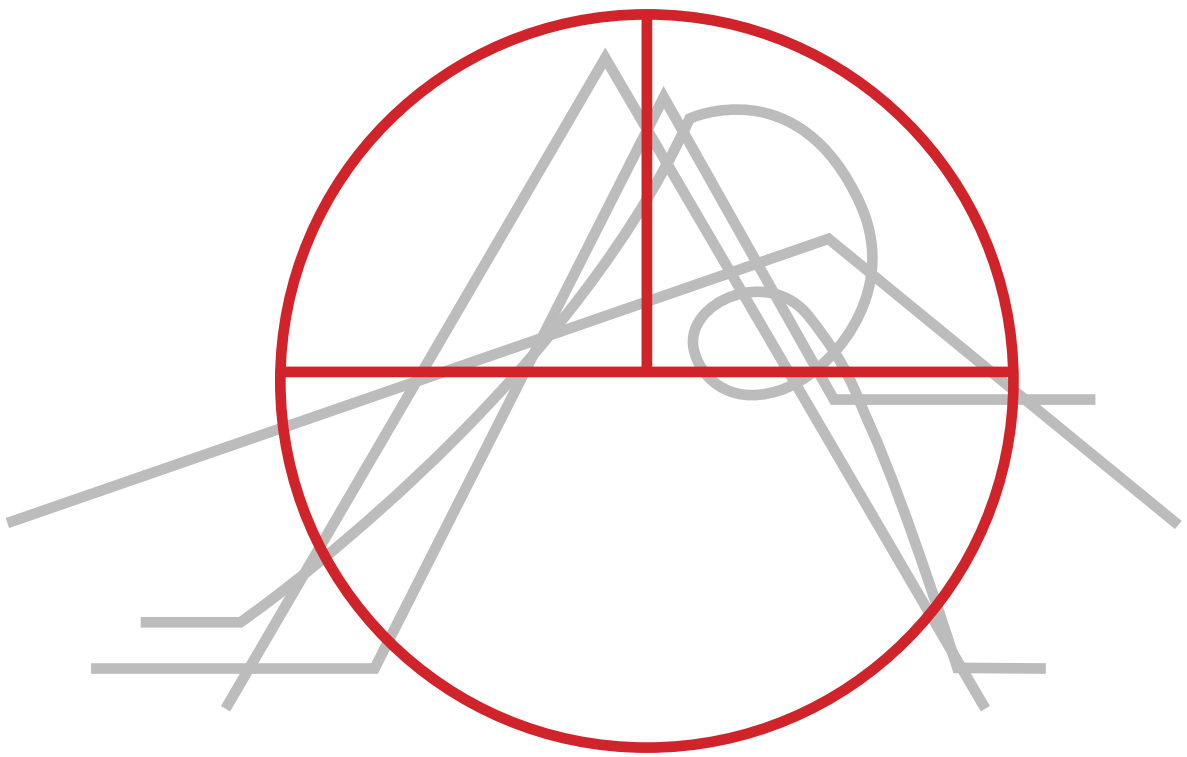


FIG 2



Abstract

This research investigates story structures and their visualizations as a way to better understand stories and the components that make up a clear narrative. This is done by first looking at the elements of storytelling: plot, point of view, images for narrative and narrative arcs. After investigating several narrative structures the project focuses on the Monomyth narrative model, and analyzes its use in the story Siddhartha by Hermann Hesse.

The second section of the project is dedicated to Hybrid Novels and the creation of an original Hybrid Novel that places the narrative structure of Siddhartha in the front row as an integral element. Design considerations have been made throughout, keeping the project in the realm of graphic design, rather than straying too far into the literary aspects of the story.

Siddhartha is analyzed from both a visual and thematic perspective, which is achieved through looking at the covers, editions, and themes that run throughout this universal story that has been read by millions. All these considerations have been explored in an attempt to represent visually how this tale could appear in the Hybrid Novel book format.

Keywords:

Storytelling, Narrative Structure, Images, Hybrid Novel, Siddhartha

Resumo

Portuguese

Esta pesquisa investiga estruturas da história e seus efeitos visuais, como forma de compreender melhor as histórias e os componentes que compõem uma narrativa clara. Isto é feito primeiro através um olhar para os elementos da narrativa: enredo, ponto de vista, imagens de narrativas e arcos da narrativas. Depois de investigar várias estruturas narrativas, o projeto centra-se no modelo de narrativa Monomito e analisa seu uso na história Siddhartha, escrito por Hermann Hesse.

A segunda parte do projeto é dedicado às Hybrid Novel e à criação de uma Hybrid Novel original, que coloca a estrutura narrativa de Siddhartha, na linha da frente como elemento integrante. Considerações sobre o projeto foram feitas por toda parte, de maneira a manter o projeto na área do design gráfico, evitando assim, de seguir por aspectos literários da história.

Siddhartha é analisado por uma perspectiva visual e temática, o que é conseguido através do olhar para as capas, edições e temas que correm durante esta história universal, já lido por milhões de pessoas. Todas estas considerações, têm sido utilizados na tentativa de representar visualmente como esta estória se comportaria em formato Hybrid Novel.

Palavras Chaves:

Storytelling, Estrutura Narrativa, Imagens, Hybrid Novel, Siddhartha

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Intro

Chapter

Preface

Stories are equipment for living.

Kenneth Burke

This project takes a closer look at stories and the mechanics of how they are told. The first chapters look at how images are used in storytelling, then moves on to cover frames, storytelling, and narrative. Examples and analysis are used to define some of the rhetoric of narrative. The paper aims to outline initial research questions, document the testing and finding, and to create a basis for further analysis. The project is intended for others that are interested in narratives and storytelling. It could be of value to designers, writers, photographers. Anyone who wants to improve how they construct narratives visually. The project's aim is to better understand the process of telling a story. How do stories work? What are their underlying systems? What makes stories function or fall apart?

Stories are a fundamental part of how human beings relate to one another and communicate. Stories can be told verbally, visually, through dance, film, theater, writing, etc. They draw their power from universality, archetypes and repetition, that allows people to relate to them, and for them to communicate with us. Stories appear in a wide range of media and platforms. While the context of this research is storytelling in general, the study has drawn much of its research from sequential image and comic storytelling. It should be stated that film and screenplay writing are heavily involved in narrative structure and POV of stories.

This is also a project about hybrid novels and the design of one story in hybrid novel format. By taking one universal tale—Siddhartha by Hermann Hesse—and applying the conventions and devices of the hybrid novel form, this project takes a deeper look at how that story could be told. There are no right or wrong answers, only focused enquiry, and during the course of this project the intent is to show you the research path, the steps taken, and what was discovered during the journey.

Most stories are created using well established narrative structures to tell old stories in new ways. This is because it's easier to use a preexisting narrative structure, than to try to invent the wheel every time one wants to tell a new tale. These structures help authors to organize plot and timing elements of a story. The structures have names such as Classic Hollywood, Dramatic Arc, Kishōtenketsu. These structures are studied in depth in section 1.4 (p. 54).

Several projects made during the MA are featured, as test booklets to see how data could be organized and turned into a story. These are the results of projects related to image & narrative that culminated in the selection of this project topic. This material looks at story, also known as narrative. It explores how a sequence of events happens, in telling a story. My aim has been to better understand how stories work, what structures they might possess, and how to apply that knowledge in future storytelling.

The first part of this research looks at narratives in a general sense. The second section of the project, takes a more in depth look at one story, Siddhartha by Hermann Hesse. It was selected because it follows the monomyth narrative structure (the same one as Star Wars, Matrix, Harry Potter, etc.) and is a universal story that was written to help end suffering of the human condition. The research into stories is then applied to Siddhartha as a Hybrid Novel.

Sadokierski, 2011

Hybrid Novels are novels in which graphic devices like photographs, drawings and experimental typography are integrated into the written text. Within hybrid novels, word and image combine to create a text that is neither purely written, nor purely visual. Although not new, hybrid novels are increasingly appearing in commercial publishing, and increasingly recognized as an insufficiently explained phenomenon by both literary critics and academics.

The final pages of this document show various hybrid novel versions of Siddhartha that were designed during this research. From early tests exploring the format of the book as a continuous story, to later explorations looking at how the novel would *read* as a sound track, and how it could work as a mini book that fits in your pocket, the goal was to see in what ways the story could be told to affect the experience of the act of reading.

This project focuses on storytelling because stories are at the core of communication design. My intention was to develop a better understanding of the mechanics of storytelling and to see what *underlying* structures could be applied to any story. To be a good communication designer requires the clear transmission of messages and ideas.

Tell a thousand stories, but only one at a time.

Alan Fletcher

Sequential images was the starting point of the investigation, but quickly learned that a more specific direction was required to learn how to make sense of them. Good design is often about limitations. The work became about how to tell clearer stories. A starting point was required, because without one the risk would be to get lost in all stories, and all structures. One day while was searching in the book *Visual Research* (Noble & Bestley, 2011)—thinking about image sequence and storytelling—a project caught my eye called *Hybrid Novels: a new way of reading narrative fiction*, (Hernandez, 2009). It was an MA thesis completed while at the LCC in the UK that looked at the way a story and the physical form of the book object could be connected. After several emails with Alberto Hernandez, he alerted me that he would launch a website called the-publishing-lab in the near future. From there, the Publishing Lab became an important tool to learn more about hybrid novels.

Combining the story with the physical form of the book became the part of the research. I chose to analyze one story—the book *Siddhartha*—and think about in what ways could I create another version of the story by combining writing and images.

Stories come in many forms. They can be told with words, or images, or a combination of both. This major project was conducted with the aims of looking at the applied use of images and words in storytelling. In my own work as a visual communicator, I have—like many designers—been guilty of losing my readers attention and understanding. Creating work that shows a series of images and words—while they made perfect sense to me—became just a string of random stuff for my viewer/reader. So that was the starting point here, how can clear stories be told, and what criteria are needed to take the audience from point A to point B. Once it was identified that one story would be picked and use it to create a hybrid novel, I began thinking about what story I would use, to study it in depth and create an objective analysis. It felt important to pick a universal story. Something familiar, yet one that upon further analysis offered new insights.

There are many individuals that I would like to thank that in some way have contributed to this research. First, I would like to thank the staff at ESAD, for providing me an environment in which I was able to conduct my research. Basic functions were well taken care of so that I could focus on design. I want to thank my advisor Andrew Howard for always wanting more from me, and my co advisor José Bártolo for encouraging my work and effort. I thank my classmates for sharing this experience with me, as well as all the designers who ran our workshops, your insights did not go unnoticed. A deep thanks to my past professors—who encouraged critical thinking and excellence—my learning started well before graduate school. I must also thank Barbara Magalhães, my physical therapist, who was there for me when I tore my ACL playing basketball during these studies. Hard work beats talent when talent fails to work hard. A special thanks to Ian Noble (1960-2013), who I spent very little time with but left a huge impression. An immeasurable thank you to my parents, Nathan and Virginia as well as Deise and Swame, who always supported and encouraged me, I would not be here without you. I also extend a deep thanks for the help and guidance from friends and family.

Finally, I would like to thank Flávia Sanches for her passion and drive in work and life, I truly admire you. You always believed in me, thank you. Tibor the dog—our trusty mascot—for his unconditional love throughout the years.

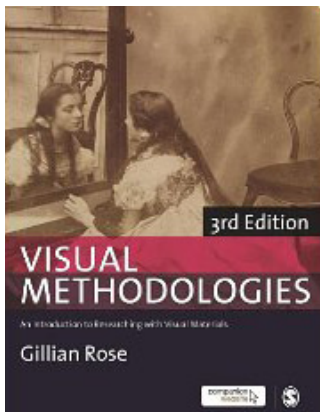
T. L. J.

Research Methodology



'Visual Research' Bestley, R. & Noble, I. 2011.

This project investigates how stories are told. This preliminary study was done by investigation into the language of narrative as told through images—both photographic and illustrative—as well as the comic book medium. In these early stages research and visual testing was done that included exploration into frames, sequence, organizing through L.A.T.C.H., and other methods to explore narrative. A qualitative method was used with aims of understanding clear storytelling. Some important voices during the early research were Duane Michals, Raymond Queneau, Will Eisner and Scott McCloud. This early research was expressed through sketches and writing, booklets designed and printed, and the results of success or failure measured with visual analysis. All that research was synthesised into the content you now hold in your hands.



'Visual Methodologies' by Gillian Rose aims to develop a framework for image analysis.

The second stage of my preliminary research was to look closely at narrative structures, also known as storylines, and to develop criteria for how stories are plotted and mapped to these frameworks. Research was conducted and data analyzed. I investigated several main narrative structures found in all stories, looked at examples as well as strengths and weaknesses of each model. The literary Point of View was taken into account as well as several narrative structures visualizations explored in a series of case studies.

The next section of my research was about hybrid novels. I examined and analyzed several popular books and publishers to understand the concepts and systems involved in their production.

So as to not get lost in infinite stories, some control elements were required. The choice was made to focus on one story: the selection of this particular tale, Siddhartha, was chosen because it is a universal story, one that was created as an attempt to end suffering of the human condition. To give value to life, and understand our path as individuals. The creation of several redesigns of Siddhartha as hybrid novel was carried out and is documented in this document you are now reading. My research took me down many paths, but in the end, it's about how we tell stories.

Narrative

Chapter

1

1.1 Storytelling

FIG 3

FIG 3 The Boyhood of Raleigh by Sir John Everett Millais. This painting from 1870 depicts a man telling two boys about what happened at sea.



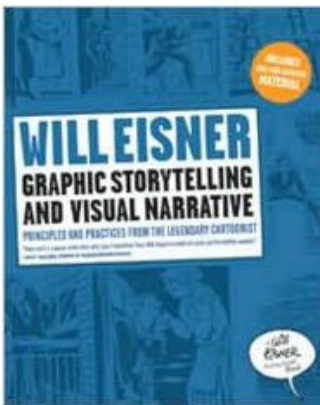
Storytelling is the action of telling a story. A story is also known as narrative, which is also known as plot—is a sequence of connected events. The story can be presented to a reader or listener in written or spoken words, or as a sequence of images. There are a myriad of ways stories can be told. This chapter focuses on stories and how they work.

Storytelling is one of the longest standing traditions that human beings have been engaged in as a species. It is a fundamental part of society, how we interact as a group, and it is as old as humankind itself. Storytelling began in oral tribal societies as a way to pass knowledge before the invention of written language and books, and as a way to share experiences.

Storyteller -----> Story -----> Listener

Will Eisner
2008, p.1

In primitive times, the teller of stories in a clan or tribe served as entertainer, teacher and historian. Storytelling preserved knowledge by passing it from generation to generation. This mission has continued into modern times. The storyteller must first have something to tell, and then must be able to master the tools to relay it.



Eisner, Will. *Graphic Storytelling and Visual Narrative*

Story is another word for narrative. These two words are also referred to as plot. Stories (and narratives and plots) are a series of things that happen in sequence that creates an account of something. Eisner (2008, p.3) describes story as: **the narration of a sequence of events deliberately arranged for telling.** The events are important for the telling of the story, as is the order. Stories are told both visually as well as verbally, and come in many forms. They can take place in a wide variety of genres, with assorted plots, motivations and messages. They are a basic way for humans to interact amongst each other and deserve further observation to understand better how they work. Traditional (and linear) storytelling contains a beginning and an end, with multiple points in between.

FIG 4



Will Eisner
2008, p.3

All Stories have a structure. A story has a beginning, and end, and a thread of events laid upon a framework that holds the two together. Whether the medium is text, film or comics, the skeleton is the same. The style and manner of it's telling may be influenced by the medium but the story itself abides.

The structure of a story can be diagrammed with many variations, because it is subject to different patterns between it's beginning and end. A structure is useful as a guide to maintaining control of the telling.

Will Eisner
2008, p.4

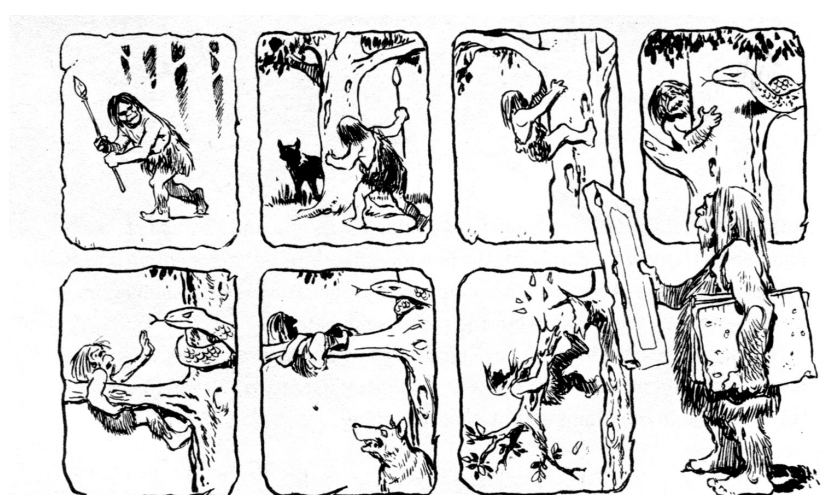
Before a story is composed, it exists in the abstract. At this point, it is still a lot of thoughts, memories, fantasies and ideas, floating around in one's head, waiting for a structure. It becomes a story when told in an arranged and purposeful order. The basic principles of narration are the same whether told orally or visually.

FIG 5a



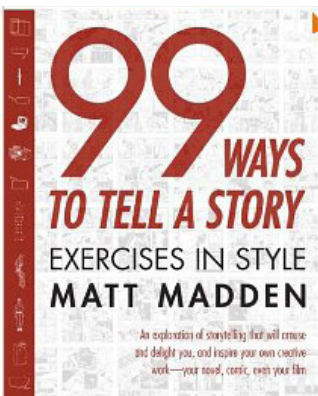
The image above FIG 5a is an example from Eisner's book titled 'Graphic Storytelling and Visual Narrative' and it shows a set of unrelated elements; just a bunch of things. The image below shows the same elements, but this time placed in a purposeful order intended to tell a story, that the viewer can understand.

FIG 5b

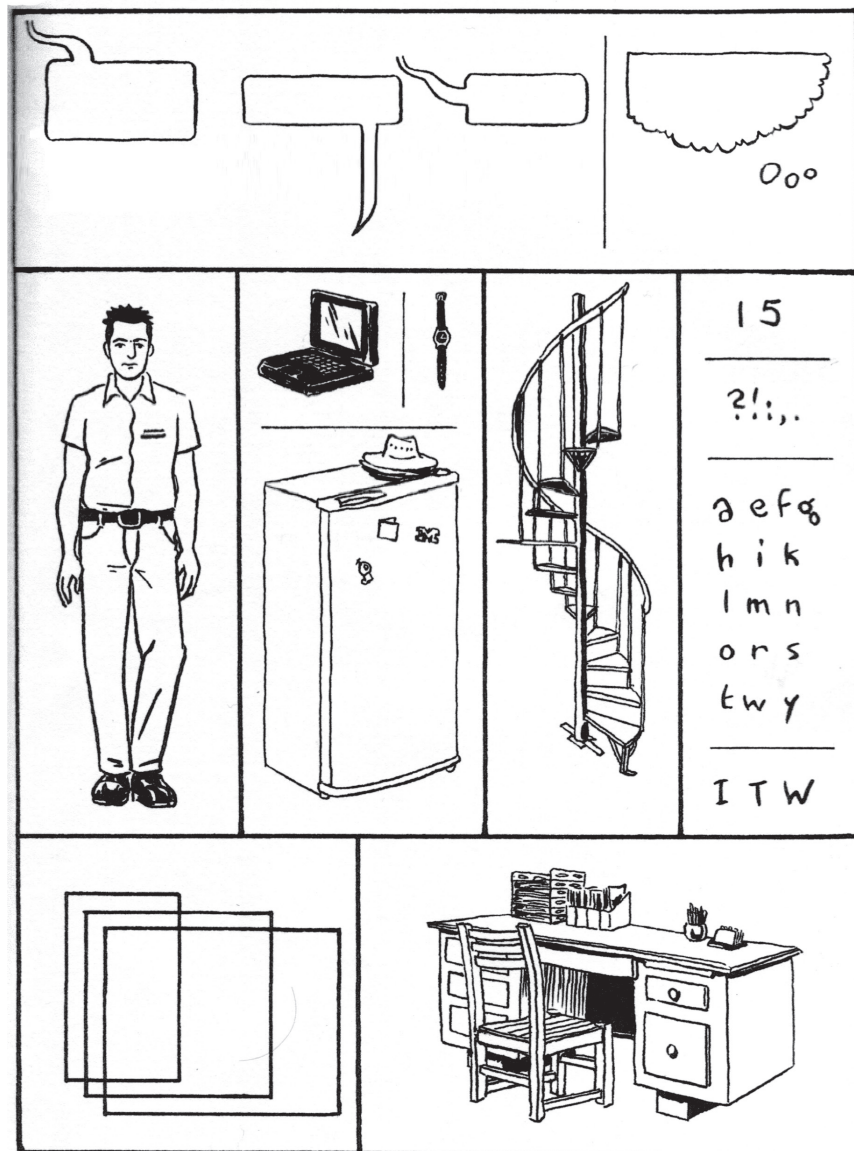


The purposeful arrangement of content is vital for a story to function. If there is not a clear structure, then the elements risk being merely a collection of things. The image below titled *Inventory* (Madden, 2006, p.19) illustrates this point. It shows a set of elements that appear in no particular order, and therefore no narrative or story is created for the viewer.

FIG 6a

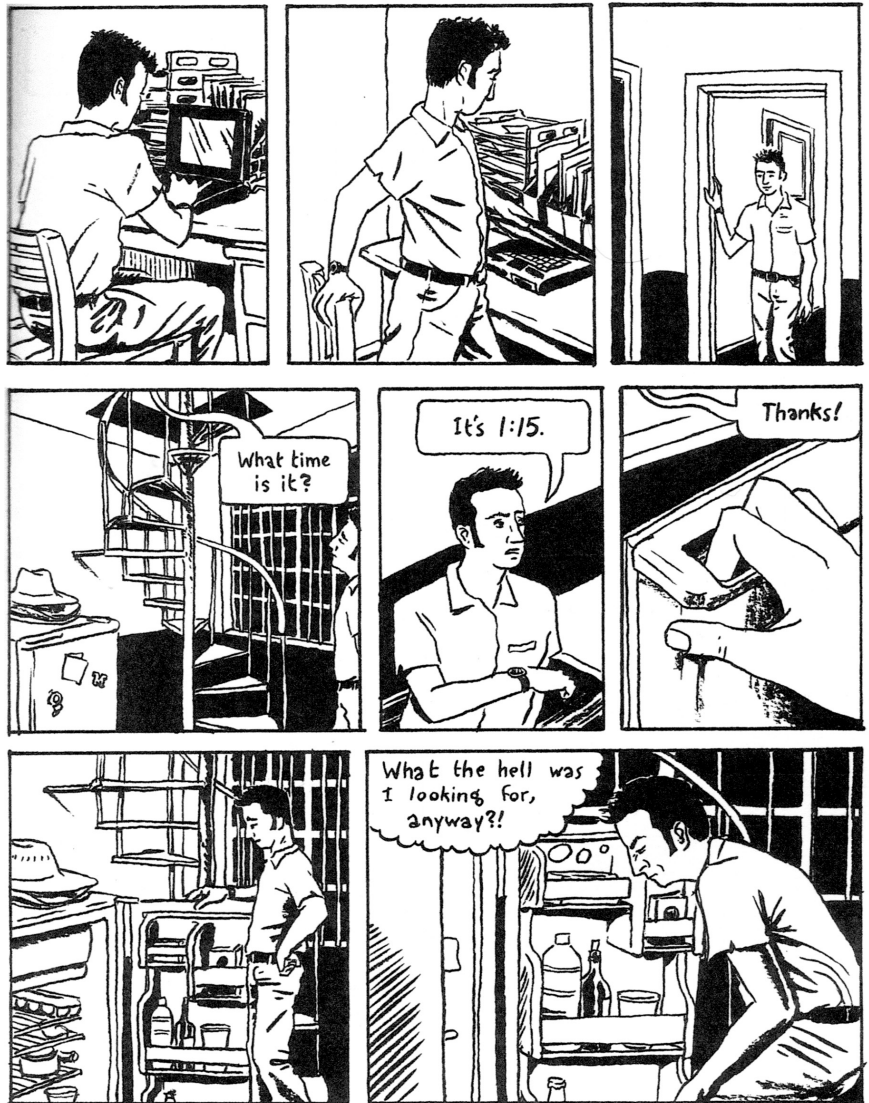


Matt Madden, 99 ways to tell a story, Jonathan Cape



The image below titled *Template* is another page from the same book (Madden, 2006, p.3), and serves as the same set of elements, but this time placed in a succinct order so as to tell a clear story to the reader.

FIG 6b





In his book 'Exercises in Style' Queneau explores how style affects storytelling. Through a series of tests, Queneau draws attention to the style of writing, and how that affects the story.

On the previous pages we have seen how stories are constructed by taking a set of elements, and placing them in a specific order so as to create meaning.

Madden's book is a visual version of the seminal book 'Exercises in Style' (Queneau, 1947). In Queneau's book he tells only one story—about an encounter he saw on the bus in Paris, then later the same fellow being told to adjust the button on his jacket—in 119 different ways. It's a test in style, and explores the way we say, what we say. It's a book about how, not what.

Madden takes this concept and interprets it visually, from a cartoonists perspective. The book by Madden is a series of visual tests—each page functioning as an experiment—to see how style affects the telling of stories. In Madden's book he tells the story of a cartoonist getting up from his desk and computer, going to the fridge, but being interrupted by his wife—who asks what time it is—and when he gets to the refrigerator, he has completely forgotten what he was looking for. It's an exploration of how one story can be told visually.

If there are so many ways available to tell a story; how is one supposed to go about creating one? This research looks for examples and criteria for how to structure a story, and what frameworks are available to make them work.

What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from.

T. S. Eliot

What Eliot is saying here is that you can start from anywhere when telling a story. The plot can be build up from the beginning, middle, or end. The creator of the story can make a setting, such as a place where the story takes place. There have been many stories told in NYC. The characters, time period, all come secondary, as the anchor of the story is the city.

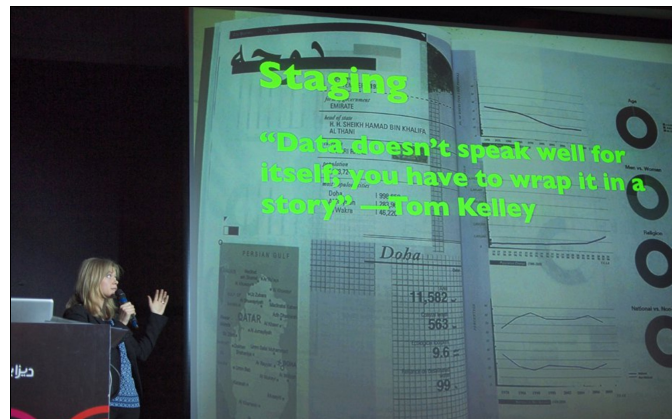
It is also possible to set a story in a period of time, such as the crusades in the story of King Arthur. There is a full language of historical references when doing a period piece, for example the reader would not expect the main character to drive a car or wear a Rolex in the 13th century. When a story is fixed in a certain point in time, historical factors must be considered.

To better understand how we can tell stories, let's take a closer look at the building blocks that stories are made of. It's content in the raw, it's sets of elements without structure. This raw material can be called data. Let's take a further look at what data is, and how it works in relation to storytelling.

FIG 7

Tom Kelly is a founder of IDEO; who combines design, innovation and business.

Alice Twemlow is chair and co-founder of the SVA MFA Design Criticism program.



Data is information. Data's format is flexible, and can be either qualitative or quantitative sets of values, such as measurements and units. Data is also facts or other types of information that could be used for analysis or inquiry. It's content in the raw form. Data often comes in a format that we cannot read. It's hard for users to interpret and to make sense of large sets of data. Data can be used to make a story when elements are arranged in a purposeful order. When you want the audience to understand the message, it's easier to remember stories than memorize numbers or words. This can be done both verbally or visually. Viewers or readers do not respond well to random things. Human beings remember and relate to stories because elements from human experience link us all together. Let's take a look at a quote by Tom Kelley from a presentation by Alice Twemlow.

Data in itself does not transmit its message efficiently because it comes in a raw format. It's pure content and therefore does not have a container or parameters. If it is stored on machine or computer perhaps you need an interface to access the content. We are constantly forming new data as time goes by. People respond to stories because they can relate to them even through cultural and generational differences.

George Lakoss

Human propensity to simplify data through a predilection for narratives over complex data sets typically leads to narrative fallacy. It is easier for the human mind to remember and make decisions on the basis of stories with meaning, than to remember strings of data.

To understand storytelling is to understand life. Stories are the basic building blocks of what makes us who we are. Without stories to pass from generation to generation, we would not have a mechanism to teach our children morals, values, and history from times past. Stories come in many shapes and sizes, some are tomes, passed from generation to generation, upon reading them you are included into a tight knit group of literary elite. Yet other stories are created in media that constrains them to 140 characters or less. Some stories are accurate accounts of the truth, while others are not.

Never let the truth stand in the way of a good story.

Mark Twain

In addition to their value as historic and cultural preservation devices, stories also serve the function of entertainment. We are able to understand and process stories, but not raw data. This is in part because stories are condensed versions of data, with sequence and context, that we are then able to identify with because it relates to something that we already know.

So if story, narrative and plot are interchangeable, surely there must be some differences. According to Aristotle in ancient Greek times, plot is 'the arrangement of incidents.' in other words, not the story itself but rather how the story is presented to the audience. Aristotle believed that stories that depend on plot are superior to stories build on characters. Aristotle's beliefs on plot were appropriated by Freytag and evolved to become part to Freytag's Pyramid [FIG 32](#), Page 62.

There are many ways to begin a story, in fact that are nearly infinite ways that a story can be constructed, which is why it is so important to start from somewhere, because the tools of storytelling structure are there to aid the writer in constructing a good, clear and memorable story.

Plot and arrangement of incidents is not the only way to devise a story. There are other mechanisms that can be used to construct a story. Genre can also be used as a starting point, such as Film Noir to set the tone. In the

case of the Maltese Falcon, first we have the mood, the black and white, the detective and the mysterious beautiful woman. Perhaps the mood was set first, then the character was created for Humphry Bogart to fill the role.

The narrative behind the work is as important as the work itself.

Pablo Medina

There is no right or wrong place to start from, but choices must be made, so as to maintain the reader's trust and be clear in the story being told. Many novice writers fail to tell clear stories because they do not have a strong command of the language of storytelling. Factors such as point of view, exposition, resolution are all critical. When these concepts are fully understood, then the richness of storytelling can come to life. Storytelling is so universal that we have become immune to many of the subtleties, and do not notice anymore who is doing the telling, unless we are aware of those nuances. Narrative, plot and storytelling are all essentially the same thing.

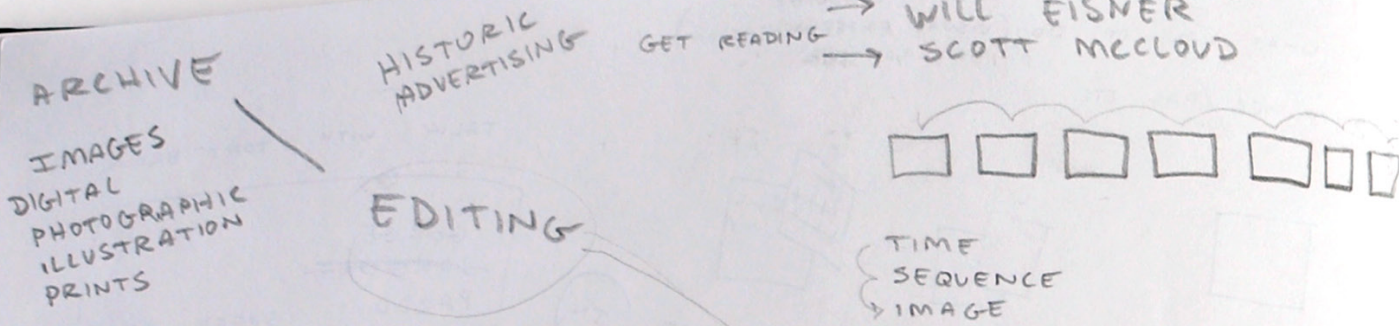
If you are telling the story of two children lost in the woods, telling it in first person might make it more real, and get the reader involved. But if you want to tell that story, and have a wicked witch, trying to boil the children alive, telling the story in third person omniscient might allow more flexibility for the narrator to explain in the beginning about details that would otherwise only be known in the end of the story.

An example of this plot from the third person could be: 'Billy and Jane are lost in the woods; little do they know there is a witch watching their every move, preparing a stew with them as the main ingredient.'

The same story told in first person might go like: 'Jane, I don't know how to get out of here.' 'Neither do I' said Jane. (It would only be much later in the tale that the kids experience would bring them to the witch, and it would drastically alter the way the story unfolded.)

By controlling the narrative and sequence of events the writer is able to lead the reader down a clear path. Just like the artist practices with the paint brush, or the photographer with the camera, the storyteller must practice their craft, and learn the nuances, so that they can create the kinds of stories that capture the reader's imaginations and teach and delight.

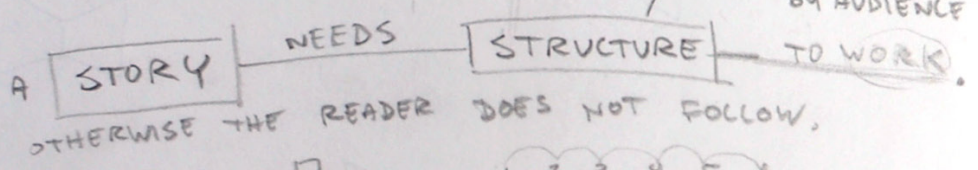
FIG 8



IMAGES IN SEQUENCE TELL US STORY OVER TIME

STRUCTURE IMAGES IN BOOK FORMATS + DIGITAL SEQUENCE CHAPTERS

TO BE UNDERSTOOD BY AUDIENCE TO WORK



LATCH

EACH BOOK IS HELD TOGETHER BY A COMMON VISUAL LANGUAGE.

JUST ONE LANGUAGE AT A TIME. A QUESTION OF RESTRAINT. A SERIES OF QUESTIONS + CHOICES.

MUST USE ~~THIS~~ THIS NARRATIVE TO WORK FOR ME.

WAYS TO STRUCTURE NARRATIVE

IMPRESSO/PRINT

CHAPTERS LATCH.

DIGITAL SUPPORTS

E PAD INFINITE CANVAS MULTI TOUCH SCREEN

BEGGINING + END IS REQUIRED. MIDDLE DEPENDS ON INDIVIDUAL ST

STORY

Story

Is a narrative, either true or fictitious, that is created to interest, entertain or explain something to a reader, listener or viewer.

Structure

Can be explained as a mode of construction, or organization; a framework or arrangement of parts, units or elements that can be put together to create something larger than their separate elements.

ORGANIZE ONE SMALL QUESTION
AND STATE METHODS TO BE USED
TO GET TO PRIMARY OBJECTIVE.

NARRATIVE

RHYTHM

AFFECTS SPEED OF READING

TIME →

Understood

Past participle of understand. To acknowledge a truth (or recognize a falsehood), to accept a fact or develop a state of knowledge about something. To grasp the meaning of an idea, statement or fact.

APPLY WUCIOUS WONG

FORM

REPETITION

✓ STRUCTURE

SIMILARITY

GRADATION

RADIATION

✓ ANOMALY ←

✓ CONTRAST ←

CONCENTRATION

TEXTURE

✓ SPACE

ARMAN MEVIS, LIKE ALL HYDRANTS LANGUAGE, THEN MAKE I VISIBLE

TIME OR MEANING - IN ~~STORY~~ NARRATIVE? OR IMPACT OR UNDERSTANDING

CONTENTS PAGE OF
WUCIOUS WONG
PRINCIPLES OF
TWO-DIMENSIONAL
DESIGN

© 1972

VNR EDITOR
PUBLISHER

Audience

An individual or group of people who listen to something (such as a concert) or watch something (such as a movie or play). Those who attend a performance, or those who watch, read, or listen to something.

'Contract' with Reader

Stories often happen between someone doing the telling, and the other side doing the listening. It could be oral or written storytelling or some other form such as theater, cinema, dance, or a mixture of countless methods. Traditionally storytelling happens between two distinct sides: the sender and receiver. There is an important relationship between these two entities, the sender and receiver of the story. This relationship is called a contract, and serves to secure the attention of the receiver, and the voice and setting of the teller. Below we have a quote that strengthens this concept.

Zoe Sadokierski
2010

The ideas of conventions and expectations are paramount here; literary conventions result in certain expectations from the reader. This is described as a contract, between author and reader. For instance, while biographies or memoirs are expected to be 'true' accounts of real lives, fiction is expected to describe imaginary people and events. If conventions are broken, readers can feel perplexed, or even angry. [...]

As applied to our need of this definition, the 'contract' is that the reader develops certain expectations around what the story will contain, and the storyteller must stick within those boundaries, or risk losing the attention and understanding of the reader/listener. Once the bond between reader and writer is broken, it can be very difficult if not impossible to regain.

Once this contract is broken, we are left with confused readers/viewers. Purple turnip elephant India shoelaces. The previous sentence is an example of what happens when content deviates from context. The audience gets lost. To the right is a further explanation of this phenomenon. Please proceed with caution.

Non-Sequiter

Non-Sequiter is a statement or sequence that is not clear or logical. The statement does not relate to anything that was previously mentioned.

For a story to function and be understandable it must create some form of resonance with the reader/viewer. It might be clear and concise, or it could be more abstract, a less linear structure. But what is key is that there is a flow of events that can be followed. Most stories have several layers of transmission, beginning with the storyteller, the story itself, and finally to the listener. The example below [FIG 9](#), (McCloud, 1993, p.72) explains this concept in visual terms.

Non-Sequiter happens when there is a rift in the linear quality of the story. An example could read 'John walked through the door and into the kitchen. His car caught on fire, and the giraffe got a headache while listening to the radio in Newport. His yellow shirt fell to the ground. What makes this story Non-Sequiter is because each comment functions as a self contained unit, and it does not offer a linear quality for the reader. When the reader/viewer feels that they are just loosely following a series of unrelated events, then the Non-Sequiter narrative is surely to blame.

One director that includes a consistent level of ambiguity in their films is David Lynch. We think we know what is happening, for the most part we do, but often something happens during the telling of the tale, where we realize we have no clue as to what is happening.

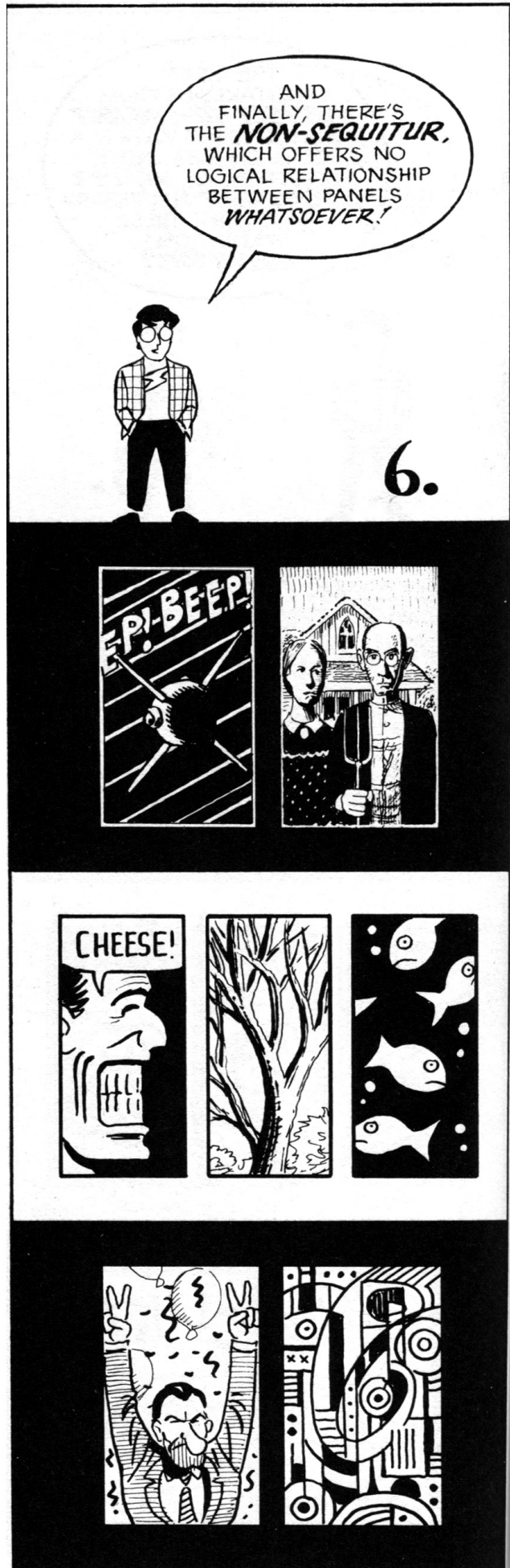


FIG 9

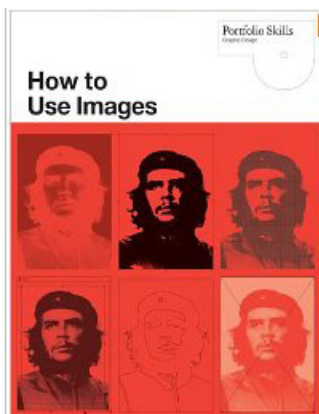
1.2 Images for Narrative

Duane Michals
The Illuminated Man

FIG 10



Images are representations of people, animals or things. They have become ubiquitous in our image based society with ads and cameras and TV's. Images are often photographs, drawings, sculpture; anything that can be represented and seen. Images can be traced back to cave paintings such as the ones found in Lascaux France which dates back almost 15,000 years. We use images to communicate, entertain and inform. In broad terms images are used either for information or persuasion.



[How to Use Images by Marshall and Meachem, 2010, includes useful criteria for image analysis and usage.](#)

Images are forms. They are representations of things. They can be created, captured or reproduced. Yet at the heart of every image, is a story waiting to be told. They contain scenes from the present, the past, even the future. We can relate to them as they convey information to their viewers. When we start to look more closely at images, one realizes that there are many sets of criteria that could be used for analysis, such as place, time, emotions, quality, tools used in the making, social aspects. Images convey things that words cannot. They have their own lexicon and systems for well considered usage.

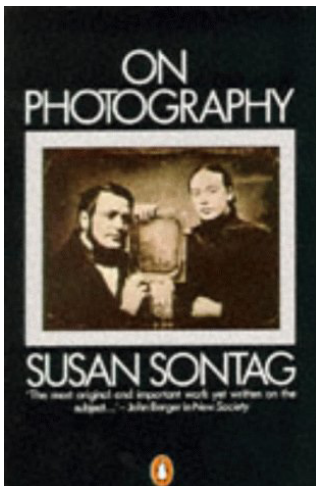
The photographic image is not a cold medium, rather a way to use light to capture life as it exists, onto a light sensitive place, to trap the scene within the surface of the film. During the course of this research, I started to see images in a fundamentally different way. They became recipients of meaning, containers by which to transport human existence. The history of the image is a history of tools changing, allowing more sophisticated images to be created. The photographic image is life, caught still. The power

and beauty of the world, frozen in time and space, captured within a frame. Stories can be told verbally, as well as with text represented on a surface; such as paper, screen or otherwise. For this chapter we will forget about language and the written/spoken word, and we will instead look at how images can be used to construct narratives.

