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The Goddess Sells

The impact of archetypes in visual communications

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Wisdom, Thunder, Perfect Mind

*For I am the first and the last.
I am the honoured one
and the scorned one.
I am the whore and the holy one.
I am the wife and the virgin.
I am the mother and the daughter.
I am the members of my mother.
I am the barren one
and many are her sons.
I am she whose wedding is great,
and I have not taken a husband.
I am the midwife
and she who does not bear.
I am the solace of my labour pains.
I am the bride and the bridegroom,
and it is my husband who begot me.
I am the mother of my father
and the sister of my husband,
and he is my offspring...
Give heed to me.
I am the one who is disgraced
and the great one.*

**Text from Gnostic scriptures
written in 2nd and 3rd centuries A.D.
discovered in Egypt, 1945.**

*I'm a bitch. I'm a lover.
I'm a child. I'm a mother.
I'm a sinner. I'm a saint.
I do not feel ashamed.
I'm your hell. I'm your dream.
I'm nothing in between.
You know you wouldn't want it
any other way.
I'm a bitch. I'm a tease.
I'm a goddess on my knees.
When you hurt, when you suffer
I'm your angel undercover.
I've been numb. I'm revived.
Can't say I'm not alive.
You know you wouldn't want it
any other way.*

**Lyrics and music by
Meredith Brooks and Shelly Peiken,
North America, 1998.**

Problem

Designers make decisions when selecting an image, choosing type, and composing a page that have the potential to educate, persuade, or inspire an audience. El Lizzitsky once described effective advertising design as having the power to “first seduce the eye and then address the intellect.”¹ The discipline of graphic design is centered around this notion of balancing aesthetic decisions with communication. It is the process of connecting with an audience by creating visual communication that appeals to a viewer’s intellect and aesthetic sensibility. How can one learn to connect with an audience? Are there any methods or theories that can make this connection stronger?

Archetypes

Carl G. Jung contends that “a word or an image is symbolic when it implies something more than its obvious and immediate meaning. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason.”² For example, within religion, images like that of the Madonna or the goddesses of Greek mythology can possess a collective, rather than individual, nature, and origin. To the believer, these images of the “goddess” are understood as having been revealed by some higher being. They are a source of mystery and connection to the past that Jung believes are manifestations of primeval dreams and fantasies inherent in all of us. He calls these manifestations archetypes. By interpreting these manifestations one can begin to understand, identify, and classify the characteristics of the goddess archetypes. This activity termed semiotics, is a theory in which different signs, verbal and visual, are constituted and classified according to their uses and interpretations. Designers can help analyze what archetypes communicate through the application of semiotic theory. Can one draw from these archetypes and from a collective unconscious to connect and communicate with a diverse group of people? How does the comprehension and use of archetypes affect the decisions made by graphic designers? Could a better understanding of the relation of the semiotic principles to goddess archetypes enhance the communication potential of graphic design?



Botticelli's "Birth of Venus," 1445-1510, has come to represent the archetype of the goddess of love.

The use of archetypes as a form of connecting to large audiences is not unfamiliar. In fact, the very nature of communication relies on people sharing common experiences. The process of understanding the experiences that connect us is facilitated through a common language comprised of speech, gestures, images and written words, all of which are symbols with a culturally defined and agreed upon meaning. The definition of archetypes, which Jung describes as inherited ideas derived from the experiences of a race or culture, positions these shared experiences as essential to cultural identity. For centuries the disciplines of literature, art, religion, and philosophy have embraced archetypal aspects of human existence such as birth, death and love as fodder for stories, scriptures, paintings, and theories which attempt to rationalize the nature and reason for our existence.

Archetypes within Advertising

Archetypes have also served as inspiration for many of the images used to persuade a target audience to buy a product. Within advertising the messages that are most successful are those which appeal to an intrinsically shared experience among the viewers. James Twitchell, author of "Adcult USA," explains that advertising is a "language not just about objects to be consumed but about the consumers of objects."³ With this definition in mind, advertising becomes a medium which can reflect the situations, thoughts, dreams, and anxieties of the intended audience. One of the earliest examples that supports Twitchell's opinion is that of parisian designer Jules Chéret. As a graphic designer working at the turn of the century, Chéret's work was felt to have inspired women's liberation because it introduced images of fun-loving, independent, beautiful, young women to the more repressed female of the victorian age. His representations of the modern woman inspired a generation of women to dress and act differently than the convention (see Precedents, pg. 6).

The Beauty Myth

Contemporary feminist issues



Calvin Klein, 2 page ad placement from *Vogue*, February 1999

How images of beauty are used against women, by Naomi Wolf
While Chéret's work was a catalyst for the liberation of the victorian woman, feminist Naomi Wolf expresses her concern that advertising has created images of women that threaten the independence that has been achieved by the modern woman. Some of the most visible examples of graphic design can be found within advertising. In fact, the American Association of Advertising Agencies estimates that the average adult is exposed to over three thousand ads per day. As consumers, it is at times easier to recognize the waif-like model featured in the Calvin Klein ads as Kate Moss than it is to remember the name of the first woman to reach the summit of Mt. Everest (Junko Tabei of Japan). The Beauty Myth, as defined by Wolf, is not based on evolution, sex, gender, aesthetics, or God. Instead the "myth" is a result of an ongoing power struggle that exists as women continue to redefine their roles in society. Once defined by their work skills, economic shrewdness, physical strength and fertility, today's woman is assaulted with images, facilitated by photography and mass production technologies, which redefine an ideal that is projected onto their bodies and faces. Fueled by a \$33-billion diet industry, a \$22-billion cosmetic industry, a \$300-million cosmetic surgery industry and a \$7-million pornography industry, the "myth" continues to exist by feeding off of women's unconscious anxieties regarding appearance. As Wolf states, "where modern women are growing, moving and expressing their individuality, beauty is by definition inert, timeless, and generic."⁴ Wolf concludes by stating that this passive definition of beauty contradicts the more complex and fluctuating identity of modern women. The resulting contradiction weakens and divides women from each other and from a cohesive sense of self that embraces power and confidence as well as female sexuality and sensual pleasure.

Due to the divisive nature of the "Myth," Wolf concludes that true freedom (for women) can only be achieved by taking control over the definition of beauty. Wolf contends that, "if we are to free ourselves from the dead weight that has once again been made out of femaleness, it is not ballots or lobbyists or placards that women will need first, it is a new way to see."⁵

continued

This thesis will attempt to take control and redefine beauty by focusing on the more positive characteristics of pre-hellenic goddess archetypes where the very same qualities that Wolf describes as current dividing factors among women were seen as qualities that are desirable and venerated as powerful. Pre-hellenic mythology, which describes the time preceding the conquest of Rome over Greece (7th and 8th centuries), was a period when the myths of the goddesses reflected a strong matriarchal rather than patriarchal focus. The images and symbolism represented by the goddesses were indicative of the power and fortitude of women. These myths described a true respect for the woman in all stages of her life.

Application

This thesis targets communication professionals or students interested in learning how to identify and develop the semiotic potential of archetypes when used in visual communication. The application will consist of classifying existing advertising examples by the goddess archetype they include. The thesis design application involves shifting the original intentions of the chosen examples by changing these archetypes. The resulting designs will explore the possibilities that are afforded by a juxtaposition of characteristics represented by the archetypes embodied in the triple goddess: Virgin-Maiden, Mother-Matron, Crone-Elder. This study borrows from existing advertisements placed in popular women's magazines including *Elle*, *Vogue*, *Vanity Fair*, and *Harper's Bazaar*. First, the images collected from fashion advertisements will be analyzed and classified according to criteria based on goddess archetypes. Subsequently, these images will be manipulated to challenge the initial archetype represented. The resulting solution will provide a forum to bring awareness to the problematic aspects of images of women in advertising. This study will be designed to persuade communication professionals and students of the importance of understanding how the analysis, use, and interpretation of archetypes can be valuable to the development of effective and responsible graphic design solutions.

To understand the different aspects of visual communications which are involved in this thesis study, it is important to observe examples which have preceded the work that is being proposed. This study is based upon three crucial factors:

- 1) defining archetypes as they relate to visual communication
- 2) interpreting the significance of archetypes through semiotics
- 3) influencing the interpretation of the archetypes once the signifiers or signs are understood

This thesis refers to the following examples of work which serve as precedents for the different components of this study.

Archetypes within Visual Communications *Jules Chéret*

As a graphic artist working in Paris, Jules Chéret (1836–1930), considered the father of the modern poster, produced large format images for music halls and theaters, beverages and medicines, entertainers and pubs. These eight foot images transformed the walls of Paris with a cacophony of animated gesture and primary colors. Chéret's central figures were usually beautiful young women that eventually became archetypes not only for the idealized presentation of beautiful women in mass media, but also for a generation of women who were inspired by the dress and lifestyle of Chéret's representations. Through graphic design and the poster, Chéret introduced a new role model for women in the late victorian age. His depiction of women transformed the proper lady of the drawing room into a self-assured happy woman who enjoyed life to the fullest.

As a precedent for this thesis study, Chéret's work demonstrates graphic design as a communication vehicle that was able to satisfy the promotional requirements of the piece while still connecting with a much larger group of people, in this case, women in need of role models. Chéret's representations of an "archetype" of female beauty and his application of these representations provide historical examples of the use of archetypes in the process of visually communicating messages.



The "Cherettes" represented an archetypal form of beauty that was desired during the turn of the century because of their demonstrated exuberance for life.

Understanding the Symbol

Dr. Richard Zakia

In his book, *Creating Effective Advertising Using Semiotics*, Dr. Richard Zakia examines the potential to create memorable photographic and/or graphic pieces by learning how to analyze and evaluate the imagery within each piece. His study is based on the theory of semiotics. Dr. Zakia challenges communication professionals to be aware of the decisions they make when trying to relate a message to a target audience. This awareness involves a knowledge of the audience or interpretant, an understanding of the message or object, and a recognition of the symbol or representamen.

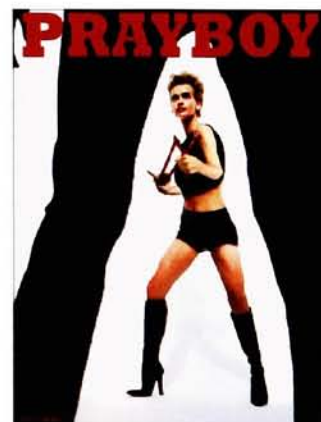
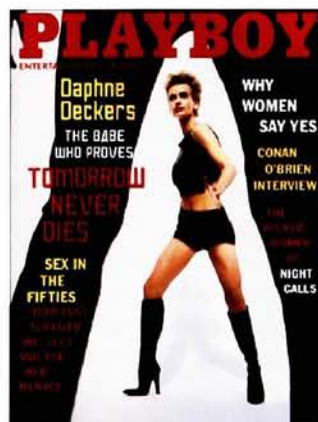
Similar to the intent of this thesis, Dr. Zakia's work demonstrates how semiotic theory is important to properly analyze and understand the objective of an advertising piece, to understand how that objective is going to be represented and to anticipate interpretations by tapping into symbols and signs that are relevant to a culture.

Changing the Message By Changing the Context

www.about-face.org

About-Face is a "grassroots effort" dedicated to combating negative and distorted images of women in the media. By collecting and commenting on current women's publications and advertisements the About-Face web site is an active discussion echoing the demand for more powerful, positive role-models for the next generation of women. Several of the sites linked attempt to change the interpretation of the image by changing its context. In a link called Prayboy, the artist shows a series of parodies based on the men's magazine, Playboy. Her images attempt to transform the monthly Playmate featured on the cover into a warrior—arming her with weapons and changing her interaction with the viewer—thus establishing an independent rather than a subservient role.

The commentary reflected in the work conducted by About-Face, and related links, is exemplary of how the communicated message depends on the designer's representation of the concept through the use of symbols and signs that can be interpreted by an audience. This thesis will attempt to empower designers to identify and understand the similarities and differences between the goddess archetypes by providing additional information that could help to strengthen their visual communications.



The artist is able to comment on the role of women by manipulating existing images found in popular media.



Examples of the pervasive quality of archetypes. These examples: Botticelli's Venus, Venus used on a CD cover, and Michael Jackson's version of a goddess of love all share similar attributes which form the essence of beauty.

What is an Archetype?

An archetype is defined in the *Webster's New World Dictionary* as the original pattern or model from which all other things of the same kind are made. Psychologist Carl G. Jung, who coined the term in the 1950s, describes archetypes as "archaic remnants whose presence cannot be explained by anything in the individual's life and which seem to be aboriginal, innate and inherited shapes of the human mind."⁶ According to Jung, archetypes are not known by the conscious mind where there are clear instances and examples that define them. Instead archetypes are imprinted in the unconscious mind where they remain fluid and unknown, organized by a long evolutionary history which has continuously nourished the human mind as it reacts to real phenomena, sights and sounds. Jung determined from years of observation through dream and fantasy interpretation of many cultures, that archetypes have a tendency to form representations or motifs that reveal themselves only through symbolic images. These representations can vary a great deal in detail but do not lose their basic pattern. They are without known origin; and they reproduce themselves at anytime in any part of the world, making their general pattern a "collective" phenomenon of the unconscious human mind.

