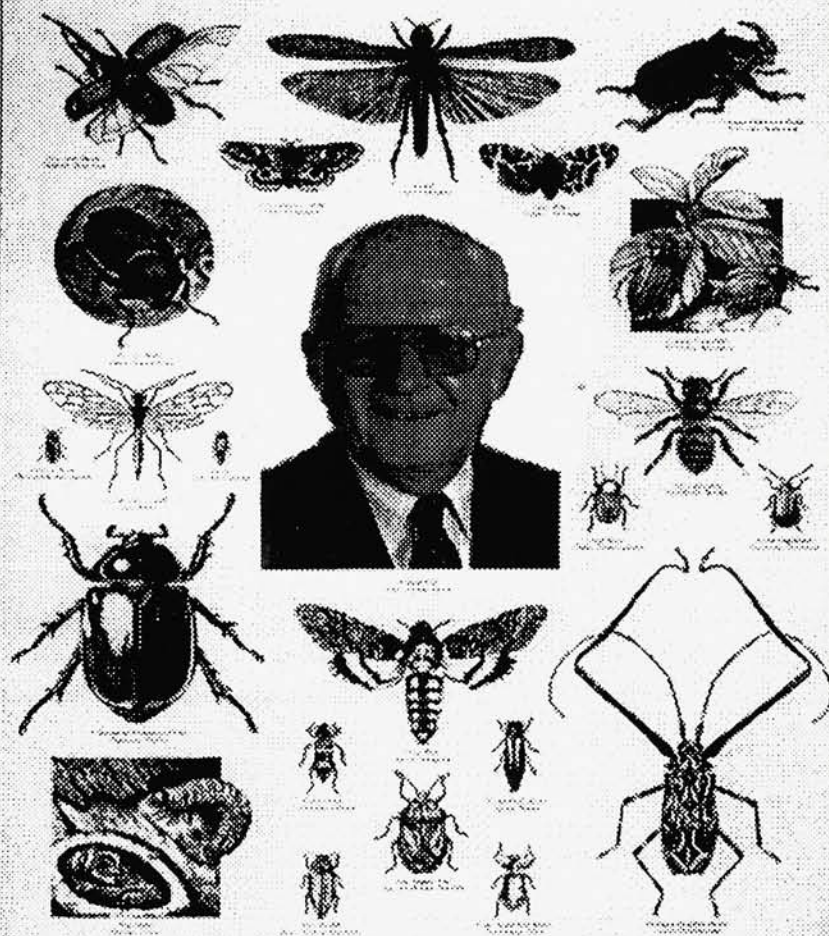
The Most Common Pests Known To Trees



Despite all the good that it is doing to provide us with the food we eat, there are many animals that are harmful to human beings. Some of these are insects. The most common of these are the ones that are shown in this book. They are the ones that are most likely to be found on trees. They are the ones that are most likely to be found on trees. They are the ones that are most likely to be found on trees.

GLASS & SON, 1910

The Most Common Pests Known To Trees



Throughout the good tree life is helping to provide a place to live for the tree, then we must natural help to human beings.
 have used for something beautiful. Experience the 1970s must have a Cleveland that is 1970s and 1970s are very important.
 In Cleveland, Ohio, a beautiful experience, hope to plant trees more than ever the next two years through the Greater Cleveland program.
 If you would like to experience a tree, visit the 1970s. And you can spend for something beautiful, too.

CLEVELAND, OHIO

APPENDIX G: IDEATION

APPENDIX H: APPLICATION SKETCHES

1224

- supplies
- shelter
- food
- material
- oxygen

shelter
shade
wind break
rain
heat / fire
nest
refuge

food
leaves
fruit
nuts

water
pulp
paper
wood
fire
muzzling

patterns
leaves
bark
woods / grass
branches

canopy
 colors
 leaves blue
 rough / sm
 height
 width
 AGE
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 lifeblood
 syrup / sap

