The book cover features a decorative border with a repeating floral motif of leaves and berries. This is set against a background of geometric patterns, including a central diamond shape and a grid of small squares. The entire design is rendered in black and white on a light-colored paper.

STRUCTURE
OF THE
VISUAL
BOOK

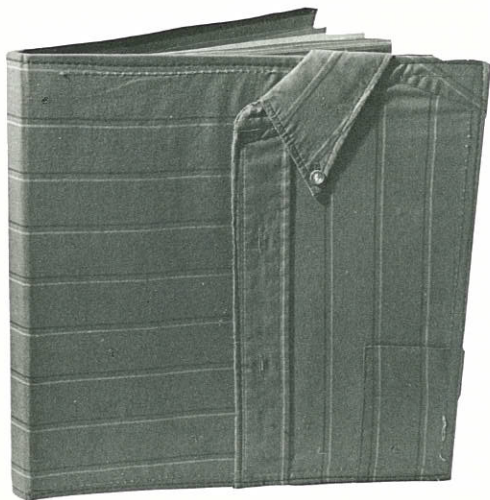
KEITH A. SMITH

Book 95

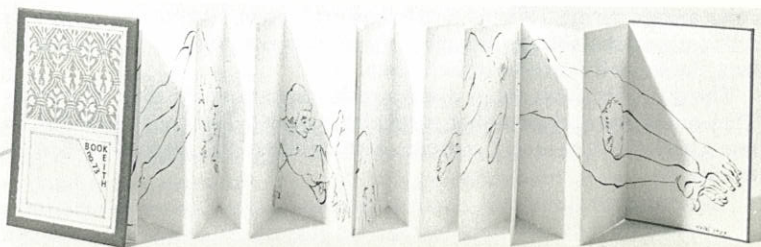
THE BOOK AS PHYSICAL OBJECT

TYPES OF BOOKS

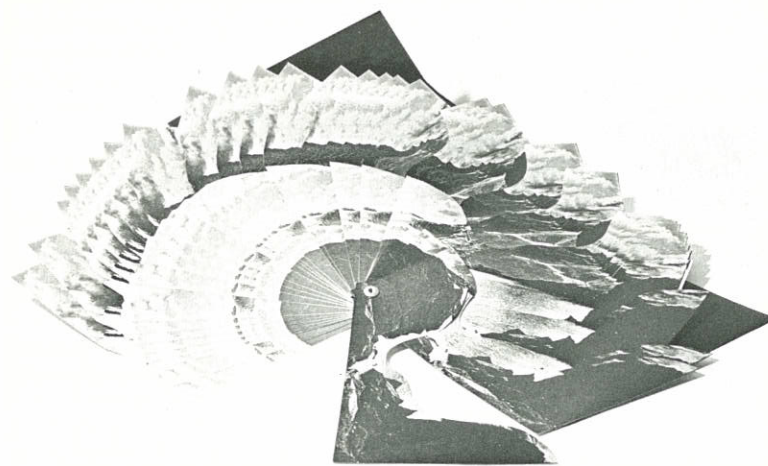
I pick up a book. I am holding a bound manuscript. It might be a western codex, an oriental fold book, a fan, or a venetian blind. These are the type of books used by various cultures. All are a set of sheets (paper, wood, ivory, cloth, etc.) strung or bound together. The *type* of book is determined by how it is bound: at one or two points, along one or more edges.



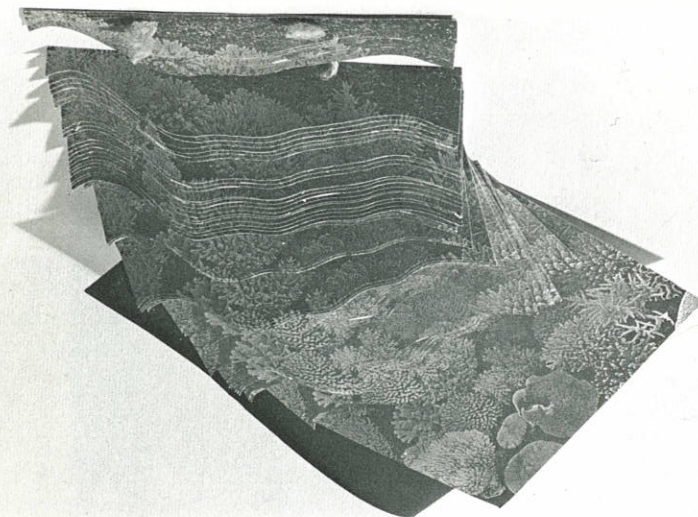
Keith Smith, *Book 27*, 1973: a western codex.



Keith Smith, *Book 73*, 1979: an oriental fold book.



Joan Lyons, *Untitled*, 1975: a fan.



Joan Lyons, *Untitled*, 1975: a venetian blind.

GETTING ACQUAINTED WITH THE BOOK

The best approach to gain a sense of the book is to become acquainted with the book as physical object. Pick up a book, hold it. Feel it. Look at it, then examine it, not routinely or mechanically by habit but make a conscious effort to see at every step in the process, every movement of the eyes or hands.

I often pick up a book and go through this process. I use a blank book so that I am not seduced by this picture or distracted by that composition or those words. I make note of my findings—the elaborate meanderings of my imagination and specific written lists of what to investigate on a physical level in books-as-sketches. I have learned not to take anything for granted. The procedure I am describing can't be learned by reading. It must be experienced. And so I examine a book.

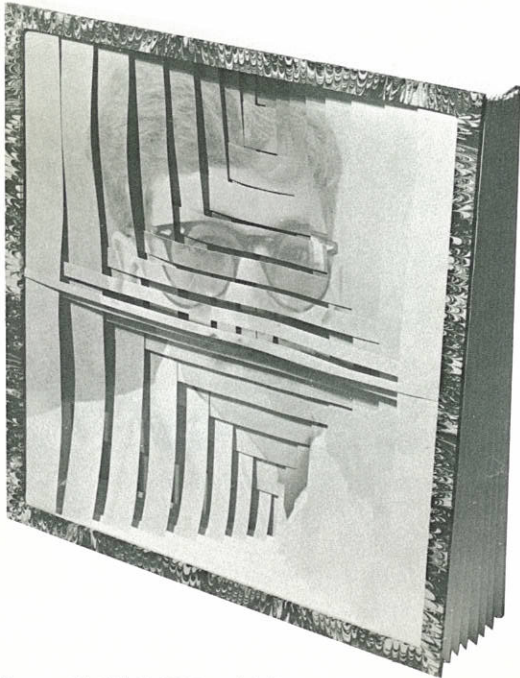
Does a book have to be bound? If it weren't, it would be a portfolio or a stack. Is a stack an unbound book?

The oriental fold book is created by folding a long sheet of paper alternately back and forth on itself. There is no sewing or gluing. The binding is mechanical. If an imaged book of this type were not folded, it would be a mural, not a book. However, if that mural is stored by rolling, it is a scroll. Is a scroll a book?

If a book is bound, what are the possibilities?

Must a book be bound completely across one edge? Bound at one point, it is a fan; bound at two, a blind. Must it be bound on only one side? If a fan or codex is bound on opposite sides, it might have sheets interwoven or tangent, allowing permutations in viewing order and contextual reference. This double-bound book would have a two-piece front cover to allow entry, a common back cover to combine and position the two text blocks. Or, two separate books could be displayed tangentially to allow reciprocation. See page 20.

If a codex is bound on all four sides, how does the binding determine the imagery?



Scott McCarney, *Untitled*, 1983. A fold book bound on four sides.

If I am binding a fan, a venetian blind or a codex, how many sheets must be bound before it is considered a book? Two? Three? If I fold a sheet of paper once, is the resulting folio an oriental fold book? If a broadside is folded into quarters and then eighths, is it then a book instead of a poster?

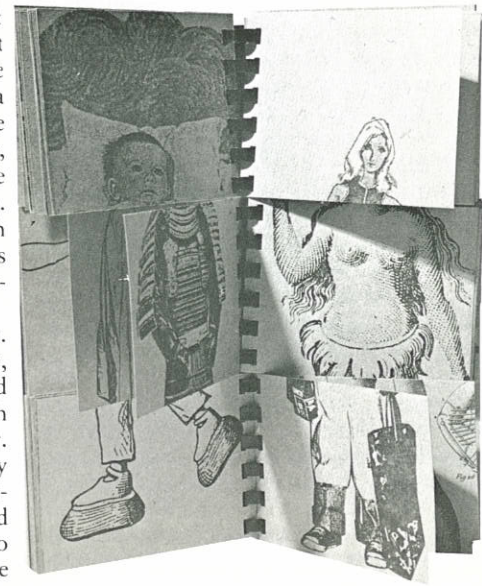
I ask questions to broaden my knowledge of traditional concepts, not to hold them as dogma, but as a foundation from which I can depart. Definitions are not an end, but a springboard. Otherwise, they stifle the expansion of ideas. Without questioning, I would tend to repeat the same solutions, relying on simulated vision and residual concepts.