This study focuses on the archetypes represented through the imagery of the goddesses. Throughout the ages, starting with the rich oral tradition of pre-hellenic mythology (8th century), the Goddess has inspired poets, motivated the masses, and given hope to the needy. She has had many faces from young to old, beautiful to fierce; and yet her gaze has ignited the passion of lovers and warriors alike. She has come to symbolize birth, life, and death. She is mother, protector, provider, lover and judge.

The Triple Goddess

In many cultures, the goddess represents three phases of the female lifespan. This trinity usually corresponds to the lunar cycle where the new or waxing crescent moon is the virgin, the full moon is the sexually productive woman, and the waning moon is the elder or crone. Each aspect of the triple goddess serves a particular purpose and need in society. In this form, she may be symbolically connected to other sets of "cosmic triplets": the three stages of existence (birth, life and death); the three points in time (past, present, and future); and the three spatial realms (heaven, earth/sea, and the underworld). The goddess, like nature, is essentially cyclical and through her example cultures can understand the different aspects and power of femaleness. The goddess is at once naive and wise. She is sexual and productive. She is deceptive and innocent. Each aspect of the lifespan of the triple goddess delineates different qualities of beauty, whether they be physical attributes, knowledge, skill, or strength.

Virgin or Maiden

Virgin goddesses are usually classified in Greek mythology as representations of the independent and self-sufficient qualities of women. The virgin goddess does not necessarily abstain from sex, but rather she is one-in-herself, always remaining independent. Some of the symbols related to her include sea birth and renewal (Aphrodite or Venus), the tree or snake (Artemis and Persephone), youth, sensual beauty, art and wisdom (Athena). The virgin goddess is the lover and the warrior, bringing both pleasure and pain. She is a symbol of fertility as well as the protector of independence and righteousness. The most familiar aspects of the virgin include the personification of eternal youth, a reverence for objects of beauty, and an unbridled, confident nature. These characteristics are represented by a slim, sometimes pre-pubescent body framed by a mane of luxurious hair, surrounded by budding flowers or colorful textiles and precious metals. She is usually depicted alone or in the company of cherubic attendants whose presence indicate an origin that is not of this world. When she is shown in the presence of men, the virgin is either shown as a warrior engaged in battle or as a lover whose embrace is fierce and passionate. The true power of the virgin archetype is illustrated by her ability to remain in control of the situation whether engaged in love or battle. Her independence, confidence, and passion are the most empowering aspects of the virgin archetype.

Examples of the Virgin/Maiden from Art and Cultural History



Aphrodite

The Goddess of Fertility is a celestial virgin (one-in-herself, not necessarily abstaining from sex but always remaining independent). She is symbolized by sea birth, herbal magic, apple myrtle, poppy, rose, water mint.



Persephone

The Grain Maiden, represents new crops. Persephone's story recalls her as leaving her mother to care for the dead or as a rape victim of Hades. She lives in the underworld during the barren months and brings abundance to the earth when she visited her mother, Demeter, during the spring season.



Athena

The Goddess of War, Athena watches over home and town. She is a protector, a fertility goddess associated with renewal (tree, pinner or snake), and the patron of wisdom, art and skills. As the Olympian goddess of war, was born full grown from the head of Zeus.



Artemis

The Hunter Goddess and Goddess of Virginity represents untamed nature, ecstasy, inspiration, moon, beasts. She loves and protects new life as the goddess of the swelling moon (childbirth).

Mother or Matron

The mother archetype is perhaps the most recognizable and immediate. There are three main relationships to the mother archetype:

- 1) the personal mother, grandmother, step-mother or mother-in-law;
 - 2) any woman or person that is nurturing, for example a nurse or teacher;
 - 3) mother in the more figurative sense of anything that arouses a feeling of devotion, such as a church, heaven, earth, or university.
- The Great Mother or Earth Mother is associated with the creation and birth of all things.

The mother is represented by the stages of the moon, the womb, and anything of like shape. She is symbolic of fertility and fecundity. She is life at its fullest, living in the present. The realization of life through birth is the most recognized aspect of the mother archetype. Her body is round and soft with an exaggerated emphasis on the reproductive qualities of the breasts, belly, and hips. Unlike the virgin, whose slimmer body seems to float within the composition, the mother is grounded and heavy. In appearance she is larger than anything else within the composition. She is usually bathed in an aura of light or wearing a crown which are symbolic of a divine origin and indicative of the devotion which she deserves. The mother is usually shown with arms outstretched offering food or comfort. She nurtures those around her (man or child) and is central to their existence.

Examples of the Mother/Matron from Art and Cultural History



Gaia

The Goddess of Creation who brought forth the human race from Chaos. Considered the Mother of the Gods, she is the oldest divinity responsible for the creation of all things.



Demeter

The Grain Mother and giver of crops. Demeter roamed the land mourning the loss of her daughter Persephone. During Persephone's absence, Demeter neglected the land and the crops. When she was reunited with her daughter, the land and crops would flourish. She is symbolic of the bounty of the land and the seasons.



Hera

The Goddess of Women and Fecundity (maiden, fertile woman, elder) is connected to 3 stages of the moon which represent menstruation. Goddess of Sacred marriage between the solar bull and the lunar cow which celebrated renewal and fertility. In Olympian mythology, Hera is the jealous wife of Zeus.

Crone or Elder

The crone, negatively depicted as an ugly, aging, and withered woman, is symbolic of the passing of life. She is usually physically linked to both a figure of a maiden and a more skeletal figure representing death. This physical connection indicates the most crucial aspect of the crone as medium or guide between life and death. The crone is associated with magic and incantation. Her link to the supernatural infuses her character with wisdom and mystery. She is believed to be deceptive because she is rarely understood. She is symbolic of the waning moon and represents the mysteries of the underworld. The crone completes the circle of life, marking the passing of time and becoming a reminder of lost youth and beauty. She is both judge and guide. Her presence demands fear and respect. Although usually represented as negative, pre-hellenic mythology nevertheless attributes her with power that stems from her ability to see beyond time. This prophetic talent and knowledge is only achieved by living a full and long life. The power of the archetype of the crone is accentuated by the wrinkles and withered skin that mark the passage of time and experience.

Examples of the Crone/Elder from Art and Cultural History

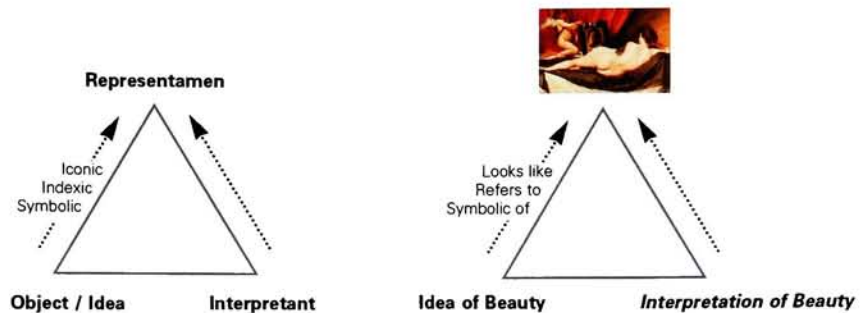


Hecate

The Goddess of the Waning and Dark Moon, Hecate rules over ghosts and demons. The mother of all witches she is also a trickster involved in wisdom, magic, seduction and death.

Semiotic Triad

Charles Peirce



People in communications must be able to interpret or understand the signs that are defined by the culture with which they wish to communicate. As previously stated, archetypes are defined as being representations that can vary from culture to culture but maintain a general collective meaning or pattern. In order to interpret these archetypal patterns, we must first begin to analyze each archetype based on its myth and visual representations. For the purpose of this study, this process of analysis is based on the theory of semiotics.

What is Semiotics?

Semiotics is a philosophical theory of signs and symbols dealing with their function in both artificially constructed and natural languages. It is comprised of syntactic, semantic, and pragmatic considerations and began as a pioneering effort within the studies of linguistics and philosophy. Charles Peirce defined it as “the knowledge and science of signs.”⁷ In more tangible terms, as delineated by Dr. Richard Zakia, “semiotics can be described as the study and application of *signs*, signs being anything and everything that conveys meaning.”⁸ Meaning can be conveyed through language both oral and written, symbols, movement, color, texture, etc. Images are signs with the potential to transfer information and emotion through the combination of signifiers.

Signs or Signifiers

Charles Peirce defined signs or signifiers “as a relationship between an (*object*) or idea, how it is represented (*representamen*), and how it is communicated (*interpretant*).”⁹ It is the relationship between these elements that determine whether or not communication has happened. In Peirce’s triad the object must be clearly defined and appropriated by the representamen (see **Appendix A**, page 37). The success of that which is represented depends on how efficiently the interpretant can grasp the intended meaning.

Representation

There are three main ways to represent something: *iconically*, *indexically*, and *symbolically*. An iconic representation looks like the object. An indexic representation refers or points to the object indirectly. A symbolic representation alludes to the object through symbols, like logos and pictograms, that are culturally agreed upon. There is a certain amount of significance that is placed on color, logos, religious symbols, etc. These representations are successful only if the culture has already arrived at a consensus of what each symbol represents. For example, language is essentially comprised of symbols: alphabets, diacritical marks, and numerals. When combined, these symbols form words, phrases and sentences understood by the population that recognizes the symbols. If you are an English speaker you will be able to understand the word *w-o-r-d*. Your recognition of the combined individual letters allows you to interpret them through speech as well as definition. As an English speaker you would not recognize, *p-a-l-a-b-r-a* as Spanish for “word.” Despite the fact that you recognize and verbalize the letters, your comprehension would be limited unless you had some knowledge of the Spanish language.



The Toilet of Venus,
Diego Velasquez, 1651

Interpretation

Images, like words, are merely combinations of signifiers which, in this case, include symbols as well as color, texture, shapes, and so on. As stated, the communicative value of an image is determined by how readily the viewer is able to comprehend the signifiers composed within an image. Similar to language comprehension, the meaning of an image depends on whether the viewer or interpretant understands the visual language presented.

Consider the object or idea of sensuous beauty. The representamen could be a painting depicting a young woman reclining comfortably on a bed draped in rich, crimson silk. The woman is coquettishly glancing at her image in a mirror which is held by a fantastical winged cherub. The process of interpretation relies on the perception of the person looking at the painting and the context in which the painting is being viewed – as an illustration for a story, in a museum, etc. Upon observation the viewer may decide that the nude form reclining on crimson sheets is erotic and exciting. The bright color of the sheets and their smooth texture could remind the viewer of the rich, soft qualities of silk. The painting, which is of a lady's boudoir, may even seem a little forbidden; but the figure seems unaware of her nudity and accepting of the admiration. The artist's inclusion of a childlike cherub may suggest a connection to a fantastical world in which the viewer can participate without consequences. The fact that the painting is exhibited in a museum or reprinted in a book along with other images of similar content makes the experience acceptable within certain societal conventions.

Considering all of these attributes, the viewer could deduce that the painting does represent beauty as sensuous. To reiterate, the success of communicating the object or idea of sensuous beauty depends on how readily the viewer can decode what the artist has created. This process of interpretation is based on the ability of the viewer to recognize the combination of signs assembled by the artist and how these signs relate to his/her perceptions and experiences.

Semiotic Operations in the Design Process

The design process can benefit from the semiotic procedure for interpreting images through the use of an interpretive matrix. As stated by Dr. Zakia, the procedure can be conducted in reverse to plan a design by using a generative matrix (see **Appendix E**, page 50). Once the designer determines the concept that needs to be communicated, he/she can make decisions based on the kind of iconic, indexical, or symbolic elements that would be appropriate to convey a certain meaning to a determined audience. To design is to demonstrate an ability to manage *syntax* or the visual grammar and composition of the image and how the elements or signifiers are arranged. More importantly the designer should be aware of how the syntax of the designed piece impacts the *semantics*, which is the meaning that is given to the image by the viewer or interpretant. Finally, all design decisions must be sensitive to the *pragmatics* of the image which defines the relationship between the context in which the image is experienced and how it is interpreted or understood by the viewer.

Semiotic Operations

Communicating through design is a process of exploring the possibilities that are afforded by manipulating the relationships between the semiotic operations discussed on the previous page. In this way the designer can alter the design to clarify, reinforce, or change the communication. To manipulate the syntax of any form of communication, a designer can rely on four ways of accomplishing this:

- 1) **Adding** something to the message.
- 2) **Subtracting** or remove something.
- 3) **Substituting** one thing for another.
- 4) **Exchanging** one element for another.

Imagine the impact on the interpretation of the painting just described if the artist added clothing or removed the figure all together. What would happen to the communication of sensuous beauty if the silky sheets were substituted for drapes made out of canvas? What if the position of the winged cherub was exchanged with that of the nude figure? Would the interpretation be the same? How would the interpretation differ if, instead of a painting, the image was a photograph featured in a gentlemen's magazine? Thus, if the syntax or pragmatics of an image changes, the semantics or meaning is influenced.

Interpreting the Goddess *Understanding Archetypes*

To understand the signifiers that define the archetypes of the virgin-maiden, mother-matron, and crone-elder, examples of imagery featuring women collected from art and cultural history were deconstructed using a variation of Dr. Zakia's interpretant matrix. An interpretant matrix helps define the object of the image by cross-referencing how it is represented (representamen) with its meaning (semantics). The analysis of each image helps classify the iconic, indexical, and symbolic attributes (see pg. 12) and their influence on the semantics of the composition. These three methods of representation do not function separately from one another. For example, water can be classified as iconic because it has physical qualities that can be photographed or illustrated; yet water is symbolic of renewal and cleansing which are characteristics of the virgin archetype. Dr. Zakia reinforces the idea that good communication is layered and interpretation is based on personal perception; but semiotics enables designers to manage and organize what the finished piece conveys to an audience (see **Appendix F**, page 57).