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with

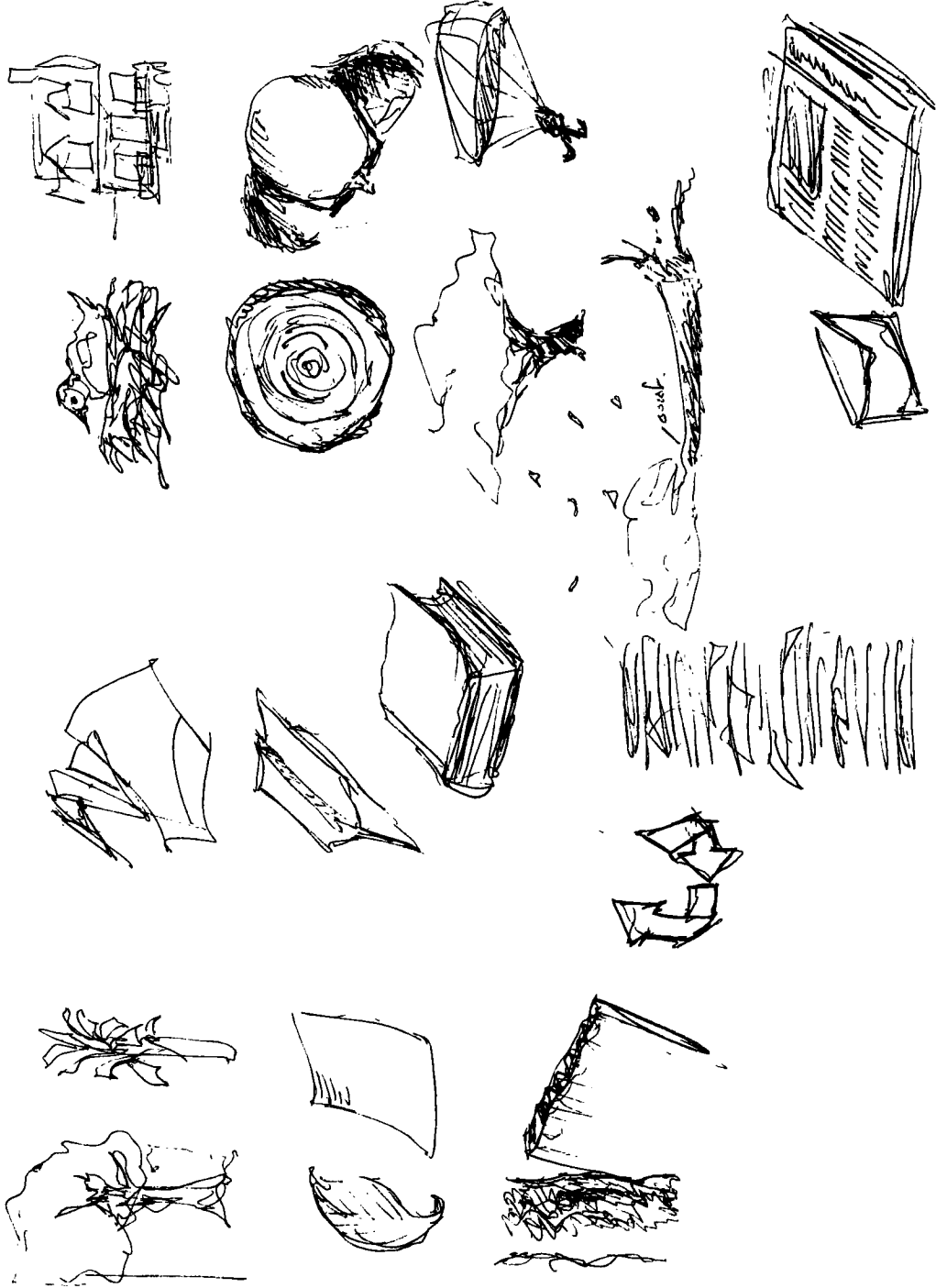
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challenge
 expression
 f. fire
 play
 soil
 nutrient
 sunlight
 pollination
 if a tree
 green
 peat

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1453 is recycling
s, notes (school), photos etc
s: publications pages etc
communication information
s hex force weight shape
age waste recycle
ng

3-1-12



"What will designers create w/out paper?"

media (to Hoo)

computers

stone

clay

stone

cotton/cloth/canvases

walls

wallpaper

cars

personal items

junk

plaster

wood (?)

A designer's future "sans paper"

designing seed packets for trees

paper extinction (last original animal)

(last paper airplane)

no more love letters

libraries become museums

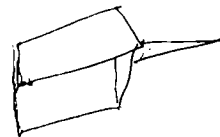
printers are condemned relics



"extinct"



out of production
relic



what is not paper?

paper

airplanes

letters

news

read

draw

design

communicate

notes

markers/postits

journalistic stories

tears

pulp

delivery

primitive

mail

garbage

magnifying

books

textures/weight/finish

build

airplanes

origami

Christmas ornaments

paper dolls

popper

origin

trees

pulp

mill

lumber

forest

nature

delivery

mail

paperboy

clandestine

garbage

burn

landfill

recycle

informational

read

letters

news

notes

post its

journals/notes

magnifying

books

clear

design

communication

history

primitive

skins

Gutenberg

printment

priests/monastery

exaggeration mimicry pun simile riddle satire

1. pen
 2. pencil
 3. eraser
 4. ruler
 5. compass
 6. protractor
 7. straight edge
 8. galleys
 9. type
 10. measurements
 11. perception
 12. historical
 13. paper
 14. color
 15. board
 16. glue
 17. xacto
 18. stencil

tech pen
 lamp
 pencils
 markers
 rulers
 grids

when
 plus

interval
 continuity
 closure
 proximity

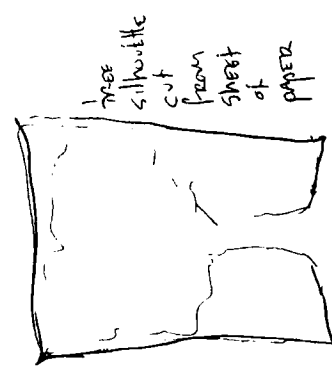
swatches
 paper
 color
 board
 glue
 xacto
 stencil

pins

don't spend it all
 in one place

size it for a variety
 of things

photo of forest -
 1973
 archival
 report
 to open



tree
 silhouette
 cut
 from
 sheet
 of
 paper

1. pen
 2. pencil
 3. eraser
 4. ruler
 5. compass
 6. protractor
 7. straight edge
 8. galleys
 9. type
 10. measurements
 11. perception
 12. historical
 13. paper
 14. color
 15. board
 16. glue
 17. xacto
 18. stencil

strip
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 pulpity

up/down/leading/x-height/cap height

measurements

perception

historical

paper

color

board

glue

xacto

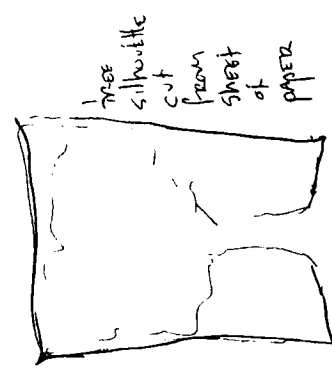
stencil

pins

don't spend it all
 in one place

size it for a variety
 of things

photo of forest -
 1973
 archival
 report
 to open



tree
 silhouette
 cut
 from
 sheet
 of
 paper

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 6. protractor
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up/down/leading/x-height/cap height

