Annotated Bibliography


**Summary:** In this article by Jeremy Johnson, Johnson explores the outer regions of art and how visually impaired members of the community can experience art in a way that does not limit their experience. Johnson talks about how the art world of today is very intent on serving the creative needs of the able bodied doing little to capitalize on the needs and wants of the impaired, particularly the visually impaired. Through studies of his own and an experimental art project, Johnson was able to create a creative environment focused on the advancement of tactile and visually available methods of creativity.

**Place:** Johnson's work stands to show that through enough care and help, a whole new form of art can be done to expand the current diaspora of creativity. Although not a seminal work of any means, Johnson is able to utilize his article to open the flood gates and expand the current state of the art world to experiment with tactile and sensory art unseen in mainstream art.

**What’s Missing:** Johnson’s work is not one to expand the environment in the traditional sense but rather is experimenting with what is possible and how to most efficiently allow for the most amount of creativity for the impaired. With that being said, going forward, the best thing to do would be to see how else the tactile and sensory art environments can be recreated and expanded. Johnson was able to show us his methodology and how he was able to extract this art and what’s next lies the bigger problem of making this form of creativity more widespread.

**Contribution:** For an undergraduate student such as myself, one of the primary ways I can contribute is to set up a show and process for artists in the surrounding area following many of the same strategies as Johnson to ensure the easiest methodology for the most fluid show possible. Because the visually impaired are prevalent in all different
communities, bringing them together to create a greater and more free scale is the best way to continue the work that Johnson has done thus far.


**Summary:** In this journal entry, Krivec, Germadnik, Majnaric, and Golob explore different methods in describing art to the visually impaired particularly by way of a special printer. By utilizing this printer, the authors are able to explore a new environment to tactile art. By deconstructing a famous painting to different layers with different textures, they are essentially able to dissect a paintings visual textures into those that are easily perceived by those depending on touch and feeling. The journal entry also goes into depth of their process and reasoning of why those chose certain textures to represent certain visual points.

**Place:** This journal entry plays an important role in expanding how the visually impaired community can experience art. Other entries may explore the roles of how to create such art but Krivec's work primarily focuses on how the visually impaired can experience it (at least for those who are not interested in creating but rather, experiencing).

**What's Missing:** Although this work is important in the sense that it has created a new way for the visually impaired to experience art, it is still important to know that this method is hardly mass producible. In fact, the process of creating this experience is incredibly taxing and as a result, the next step would be to devise different ways to mass produce and introduce this to the greater community.

**Contributions:** One way that I can contribute to the growth of this form of art is by adapting a similar version when having my peers or myself create art. By undertaking a project where we keep this future in mind, it is possible to expand upon how people see and take in art in different ways opening up possibilities in creative mediums.


**Summary:** This article goes into depth on the differences in perceptions between print graphic users and tactile graphic users. By exploring the differences in graphics presentation and collecting their opinions and preferences on different options presented, the journal entry is able to depict to us some flaws and advantages of each media to the visually impaired student. This entry goes into further detail of their research methods and how they were able to determine preferences in graphics usage.

**Place:** This entry is one of many in a growing field of accessibility and an increased interest in caring for the impaired. As part of the Journal of Visual Impairment and Blindness, this entry is able to reach a large audience and prompt further research on the topic.

**What's Missing:** Although the entry is well versed in the field they are approaching, the entry fails to mention other variables that may lead to a change in their research and study. These can include how their subject grew up with visual impairment, how they may have adapted, and the breadth of care they receive as a result of their impairment. The article additionally explains how their study was not large in nature and doing so with a larger “n” would be beneficial in getting a stronger outcome and opinion.

**Contributions:** Some ways that I feel as if I can contribute would be to arrange a survey/experiment similar to the one presented in this article and expand to different regions. The study was particularly done with students from the US and Canada and perhaps I would be able to expand this study to students of different cultures and examine how different environments contribute to graphic perception.

**Summary:** This journal entry for the Journal of Visual Impairment and Blindness goes into depth at how school age kids with vision impairments can best learn material through textbooks that normally would have posed a challenge. This includes modifying textbook images into tactile images with different textures and embossings. By doing this, Rosenblum and Herzberg were able to determine different ways that students could take in information while still allowing for a more traditional form of education.