The book is a physical object. The hand-held book demands touching. Effort must be taken to view it. A print on the wall under glass has no volume, no shadows, little or no texture. It is not tangible. It is almost non-physical. To the extent it can be seen, it is physical, but it is closer to a conceptual idea, a vision. Whereas a book is three dimensional. It has volume (space), it is a volume (object), and a couple of my books emit volume (sound). And so I think of volume, of sound and pictures in space. There is the space *within* a picture, but this text will deal with the structured space *between* pictures and pages.

The hand-held book does not have the disadvantage of wall display, which can be seen from too close, or too far away. The book is "fool proof" to a certain degree. Since it is bound, the order of viewing is maintained. The distance of viewing is set between about fourteen inches and perhaps twenty-five inches, because the physical length of the viewer's arm controls the distance. The book, as object, is intimate, it insists on a one-to-one confrontation: the bookmaker and viewer.

Yet, if it is mass-produced, the book can reach a greater audience than an exhibit. It is not relegated to a one month spread of time or a single event. A book can be seen anywhere, at any time, in any situation, and can be returned to time and again. A mass produced book with its far reaching capabilities still remains a one to one experience.

The book is compact. Covers allow for no mats, and pictures can be printed to the edge, and on both sides of fairly thin paper. Gary Frost, at the Newberry Library, graphically explains, "The picture field represented by the Chicago phone directory is a picture 10' x 122'."



Marion Faller, *A Resurrection of the Exquisite Corpse*, Visual Studies Workshop Press, 1978.

Much can be perceived about its potential by just holding a book and thinking. Now, open it. The blank pages are called endsheets. Bookmakers are fascinated with paper; endsheets allow them to use special papers that are too expensive or not appropriate for the text block. Turning the endsheets serves a function: to clear the mind before looking at the first picture. The function of the endsheets parallels that of a matt on a single print. I spend time thinking about the physical act of turning the page. Understanding what transpires as a result of turning the page will lead to concepts of *how* to image the book.

Binding should not be an afterthought, or no thought. If I structure a book as a loop, because it contains cyclical ideas, the fan is an appropriate type of book because it opens with circular movement, to a circular form.

A venetian blind would be inappropriate, not capable of reinforcing the cyclical *motif*. The western codex can be used, but it is not visually cyclical, as in the case of the fan. The codex can literally be cyclical in format, using spiral binding and *display*, as in the illustrations on pages 20 and 23, as opposed to the type of display of the spiral book illustrated on page 19. The non-spiral bound, linear codex can be an implied cycle by order of presentation of the pictures:

1. The first picture can be removed and placed after the "final" picture.
2. Repetition of the first page at the end, as the final page.

The oriental fold book would not lend itself easily to a cyclical motif if viewed fully extended—not only the type of book, but *display* is critical.

Fold book as an implied cycle: If the fold book is viewed page by page in the manner of a codex, it is cyclical, as the (non-spiral bound) codex. (It could be an implied cycle in the manner of a codex.)

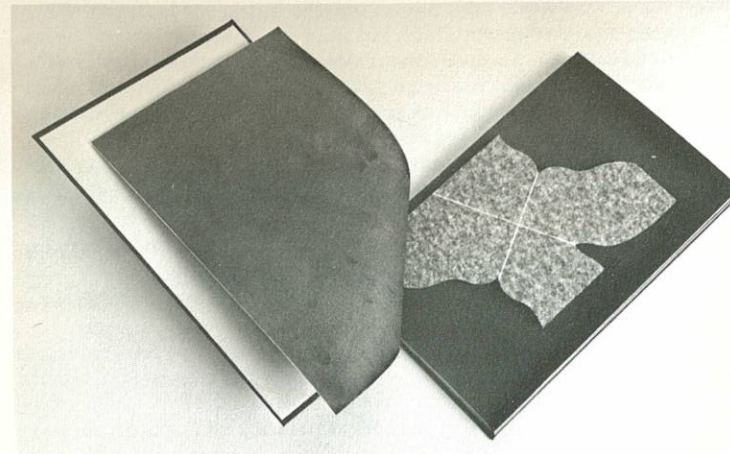
Fold book as literally a cycle: The fold book physically can be a cycle. Normally, the fold book does not have recto/verso pagination. It is a one-sided book. To make this book literally cyclical, I would continue on the back side, reading the other side of the folded paper, in codex fashion, until I returned to the front and the beginning.

A cycle does not have the concept of a "beginning" or "end." The fold book as implied cycle is more a cycle than the fold book as literal cycle. This is because I have not fully resolved the concept of no beginning or end. I must lessen the impact of the two ends of the folded sheet of paper:

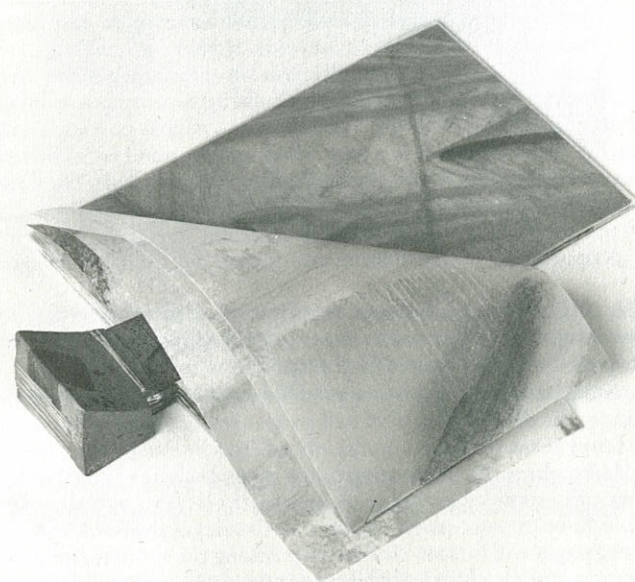
1. I could remove the stiff covers, so not to suggest an ending, and to give less emphasis to the one-sided characteristic, stressing the loop.
2. I could start the first page abruptly, in the midst of action rather than an a title page or "first" picture. I could place the title page in the middle of the book so it did not begin at the front.
3. Or, better, I could plan the book without a beginning, or end. The action would start abruptly and continue to the "end" without a *rallentando*. The "last" picture would be continued by the "first" picture.

A title page would interrupt the cycle causing a beginning. To negate this, I would place the title and other text in a line running throughout all the pages, not starting at the beginning of a sentence.

The type of book cannot be arbitrarily chosen and the contents stuck into it. The binding and display will alter the contents and one type of book will allow a better development of an idea than another.



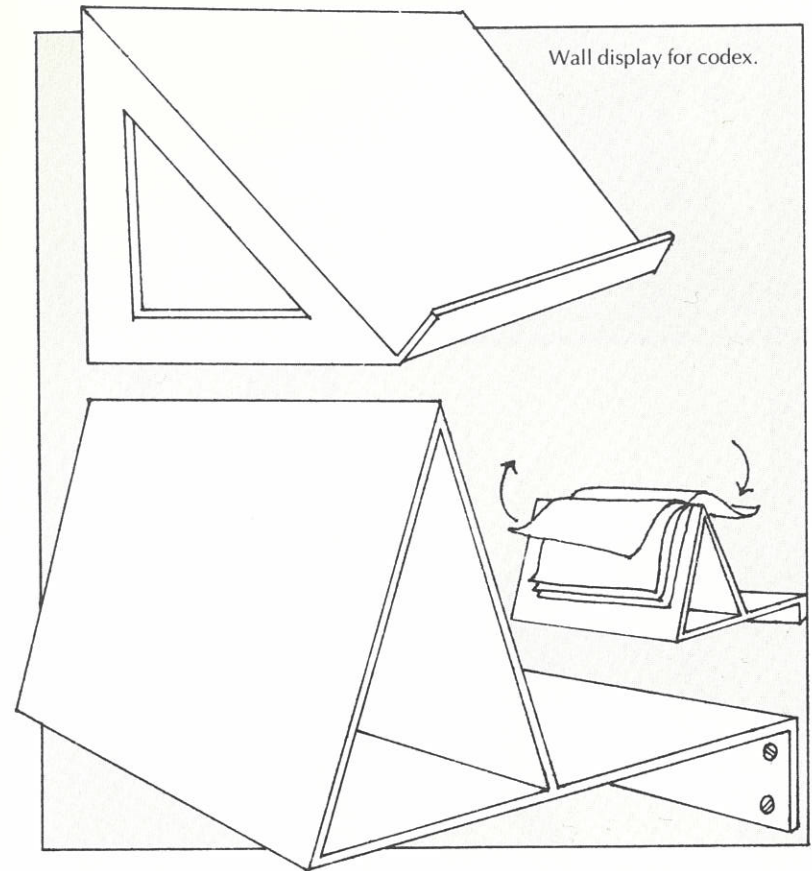
John Wood, *In Praise of Symmetry*, 1983. This 7"x11" book consists of a series of photograms of paper shapes—folded and held by string on the corner. Hard cover—corner is red leather and the rest is photographic paper. It was bound on corner to permit opening in this manner.



