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DRAWING FROM EXPERIENCE

Visual Modality in Historic Narrative Illustration

A thesis presented in partial fulfilment of the requirements for the degree of Master of Design. Massey University, Institute of Communication Design, College of Creative Arts, Wellington, New Zealand.

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ABSTRACT

This research investigates critical methods for approaching aesthetic design decisions in illustration. As a method of communication illustration qualifies its subjects through aesthetic choices, or modalities. The qualifying nature of these modalities can affect communication in an image and this research seeks an explicit understanding of how this communication occurs.

This practice-based research project employs two aesthetic extremes, line and tone, in the creation of four historic visual narratives designed to fill visual gaps in the history of 1 Commando Fiji Guerillas. Line and tone are tendered as a means of visually negotiating the informing records of the Fiji Commando experience, records characterised by both conflict and absence. Can these disparate, conflicting, yet necessary records of experience be visually acknowledged in an illustrated expansion of the Fiji Commando's visual history?

This position serves as the point of departure for research. An understanding of the communicative properties of line and tone is followed by investigation into their relationship to the propositions they represent, with initial research suggesting that modalities reflect the social contexts from which they encode. This relationship implied a means to negotiate the historic records necessary in a contemporary visual articulation of the Fiji Commando experience through the strategic use of aesthetic modalities to acknowledge the nature of informing source material.

This practice-based approach to research allowed the consolidation of both the possible and the probable in the creation of a new visual, historic text, while revealing analytical approaches to aesthetic choice.

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INTRODUCTION



Fig. 1 Members of 1 Commando Fiji Guerillas, New Georgia Island, c July 7 1943. War history collection, Alexander Turnbull Library, Wellington, New Zealand. DA-09565

This research project was born from a desire to resolve issues of representation, aesthetic choice and communication in illustration. The catalyst was a desire to portray the experience of New Zealanders and Pacific peoples in theatres of conflict during World War II from a contemporary New Zealand viewpoint, and the ensuing problems with visually articulating this largely non-visual history.

Self-exploration into Pacific history during World War II prior to this project revealed tantalizing hints of significant, shared, New Zealand and Pacific history, and also vast visual gaps in that history. The story of the Fiji Commandos exemplified this issue, appearing as a history

of complexity and significance, albeit with scant visual records. Although illustration offered an opportunity to fill these gaps, the use of illustrative aesthetics posed a problem.

In my six years of professional experience as an illustrator and visual communicator I have found design decisions for aesthetic finish generally driven by either precedent or tacit knowledge from designers.

Though this tacit knowledge has generally proven sound, there have been occasions where I felt the choice of aesthetic finish, the final point of visual communication, created problems in the reading of an image.

1.PROJECT OUTLINE

With a desire to portray the experience of the Fiji Commandos in a legitimate fashion I was driven to explore and articulate this tacit understanding - to find out how particular aesthetic modes can influence visual communication.

By taking a critical approach to the process of designing and illustrating an historic visual narrative, a means of exploring the significance of an aesthetic mode in illustration presented itself.

The project aim was to research strategies for the legitimate filling of visual gaps in history – in this case, the Fiji Commandos during World War II – and by doing so expose understanding of how aesthetics in illustration communicate. From here my investigation became the area of visual modality.

1.2 OUTLINE

This research investigates critical approaches to aesthetic design decisions in illustration. It focuses on how an understanding of visual modality, or visual qualifying agents, can make aesthetic choice an explicit, accountable element of visual communication.

Illustration frequently re-encodes written or multi-modal texts into the visual mode (McAuley, 2009). In this manner, an illustrated historic narrative visually combines multiple narrative strands from historic records. However, records of historical experience, such as those of 1 Commando Fiji Guerillas during World War II, alternate in extremes of factual validity, credibility, or modality. Their use in the re-construction of experience creates an underlying design problem: employing both the probable and the possible in the creation of a new visual text.

A potential means of approaching this problem is through the use of visual modalities, or visual qualifying agents, specifically the aesthetic extremes of line and tone. Tonal fidelity is seen as an example of high visual modality, or high visual probability, and line an example of low visual modality, or low visual possibility (Kress and Van Leeuwen, 2006, chapter 5).

This analogous scale of visually qualifying subject matter as *probable* or *possible* suggests a means of navigating and acknowledging the disparate, conflicting, yet necessary records of the Fiji Commando experience, and through this visual navigation creating a record of accountable aesthetic decisions in image design. But what exactly are the natures of these visual modal extremes? What do they communicate about their subjects, and how does this communication take place?

1.3 CENTRAL PROPOSITION

This project investigates the visual modal extremes of line and tone, exploring how such understanding can make aesthetic choices in illustration an explicit element of

visual communication. The structure of the historic visual narrative provides a framework for this exploration.

A mixed unit comprising members from Fiji, New Zealand, Tonga and the Solomon Islands, 1 Commando Fiji Guerillas fought alongside United States forces in the Solomon Islands during World War II. The disparate and contrary historical records of their experience create conflicting evidence, resulting in records that range from the probable to the possible (cf. Larsen, 1946, Cooke, 2001).

Providing a structure, or meaning, to the experience of the Fiji Commandos through visual narrative requires a negotiating of these records. The analogous relationship between the visual modal properties of line and tone and the existing records of the Fiji Commandos suggests a strategy for negotiation.

Developing this strategic approach provides a means to investigating the nature of visual modality in representing experience through practice based methodology.

1.4 RESEARCH STRUCTURE

In order to develop a strategic approach to research, a structured process involving both written exegesis and design practice is employed. This thesis is therefore submitted in two parts:

Part 1: Written exegesis

Part 2: Visual response: Illustrated historic narrative

Literature analysis is used to create an understanding of the properties of the visual modalities of line and tone.

Findings are then mapped to theoretical propositions regarding the contextual concerns of visual representation, in particular concerns relating to the illustration of historic experience.

This analysis creates a point of departure for research, taking existing theoretical precedent and synthesising it into findings that can directly inform design practice.

From here the findings are employed in the creation of an aesthetic design strategy. This strategy is then in turn employed in the creation of a design artefact: a visual response to the records of the Fiji commando experience.

This structure represents the development of an understood design process of analysis, synthesis and execution. The process enables the analysis of theory on modality, the synthesising of that with contextual issues of representation, and the execution of these theoretical ideas through practice.

As the design process follows a repeating, iterative cycle of making and analysis to progress toward a solution, this research moves forward to make ‘creative leaps’ through succeeding areas, then reviews and analyses results.

This research process is illustrated in figure 2.

The use of this research structure intends to create a clear process of enquiry in the research from theory through to context and on to practice. Through this methodology this research aims to identify and demonstrate where and how understanding of visual modality can be strategically employed in design practice

2.METHODOLOGY

2.1 RESEARCH QUESTIONS AND THESIS STRUCTURE

This research aimed to address the following question:

How can the communicative properties of the visual modal extremes of line and tone be employed as explicit elements of visual communication?

Three sub-questions have been developed to create a structured approach to exploring this key research question. They have been designed to be approached in a hierarchical order from theory through to practice, and are addressed consecutively in order to build upon and scaffold a platform of understanding. This platform of understanding becomes the point of departure into the primary practice based methodology of visually responding to records of the Fiji Commando experience.

The questions are outlined below and form a successive layered structure of theory, context and practice.

1. What are the communicative properties of the visual modal extremes of line and tone?

The first question is investigated in Section 3 through a review of literature on modality and visual representation. This research initially acknowledges the works of authors Kress and Van Leeuwen (2006) and McCloud (1993), then engages in a broader investigation into the research that supports their work.

Such areas as theory on perception (Bruce, Green, Georgeson, 2003) and cognitive processes in drawing (Guérin, Ska, Belleville 1999) serve to explicate the modal properties of line and tone established by Kress, Van Leeuwen and McCloud, while forging connections with the second research question.

2. How do line and tone relate to the propositions they visually represent?

This exploration begins in Section 4 seeking to determine what the visual modalities of line and tone say about the manner of their subjects and how this communication occurs. This question is largely

answered through extended literature review, building on the understanding of the properties of line and tone determined in the first question. These understandings are then synthesized with further reading into the contextual concerns of representation, exploring the social aspect of modalities in expressing value and credibility.

As a question exploring the relationship between question one and three, this question aims to bring findings from question one into the realm of practice in the third main methodology: visual narrative inquiry.

3. How can understanding of the communicative properties of line and tone be critically applied in illustration?

This question begins in Section 5, synthesising findings from questions one and two with issues specific to the generation of historic records.

This marks a point of departure for the research, from existing theoretical precedent into a practice-based approach of visual narrative inquiry into the experience of the Fiji Commandos during World War II.

Section 6 takes the findings and strategies determined in Section 5, using them to synthesize multi-modal records of experience into narrative scripts for illustration.

These historical records are analysed, constructed into individual narratives and then illustrated using a strategic approach to modalities in part 2 of the thesis: Visual Response. The findings of this visual response are recorded in Section 7.

2.2 METHODOLOGY STRUCTURE

As shown in figure 2 this methodology adapts a basic design process of analysis, synthesis and execution to help link theory, context and practice. The resulting hierarchical process based approach aims to create coherency and equivalence between the written and practice based components of this thesis.

This practice based methodology capitalises on designing as an analytical tool as explained by Durling and Niedderer (2007), employing a practice based approach to research design processes, in this instance analytical approaches to aesthetic choice in design.

The process is adapted from an understood model of design activity (Swann, 2002) in figure 3, acknowledging the iterative nature of the design process. This iterative process, which in the context of this research is simplified down to analysis, synthesis and execution, is applied across three hierarchical levels: theory, context and practice.

This design process also includes a summative step of evaluation. In this research that step is applied to evaluate the results from each sub question, summarising them to apply to the following question.

Though not intended, this structure has developed throughout the research process and has proven modular in application from macro to micro, being applied to tackle individual problems in research such as the planning and creation of individual visual narratives (e.g. figure 20).

2.3 SCOPE

An important aspect of the scope of the research is in design practice. This research focuses on how understanding visual modality can make aesthetic choices an explicit, accountable element of visual communication. There are many other design elements present in narrative illustration including composition, materials, visual reference, stylization, pace, format, colour, texture, figurative abstraction, and the scripted narratives themselves.

It is beyond the scope of this research to account for the processes through which each individual design decision is made, or how they impact on final communication. Instead, where applicable, design and narrative

decisions have been made to give aesthetic modalities as much primacy as possible in the communication of the illustration and where not applicable, to remain sympathetic to the intent of the narrative. These processes and decisions are further detailed in Section 7, Visual Response.

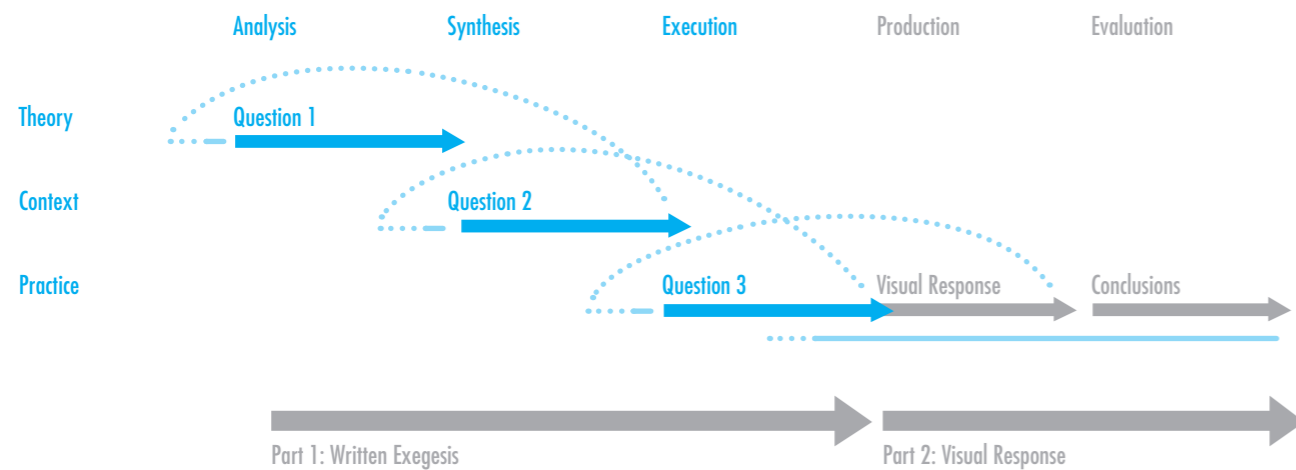


Fig. 2 Research Structure

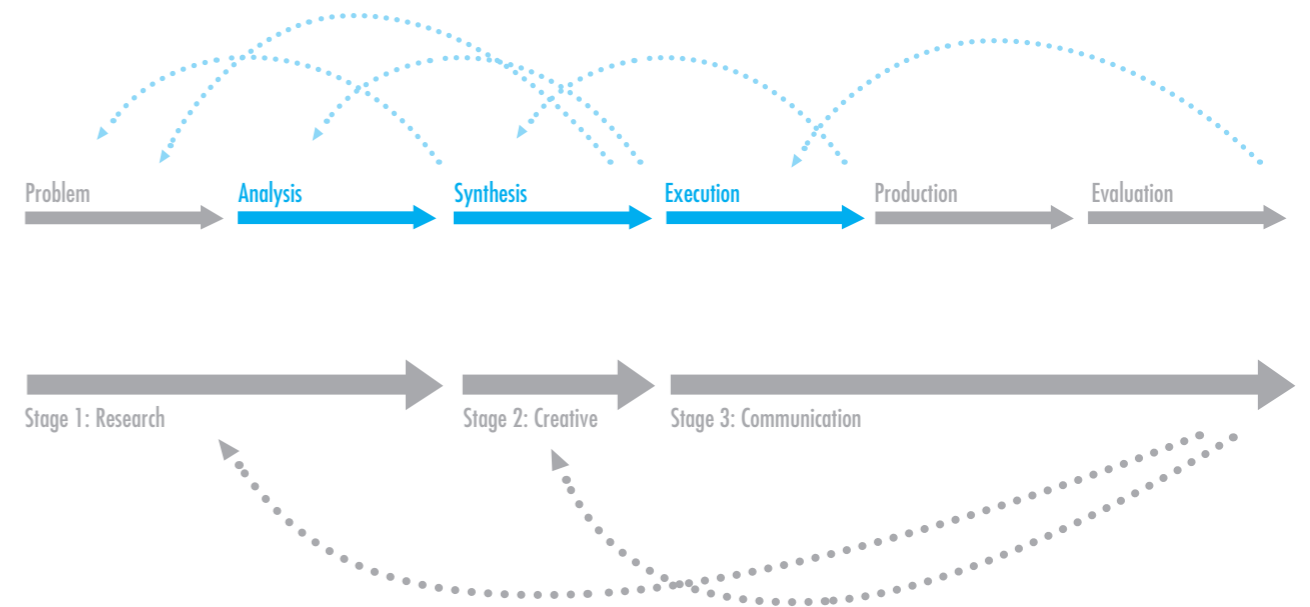


Fig. 3 Design Process Model, Swann, 2002

3.PROPERTIES OF LINE AND TONE

Question 1: What are the properties of the visual modal extremes of line and tone?

This question seeks to examine initial understanding of aesthetic modality through literature review.

3.1 THEORY OF VISUAL MODALITY

3.1.1 Definition

Modality is defined as “those aspects of a thing which relate to its mode, or manner, or state of being, as distinct from its substance or identity” (“Modality”, 2009).

An example is the proposition of rain tomorrow. Phrased “it will rain tomorrow”, we are presented with a very strong likelihood of rain. Phrased “it might rain tomorrow,” we are presented with a proposition that isn’t untrue, but rather presented as less possible.

Will and *might* in this instance are the aspects of the thing, tomorrow’s rain, which relate to its manner of being; in this instance its strong probability or possibility. They are its modalities.

The idea of modalities or qualifying agents also exists in the visual mode. This research acknowledges two key sources in describing the visual modalities of line and tone: *Reading Images* (Kress & Van Leeuwen, 2006) and *Understanding Comics* (McCloud, 1993).

3.1.2 “Reading Images” – Kress and Van Leeuwen, 2006

Semioticians Kress and Van Leeuwen discuss modalities as markers in communication, “textual cues for what can be regarded as credible and what should be treated with circumscription” (p. 154). The authors recognize the term ‘modality’ as originating from linguistics and referring to the “truth value or credibility of... statements about the world” (p. 155).

From here the authors open their discussion of modality in visual communication by offering three diagrams for consideration: Speech circuit (de Saussure, 1974 [1916]), Schematized speech circuit (de Saussure, (1974 [1916])

and a photograph; Rod Stieger and Jack Palance in *The Big Knife* (Aldridge, 1955).

The figures are three representations of the speech process. The authors describe the first two line drawings of circuit diagrams as “abstract and schematic”, “conventionalized and coded” representations, contrasting them with the photograph which “represents what would normally be visible to the naked eye” “in great detail” showing depth through “modeling caused by the play of light and shade”(pp. 156-57).

These distinctions between the ‘coded’ linear representations and the photographs representation of the visible provide cues for exploring the communicative natures of line and tone.

3.1.3 Perception and modality

Our visual perception of the world is determined by tonal diversity, with the eye translating the effects of light on form. The brain then processes this information as a visual scene of light and shade (Jenkin & Harris, 2006).

Recognizing this process, Kress and Van Leeuwen (2006) describe the tonal fidelity of the photograph as having a “high” visual modality (p.159), meaning that a photograph represents its subject in a manner highly akin to the way we would physiologically see it in life. Because of this, a high visual modality in aesthetic can be said to ascribe high visual probability to its subject.

Line, as a describer of physical existence, is a human construct that does not physically exist: By its very definition line cannot be seen (“Line”, 2009). In keeping with this, Kress and Van Leeuwen (2006) isolate line as an abstraction of light at an extreme opposite from tone, the phenomenon through which we perceive in the visual mode. This would put representational line at a lower extreme on the modality scale, closer to iconic form and shape, abstractions, or what Kress and Van Leeuwen describe as ‘criterial’ representations (2006, p.7).

The low modality of line might therefore be said to ascribe low visual probability to its subject. However naturalistic linear representations (line drawings that follow naturalistic proportions) remain a readily accepted form of visual communication, though the means by which they visually communicate differs from tone.

3.1.4 "Understanding Comics" – McCloud, 1993

Understanding Comics is an analysis of the comic and sequential art form given in comics form. In chapter two the author explains how the linear cartoon communicates by visually presenting a scale of abstraction through reduction in illustration aesthetics (fig. 3.1.4), beginning with a photographic, tonally represented face at one end and a simplistic, line drawn cartoon face at the other.

Initially McCloud pits the universality of the cartoon against the singular nature of the photograph as a potential reason for its attraction - the reduction in information providing an increasingly universally applicable set of visual criteria (ibid), a more universal 'face'.

McCloud further argues that when looking at a photograph or realistic (naturalistic) image of a face "you see it as the face of another" (p.36), but when looking at a highly codified representation such as a cartoon face "you see yourself." By this he means that the high tonal fidelity of the photograph provokes a perceptive response in the viewer: we are "seeing" a face. The line drawn cartoon, by comparison, becomes "a vacuum into which our identity and awareness are pulled...an empty shell that we inhabit." He argues that through this process: "we don't just observe the cartoon, we become it!" (ibid.)

McCloud sums up the abstract and reductive quality of the cartoon, the subjective response it provokes and the necessary participation of the audience, captioning a simple linear cartoon face with the statement "there is no life here except that which you give to it" (p. 59). This is his inference of the necessary cognitive process that enables a reduced, simplified, linear, criterial cartoon to be read as a human face.

Though there are differences in their approaches, McCloud's explanation shows that he shares similar thoughts to Kress and Van Leeuwen on the characteristics of tone and line in naturalistic representation.

By Kress and Van Leeuwen's description tonal representations are perceived in the same manner as the subject matter they represent in the empirical world, presenting themselves as "naturalistic, unmediated, uncoded representation(s) of reality" (Kress & Van Leeuwen, 2006; p.158). This falls in line with McCloud's view that tonal representations represent the empirical world, "the face of another" (p. 36), or what we see.

Kress and Van Leeuwen isolate a perceptive relationship between line and tone, seeing line as an abstraction of light, where "line rather than shading is used to indicate receding contours" (p. 162). McCloud may not refer directly to this abstraction of light away from tone, however he does emphasize the increasing necessity of cognitive participation, rather than visual perception, in communication using linear representation.

This move away from visual perception in the reading of linear images is a key difference in understanding how line communicates. Several areas are examined to better understand the relationship between line and tone: perception and the phenomena of edge induction, cognitive processes of drawing and the processing of visual data.

3.1.5 Edge Induction

The visual modalities of tone and line offer a scale of representational abstraction from perceptual fidelity in tone to abstraction in line. Broadly speaking, the communicative qualities of tone and line as expressed by Kress and Van Leeuwen and McCloud draw respectively on perception and cognition to communicate.

One theory that helps explain cognitive understanding as the means by which line communicates is the phenomenon of edge induction.

