

AESTHETICS OF PRINT MEDIA

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Abstract

The print media are the agglomeration of all media of communication that are concerned with the using or impression of ink on paper, physical or virtual, for dissemination of messages for the purpose of mass communication to a large and heterogeneous and contagious audiences simultaneously, with a possible immediate or delayed feedback. This work is concerned with exploration into the aesthetics of print media of communication. It enquires into what constitutes the aesthetics of communication and the chemistry of print media aesthetics on one hand and the essence of the analysis or otherwise of print media virtual and hard copies. The work indicates that in print media like in the electronic media, the quality of aesthetics values would to a great extent influence the standard and reach of the media. The work further indicates that some of the axiological indices that can enhance the architectonics of the print media include: the linguistics skills, graphics quality, logical and the quality of intellectual explorations of the print media contents. In addition, the robustness of the epistemological in-depth as well as the intellectual, ethical and responsibility quality of the print media content are major aesthetical values of print media of communication. The work is of the position that where these elements are not emphasised, that print media quality would suffer relegation to either a middle brow or a low brow publication, where quality is abdicated to a publication of anything goes, a tendency in a mediocre and junk communication system.

Keywords: *Print media, aesthetics, linguistics skills, communication, feedback*

Introduction

One thing that is considered unique in life is that things are mostly perceived variously according to cultures, social consciousness, ideological inclinations, usages and axiological cleavages. It is also a common feeling and common sense to have a feeling of inner thrill, displeasure, tendency for appreciation, or that of satisfaction or rejection when things are perceived. These feelings, sensations or experiences at one point or another provoke some sense of enjoyment, bliss, or a sensitivity of inner satisfaction that is triggered by exposure to either subjective or objective interactions with our environment or that of fear, disgust, pity and dissatisfaction with sometimes a sense of grotesque experiences. These kinds of sense of appeal which tend to gratify: the sense of smell, like in the case of perfume; sight, like the feeling of a beautiful art work, objects, or an architectural edifice; or a piece of graphics or sculpture; variegated painting or cultural colorations on a tree or premise; is what is referred to as aesthetic experience. In the view point of Akpan and Udo, (1990, p. 2)

An aesthetic experience (sometimes spelt esthetic) is the feeling of sensation that we have when we experience something that evokes a certain feeling of enjoyment, something which makes our nerves tingle whether from seeing, or hearing or touching the thing in question. The experience of looking at a beautiful flower whether in someone's garden or painting is an aesthetic

experience. So is the experience of listening to the best music symphony or choir in town performs at a concert, or watching a troupe of dancers perform.

It is considered that any conclusion with the said disposition will inevitably follow with another, that what constitutes aesthetic experience is the totality of the art of appreciation of the thingness in the fine, industrial, communication, visual or performing art. So, we find that it as well follows from this position that one can draw aesthetic experience from all that can be perceived from the five senses and others. It may be in this kind of impression that Ruth Shaw, (1979) as cited in Johnson, (2004, p. 15) had in mind, when she insists that "Aesthetic is unique among the evaluation discipline in that it has to do importantly with feelings expressed in art and the appreciation of art, and with judgment that are usually based on these feelings or sensing.

It may be from this point of view that the aesthetic experience, its applications and practice in print media would be considered to imply the totality of the architectonics of morality, cultural, technological applications employed, and the nature of personalities that were involved in the packaging of any good written communication especially in the print media. To really grapple with the said assertion, it is important that the meaning of the concept aesthetics as it would mirror the import of the implications of the work be explored.

What is the meaning of Aesthetics?

Aesthetics is concerned with discipline which major preoccupation is with the nature of art and the process of making judgments concerning the beautiful, the ugly, the sublime and the grotesque. It is most often categorised to be an integral part of a larger philosophical category which concerns itself with value theory, axiology. In this sense, axiology is the branch of practical philosophy which studies the nature of value. Smith and Thomas, (2025). Axiology study values from a universal perspective rather than values in particular, and frequently emphasis the plurality and heterogeneity of values, while at the same time adopting different forms of realism about values.

Aesthetics as a philosophical exploration is consists of many branches. These branches include: classicism, romanticism, historicism, and Marxist aesthetics. In addition to modernism and symbolism, post modernism and psycho analytic theory. Aesthetics in the aforementioned mentioned perspectives it is concerned with the nature of and the art of making judgments concerning beauty. Approaches to aesthetics are fundamentally about the beautiful and the ugly, emotional engagement and formal analysis of objects. It can be seen that the study of the aesthetics of print media can be considered to be the ensemble of what can be seen as the requirements of print media.

