professional assignment

A layout system for the 'Visual Essay' part of academic journal Design Issues

al Essay: Barkers Department e Fashion Shows 1928 to 1930 n Bishop



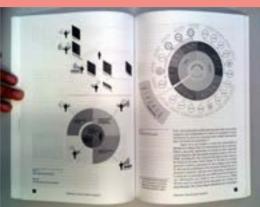
nska modelling a 'theatre review' costume, 1928. Photograph, Barkers Press Book, Collection. Andrea Majinska was the sculptor Jacob Epstein's muse. The glamorous rs to be a sequined review-style costume of bra and shorts with a trailing evening

Dilek PolatMABD - Summer 2013
University of Reading

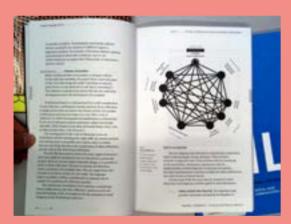
Tutors: Ruth Blacksell - Paul Luna

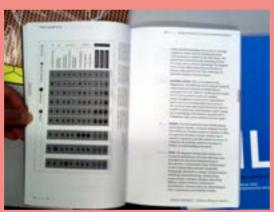
Discovery





Design Issues





Visible Language - The use of images in regular essays





The Journal of the Printing Historical Society - The use of images in regular essays

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Observations / Analysis

Although I did some research about visual essays, I could not find any example for the academic journals. So, I decided to look at design journals in the library for seeing the use of image. Apart from the 'Design Issues', I examined some existing journals about design and its history such as 'Visible Language', 'The Journal of Design History' and 'The Journal of the Printing Historical Society' and get familiar with the integration of images and text. Except the journal of Printing Historical Society, images are generally positioned in the whole page or in the same size with the text column. This approach makes them more text&image integrated essays. The Journal of the Printing Historical Society uses the images separately from the text and generally a full page differently from the others.

Audience

The audience of the journal are academics in design field. The journal is also one of the most well known design journals in the academic world. So, I think that it is a really hard job to design for design experts and meet the expectations.

Transformation



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Initial Approaches

In this project, I had three meetings with my client. This process also can be seen as 3 phases in this report.

In the beginning, I was not totally sure what I was going to do because of my lack of experience about designing layout systems. I tried to understand what was the expectation and what the deliverables were. After making the requirements more clear, I started to do my puzzle and figure out with the concern that whether I should stick to the original design or create a brand-new layout and page style. I have not designed a layout system before, so it was a complete challenge for me. One of the difficult aspects of designing a flexible grid system for an academic journal is that you have lots of texts and images in different variations. It is nearly impossible to find a perfect system fits in every occasion. I tried to catch a common ground and make a different sense in this new section.

Phase 1

After having three visual essays in different formats, I started my design by playing with text and images from these essays and positioning them in order to create a new style and page system. My first idea for the first page was moving the title to the bottom to make a fresh start with a big space. But it was not approved by the client, because of the concerns about using space. I did not apply any design in the first pages for creating a new style, I stickted to

the original design. But this approach did not work for differentiating a new chapter from the rest. Another approach for creating a new style for the visual essay part was positioning the text columns towards to the both edges of the page. But it was not a good idea for the consistency of the original design. It could easily confuse the reader to jump a new page with a new column position. So, I abandoned this approach.

Boxing Play: A visual essay based on the collection of technical toys in the Deutsches Museum, Munich

Artemis Yagou

The toy collection in the Deutscher Misseum, Munich, is dedicated to so called technical or construction toys; these are imprised by the architectural and technological environment and developed on the basis of the opportunities these environments affect for play. The origin of technical toys dates back to the pioneening work of educator Priedrich Probei (1700-1852; they subsequently developed through experimentations in distincted countries and through the use of various materials.

The Deutsches Minimum toy collection covers the period from 1880 until today; it has been permanently exhibited since 1994 in time sections based on material (wood, ceramic, metal and plattic; and has been relatively unchanged ever since. The collection is not fully documented; it is estimated that it consists of approximately 300 items, about 2/3 of which are in the permanent exhibition and

Dospolicae: Vitare III, Number II Autorio 2017

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- Alcomo, 1987.

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- Wolfgang M. Herblind, Sethoology in Disneying World The Collections of the Designation Manual, Majorit Chebushen Manual, 2018, 219 275.

the rest are kept in the depot. Although marginal within the maseum's wast collection of technological artistants, it is walred for its original subject matter and pedagogical potential. It has been based on the premise that play is a learning method, a way to acquire skills in the use of tools and materials, to understand hore bedselogies week and to develop children's imagination. Additionally, bedshical toys reflect the state of technological advancement of their time and the public pecosption of technology.

