UNIT 4  ART AND GRAPHICS

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4.0 OBJECTIVES

The main objectives of this Unit are to introduce you to the art of editing art and graphics to be supplemented to children’s literature. Art and graphics play a very important role in books for children. The two forms are as integral to the books as much as written text. After reading this Unit you will be able to understand the given context to art and graphics as well as this Unit will help you get the skill needed to edit them. On reading the Unit you will be able to:

- develop an understanding of art and graphics;
- comprehend the basics of art;
- realize how graphics work and also get knowledge about the different forms of graphics; and
- understand the differences of the usage of art and graphics in fiction as well as non fiction.

4.1 INTRODUCTION

Art and graphics are an essential part of any book publishing. The two forms stimulate the human mind and add value to the text. It has been correctly said by Napoleon Bonaparte, "A picture is worth a thousand words." Illustrations enhance the value of the printed page. It can elicit a thousand responses from the reader and can transmit ideas in a more lucid manner. Art helps children understand the text better. Any boring lesson in history or English can be much more fun when
interesting illustrations and graphics are added. In some cases like geography and mathematics, tables, charts and maps are integral part of the text. They add value to the written word. Words and pictures are like paper and ink. Graphics and art editing are important tools of book publishing. If the editor can play freely with the art and the graphics, the expression of the text will become more lucid and free flowing. However, one should not get so involved in the picture that the content loses its meaning.

The editor has to play a very important role in understanding the meaning behind the art and graphic used. It is wrong to assume that the editor has to be a skilled artist. He should have an understanding of the basic concepts of art and design and he need not be a painter himself. The Unit will be described in such manner that any lay person, who is studying to be an editor, can become equipped with editing art and graphics.

4.2 EDITORIAL COMPETENCIES IN ART

For being skilled in editing art one should be conversant with the basics of art and drawings. Illustrations, cartoons and sketches are included in the categories of art. One should be conversant with some basics of art and drawing that includes:

- Colour and Colour scheme
- Balance and perspective
- Symmetry
- Composition
- Consistency

4.2.1 Introduction to colour

How does colour behave in relation to other colours and how it does shape, these points will be introduced in the following sections. We will also examine how specific colour combinations work well together or appear harmonious to the eye. A good editor should first and foremost be familiar with colour schemes and colour combinations. One needs to be specific about how particular media art for children use set colour appearances.

Colours are always well defined in the illustrations and drawings for children. Scenes are well illuminated and the colours in the paintings for children in books appear more vibrant. Sometimes, when a photograph is used in print, it appears to have greater contrast when displayed on a white rather than black background. An editor should be well conversant with these facts. Colours also differ when used in photographic images or in computer prints. An editor should know the medium of the illustrations.

However, colour is a personal choice and it greatly differs from individual to individual. The main job of the editor is not to tamper with the choice of the artist but rather to aid and assist in his process. One has to keep in mind how people will react or feel about the choice of colour. Children can be very choosy or fussy about their choice. A book that is not well illustrated will find no takers. After all a good picture is going to get emotional responses of children. Well drawn images in a picture book will captivate the attention of the readers for hours.

There are three main components of colour, shade (tint), value (intensity) and diffusion or its flow. The shade of any colour can be changed if we add more darker and stronger colours, for example when we add in orange in yellow it becomes yellowish. The intensity of the colour can also be altered by adding white or black. Colours can also be dull or bright which add to its diffusion or flow. Colours are often
diffused to give it subtle or gentler look. Tints are created when we lighten a colour, for example, pink is the tint of red. Darkening the colour gives it a shade, this is done by adding black. Here is a rhyme to help you remember this fact:

Add some white
Give it some tint
Make red pink
Add some black
Give it shade
Makes the colour great

One needs to understand the colour wheel in order to comprehend the basic colour schemes and combination. The next section will discuss that in greater detail.

4.2.2 Colour wheel

This wheel's structure is very easy: it comprises nothing but six essential colours, which are red, orange, yellow, green, blue, and purple. We also have in between colours that are the mixes of the six basic ones. Sir Isaac Newton is said to have developed the first circular diagram of colours in 1666. Any colour circle or colour wheel which presents a logically arranged sequence of pure kinds of colour has value. The colour wheel can help the editor to recognize certain useful combinations. They can also help to predict readers' tastes and preferences.

