

## COMPOUND PICTURE AS SINGLE PICTURE

There are only single pictures.

Anytime more than one picture is amassed as "many" pictures, they are a unit, and therefore, one—a compound picture.

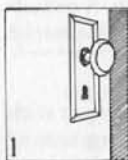
**SINGLE PICTURE:** A collage, multiple exposure, polyptych, Japanese screen, scroll, the grid, the oriental fold book, venetian blind, or fan are compound pictures. In these instances, many pictures are viewed literally as a single picture.

**IMPLIED SINGLE PICTURE:** Some compound pictures are not literally a single picture, because they cannot be seen at once: the western codex, video, cinema, performance. Each is an implied single picture.

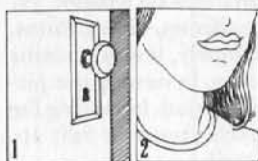
The codex is conceived as a single picture for structure and coherence. Not being able to view the book at once is not a detriment, but allows more possibilities than the (literally) single picture, placing the codex in time, space and movement unique to the format.

## ORDER OF VIEWING

Order of viewing determines interpretation. The interdependence of pictures must be experienced to understand their interaction. To start, I would pick up a picture to see what I see:

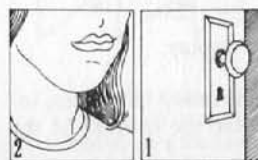


Then I would randomly place a second beside it:



Now, what do I see?

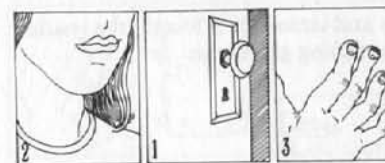
Then after studying the two pictures, I would pick up picture 2 and place it on the left hand side of 1:



In reversing the order, what have I done? How does the viewing differ? List. Why does it differ?

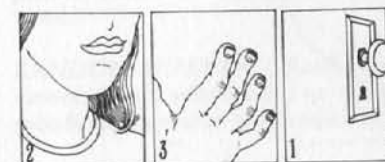
Space/s of the two figures are different. The compound composition is changed. Shapes and lines at the division align differently. The order has changed. Picture 2 now precedes, altering the events in time. The connotation of the first picture is altered by a pre-condition rather than expanded on.

In which order is the first picture more active? Passive? Like grammar, is it transitive? Meaning, is the action limited to the subject or directed upon an object? One picture alters the other by context.

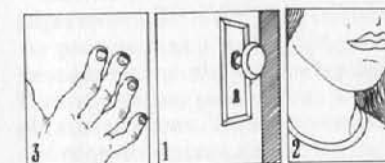


Now lay a third picture down. How does it change picture 1? picture 2? How do all three pictures read in combination? I get a sense of surprise. Also, it tends to be abrupt; the viewer is left up in the air.

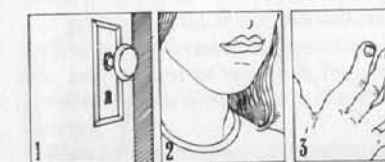
If I change the order, the same three pictures give a different experience. There is a sense of the unknown:



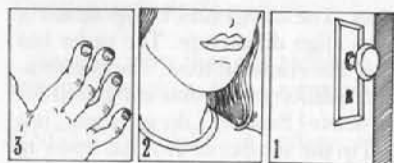
Here the door is being opened and I am confronting someone:



If I place them in this order the result might be a sense of anticipation:

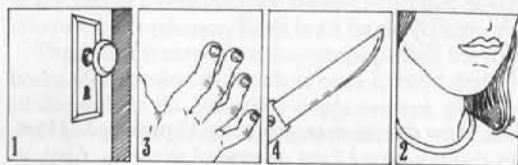


If I take the same three pictures and change the order to this:

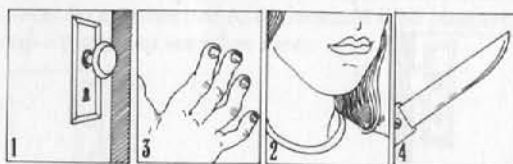


I suggest a caress and going to bed.