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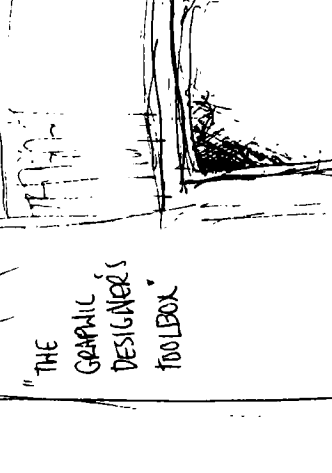
stencil

pins

don't spend it all
 in one place

size it for a variety
 of things

photo of forest -
 1973
 archival
 report
 to open



tree
 silhouette
 cut
 from
 sheet
 of
 paper

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 5. compass
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 9. type
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 12. historical
 13. paper
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 17. xacto
 18. stencil

strip
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 pulpity

up/down/leading/x-height/cap height

measurements

perception

historical

paper

color

board

glue

xacto

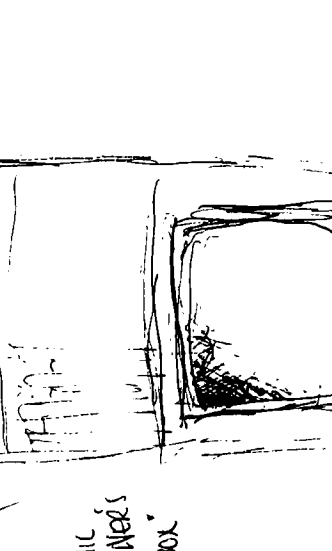
stencil

pins

don't spend it all
 in one place

size it for a variety
 of things

photo of forest -
 1973
 archival
 report
 to open



tree
 silhouette
 cut
 from
 sheet
 of
 paper

the 2000s
the 1990s
the 1980s
the 1970s
the 1960s
the 1950s
the 1940s
the 1930s
the 1920s
the 1910s
the 1900s

mechanical
antelope
sublyth
great trending marks
cystosirion marks
typographic FLRR

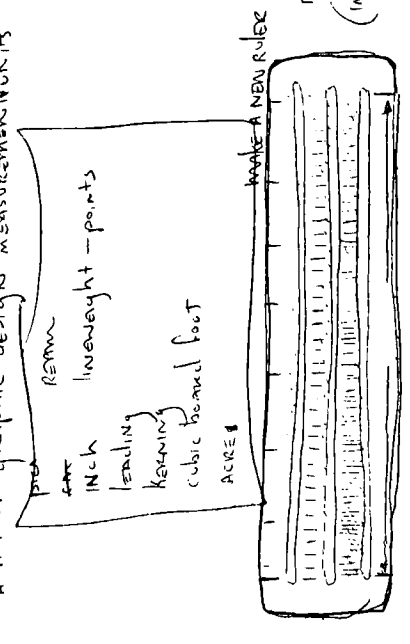
addresses
STEVEN HELLER
M.H.
Rand
Pattie
Bos

LIVINGSTON'S NEWSPRINT

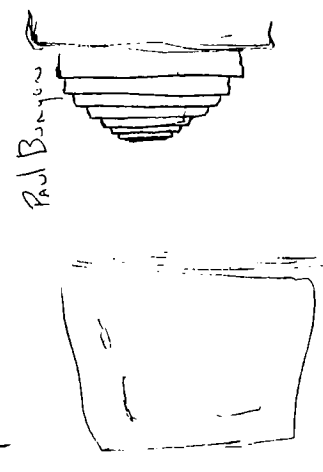
designing design
23 million towns of

10/12
Pecora, bold italic

A list of graphic design measurements



tree icon



A tree is like a human
people become lenses.

design skill
mechanical
job time

tree stuff

characters
imagery
grids
internal

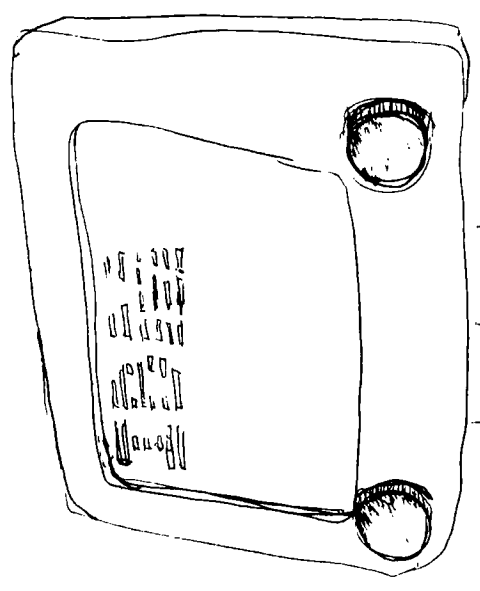
before
after

SEEDS...