It is not difficult to see the relevance of playthings to the design domain; from a design perspective, the toy collection offers rich insights into evolving design practices and uses of design in every-day lide. The houses of the toys in particular are faccinating objects of design themselves, their overall design and over illustrations complementing and enhancing their contents. The hoves reveal what the toy is and how it functions; who is supposed to use it, when, where and how, and the kinds of behavior expected of children and parents. On another level, the virtual imagery may inform the development and diffusion at specific attitudes towards science and technology, as well as the relationship of the toy with wider social or political agendar. Thus, howe for technical toys are not more containers to protect and carry the toy, they support the significance of the playthings they contain and contribute to their functions and symbolium in analitiations ways.

To illustrate this, shown here are three pairs of images, in which the content of a toy box is juxtaposed with an image from the box of another toy. In the first pair, the colorful geometry of Bruno Truf's utopian, 1920s Dandanah set made of glass is related to the peaceful, dreamlike atmosphere of a Korbuly-Matador (Bustration from around the same period. The child on the picture is surrounded by try houses, vehicles and figurines, and appears to be lost in a fantasy, undecided about how to play and with what. In the second pair of images, a highly structured Trix box from the 1930s is combined with a Structutor illustration from the early twentieth century. The carefully ordered contents of the Trix box reconate with the boy's impercable appearance, with his seriousness and intense concentration; an engineer in the making. The third pair connects the Basspiel of 1923 by Alma Siedhott-Buscher with an illustration detail from a 1900s Matador box. The sophisticated, pedagogically inspired structure of the toy created at the Eaching offers an intriguing match with the image detail of the mischievious-looking girl who hungs wooden building blocks with a hammer.

The juxtaposition of the three pairs of images correlates the highly structured but designs and the activity of playing. More specialcally, the sequence of images is a reflection on the relationship

Designativase: Witness 25, Number 6, Autores 2012

Phase I

At the very beginning, I separated my design as main text/ introduction and images after that.

I positioned the images in the same size of the text column for maintaining the consistency. I used the same typographic and design style of footnotes for the image explanatory notes and positioned them in the narrow column, but I make the type size bigger in order to make reader realize that this is a visual essay (it was 7.5 pt, I made 10 pt). After all this attempts, I presented my initial designs to my client.



Dandanah - The Fury Palacs, set of 62 building blocks made of colored glass; 27.8 s 27.7 x 40 cm, dusigned by architect Bruno Taut, limited edition, Gormany c. 1920. Inventory Number 1997-1040



metal construction set, 22 x 24 x 8.5 cm, manu factured by Vereinigte Spielwarentstriken GnbH, Germany, 1900s. Divertory Number 1995-307)



Figure 4 Cover of manual for Structator-Baukastan I metal construction set. grayocale drawing on ochretackground, c. 20 x 15 cm, manufactured by Bing, Garmany, no date justimated c. 1920). Private collec-



design issues - visual essay

Phase 2

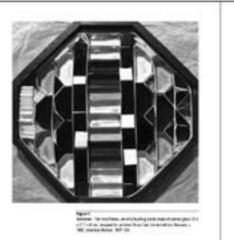
After the initial meeting with the client, I learned my limitations and the things that I should not apply to the design such as colour and space restriction or chancing the size of titles.

At this stage, I changed the typographic style and the position of image explanatory notes. I decided to make them in the same size of text column. It is positioned at the bottom of images as a standard. As typographic style, I maintained to use the same style in my first approach (same typeface of the original design of the journal, but bigger type size).

About changing the place of columns, I stickted to the original design and went back to use the same column position for text.



professional assignment





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Facel B





Figure 7

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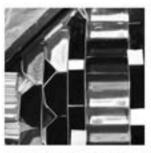
States Seed hotel total

Phase 2

Besides my previous approach, I made some style variations for the first page such as:

- Three big thumbnail images in the narrow column.
- Three small thumbnail images after the title.
- Title in colour.
- Title in the black box inspired by the "Design Issues" logo.

For understanding and showing the transition to the client, I printed out my design and made my own thin dummy by putting my design inside of the regular essays.



Visual Essay: 'Boxing Play' Based on the Collection of Technical Toys in the Deutsches Museum, Munich Artemis Yagou

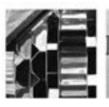




The toy collection in the Deutsches Museum, Munich, is dedicated to so called technical or construction toys; these are inspired by the architectural and technological environment and developed on the basis of the opportunities these environments afford for play. The origin of technical toys dates back to the pioneering work of educator Friedrich Fröbel (1782-1832); they subsequently developed through experimentations in different countries and through the use of various materials.