John Wood, *Wax Book*, 1983. 6"x12½" with 6"x10" pages. Wax tissue drawings held by paper tabs that are cast in a block of wax. This is one of many of his books as *objects* using wax as stiffening-holding-transparency as medium.

THE HAND-HELD BOOK AS DISPLAY

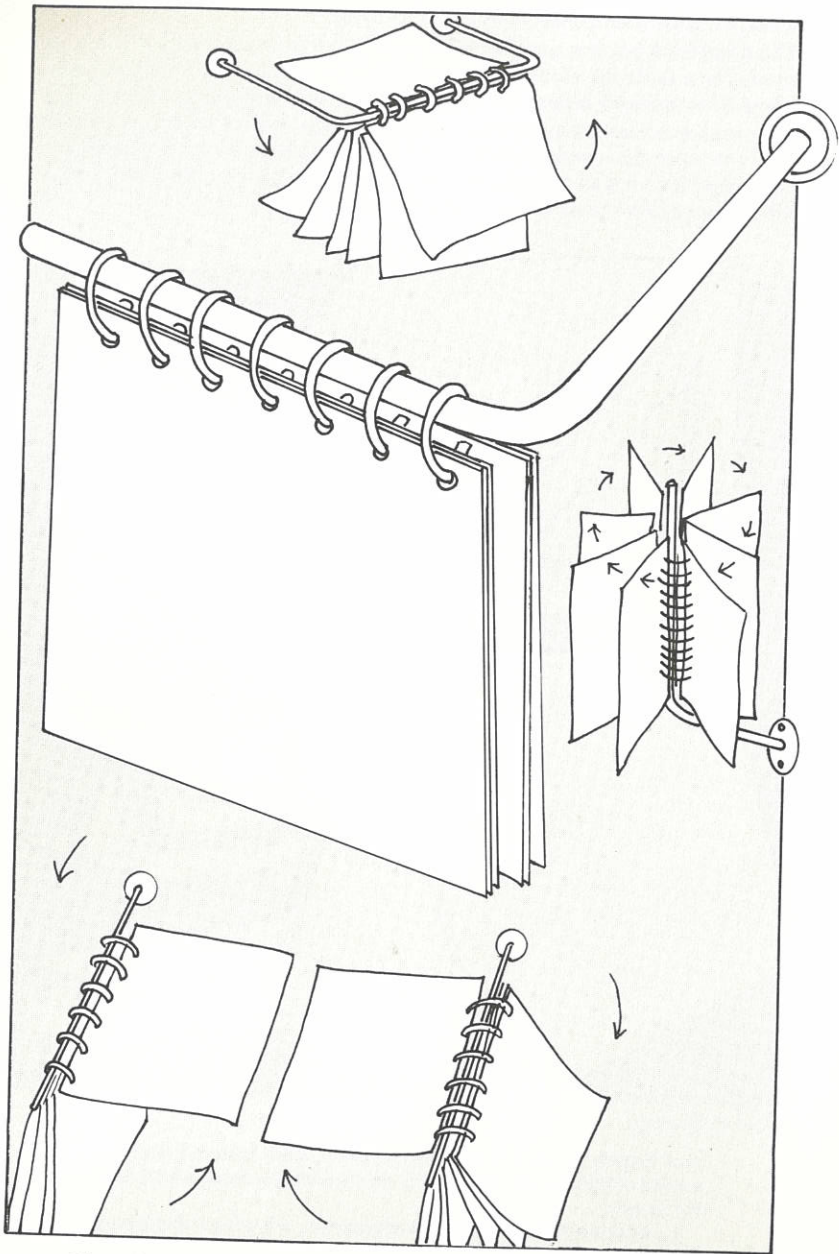
The hand-held book is rarely displayed. It is stored in a bookshelf, and is removed to a table for viewing. The exception is structuring a book to utilize physical transitions where display is crucial. The book might need a single light source directed at a particular angle for a cast shadow to move across the pages in a pre-determined manner. A book of transparencies or translucencies might be viewed on a light table. A small book can use wall display, which will affect the structure of the book.



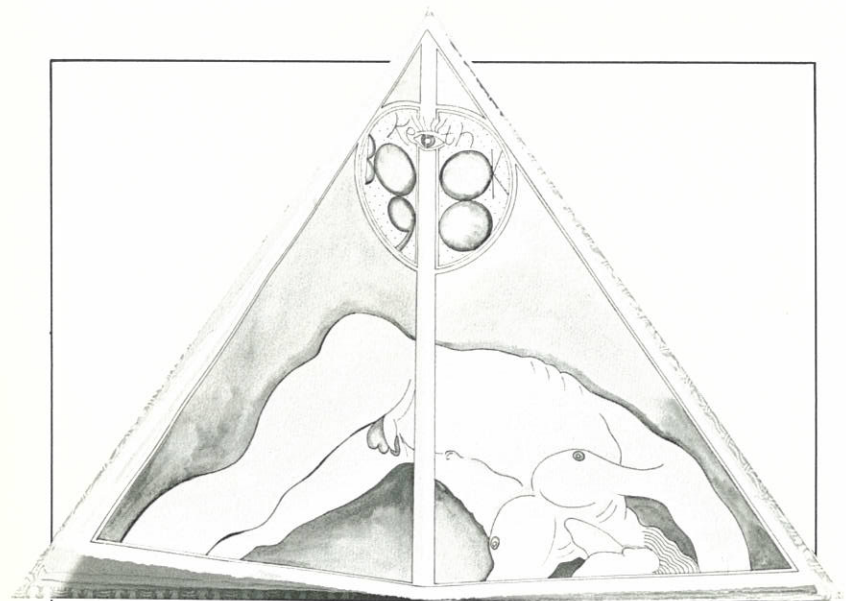
Wall display for spiral bound codex which opens bottom to top instead of right to left. The display determines the visual structure of the format:

1. It eliminates opened folio composition, allowing a single page format.
2. Binding the codex along the top edge must take into consideration the result of turning the page. The upward movement turns the contents upside down, rather than the normal side to side reversal.

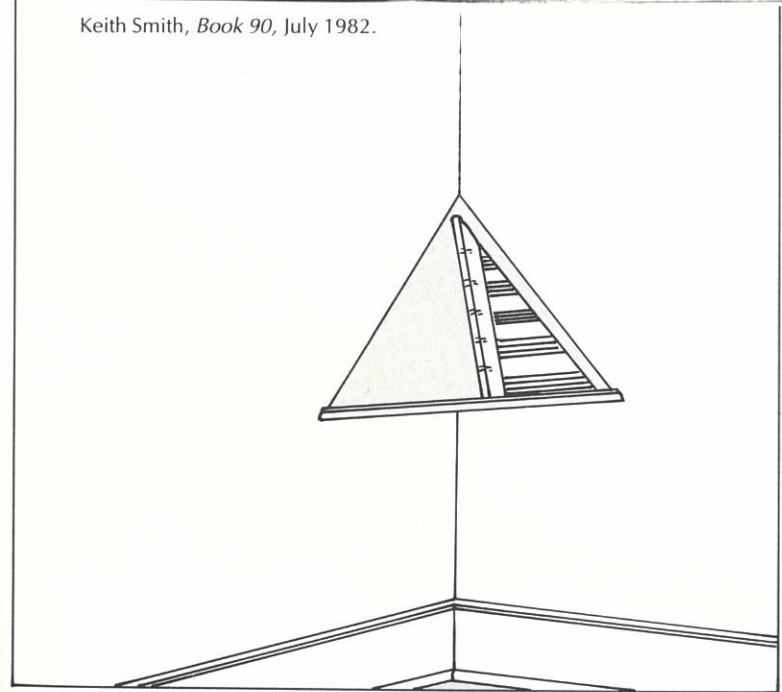
It is so fitting.