impersonation

SATIRE

comparison in
side
replacement/play of words
literal/visual association (pun)
question/answer
impersonation



textured
imagery



= antique

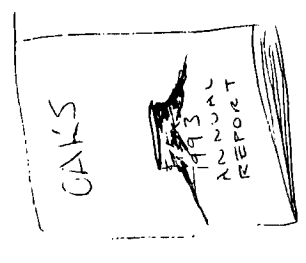
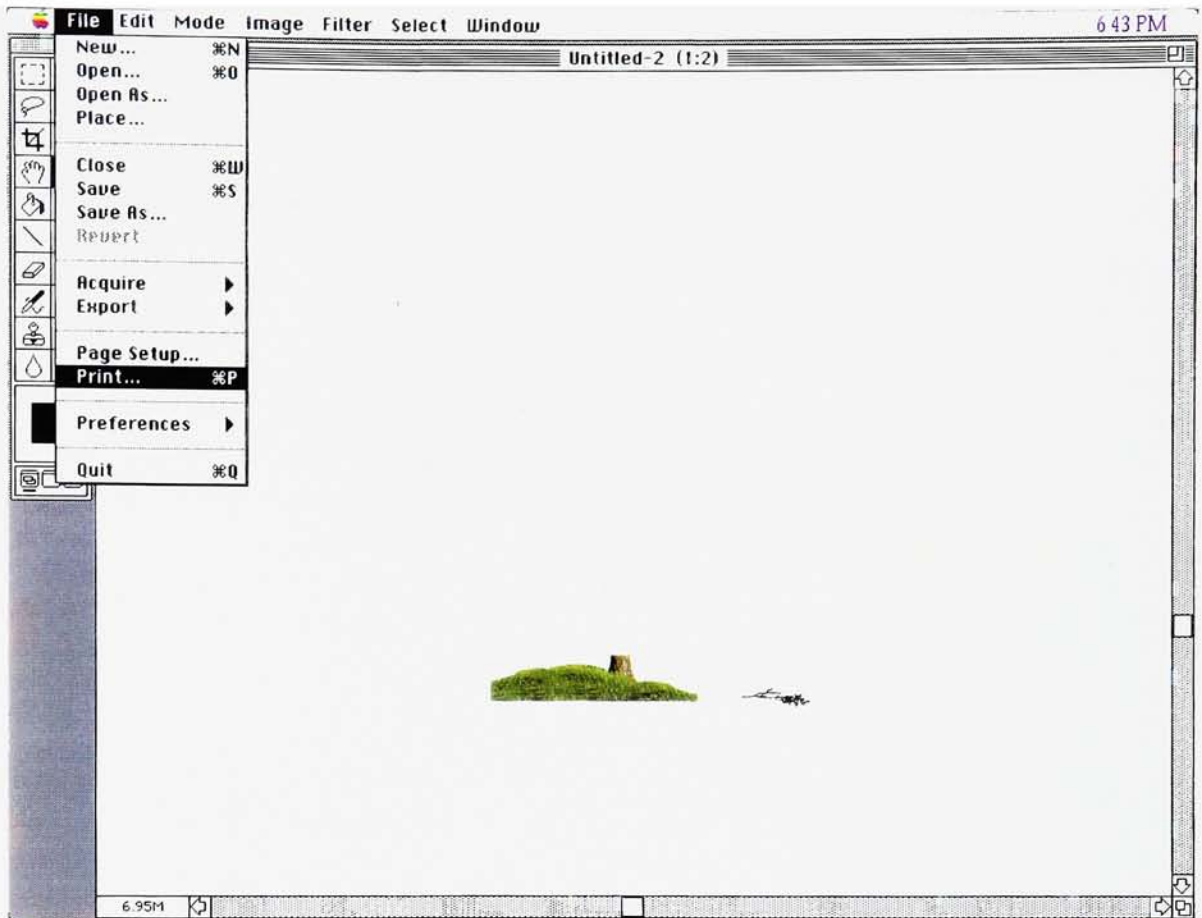