However, if I use these same pictures and introduce a fourth, the results will change dramatically, this time to something gruesome:



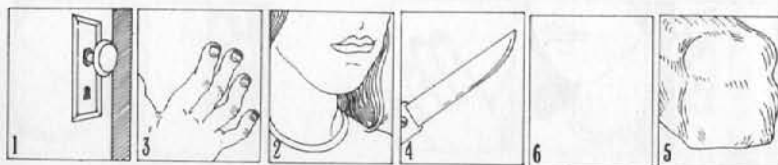
But if I switch the order of picture 4 and picture 2, the tension is lessened:



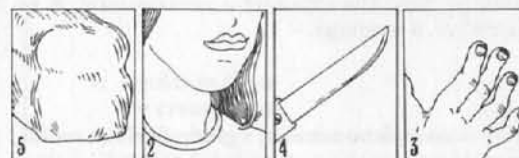
And, with the addition of picture 6, a blank page, the tension rises again in anticipation:



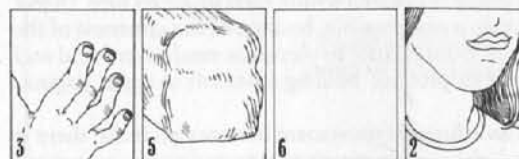
It is resolved in a new manner. No murder intended as earlier, only contemplating a sandwich:



Here, an accident:



and later, remembering the incident:



When several pictures are seen as a unit, they are interdependent. The order of viewing changes their meaning by placing the pictures into context.

## REFERRAL

Reference can be made from picture to picture, as well as within the same picture. This referral can be intended by the picture maker, or random by the viewer:

**RANDOM REFERRAL:** Random referral is free association made by the viewer. It is a relationship or interaction in the pictures which was not specifically exploited or intended by the picture maker.

**(DIRECT) REFERRAL:** Referral is an intentional relationship set by the picture maker from one specific element within a picture, to another element within the same or another picture.

*Referral sets the order of viewing.* Binding maintains the order, turning pages reveals the order. Each intentional reference by the picture maker pulls the pictures into a unit of specific order. The unit, or *cluster*, derives its meaning by *how* the pictures are ordered, how they are placed into context. Each cluster sets pictures into a unique environment of specific space and physical structure. These structures determine the mood, movement, pacing, and context between and within the pictures.

## TYPES OF CLUSTERS

Single pictures amassed are either a *group*, *series* or a *sequence*.

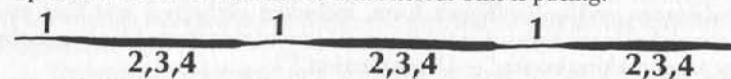
A *group* is a list. It is a number of pictures with a common characteristic, such as subject matter, composition, or from a similar source. A group is topical, and cannot be modified (by story line, movement, et cetera). Referral cannot be made from picture to picture, consequently, there is no set order of viewing.

A *series* is a number of pictures constructed in a direct order. It is a linear arithmetical progression, each picture linked to the next: a succession, a narration,<sup>6</sup> or a metamorphosis.<sup>7</sup>

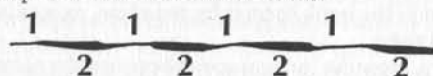
Varying the pressure creates a line of varying width and speed:

A line "reads" as it has been created: A variable width line speeds up as less pressure creates a thinner line. The line slows as more pressure bears a wider line—just as the current speeds up through narrow passages and slows as a river widens.

Speed of line can be controlled and altered. This is pacing:



Here the line is patterned into a musical beat.



Here the tempo is increased:<sup>11</sup>

A line of constant width eliminates the potential for pacing. Speed is of minor consequence, merely a means of getting from point "a" to point "b". This is related to movement in a group. The consistency of the pictures allows for only pagination, the mechanics of getting from the first to the last picture. Without directed movement, there can be no pacing, only random lingering by the viewer (random referral).

A series and a sequence has directed movement created by reference. Direct referral allows creation of specific patterns of movement, which is pacing.

**PACING IN THE BOOK FORMAT:** Pacing is a modulation of time through a series or sequence. It is achieved by varying the impact of pictures. The use of dominant and subordinate pictures is not confined to an either/or situation, but can be a gradual decrease or increase by these means:

### 1. *Inflection* (stress)

- Bringing attention to a particular picture, page, text, form, color, composition, mood. Accent, as opposed to pause.
- Creating tension by plot in a narrative.
- Graphic layout.

Inflection punctuates. In language, inflection is change of form that words undergo to mark distinctions of case, gender, number, tense, person, mood, voice, et cetera. In pictures, each of these distinctions is possible as inflection.

### 2. *variation in repetition*

- One or more exact repetitions of the same picture.
- Very little change of information from one picture to the next. This is similar to printing each frame of a motion picture as a full page picture, so the movement and change in forms evolve slowly, thus speeding up the viewing of each page by reducing the amount of time needed for comprehension.
- Complete change of information on each succeeding page. This is similar to single framing in motion pictures. Change, aided by complexity, require more time in viewing each page. This slows the movement of the revelation.