The research gathered on the triple goddess determined several different characteristics that were integral to each of the goddess archetypes (see *table on next page*). Based on these characteristics and the analysis of each of the images collected, it became clear that there were three major components that were critical to the representation of the goddess:

- 1) what her body looked like
- 2) the action or situation she was involved in
- 3) and the objects or figures that accompanied her

For example, the virgin is usually depicted with a slim, sometimes boyish figure as opposed to the more exaggerated proportions of the mother and the aged body of the crone. The open arms of the mother, indexical of the nurturing qualities of the archetype, are in contrast to the more self involved and aggressive qualities of the virgin and the ominous context of the crone. The crone and the virgin kept company with supernatural beings such as the figure of death or winged cherubs, whereas the mother was usually accompanied by a man or child, reinforcing her connection to the mortal world.

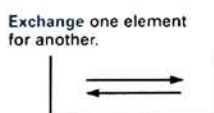
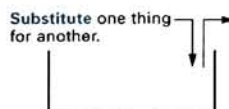
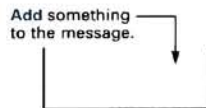


Archetypal Characteristics

Virgin-Maiden	Mother-Matron	Crone-Elder
Renewal/ Rebirth	Life/ Creation	Death/ Time
Independence	Sexually productive	Wisdom
Youth	Maturity	Lost youth
Desire	Nurturing	Deceptive
Inspiration	Numinous/ Divine	Magical/ Intuitive
Sensuality	Evokes devotion	Respectful
Protector	Protective	Judgmental
Innocent	Purposeful	
Unbridled		
Fulfilled		

Influencing the Interpretation

This thesis study will adopt the use of semiotic operations to manipulate the syntax of the advertising examples chosen. Given that the pragmatics of the examples specify each piece as a printed ad found within selected women's magazines, this study will maintain the format and language of these ads. Once the signs are understood, their interpretation can be influenced by how they are applied to design solutions. Adding, subtracting, substituting and exchanging elements within a design can help shift or change its original intentions. In this thesis study these manipulations would be focused on the different goddess archetypes researched (see **Appendix B**, page 40).



Influencing the Interpretation

Effective graphic design solutions will be created based on the recognition and interpretation of goddess archetypes. The intended meaning or semantics of selected advertisements will be changed according to the complexity of the manipulations made to the syntax or visual grammar of each composition.



In his book, *Creating Effective Advertising Using Semiotics*, Dr. Richard Zakia expresses the importance of semiotics to visual communication. Dr. Zakia states that "printed ads reflect the aesthetic tastes of not only those who produce them, but also of the public they address."¹⁰ Advertising, like any other form of market driven communication, is a medium where success is measured by the impact on the target audience or viewer. This makes advertising a phenomenon which has been credited with the facilitation of contemporary rhetoric. Through advertising, graphic designers have an opportunity to initiate a dialectic exchange with large audiences. James Twitchell, author of *Adcult USA*, describes the power of advertising as "simply one of a number of attempts to load objects with meaning ... it is an ongoing conversation within a culture about the meaning of objects."¹¹ Considering these definitions, graphic designers as well as consumers must respect the how, what, and why of advertising. In other words, to maintain an effective link between the message and the interpretation, one must understand visual language in terms of syntax and semantics as well as pragmatics (*content* and *context*).

Advertising Trends and Product Placement

This study examines advertising examples collected from four popular women's magazines: *Vogue*, *Elle*, *Vanity Fair*, and *Harper's Bazaar*. The research also includes images found in comparable men's magazines: *Maxim*, *Details*, *Gentlemen's Quarterly* and *Esquire*. All of the publications have similar editorial content which include topics such as entertainment, arts and culture, business and technology, national/foreign affairs and fashion. Fashion is actually listed as less than 5% of the editorial content of *Vanity Fair*; yet most of the ad placements are fashion related including athletic apparel, casual clothing, haute couture, and intimate apparel. This trend is also observed in the other magazines. Ad placements also include, in rank order, cosmetics or health products, jewelry, alcoholic beverages, and cigarettes.

Readership Profiles

As previously stated, successful communication of an idea should consider not only *how* it is represented but *who* will be interpreting the idea. It is important for advertisers to consider the market they are targeting. Likewise, it is just as important for the designer to understand the readership or audience in order to make appropriate design decisions for the product advertisement to be placed in a publication. Following are excerpts of demographic and marketing segmentations of media audiences for the publications used in this study. This information, collected from a comprehensive survey conducted by MediaMark Research Inc., was reported in the spring of 1998. The data gathered by MMR for spring 1998 is based on over 20,000 interviews first conducted between March 1997-July 1997 and later in September 1997-February 1998 (see **Appendix H**, page 65).

According to the percentages, the primary readers of *Vogue* are between the ages of 18-24 years followed by readers ranging between 25-34 years. *Elle* boasts a readership constituted of women between 25-34 years of age. *Vanity Fair's* target audience is between the ages of 35-44 years. And the median age of the *Harper's Bazaar* consumer is 40+ years. The men's magazines fit into similar age categories

with *Details* and *Maxim* targeting younger consumers (18-34 years), *GQ* holding onto the 24-34 year olds and *Esquire* managing a readership of 24-44 year olds. The information that was discovered regarding the household status of the primary reader indicates that the publications are read by a mix of people from homemakers to professionals. For example the readership for *Elle* is largely made up of mothers with professional or managerial positions; 37.7% of these women are also heads of households. These numbers can be interpreted as stating that *Elle* magazine is targeted to upwardly mobile young professionals with a strong interest in family and the development of a career that will help them support their family. These numbers also indicate that the women reading *Elle* are a diverse group with vested interests in professional as well as personal well-being. Based on this information, it is easy to conclude that the advertisements placed in the magazines would portray images of women as mothers and/or professionals with families. Depending on the targeted age group, these women may also enjoy taking risks or being in a position of power. Instead, many of the ads reflect images of pre-pubescent females who seem to prefer reclining in the backseat of a car rather than driving it.



Gasoline Clothing, *Elle* magazine, March 1999. The image of a young girl reclining in the backseat of a trailer seems to deny the upwardly mobile status of the magazine's readership.

Readership Profile	Selected Women's Publications			
	<i>Vogue</i>	<i>Elle</i>	<i>Vanity Fair</i>	<i>Harper's Bazaar</i>
Total Circulation	8,758,000	4,040,000	4,204,000	Statistics not available
Men	14%	11.4%	21.6%	
Women	86%	88.6%	78.4%	
Age of primary readership				
18-24	31.3%	28.4%	19.5%	
25-34	22.9%	33.6%	25.4%	
35-44	16.9%	20.3%	27.9%	
45-54	13.7%	9.8%	13.9%	Median age 40+ years
Household Status of primary readership				
Heads of household	39.8%	37.7%	47.5%	45.5%
Working mothers	22.4%	22.9%	21.5%	20.3%
Professional	20.7%	24.8%	25.9%	25.3%
Parents	33.6%	31.3%	34.5%	34.5%

Readership Profile	Selected Men's Publications			
	<i>Esquire</i>	<i>GQ</i>	<i>Details</i>	<i>Maxim</i>
Total Circulation	3,135,000	6,309,000	Statistics not available	Statistics not available
Men	67.3%	71.2%		
Women	32.7%	28.8%		
Age of primary readership			Audience age profiles are comparable to <i>Elle</i> and <i>Vogue</i> targeting readers between 18-34 years of age.	
18-24	13.7%	24.1%		
25-34	25.5%	40.4%		
35-44	25%	21.8%		
45-54	14.4%	9.4%		
Household Status of primary readership				
Heads of household	77.2%	71.2%		
Homemakers	43.6%	43.2%		
Professional	24.9%	23.7%		
Parents	24%	26.2%		

Images of Women in Advertising

Upon examining the February and March issues of *Elle*, *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, it became clear that there was a discrepancy between the age group surveyed for each publication and the ages of the models used within the advertisements. A comparison between the targeted age groups and the advertisements organized by product type indicates a distinct clustering around the 18-24 years age group with a specific emphasis on casual clothing. A secondary clustering can be observed within the 25-34 years age group and haute couture, which describes expensive, specialty clothing created by top fashion designers (see **Comparative Matrix** below). As previously stated, not only is there a discrepancy between the editorial content of the magazines and the products that are advertised, but there is also the same dissonance between the ages of the readers and the models used within the magazines. Based on these observations one can conclude that the face of the reader is not the same as the images that she is exposed to on the pages of magazines which are specifically designed for her. These kinds of discrepancies fuel debates in contemporary feminist issues regarding the portrayal of women in advertising. Feminist Naomi Wolf states that the glossy page provides the modern woman with role models which contradict her true station in life. These images which embrace youth as a standard for beauty ignore the power of experience that comes with time, creating a division of women where older women fear the young and younger women disregard the old.

Considering the millions of people that are exposed to these kinds of images every time they receive their subscription, designers have a responsibility to study, analyze, and understand the signs they choose to communicate with an audience. This is an awesome amount of power which should be carefully considered. Once the designer understands the viewer and can interpret the signs or signifiers available to him/her, the designer can choose to manipulate the image in order to change its original intentions. The message or idea can be altered to produce representations that are empowering rather than divisive.

This section of a comparative matrix shows a clustering of ads within the 18-24 age group cross-referenced with the casual clothing and haute couture categories. The bold titles indicate the targeted age of the readership based on the MMR data (see Appendix I, page 68).

		Products being advertised						
		Athletic Apparel	Casual Clothing	Haute Couture	Intimate Apparel	Cosmetic and Health Products	Jewelry	Alcoholic Beverages
18-24	Vogue	****	*****	*****	****	*****		
	Elle	*****	*****	*****	**	**	***	*
	Vanity Fair	*	***	**				*
	Harper's Bazaar	*****	*****	*****		*****	*	
25-34	Vogue		*****	*****	*	*****		**
	Elle		**	*****	**	*****	*****	
	Vanity Fair	*	*	*****		*		*
	Harper's Bazaar		*	*****	**	*****	*	*
	Vogue			**	**		***	**

Given the research and interpretation of the triple goddess, the next step was to evaluate the visual examples collected from each magazine and categorize them as Virgin, Mother, or Crone archetypes (see **Appendix G**, page 59). Most of the examples focused on the portrayal of the Virgin, which was frequently shown as the goddess of love: young, seductive, and uninhibited. Depictions of the Mother relied on imagery which reinforced the nurturing aspects of the archetype but neglected to show the more complex attributes such as the physicality of birth and the notion of abundance. If shown, the Crone would appear in advertisements designed as satirical or humorous. The Crone was also regularly shown within the context of magic or the underworld. In these situations she would take the form of a younger woman reinforcing the more negative association to deception and trickery. This process helped reinforce the theory that the imagery disseminated through these publications does not correlate with the situation and identity of its readers.

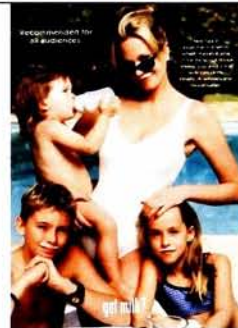
Virgin-Maiden

Sampling of the advertising examples collected from women's magazines. The Virgin archetype is typically that of the goddess of love. The images focus only on the youthful and seductive qualities of the archetype. Her seduction is at times aggressive. From left to right these examples show youth, seduction, and uninhibited aggression.



Mother-Matron

The Mother, as seen from these examples, is typically shown in the context of her children. Note that there are no other indications that she is a mother. For example, her body and proportions are the same as that of the Virgin. The products which she is chosen to represent are specific to fitness and appearance of the body: milk for the bones and soap for the skin.



Crone-Elder

The Crone is personified in these ads as a witch involved with magic and spells in the Virginia Slims Cigarette ad. Her persona is typically depicted as humorous or satirical. The Diesel Denim ad refers to her as "antique and dirty."



Challenging the Goddess in Advertising



"Got Milk?" campaign shows a bikini clad model demonstrating that sex sells even the most wholesome of products.

It was clear that the publications that were selected as a focus for this study proved to be predictable regarding the portrayal and definition of beauty. Regardless of the product, the modern notion of beauty is young, slim, wild and seductive. By studying contemporary examples of visual communication, one could conclude that sex does sell. In fact, even the most wholesome of products have adopted campaigns which attribute physical beauty as a key benefit of the product (see "Got Milk?" ad to the left). Reiterating Naomi Wolf's perspective on the modern beauty myth, "the qualities considered beautiful are determined by the behavior of the period." Dr. Richard Zakia, reinforces this notion by stating that, "printed ads reflect the aesthetic tastes of not only those who produce them, but also of the public they address." This study suggests that the discussions occurring on printed pages are not necessarily reflective of public they address, but instead they demand acceptance from the public. The readership profiles of each of the magazines studied suggests that the majority of the women or men who purchased the publication are not the same age or in the same position as the models portrayed. In effect, the communication that Zakia describes as open to the public is rather stagnant, predictable and one-sided. In order to regain control over the definition of beauty, the images used in advertising must be sensitive to the public they address. Advertising should be as diverse and interesting as its readers.

