

" Represented in Figure 5 is an extension of the Ogden-Richards' triangle. This illustration is intended to suggest that the similarities and differences between visual-iconic signs and nonsign visual displays can be ranged along a continuum. The left-hand triangle (labeled I) is similar to the Ogden-Richards' triangle. The dotted base line indicates that sign and referent have no necessary (intrinsic, natural) connection; rather, that the connection is inside the interpreter in the form of a concept or referent—involving, presumably, some kind of language-related

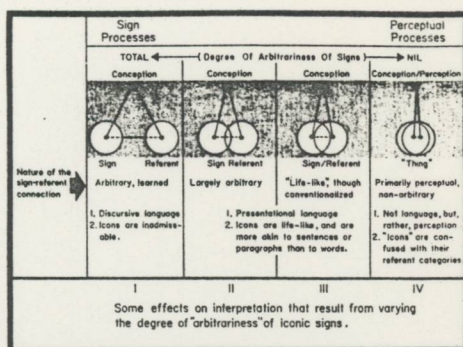


FIGURE 5

change in the functioning of the nervous system. The connection referred to is arbitrary and learned.

The white circles around the base corners of each triangle (those standing for "sign" and "referent") are intended to suggest that a sign is to be regarded as a sign category, and a referent, as a referent category. Thus, these circles represent category boundary lines. In the No. I case, there is no overlap of the sign/referent categories. This indicates a total lack of commonality of any criterial attributes as between sign and referent; hence, the relationship depicted is noniconic.

In No. II, there is a slight overlapping of the sign/referent boundary lines. This pictures the state of affairs that exist when highly schematized iconic signs are employed. Examples would be such as those found in the language-through-pictures texts authored by I. A. Richards and his group (e.g., *Spanish Through Pictures* by Richards, Metcalf, and Gibson [17]). The status, as signs, of representations suggested by the No. II case would not ordinarily be in doubt unless they were employed by an interpreter family whose members had rather heterogeneous linguistic histories.

No. III is intended to suggest the case in which the iconic signs are "lifelike." There would sometimes be doubt in such cases as to whether the representations involved could validly be thought of as signs, or whether it would be more justifiable to regard them as nonsign visual displays.

No. IV depicts the state of affairs wherein the sign/referent distinction begins to vanish, or vanishes. When this distinction vanishes, no signs at all are involved; hence, the conceptual language of semiotic (i.e., the "science" of signs) is no longer useful. Rather, the area of interest is perception *per se*, and the conceptual language of perception would be most useful. One of the very best examples of the perceptual approach to the study of pictures can be found in this journal (8)."

KNOWLTON, James Q., 1966, On the Definition of "Picture", in: *Audio-Visual Communication Review* XIV, 2 (Summer 1966), S. 157-183