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**The Form-Context Analysis of Rebetiko  
Album Covers in Terms of Design  
Principles**

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## **The Form-Context Analysis of Rebetiko Album Covers in Terms of Design Principles**

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### **Abstract**

The aim of this paper is to analyze the album covers of rebetiko music according to the six main principles of graphic design, which are unity/harmony, balance, hierarchy, scale/proportion, dominance/emphasis and similarity/contrast. As a musical style rebetiko or rembetiko is a term used today to designate originally disparate kinds of urban Greek folk music. As a single genre rebetiko is a synthesis of European music, the music of the various areas of the Greek mainland and the Greek Islands, Greek Orthodox ecclesiastical chant, and the modal traditions of Ottoman art music and café music. Most rebetiko songs are based on traditional Greek and Anatolian dance rhythms. Its lyrics reflect the harsher realities of a marginalized subculture's lifestyle. Album covers are products of the design field graphic design that both protect and visually present the music. An album cover should be consistent in form and context in order to be effective. Also an effective album cover should be designed according to the graphic design principles' setup, which supports the form-context balance.

**Keywords:** graphic design; album cover; design principles; music; rebetiko

## **Introduction**

Graphic design is one of the design fields. It deals with the two dimensional printouts. These prints can both convey a message and present a product or a service by using visual and verbal elements. The album cover is one of the many graphic design products. It designed before production. It has more than one function: protecting the music recorded medium as a part of the package, presenting the music and the musician/s, and designating for identification. The cover which will be designed is the outer and/or inner surfaces of the package. Protecting is made by the material of the package, which is not the choice of the graphic designer, but the choice of the production industry. Designation is related with the verbal messages, the musician, the recording company and the producer, have. The verbal messages have two dimensions: while one dimension is the meaning they have, the other is the appearance of the verbal elements as letters, numbers, punctuation and symbols. With the appearance of the verbal elements presenting the music and the musician with the visual elements is the aim of the graphic designer. The graphic design made should be consistent in form and context. The format is the size and proportion of the design field. It is based on the recorded medium, which the package should contain. Within the predefined format the graphic designer decides which visuals and typographic elements best present the music and the musician. Graphic design has its own elements and principles for guidance: While the six main graphic design elements are line, color, shape, form, texture and space, the six main graphic design principles are unity/harmony, balance, hierarchy, scale/proportion, dominance/emphasis, similarity and contrast (Wong 1993: 27-37, Hancock 2000: 4-6).

The aim of this paper is to make a form – context analysis of randomly chosen rebetiko album covers in terms of the organization of the six main elements according to the six main principles and finding out the formal and contextual consistency as the covers of rebetiko music.

Rebetiko music as a Mediterranean style occurred after the barter of the citizens of the old Ottoman Empire – the new Republic of Turkey and the old Ottoman Empire - new Greece, the Hellenic Republic (Tragaki 2009: 191). In 1920 after the First World War, the Ottoman Empire reduced its land in the Asia Minor and after the War of Independence it turned into an independent republic. The European lands of the empire turned into different independent republics. One of them is Greece, the Hellenic Republic, which was located in south east Europe, south of the Balkans, the Peloponnese Peninsula under it and the Greek Islands in the Aegean Sea. In 1923 the Greeks of Asia Minor sent to Greece and the Turks in between the borders of the Hellenic Republic sent to Turkey (Athanasopoulos 2001: 5-6).

As a conclusion of these Rebetiko is a synthesis of European music, the music of various areas of the Greek mainland and the Greek Islands, Greek Orthodox ecclesiastical chants – Byzantine music and the modal traditions of Ottoman art music and café music (Cooper & Dawe 2005: 59).

Rebetiko music melodies often follow one or more *dromoi*, which means roads or routes in Greek. There are many dromois named after various Turkish modes called *makam*. In Turkish classical music makam is a system of melody types each specifies a unique intervallic structure and melodic development. While composing or performing, makams provide a complex set of rules. Within a makam/dromos(singular) there is a freely improvised unmeasured prelude called the *taxim*. Taxims can be at the beginning or in the middle of the song. Rebetiko music's dance rhythms are traditional Greek or Anatolian, like syrtos, zeibekiko, hasaposervikos, hasapiko, antikristos or karsilamas and agirlamas, kamilierikos, and tsifteteli ... etc (Elsner, Jähnichen, & Talam, 2014: 72).