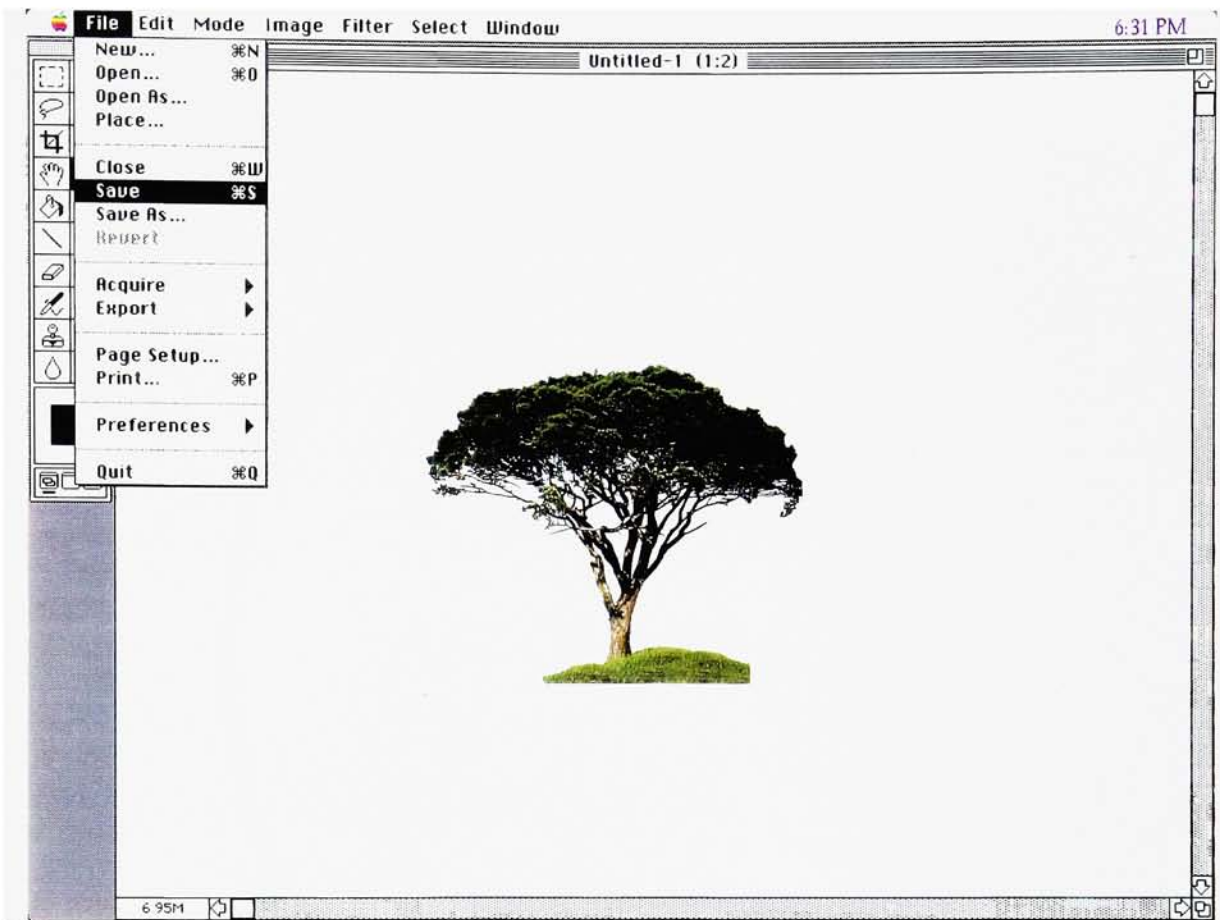
Exhibit A: terranite
Exhibit B: graphic designer

THE LUNAX

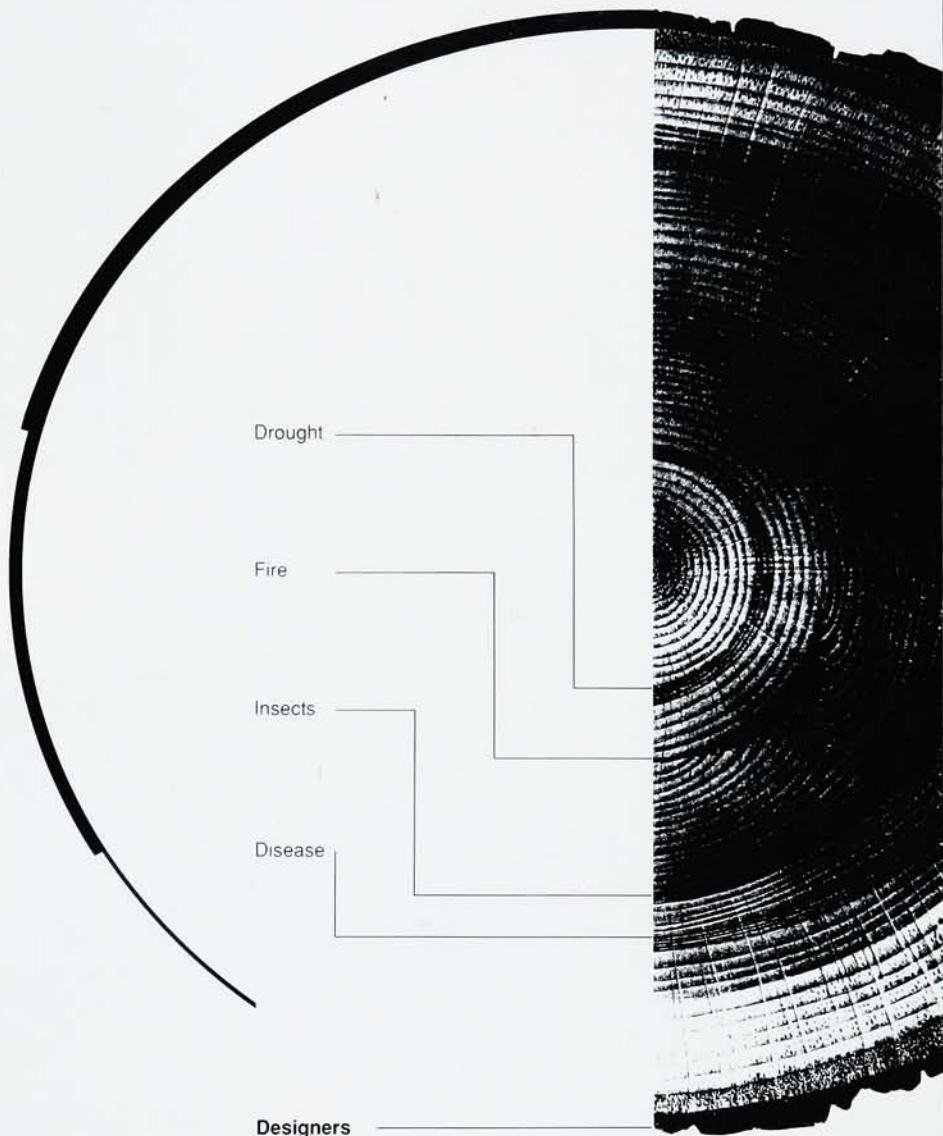
APPENDIX I: APPLICATION







Annual Reports



Designers

Graphic designers generate 23,000,000 tons of books, magazines, annual reports, catalogs, letterheads, posters, shopping bags, and paper packaging each year.*

*Claudia Thompson, *Recycled Papers*, (Boston: MIT Press, 1992)

This does not, of course, include the reminders to yourself and memos to others, prelin sketches and brainstorming doodles, miscalculated photocopies, "printer is broken" notices or the rampant plague of little yellow sticky notes.