The term what is, is a meta-metaphysical question that is used to consider complex metaphysical investigations into almost all situations. It is commonly applied to ask about that which exists. This inquiry always seeks to investigate into the basics or the composites of any existing entity. For instance, what is antimatter, dark matter and dark energy? Is the study of astrophysics all about the aforesaid, if yes, why? If no, why not. The said is most time considered very commonsensical questions. This is mostly because they peer into the universal and particular entities that experiences, things or actions are consist of, which are usually assumed as certain and known by all.

The question also elicits answers as to what the fundamental entities of a thing, idea, concept, person, knowledge or actions are. While considered as an epistemological and ontological issues. We shall not explore the ontological and epistemic inclinations of aesthetics here, rather the work is merely concerned with the aesthetics, especially as it applies the print media in this case, therefore, the aesthetic seeks explanation into the concept of aesthetics from the universal and particular perspective rightly. It furthermore seeks an enquiry into that which has been said about, or what aesthetics has been considered to be, by various schools of thought. It can also be considered an exploration into the various perceptions of scholars of what aesthetics is and is not.

To consider a definition of the term, aesthetics is rather too impracticable and very misleading: especially as most of the definitions tend to shift the aforesaid from its base, philosophy, to their various subjects or disciplines for possible adaptability, the aesthetics of. This can best be understood, if we consider philosophy from the viewpoint of Alfred North Whitehead, one of the greatest and most respected thinkers of modern times, who describes the gift of philosophy as "insight and foresight, and a sense of worth of life, in short, that sense of importance which nerves all civilised efforts". Ewing. (1980, p. 12). This may explain why Whitehead insists that "when civilisation culminates,

the absence of a coordinating philosophy of life, spread throughout the community, spells decadence, boredom, and the slackening of effort. He further argues that philosophy is an attempt to clarify those fundamental beliefs which finally determine the emphasis of attention that lies at the basis of character". To consider aesthetics from the viewpoint of philosophy, it is important that we start with Ewing, (1980, p. 7) when he posits that:

Aesthetics is the application of philosophy to the consideration of art and the beautiful. It asks such questions as: Is beauty objective or subjective? What is the function of art? To what side of our nature do the various kinds of beauty appeal? Considered from the above view point, it becomes very difficult to separate the study of aesthetics from other genres of philosophy; epistemology, ethics or moral philosophy, value theory or axiology. metaphysics and social and political philosophy.

This claim is applicable to arts, architecture, theatre and communication and other aspects of human endeavours. Though the inability of our schooling system to study philosophy as a critical aspect of human development has caused a lot of scholars to discuss the two opposite sides of the same coin-philosophy, metaphysics and critical philosophy and their applications to the various spheres of knowledge as very different and opposing views, which should not be, this is mostly obvious in the study of aesthetics and communication arts. This corresponds with the position of Alexander Gottlieb Baumgarten (1714-1765) as reflected by Akpan and Etuk (1990, pp. 2-3) when he applied aesthetics to all the fields of sensory knowledge, which by implication is: "all that we can claim to know through our five senses, including the field of inquiry which nowadays belongs to the area of philosophy known as the theory of knowledge or epistemology was brought under aesthetics."

It can be inferred from the above that the theory of knowledge is a complex philosophical enterprise, especially as we cannot understand what there is, without plunging deep into metaphysics and critical philosophy, value theory or axiology, and ethics or moral philosophy. and other branches of philosophy. So we find that the brash definition of aesthetics as the study or science of beauty can be seen to be loaded with meanings, especially if we see science from the German word 'wissensft' (from wissen to know or be acquainted with). One could be tempted to conclude that the subject matter of aesthetics is the philosophical enterprise that is concerned with the study of beauty. Like the philosophical enterprise of the past, which is concerned with investigation of basics of thought, or attempts to establish alleged facts of a different order from those dealt with by science, by method which are likewise quite different from those of science, they have usually been influenced more than is commonly apparent, on the surface, by the contemporary state of science. Ewing (1980, p. 19). A careful view of the said definition will explain to what extent Baumgarten's view of what aesthetics is, has influenced researchers like Herbert Zettel, as cited by Akpan when he insists that aesthetics means: "a study of certain sense perceptions and how these perceptions can be most effectively clarified, intensified through a medium, such as television or film for specific recipient". Akpan (1987, p. 131). In this sense, therefore, one can argue that aesthetics can mean sensing, perception, awareness, and the sense of conscious perception of what there is in a particular or general sense. Juxtaposing this assertion with Akpan's position tends to expose a contradiction. Whereas aesthetics aspires to highlight the essential, intimate, purposeful relationship between life (reality) and semblance (art), Akpan tends to highlight the differences when he posits that:

In this context, we no longer limit aesthetics to the traditional philosophical concept that deals solely with the understanding and appreciation of beauty and with man's ability to judge beauty with some degree of consistency nor do we consider aesthetics to mean merely the theory of Art. We are taking the original meaning of the Greek verb *aisthanormal* (perceive) and *aisthetike* ('sense perception') as the basis of our examination of theatre as aesthetic structure. Akpan (1987, p. 13).

This tends also to imply that there is a contradiction in his view point of aesthetic and that of philosophy; but this is not so, viewed from a complimentary reflection approach to knowledge integration, as aesthetics can be viewed both from the universal and particular perspectives. Like we have in all philosophical enterprises, philosophy can be studied for philosophy sake, just as we can as well do the philosophy of, which is the interpretation of the object of

philosophies of various disciplines, aesthetics being an instantiation of it. This perspective can explain what Akpan and Etuk (1990) as cited by Johnson (2004, p. 23) had in mind when they postulate that

...aesthetics is the science or study of beauty. This means that the discipline is not concerned with individual beautiful things as such, but rather ask general questions and seek to formulate theories about that which is common to beautiful things. Precisely, it seeks to answer the question: What characteristic in things makes beautiful thing beautiful?

In the sense explained above, Ozumba (2007, p. 1) sees aesthetics from Feagin's view whereby 'aesthetics is considered to be a branch of philosophy that examines the nature of art and the character of our experience of art and the natural environment'. One can from this definition infer that aesthetics is very broad, as its concern is varied, delving into areas like: art appreciation, criticism and judgment of the beautiful and sublime, the ugly and grotesques, art creation and appreciation, intention and values, imitation and representation, aesthetic qualities, theories and methods, artifact, theatre and film, literary culture and dance drama or carnivals, etc. Just as it is with philosophy which can play a second order role in all spheres of human knowledge that is in: arts, sciences, social sciences, law, engineering, medical sciences and in architecture aesthetics can as well, play second order roles in almost all human spheres of influence: media, film, newspaper, magazine and other areas human communication. Ozumba (2007, p. 2). In view of this therefore, it becomes apparent that Baumgarten's (1714-1767) view point of apriori sensibility, called transcendental aesthetics or the critique of taste has almost become the foundation of aesthetics. The concept, as cited by Immanuel Kant in the Critic of Pure Reason as Kant argues that:

Originated in the abortive attempt made by A. G. Baumgarten, that admirable analytical thinking to bring the critical treatment of the beautiful under rational principles, and so to raise its rule to the rank of science. But such endeavours are fruitless. The said rules and criteria are, as regard their chief sources, merely empirical, and consequently serve as determinate apriori laws by which our judgment of taste must be directed. Kant, (1787, p. 66).

To determine the fate of aesthetics from the said viewpoint is not sufficiently adequate to assert it to be the totality of philosophical aesthetics. Ozumba, (2007, p. 4) tends to see this position clearer when he maintains that:

We have in the foregoing come to the conclusion that the Baumgarten's definition of aesthetics is inadequate. Aesthetics cannot be a science of sense perception alone but necessarily includes intellectual intuition. The beholding, appreciation and enjoyment of not a stable sensational affair.

In this sense, Ozumba stressed the almost impossibility of a definition of aesthetics by attempting to highlight aesthetics from the fact that aesthetic needs are varied and diversified, ranging from sensual satisfaction, intellectual excitement, existential harmony and inner peace to the holistic satisfaction of the body, soul and of the mind of the appreciator and the maker or the efficient cause of aesthetic object.

Akpan and Etuk as cited by Johnson (2004, p. 23) is on one hand a flow from Zettl's definition of aesthetics by it deviated, and tilt to Ozumba's position, when they assert that:

Aesthetics is the science of study of beauty. This means that the discipline is not concerned with individual beautiful things as such, but rather ask general questions and seeks to formulate theories about that which is common to beautiful things. Precisely, it seeks to answer the question, what characteristic in things makes beautiful things beautiful.