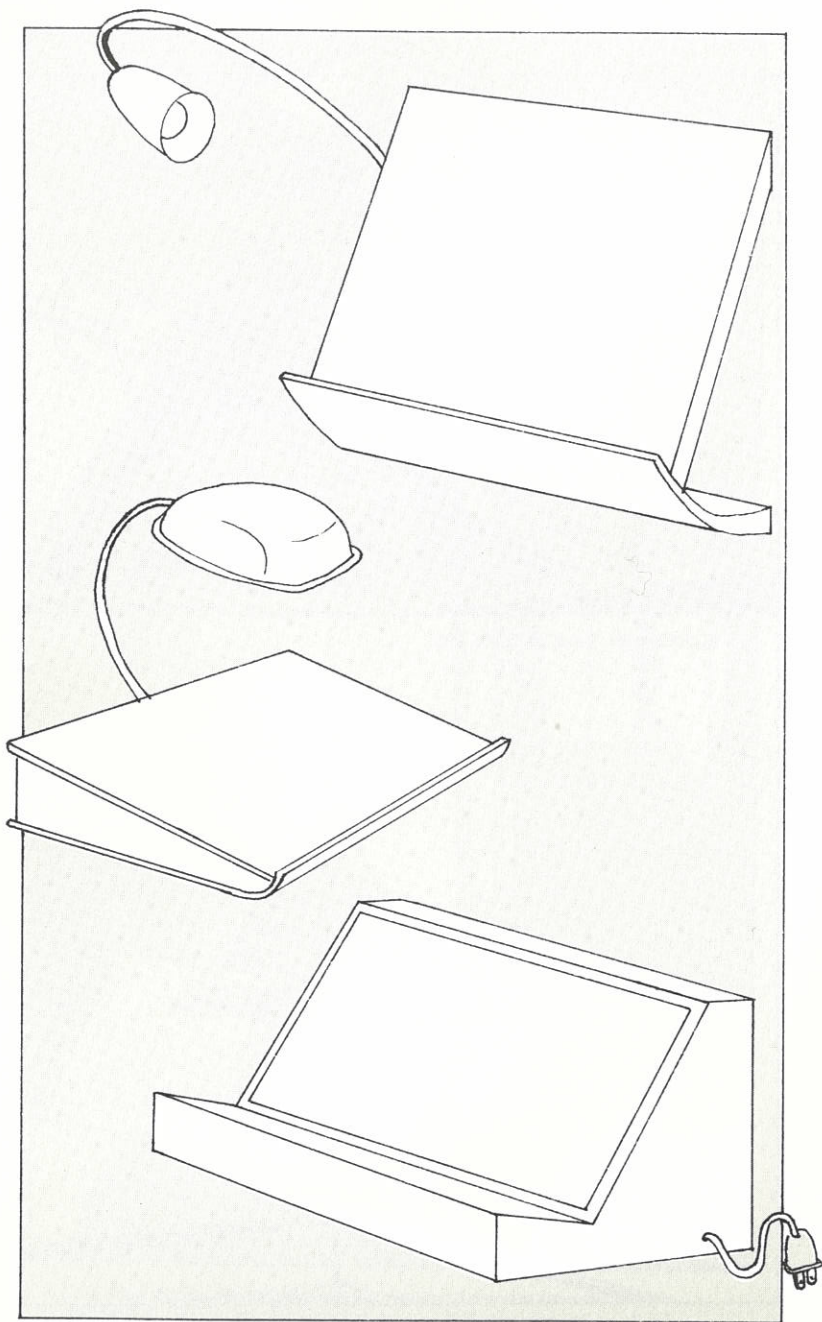
These displays for the spiral book can use or eliminate opened folio composition. Unlike the illustration on page 19, they stress a cyclical motif. The display illustrated at the bottom of this drawing allows contextual and spatial interaction of the two volumes.



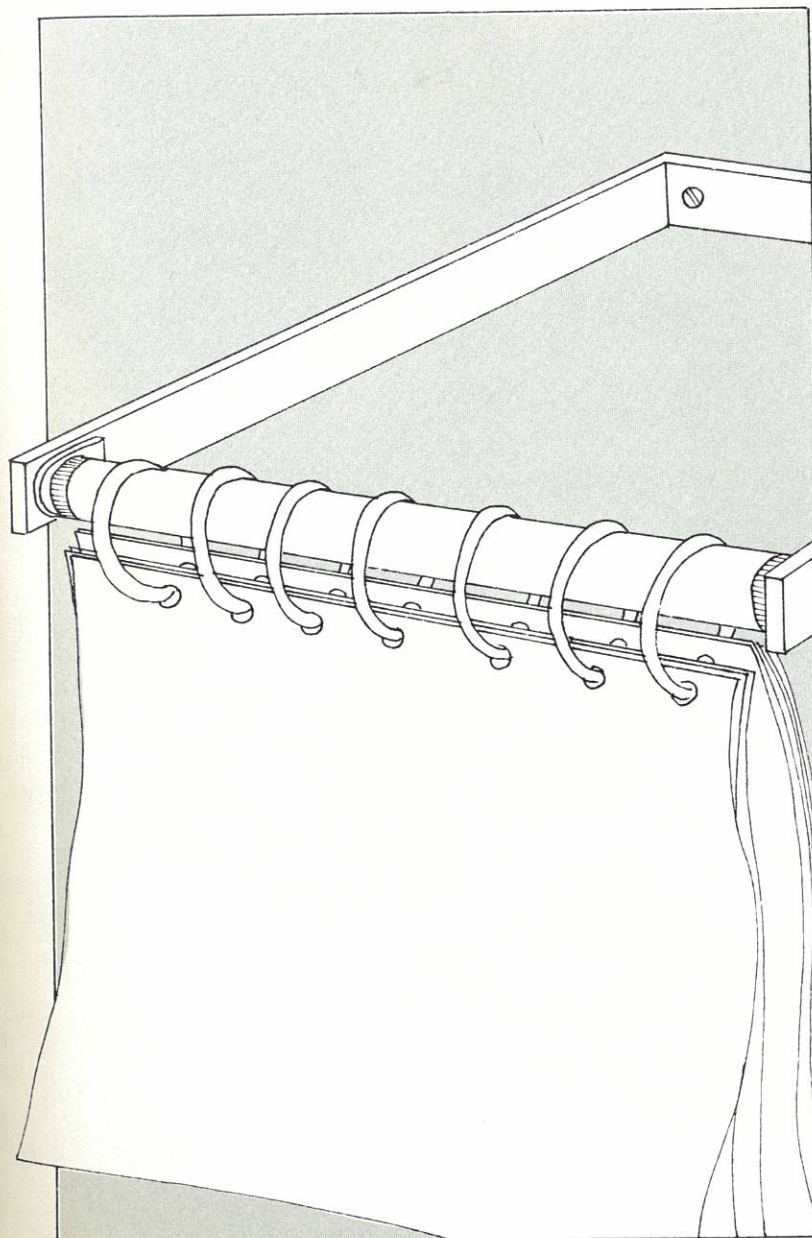
Keith Smith, *Book 90*, July 1982.



Corner display creates a triangular shaped codex, and psychologically positions the viewer.



Controlled lighted wall and table displays.



Fluorescent light/spiral binding. Viewed in darkened room, the book supplies its own light source. From the gutter, curvilinear shadows from the spiral binding are cast. These can be augmented by cut holes in paper pages or use of film-positives.

and no words on several pages, to allow silence to speak. The writing is then revealed by the act of experiencing the book, and the book becomes part of the writing.

A book is the interplay of its five elements. One of the elements may be of major concern, but all the elements are interdependent. An elaborate, hand-crafted binding containing a meaningless or irrelevant text reveals skillful bindery work, but not a book.

TRANSITION

Transition is the interrelationship of the elements of the book. Transition is conceptual, visual, *and* physical. It might be predominately one or another, but it is necessarily a combination of all three.