For the purposes of this thesis study three original advertisements were selected based on the product being represented, the archetype used and the complexity of the image. Once the readership profiles, market research and magazine contents were assessed it was clear that casual clothing was a product segment that was frequently being advertised. The chosen examples were selected based on how well they depicted the Virgin characteristics of youth, innocence, and sensuality. The advertisements also had to feature a prominent central figure either alone or in the company of another figure, and in a recognizable environment. These considerations during the selection process were necessary in order to facilitate the manipulations to the body of the figure, the action or situation she was in, and the objects or figures who accompany her. Any design decisions needed to consider all aspects of the composition.

Ads Chosen which Include Virgin Archetype



Planning
Generative Matrix

Planning for the ideation stage required careful consideration of the relationships of the archetypes, the characteristics affecting the interpretation of the archetypes and the semiotic operations of addition, subtraction, substitution and exchange (see page 15). Several matrices, including organizational, interpretive and generative matrices were used to ensure a systematic approach to the ideation process. The revised generative matrix, seen below, helped organize all of these considerations. This matrix was used as a checklist to help keep track of variable combinations possible when using the semiotic operations.

Cross-referencing variable sets for ideation planning	Semiotic Operations			
	Addition	Subtraction	Substitution	Exchange
Virgin-Maiden				
Body				
Action/Situation				
Objects/Figures				
Mother-Matron				
Body				
Action/Situation				
Objects/Figures				
Crone-Elder				
Body				
Action/Situation				
Objects/Figures				
Typography				
Size				
Placement				
Color				

The process of ideation required the systematic manipulation of the characteristics determined to be indicative of the Virgin, Mother and Crone archetypes. As previously stated, the changes to the imagery would affect the physical attributes of the prominent female figure, the context of this figure, and any objects or figures surrounding the female in the composition. The goal was to change the semantics of the advertisements by changing the syntax. The expected result of this series of composites was to create a variety of solutions that would progressively steer away from the more predictable images seen in today's magazines. At the conclusion of this study, communication professionals and students should realize the creative freedom and communication potential offered through the exploration of goddess archetypes. If these opportunities are ignored communication professionals and designers would continue to produce predictable advertisements which misrepresent the audiences they are trying to reach.

Preliminary Sketches

The first series of sketches involved changes made to the figure. In each of the images the manipulations were focused on the age, size, and proportion of the figure. Very little emphasis was placed on the environment surrounding the figure or the objects and other people that were also in the composition. Changing the head, stretching the body and focusing on the model's physical attributes proved to be a quick way to test the dynamics of the thesis study. Some of the reaction to these sketches involved humor and a confirmation that changing the model would not necessarily change the marketing message. Instead, changing the model helped reinforce that idea that physical beauty could apply to a broader range of women. Working in Adobe Photoshop 4.0 helped facilitate the manipulation of the original advertisements.

Virgin to Mother

Preliminary Series 1

1. Original ad for Guess Denim
2. **Added** open eyes directed at the viewer; defiant.
3. **Substituted** with older model. Ad maintains its sensuality.
4. **Substituted** mother and daughter for image of lovers. Ad focuses on parental love.



1



2



3

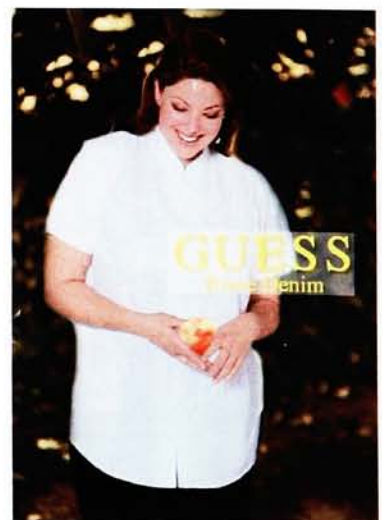
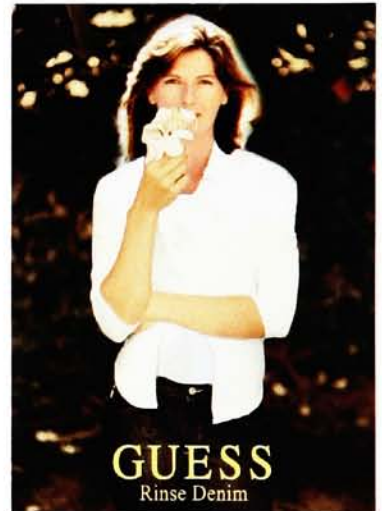
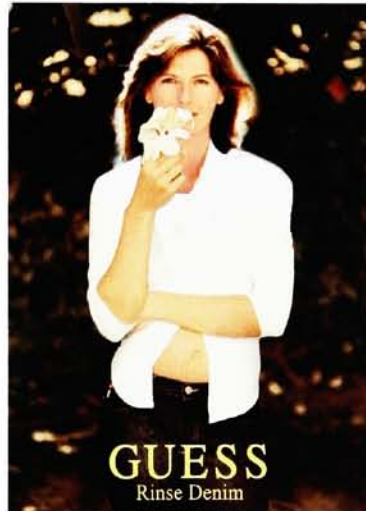
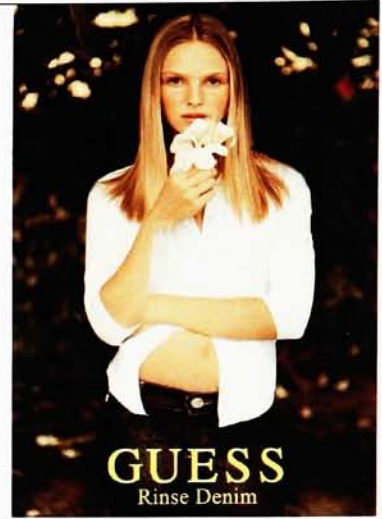


4

Virgin to Mother

Preliminary Series 2

1. Original ad 2 for Guess Denim
2. **Addition** of enlarged belly.
3. **Substituted** with older model. Ad maintains its sensuality. Area behind the head is lightened.
4. **Subtraction** of exposed belly.
5. Flower is **substituted** with a fruit. The model's body is manipulated to appear larger.
6. Model is substituted for fuller model. Location of Guess logo is **exchanged** testing placement.



From Print to Video

Although the preliminary sketches helped provide a direction for future ideation, they were very shallow in focus. As a result, further emphasis needed to be placed on the action or situation within the image and the objects or other figures who accompanied the central figure. Working in Adobe Photoshop 4.0 also helped establish a systematic approach to the process by allowing changes within layers. Working in layers helped the visualization of transitions and connections between images. This process inspired the work to be tested as a looping presentation which was first assembled in a multimedia software package, Macromedia Director 6.0. Dissolving transitions between each frame or image substantiated the process of adding, subtracting, substituting and exchanging. Refocusing the application from static print to time-based multimedia, qualified the importance of being able to see the changes happen. The final video presentation was assembled in a video editing program, Radius Edit. The variable of movement afforded by the video presentation allowed for a more active approach to communicating with an audience. The transitions, moving text and animated sequences helped provide a forum where the semiotic operations and the process of making design decisions could be seen in action. Following are a few key frames from the video presentations created (see *Appendix J*, page 70).

Video 1

The nine frames selected from the original forty-two frames in the first video are organized by sequence and by the goddess characteristics which are being manipulated: body, objects, and action/situation. The images were kept in the same proportions as the original 8"x 10" ads. Images which appear full screen are areas that were intended to break the rhythm of the piece signaling a change in the narrative. This system forms the basis of the final application.

Body



Object / Other figures



Action / Situation



Video 2

This version of the video presentation was exhibited in the thesis show. The refinements required before the show opening included smoothing out transitions by eliminating or adding frames, recreating new frames to connect specified sequences, rewriting and rebuilding the animation sequences. Also, the proportions of the images were redefined to eliminate any bleeds or full screen images. This decision helped maintain a cohesiveness between each frame and directly referred to the printed pieces that form a basis for this study. Because the video challenges mainstream advertising, it was important to adhere to the vocabulary of the original format.

Note that another important exploration included cropping the image only revealing specific areas to the viewers. This approach was mostly implemented within the text animation sequences. Focusing on a specific part of the advertisement enabled the viewer to concentrate on the transformations and information occurring within that area.

Body



Objects / Other figures



Action / Situation



Animation Sequences



Exhibit Questionnaire

Evaluation of the application was conducted during the thesis exhibition open between April 5 and April 21, 1999. The goal of this stage was to get feedback specific to the informational aspect of this study. A portion of the half-page questionnaire was dedicated to surveying the effectiveness and general understanding of the theories demonstrated. The questionnaire also included a section related specifically to the video application. A semantic differential scale was used to test the meaning viewers may associate with the image sequences presented in the video. The scale was composed of bipolar adjectives ranging from passive to active descriptors. A mark in the middle of the continuum indicates a neutral position. Marks which progress from this position determine how closely the viewers relate their perception of the imagery to the adjectives on either end of the scale.

Evaluation	The Goddess Sells: The impact of archetypes in visual communications
Exhibit	
1. Based on the information provided by the exhibit, do you understand semiotic principles as related to graphic design?	
yes / somewhat / no	
2. Does the exhibit adequately define the triple goddess: Virgin, Mother, Crone?	
yes / somewhat / no	
3. Are the examples provided within the bounded books helpful in connecting the advertising examples with examples from art and cultural history?	
yes / somewhat / no	
4. Are the printed <i>Guess</i> advertisement variations effective in demonstrating the impact of goddess archetypes in visual communications?	
yes / somewhat / no	
5. Overall, did the information provided by the exhibit help you become more aware of how images of women found in advertising can relate to goddess archetypes?	
yes / somewhat / no	
6. What was the most useful information? (Please number in order of preference)	
___ a. explanatory paragraphs with diagram	
___ b. explanation of the triple goddess with the bounded examples	
___ c. printed examples (<i>Guess</i> ads)	
___ d. video presentation	
Video (Please indicate along each continuum how closely the video fulfills the definition of the following adjectives)	
repetitive _____	_____ varied
passive _____	_____ active
static _____	_____ dynamic
emotional _____	_____ rational
conservative _____	_____ liberal
empowering _____	_____ offensive
obvious _____	_____ subtle
smooth _____	_____ rough
clear _____	_____ unclear

Audience

The thesis exhibition enabled a poll of an audience primarily comprised of professors and students within the College of Imaging Arts and Sciences. This audience was composed of a mix of students from the Schools of Art, Design and American Crafts. A secondary audience included parents and friends of students whose work was in the show. Although the survey did not ask the viewer to indicate their professional or educational background, it is safe to assume that most of the people with access to the Bevier Gallery would be interested in some form of visual communication and image making. Another assumption can be made that all of the audience groups would already have been exposed to some of the advertising examples being tested.

Results

Only ten evaluations were completed during this stage. Most of the comments regarding the information presented within the exhibit confirmed that the demonstrated theory of semiotics, the definitions of the goddess archetypes and the selection of advertising examples were useful. Based on the comments received, the information provided through the exhibit and the video presentation helped support the complexity of the thesis study and the theories being illustrated.

The true test was to see the reactions to the proposed video presentation. A pattern can be observed when looking at the scaled responses on the questionnaires. Most of the viewers agreed that the sequences were repetitive but dynamic. The images were described as being rational but empowering. The transitions peaked at smooth and clear. The results were inconclusive regarding any clear pattern associating the video presentation as conservative or liberal. To conclude, the overall observations made by the viewers confirmed that although there was a certain level of predictability, the images were also engaging and provocative (see **Appendix L**, page 78).

According to the evaluation participants, the most useful information was presented within the exhibit as explanatory panels. It seemed that for the purposes of understanding the complexity of this project, it was useful for the viewer to become informed about semiotics, advertising and goddess archetypes, before being able to appreciate the examples that were being shown in the video. Although these results may not be the most reliable due to the limited number of evaluators, the fact remains that the video presented at the thesis show was not seen as a stand alone piece or even as the most important component of the exhibit. This is not to discredit the imagery presented within the video, but rather to confirm that some slight modifications needed to be completed in order to make the video stand alone in challenging the images of women in advertising.

Planning for Final Refinements

Considering the conclusions made from the evaluations and comments collected during the thesis exhibit, the most important step to refine the final application would be to design a title sequence which would help introduce the topics of advertising and archetypes to the audience. The original video was designed as a continuous loop with no planned beginning or end. The reason for this was to create a piece that did not rely on a narrative to convey its meaning. Instead, the video was designed to allow the viewer to begin experiencing it at any point and still be able to appreciate the ideology being presented. This format was very useful for the exhibit because it really allowed the video to be in direct support of the theories which were the focus of the exhibit. In its final form the video will be a self-enclosed piece running three minutes and thirty seconds with beginning title and ending sequence.

Concept and Style

It was important to maintain the overall style of the video as a series of images steadily building and changing only to be interrupted by text in the form of questions to the audience. In keeping with this concept, the title sequence was designed as a series of rhetorical questions relating to beauty and advertising. In order for the final video to work as a stand-alone piece, it was important to present the issues right up front enabling the viewer to understand that the images they were about to see are borrowed from advertising and are related to how beauty is defined by both the advertising and fashion industries. Another consideration that needed to be addressed was that the video was not designed to provide concrete solutions to a very complex sociological problem but rather it was to reveal the possibilities afforded by the exploration of archetypes in visual communication. The moving images in this video only illustrate a finite number of transformations from the conventional images used in advertising to images which offer more diverse definitions of beauty and of women.