Susan Sontag
1977

Photographs furnish evidence. Something we hear about but doubt, seems proven when we're shown a photograph of it.

The adage says 'a picture is worth a thousand words.' One could argue that this is because we bring our own personal experience to image interpretation. We see in images what we already know. Therefore image interpretation truly is in the eye of the beholder. We can illustrate this point with the quote that appears above from Susan Sontag's seminal book 'On Photography'.



On Photography aims to deepen our understanding of the photographic image, both from a sociological and collective consciousness perspective.

When we see an image, it somehow becomes more real, more true. The image has the power to transcend language and make one aware of the subject even if a common language is not shared. Images do tell stories, and there exists criteria in which they function. At first when appreciating an image we are aware of what is in the picture. The subject, the scene. Upon further analysis we might notice how the image was made, using what medium and tool. Illustration or photography for example. We might also look into images to understand what lies below the surface: social context, political conditions, reality vs. make believe. The tools that we have for image creation have been evolving to such a degree, that we now are able to create and edit images that are completely false. Photoshop for example has brought a wide array of tools to trick and fool the eye, creating images that could never have been possible to create before with such blinding speed.

The above statement speaks about how images function as narrative tools, that is to say, they are not created for mere decoration, but rather serve a vital function in the narration of the story. As human beings, we are not able to look at images without constructing a narrative. We see one image, or several, and we connect, compare, and analyze the images, and try to extract deeper meanings from them. This chapter takes a closer look at images, and tries to understand how they work on their own, and together in sequence for the formation of stories.

Photography is a medium that can be used to capture images on film. One practitioner of the art of photography is Duane Michals. He is a creator who studied graphic design, but then wound up perusing a life as a communicator, who happened to use a photographic camera to do the talking. Duane's work is about communication. It's about the power of images to transmit ideas from the image maker to the viewer. Images have powerful capacity to shock and amaze; or convince and inform when used with clear narrative direction.

Duane Michals

I am an expressionist and by that I mean that I'm not a photographer or a writer or a painter or a tap dancer, but rather someone who expresses himself according to his needs.

Duane is clear in that he is not a photographer; he is a storyteller. He uses his images aim to express his inner vision of the world. Here is another image of his, titled 'Magritte with Hat', paying homage to one of his heroes, Renee Magritte. Duane identifies himself with Magritte because he is not defined by the tool of his craft, rather uses it to explore his ideas.

FIG 11



Duane Michals

I was lucky because I never went to photography school and I didn't learn the photography rules. And in not learning the rules, I was free. I always say, you're either defined by the medium or you redefine the medium to your needs.

Duane uses the media of photography to tell stories with sequential images. He is a master at using a sequence of images to lead the viewer down a controlled narrative path. He challenges assumptions by creating sequences that are not only beautiful, but challenge the viewer to extract meaning. Duane uses different methods of representation to his advantage in his visual storytelling. To create surprise and mystery he often places the viewer outside of their comfort zone.

In the example below Duane has staged an encounter between two men on the street. These images are read in traditional Western format left to right,

FIG 12

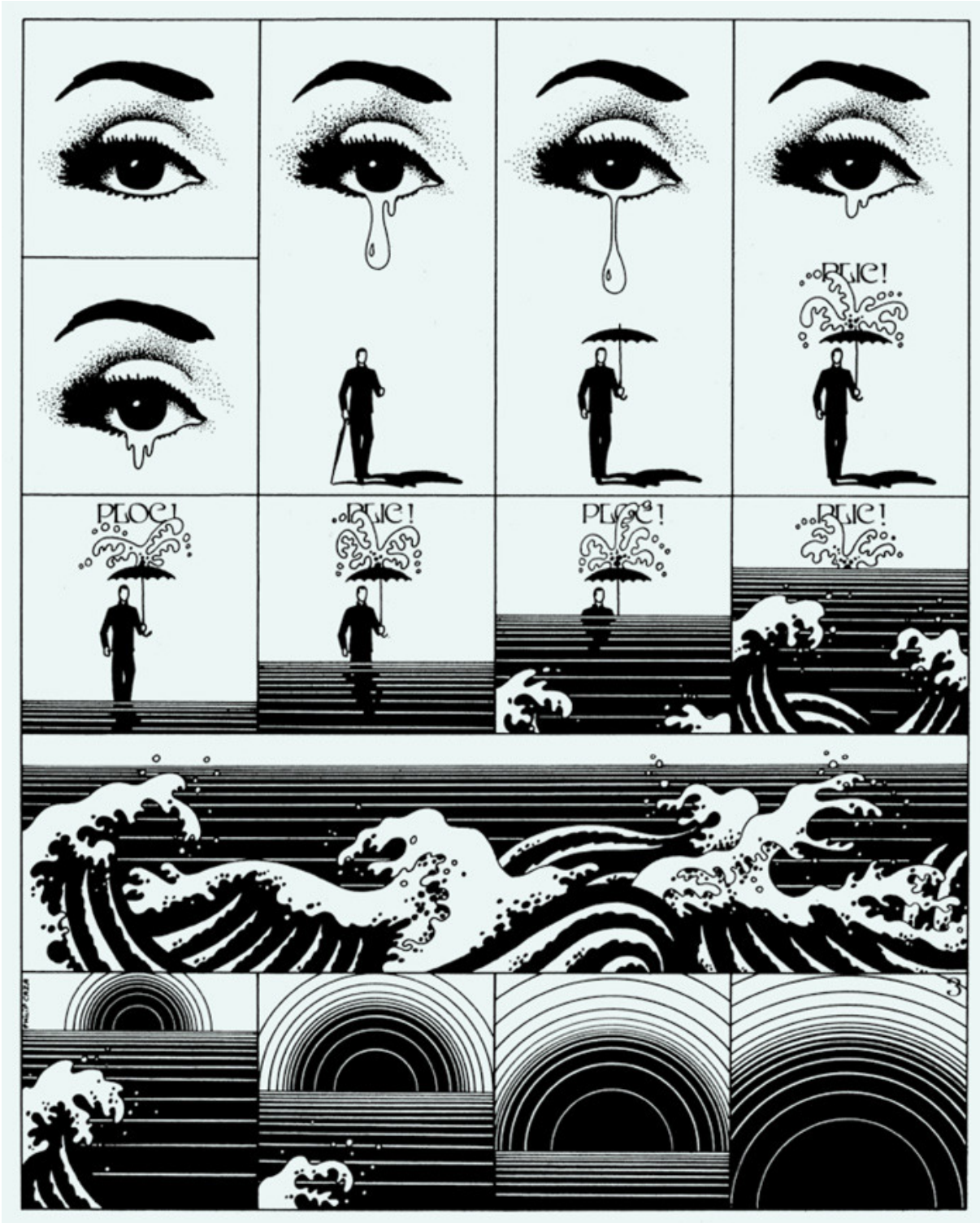
CHANCE MEETING



top to bottom. The first image sets the tone, where we see one man from behind and another man walking towards the camera from straight ahead. Image two shows approximation. Three shows one man looking at the other, four and five also shows the intrigue from the approaching man. Only in the final image do we have a reversal of events, where the man who was walking away turns to look at the approaching man.

What do these images say? Perhaps its a comment on what we show others, and what we are actually thinking ourselves? It does not appear that these two men know each other, but perhaps they do. There is a certain controlled ambiguity found in most of Duane's work. He is leaving us with questions and mystery, but at the same time constructing clear narratives.

FIG 13



When communicating visually with images, the creator of the story can choose between several forms of representation. Each form has its own strengths and weaknesses.

Photography is often interpreted as a more truthful and realistic medium. It is expected that the photographic image is a true representation of what it is depicting. Photographs are mechanical reproductions of reality, therefore they must constrain truth, and not be false. We now know that is not the case, and that photographs can be manipulated and affected—not only in post production is programs like photoshop—but also with more traditional techniques such as collage and montage, double exposures, or tricks of perspective.

Aaron Schuman

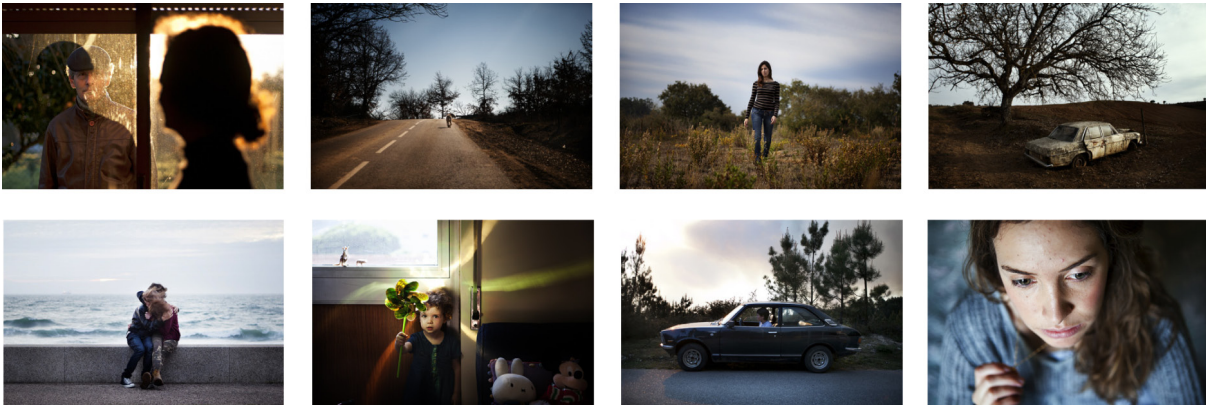
A photograph is only a minute fragment of an experience, but quite a precise, detailed, and telling fragment. And although it might only provide little clues, the photographer is telling us that they are very important clues.

Illustration on the other hand is created under the pretense of art. The drawn image is only a representation of something that is real, so there is another layer of meaning that can be added by the artist. Is the image photorealistic? Abstracted? How much has the artistic expression of the creator affected the message of the image? A drawing can be anything that happens in the mind of the creator. Photography is a medium that also allows for manipulation, but to the viewer, illustration is more removed from reality, there is always going to be an added layer of meaning based on what tool was used and what visual syntax was chosen by the creator.

FIG 13 Is an illustration created by Philippe Caza; the French cartoonist. It's a good example of storytelling using illustration with a strong graphic style.

The examples from the previous page FIG 10 and FIG 11 and FIG 12 by Duane Michals are photographic images, using a camera. The image to the left FIG 13 is an illustration created by Philippe Caza, the French cartoonist. In this example we can see in the first frame (again using a western arrangement, top left to bottom right) and eye. The eye then sheds a tear, followed by the next frame with the tear dipping onto a man with an umbrella. The teardrop creates a splash, and begins to fill the frame with water. As we move down the series, the tear drops accumulate and we fill the frame with an ocean, and then waves. The waves begin to crash against each other, and a sun rises. It is a surrealist composition, and yet it tells a clear story. Perhaps its not a likely scene in reality, but the sequence of events are logical and follow order, so it is a successful example of a story.

FIG 14a



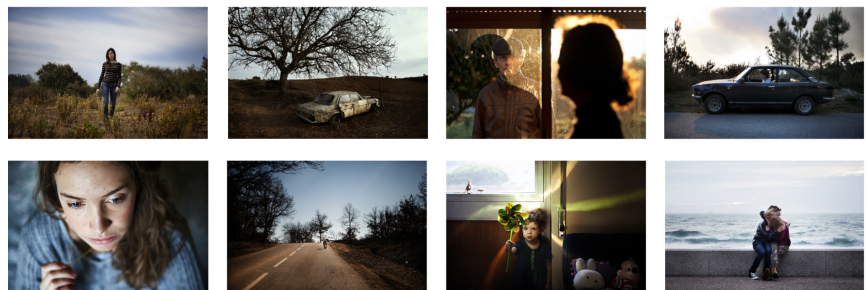
Sequential images are single images that appear in a series, often on paper, photographic, digital or time based media. They often appear in a purposeful order to tell a story. Images are all around us, and could be selected and studied by format, subject, technique, category, style, or many others. What is important in the sequential image set is that you get consistency, and good timing from one panel to the next.

There is a rich history in the sequential image in both Eastern and Western cultures, in animation, graphic novels, comics. Film is also composed of sequential images, and they move so quickly that we are not aware of the individual frames, and only see what we call film. The image contains communication about it's format and style, it's coloring and resolution. Sequential images have the ability to create meaning beyond their individual image power. For example two images (or more) can create a story beyond what only one image is capable of. This spread aims to test how sequence can affect the narrative, by mixing the order of characters and locations.

Once elements are arranged in a sequence, meaning can be more easily achieved. This series of images by Lara Jacinto was arranged and rearranged in a variety of ways, to see what kinds of narratives could be formed using the same set of images, in different sequences. This set of images seen above FIG 14a is how the images appeared on Lara's website. The images could be described as: Woman looking at man through door, road, woman walking, car under tree, couple hugging, boy in room, car in field, and woman up close. Upon further study, I do not find them to construct a clear narrative. Perhaps they are too disjointed, and meaning is lost, because there is too much going on for meaning to be attained. The images are the same colors and focal length, but the message is somehow lost.

On this page I have taken the original images [FIG 14a](#) and reorganized them into a new sequence to see if the story—or lack thereof—can be altered by changing the sequence.

FIG 14b



The images in [FIG 14b](#) appear in a modified sequence. There could be a story here, but it's still not easy to understand. Perhaps there are too many elements, people, cars, mood, a child. We get a feeling of a scene, but not a story.

FIG 14c



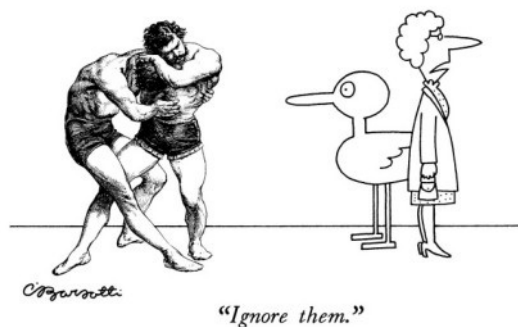
In [FIG 14b](#) we have changed the image sequence once again, but still there is not a clear meaning present in the sequence. Perhaps what is lacking is context, such as a small body of writing explaining to the viewer what we are looking at. They say images are worth a thousand words, but perhaps without context images are sometimes floating, such as in the example seen above. A short line of text explaining to the viewer what we are looking at could solve the problem of constructing a narrative from this set of images. If we had a text that accompanied the image [FIG 14c](#), something like: "She was beautiful. I will never forget the first time we met in nature, we drove to the beach, parked under a tree and made love. Then we had our child, but not she will not let me back into her life. It was beautiful and then gone." Those words could work together with the images, to tell a story.

The goal of the image user is to tell the story without the words, a steep challenge indeed. Images communicate in ways that we cannot always control, because the visual vocabulary and social conditions of the viewer are always present in image interpretation. In *Visual Methodologies* (Rose, 2012) Rose speaks of the relationship between the image being seen, as well as the position of the viewer. An image seen in a gallery has a different impact as the same image if it were seen on the side of a public bus. By changing the context of the image we also change the context of the interpretation.

Stories can be told with images only, but the story creator needs to remember that they will be interpreted based on cultural expectations and previous knowledge. There is no way that a user of images is guaranteed that the viewer will understand the message because there is a series of cultural factors at play. All the storyteller can do is try to be as clear as possible in what they are trying to communicate, and choose images and methods of representation that will best serve to communicate that story. There is no such thing as the perfect image for storytelling, each image has its own strengths and weaknesses that are inherent with the technology used to create the image. We can never have complete power of the image, but we can do our best to control how the images are used and seen.

There is lots of quality research available about the use and importance of images. For this research I consulted regularly Scott McCloud's *Understanding Comics* for insights in how images operate in comic storytelling. He explores in this book the forms of representation and stylization available to the comic book artist. The style selected also speaks of the visual communication created. A stick figure or a hyper realistic representation carry as much information as the subject that is being depicted. For example, this drawing by Charles Barsotti:

FIG 15



The Cartoon FIG 15 shows two men wrestling, a woman with her back turned, and a duck looking at the men. The caption reads 'Ignore them'. If everything was done in the same style, perhaps the message would be lost. But because the style of representation is different between the visual languages of the men, using a more realistic illustration style than the duck and woman, an added layer of meaning is created. The woman is telling the duck, just ignore them, there is nothing special to see there. Perhaps the duck is fascinated by the realistic men.

Visual systems and forms of representation need to be considered when using images for storytelling. There is not one correct method or style, but each style carries with it a set of criteria and vocabulary that can be used when telling a story. For example strong black and white photography and moving images are strongly connected to the film noir visual vocabulary, but what might happen if you were to set a Sci-fi romantic comedy to the film noir visual trope? Perhaps these odd encounters where genre's are mixed is able to create some of the most memorable stories.

There are countless examples in film and art where the visual styles have been mixed. 'Who Framed Roger Rabbit' saw live actors placed next to cartoon characters to create scenes that would not be normally possible. Cartoon cats with their tongues yanked out for a mile next to real flesh and blood actors.

Genres are not only limited to visual modes of representation. In *Romeo Must Die*, the story of Romeo and Juliet by Shakespeare was taken word for word with original dialogue, and placed in contemporary Los Angeles. By mixing one genre with another, strange juxtapositions are created, thereby adding another layer to the storytelling.

When using images it is paramount to consider these factors, because its not only what things look like, but how they work together to form a whole that must be considered when creating stories.

Frame

Cinema is a matter of what's in the frame and what's out.

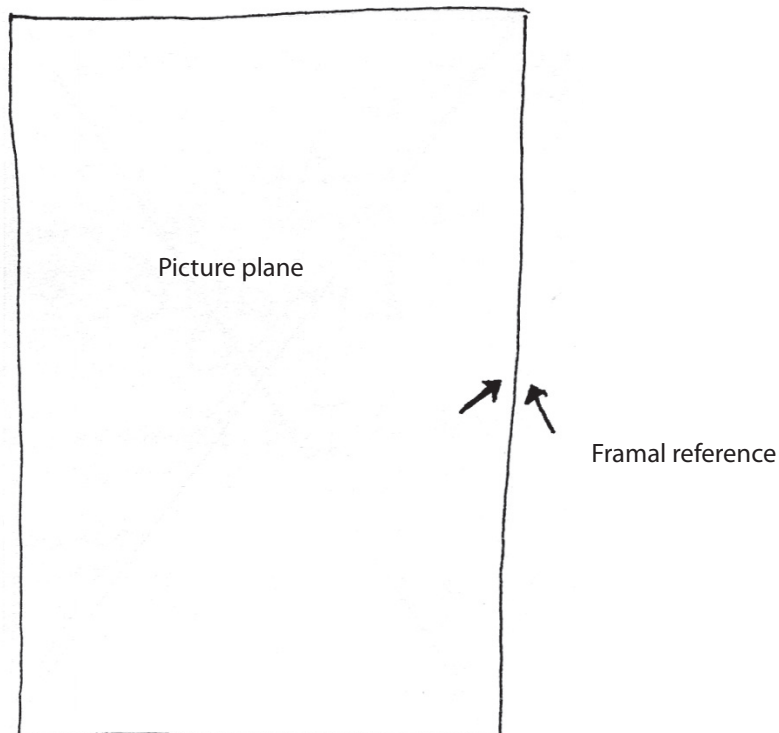
Martin Scorsese

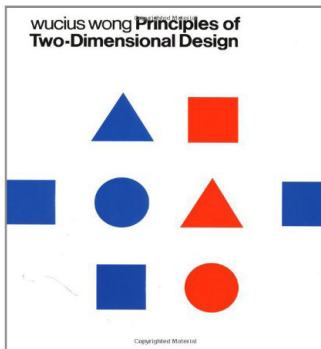
The Picture plane is the part of an image that is visible to the eye. The picture plane is what is represented inside of the frame. Wucious Wong spent much of his career studying how visual grammar works, and now we will look at a short text from his classic textbook, 'Principles of Two-Dimensional design.'

Wucious Wong

Within the framal reference lies the picture plane. The picture plane is actually the plane surface of the paper (or any other material) upon which the design is created. Shapes are directly painted or printed on this picture plane, but they may appear to be above, below, or unparallel to it because of spacial illusions, which will be fully discussed in Chapter 12.

FIG 16





The frame—also known as a framal reference—is a border or edge that creates a separation from one element to another. It can be as simple as a picture frame, where you have an image inside the frame, which can be made of a variety of materials, such as wood or plastic. But the frame can also be invisible, such as an image with no border, or margin. In this case, the edge of the image is the frame itself, and distinguishes itself from its background because of a change in color or material. We are able to distinguish one field from another because of this contrast, without frames—or implied frames—we would see everything as one, and would lack the richness of juxtaposition. The text below is from Wucius Wong in his well researched and tested book, Principles of Two-dimensional Design.

Wucius Wong

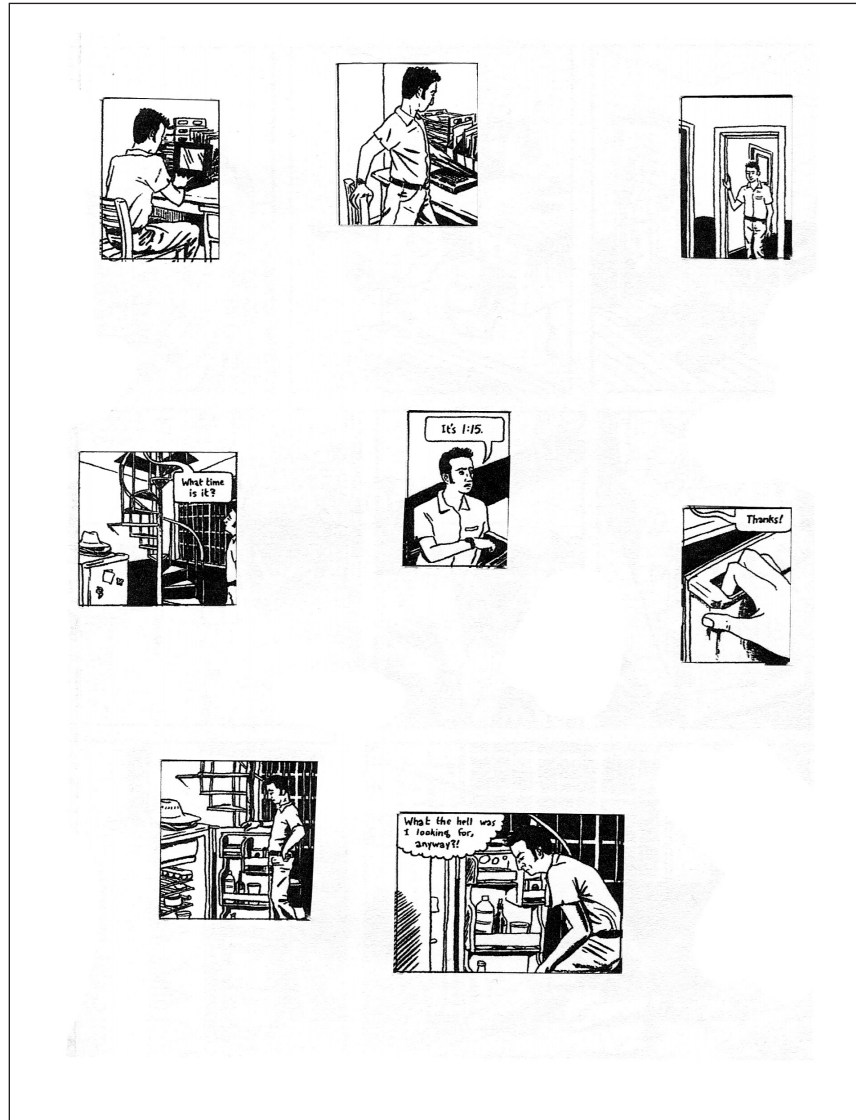
The Framal Reference marks the outer limits of a design and defines an area within which the created elements and left-over blank space, if any, all work together. The framal reference is not necessarily an actual frame. If it is, then the frame should be considered as an integral part of the design. The visual elements of the visible frame should not be overlooked. If there is no actual frame, the edges of a poster, the page of a magazine, the various surfaces of a package all become framal references for the respective designs. The framal reference of a design can be of any shape, though it is usually rectangular. The die-cut shape of a printed sheet is the framal reference of the design that is contained in it.

The Framal Reference marks the outer limits of a design. It defines the area where the created elements and left over blank space (if any) all work together.

Wucius Wong

Inside Frame

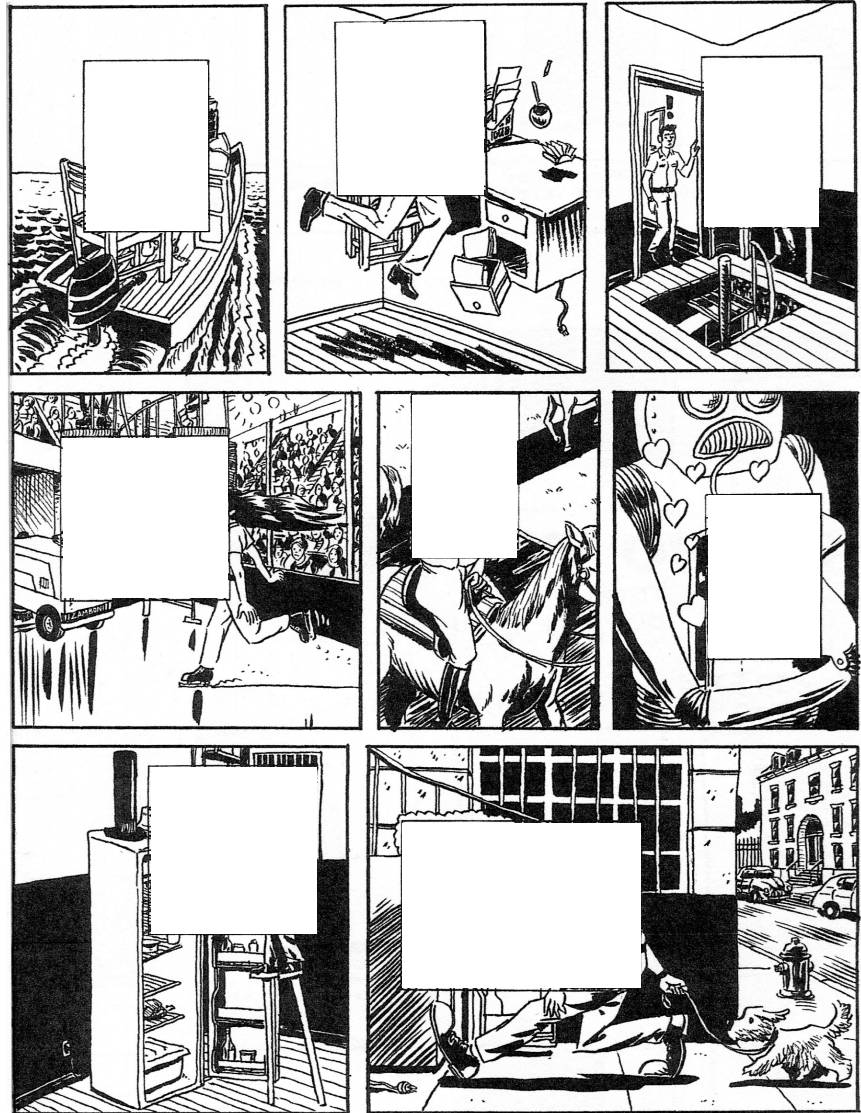
FIG 17a



The images shown on this page **FIG 17a** are the ones that are missing from the page to the right **FIG 17b**, only these have been cropped. This artwork is from the book '99 ways to tell story' by (Madden, 2006). One can see here that the images are telling us a story, but always just beyond where the image is cropped, there might be another story waiting. We are compelled to the visual, and seeing images in groups, with empty space, affects the way that we look at information. Frames are limitations on the image, and between the frames there are powerful narrative potentials involved.

Outside Frame

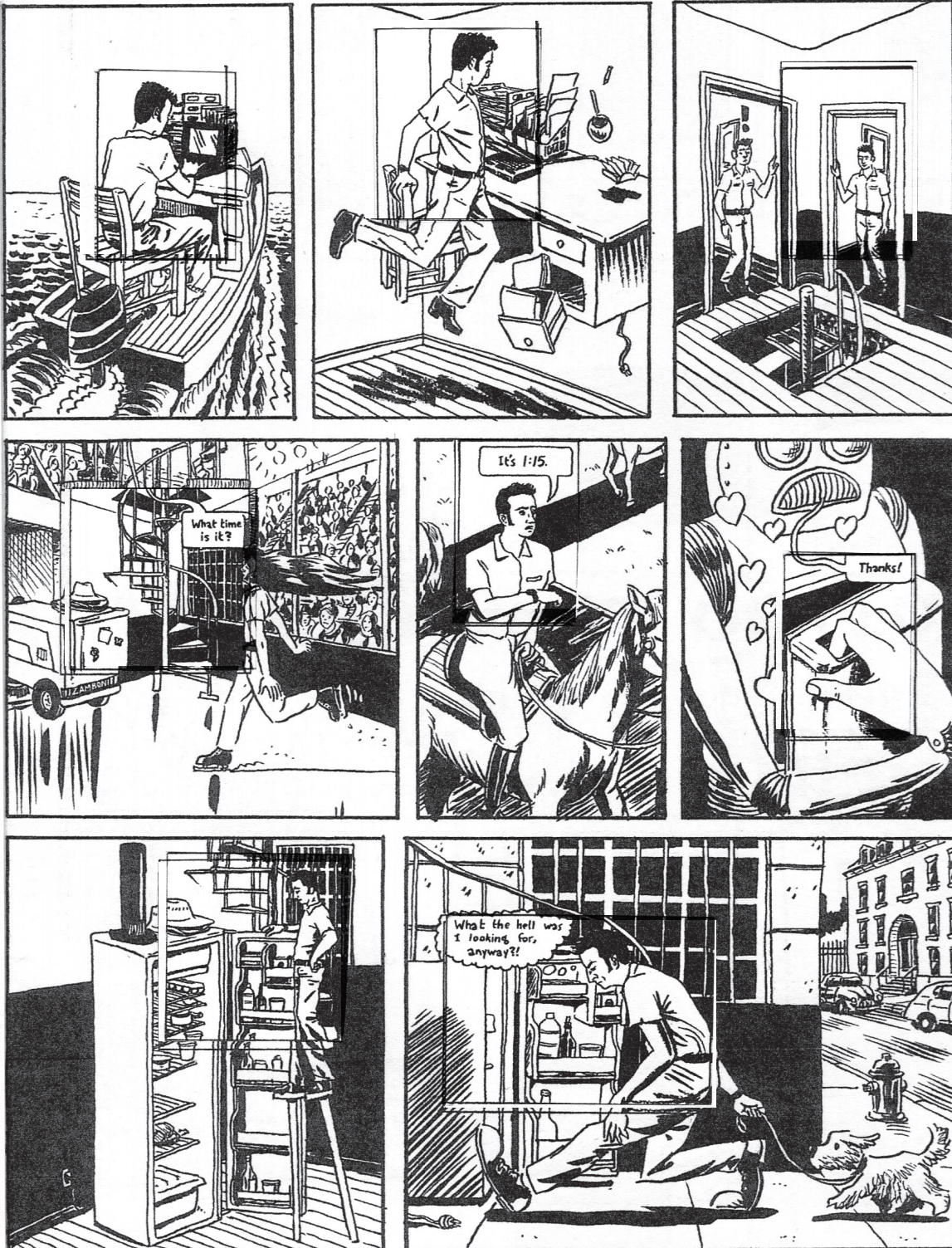
FIG 17b



This panel FIG 17b 'inking outside the box.' Here we can see the big picture and in this case, the images are bizarre. All of the scenes have gained surrealist elements around them. The frame is separating one world from another. Inside the frame we see one narrative, but outside another. These multiple narratives become non sequitur when seen all together; a bunch of non sense. But if you look at the cropped version on the left FIG 17a you will see a clear and short story. Comprehension is greatly dependent on a linear narrative to create clarity.

Inside and Outside

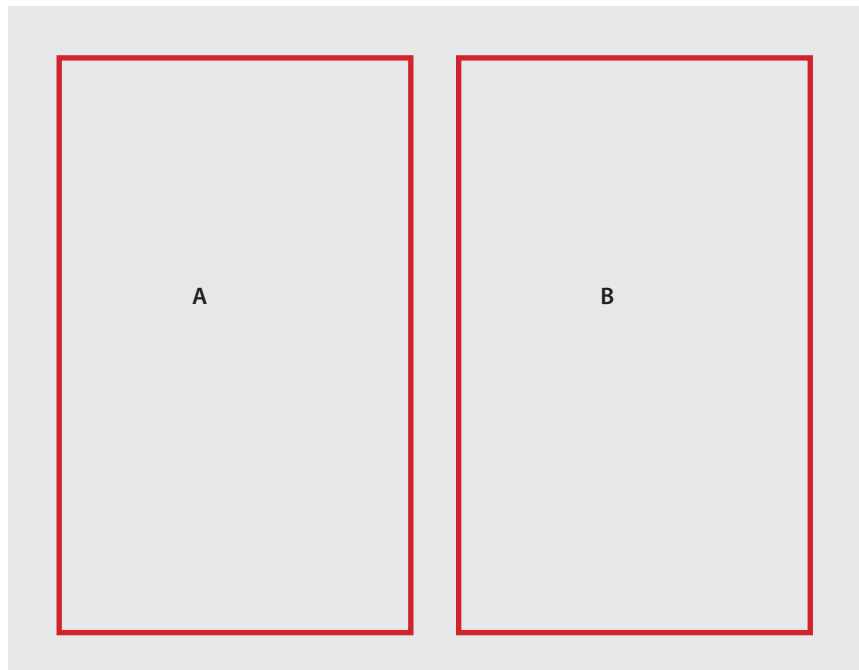
FIG 17c



Interframe Space

FIG 18a

18a. This image is showing how in western culture we read images from the left to right. We are always creating meaning. The animation is not actually happening, rather our mind is creating associations that take us from one frame to the next.



In the previous pages we have looked at images FIG 17a,b,c to see how cropping images affects the telling of a story. What is shown, and what is left out clearly matters for the viewer to understand what is happening. This page takes a look at how we see the transition from one image to the next. I.e. the space between the images. Or 'Blood in the Gutter' and it shows how the audience is involved in the closure from one frame to the next. The images contain a set up and a conclusion; but what happens in the middle is up to the audience.

FIG 18b

18b. Blood in the gutter appears in Scott McCloud's book 'Understanding Comics'. The work is about the participation of the viewer, to connect the two panels. By allowing the audience to participate, the format allows for interaction with readers.



This image [FIG 18b](#) from Scott McCloud's book *Understanding Comics* is titled 'Blood in the Gutter,' and it shows how the audience is involved in the closure from one frame to the next. There is a set up, and a conclusion, but what happens in the middle is up to the audience.

This kind of sequential image storytelling is particularly useful when you have a limited amount of space to tell the story. In Western comics, it is quite common to show the main action points. Direct and clear elements that create linear and understandable action. An example could be, man walks into a room. Next frame shows the bad guy walk in as well. Third frame shows man punching bad guy. Fourth frame is bad guy on the ground holding his face. In contrast eastern comics—and storytelling in general—often show more peripheral moments. A series of images to add to the feeling and tone of the story, without relying too heavily on direct and obvious elements to tell the story. This is a way to bring the audience into the world of the story. The example above [FIG 18b](#), is an example of western storytelling, we have the before and after, and what happens in the middle is left up to the imagination of the viewer.

FIG 19a



FIG 19b

19a and 19b. These images show two unrelated events; however the mind works to fill in the gap and construct a narrative of an epic belly flop.



1.3 Point of View

FIG 20



POV (Point Of View) in the interpretation of images for storytelling is about from what angle and through who's lens are we seeing from. Who's eye is doing the looking? POV can relate to whose perspective is the story being told, or it can simply be the viewpoint of one character at one time in the story. In fictional writing, narrative POV can be described as a set of methods that writers use to tell stories. In image analysis we use spacial organization to read elements within an image.

During the first year of our Masters in communication design at ESAD, our second project was called 'Image & Narrative'. Our challenge was to tell a single event in three distinct voices, using only images. It turned out to be a very challenging task, as my classmates and I struggled to wrap our brains around the concept. The challenge was to shift outside of the first person point of view—our own perspective—and to learn to see through a new set of eyes, and to see an event from multiple perspectives simultaneously. This section is dedicated to Point of View (POV), from both a literary and lens based perspective.

FIG 21a

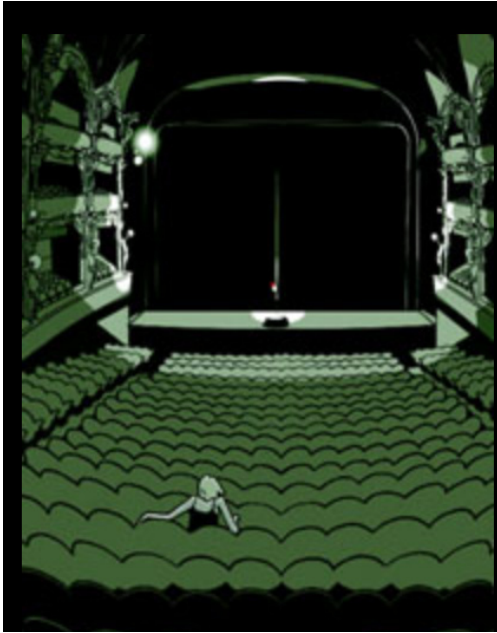


FIG 21b



21a & 21b. 'The Other Side' is a book that plays with perspective, in the sense that multiple Points Of View (POV) can be seen through sets of drawings.

The Point of View, is the place in which the viewer is located. Its the set of eyes, the lens that is doing the looking. There are infinite ways that this POV can shift the perception of the viewer. For example Istvan Banyai explored this in his book titled 'The Other Side' (pictured to the left), where each image has an opposite image, showing the perspective from the other side. In FIG 21a we can see animals and performers behind a curtain, peering out into the audience. The complimentary image FIG 21b is from the far end of the theater, showing what is visible from the audience. When creating an image, story, or set of images, it's vital to remember from whose point of view the story is being told.

This page refers to Point of View from an image perspective. Page 68 & 69 shows POV from the literary narrator's perspective. While they are both essentially the same thing, (who is doing the looking) there are particularities specific to each of the modes of looking.

This series of examples is taken from the popular television series 'Breaking Bad'. It shows a sequence of images that appear during episode 4 of season 3, titled Green Light. In the images we can see three distinct Points Of View (POV). The first image FIG 22a shows an areal view. FIG 22b shows the view on the ground from Hank, one of the protagonists of the series. FIG 22c and FIG 22d show the view from the ATM.

FIG22a

22a. Aerial View. Seen from an angle well above the ground, this image shows a third person omniscient view of the location, it serves as a setup for where the viewer is.

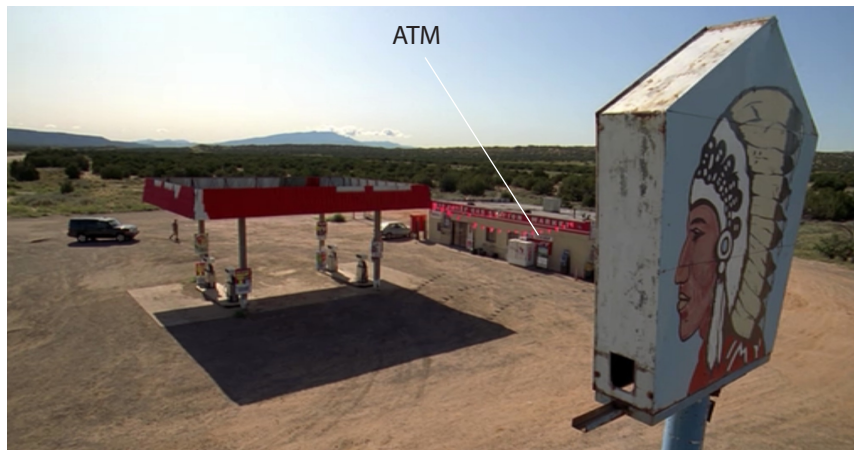


FIG22b

22b. Hank's View. This photo shows what Hank is looking at. The central element is the ATM seen to the right. The Coke sign and the Kool advertisement are secondary, and serve only to enhance the composition.



FIG 22c

22c. ATM View. By changing not only the angle of the shot, but also changing the image color to black and white, we can see that there is a difference in this image from the two seen on the left side of the page.



FIG 22d

22d. Close up of the view as seen from the ATM camera filming Hank's face as he is trying to piece together the events that happened before.



FIG 23

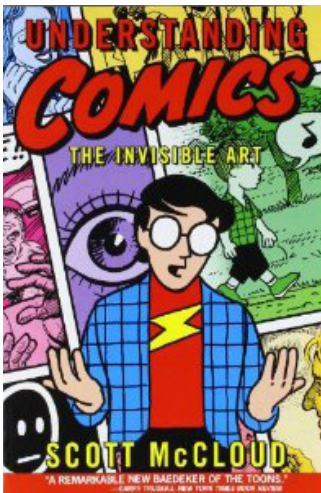


FIG 23 is an example from 'Understanding Comics' that explains that we cannot see the world from another human beings perspective, no matter how hard we try. All we can do is attempt to relay those messages and feelings. These messages can be transmitted through a variety of media. The storyteller often works either visually, verbally, or both, but there will always be some content lost in the translation.

During this challenge of looking into multiple perspectives I was put onto the work of Raymond Queneau. In his book, *Exercises In Style*, he tells the same story—about an incident on a bus, then later a button on a coat—in a myriad of different ways. It was an exercise in how to look not at the *what*, but at the *how* in storytelling. This book explores the importance of style in written storytelling, and that by changing the narrative “style” of the author, different effects can be reached in how the same story can be told in different ways. One example contained within is titled “Narrative” (p. 18) and contains a first person account of the story. He later includes another version of the story called “Speaking Personally” (p. 43), where he tells the first person story, but with all manner of personal gibber jabber, and hoop-la. There are other versions that are starkly objective or highly oblique, each of the exercises shows that there are a myriad of ways to tell a tale.

FIG 24a

24a. The images to the right are taken from the documentary titled "Superhuman Giants" by Anoushka Cecil. In this first image, is Ross, a 28 year old from Britain who is 7 feet tall. The photograph is taken with a point of view from below, looking up at him to exentuate his extreme height.



FIG 24b

24b. This woman is seen from an abnormally high POV, the title that appears at the bottom of the page shows that we are looking from Ross's POV.



Literary Point of View

Also known as Narrative Modes

Narrative modes in fictional writing are methods that writers use to tell stories. By carefully choosing a narrative mode, or multiple modes at once, the author is able to better tune the communication of the writing. For example if you want the reader to feel like they are inside the head of the storyteller—and have a direct experience—first person limited could be used. If the writer wants to give a general and overall view of the action, third person omniscient would be the better choice. Read on to learn more about the narrative modes available.