✓ *The book can emphasize physical transition.* The imagery can literally construct a composite of three dimensions: use of variable page size; strung, folded or collaged material; use of light and cast shadow with holes in opaque pages, transparent or translucent pages.

The book can downplay physical transition to the extent that it is only implied. Generally, bookmakers concentrate on self-set limitations of conceptual, visual, and implied physical transition. Still, the viewer must turn the page. The act does not reveal a collection of single pictures, but the total experience of the book, of which turning the page is an element. Turning pages helps *determine* the resulting imagery. To this extent, transition is literally physical, and all books, blank, with text and/or pictures, must deal with physical transition.

Books which exploit physical transition are dramatic, theatrical. A sequence of photographs does not have the dazzle of instantly perceived space/image of a one-picture book. It does not have the flamboyance of the book-as-performance, or the overpowering presence of the book-as-environment.

A sequence of photographs is less theatrical, but more intimate; not as dazzling, but the span of interest is greatly increased; not as flamboyant, but more profound; not as intimidating a presence in display, but more powerful in lasting impact.

GRAPHIC LAYOUT: Levels of Composition

The single picture format has many types of composition. The resource of the same subject matter yields a different picture depending on what type of composition is used: the grid, classical composition, Cubism, maintaining the picture plane, flat pattern, multiple exposure in photography or overlay in collage, scanning, et cetera. In addition, the viewer creates the composition by point of view, and by interpretation, such as in the strophic structure. All the compositional possibilities in the single picture format can be used to compose a book.

THE FOUR LEVELS OF COMPOSITION

There are four levels of composition in the book format: the *page*, the *opened folio*, the *cluster*, the *book*.

Each level has its own compositional needs, which may or may not necessarily match the others. The four levels of composition are separate, but are determined by their interactions. Each level yields a different "picture." A fine solution to composing one may result in an inadequate or confusing organization of another. The former may have to be reapproached in order that all levels can be composed with clarity and relevance to each other.

I do not list the composition of the single picture as a level of composition in the book format. That would be redundant. The single picture can be composed as a *page*, or an *opened folio*. Further, in the book format, the single picture can be composed in other ways not possible in the single picture format. The single picture can be composed as a *cluster*.

1. as individual page

Page and picture are not synonymous. The page need not be confined to one picture, and a picture need not be composed by one page. The picture can exist as an opened folio, as one cluster in the book, or as the book itself. In these instances, the page is only a segment of the composition of the single picture. The loss of the page as independent image is indirectly proportional to the gain of the book. The book becomes dominant. The pages cannot be torn out and sold as pictures. Generally, the pages can stand on their own, yet are segments of the compound composition which is the book. In *all* instances, the page is dependent on the book, inasmuch as each is a segment of the total experience.

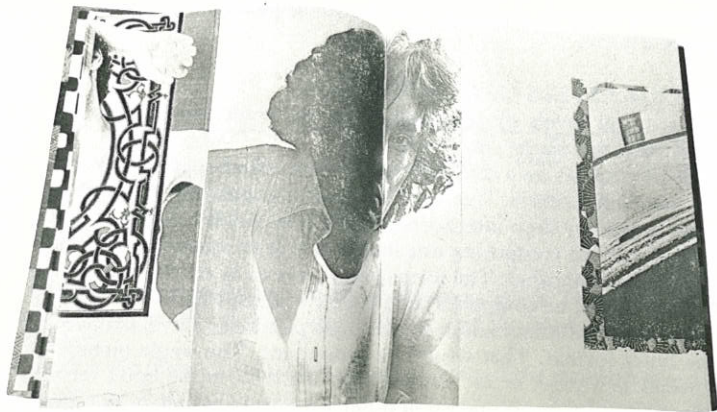
2. as opened folio

Clustering goes beyond or disregards the two-page unit, even with one picture-to-a-page layout. When picture and page do not conform to a 1:1 ratio, this is graphically more evident. See the following illustration of Book 72. The stronger the movement and the composition of the cluster and the book, the weaker is the composition of the opened folio.

However, the opened folio is a unit of display. It is *ever present* in viewing the book, the cluster, and the single page. The opened folio requires compositional solutions as well as white noise considerations from other levels.

The composition of the single picture can be part or the total composition of the opened folio. The two facing pages have the compositional potential of the individual page, and more. To some extent the opened folio can stray from the limitations of the individual page. The opened folio can be composed by:

- a. no pictures.
- b. one or more pictures, possibly but not necessarily utilizing all the area of the opened folio.
- c. two pictures, one on each page.
- d. a segment of a picture revealed by a succession of opened folios. See the last two illustrations.
- e. a number of pictures which disregards the concept of a 1:1 concept of



Keith Smith, *Book 72*, 1978. This book presents a pre-set number of pictures, while the number of folios was chosen at random.

picture to page:

f. permutations of a single picture. See page 9.

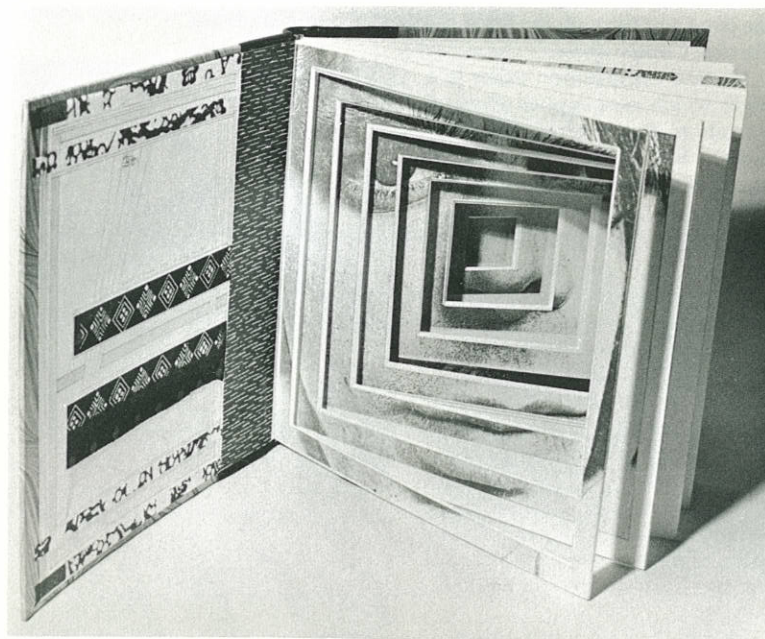
3. as cluster

A cluster is composed by specific interactions which determine the imagery, and creates implied pictures/spaces through the movement. Clustering breaks from paired pages and continues over the edge of the recto, around the thickness of the paper to the verso, continuing an undulation across the surfaces of a set number of pages.

The cluster accomplishes what the opened folio only begins to do—it frees the book from the 1:1 concept of picture to page. The cluster can accomplish this by two means: Literally by one single picture presented through the pages. Or, the cluster can permit the presentation of many single pictures, while simultaneously melding them into an implied single picture. This gives priority to the book over the separate pictures. Composition of the cluster is not the composition of the book. More than one cluster can evolve concurrently. One might be a written text. In the graphic layout of words and pictures, the book offers more leeway than the single picture format. Words and pictures can exist separately, as well as on the same page. Words can be within the pictures, and pictures can be printed within large size type. *For Nothing Changes*, a self-published book by Todd Walker, 1976, has photographs and two running texts, one between the lines of the other.

4. as book

The composition of the book is the orchestration of all its elements.



Keith Smith, *Book 70*, 1978. The single picture can be composed as the book.



Keith Smith, *Book 83*, 1981. A concertina (a codex/oriental fold). This binding is again compounded by the fold being attached at one point, making this a fan/codex/fold book.

Horizontal Composition:

All books are composed across the two-dimensional horizontal plane of the page and through the book in parallel layers of planes.

Vertical Composition:

Vertical composition exists in a book which uses implied physical transition: this is necessarily a sequence. See illustrations in section *sequential space and movement*.

Vertical composition exists in a book which uses physical transition: collage, cut holes, strung cord, transparencies. Vertical composition composes at right angle to the plane of the page. The book may be a series or sequence.

Pages as *spacers* are a means of revealing a single picture through several pages of all the pages of the book-as-collage. Transparencies as pages are spacers. Spacers might be paper pages with holes, a fan, or codex with variable page size. See last two illustrations and Book 47, page 92.