Writing the Title Sequence and Other Refinements

In keeping with the concept, the following page shows the suggested text considered for the title sequence. Additional refinements included some minor adjustments to the timing and relative sizes of the images. These changes were important to maintain the visual flow facilitated through cross-dissolve transitions between each advertisement example (see *Appendix K, page 75*).

Title Suggestion 1

Question: What do we see when we look at advertising?
Response: beautiful places, beautiful products, beautiful women
Question: What about the product? What are we buying?
Response: love, youth, sex
Question: Do you see yourself? Can you see me?
Response: defiant, independent, intelligent...female

The Goddess Sells: The impact of archetypes in visual communications

Title Suggestion 2

Question: Am I what you want?
Response: Beauty: eyes, lips, breasts, hips
Question: I am what you need.
Response: Female: independent, intelligent, strong
Question: Am I who you are?
Response: Woman: daughter, mother, elder
Question: I am what you should be.
Response: Goddess: innocent, nurturing, insightful

The Goddess Sells: The impact of archetypes in visual communications

Title Suggestion 3

Question: What do you see?
Response: Advertising: places, products, people, women
Question: What are you buying?
Response: Love, youth, sex

The Goddess Sells: The impact of archetypes in visual communications

Building Awareness

One of the primary reasons for this thesis study was to build an awareness for and sensitivity to the images that a designer selects and imposes on an audience. The resulting video presentation provides a forum which brings to light some of the problematic aspects of images of women in advertising and how irresponsible advertising can misrepresent the very population that is being targeted.

Encouraging Education

In keeping with the original intention of the project, it is necessary to remember that this study was conducted to help communication professionals and students learn how to identify and develop the semiotic potential of archetypes in visual forms of communication. The video could be used in the classroom to demonstrate the importance of learning to analyze and understand design examples. It could provide the educator with examples that illustrate the importance of ideation and non-conventional thought within the creative process. The video could also be used to initiate discussions between students and instructors regarding the social effects of the images they have been exposed to through advertising. What are the goals of advertising? What is the responsibility of the designer? Can a designer really make an impact on the audience they are targeting? These are just some of the questions that could result from incorporating this kind of subject matter into an educational curriculum.

Providing Interaction

Although the video presentation proved to be engaging, helping to provide examples that illustrated the use of semiotic principles and goddess archetypes, it was not designed to be interactive. The audience was invited to participate in the unfolding of a narrative that was already predefined and inflexible. Future considerations need to focus on providing the primary audience of communication professionals not only with information pertaining to semiotics and goddess archetypes, but also with the flexibility to experiment with their own combinations of imagery. Perhaps by allowing designers to make their own selections regarding the body type, action, and objects within the advertisement they can directly experience the process of making design decisions based on semiotics. This interactive piece would be created using Macromedia Director as an interactive multimedia projector which could be distributed as a learning tool via CD ROM. The benefits to creating this piece as a multimedia presentation would be to provide information regarding the study of semiotics and goddess archetypes as well to allow for an interactive component to help reinforce the theories discussed through practice.

The Importance of Assessing the Strengths and Weaknesses of Completed Design Solutions

If one subscribes to the idea that communication is the act of giving or exchanging information, than for communication professionals it is important to realize that their role is not to impose ideas on an audience, but rather to initiate an exchange which is sensitive to the identity of that audience. It is a process which, as the definition implies, actively involves the communication professional and the individual viewer. With this in mind, it is necessary to incorporate a design methodology which provides an opportunity for the re-evaluation and examination of the final design solution. A retrospective evaluation is an important part of the design process allowing the designer to evaluate his/her own designs based on feedback that is observed upon the completion of a project. This stage of the design process may involve feedback that is collected directly from a sample audience or from the designer's own observations. Assessing the strengths and weaknesses of a particular project allows the communication professional or graphic designer to continue redefining and developing designs which strengthen the active exchange of information.

It is necessary to restate the intended goals of the project in order to re-evaluate its effectiveness. As stated in the project definition (see pages 3-5), this thesis study was intended to persuade communication professionals and students of the importance of understanding how the analysis, use and interpretation of archetypes can be valuable to the development of effective and responsible graphic design solutions. The project borrowed from existing advertising examples selected to help challenge and redefine beauty by adapting archetypes personified by pre-hellenic goddess mythology. The examples chosen for the final application were images that were found in contemporary women's magazines. Each transformation was approached systematically adhering to the vocabulary of the original print format as well as the time-based multimedia approach used to assemble the final video presentation. In order to assess the validity of this thesis study, it is imperative to address each of the stated goals.

Analyzing and Interpreting the Goddess Archetypes

One of the most important aspects of this study was the focus that was placed on archetypal interpretation. As mentioned, communication is a process which relies on sharing common experiences. Through the analysis of historical, cultural and contemporary images of women, this study reinforces the use of archetypes as a common practice in the representation of women. Within the advertising examples that were collected, it became clear that there was a prescribed way in which beauty was defined. The contemporary definition of beauty as the eternally young seductress was effectively negating the life and situation of the actual audience exposed to this imagery. Placing a focus on the goddess archetypes, especially the different aspects of the triple goddess (Virgin, Mother, Crone), broadened the definition of beauty to include all stages of the female lifespan. Within pre-hellenic mythology, the most desirable aspects of the female are not just those based on her appearance but rather the role she had within society. The goddesses' power and fortitude came from a true respect for women in all stages of their lives. The exploration illustrated through the transformations documented in the video presentation broke some of the stereotypes associated

with contemporary representations of beauty. The final application was successful in providing a visual forum which challenged the definition of beauty by proposing alternatives which were rarely seen in the magazines examined.

Although the use of pre-hellenic goddess archetypes helped focus this project, the study may have been stronger if the research had included a more extensive survey of the goddesses in relation to more diverse cultures. Some future considerations for this study include research focusing on African, Indian, and Native American goddesses whose mythology has retained dominant female deities. The goddesses of Roman-Christian descent, like the ones researched for this study, have lost this focus in favor of interpretations which involve male gods as ruling deities. For example, in Olympian mythology following the conquer of Greece by Rome, the goddess is demoted to subservient roles within the Olympian court. Gaia, which was once the creator of all deities, is now superceded by Zeus, the ruler of the gods. Hera, the mother is now the wife of Zeus and Hecate becomes a mere specter of the underworld. The virgin goddesses, once independent and self-sufficient, are reduced to representing the desires of mortal men. Including other goddess imagery and continuing to examine the aspects of the goddess which are shared among different cultures can help reinforce the theory that archetypes are shared, inherited ideas that have the potential of communicating to large audiences.

It is also important to note that many of the images which were used for this study were primarily of caucasian women. Keeping with the notion of diversity, in order for this study to be truly successful, the designer must be sensitive to all aspects of the readership relating to race and cultural identity. Images of women of color and the adaptation of non-christian goddess imagery may help ameliorate this deficiency in the thesis study.

Systematic Approach and Semiotics Theory

The systematic exploration, analysis and implementation of this study were necessary to ensure that the theories being emphasized were used appropriately. The rationality of the design approach helped give a context to many of the design decisions which were made within the study. Using semiotic theory as a basis for research and design ensured that the study would be focused on the goddess archetypes. But considering that semiotic theory has its roots in linguistics, other ways to strengthen this thesis study would include a more extensive interpretation of language and typographical decisions. Typography was not extensively explored within the final video application although it was considered in the selection and subsequent manipulation of the advertisements used. Because many of the advertisements found placed a particular emphasis on photography, there was little opportunity to extensively explore typographic variables. It would be interesting to explore other forms of visual communication, like catalogues, billboards and television, which would contain more examples including typography.

Overall, the intended goals to educate and demonstrate the potential of semiotics and the adaptation of goddess archetypes were met within this thesis study. Due to the complexity of the project, both the research and design solutions resulting from this study could have included an infinite number of approaches. Time did not permit the additional exploration that would have been necessary to answer some of the more complicated questions regarding race and culture in relation to advertising within the beauty industry. This study was an attempt at trying to challenge some of the more prevailing contemporary feminist issues surrounding what Naomi Wolf calls the "Beauty Myth."

Design and Communication

The ultimate goal of this thesis study was to challenge the ideology which is continuously presented by graphic designers to unsuspecting audiences. As previously stated, the medium of advertising has been one of the most accessible and visible forms of visual communication. Because of the sheer volume of advertising that the average adult is exposed to, advertising has been a vehicle which has become an important part of contemporary culture. Restating some of the concerns of feminist Naomi Wolf, many of the role models available to women today are found on the glossy pages of printed publications. This can also be extended to other forms of visual communication including billboards, catalogues, and television. For the most part, these images rarely correlate with the true strength and validity of being female. One can observe through the information and examples documented within this thesis study that the disconnect between advertising and its audiences has served only to degrade the true definition of communication which should be an active and engaging exchange of ideas. This study has provided a collection of information that supports the notion that the design process for advertising has been reduced to predictable interpretations ignorant of the real needs of the perspective audiences. The true value of this study is the opportunity to observe, understand, analyze, and explore different options that are available to the communication professional and graphic designer when making decisions effecting communication. If Charles Peirce's triad, discussed on page 12, is applied to visual communication then design can be defined as a continuous process which depends highly on how an idea is represented and how that representation is interpreted. This definition supports the fact that visual communication should be in constant flux as conscientious communication professionals study and react to their audiences.

Aphrodite/Venus	Greek/Roman goddess of love.
archetypes	An inherited idea or mode of thought in the psychology of Carl G. Jung that is derived from the experience of a race or culture and is present in the unconscious mind of the individual. The presence of "archetypes" cannot be explained by anything in the individual's life and seem to be of aboriginal origin, innate to the development of the human psyche.
Artemis/Diana	Greek/Roman virgin goddess of the hunt, the moon, the animals, and the woods.
Athena/Minerva	Greek/Roman goddess of wisdom and war.
bipolar	Having or marked by two mutually repellent forces or diametrically opposed natures or views.
consumerism	The promotion of the consumer's interest; the theory that an increasing consumption of goods is economically desirable; a preoccupation with and an inclination toward the buying of consumer goods.
Demeter/Ceres	Greek/Roman goddess, personifying the fertility of the fields. Her daughter (Demeter's virginal aspect) is Persephone/Proserpine.
differential	Of, relating to, or constituting a difference.
Gaia (Gaea, Ge)	Greek great goddess, who is mother earth.
gnosis	knowledge of spiritual things; superior spiritual knowledge gained by self-illuminations and limited to an elite.
gnostic	of knowledge; specific of gnosis.
Hera	Greek great goddess, known as the Queen of Heaven. Also the wife of Zeus. The force of life, death, and rebirth, she is patron of all women.
interpretant	In the semiotic triad it is the process of interpretation which includes the person interpreting the sign. The interpretant extends to all uses and understandings of a sign. It represents the life of the sign.
object	In the semiotic triad it is the thing, emotion, or idea being represented; the "reference" of the sign.
Persephone/Proserpine	Greek/Roman virgin goddess, personifying the corp that is reborn from the earth each spring. Demeter (her mother) and Persephone together embody the forces of eternal rebirth.
pragmatics	The relationship between signs, their contexts, and interpreters.
pre-hellenic	Refers to the time period preceding the conquest of Rome over Greece (seventh century B.C.) where mythology was an oral tradition reflecting a society that had a matriarchy versus the patriarchal focus of the Olympian classical period.
representamen	In the semiotic triad, that which represents (re-presents) the object. Representation can be iconic (likeness), indexical (a trace of the object), or symbolic (agreed upon convention such as a graphic mark or logo).
semantics	The relationship between the representamen and the object; the meaning that the signs convey.
semiotics	A philosophical theory of signs and symbols that deals with their function in both artificially constructed and natural languages and is comprised of syntactics, semantics, and pragmatics. Charles Sanders Peirce defined it as "the knowledge and science of signs."
syntax	The relationship within and between representamen; how signs are actually constituted, made up.

¹Herbert Spencer. *Pioneers of Modern Typography*. (New York: Hastings House Publishers, 1969), preface.

²Carl G. Jung. *Man and his Symbols*. (New York: Anchor Books Doubleday, 1964), 55.

³James B. Twitchell. *Adcult USA*. (New York: Columbia University Press, 1996), 13.

⁴Naomi Wolf. *The Beauty Myth: How Images of Beauty are Used Against Women*. (New York: Anchor Books Doubleday, 1991), 17.

⁵*Ibid*, 19.

⁶Carl G. Jung. *Man and his Symbols*. (New York: Anchor Books Doubleday, 1964), 67.

⁷Richard D. Zakia. *Perception and Imaging*. (Boston: Focal Press, 1997), 237.

⁸*Ibid*, 237.

⁹*Ibid*, 237.

¹⁰Mihai Nadin and Richard D. Zakia. *Creating Effective Advertising Using Semiotics*. (New York: The Consultant Press, Ltd., 1994), 1.

¹¹James B. Twitchell. *Adcult USA*. (New York: Columbia University Press, 1996), 13.

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- Prayboy*; available from <http://www.lifehack.org>.