The main instruments of rebetiko music are the *bouzouki*, *baglama* and *guitar*. Baglama is a stringed musical instrument shared by various cultures in the Eastern Mediterranean, Near the East, and Central Asia regions. Bouzouki belongs to baglama family brought by the Greek immigrants from the Asia Minor. While Turkish baglama has adjustable frets and seven strings divided into the courses of two, two and three, bouzouki has fixed frets and six strings in three pairs. With flat fronts both played with special kinds of plectrums. Other instruments seen in rebetiko music are accordion, politiki, lyra, clarinet, kanonaki, oud, santur, tsimbalo or cimbalom, violin, violoncello, finger-cymbals, double bass, laouto, mandola, mandolin and the piano (Utz & Swan, 2005: 233).

The lyrics of the rebetiko songs are about harsh realities of marginalized subculture's life like crime, drink, drugs, poverty, prostitution and violence. But despite these themes like death, eroticism, exile, exoticism, disease, love, marriage, matchmaking, the mother figure, war, work, happy or sad everyday matters relevance to any social stratum can be seen (Jones, 2001: 2417).

**Figure 1.** Detail from Vassilis Tsitsanis Group's Photo, 1950



Source: <http://namaste-baba.blogspot.com.tr/2012/03/rebetiko-chansons-des-bas-fonds-des.html>.

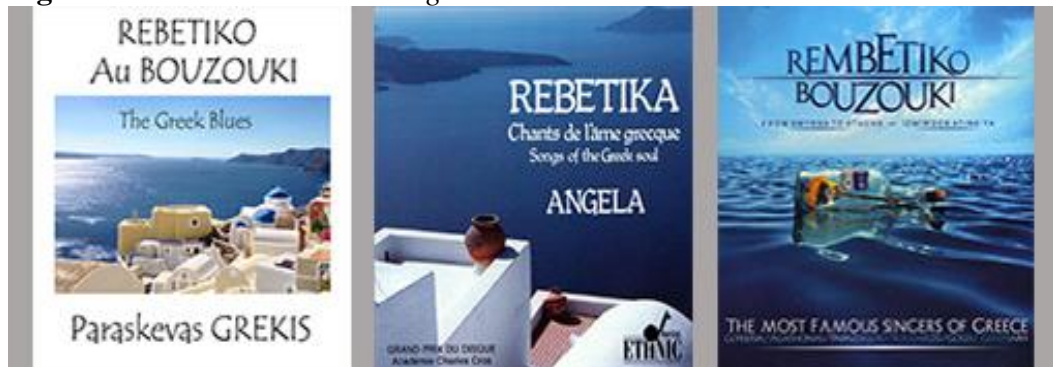
On randomly chosen 36 rebetiko album covers there are 12 theme groups. These themes are the Aegean Sea, adobe walls, bad boy, women, photos used as figure, photos used as ground, photo albums, bouzouki body, oil on canvas, and three types of illustrations. Three samples of each theme analyzed as form – context.

### Form – Context Analysis

#### *Aegean Sea Theme*

On the three album covers seen in Figure 2, the Aegean Sea theme is chosen. The Aegean Sea is in between the Asia Minor and Greece. With this location it is a pathway, which connects the former lake Black Sea to the salty Mediterranean with the help of two natural canals the Bosphorus and Dardanelles. It has a special navy blue color, which makes an immediate connection between the covers and the audience. Navy blue combined with natural terracotta color. On every photograph there are different aspects of the region, inhabitants and music used in a combination with the navy blue sea to enrich the meaning: Like pure white architectural elements, terracotta ceramics and bouzouki in a bottle floating as a symbol of yearning. The chosen photographs have proportions based on the golden ratio, which accepted the most aesthetic and exciting, which is not equal. The navy blue Aegean Sea is always trembling like the timbers of rebetiko music, whether it is day or night. On the cover in the middle this time the white typographic elements on the sea trembles in it.

**Figure 2.** *Album Covers with Aegean Sea Themes*



Source: Author's Collection.