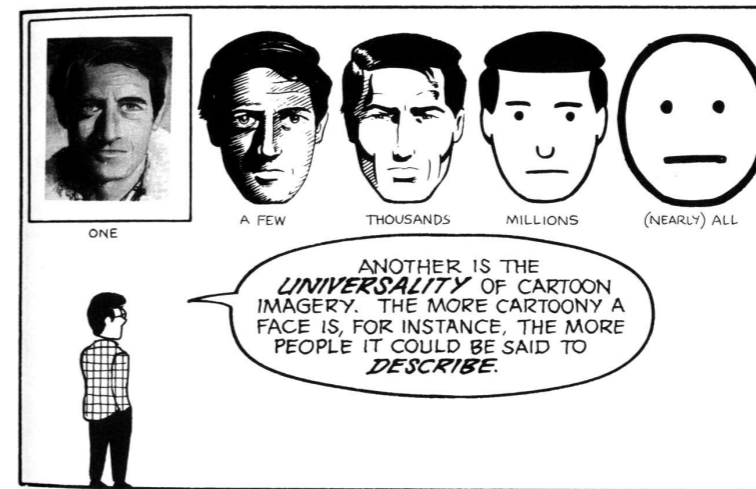


Fig. 4 McCloud, Scott. From "Understanding Comics," 1993

Hung, Ramsden and Roe (2007) present a study that explains the manner in which the brain distinguishes images under poor visibility conditions via edge induction. The authors hypothesize that under poor visibility conditions, our brains seize upon the visible or presented edges of objects, then "fill in the rest of the object."

Researcher Anna Roe comments "when you look at objects, they can be defined as either the contour (edge) of the object or surface features, like color and brightness." Roe describes the act of edge induction as "taking information from the edge of an object and applying it to the rest of the object" (*Science Daily*, 2007, August 21).

Hung, Ramsden and Roe's work on edge induction describes the brain separating visual data into either contour or surface information (2007). Under poor lighting conditions the brain utilises edge induction by taking information from the edges of an object to "filling in visual gaps" (*Science Daily*, 2007, August 21) through edge induction.

This alludes to the brain's ability to perceive complete objects when only part is visibly available (University of Toronto, 2000). The brain fills in missing visual information using edge induction, giving consistency and continuity to the world.

This cognitive completion is detailed by Hung, Ramsden and Roe (2007) and supports McCloud's (1993) discussion of "visual closure," where he talks of cartoon images being mentally completed or filled in (p.63). The manner in which the brain uses edge induction to fill in visual gaps provides strong support to McCloud's view of the process by which a reader fills a low visual modality, linear cartoon with their personal understanding of its meaning. This personal cognitive completion is viewed by McCloud as the investment of personal identity in the linear cartoon. (McCloud, 1993, p.36)

To demonstrate edge induction in practice: artist Steve Gurney (2009) directly references the work of Hung et al. (2007) in relation to painting, with examples of the effects of edge induction in chiaroscuro, an artistic style recognisable by its use of extreme light and dark to express form ("Chiaroscuro", 2009). Gurney describes how the brain completes the darkened areas, formulating shapes which cannot be perceived. In the exemplar shown in figure 5 the unperceivable arms and sleeves are mentally filled in by the viewer through information given by the perceivable edges, for example the shirt cuffs and coat.

Edge induction helps expose the cognitive process by which low modality linear representations are read, as suggested by both Kress and Van Leeuwen (2006) and



Fig. 5 Rembrandt van Rijn. "Portrait of Johannes Wtenbogaert", 1633

McCloud (1993). This process is further explicated by the way visual information is processed by the brain through drawing processes.

3.1.6 Drawing processes

Guerin, Ska and Belleville (1999) take a comparative look at the cognitive models of drawing abilities put forward by theorists van Sommers (1989), Farah (1984) and Kosslyn and Koenig (1992). The authors critique van Sommers' model in favour of Kosslyn and Koenig's, and through this present a broader view of the elements of cognitive drawing processes. One of these elements is a model of two different cognitive pathways used in drawing; the visual and non-visual image pathways.

These two pathways denote either the presence or absence of visual stimuli during the act of drawing. The visual image pathway, involving drawing unfamiliar objects with the aid of visual stimuli (that is to say, observational drawing of what is seen) entails a categorical encoding of spatial relationships and

spatiotopic mapping. The non-visual image pathway (generally the routine drawing of familiar objects) draws upon long-term memory to form a mental image for drawing.

The visual image pathway mentally encodes perceivable information that is tested against understood concepts, creating a mental image for drawing. The non-visual image pathway uses the internal construction of an image from memory to create a mental image for drawing.

These drawing processes are closely related to understanding of the practical workings of visual perception.

3.1.7 Mental processing of visual information

The eye sends visual information through the optic nerve which is then sent into different regions of the brain, including two streams of the secondary visual cortex. The dorsal stream processes the *where*, including coordinates, distances, and textures determined by tone. The ventral

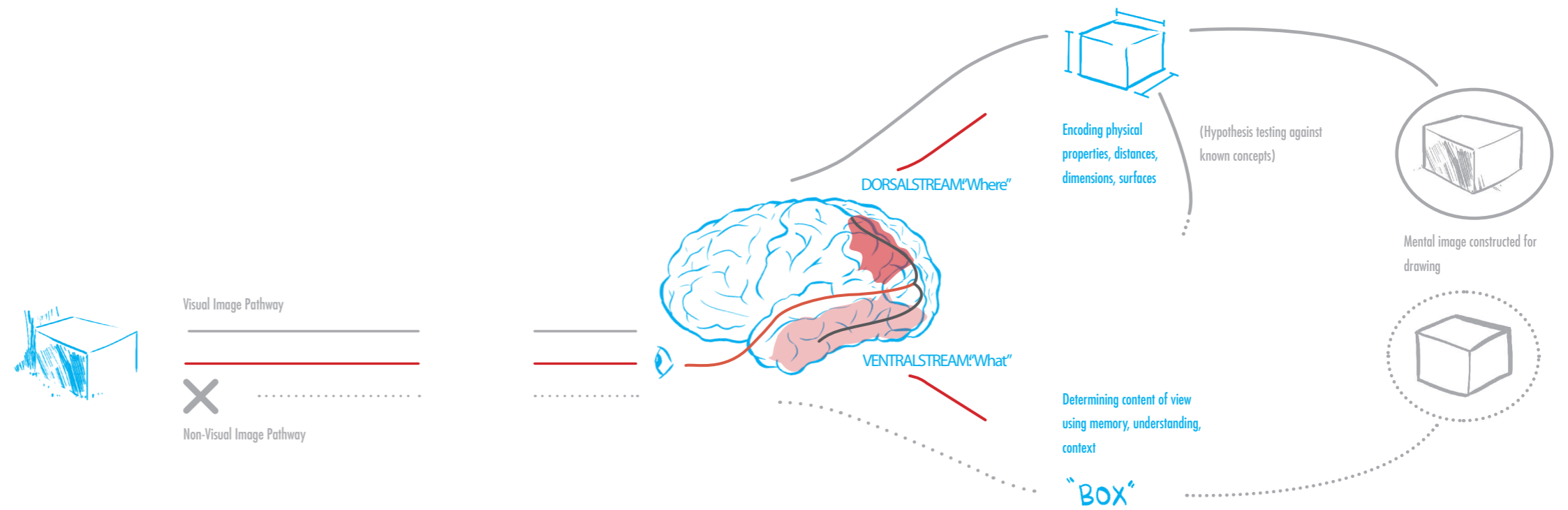


Fig 6. Dorsal and Ventral Streams processing visual information / Visual and Non-Visual image pathways

stream processes the *what*, drawing on the long-term memory to make associations between the perceivable view and understood forms (Mishkin, Ungerleider, Macko, & Ungerleider, 1982).

A visualisation of this model is in figure 6.

As is demonstrated, the visual image pathway draws mainly on perceivable tone in the formation of a mental image for drawing, whilst the non-visual image pathway draws on the long-term memory and understood forms to create a mental image of what something is.

3.2 EVALUATION: WHAT ARE THE COMMUNICATIVE PROPERTIES OF THE VISUAL MODAL EXTREMES OF LINE AND TONE?

Edge induction refers to the separating of border information and surface information (Hung, Ramsden, Roe, 2007), whereby the brain divides visual information into edges and textures. Visual and non-visual image pathways promote either the use of empirical data or

memory to construct a mental image for drawing. The dorsal and ventral streams use visual information to respectively process the physical and the understood properties of subject.

This distinction between textures and edges, empirical and cognitive, the physical and the understood strongly parallels the relationship between tone and line.

Tonal representations closely match the way the eye physiologically sees, portraying their subject matter as naturalistic, unmediated, concrete, and uncoded (Kress & van Leeuwen, 2006). In this way tonal modalities convey their subjects as being part of the world of experience, images that have been visually captured from empirical existence.

Linear representations are an abstraction away from tone, a representation of the limit or extent of a surface: its edge. Edge induction takes information from the perceivable edges of objects and uses it to fill visual gaps (fig. 5). Line can be seen to work in a similar way,

prompting cognitive processes to fill in the unperceivable parts of an image. In this way, linear modalities convey their subjects as being part of the realm of comprehension, images that have been constructed from an understanding of how the world works.

This understanding provides an initial list of the communicative properties of tone and line in naturalistic representations (fig. 7).

This list serves as a summation of findings from Section 3. The communicative properties listed are neither absolute, nor exclusively the domain of either naturalistic tonal or linear images, but are intended to demonstrate

the overall tendencies through which each aesthetic communicates.

The manner in which the ventral and dorsal streams work provides insight into how visual information (including illustrations employing tone and line) is processed, informing us *where* things are, and *what* those things are (Mishkin et al., 1982).

Though tone can certainly help determine *what* something is, phenomena such as edge induction suggest it is not necessary. Criterial representations – drawings that provide the minimum of information to represent an object (Kress & van Leeuwen, 2006) - reinforce this, and the

non-visual image pathway further emphasises that forming a mental image need not require perceivable tone at all.

Rather, the process determining what is being seen leads into the contextual understanding of forms as objects. This post-perceptual categorisation is seen as a key component in the use of line, enabling uncoded, empirical tone to be abstracted, reduced and visually re-encoded. Such a process of encoding and constructing leads into the area of image creation and introduces question two.



COMMUNICATIVE PROPERTIES OF TONE

Empirical
 Detailed
 Concrete
 Captured
 Uncoded
 Unmediated
 External
 Experienced
 Perceived
 Probable
 High visual modality

COMMUNICATIVE PROPERTIES OF LINE

Conceptual
 Schematic
 Abstract
 Constructed
 Coded
 Conventionalized
 Internal
 Understood
 Comprehended
 Possible
 Low visual modality

Fig. 7 Communicative Properties of Line and Tone

4. VISUAL MODALITY AND THEORETICAL PROPOSITIONS

Question 2: How do line and tone relate to the propositions they visually represent?

This question is designed to find a relationship between the properties of line and tone (Section 3) and how these properties are communicated. It begins with an exploration of the philosophy of constructivism as a means of understanding this relationship.

4.1 CONSTRUCTIVISM AND MODALITY

A useful description of constructivism is the belief that “all facts are description dependent”, that “no fact can obtain independently of societies and their contingent needs and interests” (Boghossian, 2006, p.26), and that as a result, any description represents a society’s contingent needs and wants (Rorty, 2000).

The notion that descriptions (in the case of this research, visual descriptions) can be both particular to and expressive of individual social groups is an indication that the modality of a description communicates more than just its subject matter.

By visually describing a subject line and tone become the qualifiers of that subject. An example of this is given by constructivist writer Richard Rorty (2000) who uses the metaphor of the line to construct concepts:

The line between a giraffe and the surrounding natural air is clear enough if you are a human being interested in hunting for meat. If you are a language-using ant or amoeba, or a space voyager observing us from far above, that line is not so clear (p. xxvi).

A somewhat fanciful allegory, this is nevertheless a succinct explanation of how line is applied as a defining tool, using social or cultural criteria to delineate where one ‘thing’ (giraffe) ends and another ‘thing’ (surrounding air) begins.

Critic of constructivism Boghossian (2006) agrees to aspects of Rorty’s view, though he argues it is not unique to constructivism. Rather, as a necessity, “all facts are

description-dependent” (p.28). Though a critic of Rorty and constructivism in general, Boghossian nevertheless provides useful definitions of the philosophy.

He explains constructivism as philosophically applying line to structure existence. This structure is the clarification of our needs through clearly perceived outline. These constructed concepts cut lines into existence, imbuing it with structure (2006).

Boghossian quotes Goodman, a proponent of constructivism, who states: “we make worlds by making versions” (2006, p.27). Boghossian articulates further, elaborating that a version in Goodman’s view “is in effect a set of descriptions of the world” (ibid). Though Boghossian is critical of Goodman, Rorty and other constructivist authors, he again provides a useful connection between constructivism and representation, elaborating: “once we adopt a particular scheme for describing the world, then there come to be facts about the world” (p.28).

This research sees the particular visual scheme of describing a version as the modality of describing. As image makers, visual communicators such as illustrators continually ‘make worlds’ or ‘versions’ through visual representation. As all facts are description-dependent according to constructivism, there is an implication that the modality of describing a version of the world is charged with indicating the credibility or factual nature of that world. Further, the idea that such descriptions are dependent on social or cultural platforms of understanding implies that modalities, in making describing facts, also reflect the cultural context that determines these facts.

4.2 LINE AS CONTEXTUAL DETERMINATION

Writer and critic Sante gives an example of this in practice, of a created ‘world’ reflecting the site and context of its production through visual modalities. His essay *The Clear Moral Line* (2004) explores how low modality line becomes representative of the moral viewpoint of Hergé, artist of the comic *Tintin*.

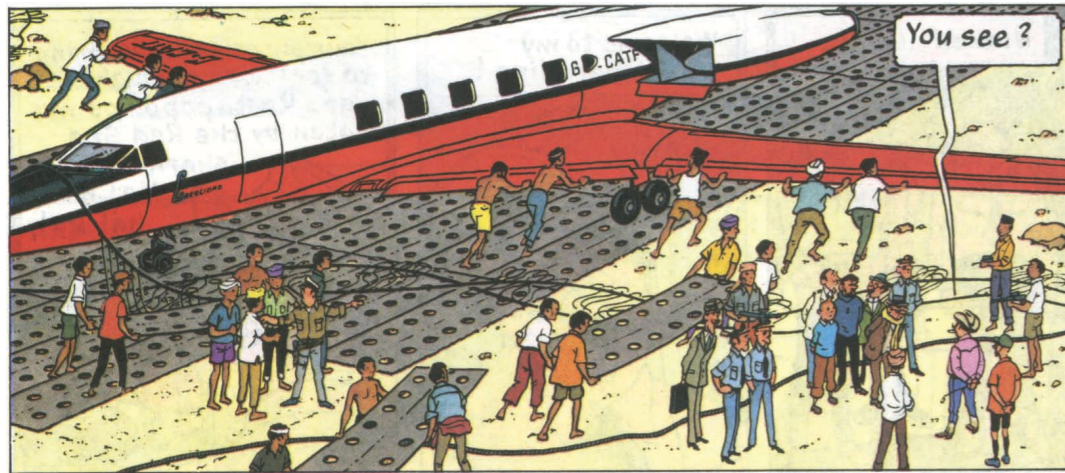


Fig. 8 Hergé "The Adventures of Tintin: Flight 714" 1948, p.20

Sante's essay focuses on the influence of social and cultural context on Hergé's use of line. Sante argues that the 1930's Belgian social climate of "clear moral positioning" enabled Hergé to recreate the world in a clearly organised and understood series of planes (fig. 8). Sante further cites Hergé's experience in the Catholic boy scouts as providing the artist his founding moral compass, explaining that the clarity of this institution's perception of the world informed Hergé's "clear moral line" (p. 30).

Ligne Claire (literally *clear line*, the style pioneered by Hergé and coined by Joost Swarte (Pleban, 2006) is extrapolated by Sante as an example of cultural context or paradigms of social understanding influencing the reconstruction of an understood world through line (fig. 4.1). In terms of modality, Sante is proposing that line in this instance directly correlates to the perceived level of moral clarity it is representing, delineating the illustrator's clear personal understanding of what things are.

What Santé's essay infers is that not only is there a correlation between a visual modality, line, and the image maker's understanding of the world, but that the social values of Hergé's group, the platform from which his definitions are determined, are here played out through modality in visual communication.

This example strongly supports the constructed nature of line drawings (fig. 7), that they communicate understood

forms rather than perceivable views. However though line clearly divides the experiential world into understood concepts, line need not be the only aesthetic modality that reflects social values.

4.3 TONE AS EXCLUSIVE IMPRESSION

Further up the line-tone visual modality scale, war artists Peter McIntyre (National Film Unit, 1943) and Russell Clark (National Film Unit, 1944) give their opinion on the connection between tonally rich representational painting and individual representations of experience.

New Zealand's Official War Artist during World WarII, Peter McIntyre, is questioned during an interview in 1943 as to the place of war paintings when there exist war photographs. He responds: "I think it was really proved in the last war [...] that the human being is more sensitive to atmosphere and can somehow record in colour the epic deeds of a war far more than the camera can." He elaborates on "naturalistic, unmediated" (Kress & Van Leeuwen, 2006, p.158) photographs taken whilst he was serving in Africa failing to provide usable visual information, instead revealing "odd figures wandering across the desert". McIntyre counters that painting, closer in tonal fidelity to the photograph yet still constructed in nature, enabled the image-maker to show "what actually happened" (National Film Unit, 1943) (emphasis added).

McIntyre's counterpart, Official New Zealand War Artist in the Pacific Russell Clark, was interviewed in 1944 about the Artists in Uniform exhibition, featuring paintings by New Zealand service men and women. In a staged comment, an actor contrasts a previous actor's dismissive review of the paintings in the exhibition with the line "They do show you the places the boys have been to and what they're doing, don't they?" Clark's emphatic reply of "exactly" begins his opinion on the context within which the works should be viewed. He states that "[the artists] wanted to put down something they've seen or been through", adding that "they aren't just pictures of personal experiences, they're documentary records which are important for New Zealand's war history" (National Film Unit, 1944).

Clark's use of *documentary* reflects McIntyre's *actually*, suggesting a view by both artists that such war art has its value not as perceptual, unmediated 'objective' representations, but rather as recorded impressions of experience.

4.4 MODALITY AS CONTEXTUAL COMMUNICATOR

What Santé, McIntyre and Clark are alluding to is Kress and Van Leeuwen's (2006) view of modality as:

...a system of social deixis which 'addresses' a particular kind of viewer, or a particular social / cultural group,

and provides through its system of modality markers an image of the cultural, conceptual and cognitive position of the addressee (pg. 172).

They elaborate that modalities, as illustrated by Sante, show "the transition across and between such groups... the social aspect of modality" (ibid.). The process by which modalities reveal the position of the addresser, or image maker is explained:

Our ongoing symbolic interactions and activity within a community... not only result in our implicit acquisition of the symbolic tools needed to keep the community going, but also construct the ideology of possible identities, relationships and values realised within that community (Beach & Myers, 2001, p. 539).

Visual representation here becomes cultural practice, a practice that both "depends on and produces social inclusions and exclusions" (Rose, 2007, p.12).

Such ideas point to modalities not only as representatives of their subject, but as representatives of the contexts that inform the inclusions and exclusions that govern their use. In this way modalities become the envisaging of the possibilities particular to a context, an expression of contextual values.

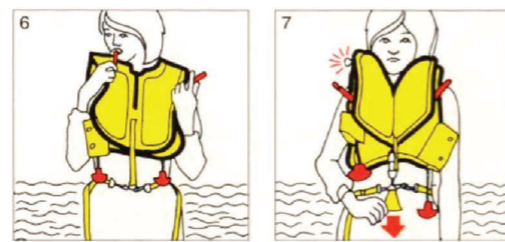
The allocation of values by a particular context plays an important role in the use of modalities: though tone and

"A potential aircraft emergency"



TONE: Physical, perceptual event

Fig. 9 A potential Air Emergency (a)



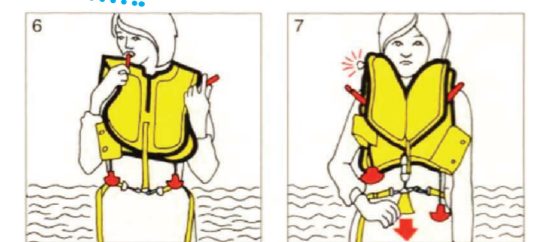
LINE: Conceptual, cognitive event

"A potential aircraft emergency"



TONE: Physical, perceptual event

Fig. 10 A potential Air Emergency (b)



LINE: Conceptual, cognitive event

line may ascribe high and low *visual* probabilities, the contexts in which they are used become the final arbiters of factual credibility.

4.5 CASE STUDY: MODALITIES AND PROPOSITIONS

A modality is described as a type of qualification "attaching to a proposition" ("Modality", 2009). In this manner, line and tone describe the nature of a proposition by ascribing their communicative properties (fig. 3.2) to that proposition.

Constructivism sees descriptions as communicating the contingent needs and wants of a group (Rorty, 2000). Though naturalistic tonal images closely relate to the way we perceive the world, and therefore have a high visual modality or credibility, the purpose or *need* of an image, as explained by McIntyre and Clark (National Film Unit 1943; 1944) may not be to represent the un-mediated, perceivable world, but to order, code and communicate concepts about that understood world.