Appendices

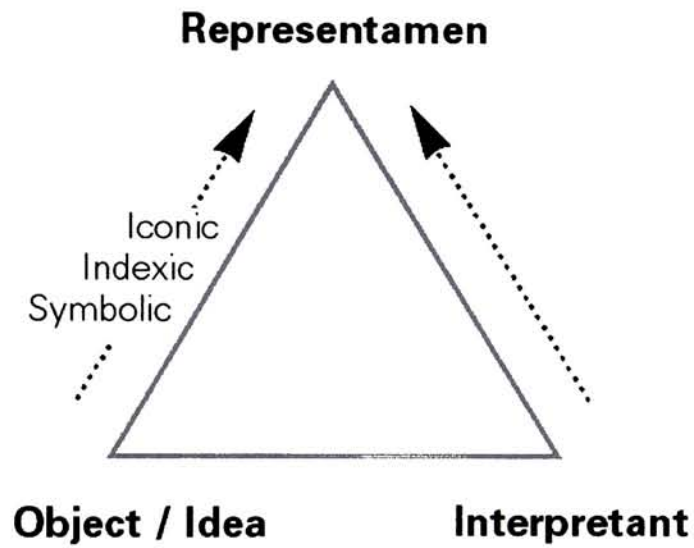
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Appendix A

Charles Peirce Semiotic Triad

Charles Peirce

American philosopher Charles Peirce and Swiss linguist Ferdinand de Saussure were one of the earliest pioneers in the field of semiotics. Peirce coined the terms *representamen* and *interpretant*. Representamen refers to the signifier that represents an object or idea. The interpretant is the process of interpreting the representamen.



Appendix B

Thesis Explanatory Diagram

Object / Message

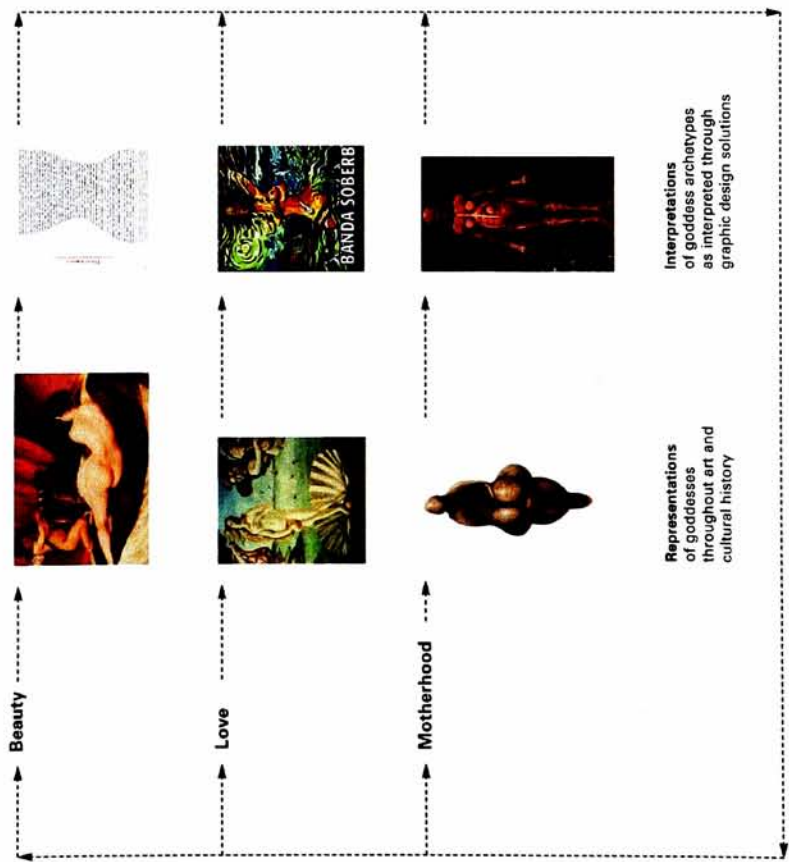
The sender (client, designer, artist) determines the message that is to be represented.

Representamen

The designer or artist decides on the form that best represents the message: iconic, indexical, or symbolic.

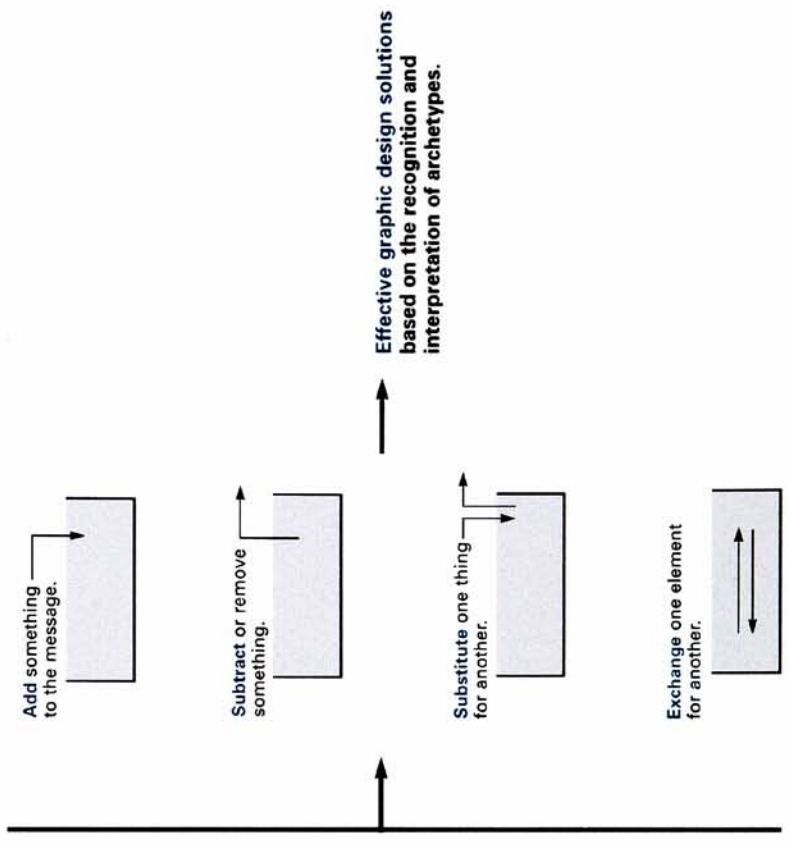
Interpretant

The representamen is interpreted by the designer and by the viewer based on their recognition of the signs used. Understanding a sign is a continuous process involving the message, how it is represented and the context in which it is represented.



Influencing the Interpretation

Once the signs are understood, their interpretation can be influenced by how they are applied to a design solution. Adding, subtracting, substituting and exchanging elements within a design can help shift or change its original intentions. These manipulations would be focused on the different goddess archetypes.



Appendix C

Pre-hellenic Goddesses and Archetypal Characteristics Matrix

Pre-hellenic Goddesses	Archetypal Characteristics												
	Love	Fertility/Abundance	Mother	Childbirth	Order/Law	Inspiration	Temptation	Protection	Beauty	Virginity	Magic	Pleasure	Death/Suffering
<p><i>Using the goddess archetypes to communicate complex and intangible ideas.</i></p>													
<p>Gaia Goddess of creation; brought forth the human race from chaos. Considered the mother of the gods, she is the oldest divinity.</p>			●		●								
<p>Themis A form of the earth mother, collective conscience, social order, wisdom, just and righteous, dispenser of law.</p>			●		●								
<p>Artemis Hunter goddess and goddess of virginity, untamed nature, ecstasy, inspiration, moon, beauty, loved and protected new life, childbirth.</p>				●			●	●	●		●	●	
<p>Athena Protector, family goddess, associated with general patron of wisdom, art and skills. Olympian goddess of war, was born full grown from the head of Zeus.</p>		●				●	●						
<p>Aphrodite Goddess of fertility, celestial virgin (one-in-herself, not necessarily abstaining from sex but always remaining independent), sea birth.</p>	●	●				●	●	●	●	●	●	●	●
<p>Hera (Zeus's wife of Zeus) goddess of women and femininity (maiden, fertile woman, elder), connected to 3 stages of the moon rep. menstruation, goddess of sacred marriage celebrating renewal and fertility.</p>		●	●										
<p>Pandora Giver of Ancestrations (she who sends up gifts), Kore or maiden of the Earth/Mother, giver of all gifts, abundance and inspiration. Is also considered the bringer of gifts, bringer of disease, misery and death (Eve).</p>		●	●			●	●	●					●
<p>Demeter Grain mother, giver of crops. Roamed the land in mourning her lost daughter, Persephone, leaving the land barren (ex. winter).</p>		●	●										●
<p>Persephone Grain maiden, represents new crops. Lived in the underworld during the barren months and brought spring, abundance when she visited Demeter in spring.</p>	●	●						●			●	●	●
<p>Hecate Goddess of the waxing and dark moon, rules over ghosts and demons, the mother of all witches, a trixster.</p>										●			●

Appendix D

Examples of Goddess Imagery from Fine Arts
and Cultural History



Venus being born from the waves, a detail from "The Birth of Venus" by Botticelli (1445-1510).



"The Toilet of Venus," painted by Diego Velasquez in 1651. Although chiefly known as the goddess of sensual love, Venus was also the goddess of growth and the beauty of orderly nature.



"Aphrodite" by Ingres created in mid 1800s.



"Eve" by Lucas Cranach 14th century Florence.



*"Persephone" by Daniel Gabriel Rossetti
1874, London, Tate Gallery.*



"Pallas Athene," painting by Gustav Klimt, 1898.



*"Amazon Warriors," frieze from the
tomb of Mausolos of Asia Minor
(353-337 B.C.). Amazons worshiped
Athena, goddess of war.*



*"Artemis," goddess of the hunt, from
a 5th century vase painting, Paris, Louvre.*



*"The Venus of Lespugue,"
a typical paleolithic figurine with
the exaggerated secondary sexual
characteristics indicative of the
Mother goddess, c. 20,000 B.C.*



*"Seated Goddess," baked clay statue of the
mother goddess, seated on a leopard throne,
Çatal Hüyük, Turkey, c. 5,750 B.C.*



*"Goddess Mother stone statuette," 1st century,
Alice-Sainte Reine, Alesia Museum.*



"The Birth of the Milky Way," by Paul Rubens (1577-1640). Heracles, son of Zeus, bit Hera's breast and sucked so powerfully that the milk spilled across the sky, forming the Milky Way.



"The Bride," Marc Chagall represents the archetype of Hera as a woman betrothed to a man.



"Hecate," goddess of the dark moon, print by William Blake, c. 1795.



"Goddess Mother stone statuette," 1st century, Alice-Sainte Reine, Alesia Museum.

Appendix E

Interpretive and Generative Matrices

**Creating Effective Advertising
Using Semiotics**
Dr. Richard Zakia

The interpretive matrix is a useful model for constructing and deconstructing an ad. This matrix is also called a generative matrix when it is used to “generate” or create ideas.

Object of Advertisement	Meaning 1	Meaning 2	Meaning 3	Meaning 4
Iconic				
Indexic				
Symbolic				

Interpretive Matrices 1 and 2

Virgin Archetype



Semiotic Principles				
Virgin-Maiden	<i>Botticelli, Birth of Venus</i>	Iconic	Symbolic	
	Renewal/Rebirth	Water indicates cleansing or starting over.	Ebbing waves and movement can be interpreted as constant renewal, cyclical.	Water is symbolic of baptism or spiritual cleansing, washing away sin and moving closer to heaven.
	Independence	Figure stands alone. She is unaware of the figures surrounding her which shows a sense of self separate from others.		
	Youth	Budding breasts, boyish rounded figure, smooth muscular body are physical attributes of youth.		
	Desire		Rhythmic pattern of the ebbing waves reference the sexual act.	
	Inspiration	Graces, angels or muses (winged figures) are symbolic of inspired thought.	The winged figure (graces, angels) indicate heaven, not mortal.	Wind or breath is symbolic of inspiration which means to breath.
	Sensuality	Surrounded by soft, colorful flowers and caressed by the wind describes a certain comfort and celebration of her surroundings.	The caress of the wind which is produced by winged figures indicate an awareness of breath, skin and touch.	
	Protector			
	Innocent	Modesty and lack of awareness of her nudity shows innocence.	Downcast eyes indicate modesty.	
	Unbridled	Long, loose ringlets of hair.	Long, loose ringlets of hair indicate a lack of inhibitions, unrestrained.	
Fulfilled	Active posture and purposeful nudity express confidence.			



Semiotic Principles				
Virgin-Maiden	<i>Ingres, Aphrodite (1800's)</i>	Iconic	Indexic	Symbolic
	Renewal/Rebirth	Figure is unaware of nudity and emerges from the water.	Foaming water indicates cleansing.	Water is symbolic of spiritual renewal.
	Independence	Prominent central figure seems to be alone despite being attended to by the winged cherubs.	Her gaze is bold and seductive showing a contentment that does not need the participation of others.	
	Youth	Pre-pubertal body: budding breasts, rounded yet boyish figure, lack of body hair show an immature body.		
	Desire	Cheeks are flushed in contrast to the pale body, showing passion or desire.	Half-closed, seductive eyes engage the viewer to participate...voyeur.	
	Inspiration		Cherubs or winged figures indicate a connection to heaven.	
	Sensuality	Smooth, subtle, rhythmic curves of the body and pale soft skin shows sensuality.	She is unaware of her nudity indicating a confidence in the female form.	
	Protector			
	Innocent	Unaware and confident nudity depicts Innocence, new and fresh.		
	Unbridled	Long loose ringlets of hair show an unrestrained character.	Loosened hair can be associated to sexual and/or athletic competence.	Loose hair symbolizes feminine passion and freedom.
Fulfilled	Mirror shows a contentment with herself (vanity).	Cherubs are shown only attending to her needs. This goddess does not have to be concerned about anything but herself.		