4.2.3 Primary and secondary colours

In the colour wheel, red, yellow and blue are the three primary colours that cannot be mixed or formed by any combination of other colours. All other colours are derived from these three shades. These three colours are the base colours for every other colour on the colour wheel. This is why they're called "primary." When you mix two primaries together, you get a secondary colour. Primary colours are the most brilliant colours when placed next to each other and one reason why many logos use primary colours in them is it evokes a positive response.

Secondary colours are orange, green, and purple. These three colours are derived when you mix the primary colours together. They are located in-between the primary colours to indicate what colours they're made from. Secondary colours are usually more interesting than primary colours, but they do not evoke speed and urgency like the primary ones.

Tertiary colours are the "in-between" colours like Yellow-Green and Red-Violet. They're made by mixing one primary colour with one secondary colour together. There can be a large number tertiary colours as it solely, depends on how they're mixed. Mixing of colours will be discussed in detail later.

Complementary colours are red and green, blue and orange, purple and yellow. They are opposite each other on the colour wheel. They're called "complementary" because, when used together, they become extremely vibrant and have heavy contrast. Many children's book use complementary colours as it makes the image come more alive and noticeable. The colours, hence, stand out. A tree in green with a bird in red will be easily distinguishing. Equivalent colours are red and orange, blue and green, etc. These are colours right next to each other on the colour wheel. They create almost no contrast and distinction. They give serenity to the illustrations.

4.2.4 Warm and cool colours

Warm colours, such as red, yellow, and orange, evoke warmth as they are associated with daylight. The cool such as blue, green and purple colours evoke a sense of coolness that is often associated with grey. An editor should know that warm colours
arouse or stimulate the reader, while cool colours calm and relax the mind. Neutral colours like grey and brown are not on most colour wheels. They are neutral because they do not differ with much of any other colour. They are dull and lack vibrancy.

4.2.5 Agreement in colour

An editor should keep in mind that there is some essential harmony being maintained while choosing the colours. For example, a children’s book using too many tertiary and cool colours might not interest the reader as it does not stimulate the eye. When colours are not in harmony it can either become too boring or muddled.

4.2.6 Mixing of colours

For understanding colour harmony, the editor should also know the basics of colour mixing. Some basic points should be kept in mind:

- The editor should be aware of primary, secondary and tertiary colours.
- The editor should be aware that aware that colours can be visually warm or cool.
- The editor should learn about complementary colours.
- The editor should create a colour sheet of all your pigments, grouping like colours.

Given below are some practical tips for some colours:

- Mixing blue: Violet blues to green blues maintains the richness of the colours.
- Mixing greens: in nature we find a great variety of greens, yellow greens are also predominate.
- Mixing yellow: it is a very sensitive colour, small amounts of blue will make it green and a touch of red orange, many dark yellows are found in nature.
- Mixing red: it ranges from orange on one hand to violet, mixing red with white gives you pink.
- Mixing violet: this can be strong or dull, when mixed with white it gives lilac.
- Mixing brown: this is essentially dark orange, or dark red, when red and black are mixed it gives a deep brown colour.

Check your progress 1

Note: 1) Your answers should be about 30 words each;

2) You may check your answers with the possible answers given at the end of the Unit.

1) What do you understand by the colour wheel and what are primary and secondary colours?

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Perspective

The existence of a perspective is very important to art. This is an optical effect that makes things closer to us than the same objects when viewed at a distance. This, hence, gives us a sense of distance and solidity especially when we are viewing buildings or objects. One example is railway line that converges as they recede. In the crowd we will see that the faces and the hands and the feet disappear of people seated.

Colours also often diminish in intensity as they retreat from the viewer. While linear reduction can be calculated, the reduction of colour and tone can be judged only by sensitivity of the editor. Two dimensional figures can be drawn in the three dimensional way with the help of plans, elevations and sections. Most buildings, furniture and fittings are prepared in this way. One should keep in mind the direct line of vision which is the station point or the spectator point. A big ranged object would occupy the entire cone of vision while small equipment will occupy a small one. One should also examine the suitable station point that is based both on experience and judgment.