### 3. *rhythm*

### 4. *omission*

### 5. *referral*

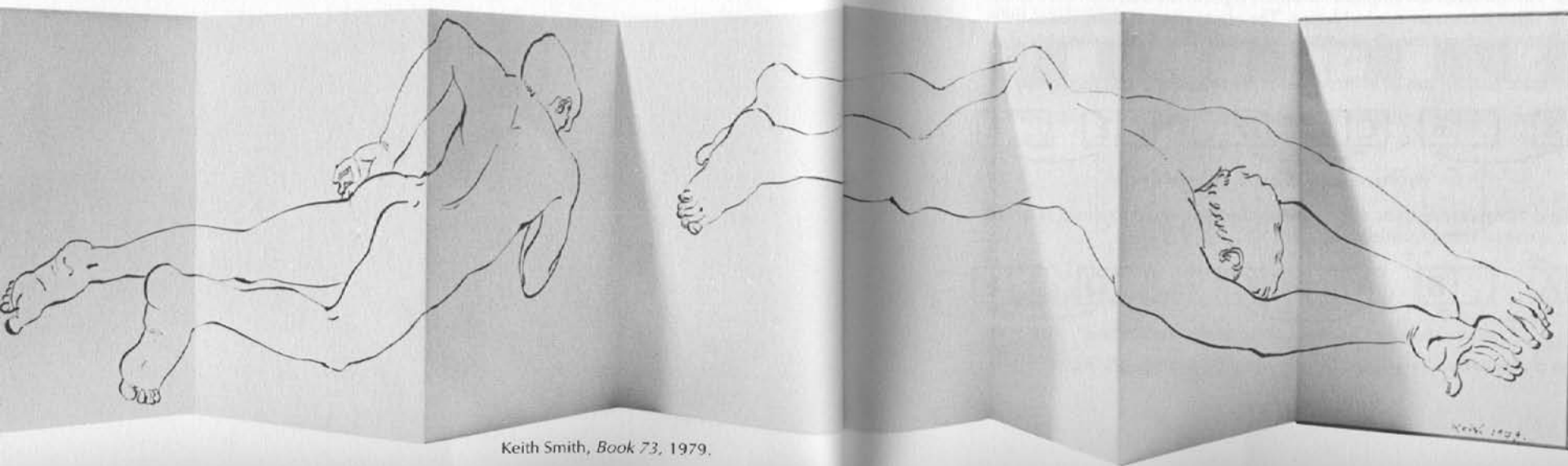
### 6. *physical transitions*

### 7. *use of blank pages*

Inflection, rhythm, omission, referral, physical transition, and blank pages exist *outside* the imagery. Each modifies the pictures, helping to unify the book by making it *more* than the sum of its parts.

## PATTERNING BY RHYTHM

Timing is controlled in a series and sequence by orchestrated movement. Rhythmic possibilities in the single picture are little more than embellish-

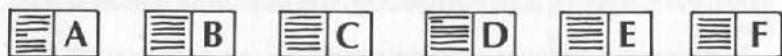


Keith Smith, *Book 73*, 1979.

ment. In series and sequence, rhythm is indispensable.

Nature, music, and poetry can influence the exploration of rhythm in pictures. It is irrelevant and impossible for a 1:1 translation of structure from one medium to another. I do not try to make poetic equivalents. What is important is to have a spring board not a rule book.

Placing text on one side of the opened folio, and a picture on the facing page sets up a pattern:

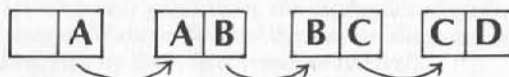


This is an unimaginative solution of graphic layout which denies rhythmical concerns.

Pairing pictures is the most obvious use of context as direct referral. It does not make use of rhythm:



If I transpose the cluster by one page to the right,

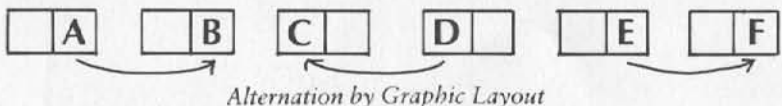


pairing each recto with its verso around the outer edge of the page, instead of across the gutter, I make the viewer more conscious of turning the page, but I still have sets of pairs.



In the above, the first two rectos, their versos, and the last two rectos are paired. This switches the emphasis from the right to the left, then back to the right in three successive opened folios. The alternating of dominance from one side to the other varies the pacing, creating rhythm. This is *contextual alternation*.

This same pattern can be achieved with *alternation by graphic layout*:

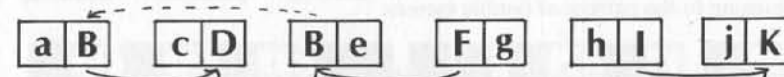


I could maintain this same alternation and compound it by direct referral, in this instance, using recollection:



This is alternation by *graphic layout* using blank pages for pause/accent.