There tend to be harmony between Johnson, Akpan and Udoh, and Ozumba from a hindsight view of the aforesaid. In this sense, therefore, one can see aesthetics as the study of the quality of an object or art, the critic of beauty or the philosophical study and evaluation of the value. In this sense, in aesthetics, there is a conscious perceiving

of a thing with the senses. In other words, aesthetics can be considered to be a philosophical study of value theory or axiology. This is exactly what Akpan, Chris had in mind when he argues that:

Aesthetics as part of value theory, and as one of the traditional branches of philosophy is engrossed in argument as to what constitute the nature of art, the appreciation of beauty in art. aesthetic experience and aesthetic value etc. In each of these issues, philosophers, art critics, both professional and amateurs, art appreciators etc., either consciously or unconsciously employ deductive and inductive methods in a bid to drive home their points. Akpan (2007, p. 39).

Aesthetics is the science that is concerned with the study of beauty. This means that the discipline is not concerned with individual beautiful thing but the concept of the beautiful from a universal perspective. Precisely, it seeks to answer the question: what is the characteristic that is in a thing that makes the thing beautiful, Johnson (2004, p. 23). If what is said is what aesthetics. Ezedike is then more pungent, when he summed up what aesthetics and aesthetic experience deals with: aesthetics deals with the creation (artificial), appreciation (natural) and evaluation of the works of arts and beauty.

The German philosopher Baumgarten (1714-1762) coined the word 'aesthetics from the Greek *aisthetikosto* deal with sensing and the architectonics' of sensory and perceptual knowledge, because he wished to emphasis the experience of art as a means of "knowing' of knowledge qua knowledge not the knowledge of. He also sees the shortcoming in this assertion of aesthetics and distinguished the narrow sense in which aesthetics has been applied and the broad sense in which it has been used to describe the subject as in when it is used to make statements about the arts and beauty such as: paintings, sculpture. music, sunset or other purposes like in music, film, mathematics, and spatial sensing, space-time. He also attempted a clearer discussion of what he described as aesthetic experience, which according to him signifies all value judgments. In his view also all axiological suppositions can be classified as: "an opinion, assessment, estimation, and claim about value, worth, quality, merit or desirability of any work of art" (Ezidike, 2007, pp. 47-48)

One can as well infer from this assertion, why there are varied aesthetic experiences: apriori, realists, objectivists, subjectivists, positivists, materialist, and synthetic a priori aesthetics. In addition to the enlisted, Akpan, 2007, p. 55 also highlighted empathic aesthetics, while Apeh, 2007, p. 84, on the other hand discussed romantic aesthetics. To show that the subject matter of aesthetics seems inexhaustible, (Nkem, 2007, pp. 100-102) highlights on the importance of emotionalist, subjectivist, and analytic aesthetics. It is important to note furthermore that there are many other forms of aesthetics analysis which include, but are not limited to the philosophy of the spirits of the arrow of the time of aesthetics: ancient, medieval, modern, post-modern, existential, and contemporary aesthetics, but this work shall focus on the applications of aesthetics in its grand unified perspective with focus on the in the print media.

Print Media and Aesthetic

It is imperative to highlight that aside many other aesthetic values that are mostly highlighted in print media, the scientific analysis of language and its implication in a fundamental aesthetic element, the study of the science or the arithmetic of language is referred to as linguistics which again partitioned into psycholinguistics, morphology and syntax, choice of words (diction) phonemics, punctuation, grammar, graphics of communication (design and layout), axiology and law, and political economy.

So far, the work has been concerned with aesthetics from the universal perspective. Here, however, the work shall be focused on the applications of aesthetic principles to the study of print media, the particular. For the purpose of this work, the print media shall include all that is printed, be it in form of words, numerical, pictures, book, atlas, annals, magazine, newspapers, and art works either in the form of hard, soft and electronic copies. This work shall concentrate further on what constitutes media aesthetics and how it has enhanced the features of the print media acceptability on one hand and how the afore acceptability has affected the patronage of the said print media products on the other. Consequent upon that, therefore, this segment will look at some theories of aesthetics as the theoretical position of the aesthetics of print media. It is herein after that one can take a look at the telegraphic view of the kernel

of the structure, which may lead to the conclusion and recommendations and a discussion on the contributions to knowledge.