A demonstration of this difference is given in an analysis of figures 9 and 10.

What is being proposed in these selected sequences is a potential air emergency. Similar in most design elements (scale, content, composition, format) the two illustration

sequences nevertheless communicate very differently through their use of particular aesthetic modes.

By ascribing the communicative properties of tone (fig. 7), the air emergency on the left of each figure is visually described as detailed, concrete, captured, experienced, probable: part of the empirical, perceptual realm.

The air emergency on the right of figures 9 and 10 is visually described in line, presented as schematic, abstract, constructed, understood, possible: part of the conceptual, cognitive realm.

Though the tonal sequence on the left has a high *visual* modality (that is to say, it is highly *visually* credible), the proposition is 'a potential aircraft emergency'. This implies an emergency that has not happened and may potentially never happen: it is an event that cannot be perceived.

The tonal fidelity of the sequence on the left contradicts this idea of potential, with the use of tone communicating the air emergency as a detailed, empirical event of high visual probability. The linear properties of the second sequence visually present the event as conceptual, based on cognitive understanding of universally applicable forms. The reduced, linear properties of the images becomes a less specific, more universal (McCloud,

1993)scheme of describing: line describes 'a person,' 'a lifejacket' as opposed to 'this person', 'this life jacket'.

In this instance the lower visual modality of the second sequence bears an analogous relationship to the modality of the verbal proposition.

As proposed by those engaged in the debate of constructivism (Rorty, 2000; Boghossian, 2004) the establishment of truth or fact is dependent on description, and the attribution of factual status that the type of description, or modality, ascribes. Kress and Van Leeuwen (2006) summarise this: "Modality judgments are social, dependent on what is considered real (or true, or sacred) in the social group for which the representation is primarily intended" (p. 156).

This highlights the manner in which context determines the factual status of modality in an image.

4.6 AUTHORITY IN VISUAL DESCRIPTION

Section 4.2 demonstrates how, by careful ascribing of the appropriate modal qualities to a particular proposition, visual modality can become a means of generating authority, or a preferred reading in an image (Hall, 1980): a reading where the viewer receives and accepts the proposition being presented by the image maker.

As pertains to this research, the concern of maintaining authority is also particular to the recording of evidence of experience.

James Clifford (1988) describes ethnographic practice as being "enmeshed in experience" and that the documenting of this experience requires "minimally, a translation of experience into textual form" (1988, p. 25). This translation was an issue of early Twentieth Century ethnographers who were concerned with "the rhetorical problem" of convincing readers that the facts being presented to them were "objectively acquired not subjective creations" (ibid, p. 29).

This rhetorical concern stemmed largely from the context of early Twentieth century ethnographic writing which employed a classical authoritative strategy of attempting to maintain "an unquestioned claim as the purveyor of truth in text" (ibid, p.25). The basis for the authority of their objective experiential recordings was attributed to experience evoking "a sensitive contact with the world to be understood... a concreteness of perception" (p. 37).

Here can be seen the concrete, tangible attributes of sensory, empirical experience that are described by tone. Through these attributes, analogous tonal images signal their higher visual modality, and it is here that tonal fidelity as a communicative strategy for visual authority has its roots.

5. ANALYSING EVIDENCE

Clifford (1988) sums this up by describing the predominant mode of the perceptual frame (via the camera) in ethnographic fieldwork, which uses the tonal fidelity of the photograph to signal the objective authority of recorded evidence: “you are there... because I was there” (p. 22).

As demonstrated in this section such a strategy becomes problematic, as the factual authority of images is based on not only aesthetic, but also contextual determinations.

4.7 EVALUATION: HOW DO LINE AND TONE RELATE TO THE PROPOSITIONS THEY REPRESENT?

Clifford (1988) notes the necessary employment of “permanently fixed forms” (p.38) such as line and tone in the recording of experience. The use of the symbolic tools of a particular culture (Beach & Myers, 2001), of its coded modes of expression, brings the subject matter firstly into the sphere of understanding of the recorder, and consequently the sphere of understanding of the group for which the recording is intended.

As has been put forward in this section, the creation of visual representations, to a greater or lesser degree, necessarily entwines the social and cultural position of the recorder with the subject being represented. This position determines the factual status of the evidence and, as a result, methods of expression such as visual modalities become an expression of that cultural position (Section 4.2).

Such an understanding gives direction to the search for aesthetic strategy in the analysis of historic material: modalities have the potential to communicate the contemporary context of image production, thereby creating a contextual visual relationship with the history being presented.

This approach is pursued in Section 5, as the research moves onto question three and the use of line and tone as explicit components in representational strategies.

Question 3: How can understanding of the communicative properties of line and tone be critically applied in illustration?

This question serves as a point of departure in the research, seeking to bring findings from questions one and two into the realm of practice. It begins by exploring the role of source material in the creation of texts, and then seeks emergent strategies for the employment of line and tone as strategic elements in the framework of an historic visual narrative.

5.1 QUALIFYING SOURCES

Clifford (1988) wrote of “ethnography seeking new ways to represent adequately the authority of informants”, identifying the rhetorical concerns of early 20th Century ethnographers searching for “objective authority” in their findings (p. 45).

Visual ethnographer Pink (2007) cites the development of this understanding in the ethnographic field, summarising that ethnography

...does not claim to provide an objective or truthful account of reality, but [aims] to offer versions of ethnographic experiences that are as loyal as possible to the context, negotiations and intersubjectivities through which the knowledge was produced (p.22).

Traue (2009, September 8), former director of the National Library of New Zealand, sees research libraries as being at “the production end of the knowledge business”, “using their collections to help create the next generation of knowledge in all formats” (p. B5). The production of this knowledge through the engagement between researchers and the records of experience, or the “seamless web of [...] evidence” (ibid.) held at a research library requires “skills to negotiate successfully the dense and confusing thickets of conflicting evidence” (Traue, 2009, p. 5).

This question seeks strategies for visually negotiating that web of evidence, with an aim to create versions of

historic experience that are loyal to the sources from which they draw. This search examines firstly the contexts that inform the creation of evidence and the contexts that impact on the re-presentation of that evidence.

5.2 CONFLICTING EVIDENCE

Traue talks of the success of research libraries being measured by the end products produced by the engagement between researchers and the evidence held by the library. He cites the “*dense and confusing thickets of conflicting evidence*” (2009, p.5.) that make up the web of evidence in a research collection, and the necessary engagement of skilled researchers to negotiate this information and create “the next generation of knowledge”(p.3).

Pink (2007) refers to the impact the engagement of researchers has in the production of ethnographic narrative, stating that “the sense we make of informants words and actions is ‘an expression of our own consciousness’ (Cohen and Rapport 1995: 12)” (pg. 22).

Clifford (1988) isolates this consciousness as the narrative voice, citing ethnographers attempting objectivity through discourse who inadvertently locate their discoursing narrator self with reference to their own culture. Through employing a culture’s modes of expression, this discursive voice then maneuvers within the constraints and possibilities of that culture, utilising its insititutionalised set of collective practices and codes to describe experience. As the practices and codes are particular to the ethnographer’s own socio-cultural context, any expressions they make of experience are imbued with the credibilities or modalities implicit in the framework of their discoursing culture.

These are the intersubjectivities Pink talks of: the subjective experience of the narrator of experience crossed with the subjective interpretation of the ethnographic writer or recorder of experience. During this process the researcher becomes the “channel through which all ethnographic knowledge is produced” (ibid, p. 24).

This research explores the engagement between an image maker and the evidence generated by recorders of history. In this manner image makers are seen as the channel for historic evidence, translating that evidence through the particularities of visual communication such as modalities.

5.3 CONSCIOUS APPROACHES

Taking a conscious approach to the impact of visual modalities in this translatory act is proposed as an example of the “skills” (Traue, 2009, p. 5) required to visually negotiate the conflicting and absent records of experience that inform an historic visual narrative. Clifford (1988) articulates the challenge:

Any continuous ethnographic exposition routinely folds into itself a diversity of descriptions, transcriptions and interpretations by a variety of “authors”. How should these authorial presences be made manifest? (p. 46)

Line and tone, as explicators of the constraints and possibilities within a visual text, become directive schemes that provide a position from which the viewer will maneuver: either as an active participant in the dialogue, cognitively filling the gaps as prompted by line, or as an observer, “seeing” experience through tone (Section 3.2). Designing this position is seen as a strategy that prompts and guides the viewers’ navigation of the facts presented.

5.4 NUANCED RESPONSES

Darkness & Light: Dusky Maidens and Velvet Dreams (Pearson, 2005) discusses filmmaker Sima Urale’s documentary on velvet painter Charles McPhee. The film departs from “documentary discourses of sobriety” creating a “complex and nuanced understanding of Pacific representation” (2005, p. 186) through its use of the *film noir* aesthetic. Urale avoids ‘objective’ narration, re-casting the documentary’s narrative voice as a *film noir* detective searching for the woman represented in one of McPhee’s velvet paintings.

The result is a film that “adopts a reflexive approach that asks its audience to view the act of representation itself critically, rather than looking through the conventional realist lens of documentary” (p. 187).

Instead of narrating the painter and painting style in an objective, discursive tone the film’s narrator, a “Sam Spade”(p. 188) style *film noir* detective, reveals facts about the painter and painting style by way of an overtly lust-driven search for the woman in one of McPhee’s paintings. This exposes firstly facts on McPhee, then gradually and implicitly reveals the contexts in which the paintings were produced and viewed: a colonial era of idyllic views of the Pacific and representations of Pacific women as ‘Dusky Maidens’ (Pearson, 2005).

The narrator increasingly loses command over the narrative “in the face of emergent ironic fissures” (p. 197), as his search contrasts colonial views with the contemporary 21st century New Zealand Pacific. As a result of this intentional undermining of narrative authority the audience are encouraged to search for other authors in the film (p. 197).

The aesthetic modality of factual description, the *film noir* genre, is a move away from the traditional sober approach of documentary. Urale specifically employs this aesthetic as a strategic prompt for viewers to search for the presence of other authors in the film.

Pearson talks of publicly funded documentary traditionally eschewing “aesthetic or rhetorical strategies that appear entertainment oriented in favor of educational discursive strategies” (p. 187). The use of aesthetic modalities (such as the film noir genre) by Urale to comment on the nature and context of the evidence being presented becomes what Michelle Keown describes as a “nuanced response” to the complexities of diasporic experience (Keown, 2007), promoting a less authoritative view that acknowledges complexity and intersubjectivity in representation.

In narrating such varying records as those of the Fiji Commandos, the disjunct between what is being touted as known and what could reasonably be considered unknowable in the contemporary site of image production would require such a nuanced response, a version that remained loyal to the “context, negotiations and intersubjectivities through which the knowledge was produced” (Pink, 2007, p.22). As shown by Pearson, the critical application of visual modalities can make manifest these authorial presences, simultaneously embracing the constructed nature of narrative framework.

5.5 NARRATIVE LINKS

Narrative can be described as a “threshold activity” that captures a narrator’s “interpretation of a link among elements of the past, present and future at a liminal place and fleeting moment in time” (Sandelowski, 1991, p. 162). Narrative is an “historic and hermeneutic process” (p. 161) between narrator and researcher, where representatives do not simply represent but rather reconstruct lives. In this manner, narrative forms reveal “an individual’s construction of past and future life events at a given moment in time” (ibid.)

This view of narrative reflects findings from Sections 3 and 4; the describing of past events using a set of collective practices and codes reflects the social, cultural and psychological position of the image maker. By extension this locates the work in that maker’s context, implying that an historic visual narrative becomes a visual articulation of the identities, relationships and values entwined by the contemporary position of the image-maker.

5.6 EVALUATION: HOW CAN UNDERSTANDING OF THE COMMUNICATIVE PROPERTIES OF LINE AND TONE BE CRITICALLY APPLIED IN ILLUSTRATION?

This question intended to seek design strategies for employing line and tone that can make explicit use of their communicative properties. It has revealed a conceptual

approach through viewing the rendering of history as a negotiation of existing evidence. Line and tone can be used as arbitrators in this negotiation, becoming visual qualifying agents that acknowledge the authorial presences of historic evidence. This approach would create both a visually nuanced response to historic records and a strategic role for aesthetic choice in illustration.

As mentioned at the beginning of this section, the findings from this question create a point of departure for the research, providing an underlying strategic directive for analysing the historic evidence involved in narrative construction.

In Section 6 the analysis and narrative construction of this history begins.

6.SYNTHESISING NARRATIVE

6.1 DEISGN STRATEGY OVERVIEW

This section is the first part of two parts pertaining to practice based research:

Section 6) Constructing narrative

Section 7) Visual response

The process involves analysing existing evidence of the Fiji Commando experience then constructing a series of four narrative scripts that highlight the conflicts, absences and constructed nature of this history. These narratives are then illustrated using the aesthetic visual modalities of line and tone to negotiate the conflicts and absence— what might be called the *historiographical modality*— of probability and possibility in this history. In this way aesthetic is strategically chosen to reflect sources and expose issues in the recording of historic evidence.

The design strategy employed - the allocation of line and tone - provides the main output of qualitative findings: a record of strategic approaches to aesthetic choice in historic visual narrative.

This process firstly analyses the subject matter- the history of the Fiji Commandos -for aesthetic or modality cues (Section 6), then synthesizes this into an aesthetic design strategy (Section 7). An overview of Fiji Commandos history (Section 6.2) is followed by a contextual analysis of the key informing sources in this history (Section 6.3).

6.2 1 COMMANDO FIJI GUERILLAS: AN HISTORIC OVERVIEW

1 Commando Fiji Guerillas were a mixed unit of Fijians, New Zealanders, Tongans and Solomon Islanders who served with allied forces in the Solomon Islands during World War II.

A response to an American request for specially trained jungle fighting units, the performance of the approximately 200 troops of 1CFG in the New Georgia Campaign led to the further request and commitment of

the much larger Fiji Infantry Regiment in the successive Bougainville campaign during 1944.

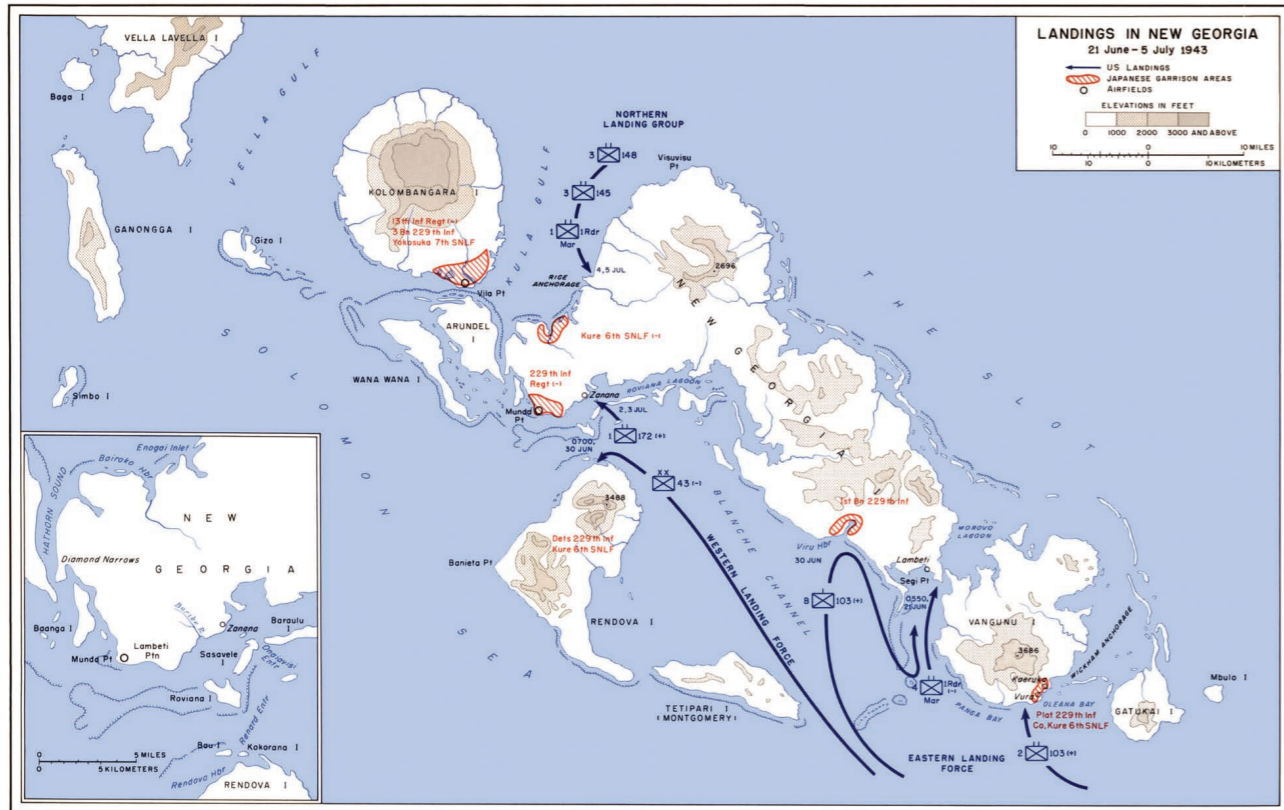
1CFG were a response to a desire by Allied forces for troops expert in the then new and unfamiliar realities of jungle warfare, a reaction to the rapid Japanese advance into the Pacific jungles of the Solomon Islands during 1942 (Larsen, 1952).

New Zealand forces from the Second New Zealand Expeditionary Force (or 2NZEF ,the umbrella title for New Zealand military forces serving during World War II) were stationed in the Pacific after the outbreak of World War II, and increased after the Japanese attack on Pearl Harbour in December of 1941 (Gillespie, 1952). With the steady advance of the Japanese through the Pacific during 1942, the defence of these islands was increased. They were seen as potential staging bases for attacks on New Zealand and Australia. Home guards were formed, coastal defences strengthened and American military presence in Samoa, Tonga and Fiji drastically increased (ibid).

With the halt of the Japanese advance at Guadalcanal in mid to late 1942, the threat to the eastern Pacific islands of Fiji Tonga and Samoa abated, and the American military focused on first holding Guadalcanal, then planning their advance up the chain of islands in the Solomon's group.

In Fiji it was decided that New Zealand troops who had previously trained in Australia in commando tactics should train with local Fijian troops to form groups suitable for use in this advance through the jungles of the Solomon's (Donnelly, 2002). The combined training of the New Zealanders and the inherent aptitude of the Fijians in the bush proved a successful collaboration (Larsen, 1952).

Four groups were formed for training in Fiji labeled respectively Northern, Eastern, Western and Southern Independent Commando. Training included physical endurance, map reading, bush craft, the preparation of ambushes and small-arms training. The groups operated from isolated villages deep in mountainous Fijian country, accessible only by canoe and marches through dense Fijian jungle. (Larsen, 1946).



MAP 7

Fig. 11 Map of the New Georgia Landings during July 1943. The "+" symbol next to 172nd regiment represents 1 Commando Fiji Guerillas

Fig. 12 (Opposite) Members of 1 Commando Fiji Guerillas return from patrol to the New Georgia beachhead, 7 July 1943. War history collection, Alexander Turnbull Library, Wellington, New Zealand DA-09564



United States army officers and media alike were impressed by the units' effectiveness in jungle conditions, and as a result their expertise was put to use training American forces on their way through to the Solomon Island front lines.

As the Japanese advance halted the Fiji military, sensing their role diminishing to garrison duty and still eager to participate in the allied effort, sought the attention of senior allied commanders. These efforts resulted in a request made by American commanders on Guadalcanal for a sample of the Fijian commando troops to assist in operations against the retreating Japanese.

A group was put together under Captain Williams of approximately 6 New Zealand and 22 Fijian members from Southern and Eastern independent commando units. The group was smuggled out by destroyer from Fiji, arriving on Guadalcanal on the 23rd of December 1942 and engaging in action on the 25th (Donnelly, 2002). Their three-month tour primarily involved scouting and reconnaissance for the United States troops. Impressed, United States commanders requested a larger body of similarly trained troops for the upcoming New Georgia campaign.

Southern and Eastern Independent Commando groups were merged into 1 Commando Fiji Guerillas under

Captain Tripp. The group was made up of 39 New Zealand officers and non-commissioned officers, and 135 enlisted Fijians. 28 members of the Tongan Defence Force joined them prior to departure, and a further 200 Solomon Islanders, trained by the Special Party, were absorbed into the unit on Guadalcanal (Larsen, 1946). The United States forces, disliking the term commando, referred to the unit as the South Pacific Scouts (ibid).