**Place:** Like other journals related to visual impairments and blindness, Rosenblum and Herzberg’s work fits right into a category within the research world where they are able to expand creatively and explore how best to teach students with visual disabilities and teach other researchers and educators what ways exist.

**What’s Missing:** In the final portion of the journal entry, Rosenblum and Herzberg make clear that more research and trials need to be done in order to understand what methods are most effective, which method is suited for a certain age, and additional trials in whether their methods even work in the first place.

**Contributions:** For myself, even though I do not have access to the different ways that Rosenblum and Herzberg were able to create their educational material, I can continue to pull different resources throughout LA that gives some form of insight in the different methods. With those methods, I can continue the experiment with students in college which is an age group that Rosenblum and Herzberg did not survey/test.


**Summary:** This study on attempting to teach art in a more traditional sense was able to explore the boundaries of the seemingly confining limitations that visual impairment can present. By utilizing Chinese techniques and unorthodox methodologies, Shih and Chao were able to show a marked improvement in students’ drawing ability and sense of space, balance, and stroke. By interviewing and using another congenitally blind artist’s
techniques, Shih and Chao experimented with ways to signify space and stroke balance for those who cannot visualize these concepts.

**Place:** This work by Shih and Chao presents itself in an interesting place regarding the attempt to make design and art more accessible to the blind. Instead of limiting these artists by what they can use more familiarly and setting boundaries as a result of their impairment, Shih and Chao are able to challenge those norms and tell students that are not limited because of their visual impairment but are rather raised because they are capable of a different form of art.

**What’s Missing:** Shih and Chao make it clear that their selection and study pool was quite small. While only working with 5 kids, it is evident that in order for this technique to become a widely used method creation, more students must participate and show progress in their artistic ability and sense of depth with a brush.

**Contributions:** The nature of this experiment is quite forgiving in that all that is really needed are a bunch of willing students, ink and wash painting materials, and knowledge of Liaw’s methods. As a result, recreating this study across a larger number of subjects is certainly useful and reasonable. Additionally, experimenting with visually impaired students from other countries can show researchers whether or not this worked for Shih and Chao because of their region or if the technique was actually useful in teaching art.


**Summary:** The book Graphic Design as Communication by Malcolm Barnard explores the more fundamental aspects of design used as a means of communication within our modern world. Exploring the technical and philosophical ins and outs of design allows Barnard to explore why design is used the way it is, what part of design makes design, design, and the social implications that go along with traditional designs.

**Place:** Barnard’s work dives deep into a more fundamental and theory driven side of design. As a result, it places Barnard among other authors who seek to break down a concept piece by piece making it crucial for those wanting to explore outside the
traditional boundaries of design. Although not considered a “seminal work”, Barnard is still able to make a big impact and get people thinking about how design should be utilized and what makes it up in the first place.

What’s Missing: Being that the book is simply breaking down graphic design into its fundamental pieces on the topic of communication, there is nothing missing from Barnard’s work. Barnard is incredibly focused and well versed in what graphic design is, how it works, and why it is so crucial for communication.

Contributions: Since it is a work explaining the fundamental concepts, there remains little that I, an undergraduate student, can do to contribute to what Barnard has already done. With that said, however, I am capable of spreading what Barnard preaches by presenting this information in the context of the visually impaired and how these concepts (usually used for able bodies people) can be applied towards those who are visually impaired.


Summary: In this article written by Angela Riechers, Riechers goes into three new forms of braille and how the bumps and dots that we are all so familiar with can be altered and designed despite their tactile nature (as opposed to visual). Riechers writes how nowadays, braille is hardly being taught or used by those who are visually impaired simply because it is much too complicated and dated. However, with these new forms of braille, they are able to introduce more invested and natural forms of learning instead of simply memorizing rises and lumps on a sheet of paper.