ECO newsletter is produced by a few individuals who are dedicated to improving the quality of our environment and our own lives. If you are interested in subscribing to ECO, contributing financially, or helping out in the production end, please get in contact with us. Write ECO c/o Eva Anderson, 64 Keene St., Providence RI 02908. 1508 or call (401) 351-1211 anytime between 8:30 am and 9:30 pm EST, or fax your response to (401) 351-5744. Remember to use half sheets if that's all you need!

Tools of the Trade



Graphic designers generate 23 million tons of books, magazines, annual reports, catalogs, letterheads, posters, shopping bags, and paper packaging each year.*

*Claudia Thompson, *Recycled Papers*. Boston: MIT Press, 1992.

For further information on what you can do to be an environmental designer, contact *Eco* newsletter: (401)351-1211 between 8:30 am and 9:30 pm EST, or send a fax to (401)351-5744.

APPENDIX J: EVALUATION

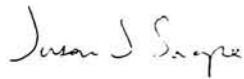
Help!

My name is Jason Snape and I AM NOT
LOOKING FOR A JOB. I am a graduate graphic
designer at the Rochester Institute of Technology,
and am presently working on my thesis for a
Master of Fine Arts degree.

I would like to evaluate my work with the
aid of my intended audience: the professionals
in the field of graphic design. I have designed
a system for feedback and would like to utilize a
brief moment of your day in responding to a
portion of my thesis work. A reproduction of
the work and an evaluation card are enclosed.