1. First Person POV

In the first person point of view, the narrator does participate in the action of the story. The story is told using “I” and the narrator tells the story as seen by the narrator. When reading stories in the first person, we need to realize that what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting. You are seeing it from one characters perspective, they use the word “I” to start their sentences.

Strengths: Takes the reader inside the action. Creates a personal experience. Emotive position where the reader feels what the narrator feels.

Weaknesses: Not the most objective option. Fixed position for POV.

2. Second Person POV

Narrator not in story, uses “he” and “she.” This mode is useful when the narrator wants to provide an accurate description of the events unfolding in the story, and remain outside of the story at the same time. This narrative mode is common in self help writing, how to, and choose your own adventure stories. Even though it appears in the previously mentioned forms of writing, it is still used less often than first or third person POV.

3. Third Person POV

Here the narrator does not participate in the action of the story as one of the characters, but lets us know how the characters feel through explanation and description. We learn about the characters and events through this outside voice. Third person can be either limited, where the narrator only knows the thoughts of one or several characters or Omniscient, where the narrator knows what everyone is thinking simultaneously.

Strengths: Useful for telling from broad perspective. Overview of events.

Weaknesses: Reader does not feel as closely connected to the story. POV is somewhat removed from the main source of experience. Looking at the story from a powerful and removed perspective.

Modifiers

Objective

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer.

Limited

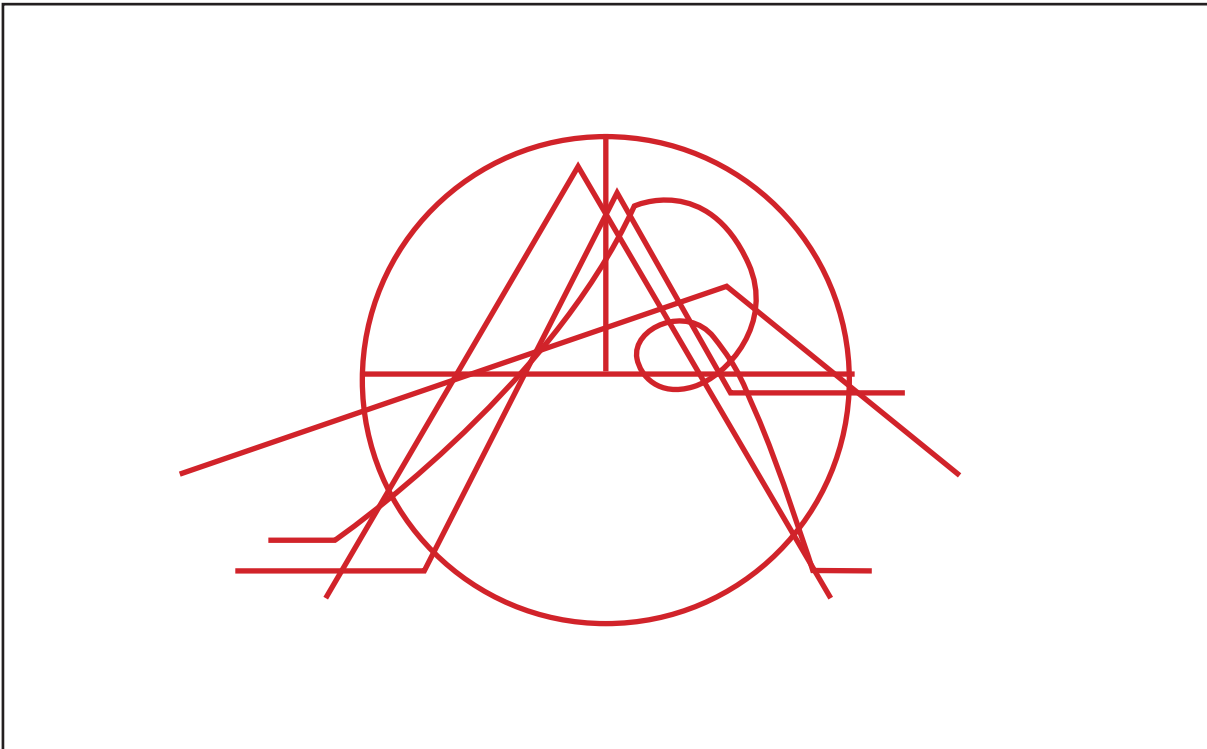
Narrator not in story, uses "he" and "she." Narrator does not know everything that happens in the story; a limited perception of the events and situation.

Omniscient

A narrator who knows everything about all the characters is all knowing, or omniscient narrator.

1.4 Narrative Structures

FIG 25



Narrative structures, aka storylines, aka narratives, are frameworks that allow a set of data to be converted into a story. The structures are used to place events in a particular place and time, to provide a clear structure to facilitate the writing and to help the audience to understand the story. Narrative Structures are useful to visualize a story. One could create a story without a narrative structure, but they often add much needed structure. Stories that do not have clear structures are referred to as non-sequiter stories.

Narrative structures for writers are like grids for designers, they give an underlying system and allows the user to control how stories function. There are many types of structures that can be applied to data to create a story. Some of the traditional story telling methods that we will investigate here are: Classic Hollywood, Dramatic Arc, Kishotenketsu and Monomyth. These structures are primarily used by writers of novels and screenplays, but they are also used by photographers and anyone trying to tell a story.

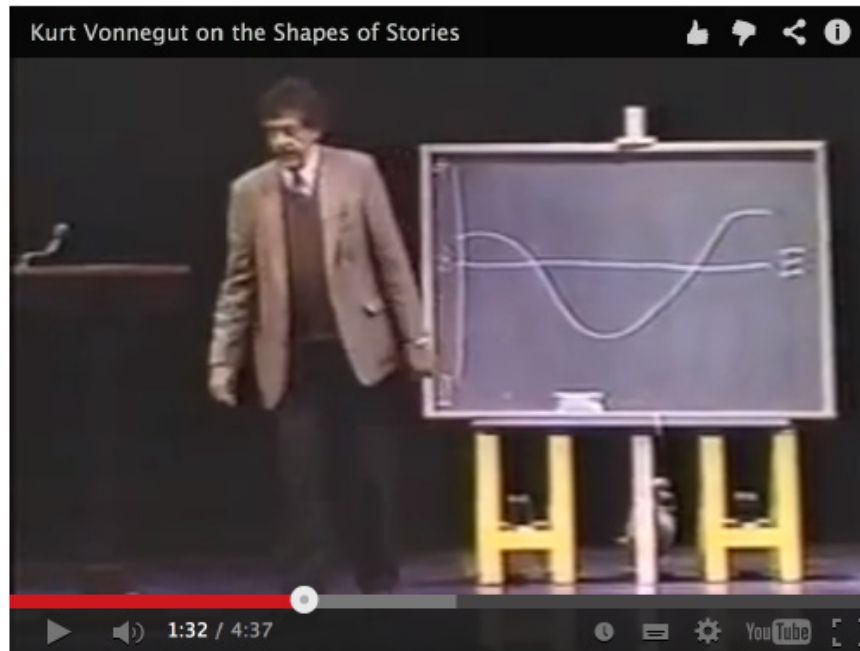
These frameworks are structures that are universal, meaning the content is interchangeable. If you create a three act structure, you could place dinosaurs or ninjas in the frame, but the system still works the same in both. These systems are not required, however they have evolved and stood the test of time when creating stories. As we looked at in the previous chapter, stories are easier to remember than strings of data, so it only makes sense that there would be systems and structures to apply stories to.

Each of these narrative structures has strengths and weaknesses intrinsic to each model. For example when creating a bubble gum Hollywood blockbuster, the writer is not going to use a complicated, multi layered sub plot story structure to confuse the audience. They are going to use the standard Hollywood, everything happens exactly as expected model.

It is important to understand some basic vocabulary that is present in all of the models. The first act is often referred to as the setup, where the characters are introduced, the setting and place in space and time, this is an efficient way to get the audience acclimated to the story that the writer is planning to tell. Once this setting is created, and the audience is situated, the second act, or conflict stage is introduced. This is a part of the story that sets the action in motion. Without the crucial second act, the story can become dull and unengaging to the audience. The third and final act is referred to as the resolution, and is where the tipping point takes place between the tension that was introduced in the second act, and the more calm and peaceful end of the story. Of course not all stories follow a similar structure, but picking a structure is a good starting point when thinking about stories.

In the proceeding pages we are going to look at some of the models available, and look in more depth about some of the particularities of each.

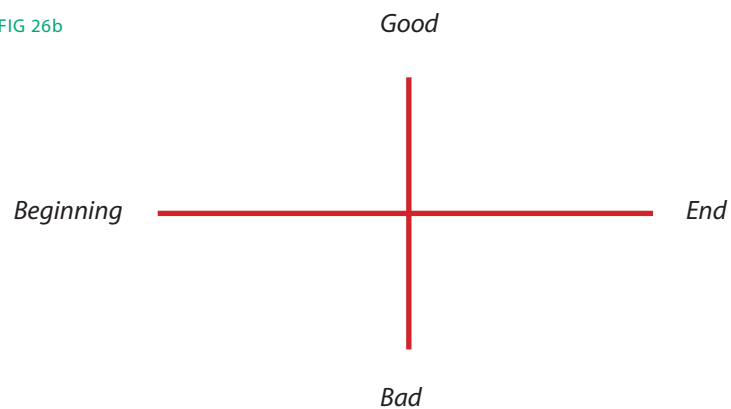
FIG 26a



Here, master storyteller Kurt Vonnegut offers some storytelling insights in a YouTube video. He speaks of one of the most tried and true formats for stories, one that people just love again and again. It's the beginning to end, good to bad. His diagram appears in the image below [FIG 26b](#), and shows a character arc that charts the plot to a story he is telling. Horizontal axis is (left to right) Beginning to end. Vertical axis, (top to bottom) Good to Bad.

Kurt Vonnegut shows a chart representing from beginning to end, good to bad. Stories can be simple or complex, but by using an underlying structure it becomes much easier for the writer/creator to make a story function well.

FIG 26b



Narrative Arcs are hidden structures that help writers to create stories. Novelists use these arcs while writing structures to their books, and screenplay writers use them to craft their screenplays. The arcs are often visualized as lines on a chart, with assorted criteria to help understand the underlying structure involved in stories.

FIG 27a



FIG 27a shows a narrative arc of a rather boring story, there is no tension, no conflict, and the plot stays on a monotone of non-action. The plot could go something like: man sits on sofa, scratches himself, and falls asleep.

FIG 27b

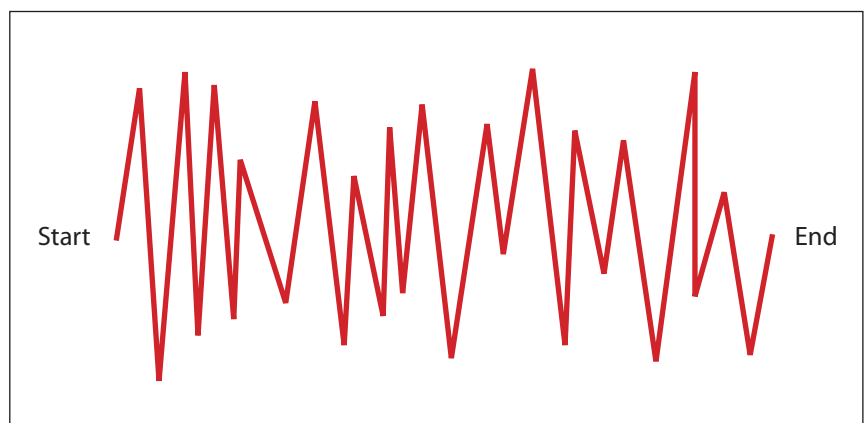
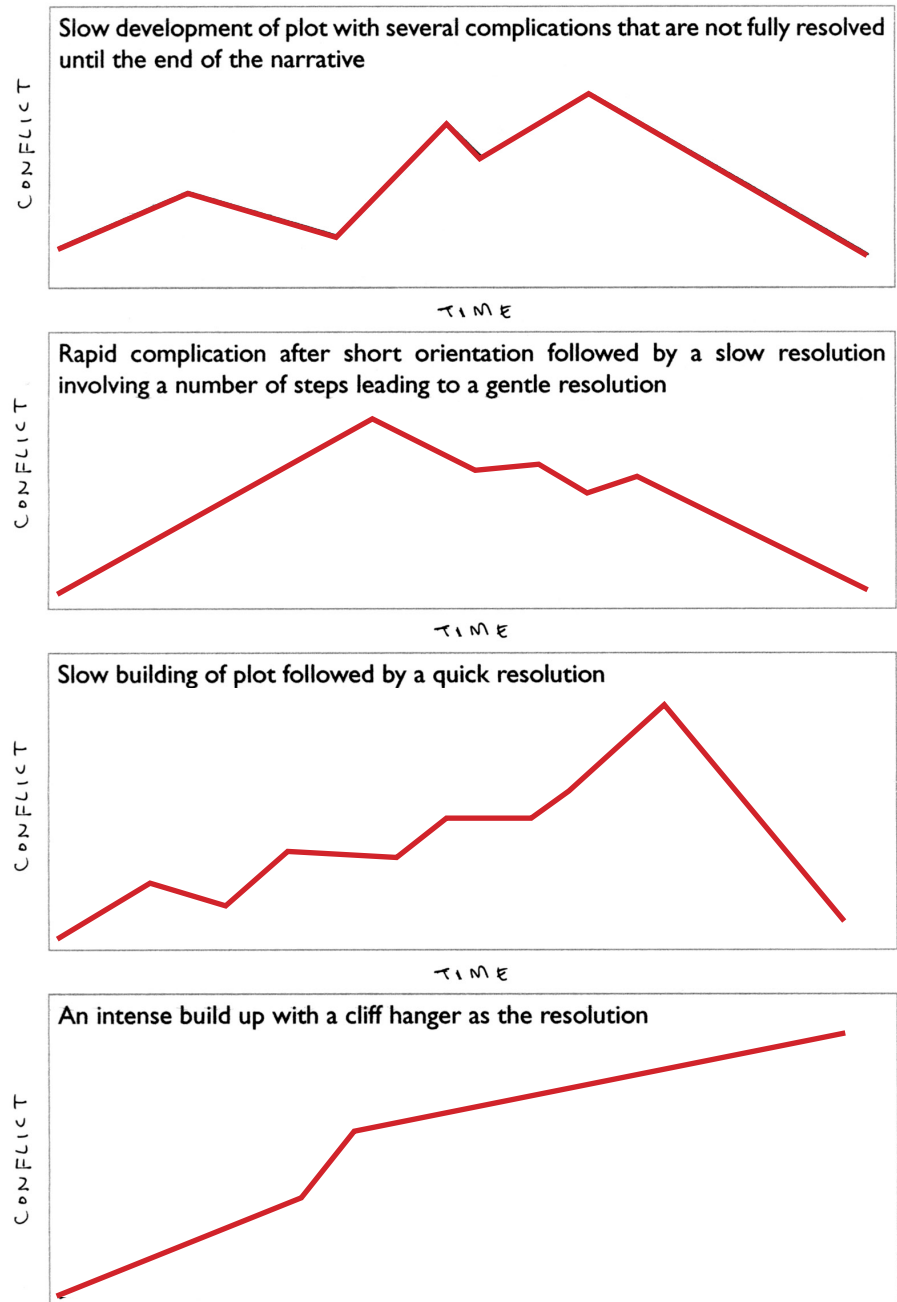


FIG 27b shows another narrative arc. This arc is also complicated to control, because it is so herky jerky that it can be easily confusing to the viewer/reader. The story might go something like: man wakes up, aliens come down and abduct him, he dies, but comes back to life. He is invited to afternoon tea, he refuses and goes diving, his leg gets bit, he wins the lottery. When there is too much movement in the story, the audience can get dizzy and lose interest.

Narrative Conflict Arcs

AKA Storylines

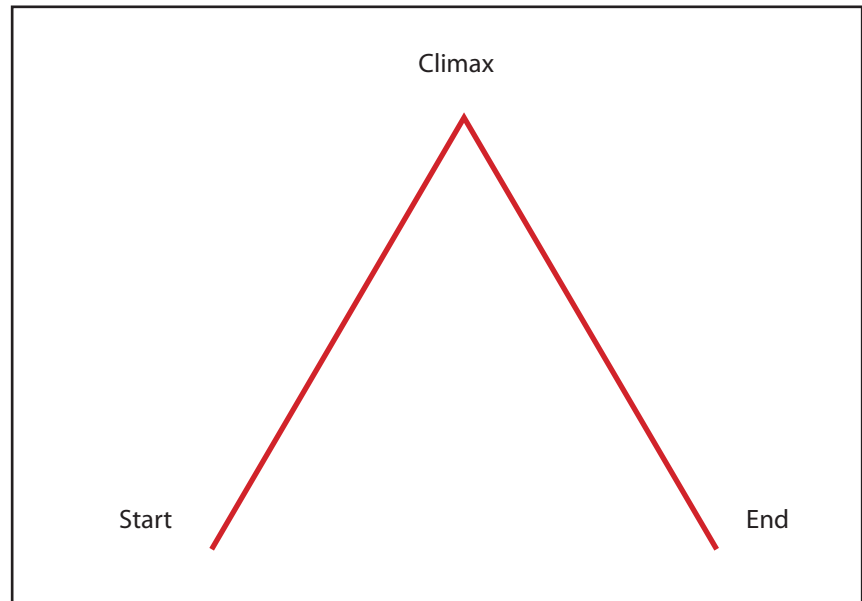
FIG 28



The example above FIG 28 show four narrative arcs that explain the structure of different stories. Please read captions for descriptions of each narrative arc. Each line represents the flowing plot, and each change in line direction shows an important moment in the plot as it twists with events.

Classic Hollywood

FIG 29



The classic Hollywood model of storytelling FIG 29 is one of the most common (and overused) of all the narrative models available. It was introduced in the 1920's or 30's and is often vilified as being obvious, and trite. The start of the film introduces a problem, during the story the character(s) work to overcome the obstacle, by the end of the film the conflict is resolved. The Hollywood model is a tried and tested formula that leaves little to the audiences imagination. This narrative model also represents the end of the silent film. Nevertheless, it is still a valid and trustworthy model. It presents characters and events in a straight forward manner, with a logical sequence of events, where one event follows another. The pitfalls are that little is left up to the imagination, and the story can often be quite predictable.

David Bordwell
 Excerpt from the Essay
 'Classical Hollywood Cinema:
 Narrational Principles and
 Procedures'

The classical Hollywood film presents psychologically defined individuals who struggle to solve a clear-cut problem or to attain specific goals. In the course of the struggle, the characters enter into conflict with others or with external circumstances. The story ends with a decisive victory or defeat, a resolution for the problem and a clear achievement or nonachievement of the goals.

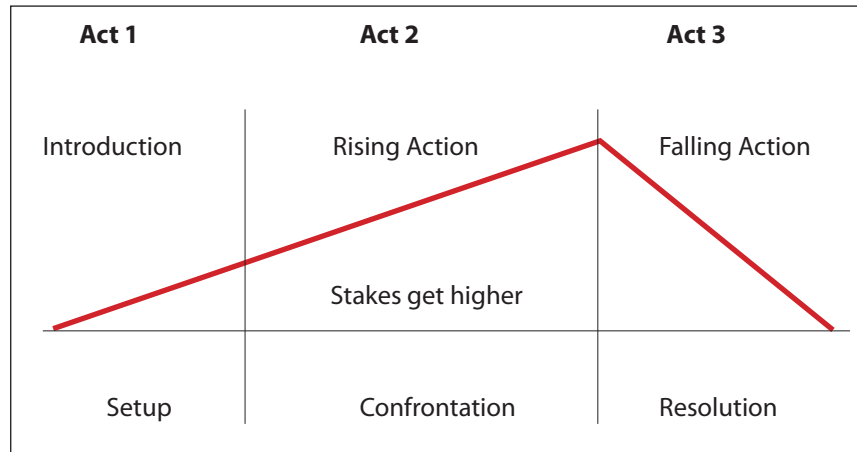
Pros: Highly relatable, functional, understandable.

Cons: Generic, overused, cliché.

Examples of this model include: Wizard of Oz, Gone with the Wind, James Bond, Transformers.

Three Act Structure

FIG 30



The Three Act Structure is one of the most commonly used narrative structures available to the writer. 1) The problem is introduced early in the movie. 2) Characters work on the problem. 3) By the end, the problem is solved. This narrative structure can often be interchanged with the Hollywood model. The goals and motivations are clearly presented, and during the course of the story the steps are taken to solve the problem. The problem with this model is that the divisions are often arbitrary. The ancient greek and roman storytellers did not use these divisions in their stories.

Act 1 - Exposition or Setup

History
 Details
 Background
 Characters + setting

Act 2 - Conflict or Confrontation

Obstacle

Act 3 - Resolution

What happens after conflict is resolved

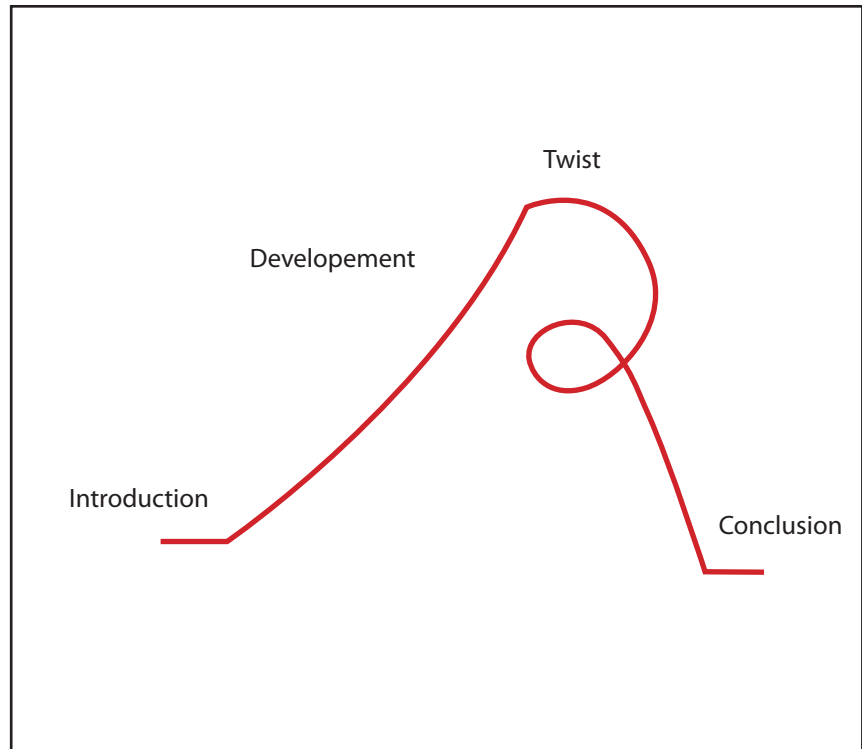
Pros: Clear storytelling allowing viewer to understand series of events.

Cons: Arbitrary number of acts. No connection between acts and story.

Examples of this model include: Romeo and Juliet, the Godfather, Four Weddings and a Funeral, 21 Grams.

Kishōtenketsu

FIG 31



Kishōtenketsu is the name of a narrative structure found in Chinese and Japanese storytelling. At the beginning of the story the viewer is meant to understand what is happening, but then during the story there is a sudden change of events that leaves them guessing as to what will happen next. It is like the traditional Hollywood model, with a twist ending. There are four distinct stages to this narrative structure.

1. Introduction
2. Building Tension (Development)
3. Fates Revealed (Twist)
4. Conclusion (Reconciliation)

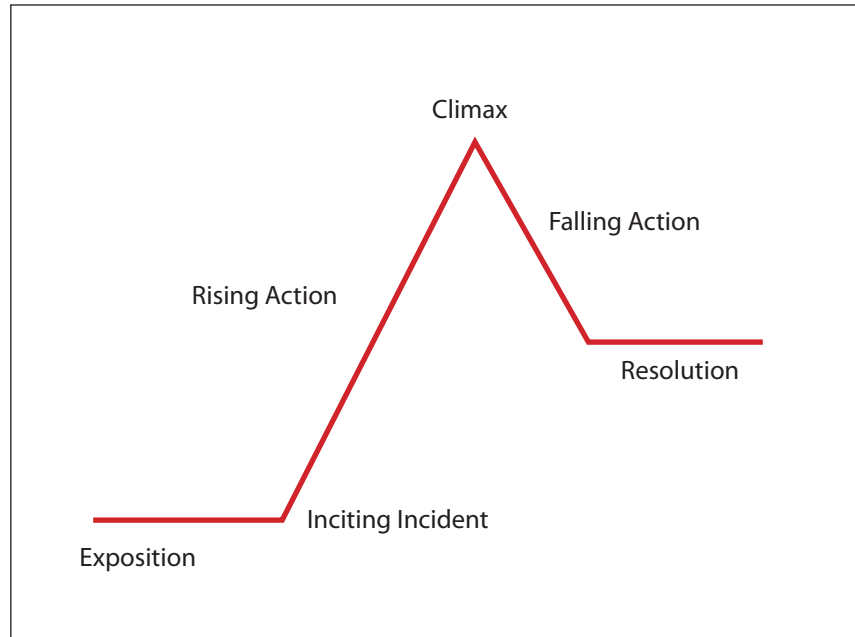
Pros: Suspenseful, exciting, keeps viewer on their toes.

Cons: Lack of conflict can lose attention of some audiences.

Examples of this model include: *Rashomon*, written by Ryūnosuke Akutagawa. *She and Her Cat*, a short film by Makoto Shinkai.

Freytag's Pyramid

FIG 32



Freytag's Pyramid is based on concepts by Aristotle, in particular his thoughts on unity of action. Aristotle believed that a plot must be structurally self-contained. Meaning that the incidents that happen in the story are bound together by internal necessity, where each action leads to the next without any outside events.

The Freytag's Pyramid structure was named after Gustav Freytag, a 19th century German Novelist. After studying many stories, he began to notice patterns between them, and realized that many of the stories followed a similar structure. Freytag's original book, "Technique of Drama" was produced in 1863, and borrows from Aristotles theories on stories.

The systems core is about mapping the progression of conflict from inception to resolution. The model looks at the story from the outset, and begins with the Exposition, which introduces the characters and settings of the tale, followed by the rising action, where things become more dramatic and the stakes are elevated. The climax is the high point in tension in the story, where the plot reaches a breaking point. Once that moment is reached, there is a cooling off phase called the falling action. This is resolved during the resolution phase. Stories created in this structure can often become rather formulaic, but all the same it is a structure that has stood the test of time, still being used by writers of fiction and screenplays up to the present day.

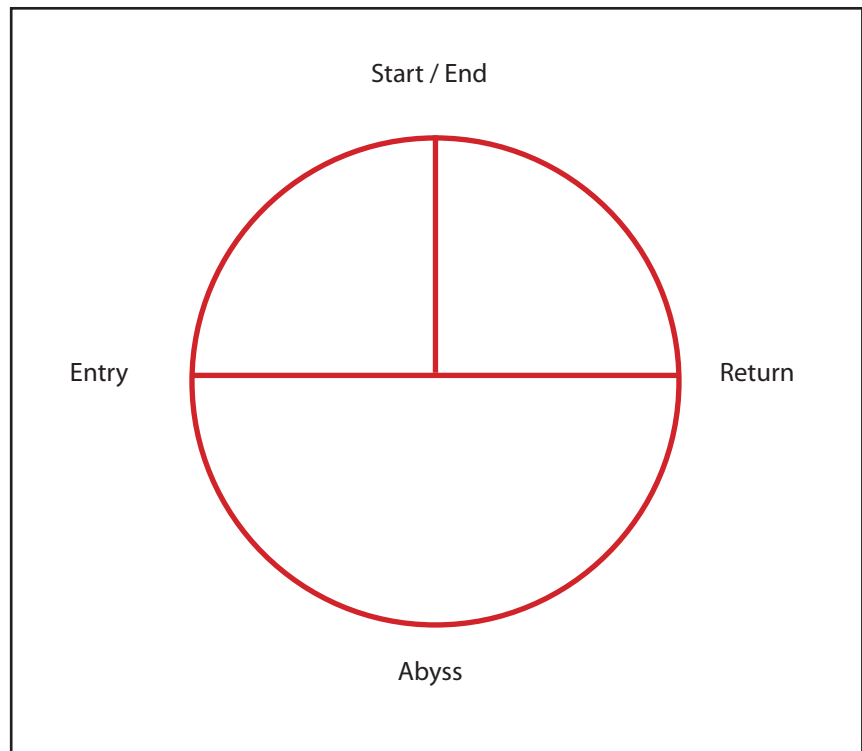
Pros: Useful for plotting course of conflict from beginning to end.

Cons: Overly focused on conflict, can overlook other parts of story.

Examples of this model include: Halloween, King Kong, Psycho, My Fair Lady.

Monomyth

FIG 33

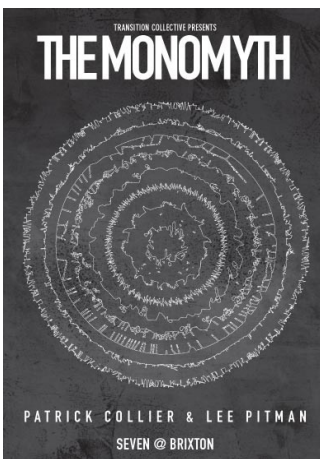


The Monomyth Narrative structure was created by Joseph Campbell, based on his research into Eastern and Western folklore and mythology. It consists of a circle, where the midnight position is the start and finish. The story moves counterclockwise around a series of trials and tribulations. At the point of 'Entry' the hero leaves the safety of the known realm, and moves into an unknown realm wrought with challenges. By the time the hero reaches the Abyss, they are at the furthest moment of hardship, surrounded by seemingly insurmountable difficulties and problems. After mastering this stage the hero is able to break through the supernatural realm and return to the final stage. This narrative model is explored in further depth in the proceeding pages.

Pros: Universal, archetypes, combines eastern and western philosophies.

Cons: Generic, overused, cliché. (The same problems as Hollywood model)

Examples of this model include: Siddhartha, Star Wars, Platoon, Harry Potter, Pirates of the Caribbean, Karate Kid, Wizard of Oz, Matrix, Willow, Secret of Nymh, Lord of the Rings, Jason and the Argonauts.

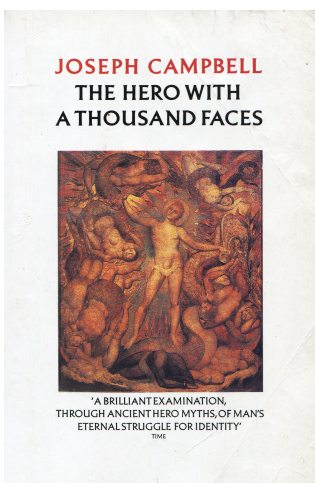


The Monomyth—also known as the Hero’s Journey—is a narrative structure that was identified by Joseph Campbell. It is based on the union of Eastern and Western mythology, and deals with trials, archetypes, and passages of learning and experience. It uses a graphic device of the circle, where the story begins at 12 o’clock, and follows the circle counterclockwise, moving around until the story ends in the same place where it began. Monomyth (Collier & Pitman, 2012) is a project by two London designers who use Campbell’s Monomyth as an inspiration for an exhibition featuring a laser cut paper sculpture and a series of screen prints. Once you start looking into the Monomyth, the depth and range of material is extensive—practically infinite—with literally thousands of pages and links related to this popular narrative structure.

Applications

The Monomyth is a very popular model for storytelling, adopted by writers of novels and screenplays in particular. Hollywood is very fond of this structure, because people find it easy to relate to. Some of the stories that have been told with this narrative structure are: It has been used as the framework for countless well known stories, such as Star Wars, Harry Potter, Pirates of the Caribbean, Karate Kid, Platoon, Wizard of Oz, Matrix, Willow, Secret of Nymh, Lord of the Rings, Jason and the Argonauts, and Siddhartha.

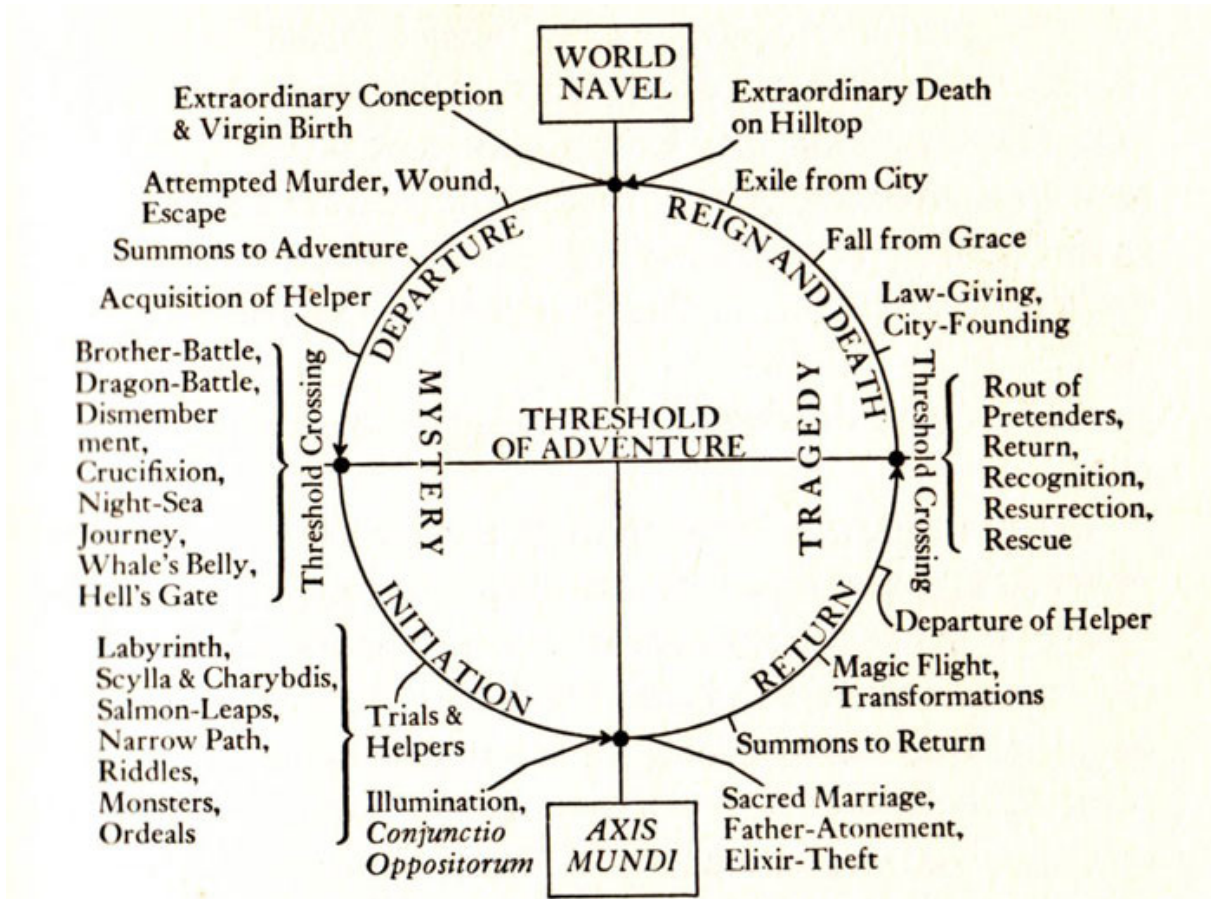
Joseph Campbell



Joseph Campbell identified and named the Monomyth aka Hero’s Journey narrative structure. During the research into the Monomyth, I spent several weeks studying and researching the book featured to the left titled ‘The Hero with a Thousand Faces’ and concluded that I would not use that research in this paper, as my course is in graphic design, and I did not want to engage in discourse about developmental psychology or anthropological investigations into the use of mythology in human history.

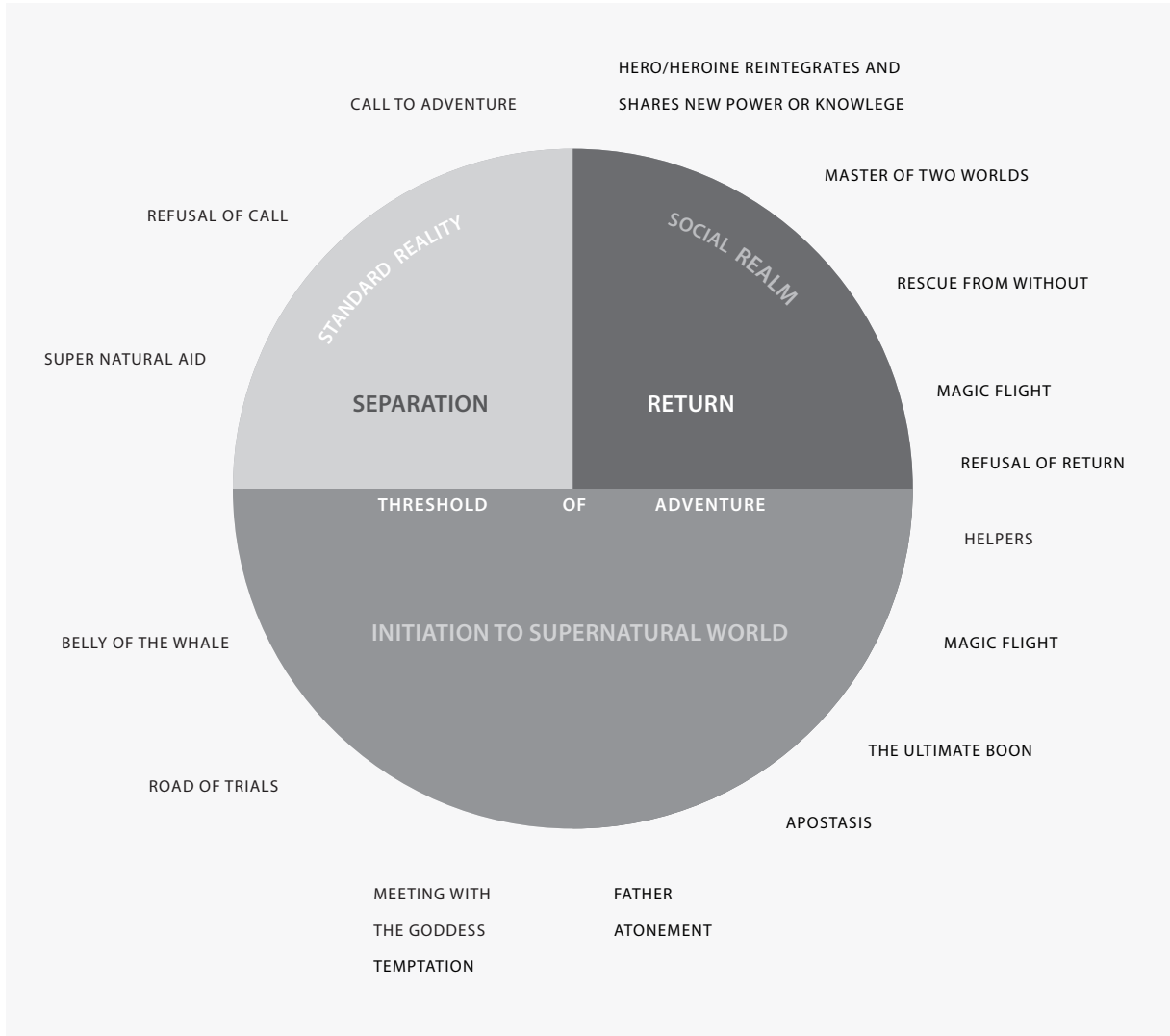
‘The Hero with a Thousand Faces’ shows a detailed portrayal of Monomyth structure where each chapter of the book explains and analyzes each section of the narrative structure. Joseph Campbell has painstakingly used hundreds of citations and references that he found during his extensive research. It’s through these timeless symbols that Campbell weaves together a system by which any story can be inserted.

FIG 35



The image above FIG 35 is of the Hero's Journey aka the Monomyth created by Joseph Campbell. The model represented here serves as a visualization of Joseph Campbell's studies and thoughts on this narrative structure. Important elements to consider in the diagram are the two axes. The axis running on the vertical divides the direction of movement in the story. Running counter clockwise from 'World Navel' to 'Axis Mundi' (12 o'clock to 6 o'clock) represents the start of the journey, and the initiation into the supernatural world. The Second half of the journey continuing from "Axis Mundi" back to 'World Navel' (from 6 back to 12) shows the return from the journey. The second axis running on the horizontal is titled 'Threshold of Adventure', and is the division between the ordinary and supernatural world. The path is rite with trials and tribulations, and should not be attempted to the weak of character.

FIG 36



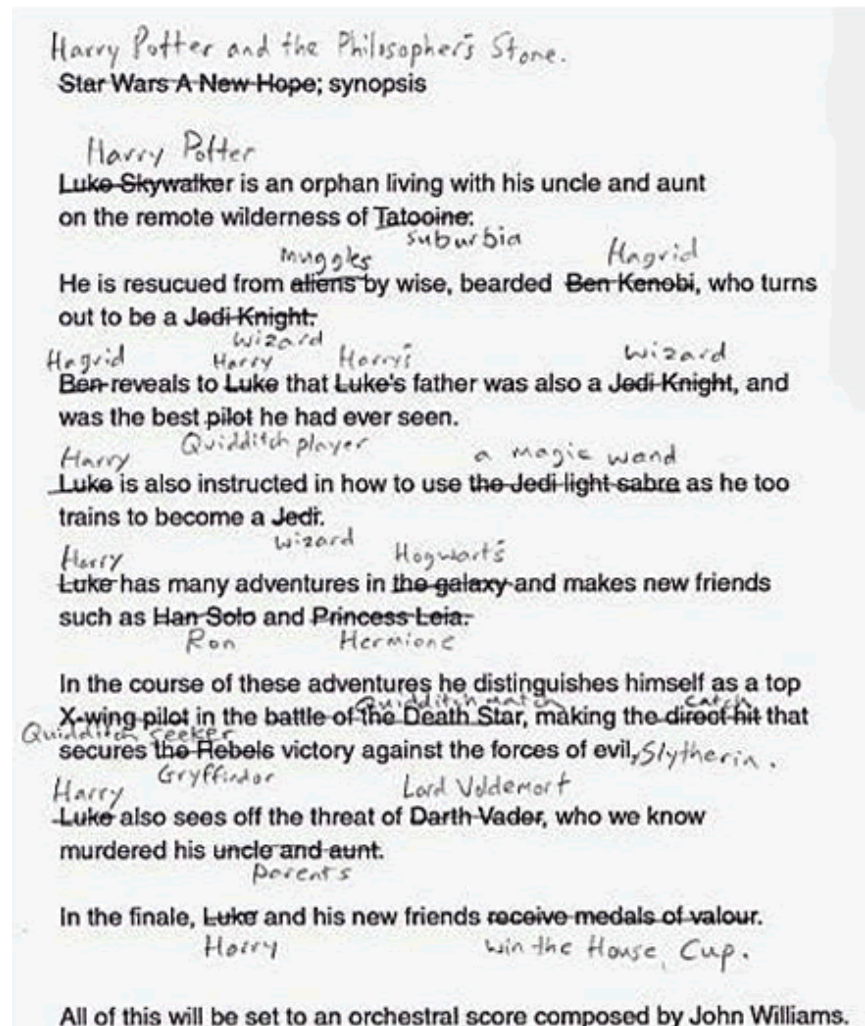
In order to better understand the Monomyth, I created this information graphic FIG 36, that clearly defines the assorted stages of the narrative structure.