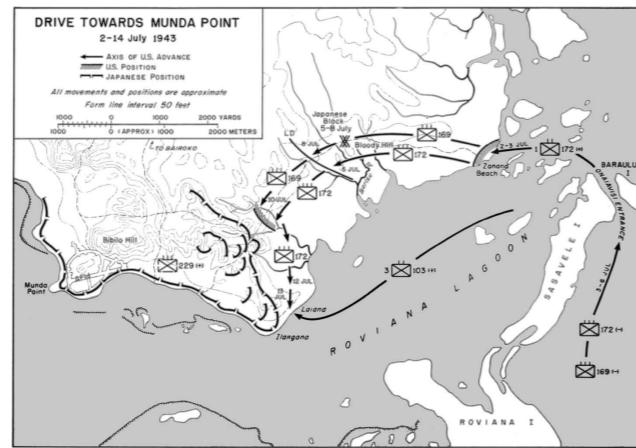
As part of the allied advance into the New Georgia group, ICFG were attached to the US 43rd Division in a scouting and reconnaissance role. Their action in the campaign began with the midnight landing of 130 members of ICFG in the Onaiavisi passage on the 30th of

June. After two days of patrolling and clearing the outer islands, the group began moving forward to the main New Georgia Island beachhead of Zanana beach on the 2nd of July (ibid).

The objective for the New Georgia campaign was the Japanese held Munda airfield, eight miles from the beachhead, and the U.S 43rd Division of approximately 10,000 troops was charged with the task of capturing it in ten days. Munda airfield was not taken for 35 days, requiring the commitment of two more United States divisions, a total of over 30,000 troops (Lofgren, 1993).



Fig. 13 (Above) Troops of 172 regiment wade across a creek on the Munda trail. 10 July, 1943



MAP 9



Fig 15 (Right, bottom) Initial U.S landings on Rendova during torrential downpour 30 June 1943.

Unforgiving and unfamiliar terrain, malaria, the inexperience of 43 division, the foreign environment of jungle warfare, exhaustion, war neuroses, high casualties and the tenacious defence of the 5,000 Japanese troops left to defend New Georgia were all contributing factors to the American's grueling advance and defining characteristics of the New Georgia campaign (Morison, 1950).

ICFG served as reconnaissance and scouting troops, assigned to gather intelligence for the United States advance. Their role included scouting behind enemy lines, stationed deep in enemy terrain to observe troop movement, then re-negotiate enemy positions to return

and provide vital intelligence. These patrols often lasted several days without sleep (Friday, 1945).

Though not trained for fixed combat they found themselves in major defences of US positions, and their scouting role meant they were sometimes at the vanguard of large United States troop movements, being the first to encounter enemy resistance and ambushes (Larsen, 1946).

After the capture of Munda in early August of 1943, the majority of the troops from ICFG were withdrawn to Guadalcanal. In their six weeks on New Georgia the commandos had suffered 11 killed and 20 wounded. Nine



Fig. 17 Casualties lying on stretchers aboard a lighter. Munda Point, New Georgia. 12 July 43

members of the unit received decorations and 26 were mentioned in despatches.

The 43rd Division commander's official tribute to ICFG included the following statement (Larsen, 1952):

During the entire period in which South Pacific Scouts were attached to this division, they patrolled constantly to our front and flanks and carried out special small patrols at our request. The work of these scouts undoubtedly was of great aid in the campaign and played a definite part in the capture of Munda airfield (p. 270).

Their training, endurance and aptitude in jungle conditions led to a further request by United States commanders for similar Fijian troops, with the larger Fijian Infantry Regiment of approximately 3,000 troops going on to serve in the Bougainville campaign of 1944. 50 members of ICFG also served on Vella Lavella in September of 1943 before the complete withdrawal of the group from the front lines in November. The unit was finally disbanded on 27th May 1944.

An annotated timeline of key events in ICFG history, and an annotated timeline detailing their involvement in the New Georgia campaign are provided in appendices A and B.

6.3 ESTABLISHING THE WEB OF EVIDENCE

The construction of scripted narratives aims to establish the “dense [...] thickets of conflicting evidence” (Traue, 2009, p. 5) that are then negotiated via visual modalities. The process uses one key source (Larsen, 1946) as a touchstone against which other sources are compared and contrasted. The relationships between these informing sources are discussed.

6.3.1 Sergeant Colin R Larsen: Key Source

Colin R Larsen’s history of 1 Commando Fiji Guerillas *Pacific Commandos: New Zealanders and Fijians in Action: A History of Southern Independent Commando and First Commando Fiji Guerillas* (1946) has been chosen as the primary source against which other sources are compared and contrasted.

Larsen was Intelligence Sergeant with 1 Commando Fiji Guerillas, and was charged by New Zealand Army Headquarters to write the Commando narrative (Cooke, 2001). Written post war, the account was rejected as part of official New Zealand army history due to its length and “personal nature” (Cooke, 2001, p.3) Larsen’s writing is alternately described as being “guilty of trumpet blowing” and having “too much feeling”(ibid.).

Contrasting this dismissal is his original selection as historian, made due to his opportunity to “view the commando activities from all angles, except when removed from the front with malaria” (Cooke, 2001, p.3). Larsen’s unique position is evident in much of his writing. The details drawn from experience add to the convincing nature of reports, while the “personal nature” adds an element of subjective authenticity.

As a result of these paradoxes the narrative becomes a mix of official objectivity and personal subjectivity: a crossroads in historiographical modality in drifting from its intended purpose (an “official” history) due to the personal modality of his writing. As a text for examination it contains records that alternately are dismissed by historians due to their biased nature (Cooke, 2001), elaborate on pared back official histories (Morison, 1950), and contradict censored reports from both newspapers printed during the war (*Pacific Islands Monthly*, Oct 1943) and contemporary military reports (Republic of Fiji Military Forces). The “unique position” of Larsen, the critique his work is given by historians, the qualitative insights offered from the personal nature of his writing and the clear contrasts between his proximity to recording (both spatial and temporal) and other historians make this text a strong source for both analysis in historiographical modality and navigation through visual modality.

Larsen’s work gives grounding to the literature review. Works chosen, of which the scope is extremely broad, are selected for their relationships to Larsen’s narrative and the events of the New Georgia campaign, providing a source with which to compare and contrast conflicting evidence and historiographical modalities.

6.3.2 Historiographical Literature review

Three other works that involve Larsen’s contribution have been discovered.

Guerilla’s in the Jungle is Larsen’s chapter for *The Pacific* (Gillespie, 1952) the official history of New Zealand’s Pacific war involvement. A briefer treatise than *Pacific Commandos* narrative, Larsen’s account in *The Pacific*

contains less of the personal impression that marks *Pacific Commandos*, such as his reflections on jungle warfare (e.g. 1946, p. 122).

The second work is an interview given by him to a New Zealand journalist (Friday, 1945). In the conversational nature of the interview Larsen shows some of his “deification” (Cooke, 2001) of the New Zealand officers, but is more succinct in his description of events compared to the lengthy and personal *Commandos*. Larsen describes the unusual make up of the Fiji commandos as a military unit containing “a unique cross-section of races and classes, black and white[sic] from all over the world”, a comment that gives support to a contemporary view of the Pacific as a site of cultural exchange and development (New Zealand Ministry for Culture and Heritage).

The third source is a collection of approximately 50 photographs (Alexander Turnbull Library, Wellington, N.Z) (PAColl-4161-01-109) owned by Major Tripp, ICFG Commanding Officer. The collection was donated by Larsen, containing visual records of the experience of the Fiji Commandos. A note in the collection, unattributed, but written with the emotional manner demonstrated in Larsen’s 1946 work, states that “the photographs are far from comprehensive, owing mainly to the shortage of film, unsuitable climatic conditions and because there was only one unit camera allowed (PAColl-4161-01-109, 14 January 1944). An explanation for visual absence in records emerges.

These practical concerns are expanded on in *Close-up of Guadalcanal* (Andrews, 1944), written by a director from the National Film Unit relating the difficulties involved in shooting camera footage or film footage during the Pacific war, including climatic and technical problems. Written in support of *What it Takes* (National Film Unit 1944b) Andrews provides a broader picture of the processes and limits of visually recording by still and motion picture film, supporting the practical and climatic contexts with which to view the limited historical records of the Fiji commandos.

As noted, Cooke’s article *NZ’s Pacific War Historiography* (2001) discusses critics views of Larsen’s writing of *Pacific Commandos* and its rejection from the official New Zealand war histories. Historians criticise Larsen for deifying the unit commander Major Tripp and the New Zealand Non Commissioned Officers, accusing Larsen of “trumpet blowing” and “writing with too much feeling”(p.3). The lowered credibility of his personal exposition compared with the qualitative insights it provides is a continuing point of contrast, exposing a value shift toward the acceptance of subjective narrative insight in historic recordings.

A collection of personal narratives, *Against the Rising Sun: New Zealanders Remember the Pacific War* (Hutchings, 2006) typifies this value shift and stands as a modern contrast to the works of Larsen (1946; 1952), Friday (1945) and Gillespie (1952).

Hutchings’ work, endorsed by the Ministry of Culture and Heritage, examines the personal narratives of New Zealanders who served in the Pacific theatre. The conversational nature of their accounts reflects the increasing value of personal narrative over ‘objective’ accounts of history (Sandelowski, 1991; Pink, 2006), a social and contextual value (see part 4) that was used to undermine Larsen’s writing. While Hutchings doesn’t directly touch on the experience of ICFG, she does note that whereas New Zealander soldiers in 2NZEFIP (the New Zealand division in the Pacific) “chafed at their relative inactivity” (p. 39), New Zealanders who served with the Fijian Military in both the Special Party and ICFG became early representatives of New Zealand during the Pacific campaign.

Media representation of the Commandos varies. As a newspaper covering the Pacific during the war, the *Pacific Islands Monthly* has a higher rate of reports relating to ICFG. *Fijians Led by New Zealanders: Good work by South Pacific Scouts* (*Pacific Islands Monthly*, October, 1943) is an account of actions by Fiji Commandos credited to “Our Correspondent at a South Pacific Base.” A report of the death of a New Zealand officer, Lieutenant

Masefield, by enemy fire is later claimed by Larsen (1946) to be the result of a wrongly targeted United States artillery barrage. Official wartime censorship and the nature of newspaper recording add two new facets to historiographical modality.

A further take on the death of Lieutenant Masefield is given by the contemporary Fijian military website (Republic of Fiji Military Forces). Their explanation of the death of New Zealand born Tongan officer Masefield offers a third view that is contradictory to both Larsen (1946) and the *Pacific Islands Monthly* (October, 1943).

Among Those Present: The Official Story of the Pacific Islands at War is an official response from the Great Britain Colonial Office (1946) of the Solomon Islands to the contribution of Pacific Islanders in the Pacific war, and is a reflection of the tone of the colonial government in the Solomon Islands during the war. The work is written with a very patriotic modality, containing similar examples of the ‘trumpet blowing’ present in Larsen’s (1946) work. The contribution of the Special Party and ICFG on New Georgia are mentioned, and valuable and rare photographs of these groups are included. The work also continues the censorship of friendly fire in the death of Masefield, describing his death as resulting from a random Japanese shell. In continuing its patriotic theme, the Pacific islanders are described as willing and fearless volunteers who would gladly fight for no pay, a contrast to personal accounts from these soldiers, including members of ICFG (eg. Ravuvu, 1988; White, Gegeo, Akin & Watson-Gegeo, 1988).

Bik Fala Faet: Olketa Solomon Aelanda Rimembarem Wol Wo Tu / The Big Death: Solomon Islanders Remember World War II (White, Gegeo, Akin, Watson-Gegeo, 1988) is a collection of oral histories of Solomon Islander experiences during the Pacific war. Following the United States landings on Guadalcanal on 7 August 1942, “scores of books have been written about the momentous events that followed, but none have described the experiences of the Solomon Islands people” (back cover).

The personal, contemporary narratives of these Solomon Island veterans (including George Maelalo, a member of ICFG who fought in New Georgia) give invaluable insight into relationships amongst the various Allied and Japanese forces, including the British Colonial government, the racially segregated American forces, Fijian soldiers, Tongans in ICFG and Japanese troops (p202-226). Larsen’s personal exposition (1945, 1946) on the differences between these groups further highlights the aspects of cultural exchange and development attributed to the Pacific war.

Ravuvu (1988) writes of the Fiji war effort in *Fijians at War: 1939-1945* including ICFG (pp 28-39). Here the narrow nature of records on ICFG appears, as the ten-page chapter is largely adapted from Larsen’s (1946) treatise, as credited in Ravuvu’s preface (Ravuvu, 1988; vii). The account contains some of the speculative opinion of Larsen (ibid. pg. 34, 35), but provides a Fijian perspective, expanding on some of the problems particular to the exchanges of social groups (e.g. p.52) and sometime problematic aftermath of the war (e.g. p.57).

The final reference included is Sergeant at arms: *Frank Williams, 1 Commando Fiji Guerrillas, 1942-1943* by T.A Donnelly (2002). The work is a monograph with a former member of the Special Party Frank Williams, based on conversations and interviews over several years between the author and Williams, his neighbour at the time. Though Williams returned with the remainder of the Special Party after Guadalcanal and did not serve in New Georgia, his personal account is the only other discovered from members of ICFG other than Larsen (1946).

Donnelly outlines his choice of the narrative form, some of the limitations of the form (p. vi) and efforts to balance these. The result reflects Pink’s idea of attempts at loyalty, and the increasing value of narrative accounts in contemporary historic records.

The choice of Larsen’s (1946) work as the primary source does not discount other sources. Rather the nuances established between his work and other sources provide

the historiographical modality, the historic probability and possibility, the “dense thickets of conflicting evidence”, which are navigated by the use of line and tone. Two case studies of such historiographical modalities follow.

6.4 CASE STUDY: EXHAUSTION

Larsen’s writing offers a personal account of the New Georgia campaign, what Russell Clark refers to as “real” experience (NZ Film Unit, 1944). Though unintended, this enables him the freedom to elaborate on the perceptual, sensory aspects of the war. One such aspect is a generalized characteristic of the New Georgia campaign,



Fig. 18 Private Culuck, 172d Infantry Regiment. New Georgia Island, circa 14 July 1943. The caption reads “Pvt. Lloyd Culuck, Co. A, 1st Bn., 172nd Inf, gets chow from a can of Ration B on New Georgia Island, SW Pacific. He uses the can lid in lieu of fork or spoon. On the island since the first beachhead was established, he hasn’t changed clothes in 12 days.”

exhaustion, which is given specific and personal explanation by Larsen.

An official American source relates that on 6 July the 169th U.S Infantry Regiment

...spent an exhausting day following native guides along the narrow, vine-choked Munda Trail. That night the worn-out 3d Battalion failed to establish proper defenses and fell prey to Japanese harassment. The tired and nervous troops spent a sleepless night firing at imagined Japanese raiding parties (Morison, 1950).

Larsen (1946) contests the 6 July claim, also identifying the guides:

The American battalion decided to move forward to the Bariki River on 4 July and the Tongan platoon, which was brought across to the mainland, went forward with the battalion... The battalion made a track through the swamp along the coast to the mouth of the Bariki, a distance of three miles (p.110).

Larsen then writes of events two nights later at the Bariki river bivouac, where the 169th 3d Battalion “fell prey to Japanese Harassment” (p. 116):

The fighting quietened down towards dark, but the Japanese harassed the battalion bivouac all night. They would scream out in imitation of a man being knifed, to make the Allies jittery and shoot one another in the dark; they would also try to draw fire from the men on the perimeter then toss a grenade near the muzzle-flash. All these old tricks, though they had been fully anticipated, were very effective, and half a dozen Japanese could keep a battalion awake all night quite easily (ibid).

The personal modality of his writing immediately follows this objective transcription of the event:

It is possible to smell Japanese a few yards away in the dark, but this gives no sense of direction, and the only thing to do is to sit tight in your fox-hole until the enemy attacks, which is not very often. He cannot see in

the dark any better than we can, but he uses the threat of attack to get his opponents knifing each other, and shooting wildly amongst themselves. The impulse to rise and strike at the enemy in the dark is exceptionally strong at first, but the jungle soldier learns the futility of such action and remains in his fox-hole—suppressing the uncomfortable feeling of impotence (ibid).

Though this account is personal in nature, the qualitative descriptions of these attacks and exhaustion as a major set back for the Allied forces are strongly supported by official sources (e.g. Morison, 1950). The personal modality of Larsen’s writing provides a more descriptive specificity.

The *Pacific Islands Monthly* states the Americans were “particularly impressed by the Islander’s faculty for grueling day-long patrols, after which they come back and sleep as peacefully under shell-fire as though they were back in their own native villages” (*Pacific Islands Monthly*, September, 1943, p. 7). Larsen gives his commentary on sleep and endurance:

Ben Masefield’s patrol had been able to get a fair amount of sleep during the nights spent in the enemy’s territory, and they were reasonably fresh compared with the rest of the commandos, who were now feeling the strain of a week without sleep: in addition to their arduous patrols in the day time the commandos had helped to man the perimeter defences at night (p. 123).

It might be inferred between these two sources that the additional perimeter work at night made an impression on the United States troops. They suffered poor sleep and were greeted by a morning line of casualties from Japanese knife wounds, the result being that “many men suffered with war neuroses, and the casualties were being evacuated in hundreds every day” (ibid). Again this is supported in other texts (e.g. Morison, 1950; Lofgren, 1993) and ‘war neuroses’, what is now known as post-traumatic stress disorder, became a major casualty outcome of the New Georgia campaign.

In the personal nature of his writing Larsen plays down the effect of war neuroses on the Fijian Commandos, but much later mentions that “on 28th July thirty-four of the Fijians who had been resting on Rendova Island were evacuated to Guadalcanal. It was impossible to relieve their nervous strain on Rendova because of the frequent air-raids.” (p.136). He freely refers to the effects of exhaustion however, exemplified when reporting the death of Lieutenant Masefield on 10 July: “The men were groggy with lack of sleep, and this sudden information hit their morale below the belt” (p. 124).

This event and it’s recording become a second case study.

6.5 CASE STUDY: CENSORSHIP

The death of Lieutenant Masefield highlights another dimension of the modalities and conflicts at work in the existing evidence: wartime censorship.

A *Pacific Islands Monthly* article from Sep 1943, *Fijians and Tongans In Action in The Solomons* states that it is sourced from “information published by the Information Office in Suva in August” (p.7). Between the information office and the publication of the article, Masefield’s death is attributed to a “random Jap (sic) shell while sleeping in a foxhole.” *Among Those Present* also attributes Masefield’s death to a random shell (p. 57).

The Republic of Fiji Military Forces, writing from the early 21st century, quote that Masefield was “killed after a patrol he was leading was caught in an enemy artillery barrage” (Republic of Fiji Military Forces).

Larsen (1946) on the other hand, though criticized by historians for deifying the New Zealanders in the unit and “writing with too much feeling” (Cooke, 2001 p.3) offers the following summary of the incident:

It was to be expected with the large body of troops, such as the Americans now had in the jungle, that there would be a number of accidents; and the small Commando unit had a serious accident... [On 10 July

172 Regiment] set up a bivouac near the Munda trail, and two commando patrols went still further to feel out the enemy’s positions. One of these patrols, comprising Lieutenant Masefield and four Tongans, located some enemy machine-gun nests at the junction of the Munda and Lambeti trails: two of the Tongans returned to headquarters at midday to report on the gun position. Half an hour later the other two Tongans of the patrol returned with shrapnel wounds, reporting that they had been caught in our own artillery barrage and that Lieutenant Masefield had been killed (p.124).

The emotion in Larsen’s response is apparent: “Like the “Boss” he was a born leader, and his marksmanship was as deft as the legendary tales of Robin Hood’s” (ibid). This research however see his freedom from official censorship afforded by reporting in a post-war environment, and his proximity to the individuals and events, as allowing him to state the more likely cause of death.

Though not malicious in intent, the modality of newspaper writing – the demands of context – can be attributed to some of this conflict between sources. It also points to the creation of text and the means by which modalities become an expression of the values of a particular group, in this case patriotism and public morale during war.

6.6 ABSENCE: INFERRING HISTORY

More problematic than conflicting evidence are the large gaps in evidence. Much has to be inferred to create a continuous narrative, and inferred possibility is a part of the synthesis of evidence in the creation of narrative scripts.

Though it is beyond the scope of this research to account for all of the informing sources in each narrative script (see also Section 2.3), the consistent approach in each is the analysis of the key source (Larsen, 1946), followed by a synthesising with general reference sources (e.g.