Print media aesthetics is concerned with the totality of all graphics, visual and design components that combine to enhance the overall appearances and appeals of printed materials such as books, magazines, newspapers, and brochures such as the font sizes, line spacing, hierarchy and other visual elements that enhance visual interests and typography. Typography enhances such aesthetic qualities such as readability, mood and tone, hierarchy and structure. Consistent typography throughout a printed piece reinforces brand identity and creates a cohesive look. Typography allows for the use of contrast to emphasise key points or sections. Techniques such as bolding, italicizing, or changing color can draw attention to specific information, making it stand out on the page. Creative and thoughtful typographic design can captivate readers and enhance their interest (Lypton, 2010).

Unique or artistic typographic treatments can make a piece memorable and visually engaging, encouraging readers to spend more time with the content. According to Lypton (2010), certain typefaces can resonate differently within various cultural contexts. Understanding the cultural connotations of typography ensures that the message is communicated appropriately to the target audience. To this end, typography is not merely a tool for conveying text but a fundamental element that enhances the overall aesthetic experience of print media. Thoughtful typographic choices can transform a simple layout into an engaging, effective piece of communication (Bringhurst, 2004).

Colour schemes that are fundamental to print design; the choice between vibrant colors and muted tones can significantly impact the aesthetics appeal. Imagery which is all about the inclusion of photographs, illustrations, and graphics adds depth and visual engagement. There is a common impression that high-quality images that are relevant to the content can facilitate the aesthetic of the media output and as well, attract the reader's attention. In all print media, the structure of text and images on a page is an integral part to the flow and structure of the document. The practical use of space can improve readability and make the layout and composition more appealing. Other aesthetic quality or elements in print media include: paper quality, texture and types, binding and finishing, visual hierarchy, which enhances easier navigation and absorption of information, consistency in design elements like logos, colours, font reinforcement (branding).

Media Responsibility as a Core Aspect of Print Media Aesthetics

In the study of aesthetics, we are usually exposed to the study of the awesome, and the sublime, which usually refers to quality of greatness, or vastness that beyond all possibility of calculation, measurement or imitation. It can as well be considered as that which is grand. Immanuel Kant 1790 in the Critique of Judgement sees it as a condition of experiencing something that surpasses our ability to comprehend it fully. In his point of view, the sublime can be segregated into mathematical sublime, which has to do with the vastness of nature and the dynamical sublime which is concerned with the power and force in nature. From the aesthetic experience, we can consider the sublime to implicate that which transcends ordinary beauty, involving the feelings associated with one's insignificance in the face of vastness, power and mystery. One can see the sublime to mean something of high moral, intellectual, aesthetic, or spiritual value; noble; exalted, inspiring deep veneration. In this sense, one can posit that the sublime, the beautiful and the ugly and grotesque are in all part of the aesthetic the print media. Another aesthetic quality of print media is that which is ethical and responsible.

The ethical has to do with integrity, moral and that which is not sordid. On the other hand, responsibility is a noun, with plural form responsibilities. It meanings include: being accountable to someone, something to be responsible for, blame, duty and authority to act. It is one of the requirements of media of mass communication. Print media of mass communication are required to be responsible, dutiful or accountable to the society in which they are found. In this context, these media are expected to perform certain basic functions like: information, correlation of the environment, transmission of culture, political and economic mobilisation, status conferral, and entertainment ethically and responsibly. The media of mass communication are also vital in exerting authorities, by reporting what is going on in the society, blame and accept blames, when and where necessary. Another sense in which these media are expected to act is in giving account of events as they unfold. That the media are responsible also imply that they are trustworthy and dutiful as social institutions and business concerns.

As the fourth estate of the realm, the media are equally required to be answerable and morally dutiful toward the development of human society and the environment. It is in this sense that the media are required to be socially,

culturally, politically, economically and environmentally responsible. The mass media are from this point of view said to be liable to be called upon to for what they are doing and how.

These are the aesthetic values of print media. Hulatt and Freitas (2025) define media aesthetic as "the study of the artistic and sensory dimensions of media, encompassing elements like visuals, sound, form and style that influence how audiences perceive and interpret content".

In other words, it is concerned with how television shows, films, digital content and advertisement create visual and auditory experiences. This aesthetics involve colour schemes, sound design, imagery, setting, relatable characters, emotional plot structure and general composition which influence audience engagement, perception and interpretation.