Text from Inside cover of The Hero with a Thousand Faces.

Joseph Campbell is a North American writer who was born in New York City in 1904 and educated in America, France and Germany. He is the Author of the four-volume study of world mythologies collectively titled The Masks of God, among other works. He has also edited The Portable Jung and The Portable Arabian Nights. He spent much of his life living in Hawaii.

Star Wars Harry Potter

FIG 38



The above example FIG 38 shows the story of Star Wars by George Lucas (who was a self-professed fan of Joseph Campbell) that has been modified so as to tell the story of Harry Potter. Different characters, places and events are mentioned, but they share the same monomyth story structure, the same stories told anew with a different skin. The universality of the monomyth structure is part of its strength and weakness as a format for storytelling. Any time period, or genre can be used, it's just a matter of plugging the characters and events in place and letting the story unfold. It is easy for the audience to follow, because it is so easy to relate to. With that said, those same strengths are also weaknesses because it can become rather formulaic when not used with flair and innovation.

Visual Storytelling, Narrative & Sequence

FIG 39a



The following content is from a speech [FIG 30a](#) titled Visual Storytelling, Narrative & Sequence by Ian Noble given in 2013 at ESAD Matosinhos. This list is meant to be a summation of the content of that lecture, and to serve as a point of access for learning more about narrative.

The Continuous Narrative

Example 1: A Touch of Evil, Orson Welles (Director) 1958

Example 2: Lord of War, Andrew Niccol (Director) 2005, Titles Imaginary Forces

The Repeating Narrative

Example 1: The Wire, excerpt from Episode 4, Season 1, Clement Virgo (Dir.) 2002

The Infinite

Example 1: King Size Canary, Tex Avery (Dir.) 1947

Bathos Or Anti-Climax

Example 1: Bambi meets Godzilla, Marv Newland (Dir.) 1969

The Narrative You Make

Example 1: Understanding Comics, Scott McCloud 1993

Example 2: The Mysteries of Harris Burdick, Chris van Allsburg

Example 3: Statements, Lawrence Weiner 1968

Example 4: Hamish Fulton

Narrative Typography

Example 1: PL8SPK, Daniel Nussbaum 1993

Narrative Symbols

Example 1: Genesis, Juli Gudehus 1992

Narrative Letters

Example 1: Griffin & Sabine, Nick Bantock 1991

The Map And Mapping

Example 1: Aaron Koblin, Flight Patterns

Example 2: Albuquerque and Cheng, Mapping 31 days in Iraq

The Diagram

Example 1: Chris Ware, Acme Comics

The Narrative Double Take

Example 1: The Super-man, Chris Ware (Acme Comics)

The Before And After

Example 1: Buster Keaton, Steamboat Bill Jr 1927

The Narrative In Two Directions

Example 1: I Seem to be a verb, R. Buckminster Fuller,
Jerome Agel Quentin Fiore, 1970

Example 2: The Medium is the Massage,
Marshall McLuhan, Quentin Fiore, 1967

The Multiple Narrative

Example 1: Rupert Bear Annual, Alfred Bestall

The Multiple Narrative (On Screen)

Example 1: The Boston Strangler, Richard Fleischer (Dir.) 1968

The Narrative Exposed

Example 1: Cinema Redux, Brendan Dawes

Example 2: Jaws

Example 3: Taxi Driver

The Point In Time (And Place)

Example 1: Robert Crumb, A History of America 1979

Example 2: Big Tex , Chris Ware, (The Acme Novelty Library)

Example 3: The New Yorker, Chris Ware

Example 4: Living My Life Faster: 8 years of JK Keller's Daily Photo Project

Example 5: The Bubble Project (New York), Ji Lee

The Unique Point Of View

Example 1: Mean Streets, Martin Scorsese 1973

Example 2: The Guardian, The Whole Picture, John Webster 1986

The Narrative In Objects

Example 1: Important Artifacts and, Leanne Shapton 2009

Example 2: PIG 05049, Christien Meindertsma

The Voice Made Visible

Example 1: Foggie Bummer, Jon Barnbrook (Dir.) 1995

The Flick Book

Example 1: Assorted uncredited flip books were shown as an example

Establishing The Feel/Mood

Example 1: Delicatessen, Jean-Pierre Jeunet & Marc Caro (Dir.) 1991 Titles Le Village

Menace

Example 1: Se7en, David Fincher (Dir.) 1995, Titles Kyle Cooper

Tension

Example 1: The Shining, Stanley Kubrick (Dir.) 1980

The Narrative Updated

Example 1: Romeo and Juliet, Baz Luhrmann (Dir.) 1996, Titles Jill Bilcock

FIG 39b



Ian Noble's presentation was about drawing our attention to different aspects of the Narrative. Not the 'what' of what we look at, but rather the 'how'. An example of this could be not what is contained in the image, but rather the style and trope in which the image belongs.

One of my first interactions with Ian, was when he came to ESAD and gave us a workshop. During the workshop which was based on the theme of translation and transcription; he put me onto the work of Scott McCloud. Ian told me to look at 'Understanding Comics' and I remember Ian telling me a phrase that struck me as particularly relevant to my project. The quote was, **time does for film what space does for comics**. Meaning time is a tool for film to tell stories, whereas in comics the storytelling mechanism is space. By moving the eye around the page, a fake perception of time is created in comics. This concept was expanded though further studies and research.

Ian Noble passed away on Wednesday the 30th of January 2013, within a year after he gave this lecture. His narrative was cut short, but you can learn more about this great man and his legacy from this tribute website: ian-tribute.studioandrewhoward.com

Structure

C Conflict .04	Setting, laws, plots																	
3as Three Act Structure .03	Ae An Aesop 2.0	Story modifiers					Plot devices											
Re The Reveal 2.5	Srs Serious Business 2.7	Anv Anvilicious 2.0	Phl Applied Phlebotinum 2.3															
Cmx The Climax .03	Msq The Masquerade 1.1	Bti Beyond The Impossible 5.1	Tb Techno Babble .75															
Den The Dénouement .05	Rcy Recycled IN SPACE 1.7	Cl2 Crosses the Line Twice 1.5	Wav Hand Wave 2.4															
End The End .06	X X Meets Y 1.2	Ria Refuge in Audacity 2.1	Dx Deus Ex Machina 1.6															
Chk Chekhov's Gun 2.4	Aa Magic A Is Magic A .53	Dae Darker And Edgier 3.5	Ass Ass Pull 1.1															
											P Protagonist .13	A Antagonist .01						
											Heroes		Archetypes				Villains	
Mcg MacGuffin 2.7	Ivc Sliding Scale of Idealism vs. Cynicism 1.4	Scw Mind Screw 3.8	Iac Sealed Evil In A Can 2.1	H The Hero 4.9	Kni Knight in Shining Armor 1.1	Bbw Badass Bookworm 1.7	Ib Idiot Ball 1.9	Wb Woobie 5.5	Mad Mad Scientist 4.0	Wes The Wesley .90	Scf Star-Crossed Lovers .77	Bad Big Bad 13	Etw Evil Twin 14					
Bks Backstory 1.5	Sq Status Quo Is God 1.2	Aws What Do You Mean, It's Not Awesome? 2.1	Aod Artifact of Doom 2.1	Ah Anti Hero 3.2	Neo The Chosen One 1.7	Tp Technical Pacifist .74	Fln Flanderization 1.6	Ccl Cloud Cuckoolander 6.1	Sue Mary Sue 1.7	Tsu Tsun-dere 3.8	St The Storyteller .68	Mgb Magnificent Bastard 5.1	Ewi Enemy Within 42					
Ret Retcon 2.6	Cal Call To Adventure .29	Bwb Fanservice 4.1	Xan Xanatos Gambit 3.7	Ih Idiot Hero 1.4	Ag Action Girl 5.0	Ace The Ace 1.1	Bda Badass 7.9	Ham Large Ham 5.1	Moo Mooks 3.9	Dbd The Dumbledore .33	Lei Rebel Leader .16	Mpb Manipulative Bastard 2.9	Law Amoral Attorney .32					
Arc Story Arc 1.1	Rq Redemption Quest .10	Cry Tear Jerker 7.4	Bdh Big Damn Heroes 2.9	Sh Super Hero .95	Pg Plucky Girl .95	Cap The Captain .88	Bb Berserk Button 5.8	Rnd Rounded Character .06	Red Redshirts 1.2	Mus Dumb Muscle .83	Mal Rebellious Spirit .33	Chs The Chessmaster 2.8	Ob Obstructive Bureaucrat .80					
Rar Romance Arc .05	Hj The Hero's Journey .16	Ang Wangst 1.6	Pet Pet The Dog 1.9	Kh Kid Hero .77	Det Determinator 3.1	Gun The Gunslinger .67	Jhg Jerk With a Heart of Gold 3.7	Fla Flat Character .34	Mug Muggles .90	Gia Gentle Giant 1.3	Kz The Klutz .27	Mon Complete Monster 7.5	Ws Wicked Stepmother .20					
Tri Love Triangle 1.5	Stw Saving the World .26	Jts Jumping the Shark .74	Kik Kick The Dog 3.1	Gh Guile Hero .60	Gb Genius Bruiser 1.1	Ir Intrepid Reporter .57	Ja Jerkass 9.0	Dyn Dynamic Character .04	Scr The Scrappy 2.8	Foo The Fool .44	Lrg Loveable Rogue .77	Om Omniscient Maniac 1.7	Bru The Brute .90					
Hil Hilarity Ensues 4.1	Tfc They Fight Crime .45	Gtb Growing the Beard .86	Hz Moral Event Horizon 4.0	Th Tragic Hero .30	5ma Five Man Band 2.4	Ind Adventurer Archeologist .39	Sav Genre Savvy 4.9	Sta Static Character .06	Edh Ensemble Darkhorse 4.0	Tc Turncoat .13	Pmd Person of Mass Destruction .98	Kt Knight Templar 2.4	Chi Creepy Child 1.5					

"Call to Adventure" primary subtypes:
 Adventure Rebuff
 Burning Building Rescue
 The Call Has Bad Reception
 The Call Knows Where You Live
 The Call Left A Message
 The Call Put Me On Hold
 Call Reception Area
 Desperately Looking For A Purpose In Life
 Forgot The Call
 Got The Call On Speed Dial
 I'm Dying, Please Take My MacGuffin
 Ignorant Of The Call
 Jumped At The Call
 Missed The Call
 Red Pill Blue Pill
 Refusal Of The Call
 Refused By The Call
 Regular Caller
 Resigned To The Call
 Screening The Call
 Take Up My Sword
 Two Roads Before You

Ae (2.0)
 An Aesop
 Identifier
 Trope name
 Popular (thousands of instances)
 its page wide

Chart by ComputerSherpa
 Special thanks to Elle, Micah, and the rest of the Tropes Community
 Thanks to Madrugada, Jack Alsworth, ~four, and KirksOtherSon for corrections
 Permalink for this chart: goo.gl/yvS1

Character Modifiers

H The Hero 4.9	L The Lancer 3.1	S The Smart Guy 3.1	B The Big Guy 3.1	Ch The Chick 2.8
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The Fourth Wall subtypes:
 Audience What Audience
 Breaking the Fourth Wall
 Breaking The Reviewers Wall
 Fourth Wall Mail Slot
 Fourth Wall Observer
 Fourth Wall Portrait
 Fourth Wall Psych

Periodic Table of Storytelling

Periodic Table of Storytelling

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		Metatropes		Production		Fandom & Audience Reactions	
		T Trope			Can Canon	Fan Fanon	
		Ls Lampshade Hanging	Tru Truth In Television	Tt Take That	Sho Shout Out	Sus Willing Suspension of Disbelief	
Rch Archenemy	Emp The Empire	Jt Justified Trope	Rur Reality Is Unrealistic	Res Did Not Do The Research	Et Epileptic Trees		
Dra The Dragon	Av Anti-Villain	Sv Subverted Trope	Lr Like Reality Unless Noted	Vam Viewers Are Morons	Dlp Draco In Leather Pants		
Mol The Mole	Vp Villain Protagonist	Old Oldest Ones In The Book	Anp Anthropic Principle	Wob Writer On Board	Mem Memetic Mutation		
Vir The Virus	4te For The Evulz	Roc Rule of Cool	Con Law of Conservation of Detail	Xm Executive Meddling	Wog Word of God		
Eld Eldritch Abomination	Lol Evil Laugh	Rof Rule of Funny	Lah Literary Agent Hypothesis	Rad Getting Crap Past The Radar	Mst MST3K Mantra		
1wa One Winged Angel	Fai You Have Failed Me	Rod Rule of Drama	Md Moral Dissonance	Dh Development Hell	Sqi Squick		
Cce Corrupt Corporate Executive	Cat Right Hand Cat	4wl The Fourth Wall	Tbl Parodic Table of the Elements	Sbn Screwed By The Network	Fwr Freud Was Right		

- Leaning on the Fourth Wall
- Logging Onto The Fourth Wall
- No Fourth Wall
- No Inner Fourth Wall
- Noticing The Fourth Wall
- Painting the Fourth Wall
- Sliding Scale Of Fourth Wall Hardness
- The Fourth Wall Will Not Protect You

Stories can be about anything, and take place at any time and be told in a multitude of ways. They can be spoken, told and heard, they can be drawn, performed or danced. Stories change characters and settings, themes and genres, but often share the same fundamental structural elements, with properties and characteristics in common. In this chapter we will look at these categories that define stories.

This poster FIG 40a by ComputerSherpa, aims to take a closer look at the structure of a story. Created as a substitution with the periodic table of elements, this poster creates categories of storytelling, that we can recognize relationships between vertical and horizontal stacks and rows.

There are many ways in which a story can be told. We must define a visual lexicon if we are to make sense of all the tropes, conventions, and systems at play.

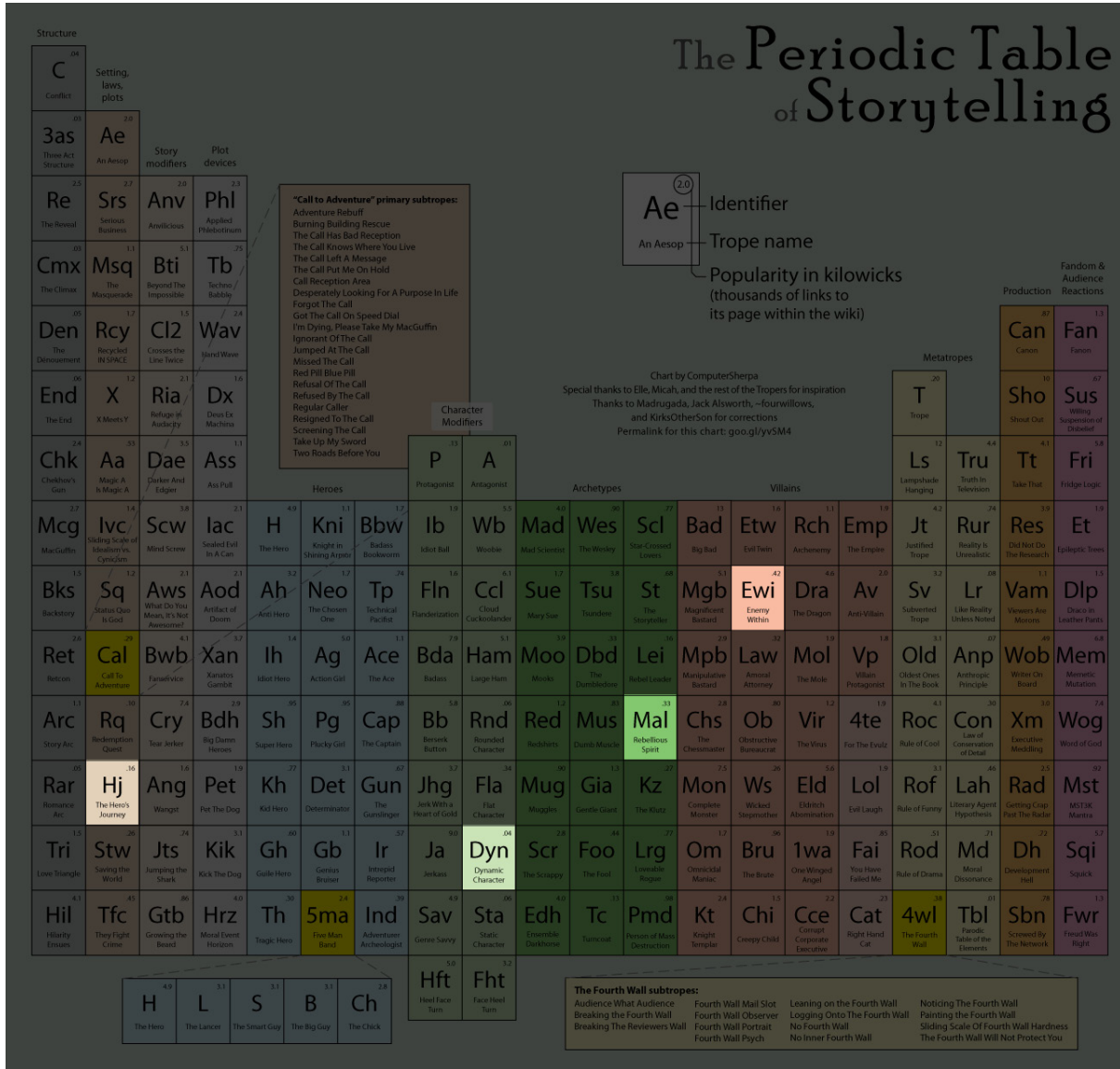
The poster has been organized into the following categories:

- Structure
- Setting, laws, plots
- Story modifiers
- Plot devices
- Heros
- Character modifiers
- Archetypes
- Villains
- Metatropes
- Production
- Fandom & Audience Reactions

By adding and subtracting elements from the chart, you can build up almost any story.

Siddhartha Applied to Periodic Table of Storytelling

FIG 40b



In this image FIG 40b we can see the story of Siddhartha applied to the Periodic Table of Storytelling. The page to the right on this spread explores in more detail each of these tropes and their applications to Siddhartha.

The Image to the left [FIG 40b](#) shows the story of Siddhartha: An Indian Tale by Hermann Hesse applied to the Periodic Table of Storytelling.

The first square is 'HJ' which stands for Hero's Journey, which is another way to say monomyth. This square is in row for settings, laws, plot.

The second square is 'DYN', which stands for Dynamic Character. It appears in the row for Character Modifiers. The story of Siddhartha is divided between characters who transform, and those who do not. Siddhartha—our protagonist—is the central character and the whole book revolves around his transformations.

The third square is 'MAL', which stands for Rebellious Spirit in the row for Archetypes. Again, Siddhartha begins the book by disobeying his father, leaving his home and faith, to go into the unknown, and find his own voice in the world.

The fourth and final square is 'EWI', or Enemy Within, and appears in the row for villains. In the story of Siddhartha, the central character Siddhartha is his own worse enemy. He is the one who seeks happiness, as well as the one who keeps himself from attaining it. Siddhartha meets a series of teachers along the way, but he himself is the only one who holds the key to his own fulfillment and satisfaction.

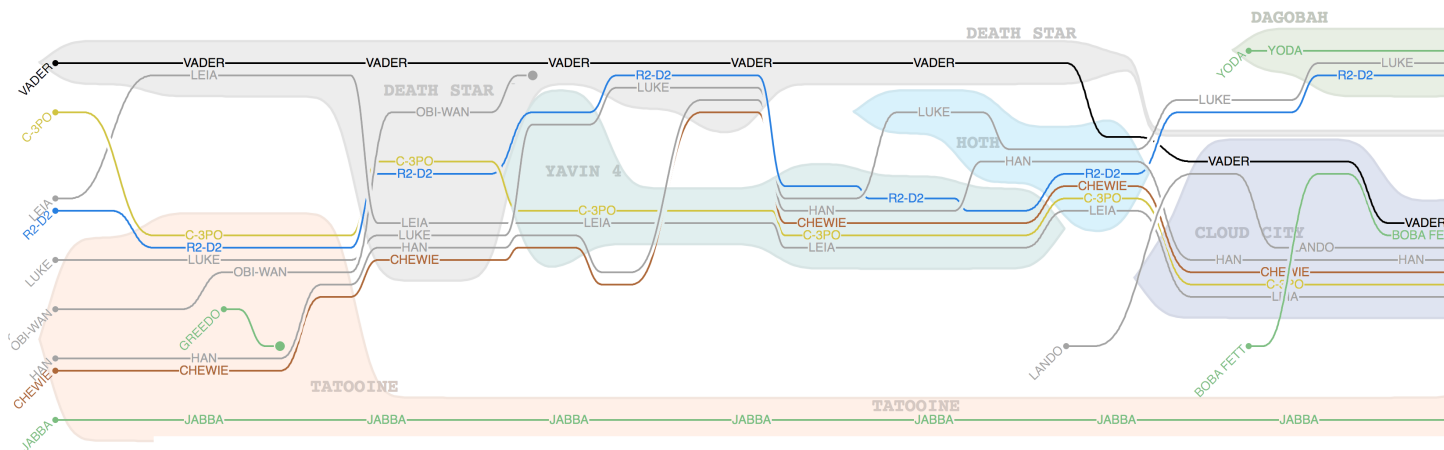
This kind of chart is important because it serves as a universal system that stories can be placed into. By setting this criteria, we are able to see overlapping systems shared by all stories, and comparison and further analysis becomes possible. Questions arise such as, what are the motivating factors in stories? Are only heroes functional elements of change? Or could we also count villains as change agents. What about place? And devices? There are many elements that can be used by the storyteller, even this list with its many modules is incomplete. This chart sets a framework that can be applied to literally any story. The archetypes featured here serve an important purpose. Each archetype carries with it numerous inherent truths, so when you see 'the mad scientist' for example, you immediately connect that model with many stories that you already know. By using these toposes and modes storytellers are able to connect into a vast and rich backgrounds of preexisting knowledge, therefore not being obliged to 'reinvent the wheel' each time they create.

UPDATE: Since the time of creating this document, the Periodic Table of Storytelling has been updated. For the updated version, please visit: designthroughstorytelling.net/periodic/

Star Wars Trilogy

Narrative Structure ex. 1

FIG 41a



This image FIG 41a shows a storyline visualization of the Star Wars trilogy by George Lucas. Characters in the story appear on the left, with each character featuring their own color. Each planet or location is featured with a colored shape, showing all the character interactions that happens in each location. Moments of high interaction have larger color fields, when there is not much happening on that location, the color bar reduces in size, giving prominence to other parts of the story that are more active. This kind of visualization appears on the surface as a timeline representation, but what sets it apart is the technology that was used to create it. Lets take a look at the text from the web page where this image appears.

Yuzuru Tanahashi
and Kwan-Liu Ma

Excerpt from 'Design Considerations for Optimizing Storyline Visualizations'. The link to this paper can be found on page 154 of this document.

This visualization technique was first introduced as a hand-drawn illustration in XKCD's 'Movie Narrative Charts.' If properly constructed, the visualization can convey both global trends and local interactions in the data. However, previous methods for automating storyline visualizations are overly simple, failing to achieve some of the essential principles practiced by professional illustrators. This paper presents a set of design considerations for generating aesthetically pleasing and legible storyline visualizations. Our layout algorithm is based on evolutionary computation, allowing us to effectively incorporate multiple objective functions.

What is important to understand about this visualization is how technology and algorithms can be used to create storytelling visualizations. These activities have long been were time consuming with the traditional technique of plotting data out on a graph. In this method criteria can be set on the computer and by enabling technology, the machine can do some of the work. These tools are often poor at first, but slowly improve with time.

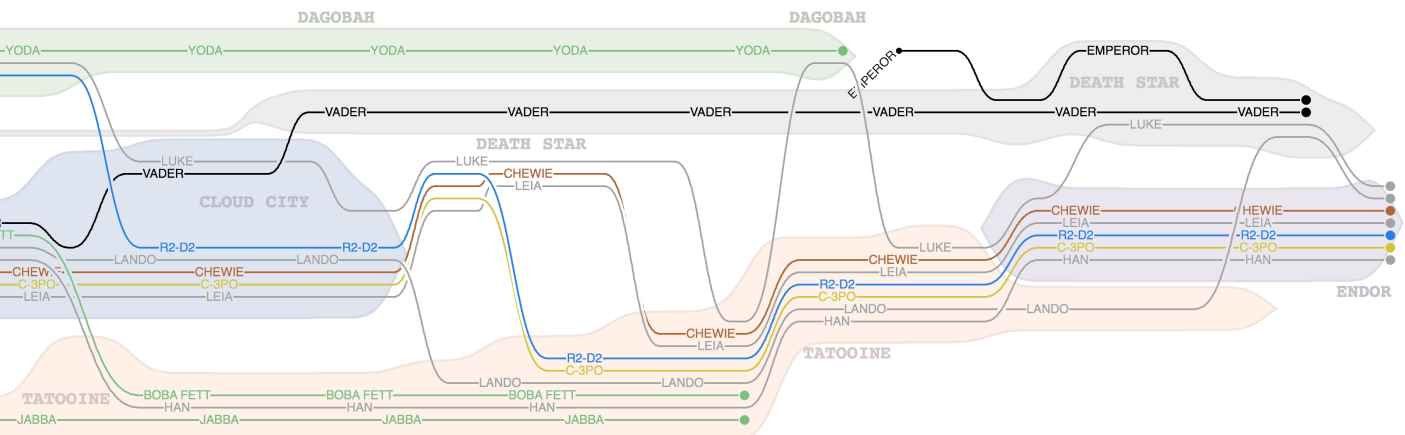


FIG 41b

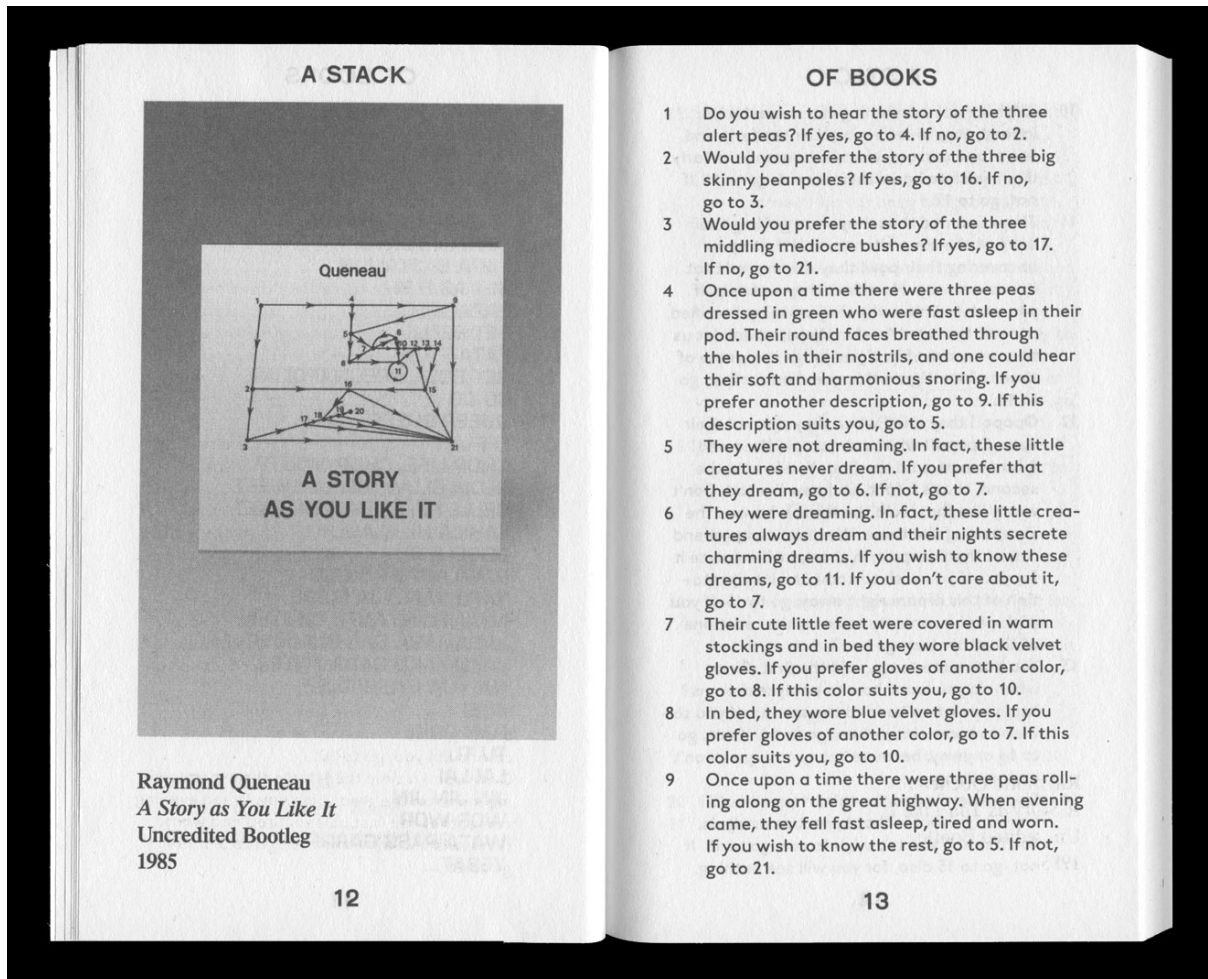


Image FIG 41b shows the Hero's Journey representation of the story of Star Wars. Each plot point is mapped to the narrative structure with both micro and macro data available within an easy to understand format. This model shows the story in a clockwise fashion, sometimes the Monomyth follows the clockwise cycle, but usually it runs counter clockwise.

A Story as You Like It

Narrative Structure ex. 2

FIG 42



Earlier in this document (p. 20) we looked at the book 'Exercises of Style' by Raymond Queneau as an important tool in understanding how stories can be told. Not 'what' is told, but 'how' it is told.

This example above by the same author FIG 42 shows a project by Queneau titled 'A Story as You Like It'. The project is featured in the book 'A Stack of Books' by Triin Tamm, published by Rollo Press.

The project, 'A Story as You Like It' features a story that is told in an interactive manner. On the left hand page (p. 12 of Triin's book) is a photograph of the book cover. It shows a visualization of the story, told in line with numbers as annotations. It does not make much sense by itself. On the right hand side of the book (p. 13 of Triin's book) appears a story numbered in logical sequence.

The numbers show the reader what sequence to follow, and serve as markers for different steps in the story. For example, when the reader finishes step 1, they are presented with two options. They can either go to step 4, or continue to step 2. This added navigation element in the story gives the control to the reader, allowing the reader to make the story that they want to read. The title of the project 'A Story as You Like It' is quite apt, and accurately describes how the story functions.

To see an example of 'choose your own adventure' applied to the Siddhartha hybrid novel Chapter 4, Awakening, please turn to page 147 of this document.

The way that the story is interactive is something that I chose to use when I designed the final Siddhartha Hybrid Novel. I used a variation of this storytelling model for chapter 4: Awakening. This model is great for empowering the reader and bringing them inside of the narration. Instead of following a chain events that is given by the author, by using this method the reader gains control of how the story unfolds.

This method of storytelling is not new, when I was a child I had dozens of books, called 'choose your own adventure' stories, and functioned very much in the same way. It is a way to captivate the reader, to avoid passive reading habits and make the story more engaging. An example:

To read about Raymond Queneau, turn to page 20.

To read about Building Stories, turn to page 82.

Raymond Queneau was a French novelist and poet who was born in 1903. He was an intense reader and well known writer and novelist. One part of what makes his work unique is how he played with poetry and language through relationships with math. He would create games where he saw overlaps and connections between linguistic and mathematical structures. His work explored transitions in French grammar and numbers, and though these two worlds he was able to explore the nature and structure of language and create compelling stories like the one that appears on this spread. He is considered a pioneer, and an important catalyst and bridge between the avant garde writers, artists and readers of his generation and beyond. This spread shows how giving control to the reader could work.

Building Stories

Narrative Structure ex. 3

FIG 43a



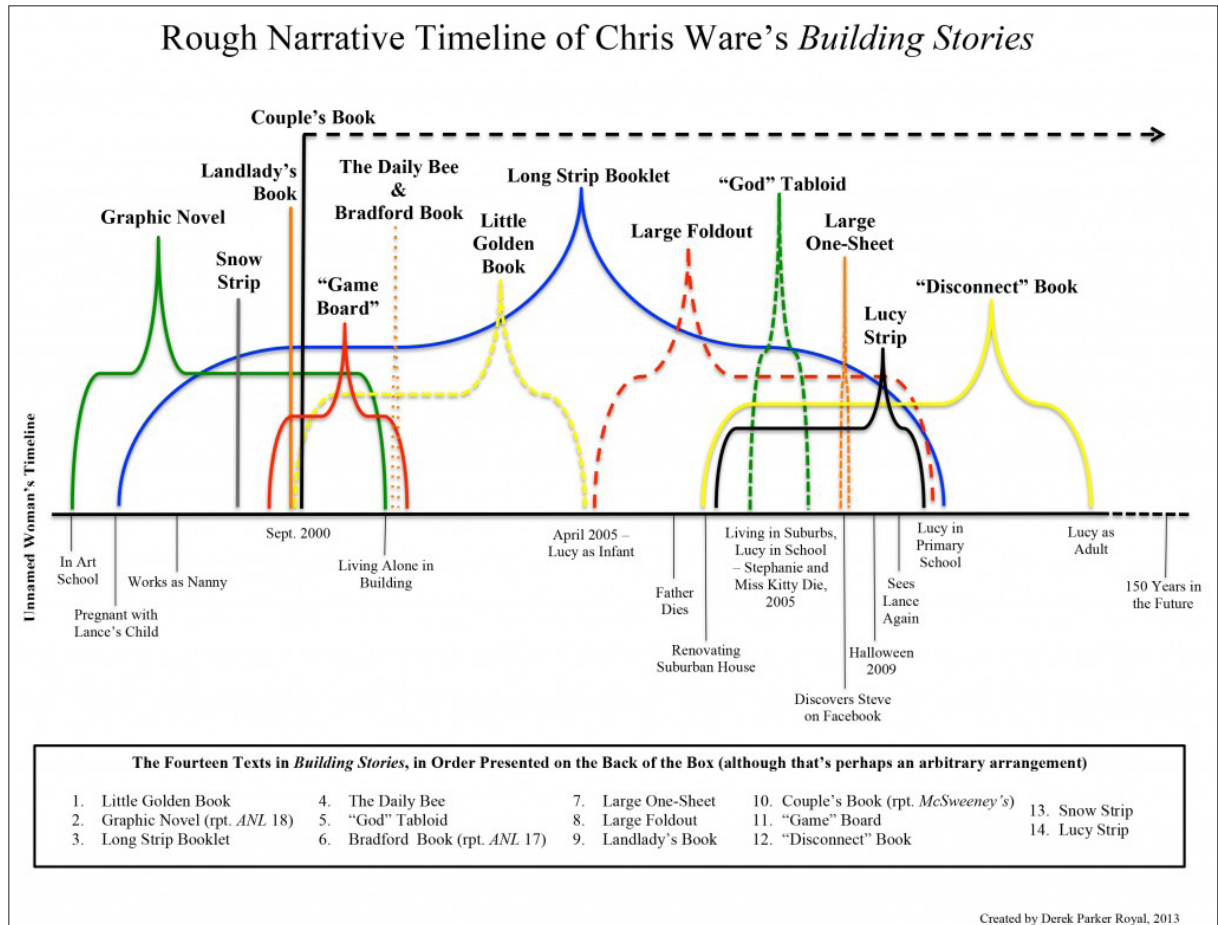
Building Stories by Chris Ware is a project that has gotten quite a bit of publicity in recent years, that took him ten years to produce. The 'book' comes packed in a box, shows the life of both the building, the people who live in it, and a variety of side stories. Below is a review of what kinds of graphic goodies one will find upon opening this Pandora's box of objects.

Housed in a 42x32 cm box, "Building Stories" comprises a vast content of multiple removable elements ("14 distinctively discrete books, booklets, magazines, newspapers, and pamphlets", a total of 260 pages) consisting of parts as varied as a set of colossal trading cards inserted in a couple of foldout sections, superfetated or jivaro-esque comic strips, a two-panel story printed on the side of a card box or, hidden under the lid, the copyright page.

Rubén Martín Giráldez
From the-publishing-lab

FIG 43a shows the aforementioned 14 books, catalogs and booklets that comprise the Building Stories project. One thing that immediately comes to the attention of the viewer is that the material is multiformat in a way that is not common in storytelling. You find a breathtaking amount of detail in all the work, and each project has relationships to the next one. For example, on one of the posters, there is a double sided storyboard where by flipping the page, there is a time lapse, of about 20 years. On one side is our female protagonist in college with her boyfriend at that time, and when you flip the sheep of paper over, she is with her husband many years later, with a Facebook message appearing, and the husband saying, "I did not know you had a boyfriend in college." The narrative is contemporary and multi dimensional in its use of story structure.

FIG 43b



The project is note worthy, with many interwoven stories all connected. There is one panel that explains how facebook has altered their lives. The graphic novel is created in a contemporary structure.

When I first started to investigate the contents of this project, I felt that understanding the narrative structure would be impossible because of the range of printed material and depth of storytelling. The title, 'Building Stories' is clearly a double entendre; meaning both the stories contained within the walls of the building, as well as creating stories. The image that appears above FIG 43b is a visualization of the multilayered narrative structures and was created by Derek Parker Royal.

The creator of the chart has gone through great lengths to map and place the different storylines of the project. Running horizontally is the timeline, with the left side at art school and the far right side 150 years into the future. Each format has its own color, and it serves as a good place to start visualizing all the different stories and substories. Some stories are very small such as 'snow strip', and only take place during one set point in time. Other stories like 'Long Strip Booklet', take place during almost the entire story.

Harry Potter

Narrative Structure ex. 4

FIG 44a

NO	TIME	TITLE	Plot	PROPHECY / Hall of Prophecy	Cho/Gring	D.A.	O.G.P	Snooze/ Harry + fellow	Magical or Group
13	OCT	Plots and Resistance	Harry, Ron & Hermione visit Lupin and Tonks - talk about Voldemort resurrection plans. Harry recovers from O.G.P. Magical train arrives	Harry sees Vol still formulating his plans. Note of his plan to get in & kill Snape	Cho in Hogwart's - wants to join O.G.P	Tonks + Lupin	reunite	Harry plans to resist for O.G.P	Blurred & still blurry - confused - blurred vision - Harry's feeling better
14	NOV	The Order of the Phoenix	First meeting of the Order in the Phoenix	Nagini attacks Mr. Weasley	Cho + Gring both present	Underage wizard training	First meeting	Harry still in O.G.P - Snape's spy	"he's feeling better" - "his's not his's better"
15	NOV	The Driest Tackle	Quidditch versus Hagrid - Harry's spectacular feat - Hagrid's reaction - Hagrid's reaction - Hagrid's reaction	Nagini set in, Vol has confirmation of Snape's story - only he + Ron can touch his prophecy	Cho now meeting in love	Firehead *			"
16	NOV	Black Marks	Reductio ad absurdum - Harry's reaction - Harry's reaction - Harry's reaction		Cho kiss? Gring's awkward - awkward	Ron + rest of the class in the hall of fame's injury	Reactions - creates meeting? evidence?	Ron about Harry's meeting	Harry's other serious injuries
17	DEC	Peta Returns	Snape leaves Hogwart's / Xmas shopping, they meet Peta	Peta information - Misery slipkiss	Harry's reaction - Cho + Gring + D.A. also?		O.G.P	Another lesson	Magical hospital wing
18	DEC	St. Mungo's Hospital for Magical Maladies and Injuries	St. Mungo's visit - see back (Machair visit) - see Lockhart - see Mr. Weasley Neville	NOW VOL IS ACTIVELY TRYING TO GET HARRY TO JOIN P - very vivid - could see his	Gring + Dad	around			
19	DEC	(Xmas)		Boide dead - He P again	Gring + Dad	around			
20	JAN	Extended Powers of Elvira Underage	Harry messes with v. Hagrid's Order of Phoenix - Harry's reaction - Harry's reaction	Harry fighting strong - increasing - but not increasing	Gring + Dad	around	O.G.P	Snape lesson - Harry's meeting	Explosion out of hospital wing - Harry's reaction - Harry's reaction
21	FEB	(Valentine's day)	Harry's reaction - Harry's reaction - Harry's reaction		Gring + Dad	around	O.G.P	Snape's reaction - Harry's reaction	
22	FEB	Cousin Grange	Underage not really gone - Harry's reaction - Harry's reaction	Harry starting to get it - blurry	Cho + Gring both with Harry - another row	around	O.G.P	Snape's reaction - Harry's reaction	
MARCH	(Treason)		Easter - Harry's reaction - Harry's reaction	Harry starting to get it		around			
APRIL	(Careers / Quidditch)		Careers consultation - Harry's reaction - Harry's reaction	Harry starting to get it		around			

The above image FIG 44a was created by the renowned author J.K. Rowling. Rowling has used a simple sheet of ruled paper to create a spreadsheet to keep track of all plot points. The multilayered plot need to be carefully organized to avoid discrepancies and conflicts between characters and their motivations. Often when story is a trilogy, or multiple trilogies, extra care must be taken to keep all the elements working in a logical sequence.

This form of visualization is just one of the methods that the author has at their disposal as a way to keep organized. Other ways to keep a story under control are note cards, electronic spread sheets, and short draft versions of important elements pertaining to characters, events and locations that are used during the course of the story.

The spreadsheet plot is written out by J.K. Rowling herself. Her approach to spreadsheet plotting is to divide the columns by chapter number, story timeline, chapter title, main plots and subplots. Here is a short text taking a closer look at how the document is organized.

Chris Higgins

A spreadsheet plot written out by J.K. Rowling. Her approach to spreadsheet plotting is to divide the columns by chapter number, story timeline, chapter title, main plots and subplots.

Note the organization by month, as well as the clear distinction between the main plot, the primary subplot (labeled "PROPHECY"), and five other subplots -- they're all a bit sketchy, and often aren't mentioned in the book's text, even though they're still occurring in the world of the book over time.

This one is from Order of the Phoenix, although it's just one page and it's an early version (you'll note "Elvira Umbridge" mentioned rather than Dolores; Grawp is apparently a cousin at this stage; and the D.A. and the Order of the Phoenix appear to have swapped names). My favorite notes are "gory here" spanning chapters 22 & 23 related to the D.A. (actually the Order as it appears in the final book), as well as the treatment of chapter 19, which has the placeholder title "(Xmas)," no main plot development, three totally blank subplots, and a subplot including "big reunion" circled. I guess even plots take a break sometimes.

The author that has control over the narrative has control over the audience.