Blue and orange are two colors which are complementary and when used together they create complementary color harmony (Wolfrom, 1992: 26). While coloring the amounts of the colored areas shouldn't be equal in order to create dynamism. On all of the three covers navy blue is the dominating color, used in a combination with neutrals like black and white. Because orange color is the warmest, a little touches of it used in order not to broke the cooling effect of the Aegean Sea. The typographic elements used to write the name of the

album and other details are in contrasting colors whit the background. The typefaces chosen have trembling lines like the trembling playing style of the stringed instruments used to make rebetiko music. When they come together the dancing ascenders and descenders of the letters have differences The lines they are creating have ups and downs like the singing voice of rebetiko songs. All typographic elements aligned according to the characteristics of the photographs used, and create a unique whole, which is the aim of an effective graphic design. In order to differentiate the music genre, singer and other information size, positioning, grouping and color contrasts used.

*Adobe Walls Theme*

Adobe is a natural material made of earth and other organics used in making houses all over the world since ancient times (Noble, 2009: 84). The backgrounds of the three album covers seen in Figure 3 have textures like they are made by adobe, and like adobe walls, they look like they are old and worn-out. Adobe and stone houses are commonly seen in this area. Adobe houses are easy and cheaper than the stone ones, and preferred by the lower classes of society like rebetiko musicians. The colors of these adobe walls are not as warm as the African or South American because of the cooling effect of the Aegean Sea, which’s side the rebetiko music made. Because of the mild climate people generally spent their time out. On the covers there are outdoor elements like street signs, wires, stamps, street café setups in a combination with special musical instruments. As a conclusion the color harmony chosen for the covers are again blue and orange but this time in low saturation levels. The colors’ saturation reduced by adding complementary of the color itself. Every kind of brown, grey, white and black is neutral, which support the harmony but not disrupt.

**Figure 3.** *Album Covers with Adobe Walls*



Source: Author’s Collection.

Typefaces chosen are much contemporary like modern sans serif fonts or not oriental with many curving lines. The fonts have visual characteristics and organizations like the ones used on streets, outdoor posters or in the names of



local cafes. They have color and size contrasts, and grouped according to the verbal message hierarchy and importance.

### *Bad Boy Theme*

About the meaning of the word *rebetiko* many researches made. Many propositions have made in time. Finally it is related to the word rebel, rebels and rebellion. Rebetiko music generally made and listened to by the marginal people and musicians of the subculture. On the covers seen in Figure 4 there are many images related to these characteristics like gambling, smoking, robbery made by armed gangs, and pre-war weapons or gangs itself. Again color schemes are almost the same: neutrals, navy blue, low saturated oranges with addition of a fluorescent yellow for taking attention.

**Figure 4.** *Album Covers with Bad Boy Themes*



Source: Author's Collection.

On these samples straight, thick, sharp edged, and rough typefaces chosen and organized in a manner like these because of the bad boy theme. To high color and size contrasts, grouping, and extraordinary positioning like the first one added in order to take attention.

### *Women Theme*

In rebetiko music there are five periods: After the population exchange in 1923 until 1931, 1930s, censorship 1936-1946, postwar, revival 1960. After the First World War many Greeks immigrate to the United States of America. During the censorship years American recording companies recorded the originals (Gronow & Saunio, 1999: 77).

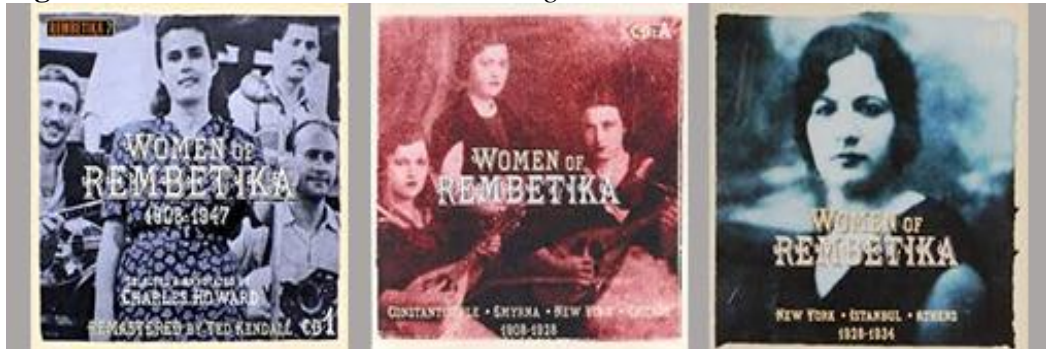
There were always women rebetiko musicians and singers. A special set released by the rebetiko women in the United States can be seen in Figure 5. The torn, blurred, bluish and/or reddish monochrome photographs of the women indicate the past years of performing, the region their music belongs to, censorship and the rebetiko music legacy. The lack of sunny colors orange and yellow and darker tones of navy blue can be a conclusion of the climate of the ocean.