Place: Riechers writes this article on a platform called AIGA, the professional association for design. AIGA is a hub for many design researchers and those looking to expand the field and make an impact in the creative realm. As a result, Riechers' piece stands
among other works that advance the state of design and can become quite influential within the grand scheme of things.

**What's Missing:** Although Riechers does an excellent job in introducing us to these new forms of braille and tactile communication, one thing that Riechers does not do is go into depth the creation, function, and useability of these new typefaces. Although Riechers is simply the messenger, the next step would be to experiment with these new typefaces and see which has a studied, greater impact for those that are visually impaired.

**Contributions:** While there is not that much that I can do to advance this project, I am able to utilize these fonts and typefaces and use them to send artistic messages and expand handicap ability across all platforms. Because the nature of the fonts are that both visually capable and impaired people can read them, it can open up many doors of discussion on being more open and inviting for people of all different ailments.


**Summary:** This magazine article written by Sarah Dawood goes more into depth of one of the typefaces that haven been emerging for both visually impaired and unimpaired use. Dawood goes into detail of how this new typeface entitled, "Braille Neue," can create a more open and inclusive environment for those who have trouble seeing and for those who have no such problem. Dawood additionally goes onto say that braille is becoming less and less important and less commonplace in today’s society. By introducing this pattern and offering how braille neue can change the modern visually impaired lexicon, Dawood explains how the more inclusive space opens up a door to becoming more knowledgeable and making visual impairment not so big of a problem in today's society.

**Place:** As part of an article written for the Design Week publication, Dawood places her work right at the forefront of graphic design and brings more publicity to a typeface that
can change how the world sees visual impairment and the best ways to tackle the divide. In this way, although not a seminal piece by any means, Dawood is able to place herself at the forefront of this topical matter and introduce others to a typeface and methodology that may have gone unnoticed.

**What's Missing:** Similar to other articles that simply inform the reader of the presence and usefulness of these typefaces and techniques, there is nothing inherently missing from this work. However, if one would have wanted to take it a step further, Dawood could have devised studies and experiments to show scientifically that using this typeface is the best method for bringing together two worlds and creating a more inclusive social space for all to be in.

**Contributions:** As an undergraduate student, I am able to utilize this typeface and place it in places that may require more inclusivity and/or a more accessible environment. Additionally, I can monitor the space and invite those with visual impairment and study how different people intermingle with the space effectively launching my own study as to the usefulness of braille neue.


**Summary:** The article Braille and Typography - past, present, and future depicts the ways that braille as a letterform and communicative tool has evolved over time and where creativity and linguistics are developing braille forward. In this article, Fontyou goes in depth the many creative ways that type artists are bringing braille into a more mainstream light. From replacing the fundamental braille dots with shapes like hearts and pyramids, artists and authors are able to explore new ways of communicating emotion and feeling. Other forms of language for the visually impaired include a prototype of a scanner that can read aloud typed words or one that allows for a smoother and more fluid education of braille itself. Throughout this article, Fontyou is able to briefly touch on different ways that
the visually impaired and unimpaired can join forces together for a more efficient mode of language.

**Place:** Seeing as how this article is more interested in telling us, the reader, about the existence and practicality of these modes of communication, the article itself remains rather unimportant and trivial. However, because Fontyou explores so many different ideas and methods, it also opens the eye of the reader and allows for a more inclusive idea on what visual impairment implicates and how it is perceived.

**What’s Missing:** Some things that are missing from the article include the many other ways that artists and designers have been trying to bridge the gap between the visually impaired and unimpaired. Among this field, many different typefaces and ways to communicate and create art have been devised, many of which are missing from this article. By including these and expanding on how each can be utilized with each other, Fontyou will have been able to create an article that becomes a standard in approaching tactile communication.

**Contributions:** Because of the nature of the work and the immense scope of tactile communication, there remains little that I can do in order to expand the language of the visually impaired.


**Summary:** This case study for a better tactile communication of images serves to experiment with different ways that people that are both visually impaired and those who are not can experience art. This experience is captured through a lens that is more focused on the tactile quality rather than the arrangement of colors and vision. With various ways of presenting the art in a tactile and more accessible manner, Strickfaden and Vildieu are able to present art pieces that may have never been experienced by the visually impaired before. The authors then go into detail of how by doing these forms of tactile description, they are not destroying the meaning of the art but rather
understanding it and taking it in through a different method, opening up more
interpretation and meaning.