The author

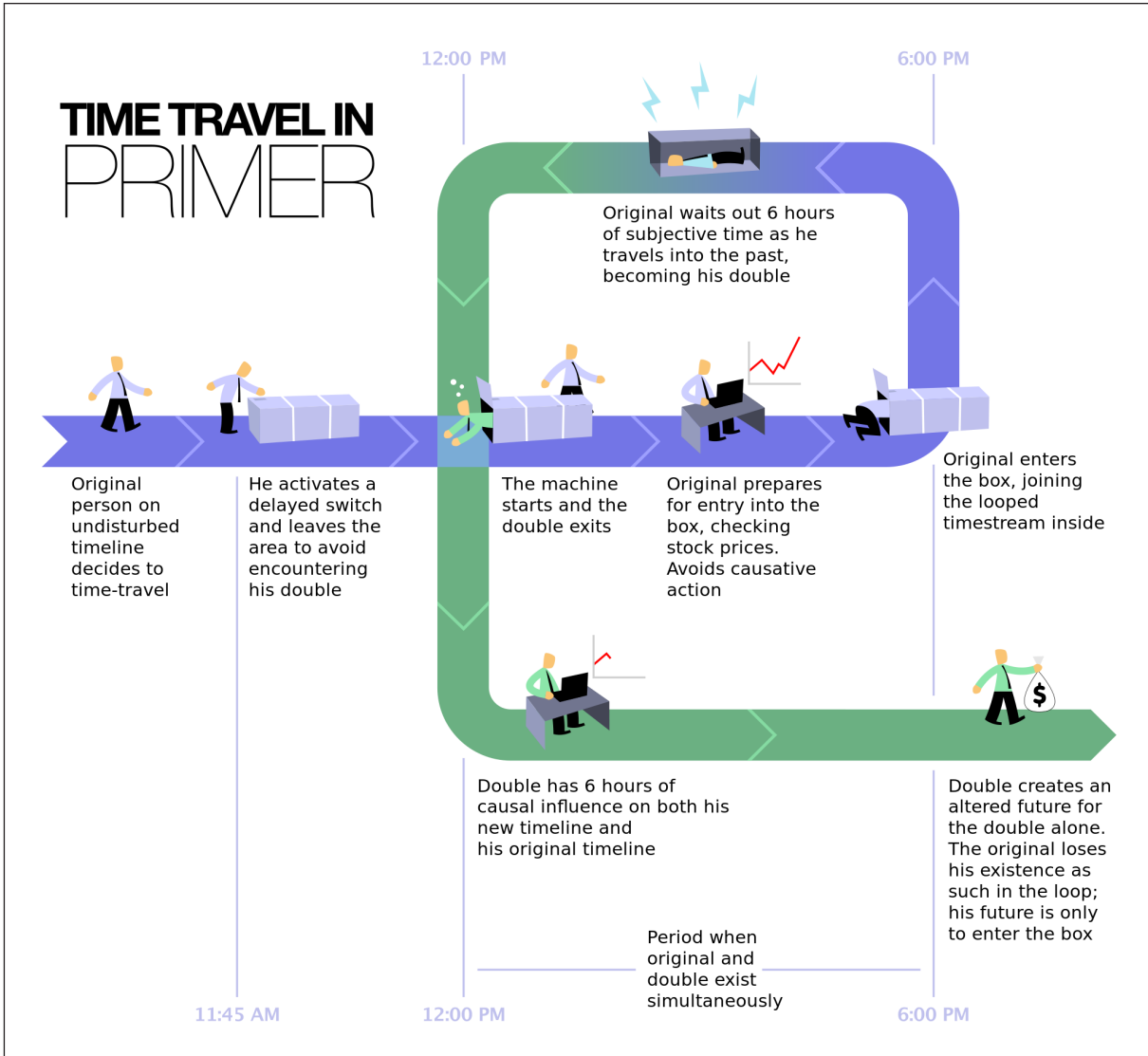
FIG 44b



Primer

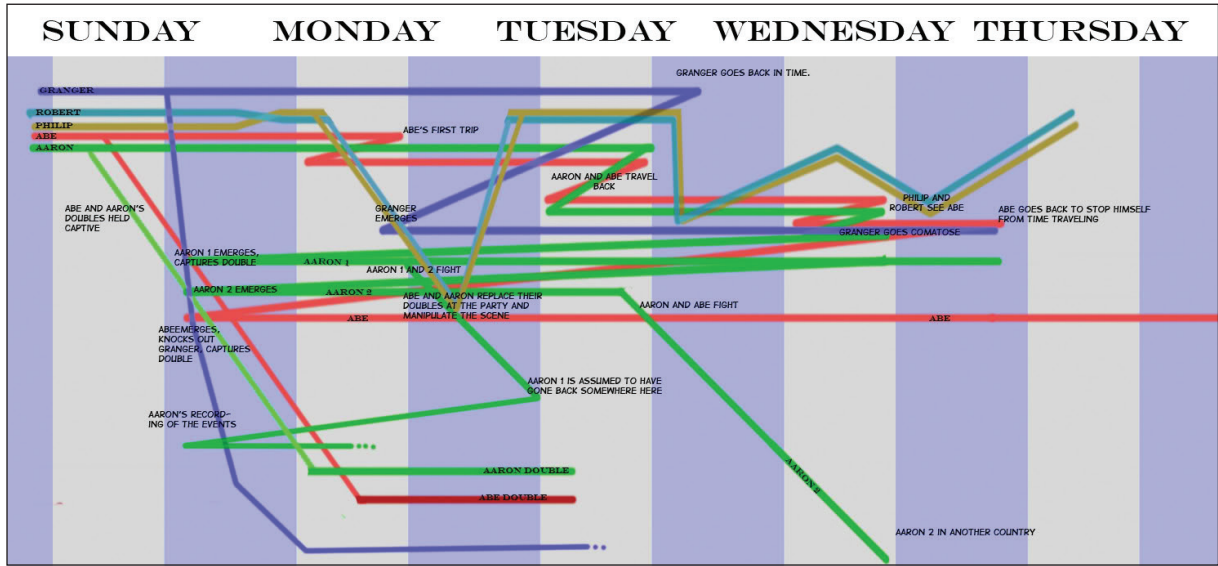
Narrative Structure ex. 5

FIG 45a



The above image FIG 45a is a visualization of the narrative structure for the film 'Primer'. It was released in 2004. It was created on a low budget and contains an extremely confusing plot. In the story, the protagonists invent a device that allows them to bend time. Essentially, they create a time machine that allows them to break the linear flow of time, and exploit a loop hole that allows them to exist in both the present and the future simultaneously. This image is a visualization of that break in time, and serves to explain the story's narrative structure.

FIG 45b



Each story has elements that are unique to that story alone, however there are also aspects of the story that are universal. By using lines and images and type, we are able to create visualizations of what is happening in the story. These visualizations serve as quick reference for storytellers and story reader, to deepen their understandings of how the story unfolds.

This chart FIG 45b is also a recreation of the story 'Primer' however because of how it was made, it is harder to access the information easily. Indeed, there is a convoluted visual system, and as readers we get rather lost in the haze of colors and shapes. Perhaps just removing the purple and grey vertical stripes in the background would help the reader to access the information.

For more visualizations of the Primer narrative structure please visit: timeout.com/london/film/confusing-sci-fi-movies?pageNumber=5

If we interrogate the chart, we can see that the characters—Granger, Robert, Philip, Abe and Aaron—each repeat themselves into Aaron 1 and Aaron 2 and such, further adding to the confusion of following this story. This film was wildly successful, and goes to show that with a strong script and idea, a film can be made with limited resources. When you watch the film, most viewers get a sensation of what has happened, but because of the oblique relationship to space time as we understand it, it is a very hard film to follow and understand completely, unless of course you are a quantum physicist.

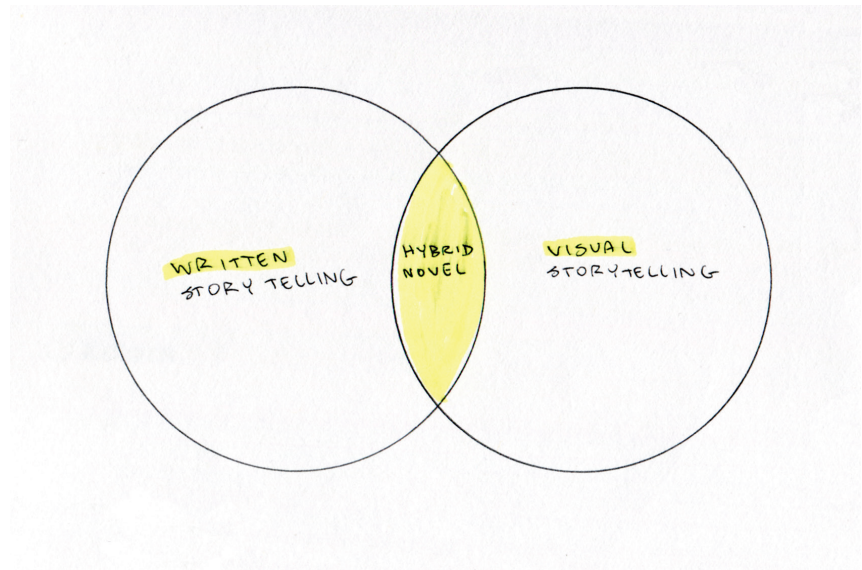
Hybrid Novel

Chapter

2

2.1 Intro

FIG 46



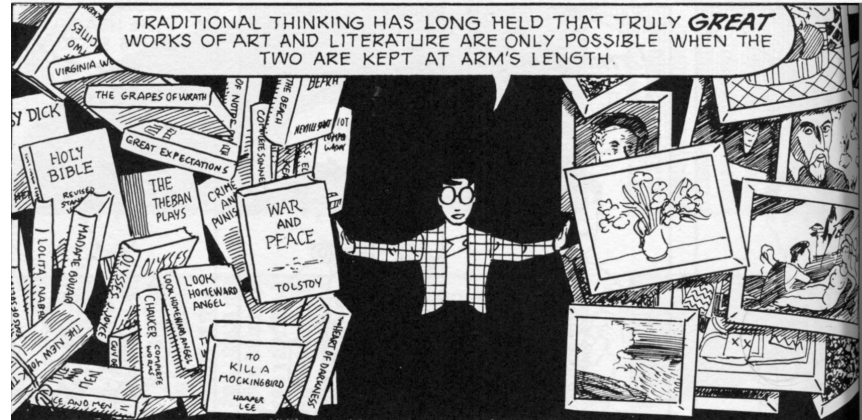
Hybrid Novels are books where the literary story and the visual elements of graphic design work together to tell a new form of story. A good book design should always work in function of the story, but the concept of the hybrid novel takes the overlap of the physicality of the book, and the narrative in the story one step further.

Zoe Sadokierski
2010

Hybrid Novels – novels in which graphic devices like photographs, drawings and experimental typography are integrated into the written text. Within hybrid novels, word and image combine to create a text that is neither purely written, nor purely visual. Although not new, hybrid novels are increasingly appearing in commercial publishing, and increasingly recognized as an insufficiently explained phenomenon by both literary critics and academics.

This overlap is a new space that is currently being explored in depth by a handful of designers and publishers. In part this is because of the advent of the digital book, and the much talked about “death of print.” Print design has not died, but like all media, it is undergoing a never ending shift in usage and purpose. During the course of this research, the topic of hybrid novel started out as the focus, up until the realization that the project was more fundamentally about narrative and stories, and those fit inside of the hybrid novel. To further understand how we read stories with words and images, let’s take a look at a page from Scott McCloud’s book: Understanding Comics.

FIG 47



What McCloud is saying in FIG 47 is that in the history of art and literature the word and image have been kept apart. When words and images appear together it is often considered overly commercial or pulp fiction, i.e. not meant for critical reflection or deeper meaning. The next paragraph discusses how age plays a fundamental role in how publishers launch content for diverse reading groups.

Writing and reading has a dynamic relationship, and is ever evolving, never static. When we are children—as young readers—we do not know what anything is, therefore we need picture books because for most people, sight comes before language. If you tell a child, this is a dinosaur, they do not have any references at that time, and do not understand the written word for dinosaur. But if you show that child a picture of a dinosaur, and explain to them the context, something like “this was a huge lizard that roamed the earth a long time ago,” then they will probably get the idea and understand.

During the evolution of writing and publishing stories, a curious thing has happened. Publishers seem to believe that the older we get, the more we want to see text, and not include pictures in written books of text. Novels written with text that also includes images are dismissed by the literature community as being childish or gimmicky.

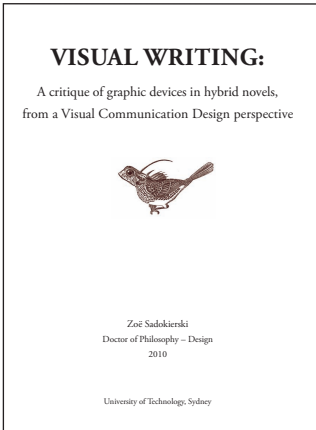
The contemporary hybrid novel publishing community is trying to change this perception, and bring hybrid novels to a new level of popularity for the readers of today. Below are a few early examples of hybrid novels:

Alberto Hernandez
2009, p.3

Then, when did hybrid novels first appear? We can find some examples in pioneering work such as each of a series of five novels in which Lope de Vega Carpio (16th century) omitted one vowel; Laurence Sterne's *The life and opinion of Tristram Shandy, Gentleman* (1759) who used hyphens, dashes, and asterisks, left pages blank, and published entire pages in black to denote a character's death; James Joyce's *Finnegans Wake* (1922) in which he scrambled the text to create a range of visual effects; William S. Burroughs's *Naked Lunch* (1962) whose reordered text challenged conventional ideas of linear reading and narrative structure; or Georges Perec's 'A void' (1969) written without the letter e.

2.2 Visual Writing

Zoe's Thesis



Zoe Sadokierski is an Australian designer and illustrator whose Phd thesis aimed at further understanding structural and formal aspects of visual writing and the hybrid book. During the course of my research her work was analyzed to further understand some of the criteria involved in designing a hybrid novel, and to gain deeper understanding of the genre. The image below FIG 48a is indicative of the rich visual language that she uses throughout her project. She created the entire Phd by hand on papers and post it notes, then worked them all back together into a cohesive document.

FIG 48a

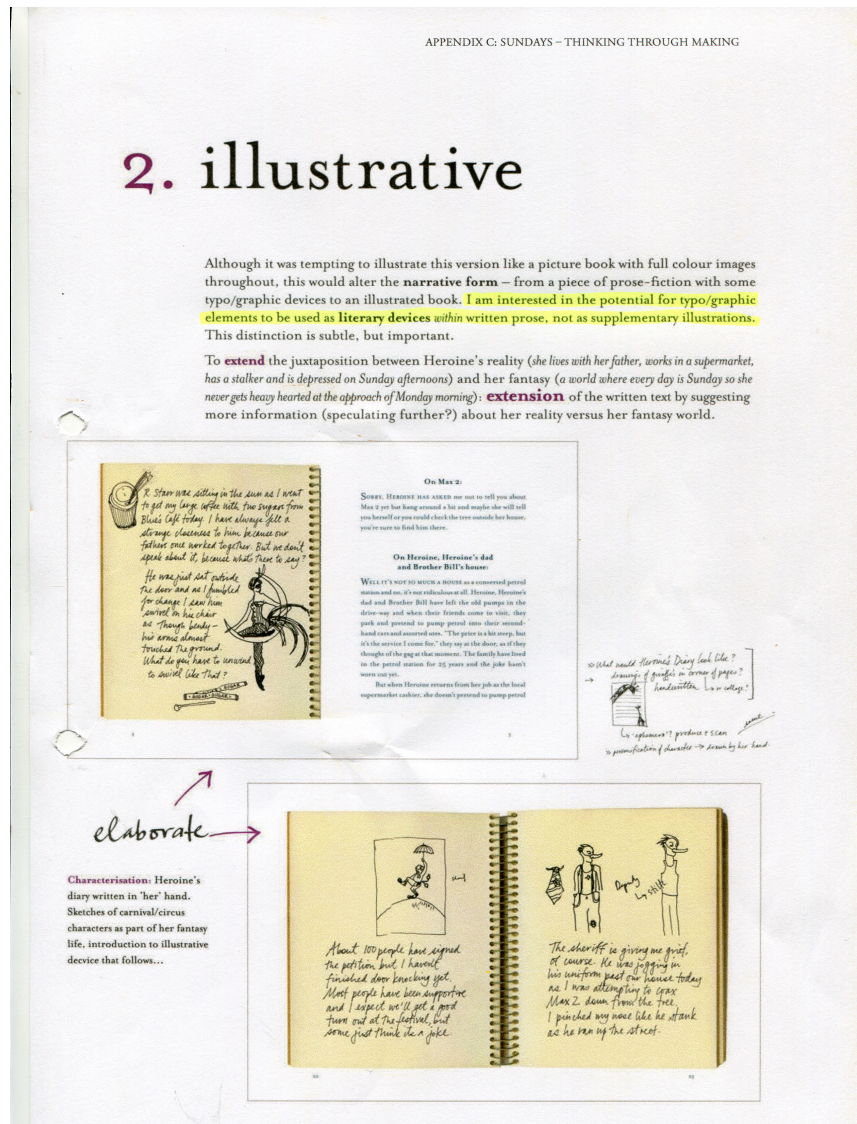
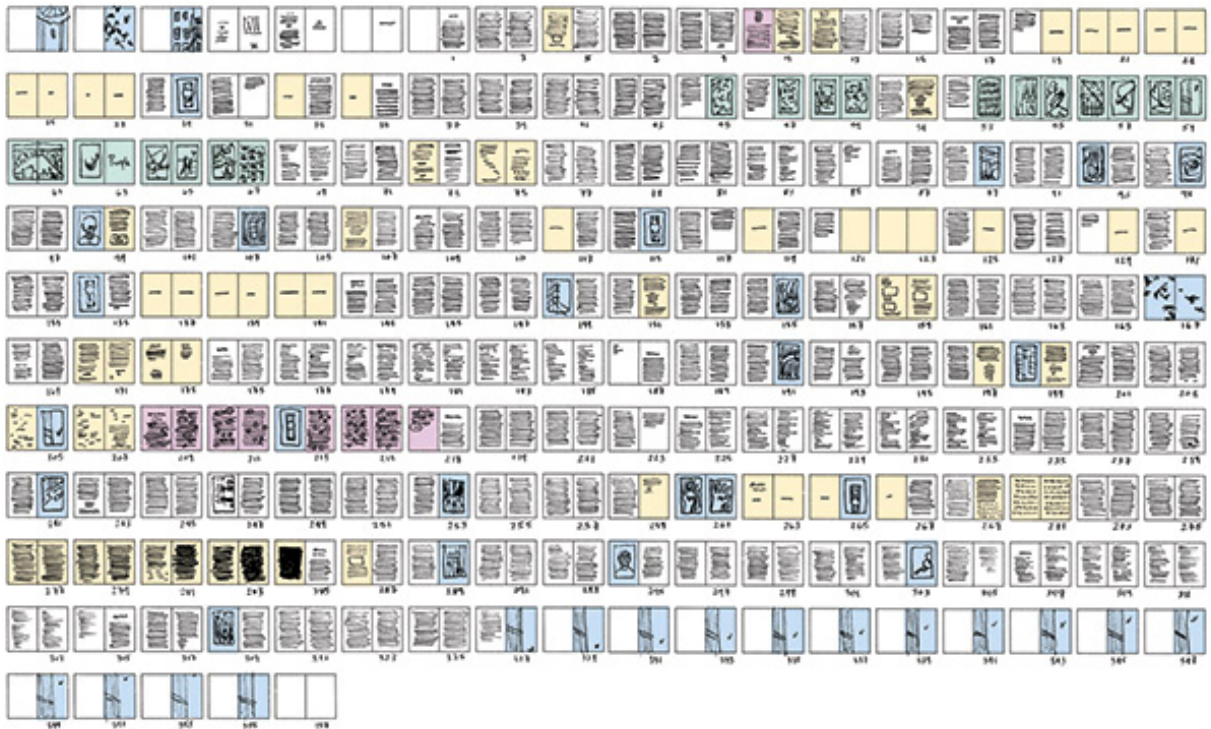


FIG 48b



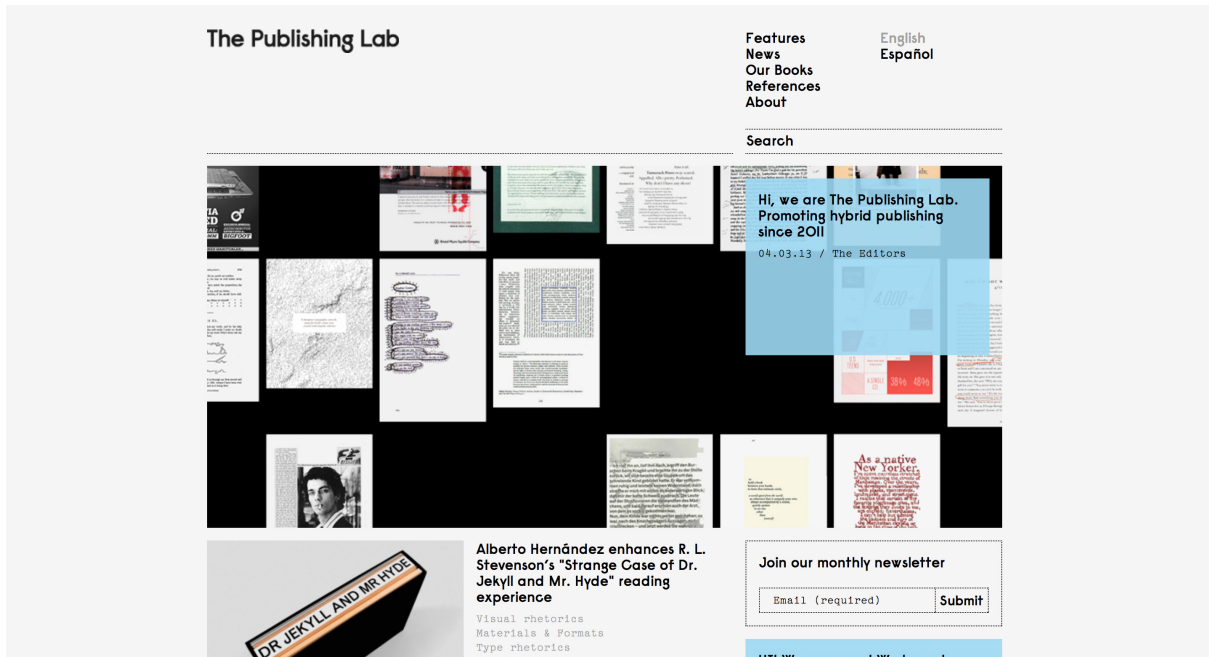
The image above FIG 48b shows the flat plan of her thesis (p.87 of Zoe's thesis, see link in references section), and has the content organized into sections of color. She created the document as a sort of hybrid novel in itself, so as to show some of the conventions that are available to the writer/designer as they create a hybrid novel. Zoe broke hybrid novels down into the following five categories:

- 1) Typography - Words
- 2) Illustrative elements - Illustrations
- 3) Ephemera - Scraps and found objects
- 4) Photographs - Photographic images
- 5) Diagrams - Information graphics

Zoe's work is extensive and astute. She analyzes the form and language of hybrid novels from an academic yet accessible style. It is required reading for anyone who wishes to develop a deeper understanding of hybrid novels. You can find a link to the free download on the-publishing-lab's website on page 165 of this document.

2.3 The Publishing Lab

FIG 49a



Alberto Hernandez's research on the hybrid novel became an important reference during the initial stages of this research. His interest was fueled by a love of stories, and how he could better understand the use of graphic conventions to represent stories in interplays of text and image. He built 'The Publishing Lab'—or TPL for short—to reach a broader audience.

Alberto Hernandez
2009

The Publishing Lab is part experimental laboratory, part investigators agency and part amusement park [...] At TPL we track down, analyse and write about what semioticians call "multimodal texts", though we usually refer to them as "hybrid texts". The word "multimodality" is pretty neat, actually, but we fear it breaches one of the primary rules of language use: not scaring people away. To us an hybrid text is the one that in order to communicate its message uses more than one semiotic mode (writing, images, graphic devices, animation, textures... that one you're thinking about right now too) and treat them not as supplementary but as integral pieces of the narrative.

On this web platform we can find a series of reviews of hybrid texts as well as downloadable content in PDF for further reading. The only criteria for inclusion on the site is that the texts must utilize an interplay between writing and visual form.

FIG 49b

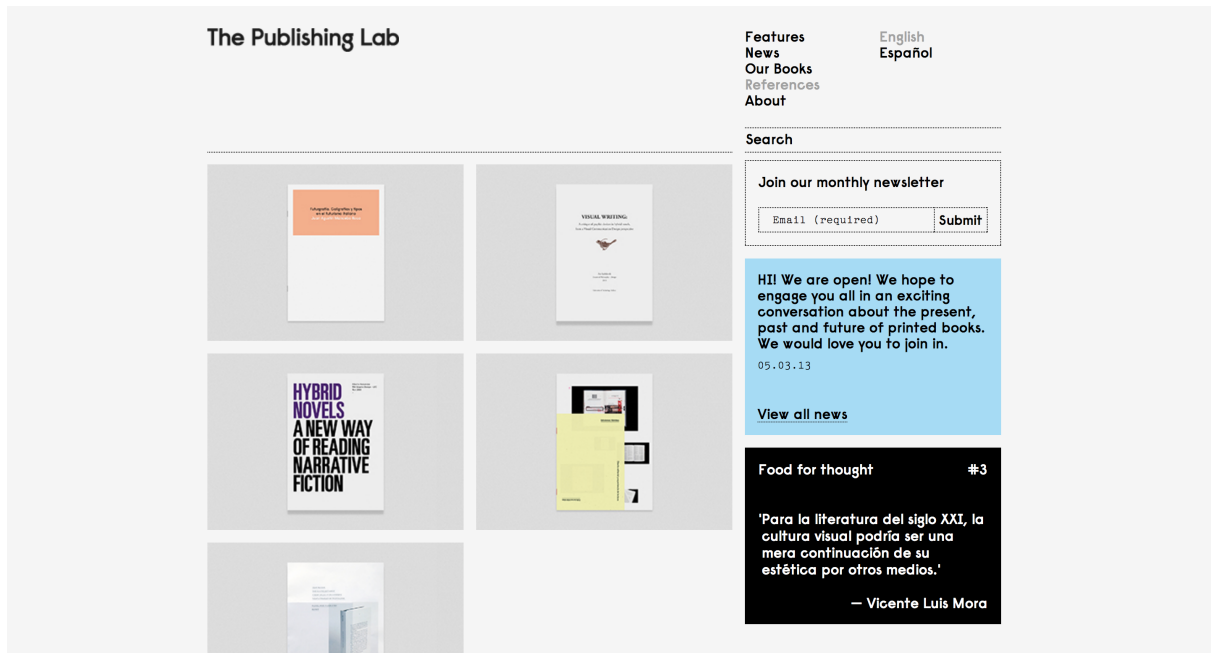


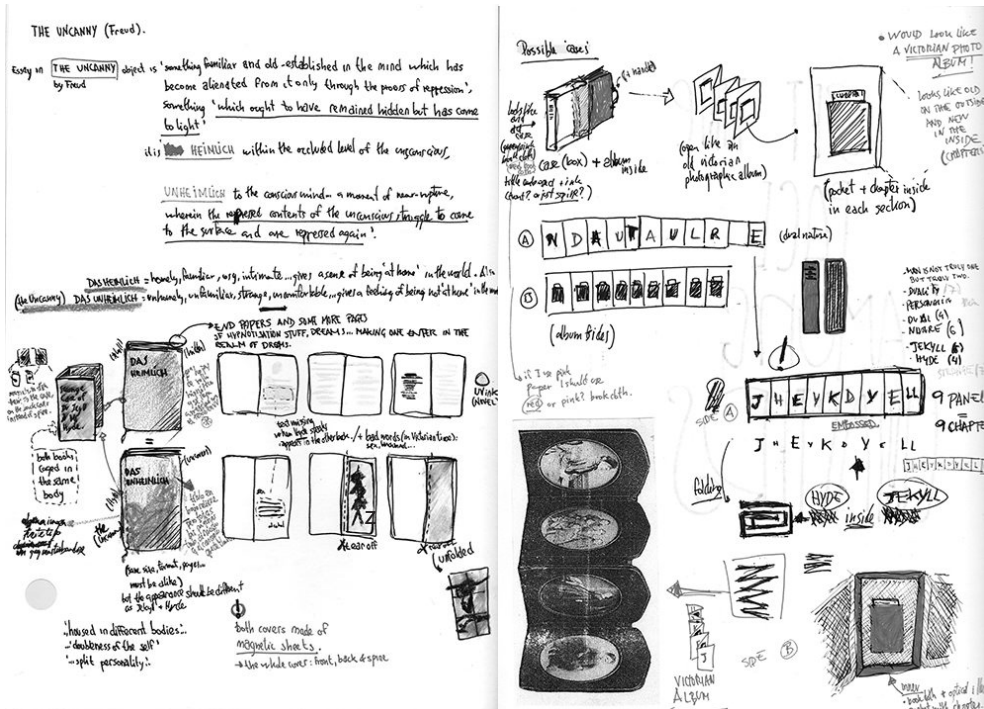
FIG 49a and 49b feature screenshots from the TPL. It features a clear layout and straight forward navigation that gives the user the opportunity to engage with the content in a clear way. The website is used as a platform to explore new directions in the publishing industry. Topics such as E-books, P-books, editorial design and hybrid novels is discussed. There is also a section titled 'references' that has links to pertinent downloadable PDF's that relate to the Hybrid Novel, all free of charge. The project is bi-lingual–English and Spanish–and offers a deeper look at publishing in contemporary ways.

One of the authors covered is Andrew Losowsky, who has edited and written for several Die Gestalten Verlag books ('Fully Booked' and 'Turning Pages') recently related to current trends in publishing and the future of the book. Losowsky claims that the future of publishing is enriched by new hybrid forms of media, as opposed to the previous and somewhat prophetic statement of the looming 'end of print'. New forms of publishing are diverse and varied such as: Twitter and the art of telling a story with 140 characters or less, Blurb which opens opportunities for self publishing and print on demand and a vast range of other platforms and tools that are available to the contemporary author. We are truly limited only by our own imaginations.

Dr. Jekyll & Mr. Hyde

Process

FIG 50a



Alberto's research into the hybrid novel was an important reference during the initial stages of the project. He analyzed the story based on theme, setting and context, as well as motifs and character motivations. There is a highly iterative approach to the visual testing that I found both investigative from an academic standpoint, as well as playful and driven from a design standpoint. FIG 63a shows two pages from his sketchbook. FIG 50b shows some of the early making of shots from the Hybrid Book design. The clearest difference between our two projects, is that Alberto has focused specifically on the Hybrid Novel, and the design of one in particular, where my project is about narrative structures in general, with the hybrid novel as a subtopic.

FIG 50b



Dr. Jekyll & Mr. Hyde

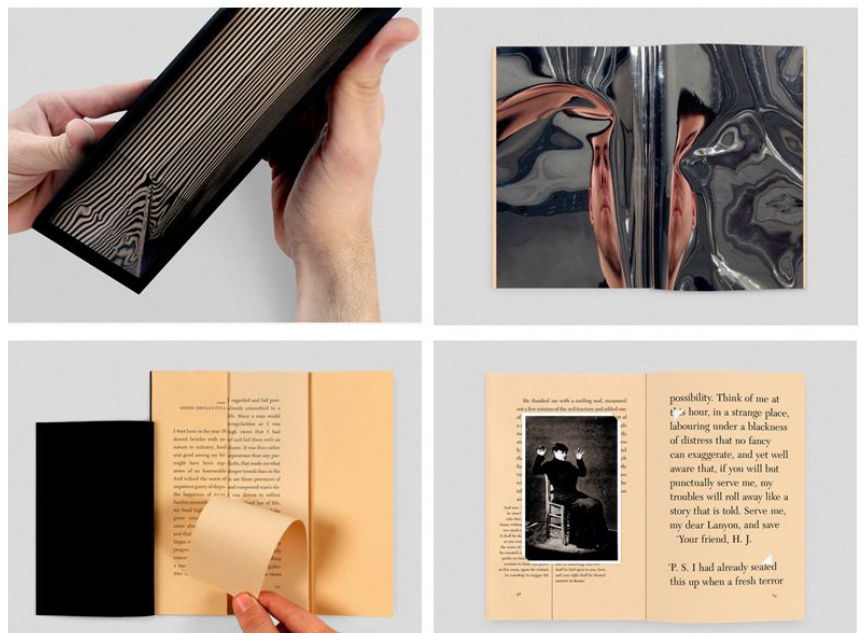
Results

FIG 50c



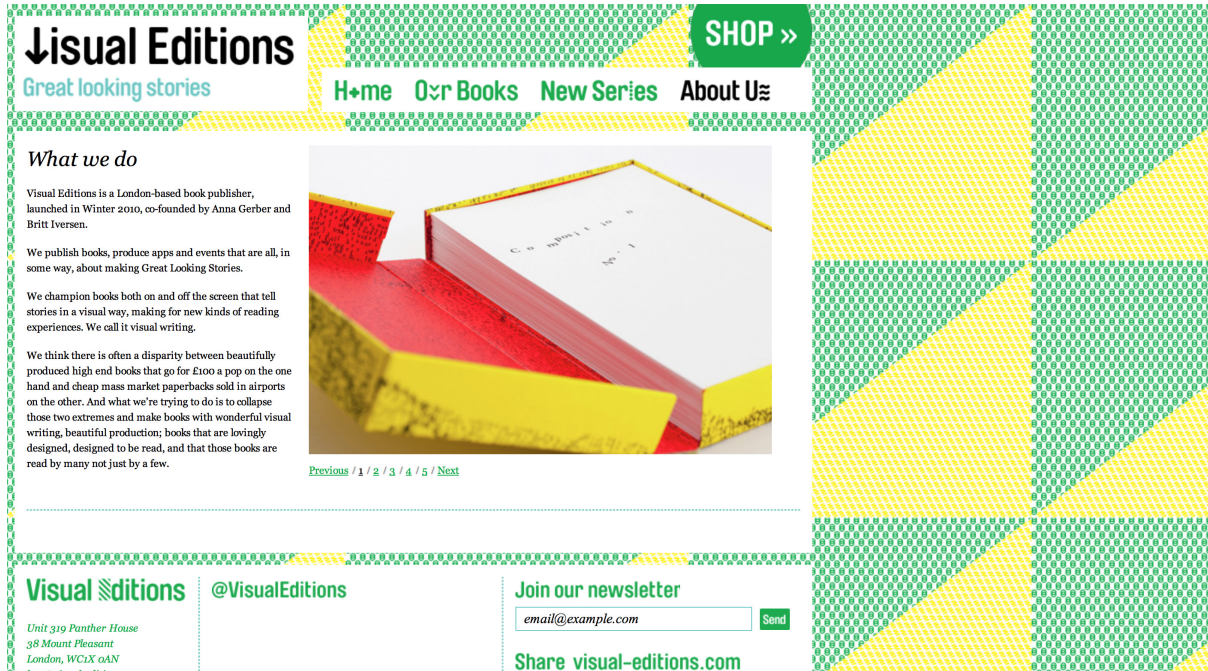
The image above and below FIG 50b,c show sample spreads from Alberto's final results of the Hybrid Novel version of Dr. Jekyll and Mr. Hyde.

FIG 50d



2.4 Visual Editions

FIG 51



Visual Editions (VE) is a book publisher out of London that uses the tagline, “Great looking stories.” They are a hybrid novel publisher that creates fine books, where the story and physical book object overlap. VE does not merely illustrate preexisting stories but rather takes the stories to new places through interventions in the book object like folds, cuts and other non gimmicky graphic and typographic techniques. The following text is taken from their website FIG 51 and appears below.

Anna Gerber
and Britt Iversen
[Visual Editions website](#)

Visual Editions is a London-based book publisher, launched in Winter 2010, co-founded by Anna Gerber and Britt Iversen. We publish books, produce apps and events that are all, in some way, about making Great Looking Stories. We champion books both on and off the screen that tell stories in a visual way, making for new kinds of reading experiences. We call it visual writing. We think there is often a disparity between beautifully produced high end books that go for £100 a pop on the one hand and cheap mass market paperbacks sold in airports on the other. And what we’re trying to do is to collapse those two extremes and make books with wonderful visual writing, beautiful production; books that are lovingly designed, designed to be read, and that those books are read by many not just by a few.

Composition no.1

FIG 52a



Composition no. 1 was originally published in the 1960's by French writer Marc Saporta. What makes the book unique is that it was published in a box—thought to be the first ever of its kind. By creating this 'book' as a set of loose leaf pages, each page works as its own story. VE has this to say:

Anna Gerber
and Britt Iversen
[Visual Edition's website](#)

Each page has a self-contained narrative, leaving it to the reader to decide the order they read the book, and how much or how little of the book they want to read before they begin again. In so many ways, Composition No.1 was published ahead of its time: the book raises all the questions we ask ourselves today about user-centric, non-linear screen driven ways of reading. So it made sense to develop a screen version too: Composition No.1 as an iPad app. While the printed book asks readers to shuffle pages, the screen version is an automatic screen shuffle that forces readers to get involved.

fig 52b

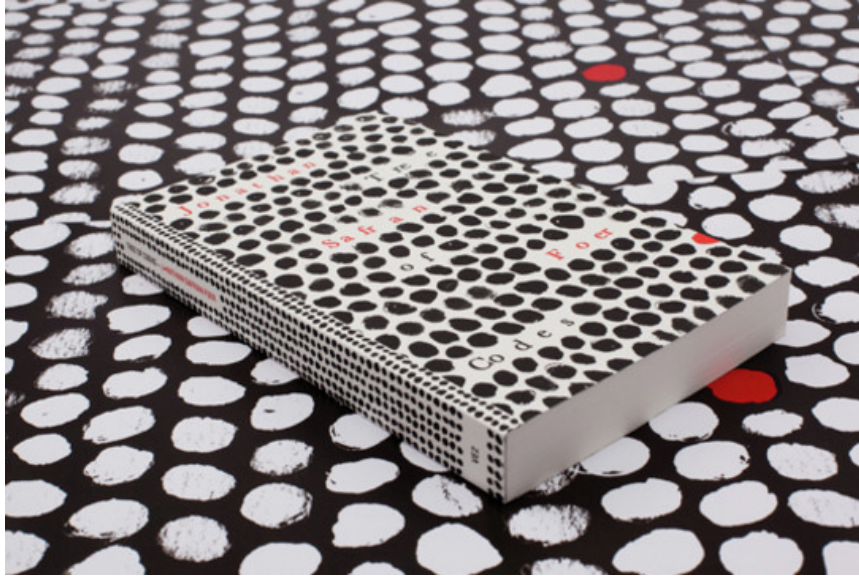


FIG 52c



Tree of Codes

FIG 53a



Tree of Codes is a book that takes a different approach to storytelling in the book format by including a die cut on every page. Jonathan Safran Foer created this book as a reinterpretation of a preexisting story; 'The Street of Crocodiles' by Bruno Schulz. By including the die cuts, the story reads in new ways, by flipping the pages you are able to see multiple pages at once. The book is not a remix on an existing story, rather something altogether new.

FIG 53b



FIG 53c



The book takes the die cut to the extreme. FIG 53b,c show how the sentences read with multiple pages visible at once. The reading sensation is that multiple stories form and connect as the pages are turned. The use of die cuts have been so carefully implemented that a whole new reading experience has been gained. It is not a linear story that is to be read in sequence, the book invites readers to turn pages and put together bits of text from one page and another.

The book's die cut pages were designed by Sara De Bondt studio in London, with a cover by gray318. From a production standpoint the book was extremely demanding and difficult to produce. The publisher was turned down by every printer that they approached, until they were able to close with Die Keure in Belgium who accepted the project as a challenge. Tree of Codes has sold 30,000 copies as of the writing of this text. Tree of Codes is a test, it functions as a book object, and is not a traditional book of texts.

2.5 Other Examples

FIG 54



There are dozens if not hundreds of books on the market that refer to themselves as Hybrid Novels. Some of the noteworthy projects that have come to acclaim in recent years are the books made by Four Corners books. One such title is *Dracula* by Bram Stoker and designed by John Morgan. The story is altered with additional pencil drawings by illustrator James Pyman. The book takes several design considerations to give it a face lift.

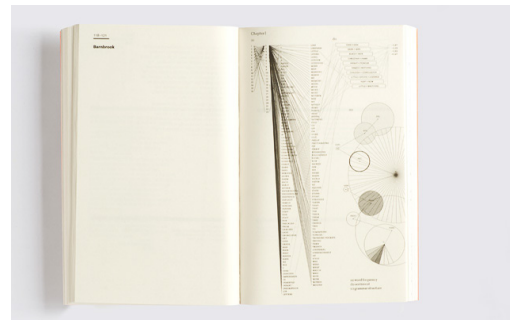
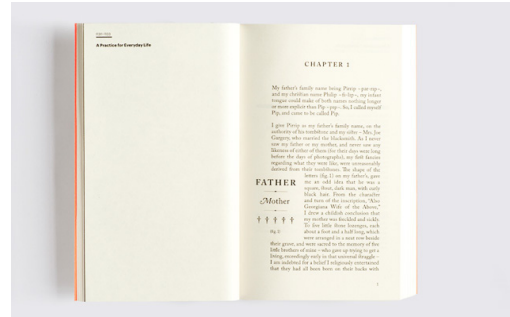
Four Corners Books
 Taken from website

This second book in our Familiars series is made up of a series of diaries, letters and newspaper cuttings, has been typeset by Morgan with a different typeface for each character, the fonts based on those in use at the time of the book's original publication. The yellow clothbound cover echoes that of the first UK edition.

The edition uses a sophisticated typographic system where each characters has their own unique font. By reading the volume you know who is saying what, just by looking at the printed page. It also employs period accurate imagery and other conventions to take the reader inside this haunted tale.

GraphicDesign&

FIG 55



The book that appears above FIG 55 is titled 'Page 1: Great Expectations' and is published and designed by GraphicDesign&, a London based studio. The concept of the book was simple. Take a classic book in English literature, and invite a slew of designers to do a redesign of the first page. Each designer took a unique position in their interpretation of the text. This book serves as a form of hybrid novel, where different techniques are employed to influence the reading experience in one way or another.

There are several reasons why this book is of particular interest to this inquiry. First, it's an exercise in constraint. Each designer has recreated only the first page, thereby making an idea of what the final form could be. By focusing on only one small slice of the story, much play and experimentation is created, giving a unique look at how the story could be told from many points of view. Secondly, some of the examples found in this book push the story in completely new and unexpected ways, such as how the story could appear if it were a series of emails, or as a tombstone. Each version of the story, is done in a way that explores the form/content of the story in visual terms, thereby making it a hybrid novel experiment. When possible, some of these conventions were employed in my final hybrid novel book design, such as Astrid Stavro's use of 'Boustrophedon' which appears on p. 151 of this project you are reading.

Siddhartha

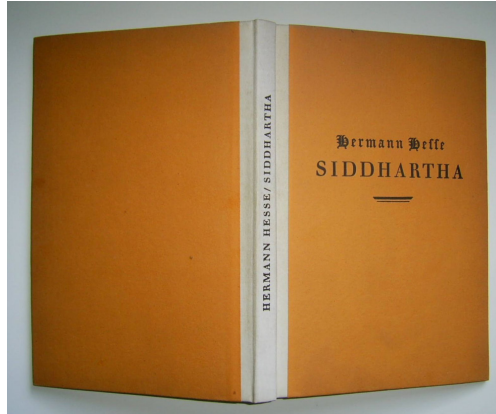
Chapter

3

3.1 Analysis

FIG 56

First edition copy of Siddhartha from Abe Books, a specialist in rare and original titles.