The chosen typeface for this set is not a coincidence. It is the font used in the second half of the 19<sup>th</sup> century in the west of the River Mississippi; the



period and area called Wild West was full of romance and violence (Anderson & Hill, 2004: 1-4). The font chosen connects the wild way of living with the rebellious life of rebetiko musicians and their audience. The Wild West style font is thick - sharp edged and has thick serifs, which press firmly on the ground, and has ornaments in small sizes like the curvy cowboy spurs. The old blurred monochrome photographs with the fonts on them make an immediate connection with the images of the Wild West. The typographic elements' size and color contrasts, grouping and positioning make them visible and legible.

**Figure 5.** *Album Covers with Women Images*

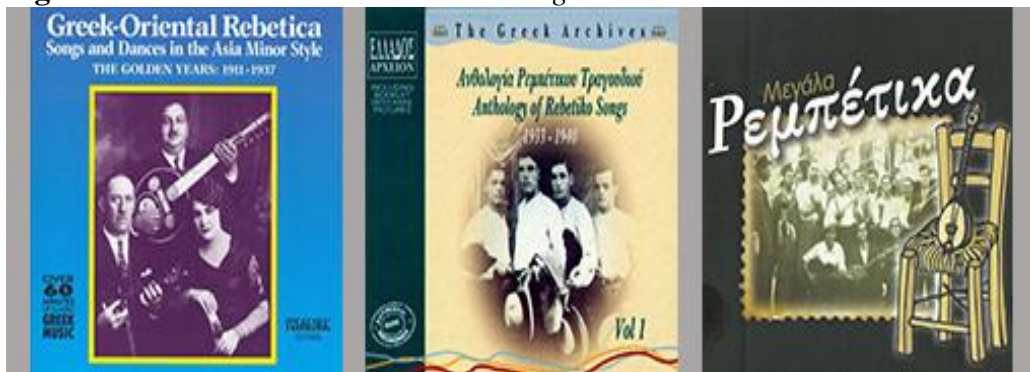


Source: Author's Collection.

*Photos as Figure*

On two dimensional surfaces with the help of elements and principles a figure – ground relation formed (Srinivasan, 2009: 1). While figures are full, grounds are empty spaces. When everywhere is full on a two dimensional design surface nothing is perceived visually. In order to be visible and legible a designed ground – empty space is needed. On the three rebetiko album covers seen in Figure 6 there are black and white photographs full of human figures without a surrounding space. In order to create space for typographic elements and to still be visible and legible, plain backgrounds were created, by reducing the sizes of photographs. In order for the photographs not to float, combining elements were used, like yellow frames and/or melting effects.

**Figure 6.** *Album Covers with Photos as Figure*



Source: Author's Collection.

On the first cover seen on Figure 6 a yellow framed black and white photograph of three rebetiko performers with their instruments and style in front of a blue background have a connection with the sun and the blue Aegean Sea. Typographic elements convey verbal messages that are in neutral colors, black and white, grouped according to their function, and positioned symmetrically balanced. The chosen font is a classic one with thick lines, and tiny serifs.

The second cover seen on Figure 6 is a part of a CD set. The set has its own elements like waving lines in the bottom, black sleeve on left with the stamp on it and the a wave on the upper part of the cover. Within these limitations the black and white photograph full of human figures melts as a round shape on a pale yellow surface in order to ease the crowd. Typographic elements are placed, sized, colored and grouped according to these CD set's colors, shapes and lines all over the cover. Typographic elements are small in size and classic as form. Their colors are complementary ones of the background colors.

The third cover seen on Figure 6 is a black and white photography of the band placed in the middle. The wavy edges are made by a cutting method of those times used by the photograph studios. A black background left around to balance the crowd of photograph. In order to colorize the cover yellow color chosen as the color of the Mediterranean sun. Yellow color surrounds the photography is also the color of the wicker chair – bouzouki illustration which enriches the cover. Wicker chairs commonly used in the area in street cafes the rebetiko music generally made. Another mainstreaming element is the typography in white and yellow. It paced as a rising element on the top left in order to asymmetrically balance the wicker chair – bouzouki illustration on down right. Typography is in huge size in order not to get lost among these elements.