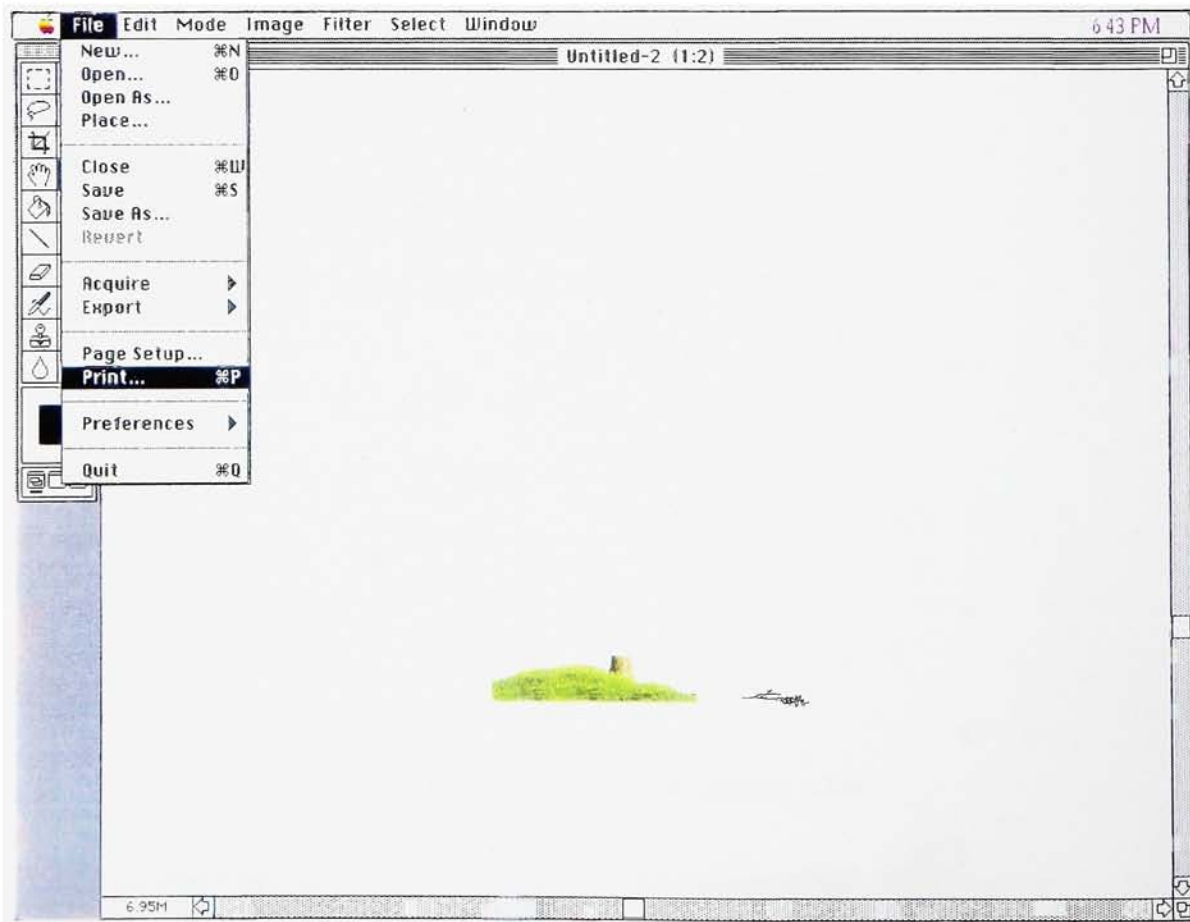
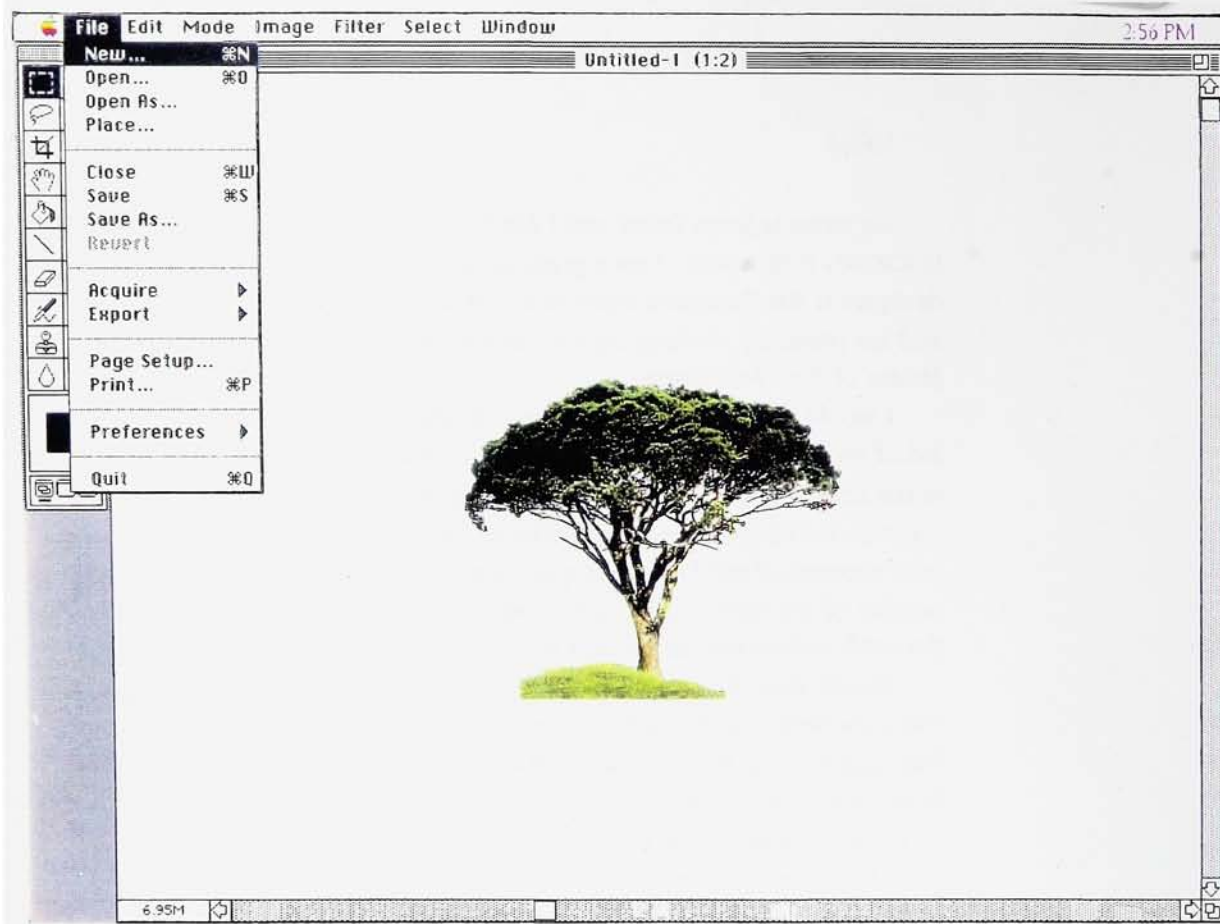
Merely drop the completed evaluation card
into your outgoing mail pile (please, not the circular
file), and you will have the thanks of a graduation -
bound designer. If you have questions or would like
to know more about my thesis, please include your
name on the evaluation card.

Sincerely,

A handwritten signature in cursive script that reads "Jason J. Snape".

Jason J. Snape

Note: reproduction is 60% of original size



Help!

My name is Jason Snape and I AM NOT
LOOKING FOR A JOB. I am a graduate graphic
designer at the Rochester Institute of Technology,
and am presently working on my thesis for a
Master of Fine Arts degree.

I would like to evaluate my work with the
aid of my intended audience: the professionals
in the field of graphic design. I have designed
a system for feedback and would like to utilize a
brief moment of your day in responding to a
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the work and an evaluation card are enclosed.