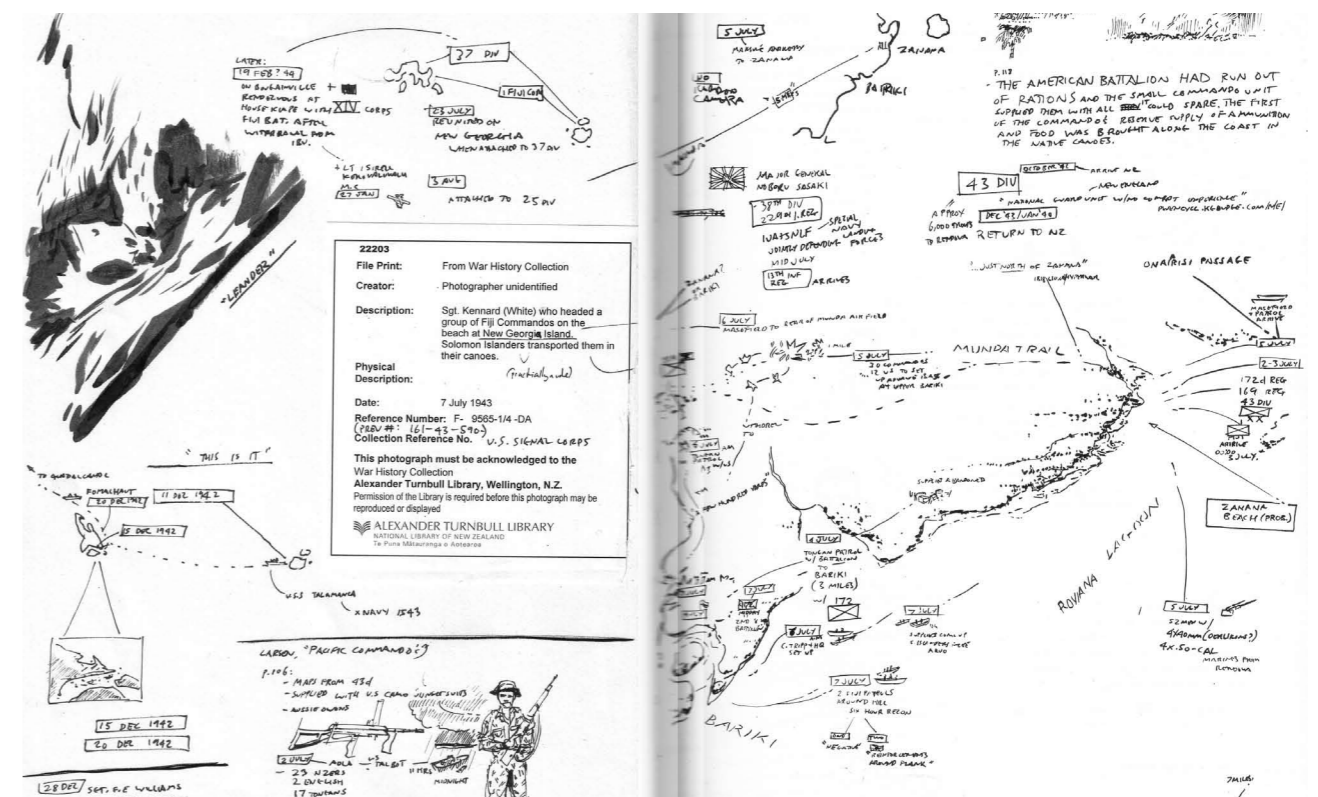


Fig. 19 Visualising Historic Records

7.VISUAL RESPONSE

Morison, 1950; Melson, 1993). Case studies 1 and 2 (6.4 and 6.5) are a brief demonstration of this narrative construction. This analysis brings the probabilities and possibilities of history together as dense thickets of conflicting evidence.

A visual example of this synthesis is demonstrated in figure 19, an establishment of facts and surrounding events of 2nd to 7th of July between Zanana beach, Munda trail and the Bariki river mouth. Within this visual statement are elements of strong probability and lower possibility, a scale of high and low probability which can be visually navigated through the ascribing of visual modalities.

6.7 THEORY TO PRACTICE

This section analysed source material to inform the creation of narrative scripts. It marks a boundary for analysis and synthesis in the written part of this thesis.

This does not imply a chronological conclusion of theory and analysis in the research process, as the iterative nature of the research structure meant that both theory and practice were working cyclically, in parallel and feeding into one another (fig. 2). Rather, the processes have been presented successively from theory to practice.

The following section provides a record of processes and outcomes from the practice-based component of the thesis: Visual Response.

7.1 DESIGN PROCESS

This section covers the processes and outcomes of creating Part 2: Visual Response. Four narrative scripts were constructed for illustration. Each script is structured in a similar manner to the thesis (fig. 2) having a layer of theory, context and practice. The four visual narratives were produced using the iterative design process of analysis, synthesis and execution (fig. 3).

Each narrative visually comments on findings relating to modality as identified in Sections 3 through 6.

Existing evidence of 1CFG was analysed for potential relevance to this theory issue.

A suitable part of their history was then synthesized into a narrative script, and a visual strategy for the use of line and tone was designed. The narrative was then illustrated using this visual strategy, with the visual narratives presented in four books.

A model of this process as used for narrative 2: *The Block* is shown in figure 20. The use of this model evolved during the research process and became an important outcome of the project. The processes employed in the

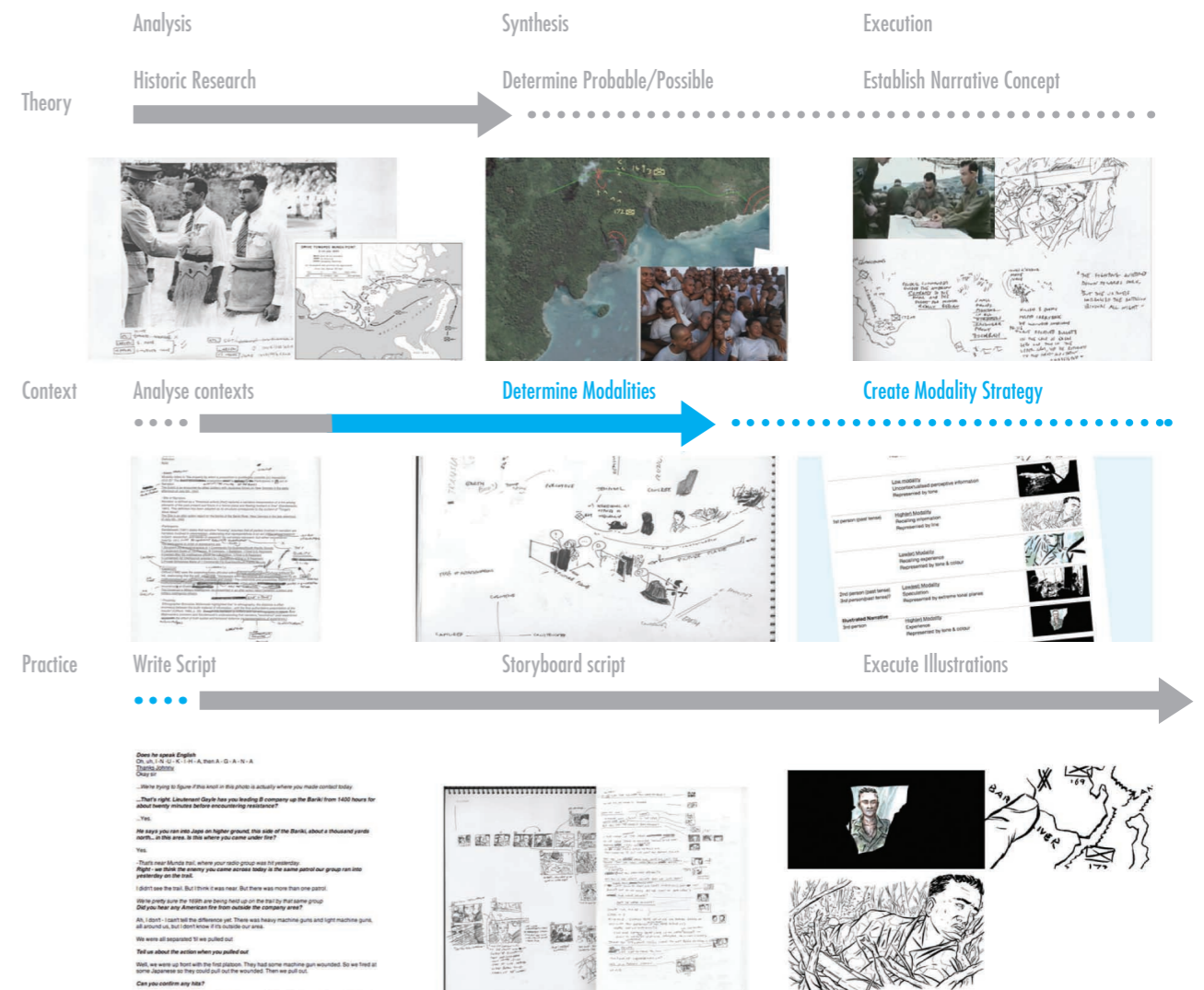


Fig. 20 Designing Narrative

second layer of the model, context, identified a previously unarticulated step between analysis and execution.

This discovery revealed an explicit step in the illustration process where theoretical understanding of aesthetic modality could be practically applied. Identifying this step provided both an outcome for research question 3 (Section 5.5) and was an affirmation of the central proposition of the research (Section 1.2).

Details of these process and the outcomes are now detailed.

7.2 NARRATIVE 1: "THE BEACH"

7.2.1 Theory/Analysis

The theoretical properties of line and tone as communicative of either constructed or captured experience are explored. The context is the act of photography, of capturing experience, a cultural practice of inclusions and exclusions (Rose, 2001). The practical application is the illustration of the arrival of 1CFG on New Georgia.

The aesthetic strategy uses line to construct or 'fill' gaps between the photographic evidence of DA-9564 (fig. 12) and DA-9565 (fig. 1).

7.2.2 Context/Synthesis

From evidence gathered and inferred the following narrative was constructed:

A photographer from 43rd Div. Signal Corps photographs Sgt Kennard and members of 1CFG returning to Zanana beach from a patrol on the 7th of July 1943.

History was inferred backward from two United States Signal Corps photographs: DA-9564 and DA-9565. Their photographic format traces the camera to a *Graflex Speedgraphic*, with other sources putting it in the hands of a member of 43rd Signal Corps. *Marching Through New Georgia* is a reference to a tune sung by members of 43rd

Division during the initial landings on Rendova Island on the 30th June (*LIFE* 26 July, 1943, p. 37). The notes made by the photographer are taken from the caption on the reverse of original evidence DA-9565F. The reference to the Tongan group is taken from Larsen's mention of the Tongan platoon moving up to the Bariki river mouth on the 4th of July (1946, p. 110). This narrative clue also foreshadows the events in narrative 2, *The Block*.

Loyalty to these sources (Section 5) is maintained through ascribing low visual credibility or modality to the constructed, inferred parts of the story through the use of line. These linear representations are located between the high visual modality of photographic evidence. The strategy prompts a simple visual navigation between the possible and the highly probable.

A visualisation of this strategy is represented in figure 22. Examples of the analysis of reference material are demonstrated in figures 21 and 23.

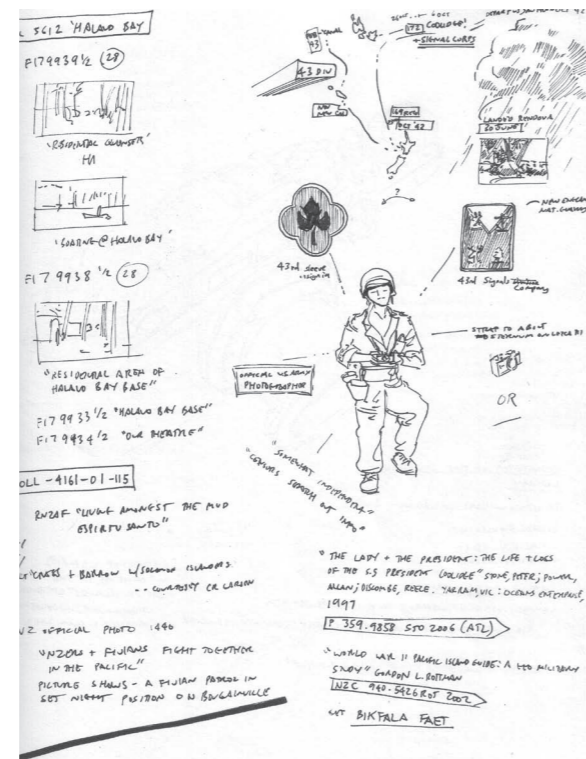


Fig. 21 Reference and Inference

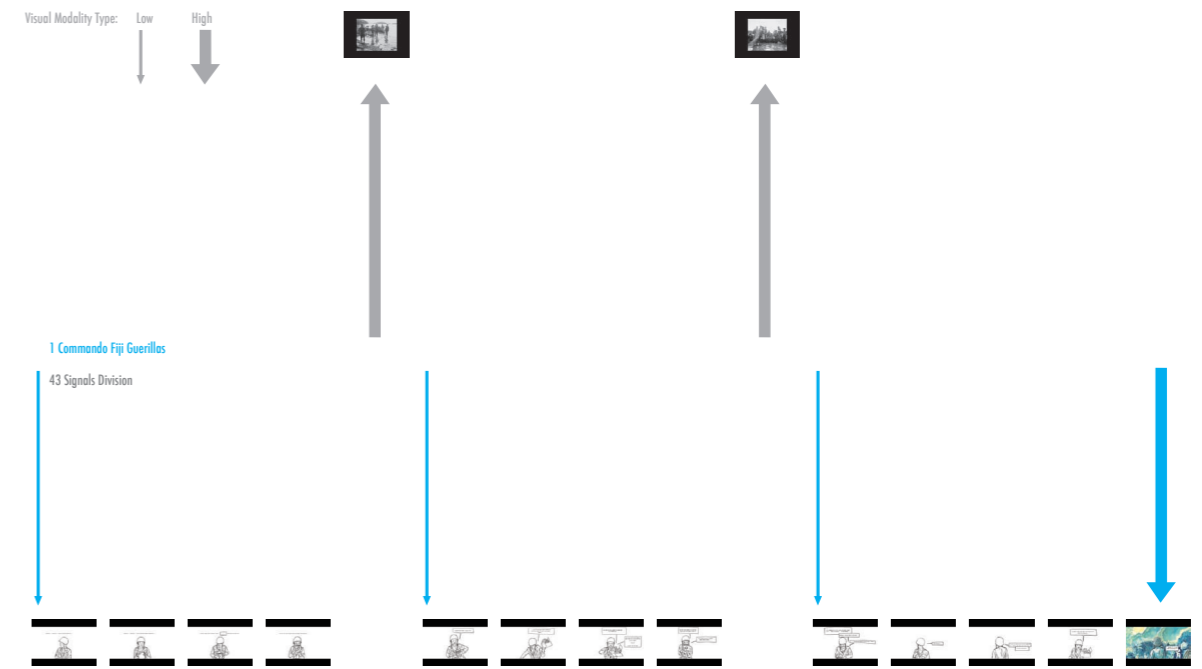


Fig.22 Modality Strategy "The Beach"

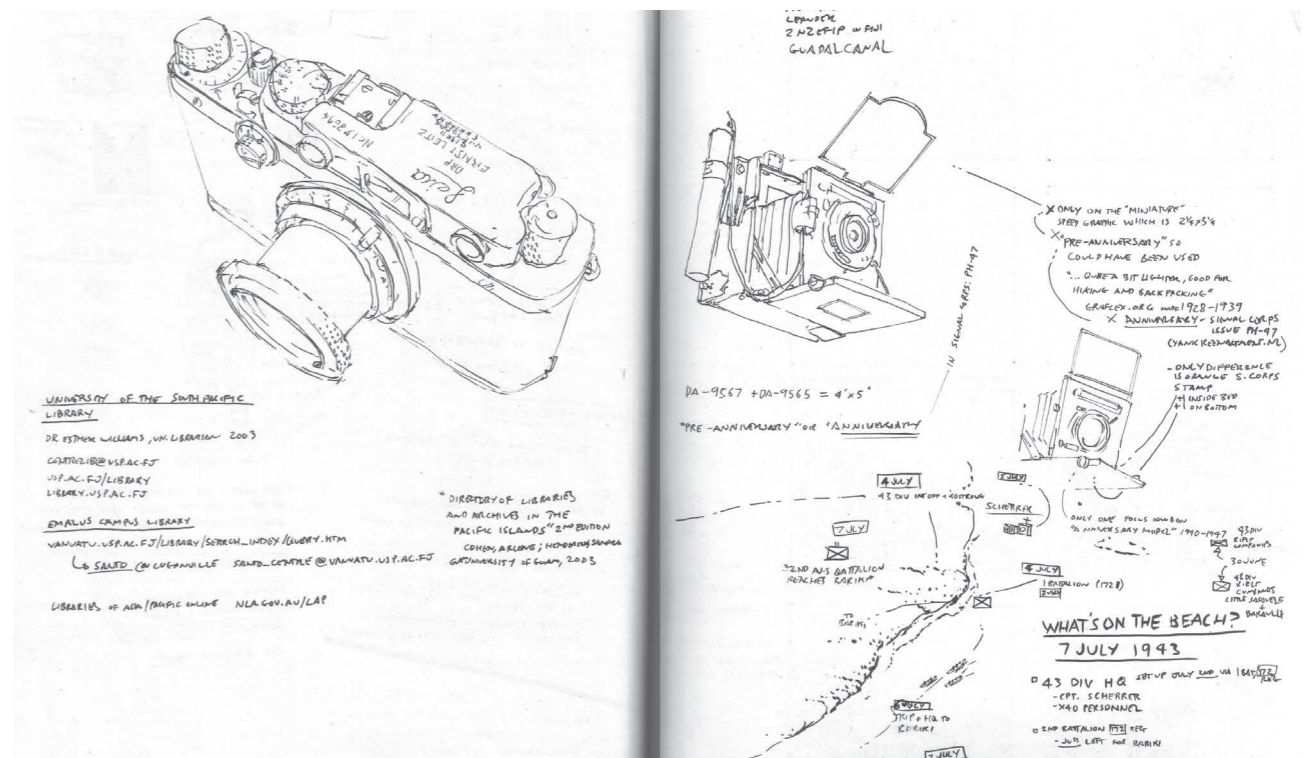


Fig. 23 Reference and Inference contd.

7.3 EVALUATION: NARRATIVE 1: "THE BEACH"

The Beach acts as a primer for issues of modality, a comment on the contextual recording of history, and an introduction to the Fiji Commandos on New Georgia.

The high tonal modality of the final frame (fig. 27) highlights the reductive exclusion of the landscape in the line drawn frames (e.g. figs. 24 & 26), while also pointing to the exclusive nature of the photographic image. Contrasting this captured, empirical view of experience with the reduced line drawings creates a succinct visual comment on the communicative properties of line and tone (fig. 7).

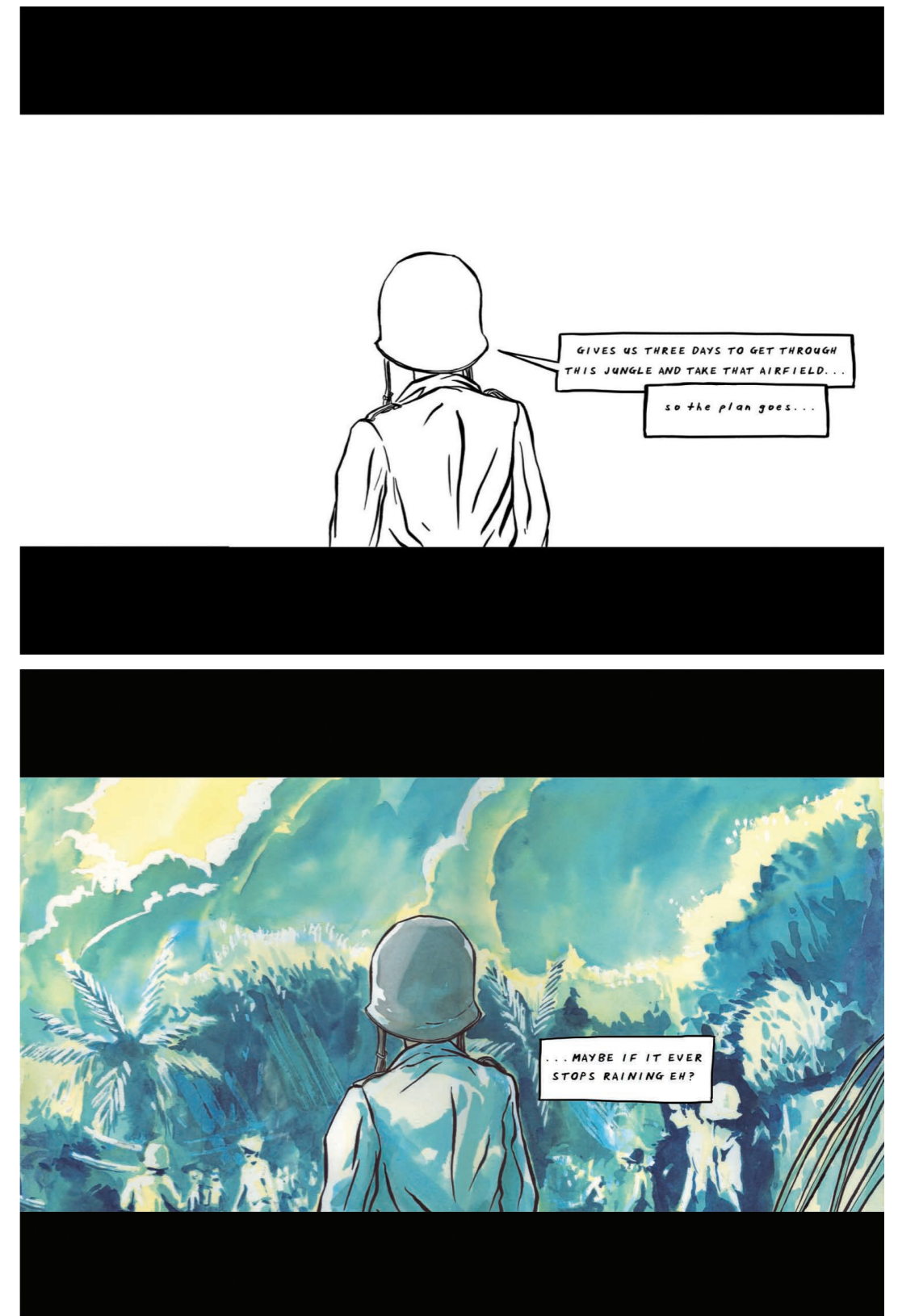
From a narrative perspective the construction of the final, high tonal perceptual frame reveals the illustrator's hand (Lee, 2008), implicitly putting the reader in the position of 1 Commando Fiji Guerillas from a Twenty-first Century New Zealand context. The site of image production is signaled and entwined (Section 4.7), acknowledged through the modality of the constructed illustration rather than the spatiotemporally specific photograph.