Graphic layout is not attached, but it exists as a level of imagery. Graphic layout is surface appear-



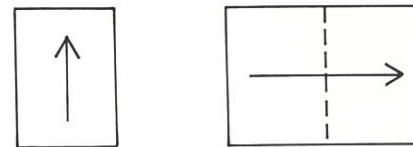
Helgi Skuta Helgason, *Portrait through My Friends*, 1979.

ance, but is not superficial. It sets a tone at first viewing. Upon closer examination, it strengthens the story line or sequence. Maurice Sendak's *Where the Wild Things Are*, uses an expanding picture format to exaggerate the phantasy. A tree is used as motif, and it extends beyond the border line of the growing pictures, symbolic of extending reality. The depth of the story is reinforced by the layout which ultimately covers 100% of the opened folio, returning to one third that size as the child returns home. The motif fades to a single potted plant in his room.

Graphic layout assists movement. It can set up *patterning by rhythm*. Layout might use excessive repetition, such as *The Bride Book Red to Green*, Joan Lyons, Visual Studies Workshop Press, 1975; and *One*, Ken Ohara.

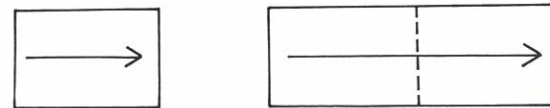
In Japan, book design is one of the fine arts; photographer and book designer are equals in collaboration. The imagery must be balanced with papers, inks, typography, type of book, binding, and perhaps a dust jacket, slip case, or a clam shell. *Ordeal by Roses* is photographs by Eikoh Hosoe; the designer is Tad Nori Yokoo; and the calligraphy is by Yukio Mishima, who is also the model.

Layout involves a consideration for not only scale, but also proportion. A 3" x 10" vertical oriental fold book seen a page at a time, in codex fashion, will stress extreme vertical compositions. When viewed extended, instead of a replay of verticality, there can be horizontal imagery composed over several pages. This horizontal, compound picture can be followed by a single page/picture, returning to other compound horizontal compositions. The fold book, by layout, can give two very different viewing experiences. In the codex a vertical page opens to a horizontal folio:



This allows both vertical (the single page) and horizontal (the opened folio) composition.

If a horizontal page is chosen, the book opens to an extreme horizontal, which may or may not be desirable:



If a nearly square page is chosen, it is a convenient compromise for placing both horizontal and vertical prints of a photographic sequence on the pages.

This approach, however, is composing the photographs, not the pages, the opened folio, or the book. It is a sadly residual concept of dealing with a sequence of pictures, not a book as sequence. The photographs compose the cluster, since they are a sequence. But the other three levels of composition must be simultaneously composed, not compromise and afterthought.

The composition of the cluster, as a photographic sequence, is the major concern. But there must be an awareness that the viewer is not seeing the

photograph, but the entire opened folio which contains photograph/s. If the photograph is not bled to the edge, the resulting borders are part of the composition of the page. Borders as "matts" are one solution to composition, but is a carryover from the single picture format. Borders are not necessary, do not exploit the full dimensions of the opened folio, regiment, and severely limit the potentials of graphic layout. Rhythmic flow from picture to picture is hindered by the isolating matts. This is not to say that all pictures must be bled to the edge, but that all four levels must be composed. If borders appear, they should be for a purpose, not merely to take up slack space.

In the single picture format, I compose single pictures. In other formats, I compose the inherent properties of that structure. I cannot stress enough that in the book format, I do not compose single pictures. Instead, I concern myself with the elements of the book, and the levels of composition. The visual book may not necessarily have pictures. If it does, the single pictures may compromise all or part of the page, the opened folio, the cluster, or the book. But the single picture is subordinate to and determined by the considerations of the qualities of the book format.

EVOLVING A BOOK

Elements of the book:
the binding
the page
the picture/text
turning pages
the display

The ten best hits emphasizes individual pictures, with only modest connections between them, constituting a group. It is concern for the *picture*, but does not show awareness of the other elements of the book.

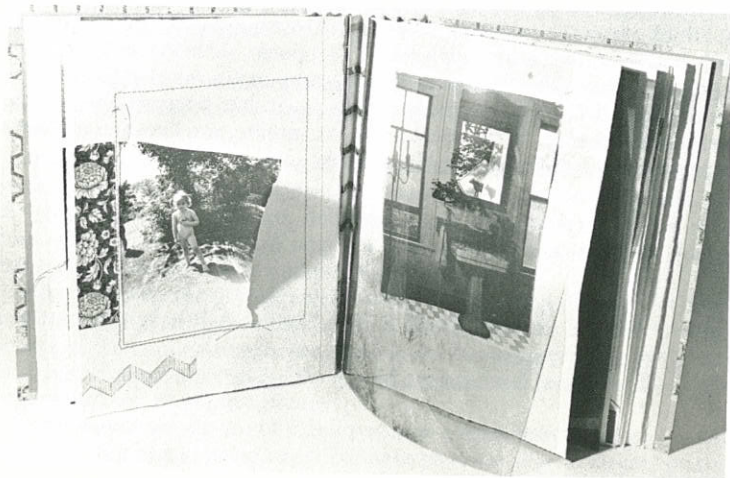
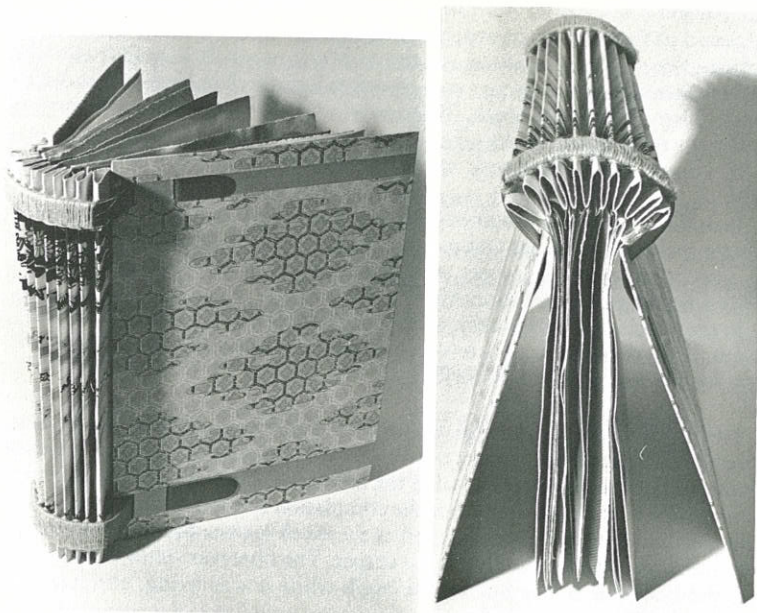
Levels of composition:
the page
the opened folio
the cluster
the book

Evolving a series or sequence emphasizes the cluster, as well as single pictures. It is concern for the *cluster*, but does not show awareness of the other levels of composition.

Another way of understanding is to transfer an idea to a different medium. If I am making a book of photographs, I can clarify my ideas by "reading" the book-as-sequence, or book-as-mood. But both space and mood are within the photographs; a more distant medium avoids complication. In evolving a book of photographs, I see it in terms of collage.

Implied collage: A photograph with a border is implied collage. Composition is by positioning rather than pasting one segment next to another. Two photographs, bled, and on facing pages create an implied collage. Figure/ground in a single picture is implied collage. Typography is not type, but type composed on a page as collage.

Book-as-collage: If I make collages, and paste them onto pages, I have a collection of collages. If I bind them and call it a book, it is a misnomer. Just as the ten best hits fail to make a book, that approach to collage is an erroneous residual concept, composing pictures instead of the four levels. Rather than merely sticking my collages onto pages, this book must be conceived as col-



Keith Smith, *Book 96*, 1983-4. Concertina binding. Photographs, drawings, cyanotypes, color Xerox transfers, water color, film positives.

GLOSSARY

alternation 1. "To reverse periodically in direction of flow." 2. A physical transition of eye movement to reveal patterning by rhythm. 3. Periodic reversal of movement in a series or a sequence, achieved by context, graphic layout, or inflection. 4. The use of several *recollections* interrupting the linkage forward of serial movement. 5. *Narrational alternation* is periodical interruption of the plot, by person, time, place, or event in a series, achieved by referral.

anapest See *prosody*.

arithmetical progression One continuously after another.

blank book An unmanipulated no-picture book with inherent movement.