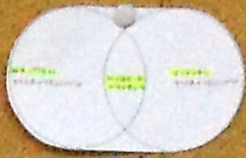


In order to narrow down my field of investigation, I chose to select one story, and analyze it in more depth. I wanted to pick a well known story that worked with my research into narrative structure and that has clearly defined characters and themes. The story that I selected is Siddhartha: An Indian Tale. It was written by the German author Hermann Hesse in 1922 and serves as an important book in the self development of the human experience. It's narrative structure follows the Monomyth closely, and it is considered required reading by audiences worldwide, particularly in North America, where it seems that every single 18-25 year old has read the book. Even though Hesse is a German man from Calw—on the edge of the Black Forest—his parents were missionaries, and this book is set in India where his parents were located for many years. His parents and grandfather told the young Hermann many stories about India and it's culture; even before he went there physically he had grown up with many Indian cultural elements in his life.

The book is a fictional tale loosely based on the life of the Buddha. It took him several years to write the book, because he started by writing the first act, and said that he could not finish writing the book because he had not experienced what he wanted to write. So the project went on hold until his own spiritual growth had taken place, and he felt confident to finish the book.

Abe Books website
[Link on page 169](#)

Book description: S. Fischer Verlag, Berlin. 1922. Hardcover. Book condition: Near Fine. First edition. 8vo. First printing, true scarce first edition. With "Erste bis Sechste Auflage" printed on the copyright page. Original quarter vellum over orange boards, lettered in black on spine and cover, 147pp., 2pp publisher's ads at end. German text. First edition cost USD\$ 1,250.00.



HYBRID NOVEL

HYBRID NOVELS

VISUAL WRITING

Visual writing is a careful process we undergo that it taps into a rich history ranging from Leonardo da Vinci's *Vitruvian Man* to 45 seconds of information and more recently, Facebook's *Timeline* and *News Feed*.

When we think of visual writing, we think about the *visual* writing and ability to be readable as much as the words on the page. We think to make sure that the visual and graphic properly describe or enhance the text. We think about their use of color, text, and layout to make sure that the visual is as effective as the text.

TYPOGRAPHIC EXPERIMENT

BIBLIOGRAPHY

99 DAYS TO TELL A STORY

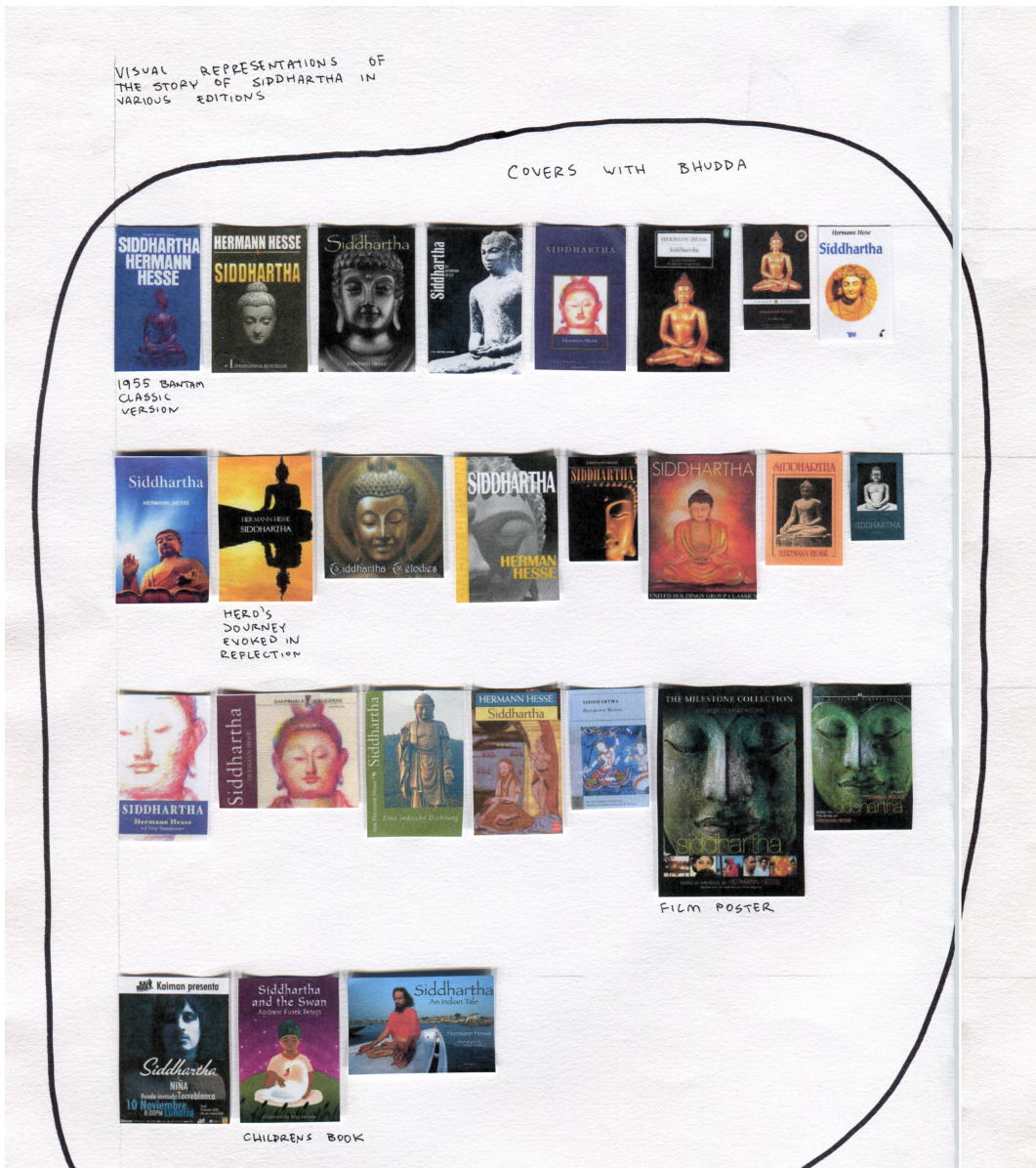
Participate

Workshop Analysis

This work FIG 57 was done during a workshop with Pedro C. Almeida during the MA. The theme was titled Mapping a Territory: Establishing a visual conversation for visual and contextual analysis. During two intensive days we were asked to define our territory of research. We were to arrive with a previously defined topic that we wanted to explore, and print out those images as thumbnails, and expand upon the limits of the projects. Systems were used like L.A.T.C.H. to sort through the content and create groups and relationships within the content. We were encouraged to think in designerly ways. This photograph is of the wall in ESAD with my final work made during the workshop. It features analysis of the monomyth, the siddhartha story applied to the monomyth, visual writing and hybrid novels, a bibliography and covers of the novel.

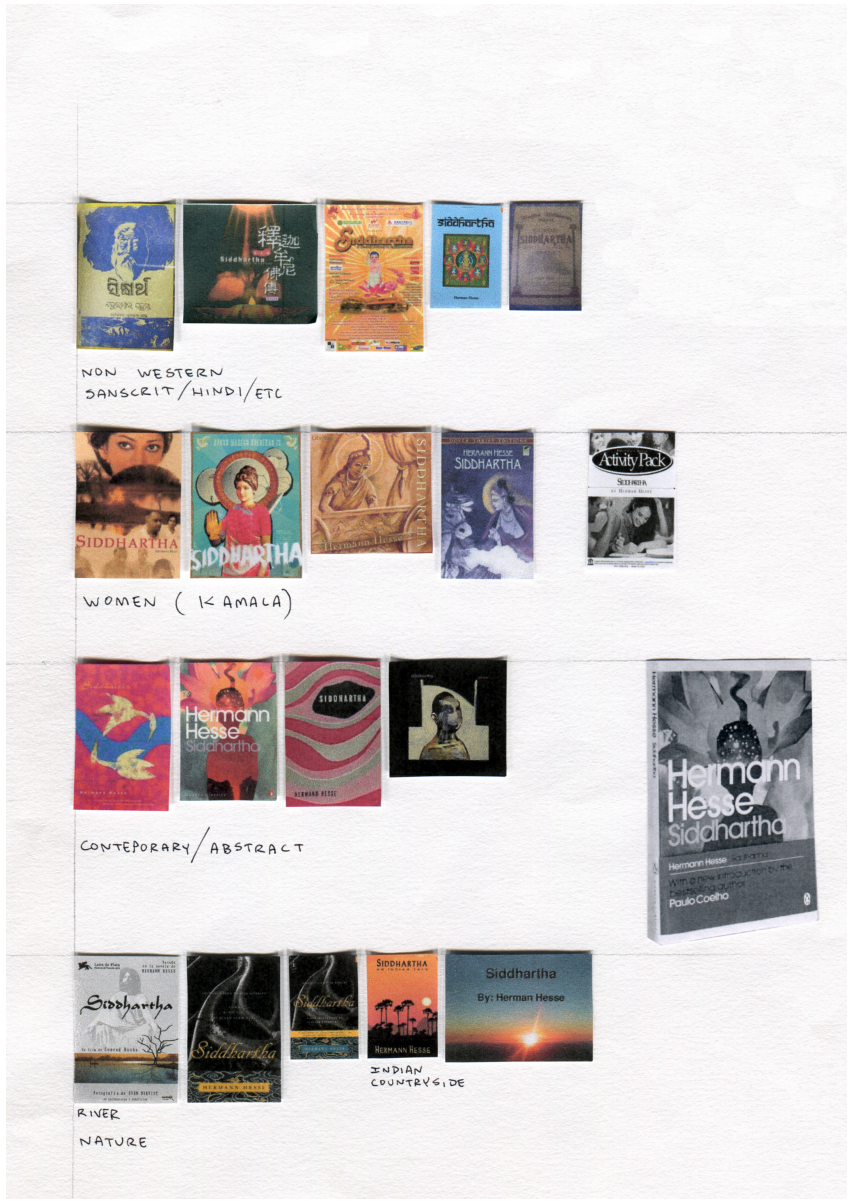
Cover Analysis

FIG 58a



The above images FIG 58a & 58b show a variety of covers of Siddhartha: An Indian Tale. This book has been published 100's of times in virtually all languages on earth. The set of covers on the left FIG 58b feature the Buddha as the central image. Some of the images are photographs, while other are illustrations. Some of the images are full body, some are only of faces, and some are closeups. The colors have a broad range from bright vibrant colors to more subdued and muted tones.

FIG 58b

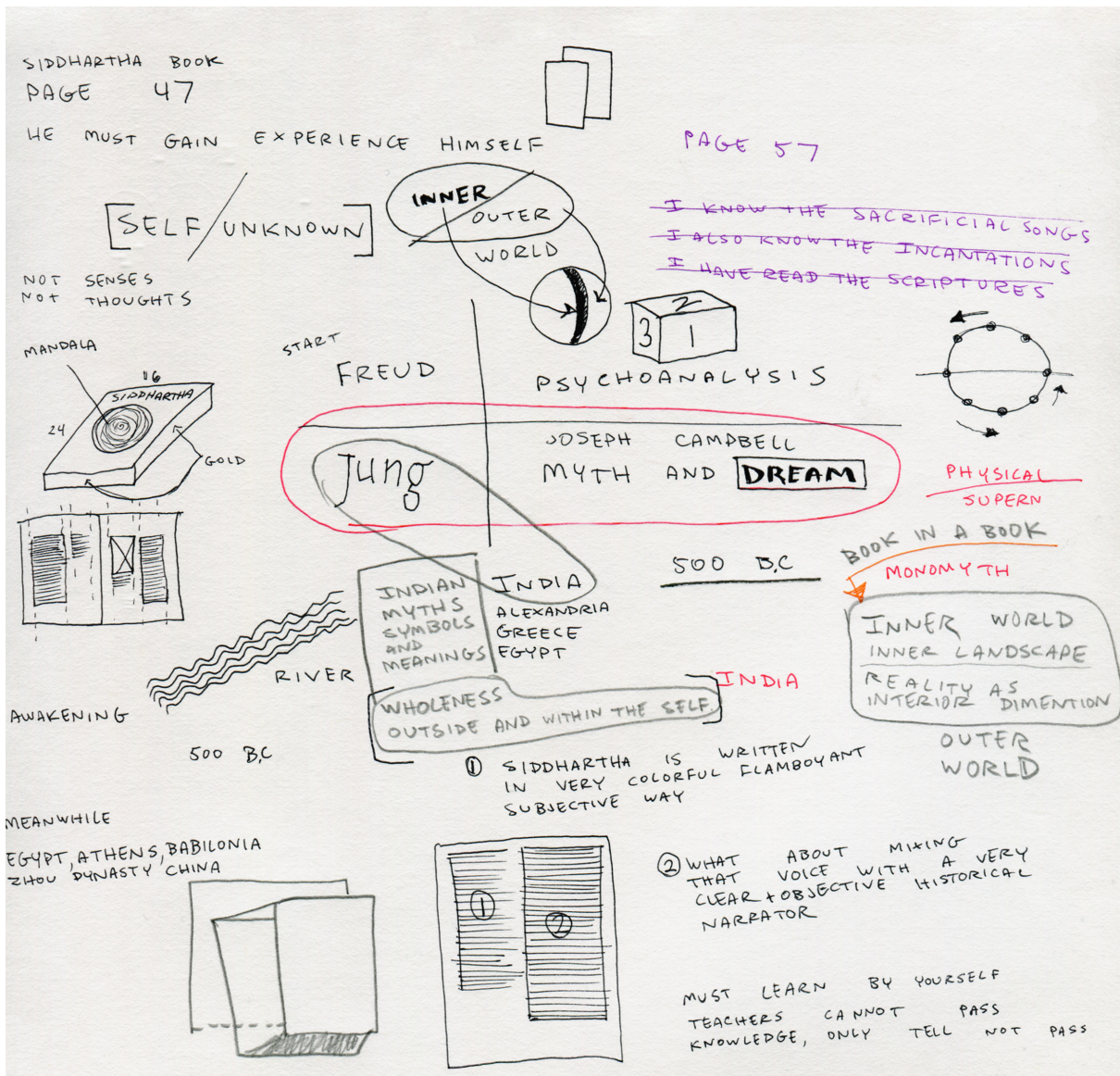


The images shown here FIG 58b are covers that feature motifs other than the Buddha. The covers mostly feature abstract forms, photos of women representing kamala, nature, rivers and several other images and icons. Some of the covers are non western language editions, featuring assorted script fonts. The colors in this section is similar to the set to the left. The images often evoke an eastern aesthetic. These book covers were gathered in an attempt to understand the preexisting visual language of the story.

Themes

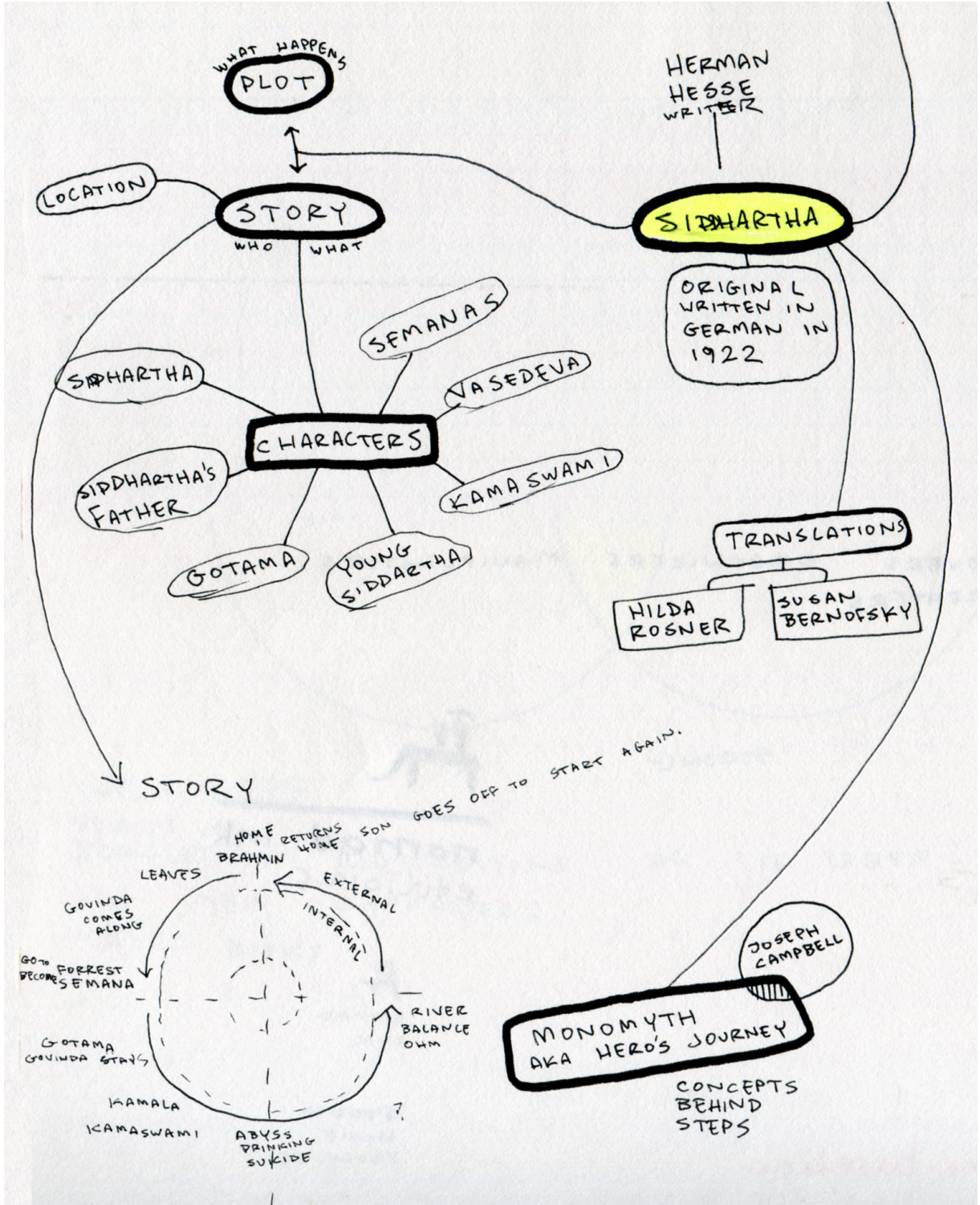
Siddhartha is a fictional novel loosely based on the life of the Buddha. The story takes place in India around 500 B.C. and aims to create a path to enlightenment and the ending of suffering. It was written in 1922 by Hermann Hesse, who is German by birth but who relocated to Switzerland in his later years. FIG 59 is an exploration into the themes and motifs of the story. By looking at the story in more detail, insights were made towards the development of the hybrid novel.

FIG 59



Characters

FIG 60



Character Representations

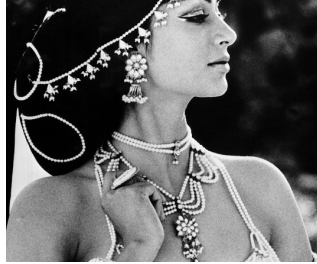
FIG 61 (multiple images)

Siddhartha



Handsome young Brahmin, and the hero of our story. We follow this spiritual pilgrim on a quest for enlightenment through challenge and experience.

Kamala



Kamala, is a beautiful, elegant courtesan who spends her days entertaining suitors. She represents feminine love and lust.

Govinda



Best friend who chooses to follow first Siddhartha, then Gotama. He does not choose his own path, instead he follows others. Like Siddhartha, he is searching for nirvana.

Kamaswami



An aging businessman whose only concerns are money and power. He is tormented by stress and greed, never able to be positive.

Samanas



The philosophy behind the Samanas' way of life is the belief that true enlightenment comes when the Self is destroyed or completely negated.

Gotama



An enlightened religious leader also known as Buddha, Gotama is said to have attained Nirvana. He teaches the Eightfold Path to his many followers as the way to achieve true enlightenment.

Son



Spoiled brat. He is ungrateful and harsh with his father. He was raised spoiled by his mother; with servants and fancy clothes. He is not interested in living in a hut with two old men.

Father



A respected Brahmin, Siddhartha's father knows many religious teachings. However, Siddhartha wants to find enlightenment through other means, and is determined to leave.

Interpersonal Relationships

FIG 62a

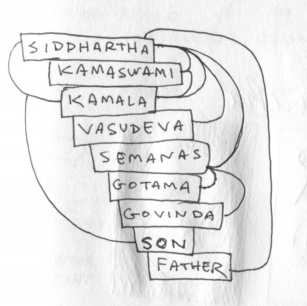
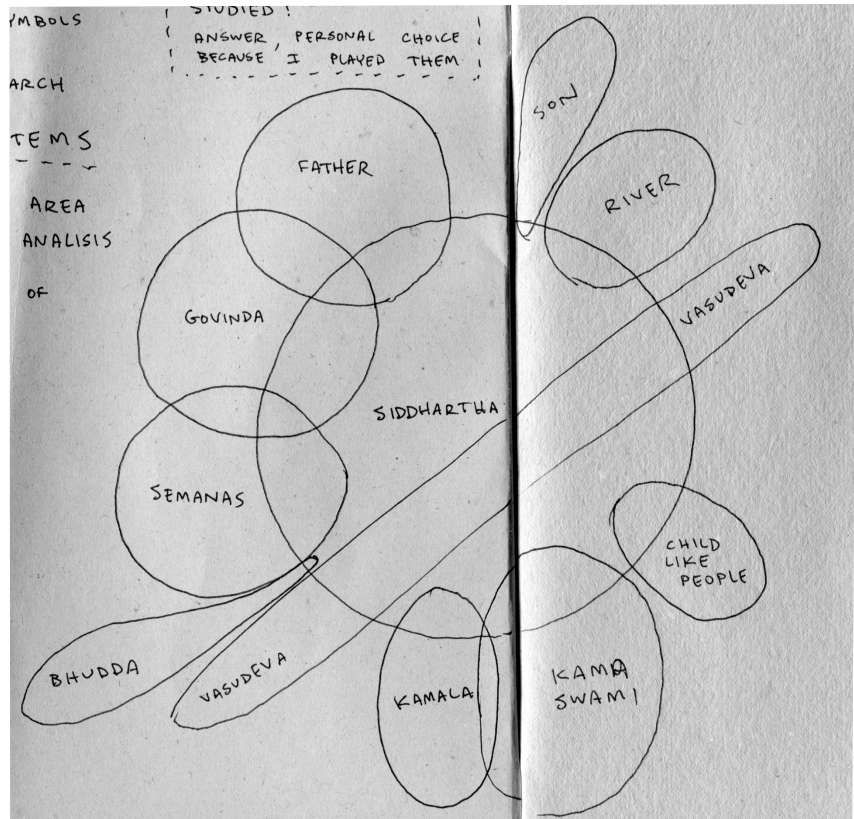


FIG 62b



Each of the characters in Siddhartha is related to each other in some way. Some of the characters in this story represent archetypes that we can look at to analyze for their storytelling properties. The main character, Siddhartha lives as a hero and becomes a wise man. He is one who seeks, and by the end of the book he achieves his goals. We can see how he is related to all the characters in the book through this image [FIG 62b](#).

He is accompanied by Govinda, who does not leave his side, his loyal shadow. There is Siddhartha's Father, but he leaves after the first scene and never returns. There are the Semanas, and Gotama and the monks.

Then there is Kamala, the beautiful courtesan, followed by Kamuswami the powerful and greedy businessman. Siddhartha and kamala have a son, who is used to show the cyclical nature of life. Two important figures of wisdom are Vasudeva and the River—who help to unlock the ultimate fulfillment, and peace. Looking at this image now several months after having made it, the circle for Kamala and the Son should be intertwined.

FIG 63

Characterization in Siddhartha		
Round	Intermediate (almost flat)	Flat
Siddhartha	Govinda	Siddhartha's mother
	Kamala	Siddhartha's father
	Vasudeva	Buddha
		Kamaswami
		Siddhartha's son

The above image FIG 63 shows the transformations present in each of the characters in the story of Siddhartha. The protagonist, Siddhartha, is the only character that goes through a complete change in the book. He starts in one state of existence, and goes from stage to stage on his way to enlightenment. In the end of the book, he passes this supreme state of knowledge to his best friend Govinda. The characters in the middle row, Govinda, Kamala and Vasudeva have achieved some level of transformation, but not the same as Siddhartha. The characters that appear on the right column of this image, do not evolve during the story. Their character is the same from the start of the book to the end.

FIG 64a

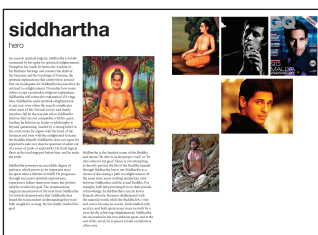


FIG 64b



FIG 64c



The above images FIG 64a,b,c show some preliminary research about the characters from the story. These were initial studies of the visuals, themes and motifs both on how the characters look, as well as how they act.

Hermann Hesse the Author

FIG 65



Hermann Hesse (1877-1962) spent World War I in Switzerland. After the war and a psychological crisis, he removed himself to the small town of Montagnola, where he created his best-known works. He received many important honors, including the Nobel Prize for Literature in 1946.

Paul Morris
Footsteps of Siddhartha

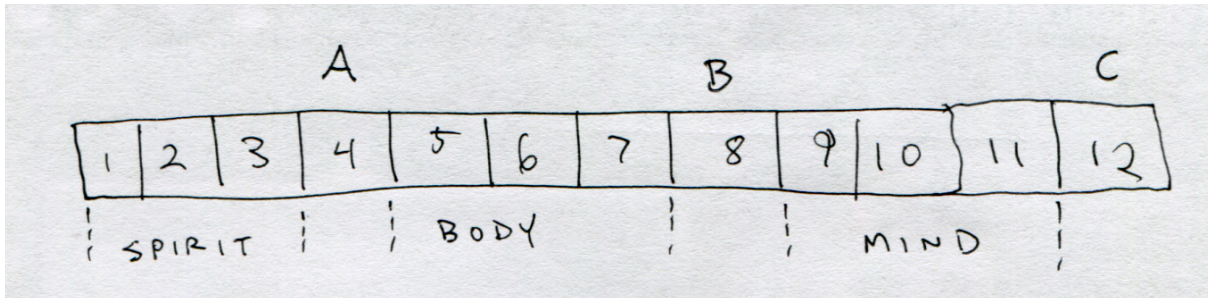
Hesse described the second voice, saying it "was itself dark, it was itself primal cause". That Hesse should dwell so intently on a dream is no surprise. As early as 1916, following the second of several nervous breakdowns, he had undergone psychoanalysis with a disciple of Carl Jung (and would later form a close rapport with Jung himself). Hesse was well acquainted with Jung's notion that the unconscious could access states of awareness available to the whole of humanity. He knew this voice was a response to the fundamental question of existence that had hounded him since childhood.

In addition to Buddha's speeches, the Bhagavad-Gita was also an important work that inspired Hesse's writing at this time.

Hermann Hesse wrote Siddhartha at a time when he was spiritually unstable. He was able to write the first act of the book, but then was unable to write the rest. When asked why he had not written it, Hesse replied, because I have not experienced those things that the character will know, so I cannot write the book at this time. Only later, after much spiritual turmoil was he able to complete the second act of the story. Hesse wrote Siddhartha—considered by many readers and scholars to be his best along with Steppenwolf & Demian—as an attempt to help his fellow man end suffering. His aim was to help relieve the anguish of past, present and future and the anxieties of life that plague so many. Worth mentioning is that Siddhartha was finished in 1922 and Campbell wrote the Hero with a Thousand Faces in 1949, so there was much overlap in their mutual interest and respect for Carl Jung's teaching.

Chapters

FIG 66



The story of Siddhartha is told in two acts. The first act is where Siddhartha learns about himself, then later he learns about the world.

Act 1

Chapter 1	The Brahman's Son
Chapter 2	With the Semanas
Chapter 3	Gotama
Chapter 4	Awakening

Act 2

Chapter 5	Kamala
Chapter 6	Amongst the People
Chapter 7	Sansara
Chapter 8	By the River
Chapter 9	The Ferryman
Chapter 10	The Son
Chapter 11	OM
Chapter 12	Govinda

This chart [FIG 66](#) shows the chapters and three central themes in the book Siddhartha. Upon casual reading, it's not apparent that the author has created three distinct sections (Spirit, Body, Mind) and applied them across the book in 3 sections of 3 chapters each. The remaining three chapters—A,B,C in our diagram, chapters 4, 8 and 12 in the book—give the reader a neutral space inbetween each new section. Each chapter follows the Monomyth structure closely, with characters and themes intertwined with the universal themes that were later identified by Campbell. Sections A, B, and C of this diagram [FIG 66](#) are all chapters where the main character regains his awareness.

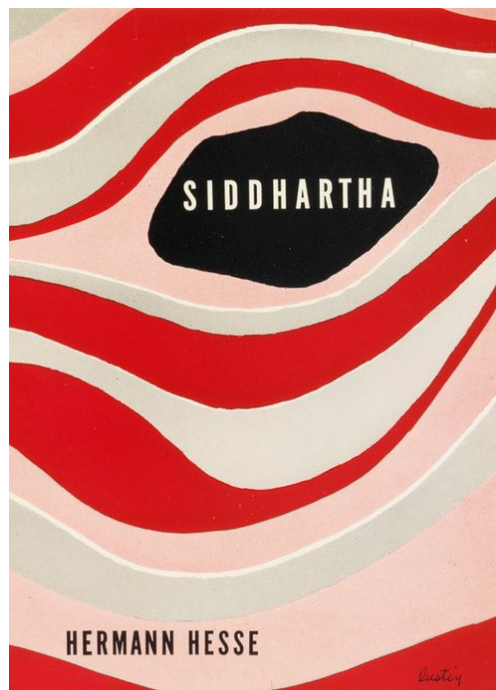
Editions

One noteworthy edition of the book [FIG 67](#) that I discovered was designed by Alvin Lustig and published in 1951 by New Directions, and signed by the writer Henry Miller in 1956. This copy of the book can be yours for US\$ 7,700.00 via Abe Books. (Link in referenced images if you have deep pockets.)

Image description
[Abe Books website](#)

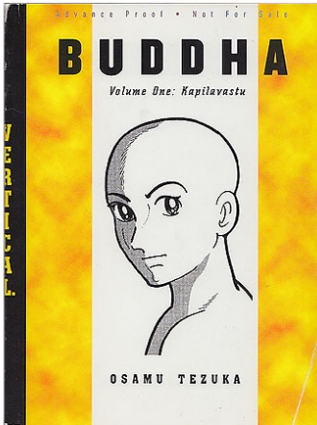
The inscription by Henry Miller to his ex wife: "For June - to read in moments of despair, Henry. 10/16/56." It was Miller's custom to send books to June & Siddhartha was Miller's favorite & he probably sent her at least 2 copies of Siddhartha over the years. Rarely do these books surface but they on occasion do. Often thought of as a Sixties book, Siddhartha was actually a decade early; a precursor to the major societal & philosophical changes to follow & a cardinal influence during the Sixties & beyond. An important book.

FIG 67



This story has been republished 100's of times into dozens of languages. It is a story written by a German national who spent his life in Switzerland about an Indian and read by the world over. Siddhartha holds a special place in North American literature where it is seen as a tale of personal discovery and growth against hardship. This relationship is part of why it has been such an important book though the ages and a reference of self discovery.

Buddha Graphic Novel



Buddha—by Osamu Tezuka—is an illustrated graphic novel version of the history of the Buddha. It is not an exact retelling of the Hermann Hesse story of Siddhartha, but it is directly related and did offers insights about Indian culture, cast systems and a contextual analysis of the backstory. Hesse wrote that Siddhartha was directly inspired by the life of the Buddha. Tezuka is considered the father of Manga, and created this series of books—which is beautiful inside and out—and offers a parallel look at the story of Siddhartha. For this project I read Volume 1: Kapilavastu. The books come in an 8 volume set, where when seen from the side all together, FIG 68a show the Buddha during three distinct phases of his life.

FIG 68a



FIG 68b

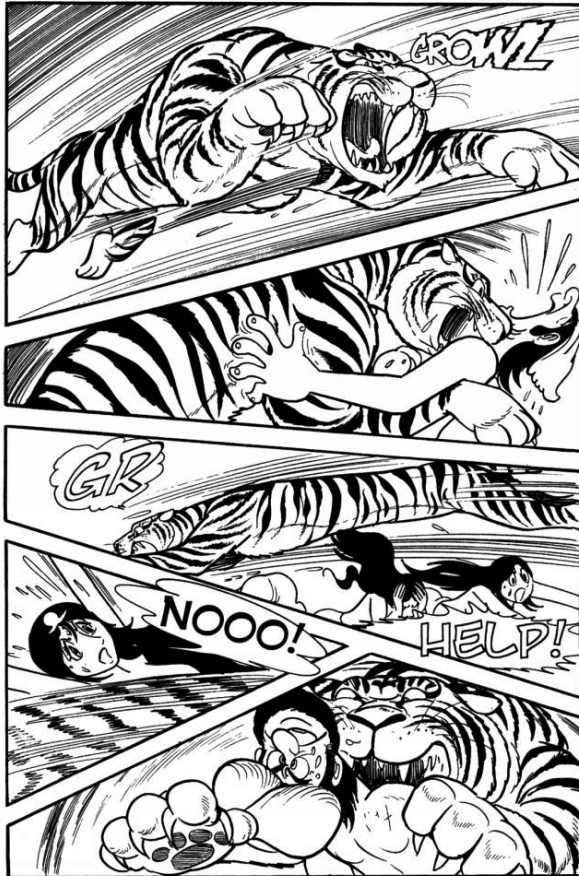
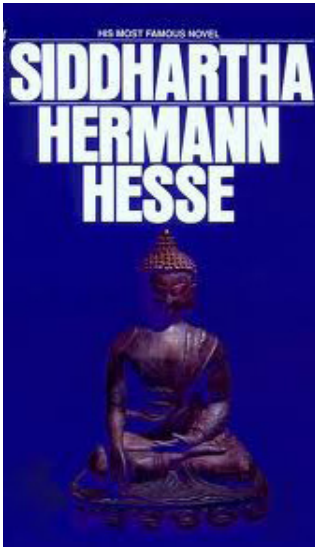


FIG 68c



Many of the themes and characters explored in this Graphic Novel are similar to the ones from Hesse's *Siddhartha*. Special attention was paid to elements of the narrative, such as important moments in the story where major plot points happen, like when the Buddha is born, and all the animals come to witness and protect the birth. The story is told in ancient India, so there is a prevalence of the caste system, and many elements that are shared both in this story and *Siddhartha* by Hermann Hesse. FIG 68b and FIG 68c show example spreads from this book.

Re-reading Siddhartha



First Reading 20 years old

The first time I read Siddhartha was in 1998. The book was amazing. I found it to be insightful, wise and transformational. To the young mind, it showed a clear path to unlocking some of the mysteries of the human condition.

Second Reading 28 years old

The second time reading the book, I distinctly remembering enjoying it, but being left with many questions. The narrative structure felt over present and more obvious than I had first remember. This second time I read the book I was 28 years old, and it still had personal resonance for me at that time.

Third Reading 35 years old

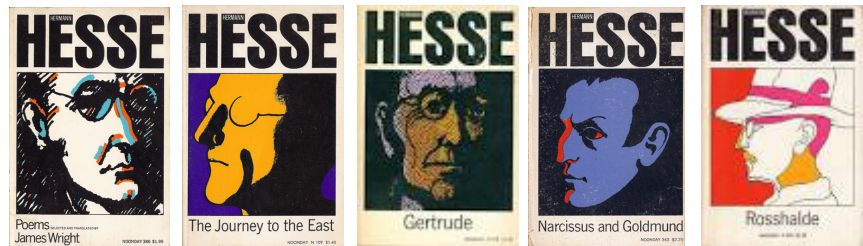
The third time reading the book was not nearly the book I had remembered it to be. It felt quite heavy in verse, with far more adjectives that I generally find needed for succinct writing.

I later found out during my research that it was written in a direct relationship to the monomyth narrative structure, and that it operated on a structure to shape word choice as well. It is written in threes, so it would be the “Shimmering, rolling hills in the distance” and the entire book follows that structure. On the positive side the text is visual, vibrant and flowing, on the negative side it’s long winded sentences are filled with semi triptych fluff and sometimes appears to lack on substance. It runs the risk of reading as a spiritually profound yet shallow and clichéd tale for a mature reader.

I learned in my research that in addition to Jung, one important reference for Hesse was the the Bhagavad Gita—often referred to as simply the Gita—a 700 plus verse Hindu scripture that makes up part of the Hindu epic Mahabharata. The Gita deals with the ethical and moral struggles of human existence. The text calls for selfless action and has inspired many leaders including Gandhi, who referred to the Gita as an important spiritual reference for him and his work towards Indian independence.

The best books aren’t static stories, but living entities with meanings that change and grow. That’s why if one wants to understand the present, it’s considered wise to reread the classics. Siddhartha has been published hundreds of times in all languages, and the best version of the story—in the opinion of the author—is the Penguin Twentieth-Century Classics edition of Siddhartha: An Indian Tale, that was published in 1999, and translated by Joachim Neugroschel and featuring an introduction by Ralph Freedman.

FIG 69 (Multiple images)



Milton Glaser designed over 40 covers for Hesse's books during his career.

Your 20s are the perfect time to read this novel about self-discovery. The title literally translates to: he who has found meaning (of existence).

Huffington Post

Books to read before 30

The best books aren't static stories, but living entities with meanings that change and grow along with you. That's why we strongly recommend rereading the classics that were assigned to you in high school; you may find that they're nothing like they were before.

Still, some books are best experienced at a certain age, like, say, "Catcher in the Rye." If you pick it up for the first time when you're far beyond puberty, you'll likely wonder what all the hype is about. Likewise, there are certain books you should read in your 20s, due to the age of the characters or the intended audience -- books like Donna Tartt's "The Secret History" or Christopher Hitchens' "Letters to a Young Contrarian."

There are also fantastic classics that may not have been assigned to you in school but that you should pick up ASAP simply because you're missing out -- books like Doris Lessing's "The Golden Notebook" or "A Collection of Essays" by George Orwell. Check out the 30 books we think you should read before you're 30:

[The article then goes on to list 30 books and why you should read them before turning 30.]

Non identified
Huffington Post
author

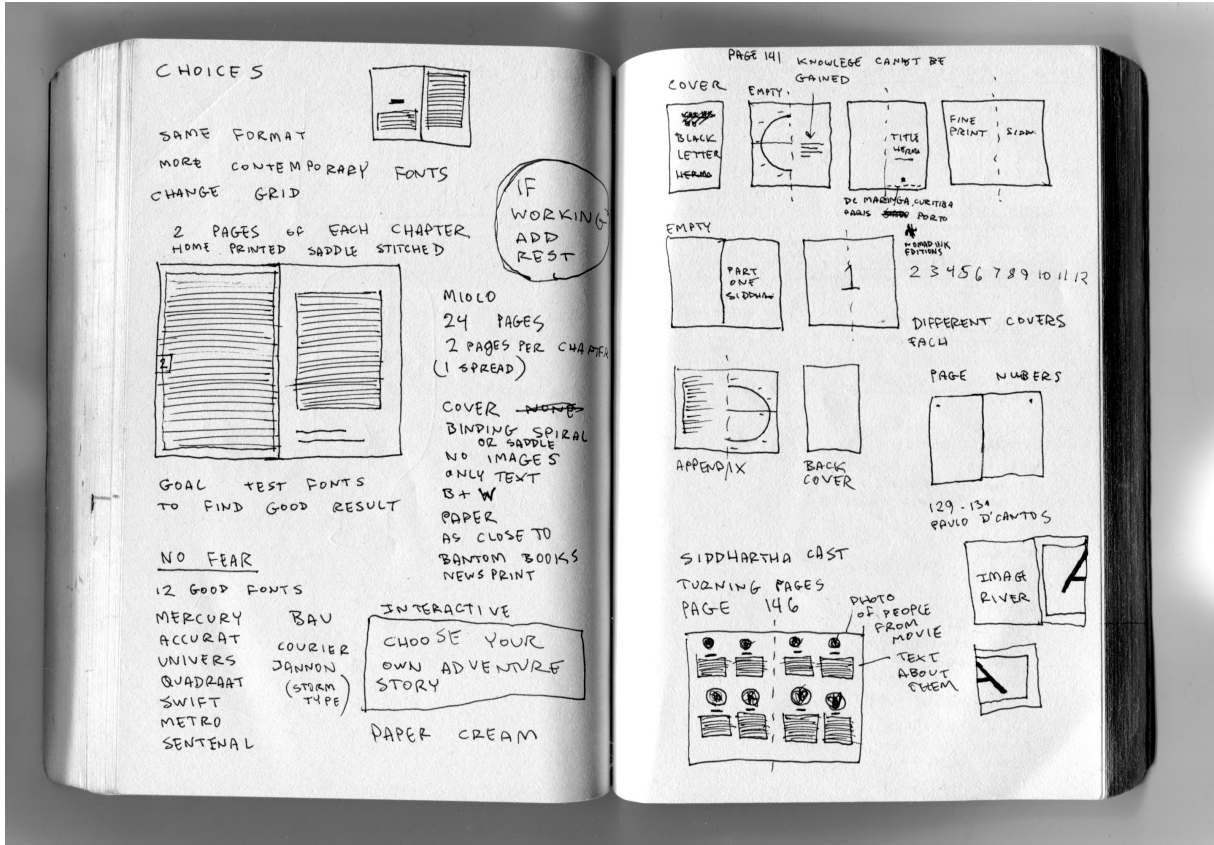
Hybrid Sidd.

Chapter

4

4.1 Initial Planning

FIG 70



At this stage of the project the focus was on how to conceptualize how to make a hybrid novel out of the story of Siddhartha. The goal was to create a reading experience that would help to understand and enjoy the story, without making it an academic experience. The aim was that the story could be enjoyed by anyone who wanted to read it, and not only people involved with Academia. After all, Siddhartha is a universal tale of spiritual quest, and should be able to be read by a wide and diverse audience. The trick was making a book that would fulfill the requirements of the MA, while at the same time be an engaging telling of the story for any audience.

Limitations and constraints were key to the projects success. One format was chosen, 128mm x 198mm, selected because of it's warm and appealing sensation of balanced proportions and being an inviting format to read. After a half dozen false starts on the redesign, one font was chosen, Arno Pro, in one size and one weight, 11/14 regular with bold or all capitals used for headlines and emphasis. FIG 70 shows early sketches.

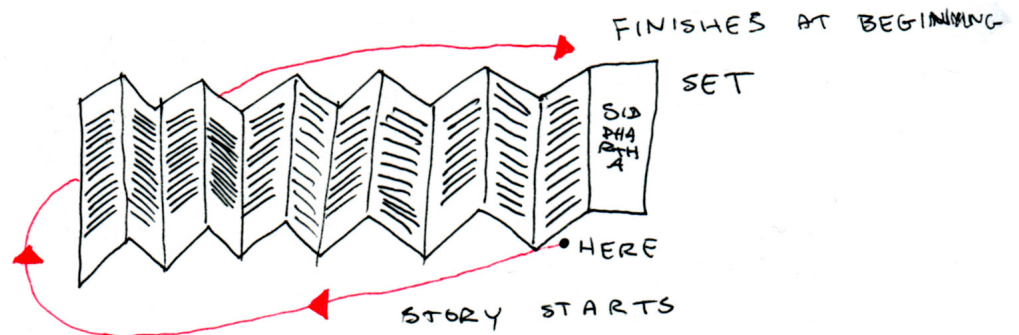
FIG 71a



There are many possibilities for how Siddhartha could look as a hybrid novel, the options are practically limitless. Early tests involved looking at how elements of the format/folding/image/text interplay might alter the story.