#### *Photos as Ground Theme*

On the three covers seen in Figure 7 there are photographs used as a background. The larger elements on the covers are the photographs. There are no plain grounds surrounding. Some visual effects were applied to the photographs. With the help of these black and white photographs colored, reduced as tones like the first cover, enriched as textures like the second cover. Like the other band photographs these are also focused on the band members without any space. With the help of the visual effects photographs become beyond time and space. Typographic elements with many small parts need plain grounds to be legible. Because photographs are filled with visual elements on the first cover two plain white and blue strips placed on the golden section under the typographic elements. The colors of the typographic elements are the contrary and chosen fonts are plain like the tones of the photography and the strips.

**Figure 7.** *Album Covers with Photos as Ground*



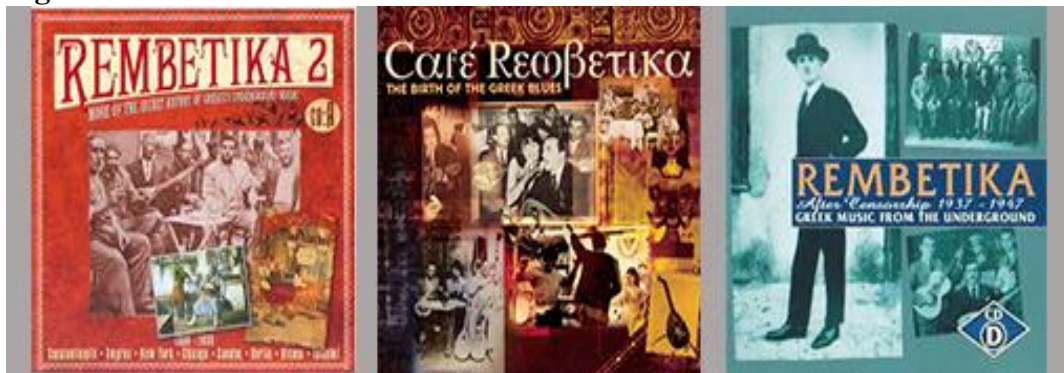
Source: Author's Collection.

On the second cover a double typography used to write "rembetica". Black thick typography perceived as a black background of the thin red typography. Like the three layered photography - fern green, moss green & black - the typography is also in three layers and three colors. To create a better color combination there is a thin red line at the bottom of the photograph. Another typographic element group lays under the photography on the same fern green ground as plain as color and shape. On the last sample there is no visual effect used. Most of the surface is covered with the photograph. The white thick strip created a plain background for typography. Size, shape and grouping variations used to create a hierarchy in reading and importance sequence.

#### *Photo Album Theme*

More than one photograph used on the covers seen on Figure 8. This kind of multi photograph attitude ended in having a time travel effect on the audience. Organizing the dull rectangle format is something the graphic designer has to deal with. Size contrast can help besides directions which are non horizontal – vertical. Coloring is another solution combined with the help of rich textures. On the first cover many of these variations are used in order to create an attractive cover. Bright red as a background, three photographs in different sizes and coloring. Cream color added as a main feature to compose. A cream color, wavy frame defines the borders. Cream negative typography takes the attention and, cools and calms the cover. Other typographic elements in small sizes organized linearly highlight the two main moves.

**Figure 8.** *Album Covers with Photo Album*



Source: Author's Collection.

Another solution to break the dullness is putting all the similar size photographs together and creating a new whole with the help of a color scheme and blurring – darken effect, which can be seen on the second cover in the middle. Uncertain borders among all of the photographs and round shapes above soften the impact. The huge size and round format lettering and white and creamy coloring creates a contrast with the rest of the surface and ends in an asymmetrical balance, which is a state being in balance. Being on top like a headline puts an end to the design.

On the third cover at the end there is another way to combine the photographs. Putting a huge photograph with the standing figure on the horizon, and others above and under the horizon lets the audience travel in time. The three have slightly angled like they were put on a table. The Mediterranean blue is used as a transparent layer to create a color harmony. In order to balance the huge male figure the yellow – sun color- typographic elements placed in the right middle. Size, color and font contrasts were used in order to classify and organize the verbal information.