**Place:** Written as a case study by the University of Illinois Press, this work stands as
another dive into how art and design, modes of communication largely meant for this
without visual impairments, can be translated into a mode of communication meant for
those with limited or no vision. As a result, for someone who is interested in seeing how
the blind interact with tactile representations of art, this journal entry remains an important
one for their work. In terms of a general understanding of communication and art,
Strickfaden and Vildieu’s work becomes intermingled with many similar case studies
before them.

**What’s Missing:** From this experiment/case study, a good amount of information and
trial is presented for the research of visual mediums of art such as paintings and
photographs. What is another crucial art form and not mentioned to a greater extent is
that of other mediums of art; sculpture, multimedia, digital art, sensory. In order for art to
be truly assimilated with those who are visually impaired and those who are not, an
investigation of these other forms of art must be done to fully immerse someone without
the ability to see into a creative setting.

**Contributions:** This level of work requires a great deal of experimentation and is already
thoroughly investigated (regarding visual imagery) and there remains little that I can do
as an undergraduate student to expand this research.

http://www.designforsight.com/appendix.html#one.*

**Summary:** In this website, entitled, “Design for Sight,” Erin Schambureck gives an
extremely in-depth outline of what characterizes effective architectural design for the
visually impaired. Schambureck goes into great detail explaining how factors such as
glare indices, luminance, contrast, object placement, and luminance placement all come
together to form a space that is not only easy to navigate but also safe for those with
visual impairments. With Schambureck’s website, there are multiple pathways to figure out how to create such effective designs and why they matter with each one’s problems and advantages outlined clearly.

**Place:** Schambureck is a professor at Texas State University within the Department of Design. Although the website does not serve to be any form of research or conference paper, this website is still very influential in how to design a space that caters to low vision and blind people. For designers and regular citizens alike, the work that this website encompasses is quite important as it outlines how contrast and light play a large role in how visually impaired people may navigate a room.

**What’s Missing:** Because the purpose of this website is to educate those who are not familiar with socially conscious design and not to create a space or solve a further problem, there is nothing missing from this group of articles. Schambureck addresses all portions of what makes and what does not make a socially conscious space efficient and effective.

**Contributions:** Taking the information from this site, there is not much that I, as an undergraduate student, can add. However, knowing all of this information, I am able to utilize this information to understand what makes an effective space effective and to emulate it into an experimental space to showcase the different ways that we can improve the modern landscape.


**Summary:** In this blog post written by Dustin Eusebio, Eusebio goes into great detail of what makes a space accessible and easy to navigate for those with visual disabilities. Additionally, Eusebio informs the reader of what makes someone visually impaired and lets us know that a large portion of the world population deals with some form of visual impairments. Eusebio
discusses both outdoor and indoor spaces. With each subcategory, he addresses some common recommendations such as increasing contrast between important road markings and to utilize sounds and touch, something that those with visual impairments still have full capability of. On top of all the recommendations that Eusebio lines out, he also includes large sections of what not to do, some aspects of design that are equally important.

**Place:** Because this blog post is so in-depth, it proves to be an important resource for those that are interested in designing a space that is both socially conscious and efficient for everyone navigating the city. Although not famous or consequential within the research community, the level of detail that Eusebio puts into his post and his attention to detail makes this piece an important one for cities and buildings transitioning to a more socially conscious one.

**What’s Missing:** As a result of the attention to detail and great depth that this article presents, there is nothing substantially missing from this article. Eusebio accurately outlines each element of what makes a socially conscious space effective as well as examples of how they can be implemented, why they work, and even examples of what not to do and why.

**Contributions:** Similar to many of the previous works, there remains nothing that I can do to help implement or expand upon what Eusebio has already accomplished. The article is impressively accurate and in depth and as a result, the only consequence that could follow is to implement the information given into an exhibition showcasing why these techniques work and what they look like.