Interpretive Matrices 3 and 4 Virgin Archetype



Semiotic Principles				
Virgin-Maiden	<i>Artemis, goddess of the hunt, 5th century vase painting</i>	Iconic	Indexic	Symbolic
	Renewal/Rebirth		Active use of weapon indicates potential bloodshed.	Blood is sometimes symbolic of death and birth. Renewal and transformation through destruction and cleansing.
	Independence	Figure stands alone.	Weapon and pointing finger are directed at an enemy that cannot be seen. Stands alone against others.	
	Youth	Boyish, sometimes androgenous, body is associated with a youthful body which is not fully developed.		
	Desire			
	Inspiration			
	Sensuality			
	Protector	This goddess (hunter) yields a weapon in an aggressive stance.	Bow and arrow are weapons normally used for hunting and protection against beasts whether man or animal.	Bow and arrow are symbolic of human control over beasts.
	Innocent			
	Unbridled	Poised, confident and ready to act.		
Fulfilled	Fearless and unflinching.			



Semiotic Principles				
Virgin-Maiden	<i>Gustav Klimt, Pallas Athena</i>	Iconic	Indexic	Symbolic
	Renewal/Rebirth		Scaled armor indicates a similarity to snake skin which is associated with renewal.	Red or rust color is symbolic of birth or death.
	Independence	Piercing and defiant eyes challenge the viewer.	Figure looks directly at the viewer engaging the viewer to become part of the situation.	
	Youth	Strong musculature and erect posture show strength and youth.		
	Desire	Eyes directed at the viewer are seductive and engaging as well as defiant- virgin as warrior and temptress, pleasure and pain.		
	Inspiration			The staff is symbolic of prophetic leader. Athena is the patron of wisdom, art and skills.
	Sensuality		Long, loose hair indicates femininity despite the tough exterior covered by armature.	
	Protector	The warrior goddess is clothed in armature and yields a staff or weapon. The small figure in her hand is female. Warrior goddess protects femininity.		
	Innocent	Unaware of danger. Fearlessness can be interpreted as innocence/ naivete.		
	Unbridled	Long, loose hair describes unrestrained passion.	Piercing and defiant eyes indicate fearlessness and confidence.	
Fulfilled	Erect posture indicates self assurance.			

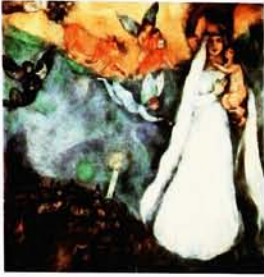


Semiotic Principles			
	Iconic	Indexic	Symbolic
<i>Seated mother goddess, stone statuette, 1st century.</i>			
Life / Creation	Fruit in baskets contain seeds which represent new life, fertility and abundance.	Fruit indicates abundance.	Fruit is symbolic of the womb.
Productive / Fruitful	Basket full of fruit describes bounty and abundance.	Seeds within the fruit indicate a potential for life.	Fruit and seeds are symbolic of fertility and productivity.
Purposeful			
Nurturing	Fruit equals food. The goddess as the provider and nurturer.	The act of offering indicates the goddesses acceptance of others.	Cornucopia or horn of plenty refers to bounty and plenty.
Numinous / Divine	Crowned head portrays a "Queen".	Crown is indicative of majestic or divine qualities.	Crowned head refers to a halo or ring of light which is symbolic of wisdom and divinity.
Evokes Devotion	Figure is seated on a throne with crowned head held high demands respect and devotion.		
Protective	Abundant skirts and open arms and lap promise shelter or warmth.	Open arms invite others indicating that this goddess's existence depends on the needs of others; man or child.	



Semiotic Principles			
	Iconic	Indexic	Symbolic
<i>Great mother goddess, Turkey 5,750 B.C.</i>			
Life / Creation	Large abdomen depicts a woman during pregnancy (large full breasts, abdomen and hips).	Large abdomen indicates the gestation of a new life; pregnancy.	
Productive / Fruitful	Ample body, breasts and abdomen show a woman ready or in the middle producing a new life.	Ample body indicates fertility.	Round form of a woman/womb are also symbolic of abundance. Womb can refer to fruit.
Purposeful	Exaggerated nude form shows confidence and purpose. Unlike the Virgin, the Mother does not attempt to cover up.		
Nurturing	Soft curves, strong arms and full breasts express warmth and nurturing.		
Numinous / Divine	Carved halo depicts a connection to the divine.	The halo around the head indicates enlightenment.	Halo is a symbol of the divine.
Evokes Devotion	Large seated figure on throne demands respect and reverence.		
Protective	Robust, large physical attributes indicate strength and protection.		

Interpretive Matrix 7 Mother Archetype



Semiotic Principles				
	Iconic	Indexic	Symbolic	
Mother-Matron	<i>The Bride, Marc Chagall</i>			
	Life / Creation	Child shows new life.	Angels kissing the bride and child are symbolic of the miraculous.	
	Productive / Fruitful	Domesticated animals in the background show a connection to agriculture and productivity.		
	Purposeful	Forward gaze and poise depict confidence and purpose.	Gaze is directed at the viewer and is more inviting rather than seductive like that of the Virgin.	
	Nurturing	Child shown in her arms shows her commitment to others (embracing, protective, nurturing).		
	Numinous / Divine	Light source comes from the sky behind the figure where there are angels illustrating heaven.	Angel kisses her head indicating a blessing.	Light source behind the head is symbolic of enlightenment and strength from the divine.
	Evokes Devotion	The figure is larger than any other object or figure in the composition. Her size demands respect.		
	Protective	Child shown in her arms shows her commitment to others (embracing,		Wedding ceremony and white gown are symbolic of the sacredness and protective, nurturing), purity of marriage. (Married love)

Interpretive Matrices 8 and 9

Crone Archetype



Semiotic Principles			
	Iconic	Indexic	Symbolic
<i>The Ages of Life and Death, Hans Baldung (1484-1545)</i>			
Death/Time	Progressive aging and deteriorating body illustrate the effects of time.	Crone or middle figure connects birth, life and death at once.	Three figures are symbolic of past, present, and future. The third figure, holds the sickle and hourglass which symbolic of time and eventual passing.
Wisdom	Owl in the foreground is used to illustrate a connection to wisdom.		The owl is symbolic of wisdom.
Lost youth	Stages of the female (body) are shown at once: childhood, maturity, and death are connected by the crone. Her body is sagging and depleted.	Progressive aging indicates lost youth. The figure of the crone clings to that of the younger woman showing a need to connect.	Soft, waning light source indicates dusk which is symbolic of the passing of day brightness to darkness.
Deception			
Magic/Intuition	Soft waning light or darkness, nebulous surroundings, and physical link to unworldly being (Death) illustrate mystery.	Linked arms portray the crone as a guide connected to both life and death. She becomes prophetic.	
Respectful	Physical connection to the mysteries of the underworld (death) help to demand respect as a guide and judge.		
Judgemental			Hourglass becomes a sort of oracle. The staff or sickle are symbolic of prophet and death.



Semiotic Principles			
	Iconic	Indexic	Symbolic
<i>Hecate, by William Blake, c. 1795.</i>			
Death/Time	Dark underground cavern, bat, and serpent illustrate the underworld or death.	She is flanked by two other figures indicating a connection to past, present, future or birth, life, death.	
Wisdom	Book in the foreground shows a reverence for knowledge.		Owl and hawk in the background are symbolic of sight and wisdom.
Lost youth	Colors are dark and lack luster as opposed to the brighter coloration of the Virgin and the earth tones of the Mother.		The instance of the 3 figures symbolizes passing of time.
Deception			
Magic/Intuition	Soft waning light or darkness, non descriptive surroundings, and physical link to unworldly being illustrate mystery.		
Respectful			
Judgemental		Shown as judge and guide as a central figure balancing two other figures on either side, like a scale. The horse may indicate a journey.	

Appendix F

Archetypal Characteristics

Triple Goddess Archetypes				
Characteristics of the goddess in reference to their classification as Virgin, Mother, Crone	Virgin	Mother	Crone	
Characteristics	Body	<ul style="list-style-type: none"> • Modest • Budding Breasts • Boyish, pre-pubescent body • General lack of body hair or imperfections • Long, wild, loose hair • Posture is erect and confident, usually standing or reclining • Taught, musculature/young skin • Warrior goddess can sometimes appear androgenous 	<ul style="list-style-type: none"> • Exaggerated, ample, rounded breasts and abdomen • Seated figure • Figure is usually larger than anything else in the composition • Nudity is purposeful, she does not apologize for her "naked figure" • Undefined features indicate a connection to the divine • Hair is hidden or restrained 	<ul style="list-style-type: none"> • Flattened, sallow, colorless body • Deflated breast, withering body • Body is standing, usually turned towards the past/youth and the future/death at the same time
	Action/Situation	<ul style="list-style-type: none"> • Standing, central figure. If the figure is off center it usually indicates action or mid-motion • Goddess of Love is precariously perched amidst churning water • Warrior Goddess" stands defiant as aggressive and intimidating • When surrounded by figures, she is central to the action and appears to exist on a different physical/meta-physical plane 	<ul style="list-style-type: none"> • Seated figure...static and in the present • Open arms or embrace= nurturing and protective • Offering either food or lap/shelter • Open, receptive stance is non-threatening and inviting 	<ul style="list-style-type: none"> • Gazes backward and forward at the same time • Reassures the younger self and acts as a guide for what awaits her • Physically linked with death (linked arms) • Reflective gaze almost meditative indicated a state of knowledge/ wisdom and introspection
	Objects/Other figures	<ul style="list-style-type: none"> • Weapon or staff and fitted with armor...Warrior • Flowers or stain, shiny cloth... brightly colored...usually symbolic of ethereal as well as mortal aspects of beauty • Winged cherubs or attendants only exist for her...(independent of her surroundings) • If accompanied by a beast-whether man or animal- she is fiercely protective 	<ul style="list-style-type: none"> • Halo or crowned head • Throne • Cornucopia or Fruit • Abundance of clothing • Related to animals associated with agriculture • When associated with people she is shown in relation to a child or man and is central to their existence 	<ul style="list-style-type: none"> • Wise woman when presented as a transitional state of existence (between life and death) • Hourglass=passing of time • Waning light source (between night and day)

Appendix G

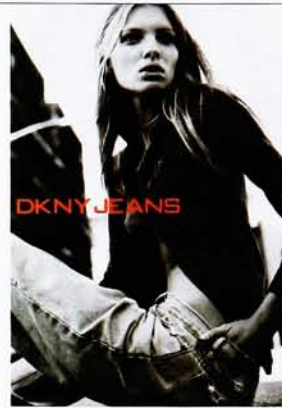
Advertising Examples Classified by Goddess Archetype

Elle Magazine, March 1999

- 1. Gucci clothing
- 2. DKNY Jeans
- 3. DKNY Jeans
- 4. XOXO clothing
- 5. French Connection clothing
- 6. Gap Jeans
- 7. Gasoline Denim
- 8. Bongo Jeans
- 9. Bisou-Bisou



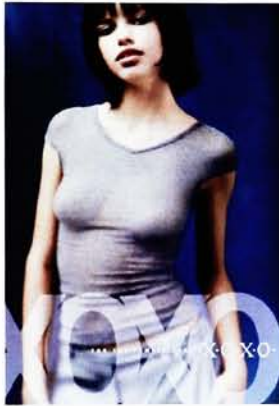
1



2



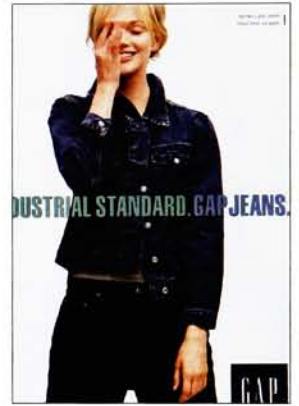
3



3



4



5



7



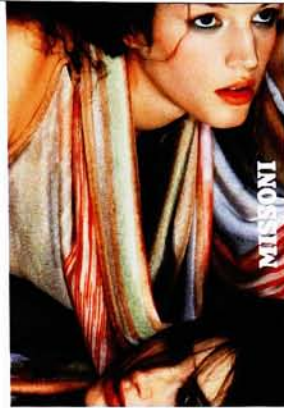
8



9

Harper's Bazaar, March 1998

1. Missoni clothing
2. Versace clothing
3. Tomaso Stefanelli clothing



1



2



3

Vanity Fair, March 1999

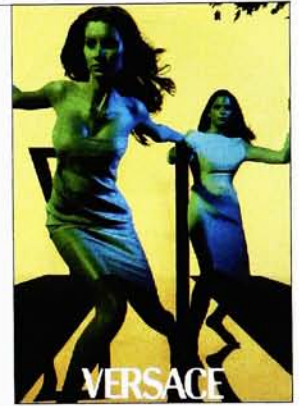
1. Calvin Klein handbags
2. Mossimo clothing
3. Versace clothing
4. Gucci clothing
5. DKNY lingerie