#### *Bouzouki Body Theme*

On Figure 9 the covers of a set seen used a bouzouki image. The part of the bouzouki seen is the part called the body. Putting the image of a bouzouki body on the cover is creates an immediate connection between the rebetika and the audience, because it is the main instrument and special for this region. On the covers the bouzoukis seen as details so the special characteristics reminds of the instruments. On the first cover a bouzouki body is seen with its black and white decorations based on flowers and leaves from nature. The bouzouki body, placed vertically, covers the whole surface. The dull symmetry turned into an attractive asymmetrical one with the help of the blue and white strips and the Greek flag on the left. By assuming that all the covers of the set designed at the same time the typographic setup with the Greek flag stays as it is but bouzouki bodies changed according to these. Blue lettering on the white strip, white lettering on the blue strip is contrast each other. Besides these, among typographic elements no characteristics are contrasting. With the changing bouzoukis the direction, coloring keeps balanced asymmetrically. On



the second cover the grey plain bouzouki stands little left suitable with its diagonal bridge, which holds the strings. The right hand side has an aligned typographic setup with the flag asymmetrically balanced. On the third cover the bouzouki lays on its left. The hole and the flower decoration on black background balanced again with the left hand side aligned elements and flag.

**Figure 9.** *Album Covers with Bouzouki Body*

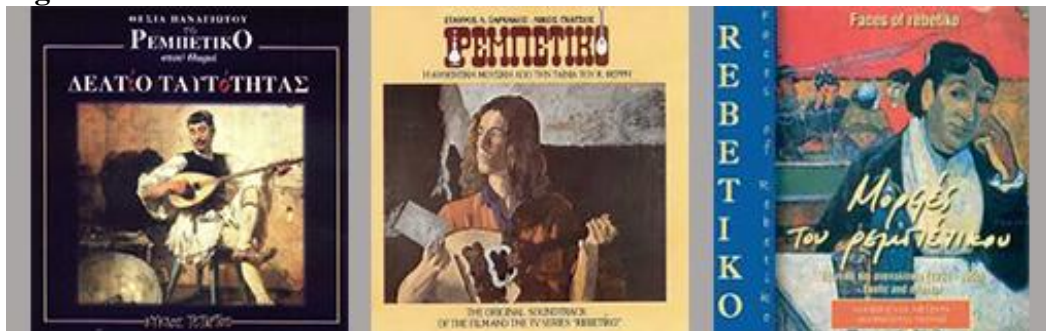


Source: Author's Collection.

*Oil on Canvas Theme*

On Figure 10 the covers are seen with oil paintings on them. The common features of the three paintings' are the nostalgia they have. Human figures sitting alone in a room, or sitting alone in a crowded café and looking back – left is a sign of it. On the first cover a male bouzouki player seen as whole in traditional Greek costume sitting and playing his bouzouki in a room in front of a bare adobe wall. Leaving a black plain ground behind the painting let the millions of tones of cream come forward. The black areas of the painting united with the background and support the open composition. White the typographic elements were organized and classified according to their verbal messages. They were placed above the painting like a heading and aligned from the center vertically. In order to emphasize the word rebetiko among the others a thin white frame connects the word with the oil painting. This line has additional missions like grouping verbal messages and creating a classical effect.

**Figure 10.** *Album Covers with Oil on Canvas*



Source: Author's Collection.

On the second cover a male figure is seen in closer look as a portrait with its baroque styled string instrument: mandolin, which is commonly used in rebetiko and is the great grand grandfather of the bouzouki (Sparks, 2005: 204-207). The colors used on the painting, the outfit and the hair style of the figure looks like baroque, which is a period of artistic style that used exaggerated and clear easily interpreted detail to produce drama, tension, exuberance, and grandeur in Europe during 17<sup>th</sup> century (Charles & Carl, 2014: 7-16). Both the concepts of baroque art and the instruments are alike with rebetiko. Pale yellow background and the colors of the painting are under the Mediterranean sun not hot but warm. The exaggerated ornament of the mandolin on the heart of the young man, exaggerated waves of his hair and exaggerated textures of the adobe white wall combined with the exaggerated serifs of the font used to write rebetiko. The over-plain way of writing and organizing the other typographic elements and the pale yellow plan background calms the composition.