The Deutsches Museum toy collection covers the period from 1880 until today; it has been permanently exhibited since 1984 in four sections based on material (wood, ceramic, metal and plastic) and has been relatively unchanged ever since. The collection is not fully documented; it is estimated that it consists of approximately 300 items, about 2/3 of which are in the permanent exhibition and the rest are kept in the depot. Although marginal within the museum's vast collection of technological artifacts, it is valued for its original subject matter and pedagogical potential. It has been based on the premise that play is a learning method, a way to acquire skills in the use of tools and materials, to under-

Visual Essay: 'Boxing Play' Based on the Collection of Technical Toys in the Deutsches Museum, Munich Artemis Yagou





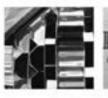


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Phase 2

In the final meeting with the client, we agreed to have a different approach as the last. My client edited the essay text and took out some parts of it and matched with the pictures to create more integrated text with images. In this case, I had a new introduction text considered as a new design component. As a result of this solution, we had more text and image integrated visual essays.

My last style suggestions for the first page have not been accepted because they did not make a big difference from the rest of the journal. So, I tried to design a new style, also with a suggestion of my client. We decided to put the first images from the essays to use in the first page as an indicator of visual essays. I also added the extra image explanatory notes that my client took out from the essay texts next to this image as an introduction. Finally, we agreed to use this style for the first pages.

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Name and Association P



Visual Essay: Barkers Department Store Fashion Shows 1928 to 1930 Susan Bishop

The following images in this essay are a selection made from the Barkers Press Book, which illustrate the exaggerated spectacular style of the clothes included on the fashion catwalk events. Hallywood was in its infancy during this period but was already making its influence on fashion. Theatre review costume highlights the 'theatricalization' of fashion shown at Darkers and that the clothes were not just being shown for purely commercial reasons but were designed to attract comments from the press. The glamorous and seductive models were also an important aspect of the shows and Andrea Majinaka, the muse of a famous colobrity sculptor Jacob Epotein, would also have added to the mystique and intrigue surrounding the events.



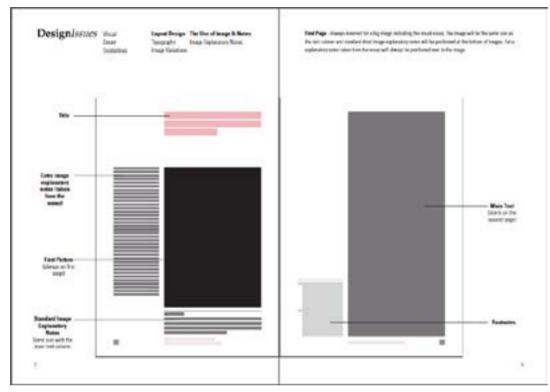
Figure 1

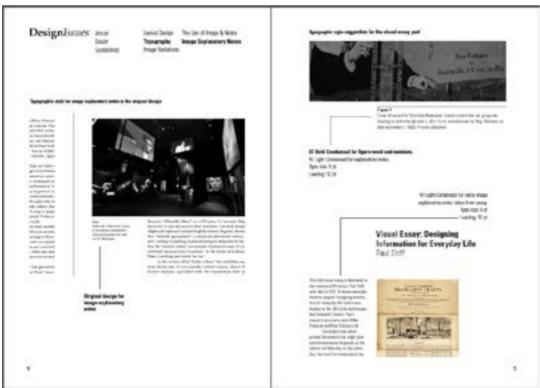
Andrea Majinska modelling a 'theatre review' castume, 1920. Photograph,
Barkers Press Book, p20. Private Collection. Andrea Majinska was the sculptor
Jacob Epstein's muse. The glamorous authé appears to be a sequined review style
costume of bra and shorts with a trailing evening wrap.

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DesignAssue: Volume 29, Number 4: Autumn 2017

I also designed a guideline shows the use of images, typographic style and image variations for the designers of the journal to apply the new design to the visual essay part.





Typography

Apart from the typeface of main text (Palatino), there is only one another specified typeface (Univers Condensed) for the image explanatory notes and footnotes in the original design. Hence, I did not want to change the original typeface choice for the image explanatory notes. Although, I used the same typeface and size, I made the word "Figure X" in bold character as seen in the below. I used the same typographic style without bold character for the introduction text as well. I only changed the typeface size of it and made it bigger.