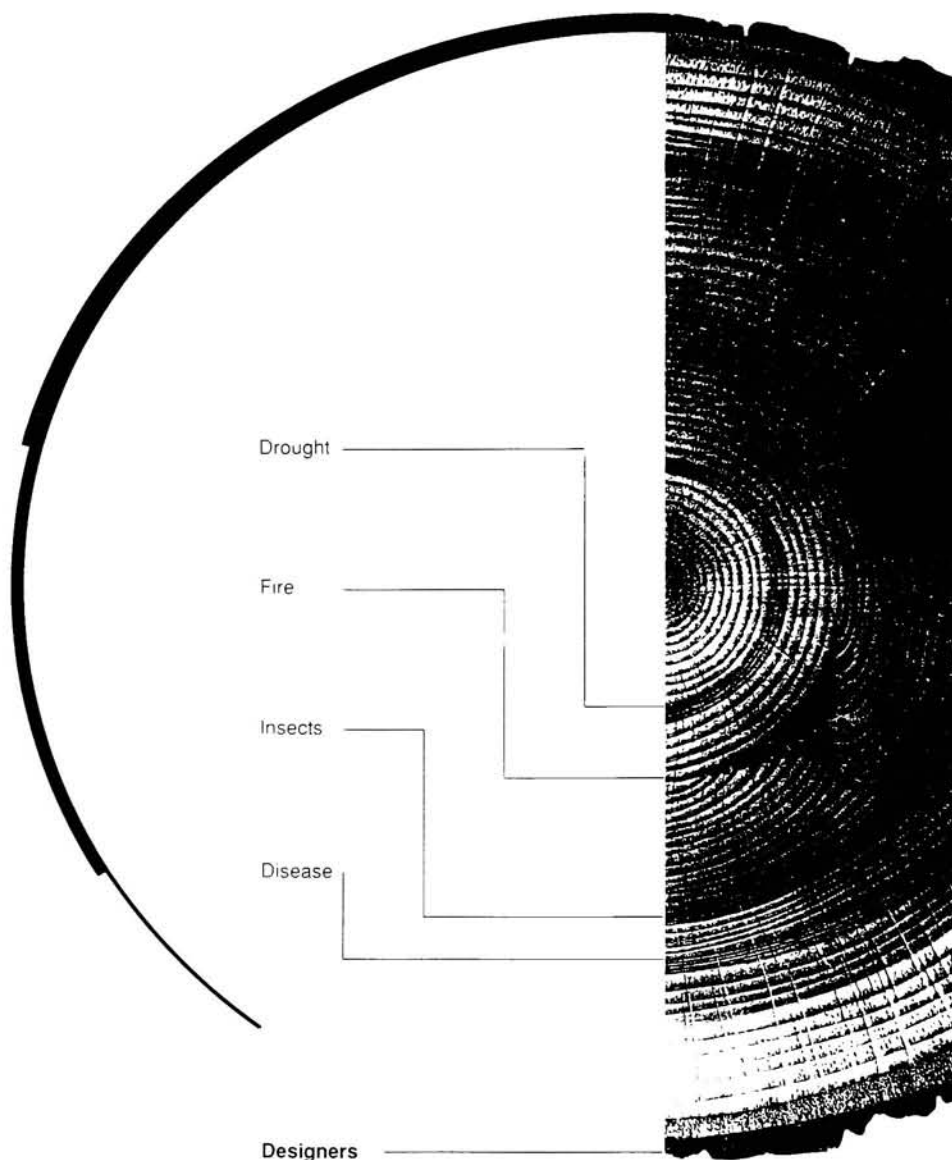
Merely drop the completed evaluation card
into your outgoing mail pile (please, not the circular
file), and you will have the thanks of a graduation -
bound designer. If you have questions or would like
to know more about my thesis, please include your
name on the evaluation card.

Sincerely,

A handwritten signature in dark ink, reading "Jason J. Snape". The signature is written in a cursive, flowing style with a large initial 'J'.

Jason J. Snape

Annual Reports



Graphic designers generate 23,000,000 tons of books, magazines, annual reports, catalogs, letterheads, posters, shopping bags, and paper packaging each year.*

*C. and D. Thompson: *Recycled Papers* (Boston: MIT Press, 1992)

This does not, of course, include the reminders to yourself and memos to others, preim sketches and brainstorming doodles, miscalculated photocopies, "printer is broken" notices or the rampant plague of little yellow sticky notes.

Organizations exist whose interests lie in addressing today's environmental concerns. If you would like information on such groups and the designer's role in conservation and waste reduction, please contact us:
ABC Organization
1234 Main St
Xxxxxx, XX 13131
or fax us at 222-222-2222.

Don't use a full sheet if you don't need to!

BIBLIOGRAPHY

Please feel free to comment.

Based on the enclosed design, please rate the following:

1. Is the message clear?

| | | | | | | |
|--------------|---|---|---|---|---|------------------|
| <i>clear</i> | 1 | 2 | 3 | 4 | 5 | <i>ambiguous</i> |
|--------------|---|---|---|---|---|------------------|

2. What is the tone of the message?

| | | | | | | |
|-----------------|---|---|---|---|---|-------------------|
| <i>humorous</i> | 1 | 2 | 3 | 4 | 5 | <i>serious</i> |
| <i>personal</i> | 1 | 2 | 3 | 4 | 5 | <i>impersonal</i> |

3. Does the message promote action?

| | | | | | | |
|---------------------|---|---|---|---|---|------------|
| <i>motivational</i> | 1 | 2 | 3 | 4 | 5 | <i>not</i> |
|---------------------|---|---|---|---|---|------------|

4. Is the design suitable for the message?

| | | | | | | |
|--------------------|---|---|---|---|---|----------------------|
| <i>appropriate</i> | 1 | 2 | 3 | 4 | 5 | <i>inappropriate</i> |
|--------------------|---|---|---|---|---|----------------------|

Thank you for your time and interaction. I need it to graduate.



Jason Snape
284-6 Colony Manor Dr
Rochester, NY 14623

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BIBLIOGRAPHY

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