On the third cover a famous painting seen by a famous French post-impressionist painter P. Gauguin named *Night Café at Arles (Mme Ginoux)* dated 1888 (Dorra, 1994: 212). While rejecting impressionist paintings, post-impressionists continued with vivid colors, often thick application of paint, and real life subject matter, but were more inclined to emphasize on geometric forms, distort forms for an expressive effect, and use unnatural or arbitrary color (Dorra, 1994: 153-156). The painting is a portrait of Mme Ginoux, who is the owner of a night café, belonging to the subculture of Arles, which is a place in the south east coast of France in the French Riviera. In the painting Mme Ginoux is someone who looks brunette, maybe she can be a Gypsy accepted as someone from the lower class, in front of men around a table with prostitutes, known from the letters of the famous painter Van Gogh, who already painted this theme before, to his brother Théo (Harris, 1999: 167-168). The sad feeling she has on her face and the vivid contrasting color has resemblance with the characteristics of rebetiko music. The cause of the usage of the navy blue high rectangle and the orange rectangle in front could be something related with the chosen color scheme: polychromatic. After all of the colors all typographic elements are in pale yellow color to calms the design. In order to classify and organize verbal messages typographical elements have a variety of size, font and location.

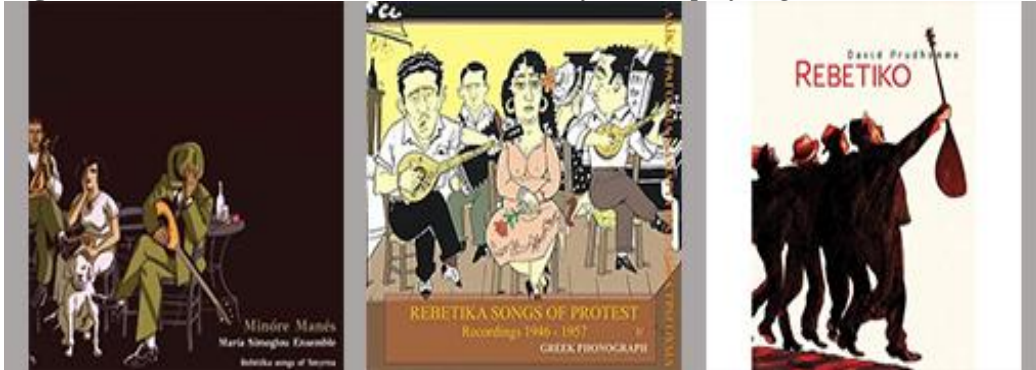
#### *Illustrations of a Group of Figures*

On Figure 11 there are covers with illustrations of a group of figures. Because rebetiko music made with many instruments on streets and cafés, using illustrations on album covers depicting this aspect is also suitable. On the first cover an outdoor café scene on a black background is seen. Black color could be related with the theme of the music and the night itself at the same time. Figures hair styles and outfits belong to the region and time. The main instrument bouzouki is seen in the hands of the musician. The musician's sadness expressed with the pose he is and the neutral colors of the illustration. In order not to cheer up the cover, typographic elements left small in size and



light as tone. Free, hand drawn like typographic elements suited the illustration, but does not dominate.

**Figure 11.** *Album Covers with Illustrations of a Group of Figures*



Source: Author's Collection.

On the second cover a funny, cartoony illustration depicted the band on stage used, in huge size. The yellow color of the background, the rebetiko instruments and the red flower female singer have the most colorful elements besides the neutrals of the illustration like black, white, grey and browns. The typographic elements placed in front of the stage with a semi transparent background in order to emphasize. Yellow color, organization, slight color differences used to create a hierarchy among them. A left looking figure balanced with the left vertical written letters asymmetrically.

The last illustration on the last cover is a dynamic dance scene made by the band members. This way of group dancing with their outfit and style is special for this region and culture. The leading dancer of the group should direct the dance and has a bouzouki in his hand indicating this. The direction the dancing group balanced with the bouzouki figure up. Warm color touches dancing on the black figures and on the floor contrasting with the white background. The dynamic illustration used can be an expression of the cheerful song combination of the album. Typographic elements placed on top in different size and color balance the position of the figure group. The plain physical character of the letters supports the dynamism, but does not dominate. In order to indicate that they are conveying different type of messages the two letter groups are different in size, color and form.

#### *Illustrations of One Figure*

There are some musicians and songs in rebetiko, which performed alone. Besides these being alone and the feeling of being alone is a common theme in rebetiko music. On every cover seen in Figure 12, the illustrations of male figures alone are indicating different things. On the first cover the musician seen singing while playing bouzouki, eyes closed, a flower on his ear and he has a facial expression with deep impression. Illegal things accompany his music seen on both sides of the musician. White background could be an indicator that rebetiko music is beyond time and space. Chrome yellow, bright

green leaves and red rose are bright colors balanced with the neutrals. Typographic elements placed on bottom with a neutral colored rectangle behind them for grouping and balance the floating of the figure and objects in space. Plain font used on the cover left the leading role to the illustration.