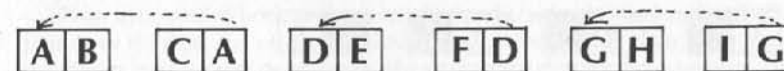
The identical pattern of alternation can be achieved by *inflection*, with recollection, as shown in this series:



*Alternation by inflection*

Eye movement makes alternation a physical transition.

A series can be structured with *multiple recollections as alternation*:



Rhythm, in a series or sequence, can be created by alternation using context, graphic layout, and/or inflection. Any of these three can be used in a series with words or pictures to create rhythm. This is *narrational alternation*. The plot switches back and forth in person, event, or time using context, layout, and/or inflection.

Dominant with subordinate pictures allows rhythm. Permutations of accent/pause are created by context, graphic layout, and inflection. Dominance is directly diminished by repetition:



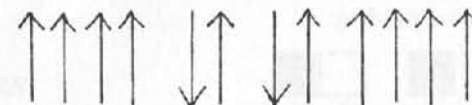
Equally strong pictures deny rhythm:



I can use prosody as one means of patterning. After four equally strong pictures, two iambic meters provide relief before returning to the heavy, constant emphasis:



Musically, I could read this patterning as not only a change in rhythm, but in pitch:



Spondaic monometer:





In meter, spondees never form the basis of a rhythm, but are introduced for variety, such as this iambic trimeter, followed by spondaic dimeter, returning to the pattern of iambic meters:



The following suggests a change in pattern by the final opened folio. The ending is abrupt, but decisive. Rhythmically, it is the final eight notes of Beethoven's 9th Symphony:

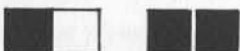


The last seven illustrations have not used the coding of letters to suggest a variety of interaction. It has been limited to an either/or situation of dominant or subordinate (accent/pause). Now I will narrow the possibilities even more by limiting the number of pictures in each illustration to three. Further, the three will be set in an identical order of viewing. By the addition of only blank pages, I will show the permutations. As a means of patterning, one solution is to vary the image and/or page size. The other is to standardize it. The former is a problem in graphic layout, the latter is rhythm.

These show the most obvious placement, pausing either before starting or at the end:



This places emphasis on the first picture, perhaps a statement of theme, a beginning:



The blank page is a pause before a conclusion (like a stinger at the end of a march song). The third picture could be a summation, ending on an up beat, perhaps to be expanded in the following cluster/chapter:



Now things are expanding:



This is not just an elongation of leaf flow, but a systematic patterning of rhythm. This happens to be iambic trimeter. This patterning allows changes in pacing, movement, space, mood. Patterning allows structural possibilities. The mood is up beat, positive, active. Whereas the mood here is a little less forward.



These are trochaic meters.

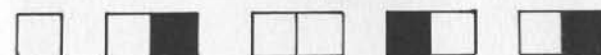
The viewer senses these differing rhythmical moods, whether or not they conform to the mood within the imagery. Rhythm communicates. Rhythm can reinforce imagery when the two are in harmony.

When the moods of each are purposefully used in contradiction, the result subtly suggests there is something awry, more than meets the eye. This is one way the bookmaker can speak between the pictures.

When the mood of both are in contradiction because the bookmaker is oblivious to rhythm, the result is counter-productive. Rather than exploiting rhythm as another means to clarify, the undirected rhythm only confuses the imagery.

If I am to use a format that exists in time, I must make use of rhythm. So I search the environment, music, other arts, landscape. I search industry—under the microscope, the office copier, for technology. I must search experimentally for rhythms, for patterns. Patterning exists on broader terms than prosody, which I used as my illustrations.

These three meters are anapestic:



Here, for the first time, the illustrations have broken from the pattern of sets of twos. The opened folio diminishes in prominence as composition goes beyond facing pages to other possible increments. Like the anapestic, these dactylic meters pattern in sets of three:



If the blank pages in the last seven illustrations were changed to subordinate pictures, the various patterns of rhythm would remain unchanged, while the addition of the new subordinate pictures would allow more activity. Each series or sequence can have levels of interplay. The means of rhythm are inflection, omission, referral, graphic layout. In the use of prosody, rhyme is another possible exploration, with or without meter.

## FLIP BOOKS

Flip books are an obvious use of speed. Unlike the general viewing of a codex, pacing is not revealed by slowing down or speeding up turning of the page but relies on the viewer's *constant* rate of flipping. Serial movement creates the variation in pacing: Animation is used to vary the frames per second to slow down, stop, or speed up the action. For a limited duration of time, the flip book has the movement capabilities of cinema.

Ironically, the "still picture" in stopped action created by the identical rep-