This strategic, nuanced response prompts the reader to explore views of ICFG history from this contemporary perspective in the successive visual narratives.



Right, Top to Bottom:
 Fig. 24 "The Beach" Frame 4
 Fig. 25 "The Beach" Frame5 (Alexander Turnbull Library DA-9564)

Opposite, Top to Bottom:
 Fig. 26 "The Beach" Frame 14
 Fig. 27 "The Beach" Frame 15



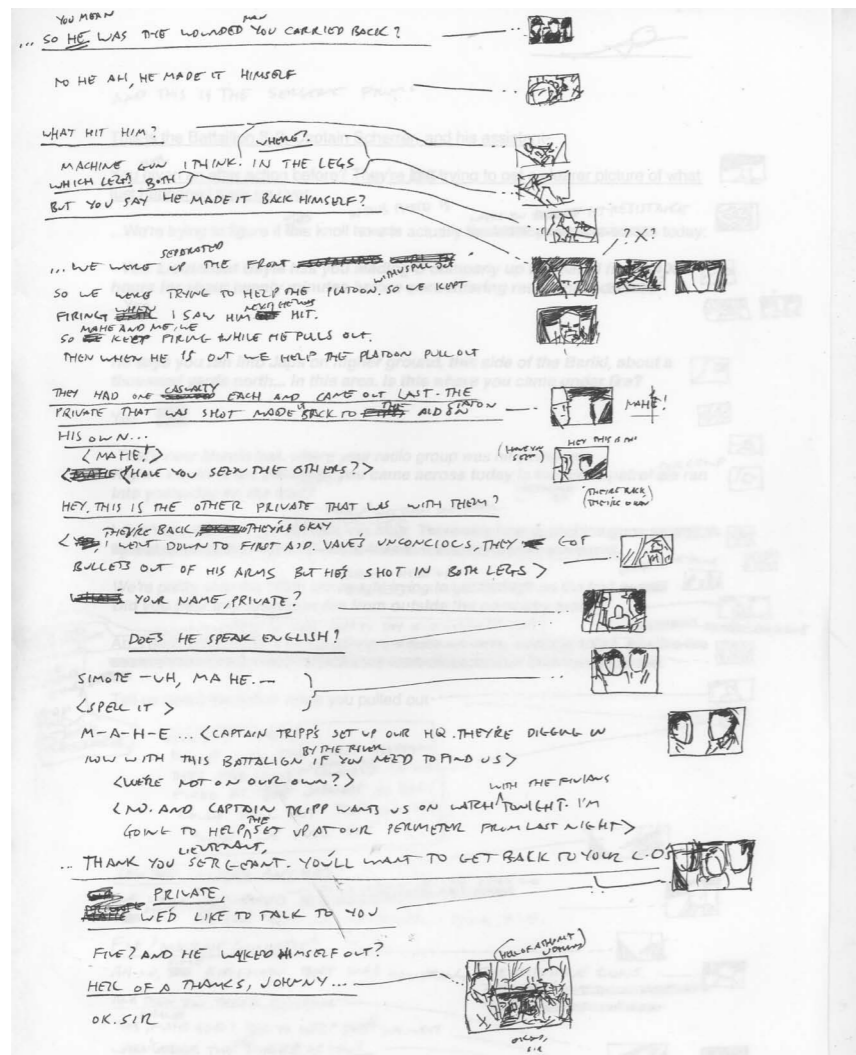
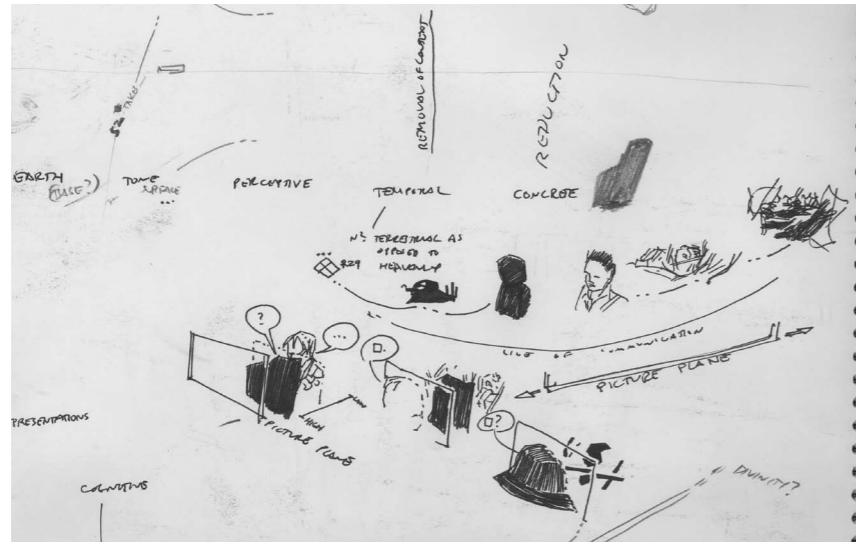


Fig. 29 Visualising modality strategy

THE BLOCK (Experiment 2.1)
Modality Representation Key
15 July 2009



Context	Modality	Image type
Military Intelligence 3rd person (present tense)	High modality Abstracted/codified information (numbers, symbols) Represented by line	
	Low modality Uncontextualised perceptive information Represented by tone	
1st person (past tense)	High(er) Modality Recalling information Represented by line	
	Low(er) Modality Recalling experience Represented by tone & colour	
2nd person (past tense) 3rd person (past tense)	Low(est) Modality Speculation Represented by extreme tonal planes	
Illustrated Narrative 3rd person	High(er) Modality Experience Represented by tone & colour	
1st person	Low(er) Modality Concepts Represented by line	

Fig. 30 Modality Strategy Narrative 2 "The Block"

7.5 EVALUATION: NARRATIVE 2: "THE BLOCK":

Two key aesthetic strategies were discovered through this practice based research.

7.5.1 Binary tone: Contextual contradiction

The first was the use of high contrast tonal planes (figs. 31 & 32) to communicate the desire of the intelligence officers for information – the objective capturing of facts. In the case of this research these high contrast images are an aesthetic contradiction: they take the uncoded (fig. 7) communicative quality of tone, then codify it into a binary aesthetic form of either light or dark. *The Block* employs this quality to reflect the military's simultaneous desire for objective, uncoded fact, and reductive, processed information.

The second aesthetic strategy is the use of tone and line to communicate exclusion and inclusion (Rose, 2007). This strategy is used in four different ways as detailed in Sections 7.5.2- 7.5.5.

7.5.2 Exclusion and inclusion: Designing viewer position

The narrative begins with a tonal image (frame 2) showing intelligence officers preparing to question Tongan member of ICFG, Sergeant Jione Inukiha'agana. As he enters the conversation the aesthetic moves to line (frame 3), an inclusive shift for the audience away from objective observation and into the subjective cognitive participation that line drawings require (Section 3.1.4). On a narrative level this is an implicit means of signifying the position of the viewer, changing from an American observer of the Tongan commando to a participant in a discussion between allied forces on New Georgia.

Right, Top to Bottom:

Fig. 31 "The Block" Frame 9

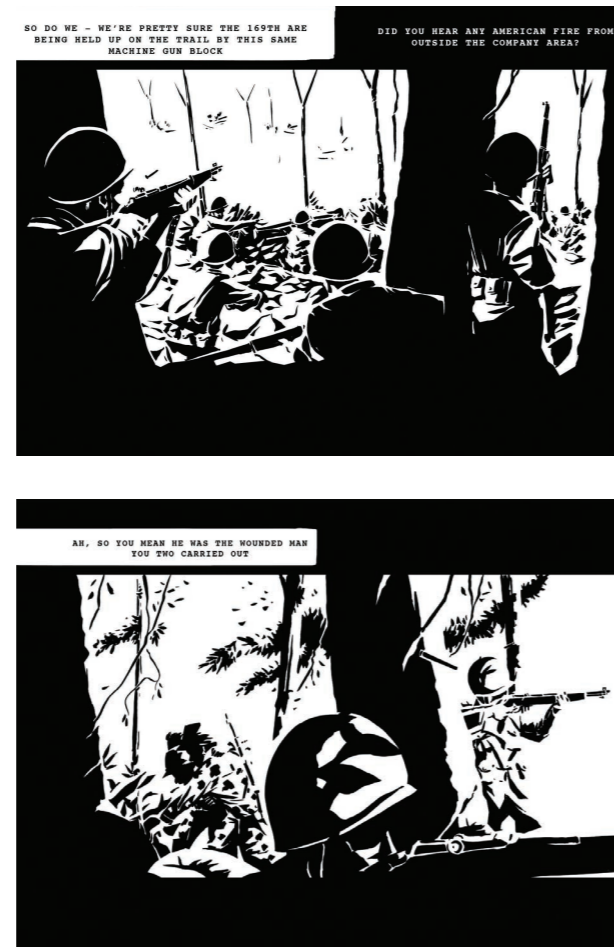
Fig. 32 "The Block" Frame 20

Opposite, Top to Bottom:

Fig. 33 "The Block" Frame 2

Fig. 34 "The Block" Frame 3

This modality change and prompt also serve to communicate the contemporary view of the Pacific war as a site of cultural exchange and development (Section 6.3.2). By shifting from empirical tone to understood line (fig. 7) the aesthetic shift communicates the early development of relationships between American, Pacific and New Zealand troops – from exclusive observation to inclusive conversation.



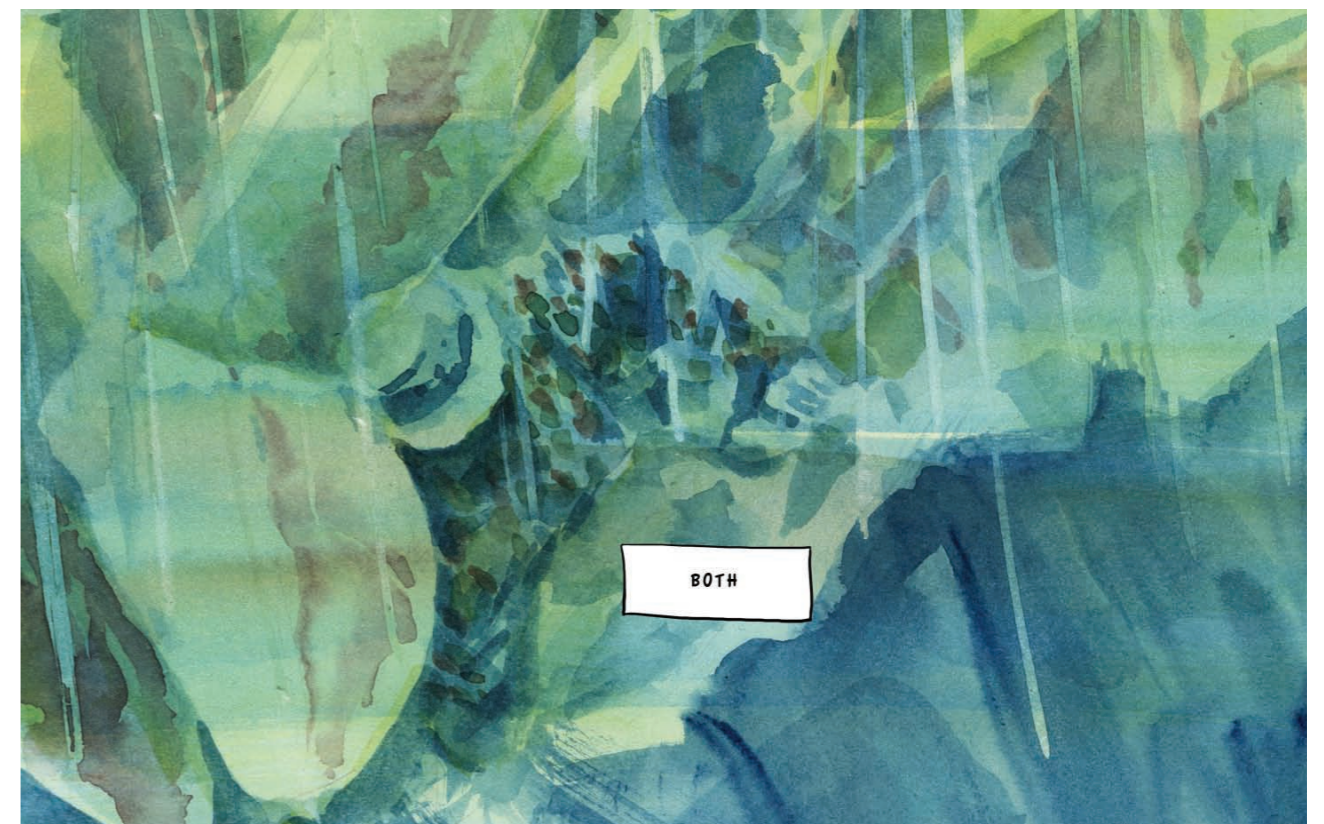
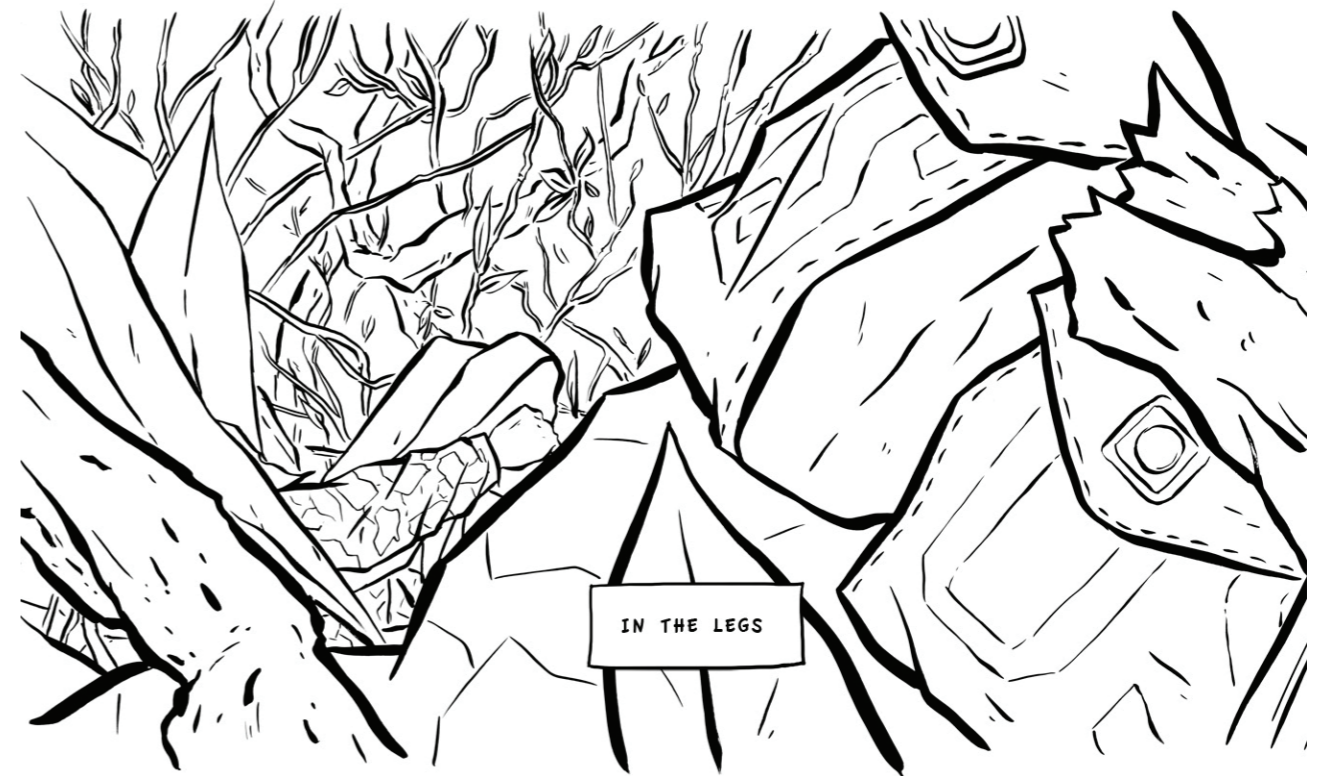
7.5.3 Exclusion and inclusion: Externalisation of memory

This exclusive/inclusive strategy is also used in Inukiha'agana's recollections. Line allows us to see him externalising his recollections of an event in the context of military intelligence conversation. This visual reduction (Section 3.2) of memory to clearly defined concepts reflects the values within the military intelligence context (figs. 35, 36 & 37).

Figure 38 then uses tone to communicate on a perceptive level, returning the viewer to the position of objective viewer. This switch signifies the contextual framework of personal, internal recollection, reminding the viewer through contrast that although both they and the intelligence officers are a part of the linear conversation, all are in fact excluded from Inukiha'agana's personal, recalled experience (Section 4.3).



Right, Top to Bottom:
Fig. 35 "The Block" Frame 21
Fig. 36 "The Block" Frame 23
Opposite, Top to Bottom:
Fig. 37 "The Block" Frame 25
Fig. 38 "The Block" Frame 27



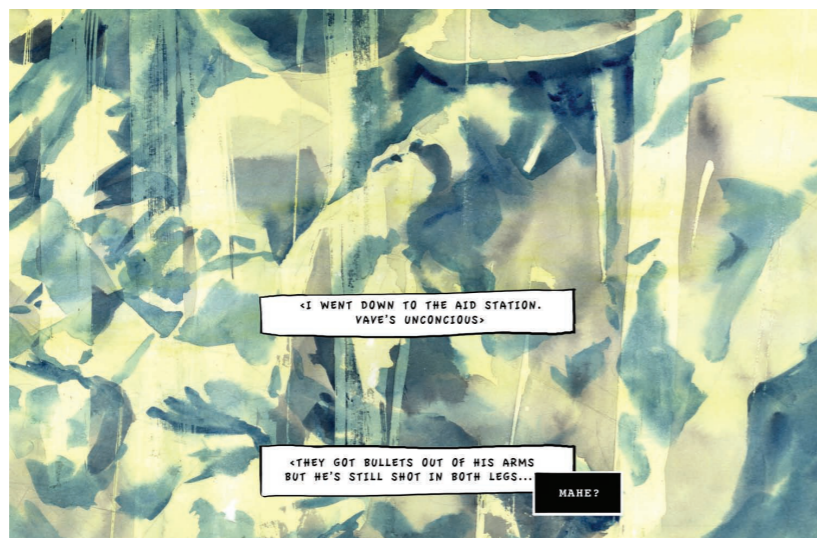
7.5.4 Exclusion and inclusion: Identifying context

Exclusion/inclusion is used in swift succession from frames 33-36 (figs. 39-42). In frame 33 (fig. 39) Inukiha'agana breaks from the military intelligence conversation to speak with another Tongan commando, Simotevea Mahe.

The reader is included in this conversation by the continued use of line and the translation of their conversation, held in Tongan, into English. In frame 34 Mahe's account of a third commando in the aid station, Vave (full name unknown), is rendered in tone (fig. 40).

The context of their private conversation is signaled by this sensory, perceivable image. Here, specific personal impression is valued over general objective fact (Section 4.4).

In frame 35 (fig. 41), a narrative *déjà vu* of frame 2 (fig. 33), tone is used once more to put the reader back in the position of the intelligence officers as they interrupt the private conversation. The officers' exclusion from the private conversation is again signalled, with dialogue reinforcing this exclusion ("*Does he speak English?*"). Finally the switch back to line in frame 36 (fig. 42) signals the re-entry of all characters into an inclusive conversation, that of military intelligence.



Right, Top to Bottom:
 Fig. 39 "The Block" Frame 33
 Fig. 40 "The Block" Frame 34
 Opposite, Top to Bottom:
 Fig. 41 "The Block" Frame 35
 Fig. 42 "The Block" Frame 36



7.5.5 Exclusion and inclusion: Acknowledging authors

The last use of exclusion/inclusion is in frames 40 to 43 (figs. 43-46). Frames 40 and 41 use tone to show a conversation between Inukiha'agana and the American officer whom the commandos were working with. This positions the viewer back into the world of the observer, seeing the narrative as a whole world of experience.

The factual nature of this version (Section 4.1) is then exposed by frame 42 (fig. 45), a photograph of Inukiha'agana and Vave in 1948 (Alexander Turnbull Library, F-39924). Frame 43 (fig. 46) is the caption on the rear of the photograph.