**Figure 12.** *Album Covers with Illustrations of One Figure*



Source: Author's Collection.

On the second album cover another illustration seen with one figure with a special outfit. He is on an empty big stage with one bouzouki on one hand and one jacked on one shoulder and one foot on the other knee. This special pose with other elements belongs to a special culture. A few colors are used on the illustration but they are enriched with different kinds of textures on the ground of the stage and its curtain. Roses thrown all over, flying in the air create a special kind of texture, the shirt and the trousers another. The bouzouki, the head – arm and feet movements on the left balanced with the black jacket on the right. The vertical equality of the ground and the greenish blue sky divided with the curvy curtain. The plain white typography balanced the many textures. The two typographic element groups placed up and down are the same in form but different in size and location. A dark red ribbon placed under the words to prevent them to get lost in between the textures of the wooden floor and balance the heaviness of the curtains.

On the third album cover a male figure seen close with his special style and outfit. A similar pose like in the previous one make an immediate connection with local characteristics. No special element of rebetiko music is seen on the album cover. The name of the style placed in the heart of the cover in big size. With the combination of the pose of the male figure and the moving touches of light a visual harmony and rhythm obtained as a reflection of rebetiko music. The pose of the figure is like the one called *figura serpentinata* of the Mannerist painting and sculpture in the later years of High Renaissance in Italy in around 1520, in which the body forms a spiral pose (Classen, 2005: 366). It is asymmetric but balanced both visually and physically and creates a monumental effect. Typographic elements placed in the left middle according to the pose of the figure in suitable colors from the illustration, but lighter or darker in order to be seen and read. The chosen typeface is something designed

not for texts for display: wide and plain. Shades on the illustration are suitable for the dark side of the rebetiko subculture.

### *Different Kinds of Illustrations Theme*

On this three sample different aspects of the rebetiko culture chosen and handled from different point of views. A handmade drawing seen on the first sample made with ink on natural straw paper. It is a hookah known as *narghile*, rooted in Persia, Safavid Dynasty, spread to Levant by the Ottoman Empire (Bloom & Blair, 2009: 19), reflecting the underground face of the rebetiko musician – audience. This highly artistic drawing combined with black semi classic typeface with heavy serifs. The cover designed as symmetrically. The typographic elements, signs and numbers are centrally aligned with the hookah image. Only a little red is added in order to leave it as yellow as it is.

**Figure 13.** *Album Covers with Different Kinds of Illustrations*



Source: Author's Collection.

On the second cover local patterns used like the ones seen on the territory. They organized like a rebetiko music performance stage of the old times before the 20<sup>th</sup> century decorated by flowers. Figures with folkloric colored outfit placed in the middle on plain cream background looking forward playing and singing. No illusion of depth and no rules of perspective are seen. The organization of the cover resembles the patterns on the rugs. Only the typographic elements are the signs of modern times. Placed on top, grouped, aligned centrally typography is plain and modern but behave harmonious with the other visual elements of the cover. Colors are also the most common colors used on regional rugs. The colors of the typographic elements are dark and make the design calmer.

The name of the third cover is about the topography of the area. A plain and neat illustration preferred for the cover in order to better reflect the neat appearance of the islands, bays with lots of natural rocks and the dark blue Aegean Sea. Lots of boats in the illustration are signs of the closeness of people's lives to the sea in every aspect. A transparent red rectangle base used in order to organize, group and differentiate the typographic elements from the crowd of the illustration. White and bright yellow used in plain typography in order to be seen and read. The marina on the left balanced with the blue

typography downwards. Areal and linear perspective used to create an illusion of depth. Surreal coloring created an attraction and a fairy tale effect on the audience.

## Conclusion

Among 36 covers randomly chosen, 12 themes occurred. These are the Aegean Sea, adobe walls, women, bad boy, photographs as figures, photographs as ground, photo album, oil paintings, illustrations with one figure, illustrations with many figures and different kinds of illustrations. All of these themes which are related rebetiko music are handled according to the characteristics of the rebetiko music. All of the covers used visuals suitable with the rebetiko music. All of the covers have suitable color schemes with the rebetiko music. On every cover typefaces chosen suitable with the visuals. All of the covers are designed according to the graphic design principles.

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