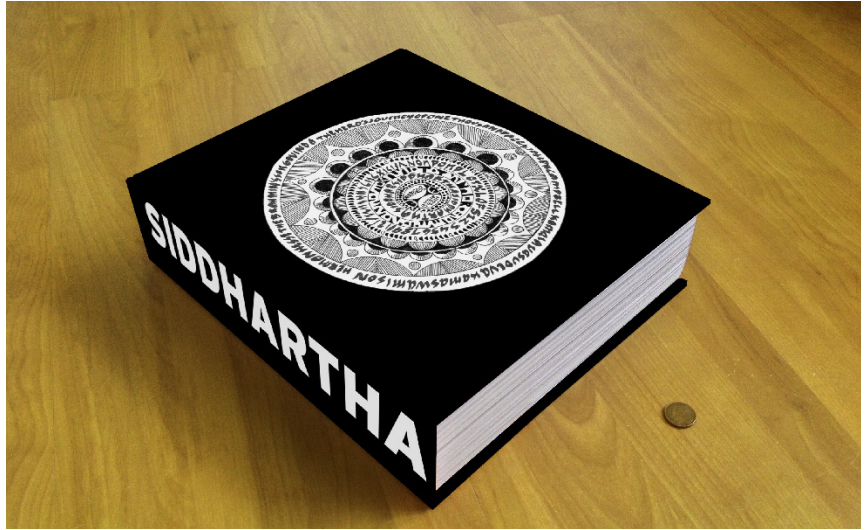
At this point, the old adage seemed relevant: read the text, read the text, read the text. So I did, I read the text. My first designed version of the story was this small accordion. The text was edited down from the original as a condensed story.

FIG 71b



By placing the story on an accordion folded sheet of paper one is able to create a story where the beginning is connected to the end. It can easily be folded and the edges of the story connect in paper, as they do in the story. This was a way of interpreting the story as an object. The full text from the story clearly would not fit, so I created a condensed version of the story.

FIG 72a



The format of a book directly influences the way the book will be used and read. Format most often means the shape as in vertical and horizontal proportions of the book, but also of note are the weight, paper stock and anything connected to the physical book object. Books come in many sizes, some for reading in bed in a comfortable position, while others are meant to decorate a living room and strike up conversation such as coffee table books with a feast of large scale glossy images.

Ian Noble referred to the “Architecture of a book”, meaning format, proportions, paper, and the “Furniture of the book” meaning the content, such as images and text that go inside.

There is no correct format for a book, but there are logistical concerns as well as cost of production. In the creation of this version of Siddhartha, the goal was to create a story that fits comfortably into ones hand, and creates a desire and comfort of reading. FIG 72a shows a large format version created as a mock up in Photoshop, clearly not the small size of book desired for ease of reading. FIG 72b shows the smallest book on my shelf, again, slightly smaller than desired. P. 136-137 of this document contains a pocket version of Siddhartha, designed for a portable reading experience.

FIG 72b



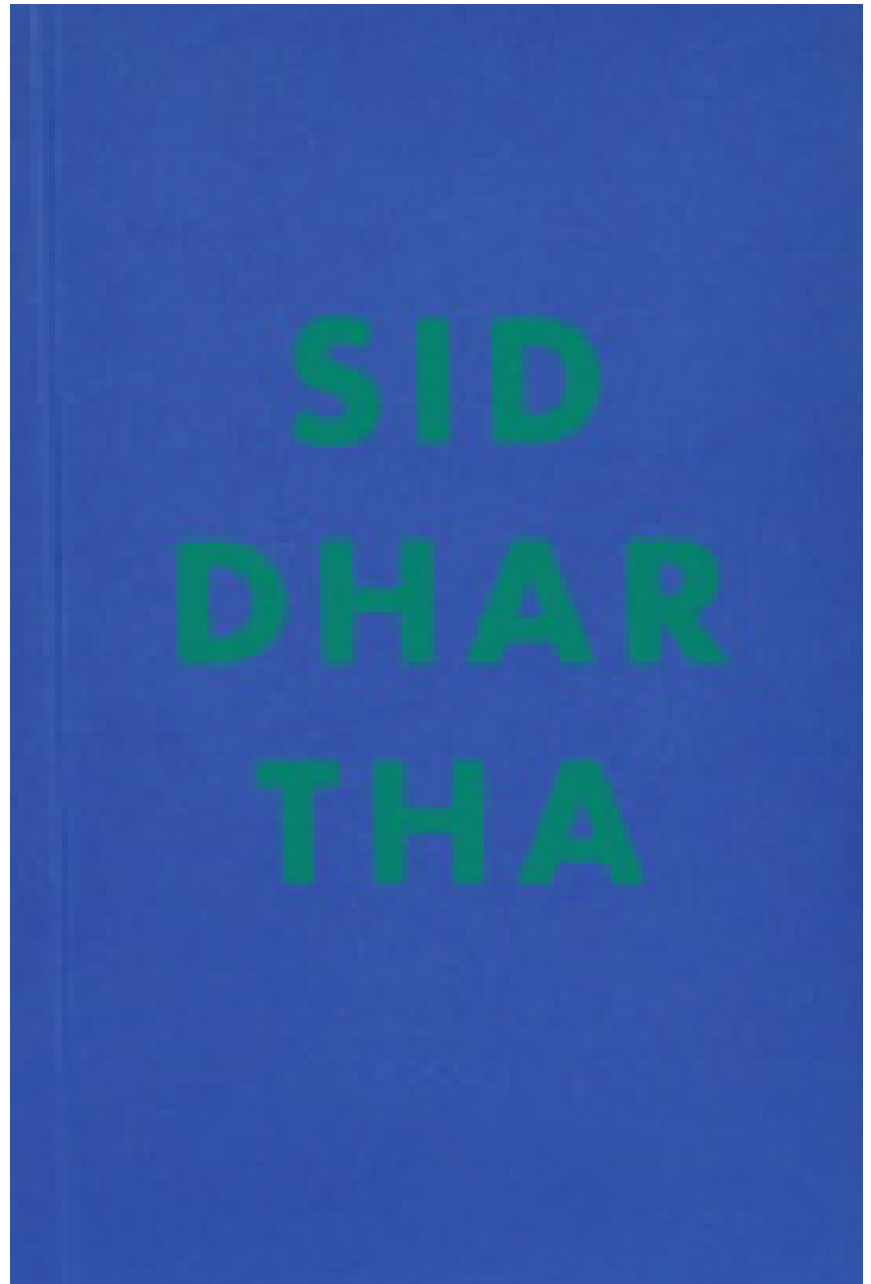
The format of a book drastically affects the way that it is read and utilized. For example there exists portrait and landscape, as vertical and horizontal orientations respectively. These make a big difference in kinds of content they can hold, as the format in photographic books often are designed to match the orientation and format of the images shown. Many books were analyzed in choosing the right proportions. The goal was to create a 'human' feeling proportion, but that as a description, is quite subjective and does not stand up to scrutiny or objective analysis. Finally, several copies of Siddhartha were investigated, both in Portuguese and Turkish languages. The idea of making a 'human' book proportion was based on the following criteria:

1. A book that would fit easily into the readers hands.
2. A book that felt comfortable to read, and could be easily transported, afterall Siddhartha is a book meant to be carried with the reader on a trip to the beach or park for example, not to be constrained to home reading.
3. The format would include a soft cover, again a choice to help soften the final book object and how the reader interacted with it.
4. A book that transmits the overall feeling of quality.
5. Proportions that would make the reader think in the softer side of interaction with the book object, not something cold or mechanical.

These are some of the criteria that were kept in mind when choosing the format of the book. Yet even with these thoughts in mind for the final design, what other types of criteria could be used for the final book design? Would the book be color or black and white? If there were images used, what kind of images would they be? Would they relate directly to the story, and use Indian motifs, set in roughly 500 B.C.? Or would they be a modern interpretation, loosely connected to the original story, but show a knowledge of pop culture and contemporary context of how the story has lived on beyond how Hesse envisioned it? During these initial phases all of these questions were kept in mind, knowing that throughout the design process that a highly controlled and concrete process would take place, and the goal of the project was to create a final design, that was extremely rigid, with strong parameters, and leave no room for breaking the 'contract' with the reader. Afterall, this project was a great example to create a clear story, bringing in some of the narrative structure elements into the book design, as well as an overlap between the inner and outer world that are explored through the monomyth and Siddhartha by Hermann Hesse. To the right of this page, FIG 73 is the final cover for the hybrid novel edition of the book.

Turn to p.140, FIG 79a for more information on why this cover was utilized.

FIG 73



Covers Designs

FIG 74

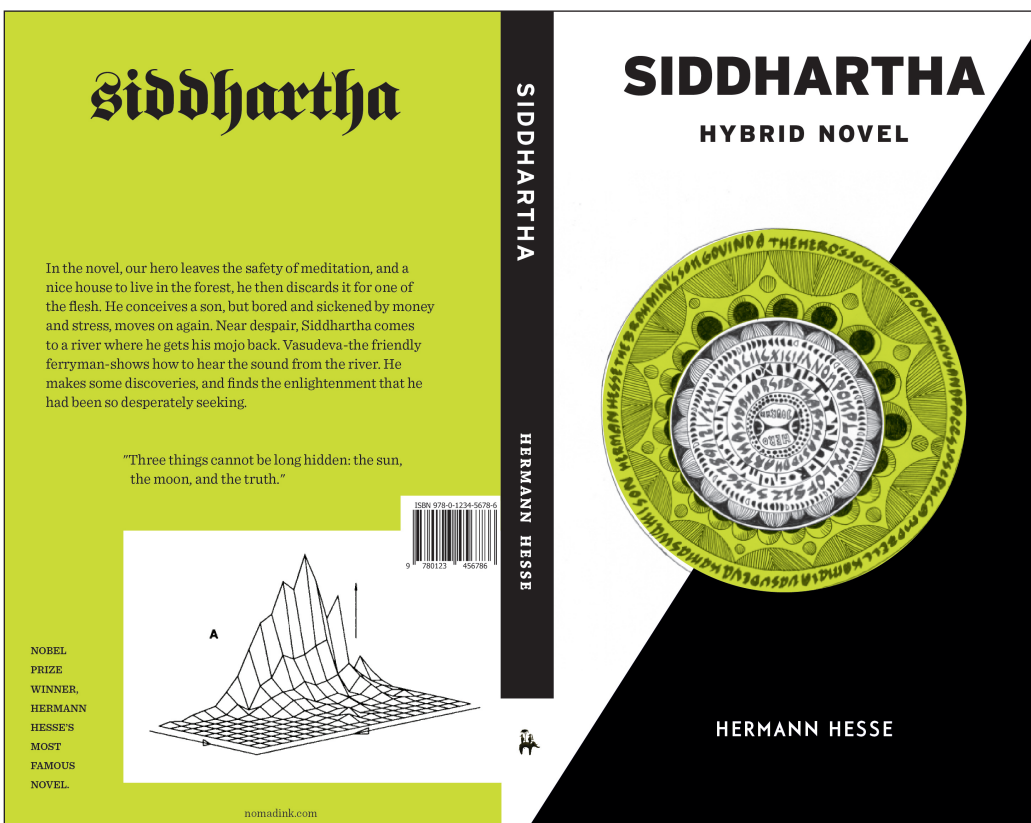
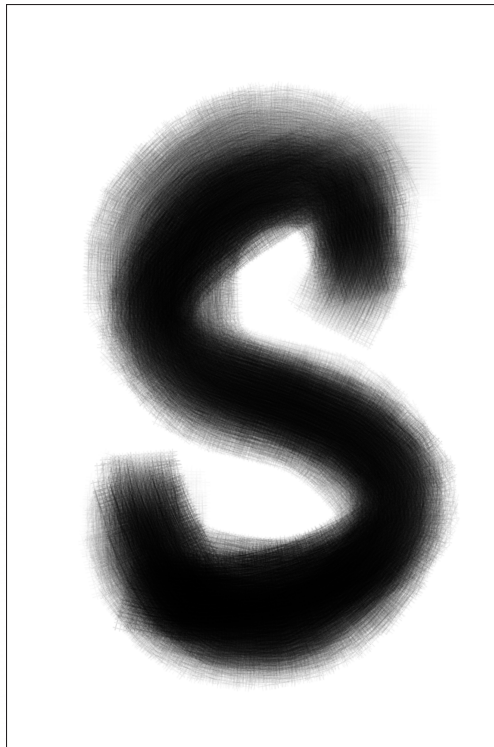


FIG 74 (Cont.)

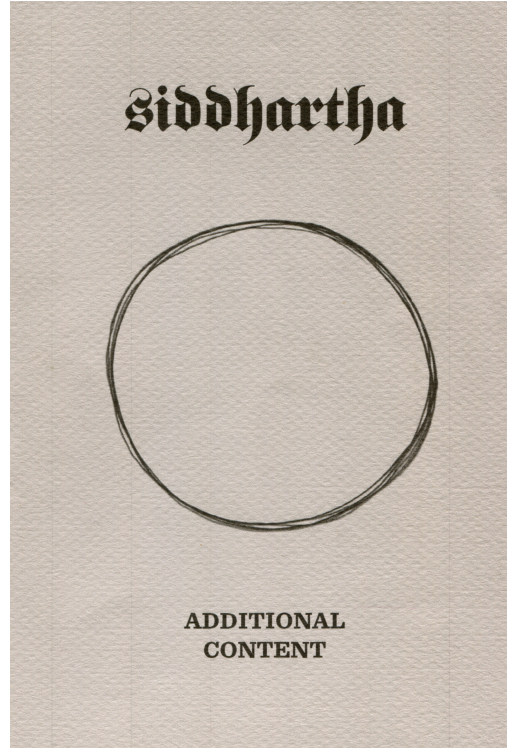
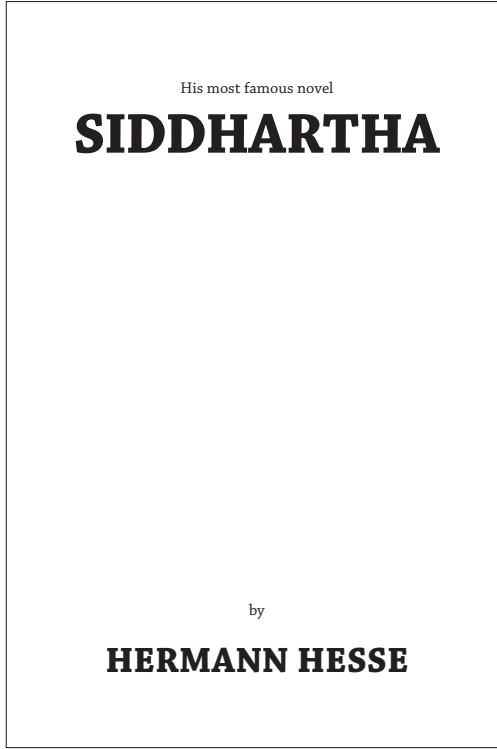


FIG 74 Shows some of the early cover designs, playing with typography in assorted permutations and formats.

Final Covers

FIG 75 (Multiple images)



FIG 75

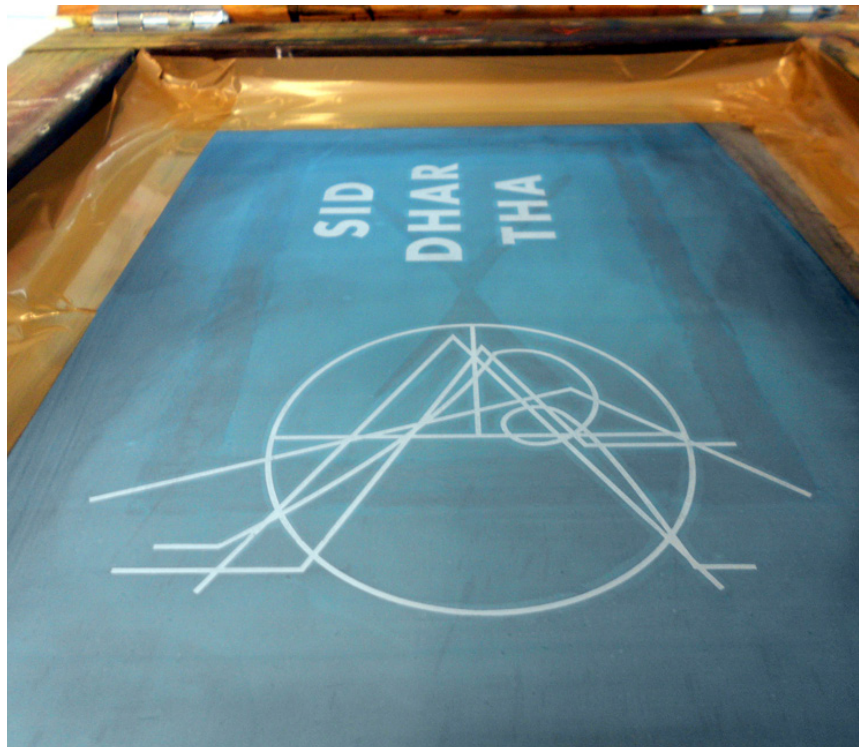


FIG 75

FIG 75 shows the silkscreen process for the final hybrid novel as well as this document you are now reading. A special thanks to Catarina Lopes at ESAD for her constant support and for making her expert knowledge always at our disposal.



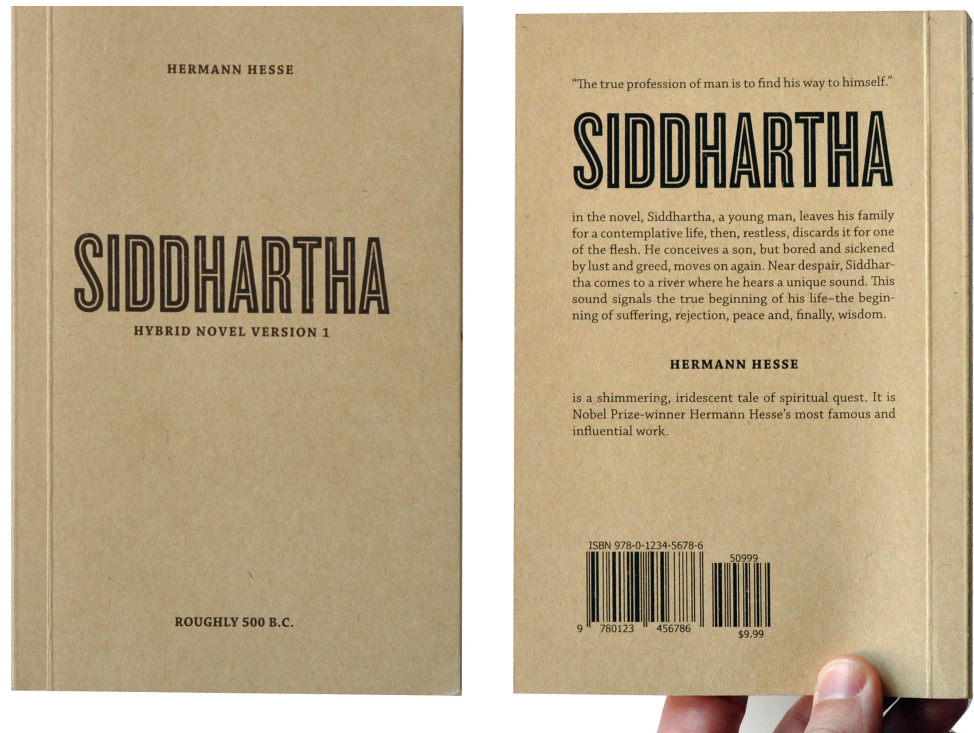
FIG 75



4.2 Version 1: Standard

Non Hybrid Version

FIG 76a



For the first redesign of *Siddhartha*, a standard layout was used, without any hybrid devices to interfere with the text and story. This version FIG 76a served as a base unit that could then be expanded upon in subsequent versions. The choice was to play it safe, and used one font, set in one weight. Each chapter has exactly the same margins. Chapparel Pro was used because of its legibility, and because it transmitted the somber and serified tone desired. The content in the Gutenberg ebook project edition (see appendix 2, p.167 for link information) was followed closely with no interference or changes to the text.

The idea was that by setting a standard version of the book, it would be a strong starting point for interventions, and making subsequent versions with assorted hybrid tests. Once this book was typeset, there would be a base unit that could be measured against. In this case, the standard setting set the stage for the final hybrid version. It was an exercise in restraint, again limiting the palette as a designer so that the results could be analyzed in a systematic way. Note: the text that appears on the bottom of the book, 'ROUGHLY 500 B.C.' was added by the designer.

FIG 76b

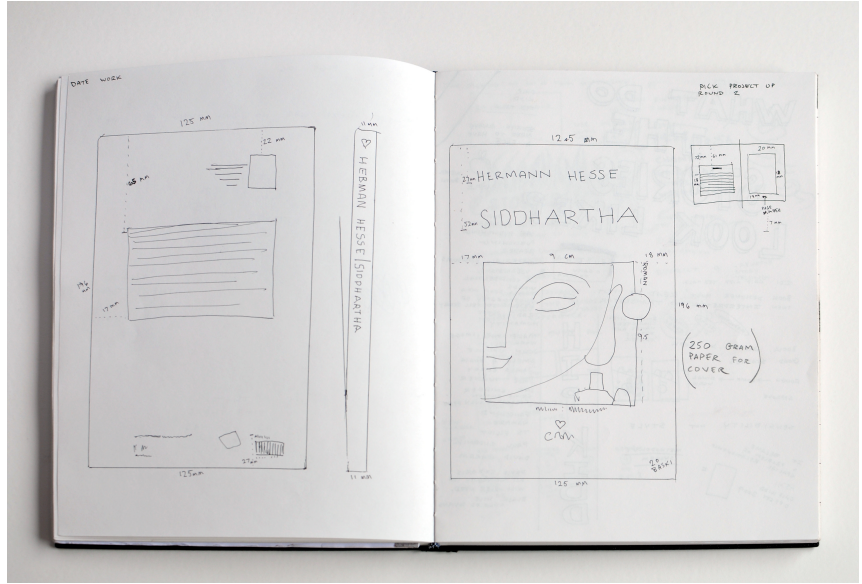
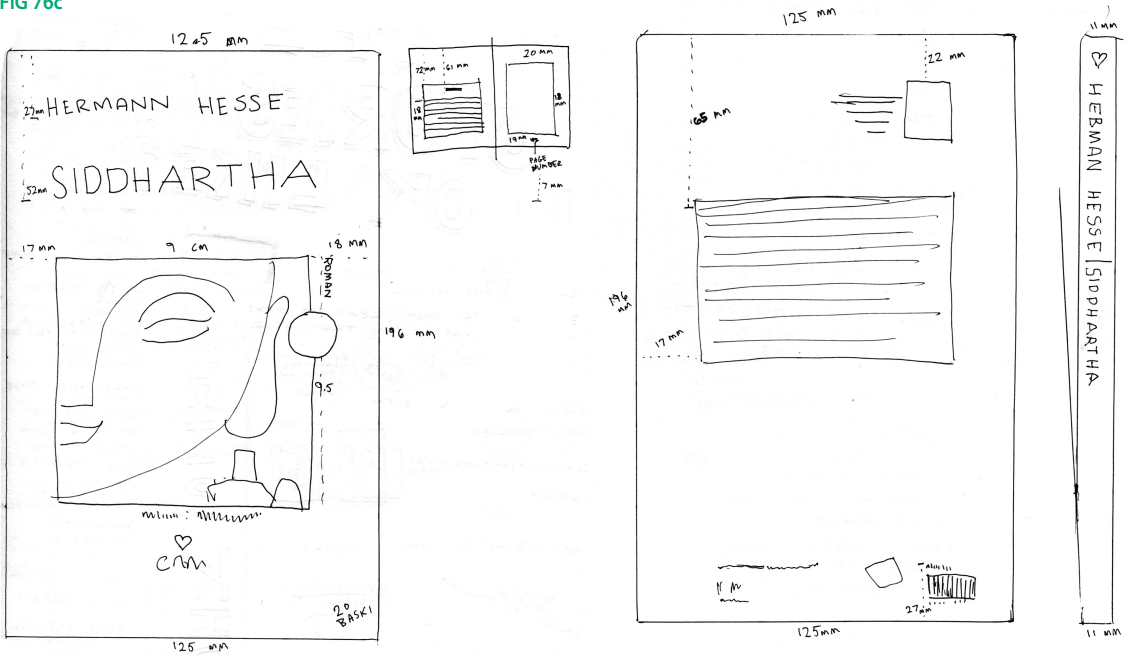


FIG 76c



Version 2: Analysis

Essays looking into the story

FIG 77 (Multiple images)

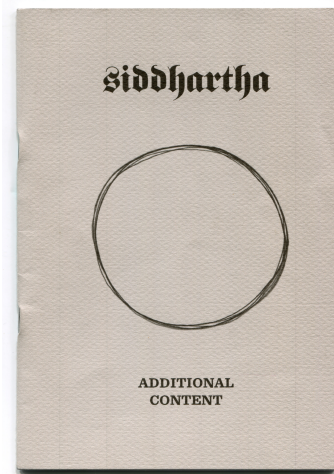
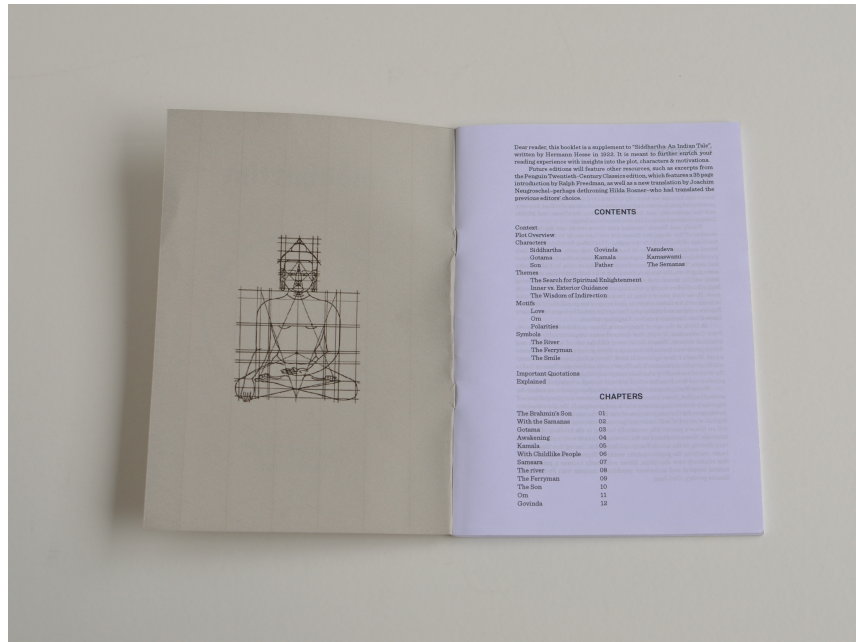


FIG 77



[Link to content: enotes.com/topics/siddhartha](https://www.enotes.com/topics/siddhartha)

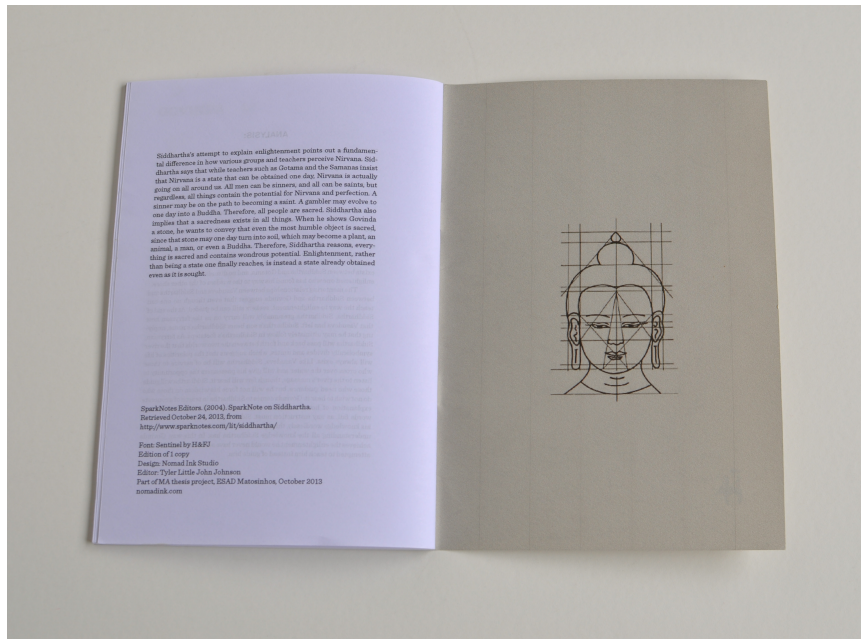
This version of the story served to enter deeper into the plot, characters and context. After extensive research into the story the choice was made to use content from a website called 'Spark Notes', which serves as a summary and analysis of the story of Siddhartha. By this point in the research I was deeply knowledgeable of the story, and needed to reference some of my ideas with the writing of experts. This content from the 'Spark Notes' website looks closely at themes and motifs that occur in the story, giving wider context and understanding.

The cover shows the front of the document, using a blackletter font similar to the one that appeared on the original edition published in 1922 (see FIG 56 on p. 105). Subsequent images shows the inside cover and opening contents page. Additional pages from the document are also featured here which served to look at the story from multiple perspectives, including literary and scholarly research into the characters motivations and how they connect to in themes explored throughout the book.

FIG 77



FIG 77



Version 3: Pocket

A small edition

FIG 78 (Multiple images)



For this version, I chose to create a booklet that could literally fit inside a pocket, and be used from day to day, moment to moment. After much analysis of the story, I rewrote the text, turning each chapter into only a few sentences. The format is 45mm x 45mm, with a single saddle stitch, 90 gram recycled paper with a 200 gram cover stock. Edition of 10.

FIG 78



FIG 78



FIG 78



The pocket version of Siddhartha is meant to be a portable companion, to be carried around with the owner, as a constant reminder of elements in life that should be paid attention to. In this small booklet, is the condensed version of this story. It aims to ease the suffering of existence. That's the idea anyway.

Version 4: Hybrid

Hybrid Novel Edition

For this version of the redesign of Siddhartha, I created my own hybrid novel version of the book. As we saw in chapter 2, hybrid novels are stories in which diverse graphic elements—such as typography, images and the like—are included to alter the telling of the story. The aim of the project was to not create a gimmicky book, one that relied on clichés and expected conventions. But rather to set limitations and find a way into telling this story as a graphic novel. After several attempts utilizing different fonts, formats and directions, I went about creating a Siddhartha hybrid novel that places special attention to the Monomyth narrative structure.

Font

Important control elements were needed to set the project in a contained space. As we looked earlier at storytelling structure and the danger of Non-Sequiter in chapter 1 of this document, for clear storytelling to happen the audience needs a clear path to understanding, not just a string of unrelated events. To achieve this I chose one font, and one font only, in one weight to use throughout the book. Arno Pro 11/14 was picked for its humanist quality, subtle serifs and ease of readability. Below is the text from the Adobe site:

Adobe website
[adobe.com/type/browser/
landing/arno/arno.html](https://adobe.com/type/browser/landing/arno/arno.html)

Named after the river that runs through Florence, the center of the Italian Renaissance, Arno draws on the warmth and readability of early humanist types of the 15th and 16th centuries. While inspired by the past, Arno is distinctly contemporary in both appearance and function. Designed by Robert Slimbach, Adobe principal designer, Arno is a meticulously crafted face in the tradition of early Venetian and Aldine book types. Embodying themes that Slimbach has explored in typefaces such as Minion® and Briosio™, Arno represents a distillation of his design ideals and a refinement of his craft.

Format

The format of the book was another important consideration in the book's design. I did not want to create a book that was either too big, nor too small. As we saw earlier in this chapter book format makes a huge difference in the reading experience. A small book can feel precious and tiny, fits in the readers hands and is generally quite portable. A large book sits elegantly on a coffee table, and gives generous space for the view of images. I wanted a sweet spot, and after several iterations, 128mm wide by 198 mm tall was the chosen format because of its size in the average persons hands.

Paper

For the cover stock I decided on a heavy weight textured colored paper. I chose this textured paper because I knew I was going to use silkscreen printing for the cover, which would not have been possible if printing on digital printers. For the inside paper, I used 150 gram Munchen Cream. I would have used 100 gram, but the paper was too transparent, and after a few simple tests, I realized that the 150 gram was the best choice. It has no texture, but a nice weight to it, feels evenly balanced and works well with both text and image transmitting a sophisticated reading experience.

Images

For the images in the book, I chose to work with Indian motifs, mostly of people. I have chosen characters related to the story, as well as images picked because of the activities depicted. For example I used an image of a Brahmin making absolutions, to give a visualization to the reader of what is happening, and what it looks like at face value. I used an image of a snake that bit Kamala, the central female character. When possible I used the images in a way that helped to tell the story, and not be overly obvious. There are people who were included because they evoked the same response as what I needed. For the rich business man, Kamaswami, I used a photo of one of the most powerful men in India. For Kamala, I choose a beautiful actress, who played Kamala in the film of the same name. There is one sequence of events—where Siddhartha passes his enlightenment to Govinda—where I chose to use a stream of images, a flowing series of images, related loosely to the text to create a mental image for the viewer. I wanted the images to take a backseat to the story, and tried to use them sparingly.

Chapters

For the chapter headings and navigation of the book I used a small icon of the Monomyth narrative structure and placed a small 'you are here' next to it to show the reader where they are in the narrative structure. In the original design of the book there is no contextualization as to where the reader is in the story, so they are essentially losing all that valueable information that is contained in the monomyth. By bringing these chapter headings into the hybrid novel, an added layer of information is brought forward, and hopefully the reader will enjoy this extra content.

Hybrid Concept

To create this hybrid novel, I needed a concept, something that would make it unique and conceptual. A way to make it different than the standard typographic version that has been printed and published hundreds of times to date. Because it's a universal story, I was playing with the idea that each chapter would have one and only one design variable. The text would be standard throughout, but each chapter would change—as it related to the content of the story. The following pages will explain the design choices made throughout the hybrid novel edition of Siddhartha.

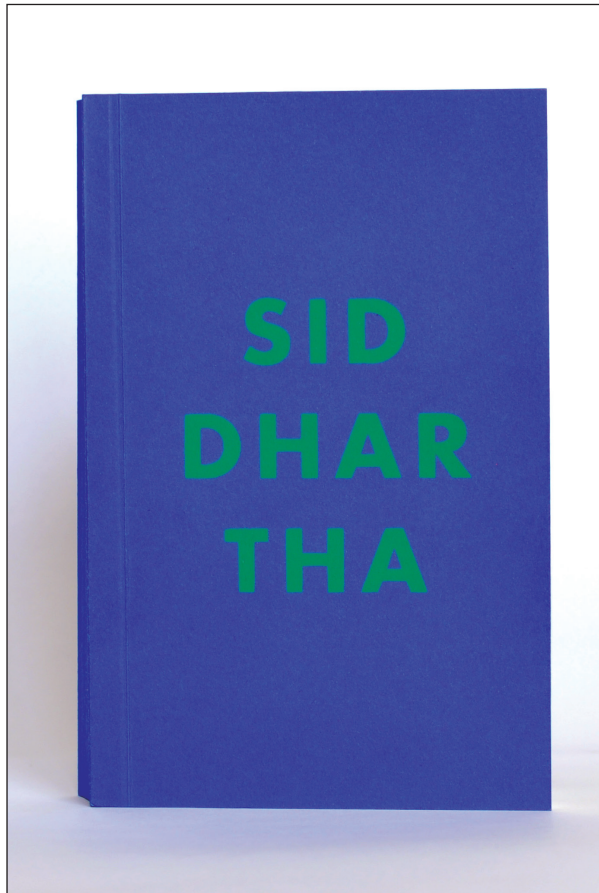
FIG 79a

Graphic design is very much a discipline of constraints. In what ways are you able to constrain your thinking and choices? It's inside the constraints set for designing this hybrid novel that serious play takes place.



The image above FIG 79b shows the open book, with all the pages slightly visible at once. The cream paperstock and use of black ink, gives the book a warm and inviting appeal. As a book object is allows for comfortable reading. The final design choices were made with the reader in mind, a book that could fit into a personal bag, or sit on a shelf for several years without deteriorating. The physical book object directly affects the reading experience. The choices made for this book were about quality and cost.

FIG 79b



The preceding pages show and explain choices made to create the final hybrid novel redesign of Siddhartha. The concept behind this hybrid novel was based on the idea of what would the book look like if each chapter were designed in a different way. FIG 79a shows the cover, which utilizes a blue heavy paper stock, with the title screen printed in a blue green ink. The spine and back cover were intentionally left blank. The cover was designed in this way to create a contemporary look and feel for this classic book. The most common motifs from previous versions of the book have used images of the Buddha, or nature to represent the story. A pure typographic treatment was used to create a more universal appeal, and avoid clichés that often come with expected imagery. As we saw in FIG 58a and FIG 58b on p. 108-109, the themes and motifs on the cover of the various editions of the book are all quite expected and formulaic. The pure typographic approach was used to break that mold, while still appealing to a wide and young audience. The font Futura Std. Bold was used because of its impact and clean bold look.

FIG 79c



Throughout the book, I strived to make design decisions clear to the reader, therefore it was important to not use lots of variables from the start. This image FIG 79c shows the title page, with only one element, the title of the book set in Arno Pro bold 11/14. The next page has exactly the same word in the same setting, but adds the name of the author, subtitle to book and name of publisher. Small iterative steps were taken to make the book design grow in a calculated and gradual manner. Sophistication and restraint were the goals.

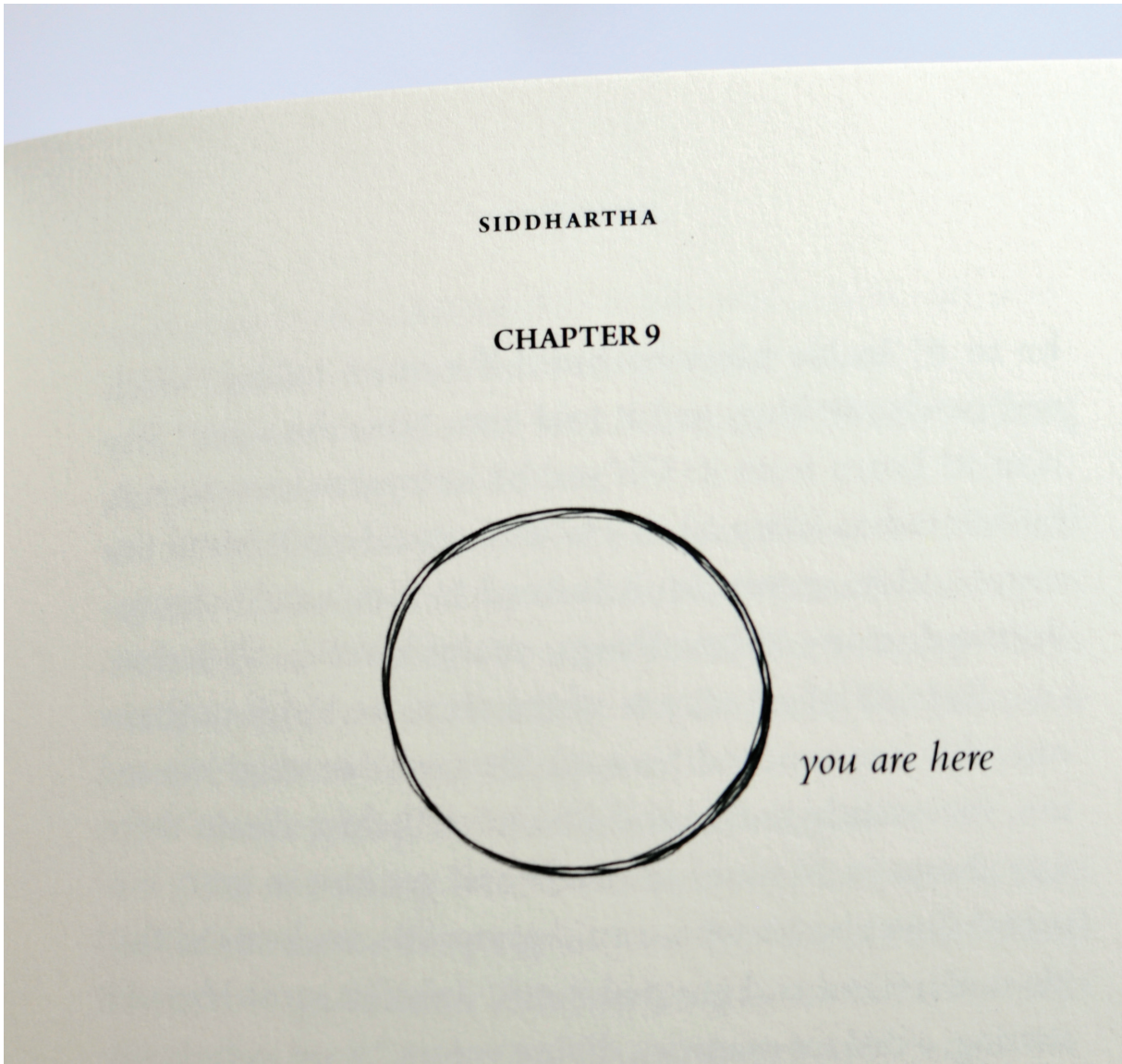
FIG 79d



Image FIG 79d shows the characters of the book. I chose to do this for several reasons. First, I wanted to identify the characters and personalities to the reader before they actually read the book, so that they would have an idea of what to expect. I created short bios of each character.