Examples of Media Aesthetics can be viewed in:

- 1) Advertisement that uses bright complementary colours and upbeat music, which automatically arouse the happiness and excitement of audience.
- 2) Mystical imagery and intrigue scene in film, which influences audience emotions, engagement and perception.
- 3) Animations with exaggerated motions that evoke comedic effects in the audience.
- 4) Documentary with ambient sounds that portrays realism and capture audience engagement.

Key elements in Media Aesthetics include the following;

- 1) The Narrative Technique: This is how the story unfolds, it involves the setting, scenes, characters, plot, imagery and symbols in the story which add aesthetics or beauty to the media message.
- 2) Visual Composition: This is artistic arrangement of elements within a frame. The pictures, videos, colours, lighting, etc
- 3) Sound Design: This is the strategic use of sound and dialogue which influences audience mood, perception and interpretation.

According to Marchiori (2013) media aesthetics is to be understood as a theoretical reflection on thoughts and sensations. Linked to the articulations between medium and to media as a whole. It is bounded in technology in the contemporary society and a panorama of art history trying to find precursors of multimedia practices.

Media Aesthetics in Select Nigeria Print Media

According to Nana and Umor (2016) in their study to measure and ascertain the use of aesthetics in print media, with reference to The Guardian; This Day; The Punch; The Nation and The Daily Sun Newspapers, assess aesthetics in print media as follows:

The Guardian Newspaper uses black and blue colours in its masthead and major headlines are properly highlighted in lower case letters of Time New Roman Font type to create aesthetic value and engage audience attention. The layout design is laid to present the news items first and there is a topical issue on the outside of the back cover showing beauty and order.

This Day Newspaper displays masthead in a column lower with the logo in between the two words making up the masthead. Red colour used to break the monotony of black in the Newspaper add up to aesthetics values. This Punch Newspaper uses many colours with red as dominant colour. The fonts are bold enough to capture audience sight. The Nation Newspaper crowds its mastheads with many elements and colours of green, yellow and black. The texts are bold as well to attract reader's attention.

The Daily Sun Newspapers uses combination of white, black, red, orange and green colours with few words to create aesthetics. All the above newspapers are properly balanced with pictorial reports which add to aesthetics and make them attractive. Oborand Udoh (2013) view aesthetics in print media using indices such as synergy, conciseness, simplicity, concentration, concreteness/candidness, correctness/decency, completeness and wholeness. Using content analysis, they explained aesthetics categories in The Sun, The Nation and The Punch Newspapers of May 20, 2013. Findings indicated that on the averages the newspapers followed rules or prescriptions according to the above indices. Using the pleasure theory and agenda-setting theory to frame the work, the study concluded that, the Journalists should be well crafted in words, keeping them clean and well-polished and using them appropriately to create aesthetics.

Senam, Udoakah and Udoh (2015) in studying aesthetic attitude and newspaper selection among Nigerian academics, assessed certain aesthetics elements in The Punch, The Guardian, Vanguard, Daily Independent, The Sun and Daily Champion using: Balance in graphic and headline spread; Contrast in font Size, white space and column mix; Focus in lead story and headline stress; Dynamics in content richness/variation; Unity in grammatical coherence and uniformity and Proportion in space management.

Summary, Conclusion and Recommendations

Findings indicated that newspaper editors consciously manipulate aesthetics elements to appeal to the attention of the readers and engage their perception. Findings also reveal a possibility that Nigerian academics select newspapers to read according to observed aesthetics in words, pictures and above-mentioned aesthetics elements. It stands to reason from this work that aesthetics is an all-embracing aspect of art and in the art of print media of communication, which include the conscious understanding of the arithmetic's of language, grammar and the general linguistics of communication. It as well deals with interpretation of the science of linguistics, typography, and graphics of communication and the systematic involvement of ethical responsibility in printed communication to make for the science of beauty and the sublime and the avoidance of the ugly and grotesques.

In addition, it is within the ambit of media aesthetics to avoid the use of falsehood, half-truth and crass unethical practices to make for the integrity in print media communication. Ethical journalism and communication require the maintenance of responsible and appropriate culture for sustainable growth and socio-cultural and economic development. This work also recommends that there should be a conscious education on print media aesthetics which so far, has been down played in school of journalism and communication studies. One can infer that aside the elaborate exposes on the subject matter, the contribution to knowledge of this work is that print media aesthetics which has been very developed in European and American School of Journalism has been down played in Africa especially Nigeria. The article therefore is an instance off a wake up call on the aesthetics of print media and of communication.

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