The contextual placement of the photograph implies a connection between the events in the narrative and the award of the medals, however this is never explicitly stated.

This final strategy is instead used to prompt the search for authorship (Section 5.4): The high visual modality projected by the photograph again signals the illustrator's presence, providing a visual cue that the narrative is a constructed, though probable version of the events leading to the award of the medals.



Below, Top to Bottom:

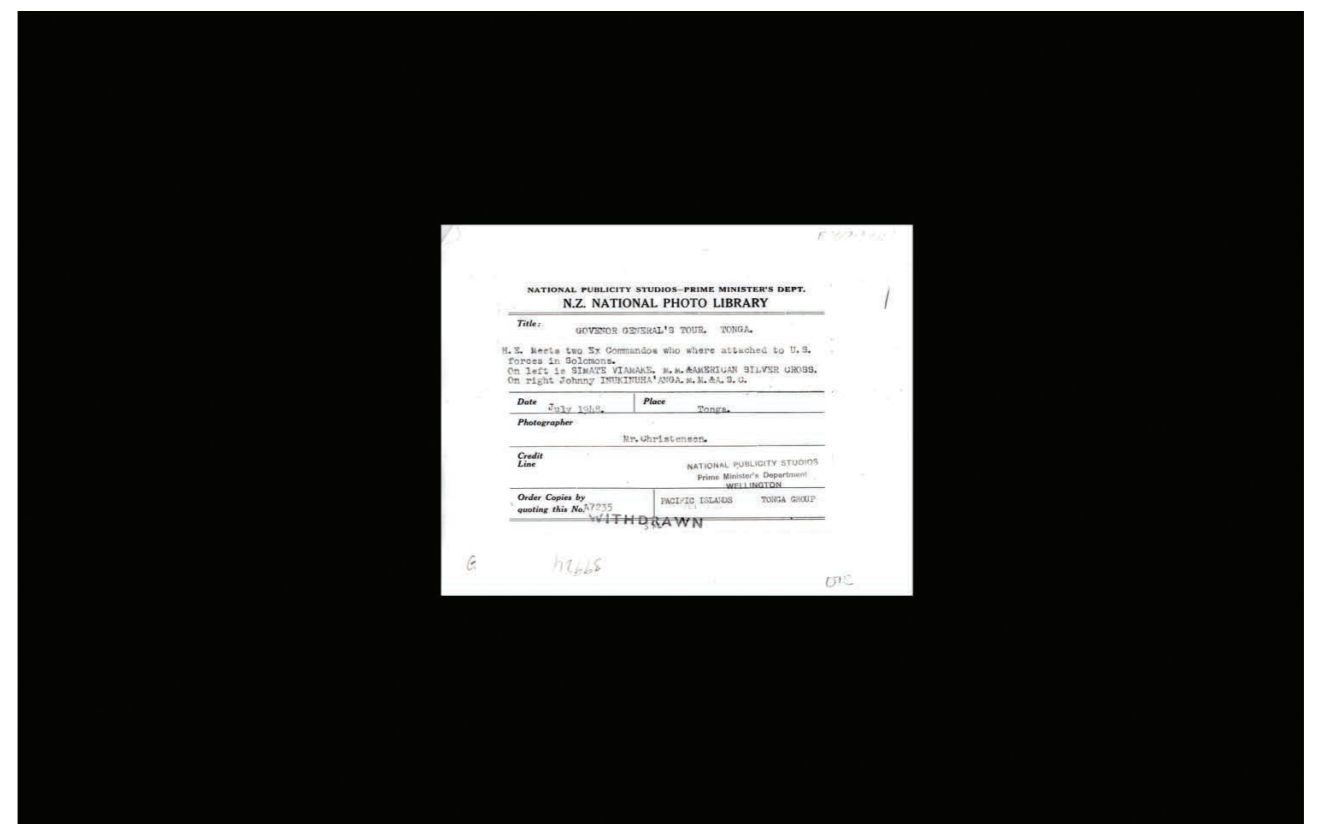
Fig. 43 "The Block" Frame 40

Fig. 44 "The Block" Frame 41

Opposite, Top to Bottom:

Fig. 45 "The Block" Frame 42

Fig. 46 "The Block" Frame 43



7.6 NARRATIVE 3: "FIRE"

7.6.1 Theory/Analysis

Fire applies line and tone to comment on the description of versions (Section 4.1). The context is the act of censorship (Section 6.5). In practice the conflicting descriptions of the death of New Zealand born Tongan Lieutenant Ben Masefield are illustrated.

7.6.2 Context/Synthesis

From evidence analysed two concurrent narratives are created:

1. On the 10th of July, two Tongan members of ICFG return with shrapnel wounds to the main body of the 172nd regiment. One reports that their patrol of four led by Lieutenant Masefield had discovered four Japanese machine gun nests. Two members of the patrol reported the location and an artillery strike was called in. The barrage was wrongly targeted wounding the two remaining commandos and killing the lieutenant.

2. Forward observers of a Japanese patrol located an American company at rest. An artillery strike was called in killing a lieutenant of ICFG in his sleep.

History accounts are contrasted between Larsen (1946) and the Pacific Islands Monthly (September 1943). Larsen's personal accounts are contrasted with the Pacific Islands Monthly's official sources and censorship. Details of this conflicting evidence can be found in Section 6.4.

Two aesthetics were used: line and high contrast binary tone (Section 7.5.1). Line indicates Larsen's account, a personal voice. Binary tone communicates the factual modality adopted by newspaper reports, an authoritative strategy of presenting 'black and white' fact.

Right, Top to Bottom:

Fig. 47 "Fire" Frame 7

Fig. 48 "Fire" Frame 7a

Opposite, Top to Bottom:

Fig. 49 "Fire" Frame 6

Fig. 50 "Fire" Frame 6a

7.7 EVALUATION: NARRATIVE 3 "FIRE":

The contrast between line and tone speaks of the use of modalities to create versions. Binary tone (figs. 48 & 50) is used to communicate the desire to convince audiences that the facts being presented are "objectively acquired, not subjective creations" (Clifford, 1988, p. 29) (see also Section 4.6). However the contradictory nature of this modality (Section 7.3) points to the manipulation of facts in censorship.

Though technically maintaining a higher visual modality (fig. 7) the darker, silhouetted tone makes features increasingly indistinguishable. Line shows clearly delineated understanding of the events, communicating what "actually" (New Zealand Film Unit, 1943) (Section 4.1) happened.

The contrast provides both a visual expression of the use of descriptions to make versions, and a communication of a contemporary value change in the recording of experience, away from the dominance of objective acquiring and into a contemporary recognition of the value of versions such as those given in personal narrative accounts (Section 5.1).



7.8 NARRATIVE 4 "SKY"

7.8.1 Theory/Analysis

Sky reflects on the place of these visual narratives in the greater practice of recording history. Illustrations from *The Block* and *Fire* are positioned in sequence with photographic source material of Tonga during World War II. The narrative positions these images as a continuous series of recollection by Inukiha'agana.

7.8.2 Context/Synthesis

From evidence analysed the narrative was created:

A U.S. ship returning from Guadalcanal to the New Georgia front is torpedoed. Sgt Inukiha'agana of ICFG, on his way back to the main body of troops, spends several hours in the Pacific ocean, reflecting on past events before being rescued.

This narrative is unique in using one statement from Larsen (1996, p. 131) that is uncorroborated elsewhere. It departs from the process of determining loyalty to evidence (Section 6.6), searching less for probability and more for possibility.

7.9 EVALUATION: NARRATIVE 4: "SKY"

Sky serves as a reiteration of the central proposition of the research – a search for legitimate methods to portray the experience of New Zealanders and Pacific peoples during World War II (Section 1.2). It “folds into itself” (Clifford, 1988, p. 46) two types of images: constructed illustrations that utilise modality to acknowledge their sources (both the web of informing evidence and the image maker), and photographic records of experience that, though not explicitly connected to the experience of

Tongan members of 1 Commando Fiji Guerillas, have the potential to reflect their history.

This entwining of the two image types creates a prompt to consider the exclusive and inclusive manner with which we regard and qualify images of history (Section 5.1). On a design practice level it speaks of the complexities in using both the probable and the possible (Section 1.1) in the illustrating of history.

The final image (fig. 54) is a personal colour photograph taken during a trip to Tonga in 2008 and visually comments on both of these concerns in illustration. Much is reduced and excluded in the production of any image, and the records that serve as evidence of history can only be seen as complete experience through the adoption of a specific contextual viewing position.

The modality of the illustrations visually declares their constructed nature, entwining the illustrator's contemporary position with history. If the final photograph can be employed as a valid inclusion in the visualisation of history, then what we can visually construct provides a new set of constraints and possibilities, a new context for viewing the past and a contemporary, legitimate relationship with history.



Right, Top to Bottom:

Fig. 51 "Sky" Frame 9 (Alexander Turnbull Library, PA1-f-107-23-1)

Fig. 52 "Sky" Frame 16

Opposite, Top to Bottom:

Fig. 53 "Sky" Frame 28

Fig. 54 "Sky" Frame 29

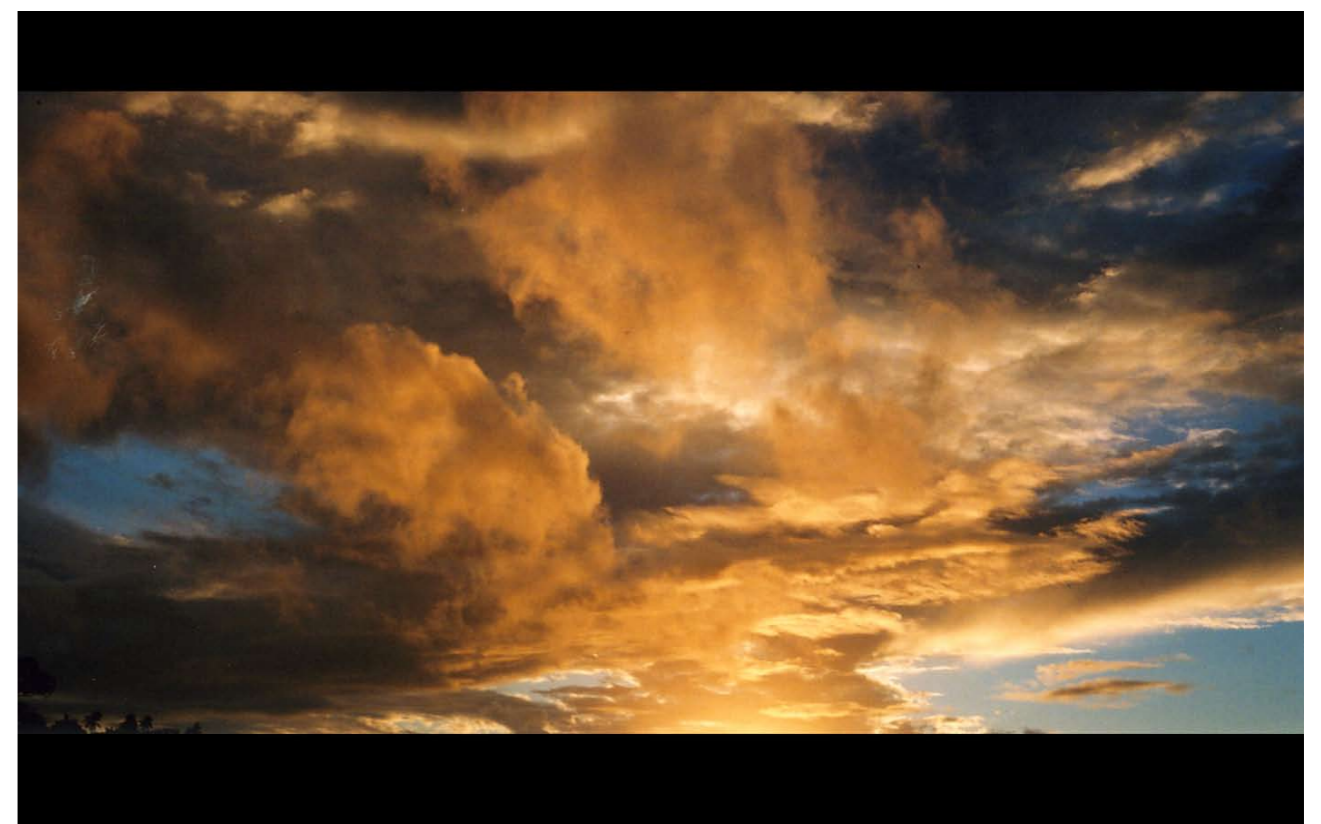
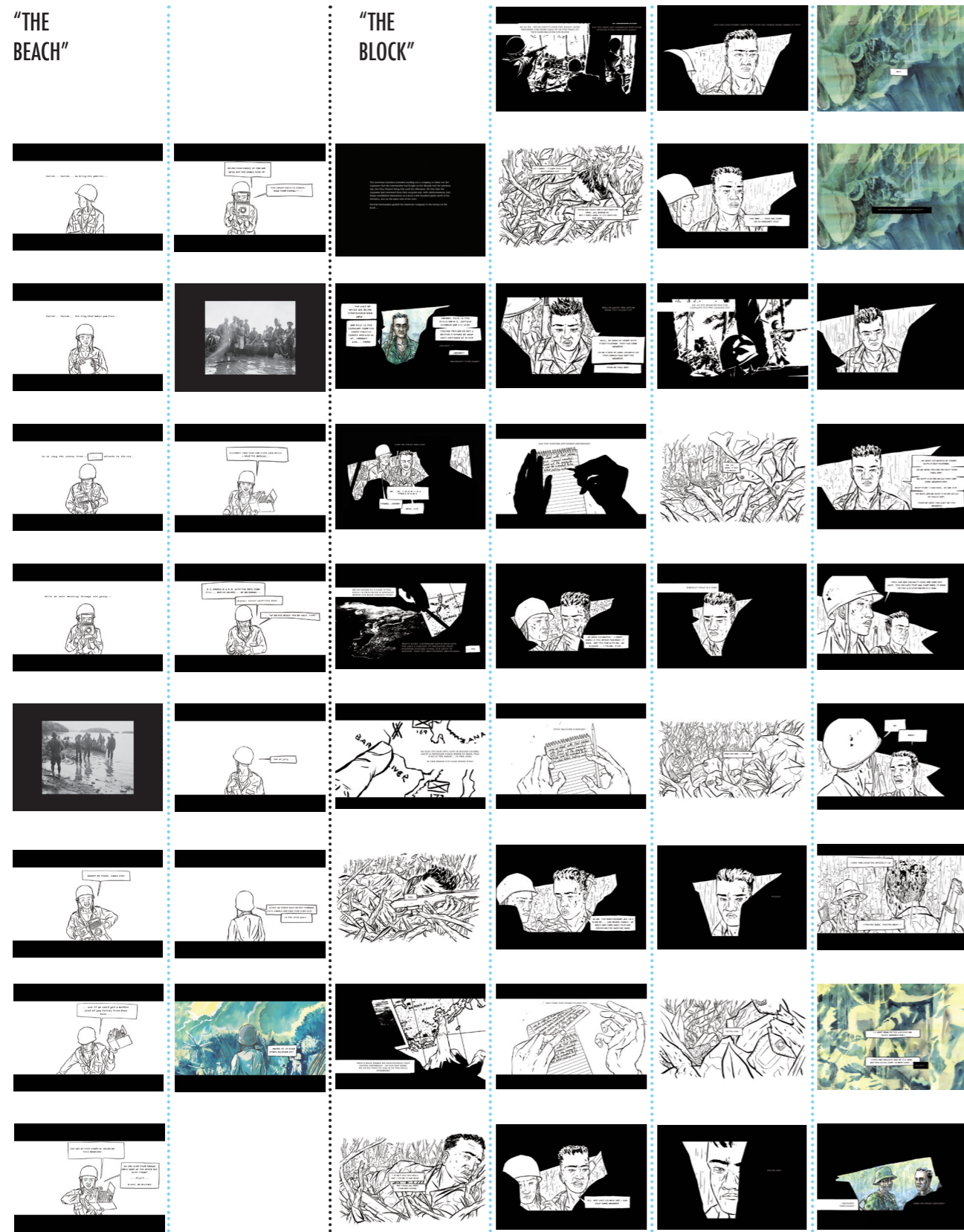
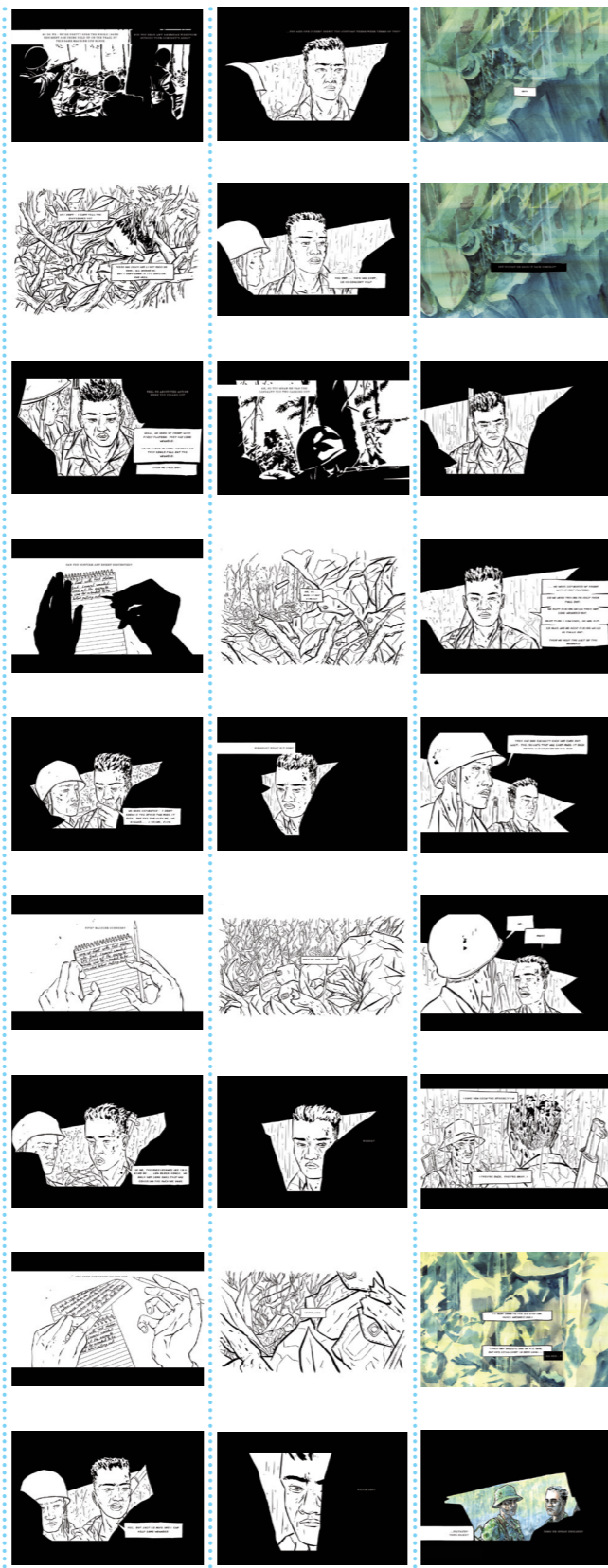