The blank book has the integrity of a group, series, sequence.

blank page A sheet that is "blank" in the sense it is inkless, not "blank" meaning a void.

bled Composition with no borders, the picture existing to the edges of the page.

broadside A sheet of paper printed on one side only. Generally folded; a poster or flyer.

cadence "The natural rhythm of language determined by its inherent alternation of stressed and unstressed syllables. When more precisely used in verse, the term cadence refers to the arrangement of the rhythms of speech into highly organized patterns."³²

clam shell A storage box with the top hinged to the bottom.

cluster A unit. Amassing of several individual, single pictures. The resulting structure is either a group, series, or sequence. The term is never used in a generic sense.

codex 1. One of the four types of books. The other types being the fan, the venetian blind, the oriental fold. Type is determined by how it is bound. The codex is bound along one edge. 2. A particular kind of compound image revealed through pages in time.

colophon "An inscription placed at the end of a book or manuscript, often with a scribe's name, the place and date of the work, etc."³¹

compound picture 1. An image containing several images. A composite. 2. Pictures amassed.

conceptual transition See *transition*.

concertina Type of binding that is a cross between a fold book and a codex. The binding is the fold book, generally as small pleats. The fold book is augmented by folios or signatures attached to the valleys and/or peaks, extending the pages of the fold book.

context "The part of a discourse in which a word or passage occurs and which helps to explain the meaning of the word or passage."³¹ Context is a means of interaction. It is achieved by comparing or contrasting.

contextual patterning Setting pictures into a re-occurring structure such as motif or rhythm.

contradiction One extreme in the interaction of one simultaneous cluster with another, as opposed to being parallel.

contrapuntal See *counterpoint*.

counterpoint Two or more melodic lines sounding simultaneously (as opposed to harmony). "A melody added to a melody as accompaniment. The art of plural melody."³¹ A book employs counterpoint by interweaving.

cycle 1. "A complete course of operations returning to the original state."³¹ 2. a loop. 3. music: a round.

dimeter See *prosody*.

direct referral See *referral*.

display That part of the compound picture which is presentation.

dust jacket A protective paper sleeve around the cover of a book.

element A particular aspect within a picture, either a depicted or implied object/form. See *formal elements*. It is employed as the articulated point of reference in the use of motif and other specific interactions. "Element" is not used as a generic term.

elements of the book Pages, binding, text and/or pictures, the revelation, and display. The elements are interdependent, each helping to determine the resulting book.

end sheets Blank sheets sandwiching and isolating the text block.

erroneous residual concepts Improper carry-over of solutions from one situation to a new situation.

exploit Potential realised to its ultimate clarity.

fan 1. One of the four types of book constructions, bound at one point. 2. a kind of compound picture.

fold book See *oriental fold book*.

folio Folding of a sheet of paper to make two leaves or four pages. See *opened folio*.

formal elements Dot, line, tone, color, texture, pattern. All with which one has to construct a picture. With these, movement, sense of light, time, two-dimensional and three-dimensional space, mood, symbolism, and representation of objects can be made or implied.

format construction Type of book, binding.

gap See *omission*.

geometric progression See *progression*.

graphic layout 1. Compound composition of the book. 2. The four levels of composition in the book format: the page, opened folio, cluster, book. Each requires its own solution, but all exist simultaneously in harmony.

group 1. One of three types of clusters. The only connection between a group is a common denominator of resemblance or relationship. Motif is stated, but can never be evolved except by context: each additional one clarifies the common denominator. 2. A listing, not modified. There is no movement except leaf flow. The term is never used in a generic sense.

harmony Chords. The simultaneous occurrence of musical tones as opposed to melody (a succession of tones). See *texture*, *counterpoint*.

iamb See *prosody*.

image Used exclusively as a generic term meaning *picture*, as opposed to a specific definition meaning *archtype*.

imaged cluster Words or pictures as a group, series, or sequence.

implied collage Positioning, rather than placing and gluing one segment next to another.

implied compound picture A single image suggesting several images by nuance, symbolism, format construction, influence of environment, context or the artist's vocabulary and body of work.

implied cycle 1. The suggested complete course of operations, returning to the original state. 2. The use of layout to suggest a cycle, such as the repetition of the first page or cluster at the end of the book. 3. Conceptually constructed as a loop.

implied picture A mental picture existing on a blank page.

inflect "To turn from a direct line. To modulate, as the voice. To vary pitch. To vary by inflection. The change in form which words or pictures undergo to mark distinctions of case, gender, number, tense, person, voice, etc."³¹

inflection Modulation. Means of achieving pacing.

inkless book 1. An embossed or watermark-imaged book. 2. A no-picture book. 3. A blank book.

interaction See *specific interaction*.

leaf The front and back of a page. Recto/verso. A sheet.

leaf flow 1. Unordered mechanical movement from the front to the back cover of a book, through the pages with no detours. 2. Pagination.

leitmotif or leitmotive "In Wagnerian and post-Wagnerian operas, a short theme or musical idea consistently associated with a character, a place or an object. A certain situation, or a recurrent theme. For instance, in *The Ring of the Nibelung*, there are motives characterizing (a) the Ring (b) the contract (c) Valhalla (d) the sword. These motives are used, not as rigidly fixed melodies, but in a very flexible manner, their rhythms, intervals, etc. being frequently modified according to the dramatic requirement of the momentary situation."³³

levels of composition Graphic layout in the book format. The design of the page, the opened folio, the cluster, and the book. Each requires its own solution, but all exist simultaneously in harmony.

linkage forward 1. Relating by referral from one picture, or element thereof, to the adjacent picture to the right in a series. 2. An aspect of serial movement, along with recollection and preview.

melody A succession of musical tones as opposed to harmony (tones sounded simultaneously: chords). See *texture*.

metamorphosis 1. One of the two results (with narration) of serial movement. 2. Evolution of form in a series. See *transformation of themes*. 3. Musical: transformation of themes.

meter "Rhythmical structure concerned with the division into measures consisting of a uniform number of beats or time units."³¹ See *prosody*.

modification Center ground of interaction between two clusters. The extremes are parallel, contradiction.

monometer See *prosody*.

motif or motive 1. "Musical: A brief melodic figure, too short to be called a theme, but often a fragment of a theme (of a sonata, fugue, etc.). Motives are of particular importance in the development sections of sonatas (symphonies, string quartets, etc.) where they are usually employed as building material."³³ 2. An element stated in a group, series or sequence, and can be evolved as theme in a series or sequence. 3. Structural device. 4. Symbolism.

narrative 1. a linear arithmetical progression of text or pictures that tells a story. 2. a kind of series. Narrative is never a group or a sequence.

no-picture book A kind of inkless book which is not imaged, but manipulated physically, or left blank.

now-time 1. Instantaneous. Generally in connection with the construction of a physical picture without the delay of processing or lengthy elaboration by drawing. 2. at hand; the present.

omission 1. A gap. 2. Intentional leeway in a series or sequence without weakening the ordered structure, with the express purpose of foreshortening space, quickening pace, and allowing the viewer to use his/her imagination. 3. A means of inserting implied picture/s within the order of pictures in a series or sequence. 4. The inherent gap between all pictures in a cluster.

one-picture book A fan, blind, oriental fold, or codex consisting literally of a single image.

one-of-a-kind book A book in a single copy as opposed to a production book. Not to be confused with *monoprint*, which is a printmaker's term.

opened folio 1. The two facing pages at any opening of the codex. 2. Now-time of a codex. 3. Any sheet, folded in half, and extended to reveal pages two and three of four pages. As opposed to *closed folio*, which is positioned to reveal pages one and four. See *folio*.

oriental fold book or **fold book** 1. One of the four types of book constructions. Binding is mechanical: by folding a sheet of paper back and forth on itself. 2. a kind of compound picture. The other three types of books are codex, fan, venetian blind.

spacing 1. The modulation of time in a book. 2. Cadence.

page 1. One side of a sheet (of paper, wood, cloth, etc.). 2. One half a leaf or sheet; one of 4 units of a folio.

pagination Leaf flow.

pair (verb) Used only in reference to relating elements or pictures in an opened folio.

parallel One extreme in the interaction of one cluster with another, as opposed to contradiction, modification being center ground. The term is not used generically in this book.

patterning 1. Repeatable organization. 2. Stencilling.

pentameter See *prosody*.

perfect binding A type of binding without sewing used on paperback books. The individual sheets or signatures are stacked, and glue is applied to the spine.