Figure 4. Cover of manual for Structuror-Boukestern I metal construction set, graywarks shareing on schere background, s. 20 x 15 cm, manufactured by Bing, Germany, sostate (actimated c. 1925). Private collections

such unrights and evolving design practices and uses of design in everyday life. The boxes of the toys in particular are fascinating objects of design themselves, their overall design and cover illustrations complementing and solutacing their contents. The boxes reveal what the toy is and love it functions, who is supposed to

67 Bold Condensed for figure word and numbers.

47 Light Condensed for explanatory notes.

Type size: 9 pt

Leading: 12 pt

47 Light Condensed for extra image explanatory notes taken from essay.

Type size: 9 pt Leading: 12 pt

Visual Essay: Designing Information for Everyday Life Paul Stiff

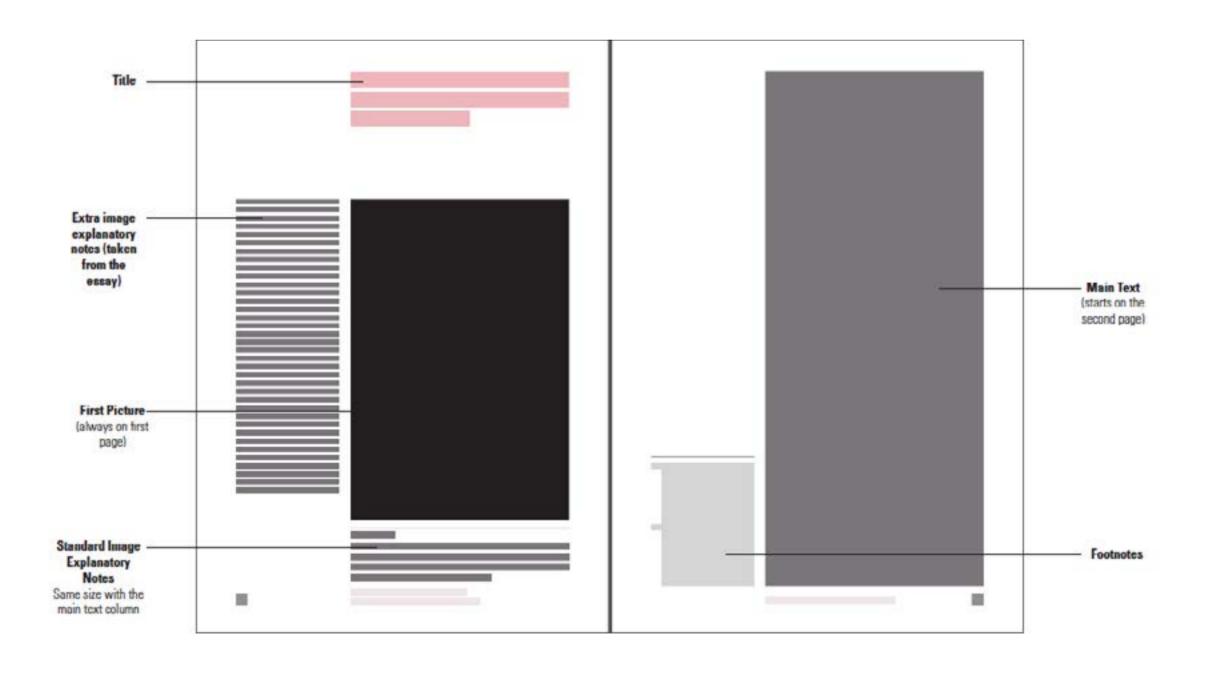
This first visual essay is decicated to the memory of Professor Poul Stiff, who died in 2011. It shows examples from his project 'Designing information for everyday life which was funded by the UK's Arts and Humanities Research Council. Paul's research assistants were Mike Estessie and Paul Detrescript.

The project was about printed documents that might give useful information to people as the carried out their day-to-day activi-



Typographic Style / Layout

I explained the all typographic and design styles in the guideline.



Specifications

Width: 25.5 cm Height: 18 cm

Type Style:

Title: Univers 67 Bold Condensed

Size: 18 pt

Leading: 20 pt

Main text: Palatino Regular

Size: 9 pt

Leading: 13 pt

Footnotes: Univers 47 Light Condensed

Size: 7.5 pt

Leading: 10.5 pt

Image Explanatory Notes: Figure numbers: Univers 67 Bold

Condensed

Note: Univers 47 Light Condensed

Size: 9 pt

Leading: 12 pt

Paper

Paper: Munken Arctic Volume White 115 gsm