Fig. 55 Complete Visual Narratives

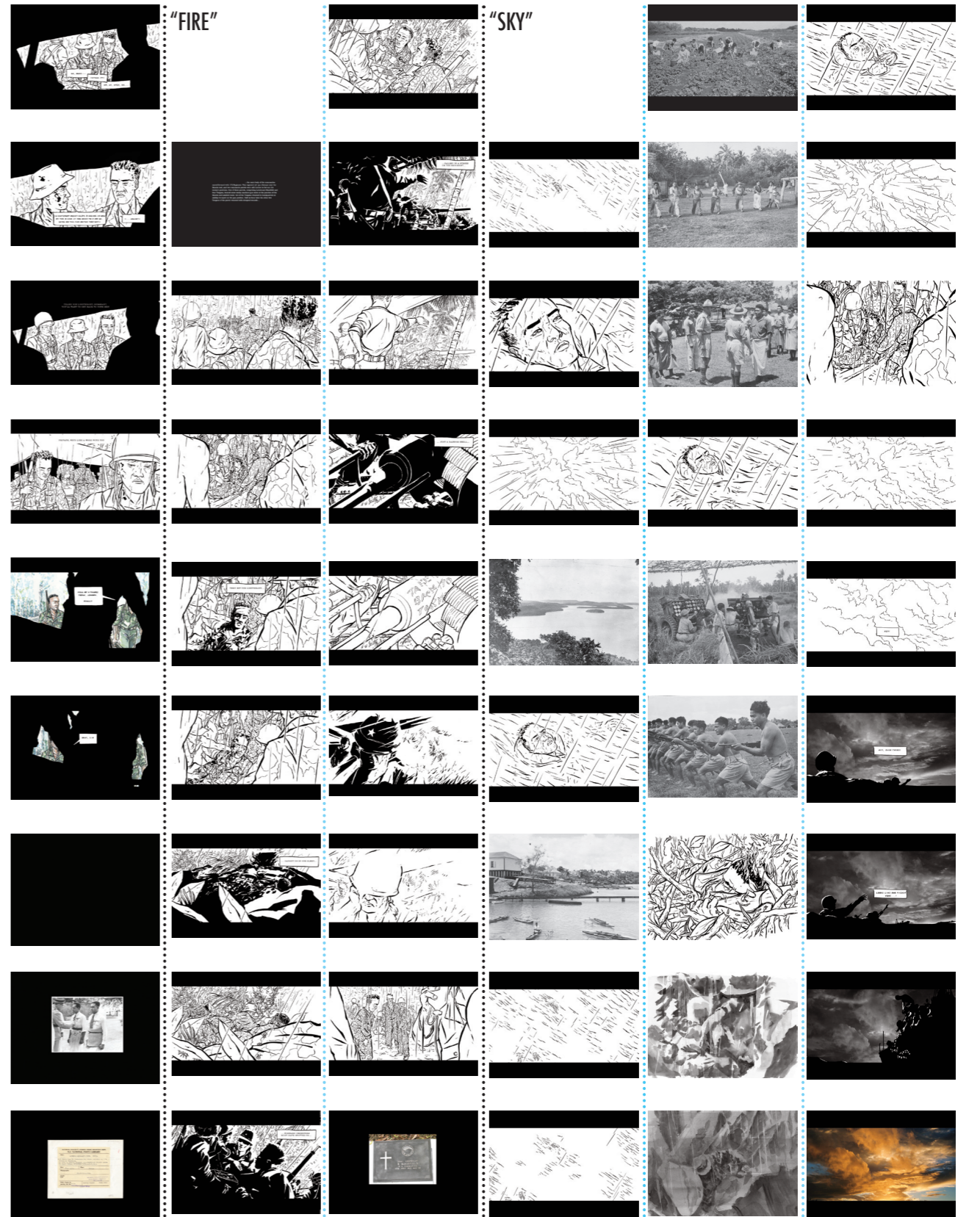
"THE BEACH"



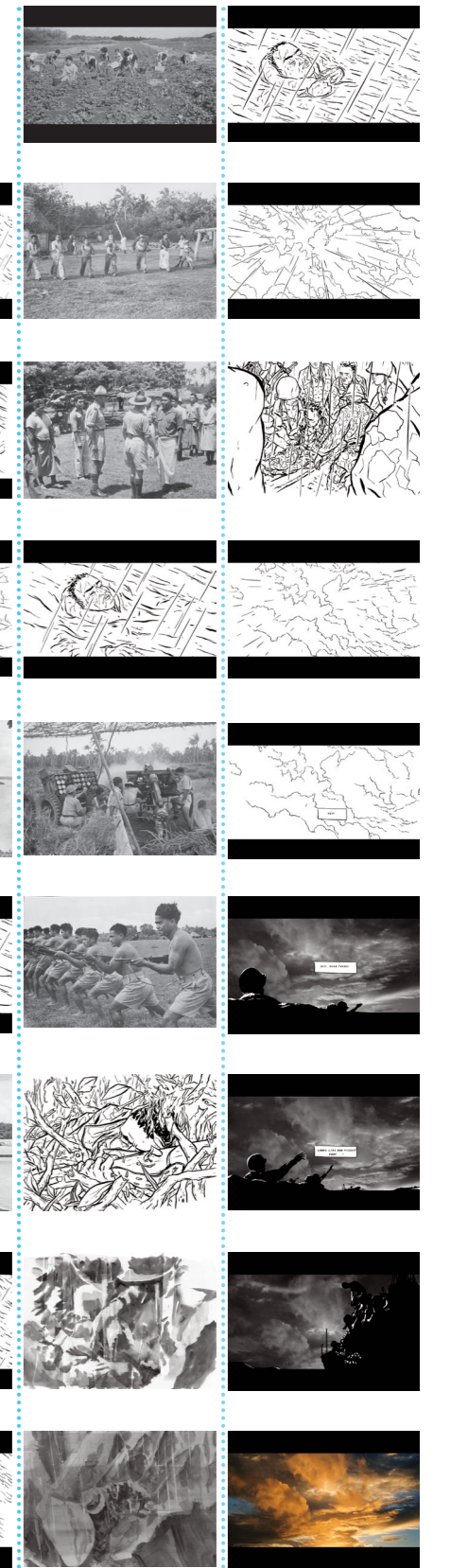
"THE BLOCK"



"FIRE"



"SKY"



8. CONCLUSIONS

8.1 PROCESS

This research was inspired by the challenge of resolving issues of authorship and representation in the illustration of history. Specific was the design decision of aesthetic choice, the final point of communication in an image.

Research into the communicative properties of line and tone and their contextual relationship to their subjects provided a means for aligning visual communication theory with the rhetorical concerns of representing history.

A practice based approach to research allowed both the written and visual presentation of research findings.

8.2 FINDINGS

Tone provides a means to communicate high visual probability, using sensory familiarity to engage on a visual level. The use of line in naturalistic illustration communicates a world of understanding, reliant on our definition of what things are.

Analysis of informing records revealed both the probable and the possible in history. Synthesising the nature of these informing records via an understanding of visual modality provided a visual strategy of applying line and tone to communicate either high sensory probability or encourage the consideration of the possible. This visual navigation enabled both existing records and inferred history to co-exist within a narrative space.

The use of multiple modalities to create these nuanced responses is intended to prompt the reader to reconsider the authority of existing visual records as representing complete history, through consideration of their own contextual relationship to the source material.

The research findings in part 1: Written Exegesis are reflected in the four visual narratives of Part 2: Visual Response. *The Beach* visually comments on the theoretical properties of line and tone. *The Block* examines these properties in context, by visually demonstrating how high modality in image is arbitrated by context.

Fire demonstrates the difference aesthetic choice and contextual values have on the authoring of experience, and *Sky* summarises the initial design problem - the visual synthesis of the possible and the probable in visualising history.

8.3 OUTCOMES

This research project hoped to highlight the complexity and significance of the history of 1 Commando Fiji Guerillas through a visual approach to the disparate, conflicting and largely absent records of their experience. The design outcome, the visual narratives, hopes to prompt audiences to read between the condensed lines of recorded history, by promoting a visual expansion of existing records.

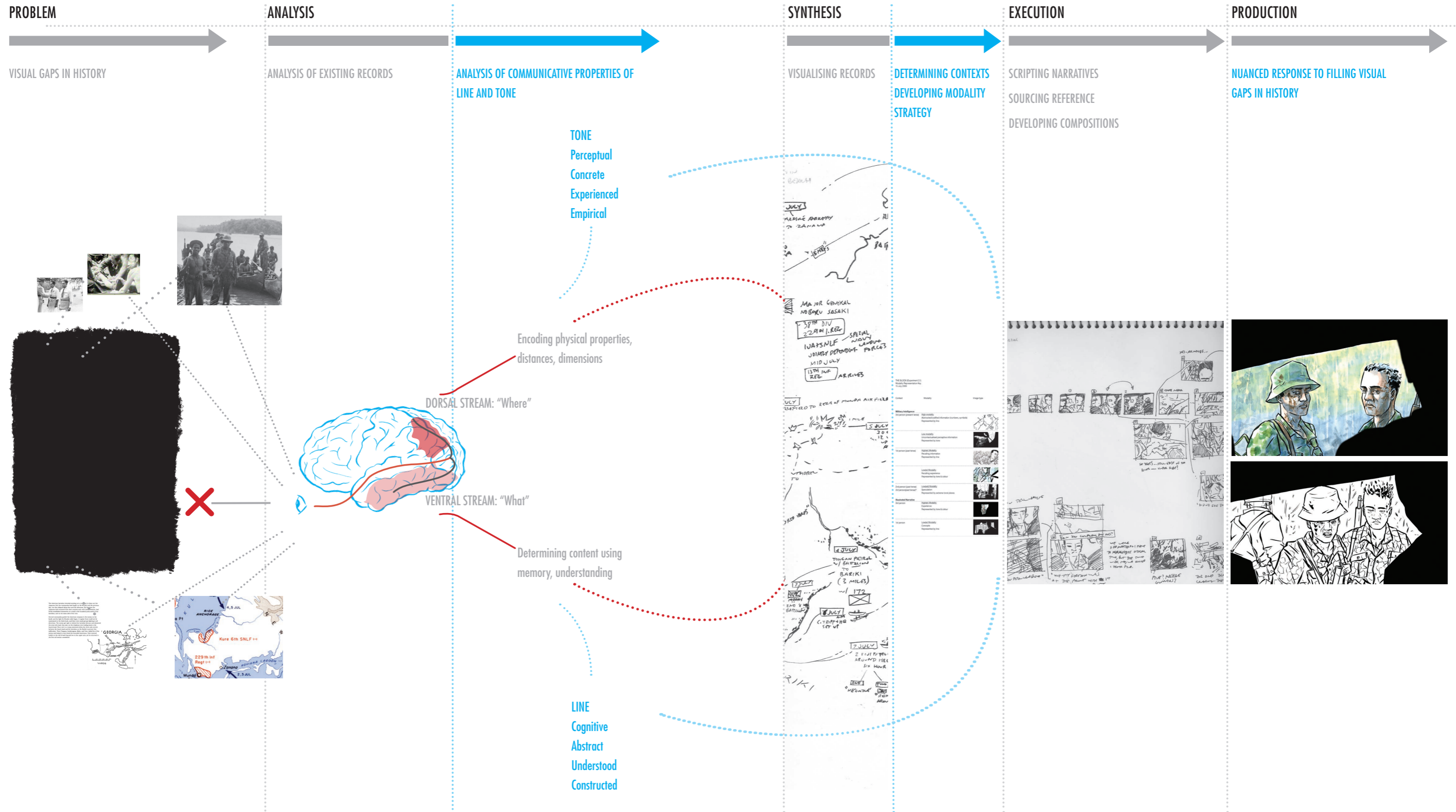
Drawing from records of experience involves a personal comprehension and visualisation of historic facts. Determinations must be made of the both physical nature of experiences as well as their significance: *where* these things were, as well as *what* they were.

The active entwining of the illustrators contemporary position with records of history was seen as an initial challenge in this project. Analysis provided both further understanding of this engagement, and a means to align knowledge of design practice with historic research. Through this understanding a strategy for escaping a personal fear of misrepresenting history was revealed.

Official yet exclusive histories countered the subjective modality of personal accounts, representing the constraints and possibilities in the history of 1 Commando Fiji Guerillas. The analogous relationship between visual modalities and this history revealed a means of navigating these extremes, a process of overcoming marginalisation in history through the creation of images based on explicit, rather than tacit knowledge.

Understanding of this relationship resulted in the creation of a nuanced visual response, a legitimate means of visualising the unrecorded yet significant and unique experiences of New Zealand and Pacific history.

9. RESEARCH OVERVIEW: A VISUAL PRESENTATION



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FIGURE CREDITS

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Fig. A1 Hunkin, M. (2009). *Central Solomon Islands*

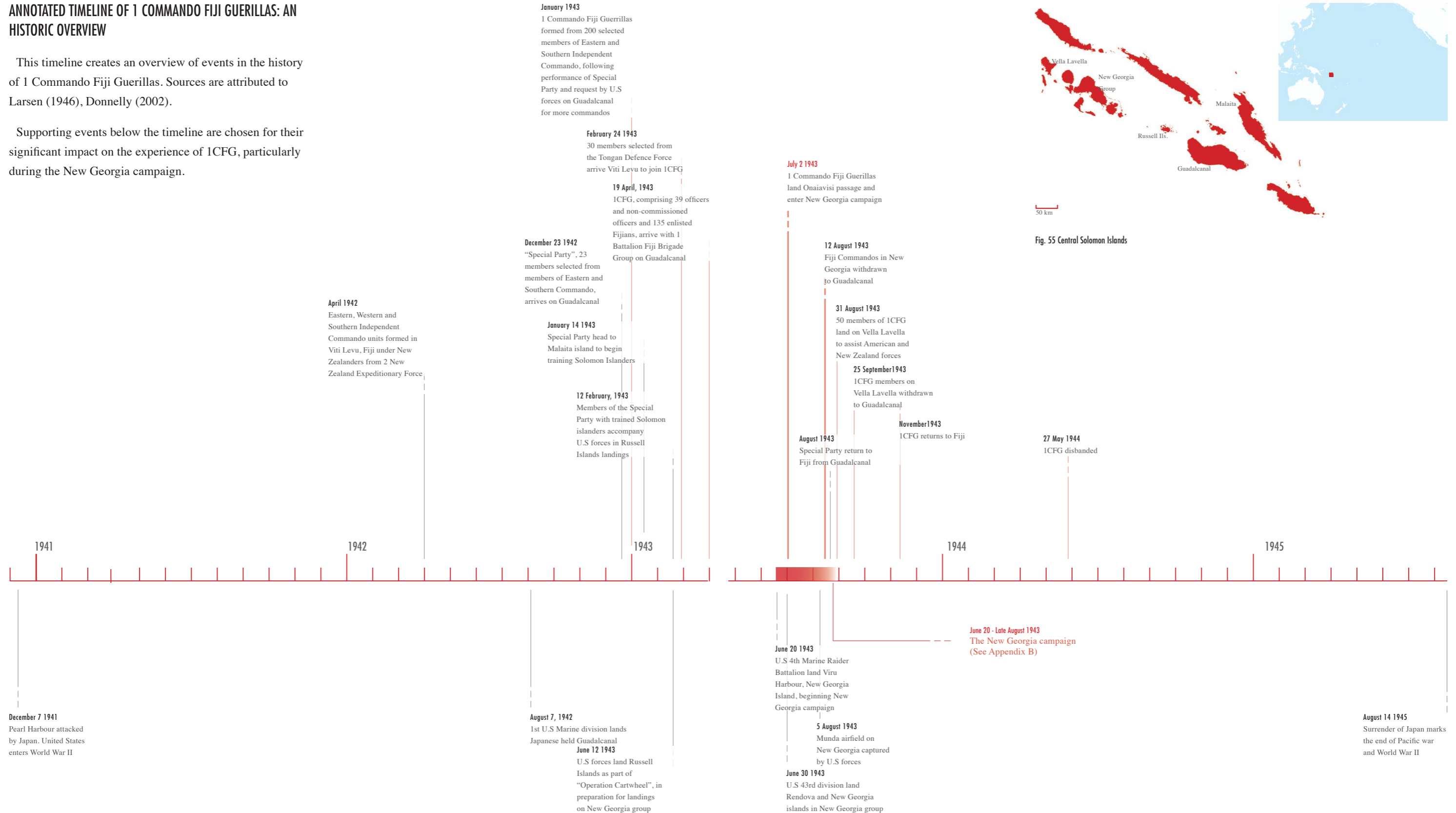
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APPENDIX A

ANNOTATED TIMELINE OF 1 COMMANDO FIJI GUERRILLAS: AN HISTORIC OVERVIEW

This timeline creates an overview of events in the history of 1 Commando Fiji Guerrillas. Sources are attributed to Larsen (1946), Donnelly (2002).

Supporting events below the timeline are chosen for their significant impact on the experience of ICFG, particularly during the New Georgia campaign.



APPENDIX B

ANNOTATED TIMELINE OF 1 COMMANDO FIJI GUERRILLAS: NEW GEORGIA CAMPAIGN

This timeline gives an account of events during 1CFG involvement in the New Georgia campaign as attributed by Larsen (1946), Larsen (1952). Supporting key events are chosen for their relationship to the experience of 1CFG.

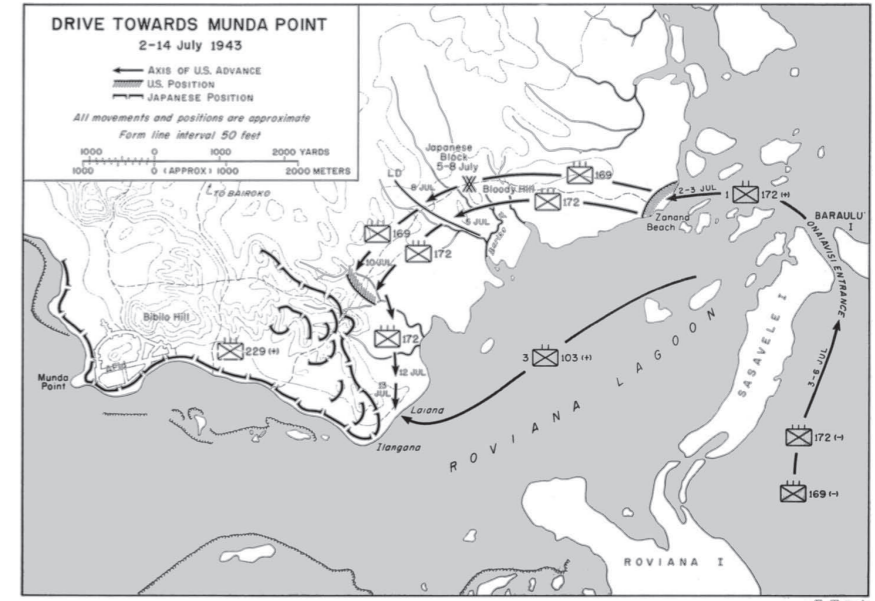
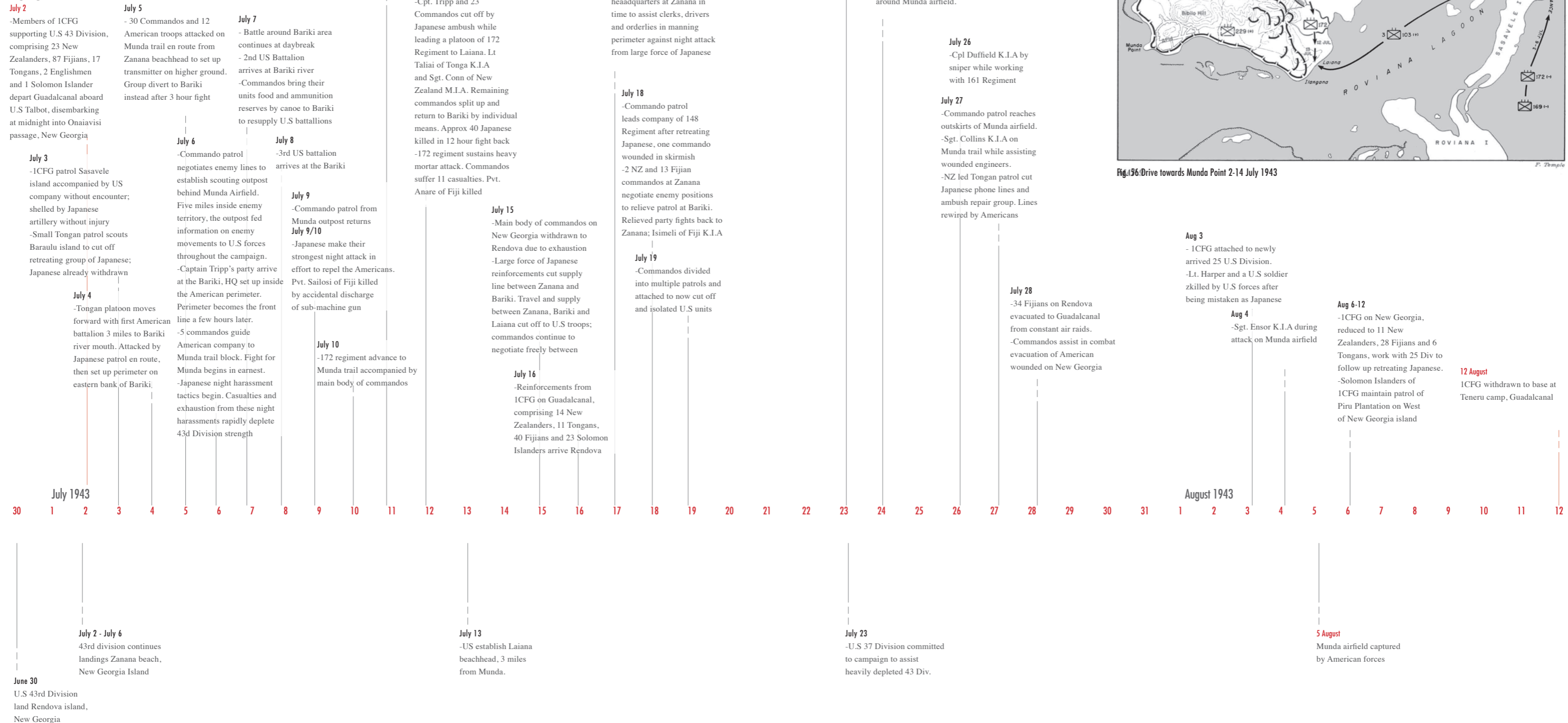


Fig.136 Drive towards Munda Point 2-14 July 1943

APPENDIX C

DIGITAL THESIS DECLARATION



Thesis DECLARATION

Author's Name (student):	Mathew Tanielu Hunkin
Title of Thesis	Drawing from Experience: Visual Modality in Historic Narrative Illustration
Student number	00022292
Degree	MDes
Year	2010

Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation, or research paper presented by me for another degree or diploma and has not been submitted for the award of any other degree or diploma in any other tertiary institution.

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