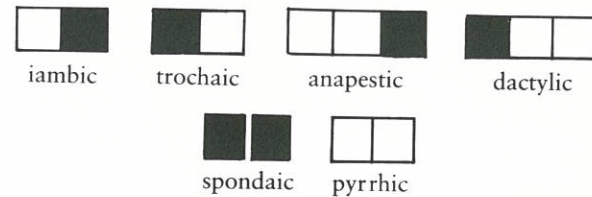
physical transition See *transition*.

preview 1. Relating by referral to a future element in a series. 2. An aspect of serial movement, along with linkage forward and recollection. The term is never used generically.

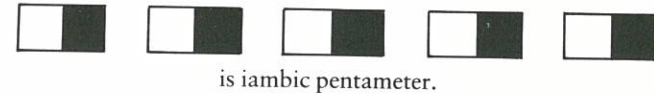
progression Movement through a book which is directed as opposed to leaf flow. (a) In a series, arithmetical progression is numerical, in a straight line, proceeding at a *constant difference*, as opposed to geometric (constant factor). The constancy (subject matter, narration) is modified by referral and pacing. (b) In a sequence, geometric progression is causal, in and out of a picture, and from picture to picture.

prosody 1. "The systematic study of metrical structure, including varieties of poetic feet and meters, rhymes and rhyming patterns, types of stanzas

and strophes, and fixed forms."³¹ 2. "Verse can be based on accent or quantity. Meter refers to the pattern of stressed and unstressed syllables. Meter is allowed to vary while retaining its basic pattern, to avoid becoming mechanical. Or, the regularity of meter can be abandoned for cadence, which uses rhythm, approximating the flow of speech. These meters are in English verse:



Metrical units, or feet, are in a line and numbered by 1 monometer, 2 dimeter, 3 trimeter, 4 tetrameter, 5 pentameter, 6 hexameter, 7 heptameter, 8 octameter."³³ Thus



punctuation "To separate written matter into sentences, clauses, et cetera, by points or stops. To break into or interrupt at intervals. To emphasize."³¹ The use of pause to bring clarity.

pyrrhic See *prosody*.

random referral 1. Undirected movement by free association made by the viewer in any cluster. 2. The only means of relating pictures in a group (except symbolic references beyond the cluster). See *referral*.

recollection 1. Relating by referral to a previous element in a series. 2. An aspect of serial movement, along with linkage forward and preview.

recto/verso 1. The two sides of a page in a codex. Recto is the right-hand page. Verso is the back side of that page, not the page facing the recto in opened folio. 2. A leaf or sheet.

referral 1. A relationship made between pictures: a. In a *group*, made randomly by the viewer, limited to comparison and contrast of the pictures. See *random referral*. b. In a *series*, the relationship made by the picture maker, limited to adjacent pictures causing linkage forward. This is supplemented by occasional recollection and preview. c. In a sequence, the relationship made by the picture maker which is causal, from one element (subject matter, form, composition, et cetera) to any other element within that or *any* picture in the cluster. This movement is multidirectional, from the foreground to the background, within or between pictures, not restricted to linkage forward. 2. The means of structuring a cluster: The random movement in a group, serial movement, and sequential movement. Note: Reference can be made *beyond* a cluster: a. in a *group* by symbolism. b. in a *series* or *sequence* by symbolism, innuendo, double entendre; additionally, by narration and parable in a series.

residual concept Learning from a previously related experience.

revelation 1. The act of turning the page to experience the book. 2. One of the five elements of the book.

rhythm 1. The counterpart of motion. 2. "The flow of cadences in written or

- spoken language. The regular rise and fall of sounds, whether in pitch, stress, speed . . . Attention to quantities of syllables, accents and pauses . . . Flow of movement which groups by recurrent heavy and light accent, . . . grouping beats into measures, as 3/4 rhythm. Movement marked by regular recurrence of or regular alternation in features, elements, phenomena, etc. Hence, periodicity."³¹
- scale** 1. "Relative dimensions, without difference in proportion of parts, especially proportion in dimensions between a drawing, map, et cetera, and that represented; as, drawn to a scale of one inch to a mile."³¹ 2. Scale is representing an existing object on paper, smaller in size, but in the same proportion. It is not the reverse of conceiving an object small, then constructing it larger. Concept should be 1:1 in dimensions with the constructed object. Scale is redundant in talking about the size of photographs, books, sculpture. They exist the size they were conceived, and not 'blown up'. See *size*.
- sequence** 1. One of three types of clusters. It differs from a series by the elaborate interaction of elements within the same picture, and any of these with elements in other pictures by direct reference. Instead of a strong linear progression of narrative, movement is now causal among and between elements. 2. A montage.
- sequential movement** 1. A geometric progression by cause and effect, as opposed to linkage of serial movement. 2. A planar texture.
- serial movement** 1. Linkage forward, with possible preview and recollection by direct referral. 2. A linear progression. 3. The means of narration and metamorphosis.
- series** 1. One of three types of clusters. It differs from a group chiefly by the addition of controlled movement (serial movement) which allows pacing, narration, metamorphosis. See *sequence*.
- sheet** 1. A leaf, constructed of paper, wood, cloth, ivory, acetate, etc. 2. Both sides of a page.
- signature** In binding, two or more folios within each other to be sewn as one (compound) folio.
- significant profile** Most recognizable point of view.
- simulated sight** Mechanical projection of approximate vision by the brain, not perceptive and a kind of blindness.
- single picture** An individual image, displayed by itself, or a segment of a compound picture. The single picture in a book may comprise part of or all of a page, opened folio, a recto/verso of one page, the entire book, or any division thereof.
- size** "Physical magnitude, extent or bulk; dimensions."³¹ (The size of an art object is on a 1:1 scale with its concept.) See *scale*.
- slip case** A protective enclosure around a book which leaves only the spine exposed.
- spacers** 1. Pages composed at right angle to the surface. 2. Subordinate pages used to mark time, as in rhythm.
- specific interaction** Relating one element to another within serial or sequential movement in the same or any other picture by (direct) referral. Specific interaction in a *series* is limited to a reference from one picture to the next, to the next (linkage forward). It is modified only by a momentary recall or reflection (recollection) or hint of future action (preview), whereas specific interaction in a *sequence*, might have several references from one element to several other elements. Layered reference is elaborated, with the strong forward movement of the series, diminished.
- spine** The depth of one side of a codex, usually the vertical, by which the book is bound.
- spondee** See *prosody*.
- stack** Several unbound pictures, generally related.
- stress** 1. In pacing, a type of inflection. 2. In rhythm, accent, as opposed to pause. 3. Generic, as pressure, strain.
- strophic** (as related to music, rather than poetry) The identical repetition of a cluster/s, altered only by inflection or point of view, or the specific interaction of a different accompanying cluster.
- tetrameter** See *prosody*.
- text** 1. Typography 2. A written cluster 3. The text block: the body of a book as opposed to end sheets, title page, colophon, covers.
- text block** See *text*.
- texture** 1. The combination of the vertical harmony with the horizontal movement of melody. 2. A visual interweaving (a) in series, by means of plot and sub-plot, (b) in sequence, by the layered (vertical) specific interaction of elements with the horizontal movement of direct referral: sequential movement. 3. One of the formal elements.
- thematic development** 1. In series, the statement of a theme and the occurring variations or ensuing metamorphosis. 2. In series, the unveiling of plot. Narration. Use of motif. 3. In sequence, the use of motif as structure, and the non-narrative elaboration thereof. The evolution and modulation of an idea through sequential movement. See *theme transformation*.
- theme** Motif which is chosen as a major idea to be evolved.
- transformation of themes** "The modification of a theme made in such a way as to change its personality. Also called metamorphosis, which differs from earlier, more technical methods of modification, such as augmentation and diminution, inversion, or ornamentation."³³
- transition** 1. Serial or sequential movement. 2. The result of (direct) referral. 3. Conceptual, visual, and physical movements in the book. Conceptual, visual, and physical transition exist together, although generally physical transition is limited to implied movement and leaf flow. The exception being books-as-sculpture which utilize film positives, translucencies, cut holes, variable page size, strung or collaged pages.
- trimeter** See *prosody*.
- trochee** See *prosody*.
- unintentional omission** An unnecessary break in the flow of transition. An oversight in constructing the order of a series or sequence. See *omission*.
- venetian blind** 1. One of the four types of books which are determined by their structure. The blind is bound at two points. See *codex, oriental, fold book, fan*. 2. A kind of compound picture.
- verso** See *recto/verso*.
- visual transition** See *transition*.
- western codex** See *codex*.