Case study: drawing transport, building or room

In the preparation of a drawing of a room or the interior of building it is necessary to show things that are normally associated with the subject to give atmosphere, scale and viewing of the subject. It will, thus, look as a part of the whole or as a part of what the subject is choosing to see. It order to achieve this natural look one needs to be skilled in understanding objects such as people, paths, cars, bushes, rocks, lawns, water, buses for interior and fabrics, furniture, carpets, plants, ornaments and other miscellaneous items found in the interiors of rooms.

4.2.8 Composition and balance

Any visual image also has a sense of composition just like a poem or a musical piece. An editor should be aware of some essential facts to this element of art. Harmony should be maintained in the illustrations. The below elements affect the composition these are shape and proportion, focal point, space of the illustrations occupied, the unoccupied space, colour, repeating and symmetry and perspective.

The editor should keep in mind the following points:

- Focus should be maintained on the central figure.
- Background should also be highlighted, for example, if you are showing a classroom then blackboards, charts, desks, pencils in the desks also become important.
- The images should however not be too cluttered.
- Straight lines and curved lines can be used, which are not seen in real life.

4.2.9 Consistency

An editor should make sure that consistency is being maintained in the illustrations. He has to keep some points in mind:

- Central character should appear in the same clothes unless a change in required in the text. This will make the child identify with the essential characters.
- Secondary characters should also be introduced slowly, like one image can show the tail of the dog and the second image can show the whole figure of the dog.
• Colours should be uniform. One image can show daylight and the next image should follow in the same manner unless the text indicates night. The consistency in the background will indicate to the presence of time. For example, a child’s room in daylight and the same room in night will indicate towards the passage in time.

Check your progress 2

Note: 1) Your answers should be about 30 words each;

2) You may check your answers with the possible answers given at the end of the Unit.

2) What are the essential points to be kept in mind while considering the balance and perspective of any art?

4.3EDITORIAL COMPETENCIES IN GRAPHICS

4.3.1 Introduction to graphics

Graphics have been used from time immemorial. Ancient Greeks, Indians and Chinese often decorated their books with symbols and diagrams. Indians are said to have known the circle and in the ancient Inca civilization we find visual references to squares, triangles and straight lines. Dictionary.com defines graphic design as "the art or profession of visual communication that combines images, words, and ideas to convey information to an audience." Both print and graphics go well together since time immemorial. Words and pictures were carved together on the same set of wooden blocks and fresh set of blocks had been carved out. Gutenberg (1398-1468) is credited with the first book in 1445. Before the invention of the printing press books were created by the hand. Often very pretty illuminated with very ornamental letters, paintings, decorative letters and gold blocking.

Pictures were printed by the intaglio process in which the image is incised into a surface, known as the matrix or plate. In this the late is inked wiped clean and the image is formed on the dampened paper. This process was also used for printing invitation cards, banknotes and stamp. A later development that took place was etching in which marks are made with a needle or any other sharp instrument to scratch off an acid resistant coating. Lithography and photography soon replaced etching and the intaglio process.

The editor is concerned about the arranging and using the different forms of graphics. He makes his choice according to the colour, texture, content, shape and type. All this will be covered in the next section. Graphic design is found in logos, websites, newspapers, books, periodicals, advertisements, product design, bill boards and posters. The written word is as important as the illustration and graphic designers today are also deeply interested in the process of producing the right text type. The next section will study this in detail.
4.3.2 Text and type

In order to make language more accessible and more visually attractive we need to understand the mechanics of type in lettering. A good editor should be well conversant with the art of lettering so that he is able to discern one type face from another. Good typography helps to communicate meanings easily and provides much needed clarity.