Chapter Titles

FIG 79e



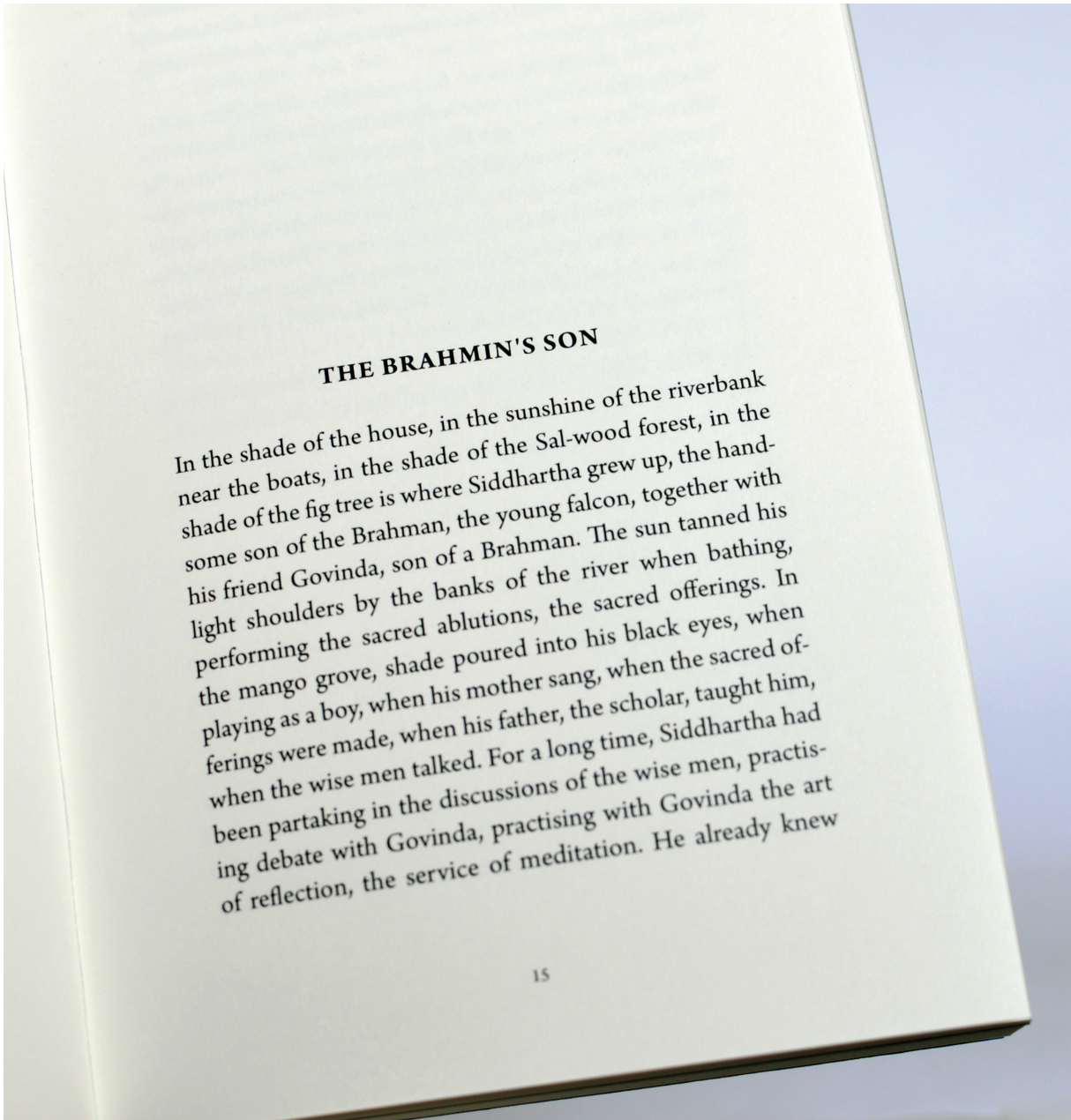
In Chapter 11 'OM', the phrase 'you are here' is changed to 'you are' to reflect the attainment of reaching enlightenment. These chapter intros serve to bring the reader inside of the Monomyth.

The chapter introductions feature the Monomyth represented by a circle. There is a small italic 'you are here' placed next to the circle referencing where the reader is in the story as mapped to the Monomyth narrative structure. The above example FIG 79e shows chapter 9, 'The Ferryman' and the 'you are here' is at the 4 o'clock position. In the Monomyth, this is an important step where the hero returns by recrossing the threshold of adventure; leaving the supernatural world and returning to the ordinary world. These chapter introductions serve to integrate the story with the Monomyth.

Chapter 1

Standard typographic setting

FIG 79f

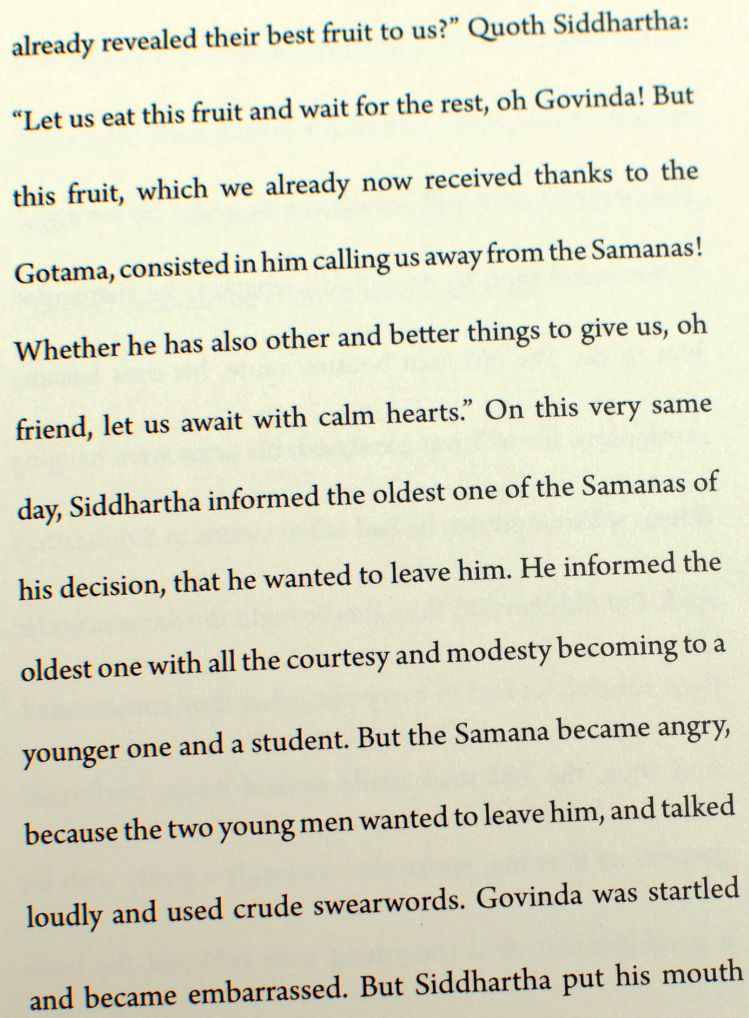


Chapter 1, [FIG 79f](#) features a standard—and expected—setting for the text. 11/14 Arno Pro regular set with the following margins: 2cm inside x 2cm outside x 2.5cm top x 3cm bottom. There is nothing innovative about this type setting, no images, folds, etc. It serves to set a typographic standard, one that continues throughout the book, but with assorted variations. Whenever possible one—and only one—change was utilized for each chapter.

Chapter 2

Added spacing: leading

FIG 79g



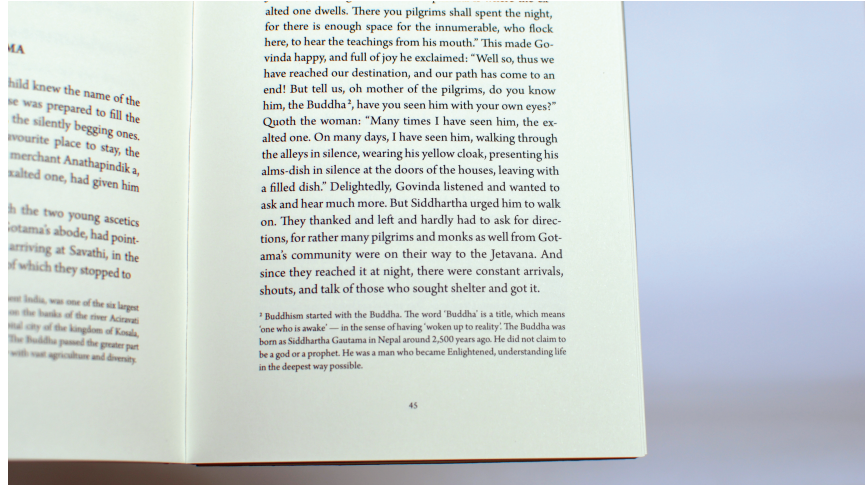
already revealed their best fruit to us?" Quoth Siddhartha:
"Let us eat this fruit and wait for the rest, oh Govinda! But
this fruit, which we already now received thanks to the
Gotama, consisted in him calling us away from the Samanas!
Whether he has also other and better things to give us, oh
friend, let us await with calm hearts." On this very same
day, Siddhartha informed the oldest one of the Samanas of
his decision, that he wanted to leave him. He informed the
oldest one with all the courtesy and modesty becoming to a
younger one and a student. But the Samana became angry,
because the two young men wanted to leave him, and talked
loudly and used crude swearwords. Govinda was startled
and became embarrassed. But Siddhartha put his mouth

Chapter 2, 'The Semanas' FIG 79g features the standard setting for the text, but then as the chapter advances, the leading changes by a measure of 1 point per page. Thus page one of chapter 2 follows the 11/14 setting, but page 2 uses 11/15. Page 3 has a type setting of 11/16, and so on. This type setting was created to mimic the content of the chapter and the emptiness that Siddhartha feels as he abandons all material possessions and learns to wait, think, and fast. There are no additional changes for this chapter.

Chapter 3

Added content: footnotes

FIG 79h



For Chapter 3, 'Gotama' FIG 79h I used the standard 11/14 measure, but added footnotes. The reason this was done is because Buddhism is a rich and complex religion, and I wanted to bring some details and background knowledge to help expand on the readers experience.

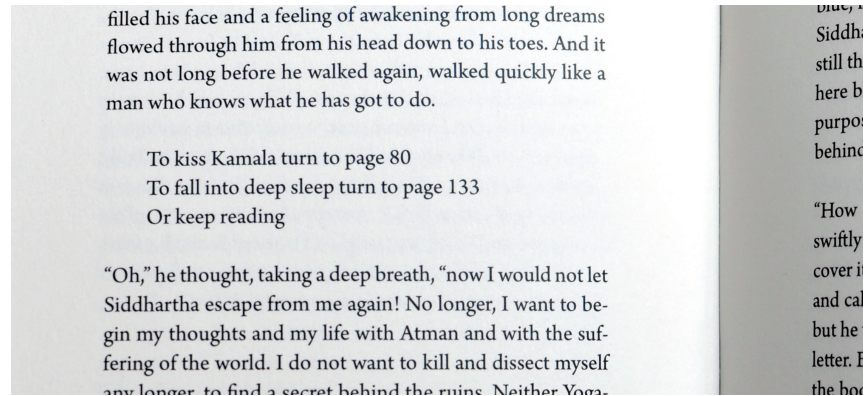
Chapter 4

Added navigation: choose your own adventure

FIG79i

The 'choose your own adventure' model of storytelling is employed heavily in childrens books. When this model is utilized, it usually follows the second person POV narrative mode, see page 52 for details.

This narrative model is also used in Raymond Queneau's 'A story as you like it' FIG 42 which is featured on page 80 of this document.



For Chapter 4 'Awakening,' FIG 79i, The text was set in the standard way, and used the 'choose your own adventure' technique, where several options are given so that the reader can choose their own path. This device was employed to reflect the awareness that Siddhartha attains in this chapter.

Chapter 5

Added images: feminine love

FIG 79j



Chapter 5, 'Kamala' FIG 79j introduces images into the text for the first time. Care was taken to allow the photos to merge with the existing structure of the layout. Black and white was chosen for a soft transition. The images represent feminine beauty, and attempt to give the reader a clear vision of Kamala. Another subtle detail is the use of ligatures in the text. The ligatures were used to evoke the soft and female world, with lyricism and beauty. The opening page uses part of the text set in a list format to highlight the words.

Chapter 6

Added images: business

FIG 79k



Chapter 6, 'With the Childlike People' **FIG 79k** features several hybrid devices that relate to money and finance. The introduction to this chapter (page 84 & 85 of hybrid novel) uses a graph with dates running along the bottom of the spread to depict financial profits. There is a reference to Siddhartha's change in wardrobe (page 86 & 87 of hybrid novel). One page features a change in typography to give importance to the fact that Kamuswami is reading a letter hand written by Siddhartha (page 90 of hybrid novel). The image that appears above **FIG 79k** (page 92 of hybrid novel) shows money and trade. Visual representations of some of the main themes in the text.

Chapter 7

Background: darkness

FIG 79I



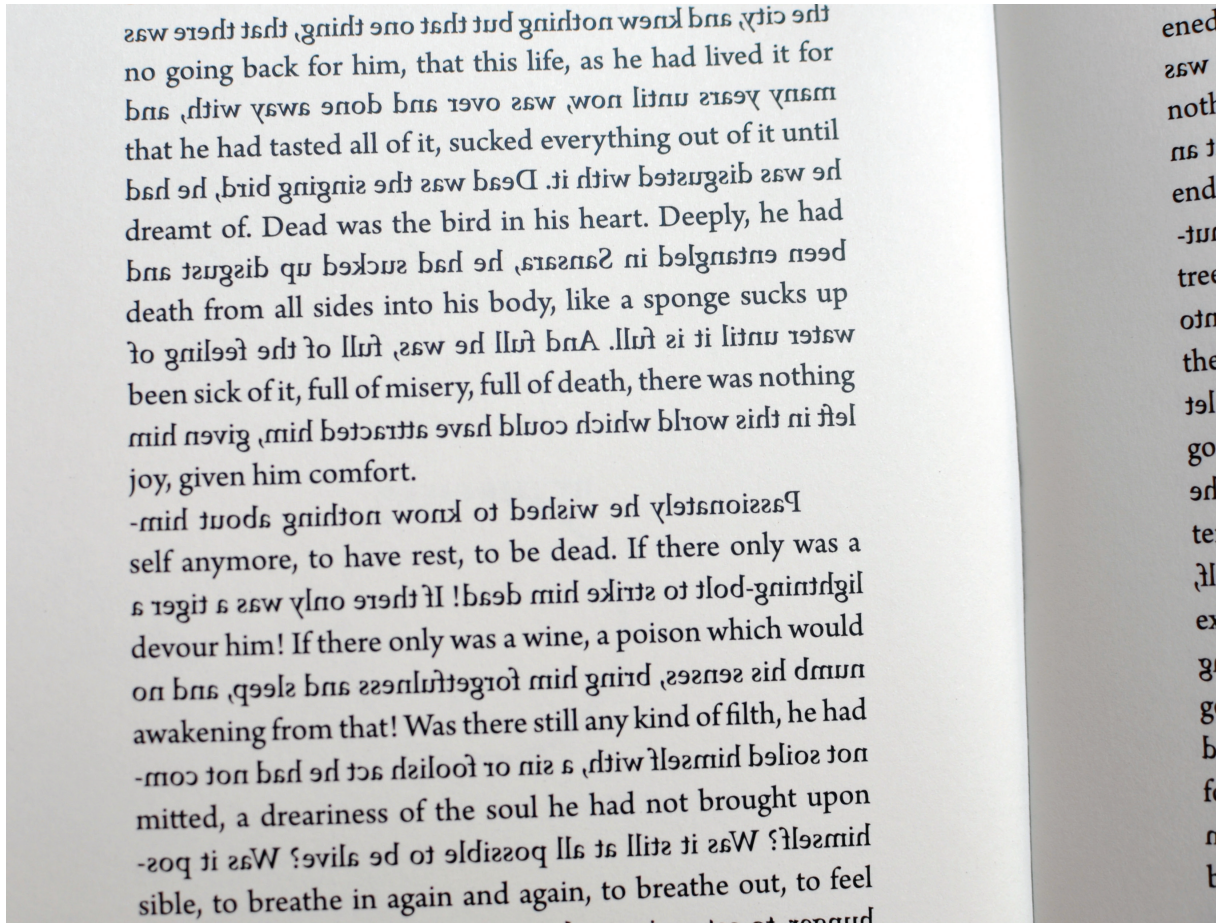
Chapter 7, 'Sansara' FIG 79I marks the part in the story when things get tragic. Meaning that the main character gets absorbed into a vicious cycle of eternal suffering. He is buried in greed, drink, women, and over saturation of the senses. This darkness was represented visually by making the text inverted. Everywhere else the text is black on cream paper; for this chapter the background black, while leaving the text in cream.

The sensation is that you are lost in the darkness. There are no page numbers as well to add to this sensation. I have also included dramatic pauses throughout, as the chapter progresses, the text has large breaks, where the reader is left to think about what was said. This employment of empty spaces reaches its maximum effect when the text (p.117 of hybrid novel) reads *shivers ran over his body, inside of him, so he felt, something had died.* The next spread (p.118 & 119 of the hybrid novel) is left entirely blank, a black void for the reader to fall into. One image shows a man licking a skull.

Chapter 8

Boustrophedon: textual river

FIG 79m



The first time I saw Boustrophedon in use was in the book 'Page 1: Great Expectations' by GraphicDesign&. The solution presented by the designer Astrid Stavro employs this technique and can be seen on page 299 of the aforementioned book.

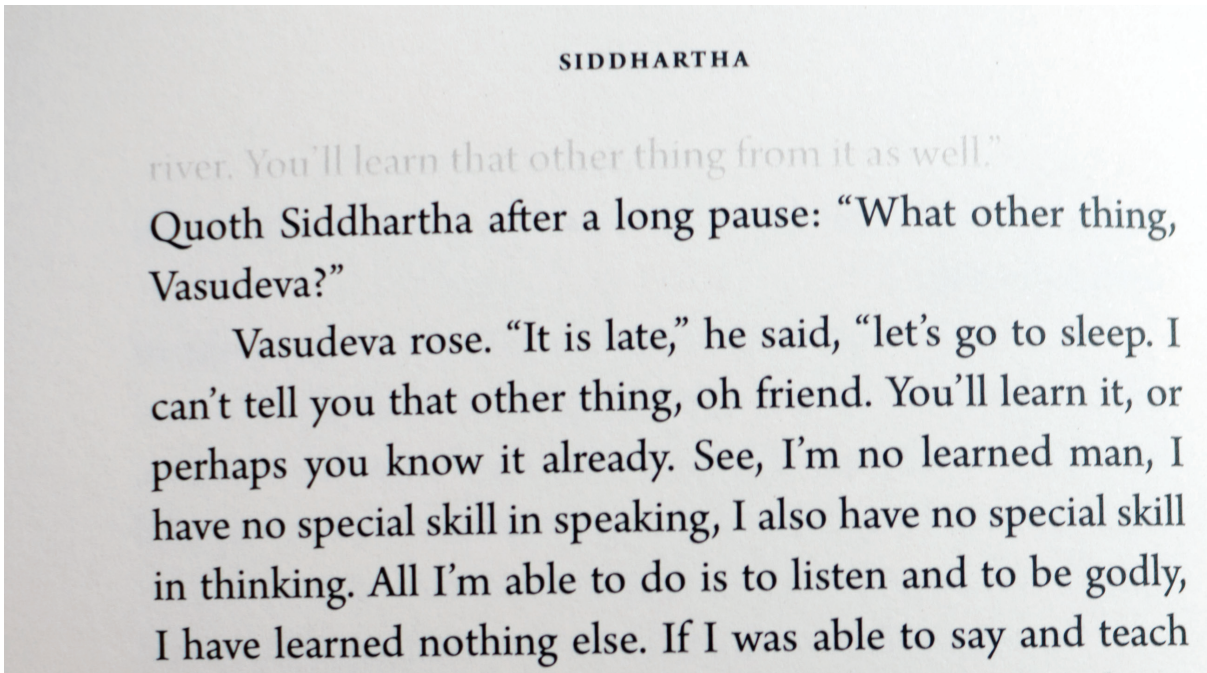
Chapter 8, FIG 79m 'By the River' a risk was taken with legibility and a choice was made instead for a questionable but conceptually accurate solution. The text was set using Boustrophedon, an ancient method of setting text in manuscripts and inscriptions. The text runs in bidirections, meaning that the first line runs from left to right as common in western reading. However the second line runs backwards from right to left, as if seen in a mirror, and so on.

This typesetting was chosen because the theme of 'By the River' is one of the flowing and passage of time. All elements in the story fold onto themselves and the metaphor of the river is strong here. It is difficult to set text in this way, because first it must be made into outlines, then one by one, place the text in the appropriate place, all the while respecting indentations and typesetting rules, even though half of the lines are backwards.

Chapter 9

Added text: grey traces of memory

FIG 79n



Chapter 9, 'The Ferryman' FIG 79n plays with the concept of time. To represent this visually one line of text was added to each page, repeating in greyed out type the last line from the previous page. The result is that for every page you read, you start the next page with a fragment of the last page. This was done in an attempt to make the reader aware of the passage of time, and his/her own memory as text is read and forgotten.

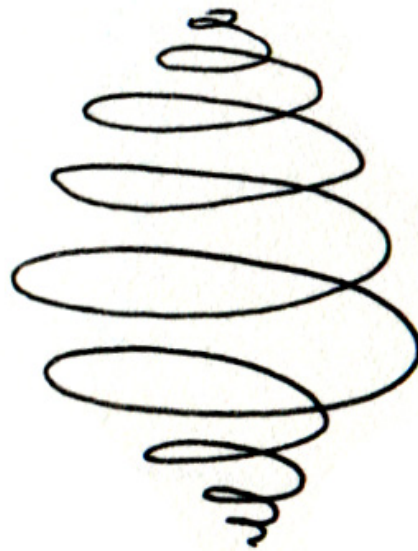
A similar typographic treatment was utilized in Gerard Unger's book 'While You're Reading'.

There are two additional graphic elements included to close out the chapter. First is an image of the snake (p. 155 & 156 of the hybrid novel) that bites Kamala, and brings the son into Siddhartha's life. The snake image is shown broken into two separate images, where the reader first sees the tail, then the head, and must flip the page to see the whole image. Kamala getting bitten has already happened, but this snake image brings back the memory, on the same page as Kamala's funeral pyre is lit ablaze. The last spread in the chapter (page 158 & 159 of the hybrid novel) shows a typographic illustration, with the text 'that there was no such thing as time,' set into a circle, an endless cycle, giving yet another clue to the reader about the chapter and its relationship to time.

Chapter 10

Separation: removable pages

FIG 79o



Chapter 10, 'The Son' is about Siddhartha's son. The boy came into the world during Siddhartha's days with Kamala, however Siddhartha did not know of the child's existence until recently. When Kamala dies from the snake bite, the boy comes to live at the hut with Siddhartha and Vasudeva. The chapter opens up with a spiral FIG 79o instead of the usual circle for the chapter heading because this is the chapter in which Siddhartha realizes the cyclical nature of life, and how history repeats itself. At the end of the chapter, the boy runs away, and Siddhartha runs after him. He understands at this moment that the pain he felt at the loss of his son, is the same pain that his father had felt at the beginning of the book.

The visual technique employed for this chapter is to have the pages with a perforated edge. So that they could easily be torn out of the book. Visual testing was conducted to see how a small booklet inserted into the main booklet would work, but it felt too detached, and the solution of making the pages removeable—with a little effort—seemed more in tune with the chapter. The idea was to keep the book as a cohesive whole, while at the same time making it possible to remove them if so desired.

Chapter 11

Standard typographic setting

Chapter 11, 'OM'. For this chapter the standard text was repeated from chapter 1. The reason this choice was made was to emphasize clarity and the content of the writing. This is the chapter that Siddhartha stops battling his own fate, and finds comfort in his own reality. It's also the chapter where Vasudeva leaves, and Siddhartha takes his place as the wise man of the river. Graphic intervention did not feel necessary at this point, and the choice was made to let the text speak for itself. Does it work? That is going to have to be left up to the reader to decide.

Chapter 12

Added images: dream sequence

Chapter 12, 'Govinda' is where Siddhartha passes his wisdom and knowledge to his best friend Govinda. It's another important chapter in the book, because it represents not only the end to Siddhartha's own suffering, but the fact that his enlightenment is so profound that he is able to offer this wisdom to his trusty friend and follower Govinda. The chapter starts out with text set in a standard way (Arno Pro regular 11/14), but then when the dream sequence happens in the story, a series of images appear, all in a row, without borders between them, as a kind of stream of consciousness flow of events. The first image [FIG 79p](#) appears on p. 193 of the hybrid novel and the last image of the sequence ends on p. 208.

FIG 79p (Multiple images)

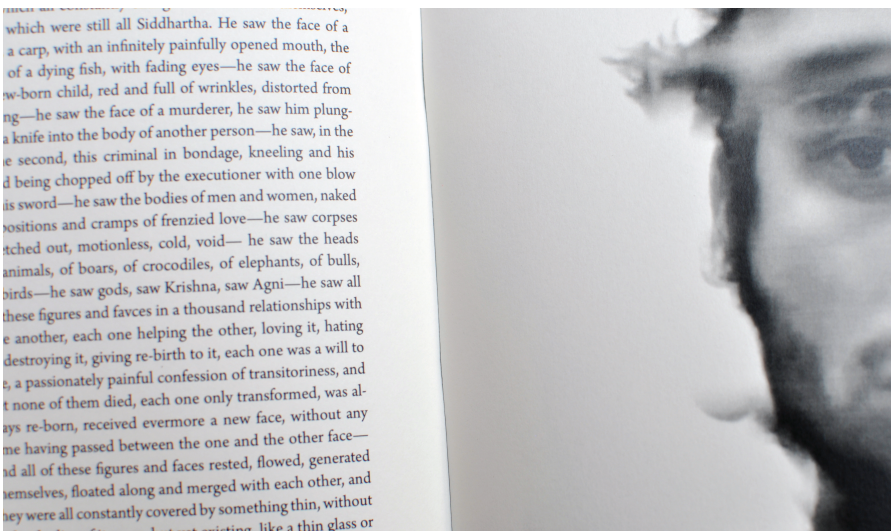


FIG 79p



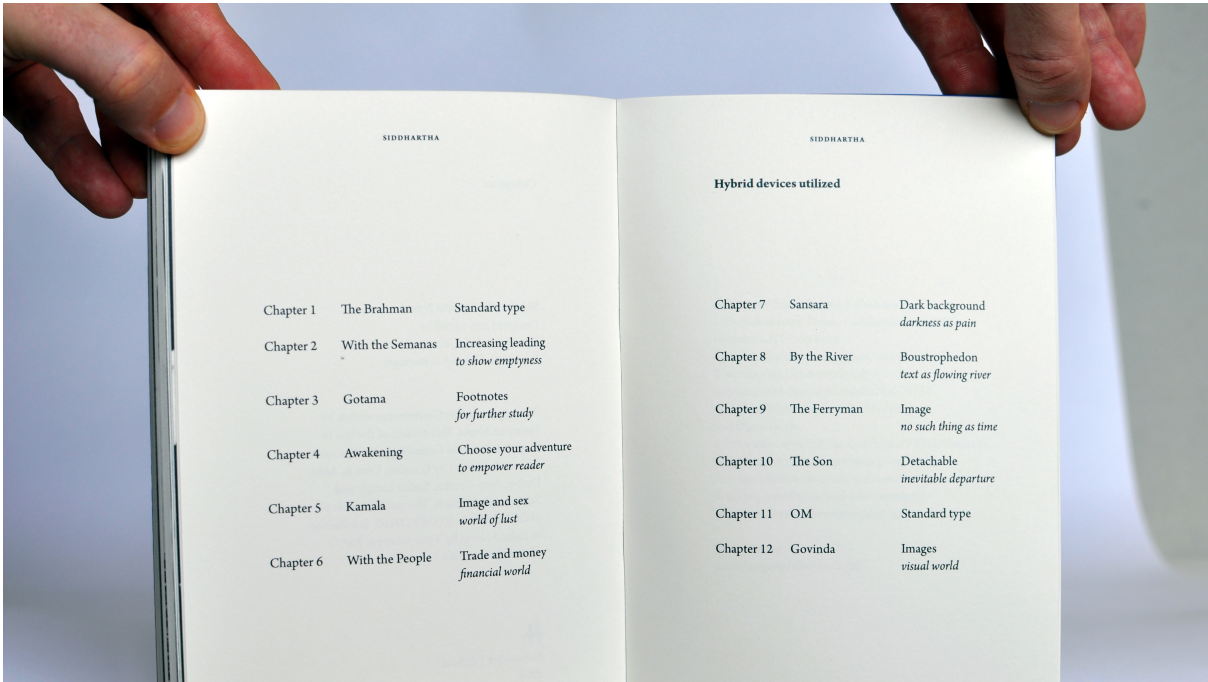
FIG 79p



forms, this smile of simultaneousness above the thousand births and deaths, this smile of Siddhartha was precisely the same, was precisely of the same kind as the quiet, delicate impenetrable, perhaps benevolent, perhaps mocking, with a thousand-fold smile of Gotama, the Buddha, as he had said it himself with great respect a hundred times. Like this, Govinda knew, the perfected ones are smiling.

Not knowing any more whether time existed, whether the vision had lasted a second or a hundred years, not knowing any more whether there existed a Siddhartha, a Govinda, a me and a you, feeling in his innermost self as if he had been wounded by a divine arrow, the injury of which was sweet, being enchanted and dissolved in his innermost self, Govinda still stood for a little while bent over Siddhartha's quiet face, which he had just kissed, which had just been the scene of all manifestations, all transformations, all existence. The face was unchanged, after under its surface the depth of the thousandfoldness had closed up again. He smiled silently, smiled quietly and softly, perhaps very benevolently, perhaps very mockingly, precisely as he had seen the smile, the exalted one.

FIG 79q



The above image FIG 79q shows p. 216-7 from the hybrid novel. This spread explains the devices utilized in each chapter of the book. It serves as a summary and explanation of all the design choices made.

My goal was to create a book that would work as both an academic project as well as a functional novel that could be read by anyone interested in getting another take on the classic tale of Siddhartha. This spread comes at the end of the book because I wanted it to be present in the novel, but not to appear at the start. It is not meant to be a roadmap to understanding of the book, but rather a component of the end matter. Once the reader has been through the text, they can read this section to further understand what it is they just read. Or conversely they can skip ahead to this section, and gain insights into how the previous chapters were planned and considered.

The medium of the book is a highly interactive affair, as much as the book designer attempts, they will never be able to control the way and sequence in which the reader will read.

FIG 79r



What you have seen in the previous pages is a look at the final hybrid novel design of *Siddhartha: An Indian Tale* by Hermann Hesse. This page, [FIG 79r](#) shows the back cover and spine of the book. There are plans to make this book commercially available for purchase from Nomad Ink Editions in the coming months. The production will be contingent on the exact copyright details of the work and translators involved.

Conclusion

The introduction outlines how this project came into focus from the interest to better understand and communicate clear stories. There are nearly infinite tales that have been told throughout history, and each one of them contains codes and systems that help them work. Stories are one of the most important legacies that we humans as a species have passed from generation to generation. This project has aimed to take a closer look at the underlying structures that are at the core of stories, and how they function.

Section 1 of this document focused the inquiry on investigating and visually testing images, sequences, frames, narratives, story and plot. The goal was to create a lexicon and framework for deeper understanding of stories and every attempt was made to draw conclusions from the investigations. This is important because as visual communicators we need to tell stories that will have resonance with our audiences, hopefully stories that are useful and/or entertaining. As the designer Andrew Howard once said: **every designer creates narratives; the question is how well they are able to control them.** The selection of content is only the beginning, the way that content is sorted, organized, and manipulated is equally important in telling the story. As we saw through the examples from Matt Madden and Will Eisner, it's of paramount importance how sequence can affect storytelling. After all, a story is just a bunch of stuff until placed in a logical and deliberate sequence to make it communicate an intended meaning to the audience.

The first section of this document covers a lot of ground, obviously it's not a comprehensive analysis of the field of storytelling, which would be impossible in a document of this size and scope. But it does attempt to lay a groundwork for understanding as well as a place to lead to further research. As we have seen in section 1.3, point of view, it's vital that the visual storyteller be aware from what position the stories narrator is in relation to the audience. During the first year of the MA we had a 6 week project titled 'image & narrative', and together with a lecture with Ian Noble served as setting the foundations in this field of inquiry. Ian included Scott McCloud's 'blood in the gutter' p. 44 which served as an important visualization of how images work in sequence. Scott said that all media is merely a failed attempt at transmitting thoughts from one mind to another. This is true for all media. Media is not an exact and finite system, rather media functions as a vessel by which we can place content. A story can be told through film, drawing, photos or words, but all contain basic truths that apply to each form.

The point of view of a story changes drastically how the story can be told—and in what ways—and the goal as storytellers is to transmit clear stories. This research began with comic storytelling—and photographic sequences—but that was only a gateway into understanding how stories can be communicated visually. How can the narrative be controlled? What criteria is needed for a story to function or fall apart? These are questions that I attempted to answer. The answer is extensive. Some stories are clear like most Hollywood films, but some choose to be ambiguous such as the tales of David Lynch. Some stories show one truth told in multiple points of view, thereby creating multiple truths, such as in the case of Rashomon.

In 1.4 we take a closer look at narrative structures. These visualizations are also called storylines or narrative arcs. All of which are fancy words for plot. My question was, in what ways can stories be visualized, and what can be ascertained from looking at these story mappings? Most of the visualizations were created by hand, however as we saw on p. 78 there is also a field of investigation that looks to create computer controlled algorithms that are able to create and analyze story sequences. The idea of inserting data into code is nothing new in this digital era, but these new technologies offer new ways to interrogate data and create visualizations. Characters come and go, locations and scenes change, sometimes—in the case of time travel, or flash backs—we jump through time, forwards or backwards, and these visualizations reflect those changes in the story.

The format of the hybrid novels was chosen because it offered ripe possibilities to retell a classic story, but to do so in unexpected ways. All good book design should have a strong relationship and balance between format and content, but the hybrid novel takes that notion a step further. During the course of this research it became clear how the format of the printed book has evolved and changed together with the ebook and digital reader. For each new technology that is developed, there is a change in older technologies. Marshall McLuhan explored this in depth in his work. The choice was consciously made to create a somewhat traditional paper book, with strong constraints, in an attempt to not break the 'contract' with the reader. Hybrid novels are continuing to sell more copies on the market, at the same time as paper magazines and printed books are experiencing a phase of rapid decline. Hybrid novels come in many shapes and forms, often taking experimental shapes such as 'Tree of Codes', which is not a traditional

reading experience. By pushing the format and boundaries of the book object, we arrive at a crossroad. Questions come to the surface, such as: what is a book? What isn't a book? How do readers read? In what ways does technology play a role in the evolving field of book design?

This project does not make any attempt to push the Siddhartha design into unknown territory of the book object. Whenever possible, restraint and contained ambition was employed, with the goal to make a clear and understandable project, that did not push too far into the unknown. Rather than jumping around with multiple narratives, the attempt was to tell a clear story. The final hybrid novel of Siddhartha is an exploration in restraint; how can the book look and feel traditional, yet contain hidden elements that help to push the story forward? The exciting new territory explored was not in creating a limitless and dynamic exploration, rather containing the story in a tight frame, and exploring variation based on the research into clear storytelling. The insights included from the editor Anne Skillion (p. 174) were important considerations that were applied to the final book design. The overlap between Hesse's interior and exterior world were explored in the final hybrid novel through changes in typography, spacing and images. The final work represents an attempt at being faithful to the author and reader.

One important result from completing this research is how constraint can be used when telling a story. There exists a 'contract' between the storyteller and the audience. If there are too many variables, or elements that are incongruous, then the unfortunate outcome is that the reader/viewer gets lost and often feels betrayed. It's what happens when you are watching a period film set in 17th century Spain, and see an actor using an iPhone. Unless it's a time travel film, you will surely question that inaccurate detail. The same holds true for any story. The next time you read or watch a story unfold, think about how that story could be visualized. In what ways is it held together? In what ways does it fall apart? After all, it's your actions today that might become the stories of tomorrow, and that is how we will continue to record and document our legacy for generations to come.

T.L.J.

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- FIG 4 (p.16)** What is a story. Will Eisner. From graphic storytelling and visual narrative. (2008) p. 3.
- FIG 5a (p.17)** What is a story. Will Eisner. From graphic storytelling and visual narrative. (2008) p. 4.
- FIG 5b (p.17)** What is a story. Will Eisner. From graphic storytelling and visual narrative. (2008) p. 4.
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- FIG 6b (p.19)** Template. Matt Madden. From 99 ways to tell a story. (2006) p. 3.
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- FIG 16 (p.37)** Picture placement/frame. Author, (2014).
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- FIG 23** (p.50) Communicate mind to mind. Scott McCloud. From understanding comics. (1989), p. 194.
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- FIG 26a** (p.56) Kurt Vonnegut on the shapes of stories. (Date unknown) From: youtube.com/watch?v=oP3c1h8v2ZQ
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- FIG 28** (p.58) Narratives conflict arcs. NSW Public Schools From: schools.nsw.edu.au/learning/7-12assessments/naplan/teachstrategies/yr2010/literacy/writing/lw_test/images/test_table_02.pdf
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- FIG 30** (p.60) Three act structure. The author, (2014).
- FIG 31** (p.61) Kishōtenketsu. The author, (2014).
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- FIG 33** (p.63) Monomyth. The author, (2014).
- FIG 34** (p.65) Platoon monomyth. Stuart Voytilla, date unknown. From: warhistorian.org/blog1/images/voytilla-2.jpg
- FIG 35** (p.66) Monomyth. Joseph Campbell. From: themerrymonk.com/wp-content/uploads/2010/12/Monomyth.jpg
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Editor's Notes

Appendix 4

Anne Skillion is a retired senior editor with the New York Public Library currently doing freelance editing. We had worked together on a few projects in the past. The following text is an analysis she wrote at my request, about Siddhartha from an editor's perspective that was then applied to the research and final design.

Anne Skillion

I read Siddhartha when I was a freshman or sophomore in college, so 50 or so years ago, which is, yes, about a million. I think I was more into Steppenwolf then. So I can't say anything just off the top. Let me have a chance to look at your work and think about the novel, then I will get back to you ASAP and also answer some of your other questions. In the meantime, will you let me know how you chose Siddhartha? As a starter. And what your deadlines are, how fast you need to hear from me on it, etc.

Where Siddhartha is concerned, after looking at a bunch of sources the one I liked the very best was the 35-page introduction to the Penguin edition, a new translation published I think in 2002. I got it on Amazon Kindle for about \$8; it has the picture of a golden Buddha on the front. Some of the reviewers on the Amazon site for this edition have interesting things to say too. It brings together Hesse's life and this book in a really good way. It seems to go beyond that general accounts elsewhere.

I have looked at commentaries about the novel as well as hybrid books and your preliminary work. I've decided not to re-read the whole book myself, because I think critics can help stand back from the work and offer insights that could be really helpful to your work. (Also, it might take me a longish time!)

Most of all, I am focusing on Siddhartha, not so much on Hesse's life, Joseph Campbell, history, etc. For example, your knowledge of the monomyth will tell you how best to bring it in to your project's realization, or not. I don't know if it's important to look at how the book might differ from other monomyths. I am also trying to focus on concrete, structural, narrative, visual, metaphorical, etc. Matters that I hope have real implications for translating the written book into a hybrid. Thus, everything I say is really meant to guide and inspire you without telling you how to do anything (although of course I have a couple of ideas).

All of it is in the form of notes or thoughts or observations, something on the order of us “batting around ideas.” I have often pulled quotes out of things wholesale to save time, so if you wanted to use any of them, I would have to go back and source it for you. This may also make the whole thing seem too academic; I hope not.

1. In the preliminary work you’ve done, I see that you are doing a lot to bring the world of the book into the world of today. It is legitimately drawing your own associations into the book. As you will see below, I also think it’s really important to attend to the book’s own imagery and imaginative world. The page I think is the most “on target,” is the graphic river, under the quote from the book.

2. You have a page that is all type, with your highlighting and annotations. I want to say that, for me, the most important thing on that page is not highlighted. It is the first line, “...that the individual seeks an absolutely unique and personal meaning that cannot be presented to him by a teacher; he thus resolves to carry on his quest alone.” I think this indicates an important turning point that calls for the presentation of a lone figure on blank pages or something of the sort. S. is turning away from Govinda as teacher, among many other things. It is a key part of S.’s character arc.

3. I don’t know if it’s possible to graphically express that the book is about an inner world, an inner landscape, reality as an interior dimension. Hesse wrote in an essay, “I often see and feel the outer world connected and in harmony with my inner world in a way I can only call magical.” The novel enacts an ever intensifying fusion of self and world, a turning of nature into an aspect of the hero’s inner self.

A special thanks to Anne Skillion, for her insights into the story from an editors perspective. It helped foster a deeper understanding of the story and it’s wider context.

A critic comments that, within its episodic format, the book’s principal persona accommodates both the form of the Eastern parable and that of the Western romantic wanderer. Both are incarnate in Siddhartha, whose consciousness mirrors the texture of the work. All other characters provide a pattern--an inner landscape--in a configuration of figures that appear to that central self. Out of his monomania Hesse constructed an individualism that has been highly attractive to several generations of younger people.

4. One commentator calls the book tract-like, which may be one explanation for why you came to find it boring and even empty. The intro to the edition I’m looking at (Penguin) says, Hesse read German translations of the Hindu

epic, the Bhagavad-Gita, as well as of Buddha's speeches. While he tried not to be pedantic, his book reflects that knowledge. His characters repeat the message of the Upanishads and their vision of a single unity to accommodate the discordant profusion of physical existence. The idea of reincarnation in both Hindu and Buddhist thought and the attempt to escape from the unceasing bondage to physical life by eventually rising above it is ever present in Siddhartha.

Skillful, your trusty editor, would like to add that philosophical ideas and messages do not always make interesting stories, which are best when they are made out of the idiosyncrasies of real people. Thus, whatever personal idiosyncrasies Siddhartha has (if any) might be good to emphasize.

5. On concrete images: Hesse speaks of Siddhartha as "my falcon, my sunflower." Poetic images of this kind could make your hybrid book more expressive and beautiful and visually more in line with the associations and poetry of the book.

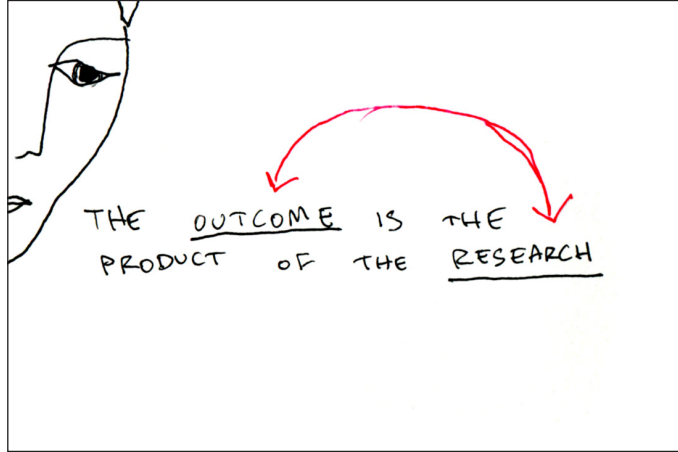
6. On the characters: As a poem, legend, or romance, this structurally simple but textually rich story is marked by Siddhartha's engagement with three characters who, however, turn out to be aspects of one another.

In the chapter called "Kamala," a few pages in, is a passage about a dream S. has about Govinda, where Govinda turns into a woman and he drinks from her breasts. This gives a concrete shape to the idea of spirit (Govinda) and of the senses (Kamala) coalescing. The ferryman Vasudeva gently induces S. to accept the existence of the two worlds.

7. On the end, or resolution: The equation between self and world ends Siddhartha.... There is a paragraph that begins "No longer knowing whether time existed..." ends with Govinda seeing in S's face "all becoming, all being." It is an equating S. with Gautama Buddha. "For Siddhartha's life, as depicted by Hesse, is both a parallel to and variation upon the life of Buddha," not only in Govinda's conclusion but in the work as a whole.

We should note that in Siddhartha, the eponymous hero who has been a merchant, lady's man, epicure, gambler, and ferryman, and who distrusts doctrines and teachers, ends up holier than his friend Govinda, ascetic monk and disciple of the Buddha. The whole story reflects a yearning for wholeness, outside and within the self.

FIG 80



**We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.**

T.S. Eliot, Four Quartets



MA Communication Design
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Matosinhos, Portugal

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September 2014