1



2



3



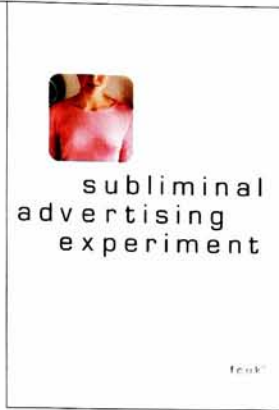
4



5

Details, March 1998

1. French Connection clothing
2. Moschino clothing
3. Got Milk?



1



2



3

GQ, March 1998

1. Bruno Maglia shoes
2. Perry Ellis clothing
3. Paul & Shark Yachting clothing



1



2



3

Maxim, March 1999

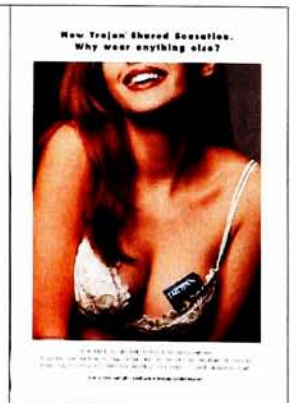
1. American Eagle clothing
2. Calvin Klein fragrances
3. Trojan condoms



1



2



3

Esquire, March 1999

- 1. BMW Motorcycles
- 2. Viagra Medication
- 3. Solgar Vitamins



1



2



3

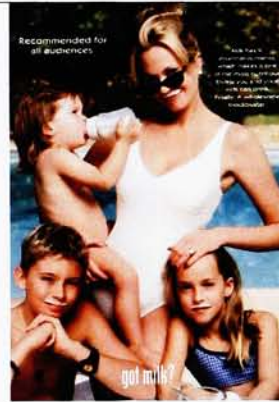
Other Publications

- Woman's Day, March 1998*
- 1. Ivory Soap

- Mademoiselle, September 1998*
- 2. Got Milk, Melanie Griffith



1



2

Other Publications

Mademoiselle, September 1998

- 1. Camel Cigarettes
- 2. Diesel Denim



1



2

Appendix H

Market and Media Research

<i>Readership Profile</i>	<i>Selected Women's Publications</i>			
	<i>Vogue</i>	<i>Elle</i>	<i>Vanity Fair</i>	<i>Harper's Bazaar</i>
Total Circulation	8,758,000	4,040,000	4,204,000	Statistics not available
Men	14%	11.4%	21.6%	
Women	86%	88.6%	78.4%	
Age of primary readership				
18-24	31.3%	28.4%	19.5%	
25-34	22.9%	33.6%	25.4%	
35-44	16.9%	20.3%	27.9%	
45-54	13.7%	9.8%	13.9%	Median age 40+ years
Household Status of primary readership				
Heads of household	39.8%	37.7%	47.5%	45.5%
Working mothers	22.4%	22.9%	21.5%	20.3%
Professional	20.7%	24.8%	25.9%	25.3%
Parents	33.6%	31.3%	34.5%	34.5%

<i>Readership Profile</i>	<i>Selected Men's Publications</i>			
	<i>Esquire</i>	<i>GQ</i>	<i>Details</i>	<i>Maxim</i>
Total Circulation	3,135,000	6,309,000	Statistics not available	Statistics not available
Men	67.3%	71.2%		
Women	32.7%	28.8%		
Age of primary readership			Audience age profiles are comparable to Elle and Vogue targeting readers between 18-34 years of age.	
18-24	13.7%	24.1%		
25-34	25.5%	40.4%		
35-44	25%	21.8%		
45-54	14.4%	9.4%		
Household Status of primary readership				
Heads of household	77.2%	71.2%		
Homemakers	43.6%	43.2%		
Professional	24.9%	23.7%		
Parents	24%	26.2%		

Appendix I

Comparative Matrix of Age Groups and Advertisements

		Products being advertised							
		Athletic Apparel	Casual Clothing	Haute Couture	Intimate Apparel	Cosmetic and Health Products	Jewelry	Alcoholic Beverages	Cigarettes
Age Group	<i>Images of women in advertising related to age and product being sold</i>								
	18-24	Vogue	••••	•••••	•••••	••••	••••		
		Elle	•••••	•••••	•••••	••	••	•••	•
		Vanity Fair	•	••••	••••				•
		Harper's Bazaar		••••	••••		••••	•	
	25-34	Vogue		••••	••••	•	••••		•
		Elle		••	••••	••	••••	••••	
		Vanity Fair	•	•	••••		•		•
		Harper's Bazaar		•	••••	••	••••	•	•
	35-44	Vogue			••	••		•••	••
		Elle			•	•		•	
		Vanity Fair			••		•	•••	••
		Harper's Bazaar						•••	
	45-54	Vogue					••		
		Elle							
		Vanity Fair					••••	•	
Harper's Bazaar									

Appendix J

Video Storyboard Sequences



Frames 1



2



3



4



First Animation



—



7



8



Frames 9



10



11



12



Frames 13



14



15



16



Frames 17



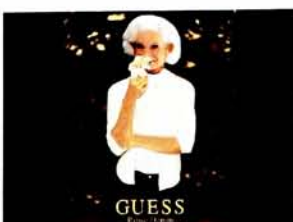
18



19



Second Animation



Frames 21



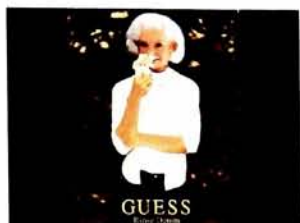
22



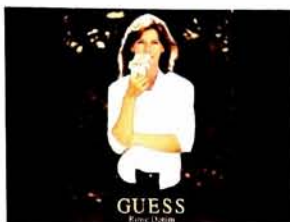
23



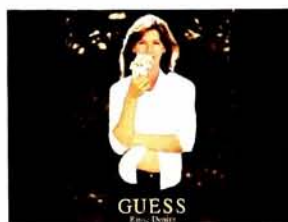
24



Frames 25



26



27



28



Frames 29



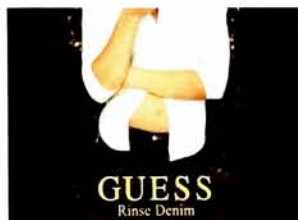
Third Animation



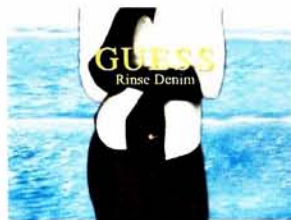
—



—



Frames 33



34



35



36



Frames 37



38



39



40



Frames 41



42



Final Animation



—



End Movie



Frames 1



2



First Animation



—



Frames 5



6



7



8



Frames 9



10



11



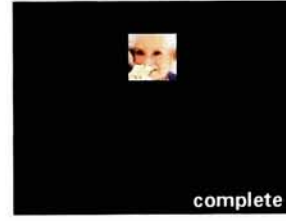
12



Frames 13



Second Animation



—



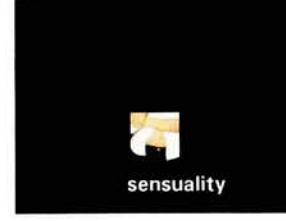
16



Third Animation



—



—



24



Frames 25



26



27



28



Frames 29



Final Animation



—



—



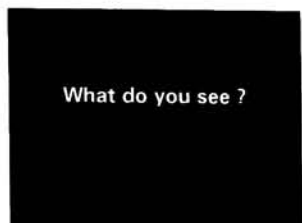
Loop Movie



End/Start Frame 1

Appendix K

Final Video Sequence



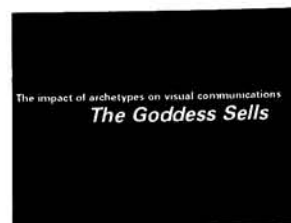
Title Animation Zoom out



Build/Zoom In



Build



—



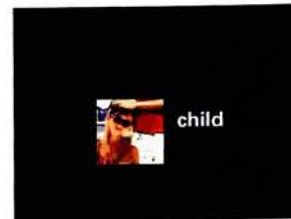
Frames 5



5



First Animation



—



—



10



11



12



Frames 13



14



15



16



Frames 13

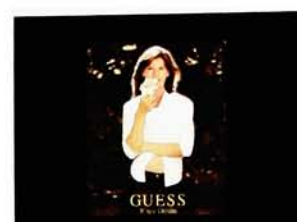


Second Animation

19



20



Frames 21



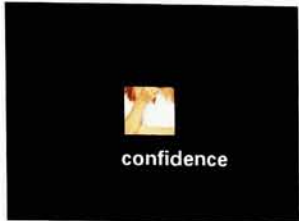
22



23



Third Animation



—



—



27



28



Frames

29



30



31



32



Final Animation



—



End Movie

Appendix L

Evaluation Questionnaire Results

<i>Questions 1-5 specific to the exhibit.</i>	Total Participants	Yes	Somewhat	No
1. Based on the information provided by the exhibit, do you understand semiotic principles as related to graphic design?	10	8	2	0
2. Does the exhibit adequately define the triple goddess: Virgin, Mother, Crone?	10	8	1	1
3. Are the printed examples provided within the bounded books helpful in connecting the advertising examples with examples from art and cultural history?	10	9	1	0
4. Are the printed Guess advertisement variations effective in demonstrating the impact of goddess archetypes in visual communications?	10	5	5	0
5. Overall, did the information provided by the exhibit help you become more aware of how images of women found in advertising can relate to goddess archetypes?	10	10	0	0

<i>Question 6 specific to the formats used to present the information.</i>	Total Participants	Most Effective	Second	Third	Least Effective
Explanatory paragraphs with diagram	8	3	3	1	1
Explanation of the triple goddess with the bounded examples	9	4	3	1	1
Printed examples (Guess ads)	9	1	1	3	4
Video presentation	7	2	1	3	1

Question 7- Rating the video presentation

9 out of 10 Participants

	←	Neutral	→	
Repetitive	4	3	2	Varied
Passive	2	2	5	Active
Static	1	2	6	Dynamic
Emotional	3	0	6	Rational
Conservative	1	2	5	Liberal
Empowering	8	0	1	Offensive
Obvious	6	2	1	Subtle
Smooth	7	2	0	Rough
Clear	9	0	0	Unclear

Evaluation

The Goddess Sells: the impact of archetypes in visual communications

Exhibit

- Based on the information provided by the exhibit, do you understand semiotic principles as related to graphic design?
 yes / somewhat / no
- Does the exhibit adequately define the triple goddess: Virgin, Mother, Crone?
 yes / somewhat / no
- Are the examples provided within the bounded books helpful in connecting the advertising examples with examples from art and cultural history?
 yes / somewhat / no
- Are the printed *Guess* advertisement variations effective in demonstrating the impact of goddess archetypes in visual communications?
 yes / ~~some~~ / no *captions that explain the specific intent here would have been helpful*
- Overall, did the information provided by the exhibit help you become more aware of how images of women found in advertising can relate to goddess archetypes?
 yes / somewhat / no
- What was the most useful information? (Please number in order of preference)
 - ~~1~~ 2 a. explanatory paragraphs with diagram
 - ~~2~~ 3 b. explanation of the triple goddess with the bounded examples
 - ~~3~~ 4 c. printed examples (*Guess* ads)
 - ~~4~~ 1 d. video presentation

Video (Please indicate along each continuum how closely the video fulfills the definition of the following adjectives)

repetitive	_____	X	_____	_____	_____	varied	? all repetitive of aspects of women, but varied in how portrayed
? passive	_____	_____	_____	_____	_____	active	
static	_____	_____	_____	X	_____	dynamic	I am passive as I stand a woman video is active & engaging
? emotional	_____	_____	_____	_____	_____	rational	? w images are static, stationary, but elements surrounding women are dynamic
conservative	_____	_____	_____	_____	_____	liberal	
empowering	X	_____	_____	_____	_____	offensive	
obvious	_____	X	_____	_____	_____	subtle	
smooth	X	_____	_____	_____	_____	rough	
clear	_____	X	_____	_____	_____	unclear	

ideas in video are very strong and should continue to be developed in future!

Evaluation

The Goddess Sells: the impact of archetypes in visual communications

Exhibit

- Based on the information provided by the exhibit, do you understand semiotic principles as related to graphic design?
 yes / somewhat / no
- Does the exhibit adequately define the triple goddess: Virgin, Mother, Crone?
 yes / somewhat / no
- Are the examples provided within the bounded books helpful in connecting the advertising examples with examples from art and cultural history?
 yes / somewhat / no
- Are the printed *Guess* advertisement variations effective in demonstrating the impact of goddess archetypes in visual communications?
 yes / somewhat / no *I don't quite get Mother from the 2nd. Maybe if it was cropped closer?*
- Overall, did the information provided by the exhibit help you become more aware of how images of women found in advertising can relate to goddess archetypes?
 yes / somewhat / no
- What was the most useful information? (Please number in order of preference)
 - ~~1~~ 2 a. explanatory paragraphs with diagram
 - ~~2~~ 3 b. explanation of the triple goddess with the bounded examples
 - ~~3~~ 4 c. printed examples (*Guess* ads)
 - ~~4~~ 1 d. video presentation *in a good way*

Video (Please indicate along each continuum how closely the video fulfills the definition of the following adjectives)

repetitive	_____	X	_____	_____	_____	varied
passive	_____	_____	_____	_____	X	active
static	_____	X	_____	_____	_____	dynamic
emotional	_____	_____	_____	_____	_____	rational
conservative	_____	X	_____	_____	_____	liberal
empowering	_____	X	_____	_____	_____	offensive
obvious	_____	X	_____	_____	_____	subtle
smooth	X	_____	_____	_____	_____	rough
clear	X	_____	_____	_____	_____	unclear