The editor should also be conversant with the font type. This is the term given to the design of the alphabet that is also associated with marks and symbols. Some points that should be kept in mind:

- The editor should take care that the foreign letters are in italics.
- Punctuation marks are correctly used.
- Capitals and small letters are used when needed.
- The captions, headlines and text of the material should be well designed.
- Each part of the text has been read and well-checked for grammatical errors.
- Spell checkers are not fool proof, they can give a false sense of security, if a word is spelt correctly but is not in context to the text the mistake might not be picked up. For example, we might type dog but meant god it won't be picked up.
- The editor must also try to watch out for the word limits. It would be wise for the author to indicate the number of lines per page so that it is easy to calculate.
- Some words when written in a particular type face convey much more meanings. For example, powerful, fun and friendly, antique.
- The editor should be well conversant with the differences that arise while reading different books such as novels, cookery books, directories and dictionaries. The graphics will differ accordingly.
- Some alphabets are fun to work with such as Q and G. They can be written in different ways so that they interest the children.
- Logos often catch attention; they help identify the text easily and are critical for rapid recognition. Editors should be aware of them especially when editing graphics for children’s newspapers.
- It is recommended that children’s poetry is set in italics. As italics are more difficult to read it will enable the children to read louder and slowly.
- The gaps between the letters should be well spaced. If the gap is too great the eye will skip to the next line rather than the next word.
- Special care should be taken for letters such as l, i, 1 and j. One should take good care of them and see that they are set well.
- All in caps should be avoided unless needed in the text. It will seem as though one is shouting.
- Avoid too many frames and boxes.
- Learn to punctuate well.

4.3.3 Types of graphics

A good editor should know the various types of graphics that are available in the written text so that he can where each one can be used accordingly. I would also
recommend that one goes through wikipedia for further details. Wikipedia, the online encyclopedia makes references to the various kinds of graphics.

1. Drawings

This is the simplest form of graphics. Charcoal, pastel colours, crayons all are the mediums that are used in drawings. Children’s literature often makes use of simple drawings to illustrate the text. A good editor should take care that:

- Drawings fit in well with the text
- They are nicely coloured
- They are age appropriate
- They add value to the given text

2. Paintings

They are largely not used in for children’s literature. However some history textbooks make use of paintings to show certain set examples. This is done mainly in oil colours. The editor should be aware that such types of graphics exist despite its rarity in usage.

3. Intaglio process and print making

In this process the image is etched on to the page on metal plate using acid. This is a very popular method used in books. The editor should take care that the print is clear and well printed. The lay out of the etching should also be taken care and that it is placed well.

4. Illustration

This is used mainly in fiction when the story is made alive by simple drawings. The editor should keep certain facts in mind:

- The central character should come alive.
- It should describe certain facts given in text book.
- It should make the reader smile along with the text.

5. Graphs

This is mainly used in mathematics and geography to introduce data. An editor should suggest the use of graphs rather than just fact information as it helps the process of learning more useful and meaningful. Graphs are helpful to assimilate data better.

6. Diagrams

This is used in science and social sciences textbooks. This is a structural representation of facts, concepts and information.

7. Maps

Maps are used in geography and history. No geography textbook can be complete without the introduction of maps.

8. Photographs

This is a representation of reality. Textbooks use photographs when one wants concrete facts to be represented. The editor should take care that war and violent photographs are avoided at all costs.
The above examples are given so that when the editor edits he is equipped with the knowledge of the types of graphics.

4.3.4 Application in fiction and non fiction

Some kind of distinction is made in fiction based books and non fiction. In fiction:

- An editor should be well conversant with the story line in fiction.
- Characters can come alive.
- Illustrations and drawings are helpful. Cartoons and caricatures also carry the imagination.
- Ample use of colour can be made.
- Illustrations have to be imaginative and informative. However, information is not the priority.
- Illustrations are as important as the written text.
- Book covers both back and front are equally important. Care should be taken for the two aspects of fictional books.
- Editor should carefully read the glossary, endnotes, footnotes and indexes.

In non-fiction

- It makes use of maps, diagrams, charts, symbols such as circles and triangles and graphs.
- It should be informative.
- It is not used for entertainment but to supply certain information.
- It can be in simple black and white or simple colours can be used.
- Throw outs make the children interested in the material. This is usually wider than the normal page and it is folded so that the reader can fold it out for viewing. Maps, diagrams, or photographs are included in it. The editor can suggest them as it makes readership more interactive and lively.

There are certain general points that the editor has to keep in mind:

- Content of the material chosen: The material must correspond to the type of graphic chosen.
- The editor should look out for the shape of the graphic, attention should be paid to lines that are used. They should be well aligned and should follow well the design.
- Fixed geometrical shapes as well as free flowing shapes should be well defined. It should not look muddled or confused.
- The space covered by the design should be paid attention. One should take how big it is.
- We should pay attention to the texture and quality of the paper that the graphic is going to be printed on.
- The image should be well balanced.
It should be taken care how far apart or how close the various designs are placed together.

- The graphic design should be placed in such a manner that the text becomes more lively or interesting.
- Images should be consistent. This can be done through repetition.
- The editor should take care that contrasts are being maintained, like big and small, black and white etc.
- Equal attention should be paid to white space and nothingness. Care should be taken on how to avoid blank spaces.

**Check your progress 3**

**Note:**
1) Your answers should be about 30 words each;
2) You may check your answers with the possible answers given at the end of the Unit.
3) What are the different types of graphics?

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### 4.3.5 Graphics for the visually challenged

While designing for the visually impaired and low vision readers we must keep certain points in mind.

- The colour contrasts should be high. Keep lightness in the background and foreground should be well highlighted.
- The light colours should be lightened while the dark colours should be darkened.
- Colours should be contrasting with each other, it can be clashing.
- The editor can introduce tactile graphics for the blind. However, it should be accompanied by descriptions.
- Graphics should be clear.
- It should be two dimensional.
- Avoid cluttered images.
- The editor should take care that spacing is maintained.
- The graphics should be simple and avoid heavy decorations.
- Maps can be made easier by using differed textures, for example water can be of a different texture than desert.
- The editor should make sure that the categories are labeled and capitalized
- Every graphic should be felt by the editor himself.
Check your progress 4

Note: 1) Your answers should be about 30 words each;

2) You may check your answers with the possible answers given at the end of the Unit.

4) Why should colour contrasts be maintained by the editor for visually challenged persons?


4.4 LET US SUM UP

Choosing the right content for the text is as important as the text itself. Choosing the right colour and mixing it becomes very important in the basics of art. We have discussed the complements of colour in great detail so as to help the editor analyze the written work well. The main colours as well as its schemes have also been discussed. The colour components, effects of highlights, and its appropriate breakdowns have to be kept in mind by the editor. The use of colour in printing is as old as printing itself. Enjoy the process as well as the product.

Graphics too play an important role in the world of prints. No book can be complete without graphics and illustrations. A good editor should not only be aware of certain basic points:

- The audiences and the readers must always be kept in mind.
- The message that the image carries also becomes as vital as the image in itself.
- The dimensions of the image should be kept in mind.
- The editor should also brainstorm with the author and keep his inputs in mind. Editing is a collaborative process.
- The editor should also be an avid reader of books.

We can sum up by saying that editing is a collaborative process. As time proceeds you will enjoy the fruits of your labor. Enjoy your work while you edit graphics and art.

4.5 REFERENCES AND FURTHER READINGS


Check your progress 1

1) These are nothing but six essential colours i.e. red, orange, yellow, green, blue, and purple. In the colour wheel red, yellow and blue are the three primary colours that can not be mixed or formed by any combination of other colours. Secondary Colours are Orange, Green, and Purple. These 3 colours are derived when you mix the primary colours together.

Check your progress 2

2) The editor should maintain these points:
   - Focus should be on the main figure.
   - Background should also be highlighted.
   - The images should, however, not be too cluttered and look messy.
   - Straight lines and curved lines can be used in art that makes the image more interesting.

Check your progress 3

3) Graphics include: Drawings, Paintings, Intaglio Process and print making, Illustration, Graphs, Diagrams, Maps and Photographs

Check your progress 4

4) As the visually challenged cannot understand colours if done without contrasts and variations, high variety and differences should be maintained by the editor. Colours can be clashing and greatly varied.