

professional assignment

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

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



Andrea Majinska modelling a 'theatre review' costume, 1928. Photograph, Barkers Press Book, Barkers Department Store Fashion Shows 1928-1930 Collection. Andrea Majinska was the sculptor Jacob Epstein's muse. The glamorous costume is to be a sequined review-style costume of bra and shorts with a trailing evening

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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

Images from visual essays



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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 sticked 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.



Phase 1

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.

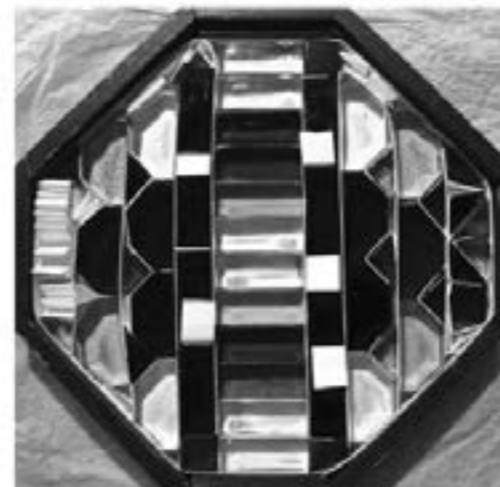


Figure 1
Dardanah - The Fairy Palace, set of 62 building blocks made of colored glass; 27.8 x 27.7 x 40 cm, designed by architect Bruno Taut, limited edition, Germany, c. 1930. (Inventory Number 1967-104)



Figure 2
Illustration for Matador wooden construction set, black drawing on ochre background, c. 50 x 50 cm, produced by Korbul, Austria, no date. (No Inventory Number)



Designboom: Volume 20, Number 4 Autumn 2011

Figure 3
Interior of Trix-Baukasten 1000 box for metal construction set, 32 x 24 x 8.5 cm, manufactured by Vereinigte Spielwarenfabriken GmbH, Germany, 1930s. (Inventory Number 1965-307)



Figure 4
Cover of manual for Structator-Baukasten I metal construction set, grayscale drawing on ochre background, c. 20 x 15 cm, manufactured by Bing, Germany, no date (estimated c. 1920). (Private collection)



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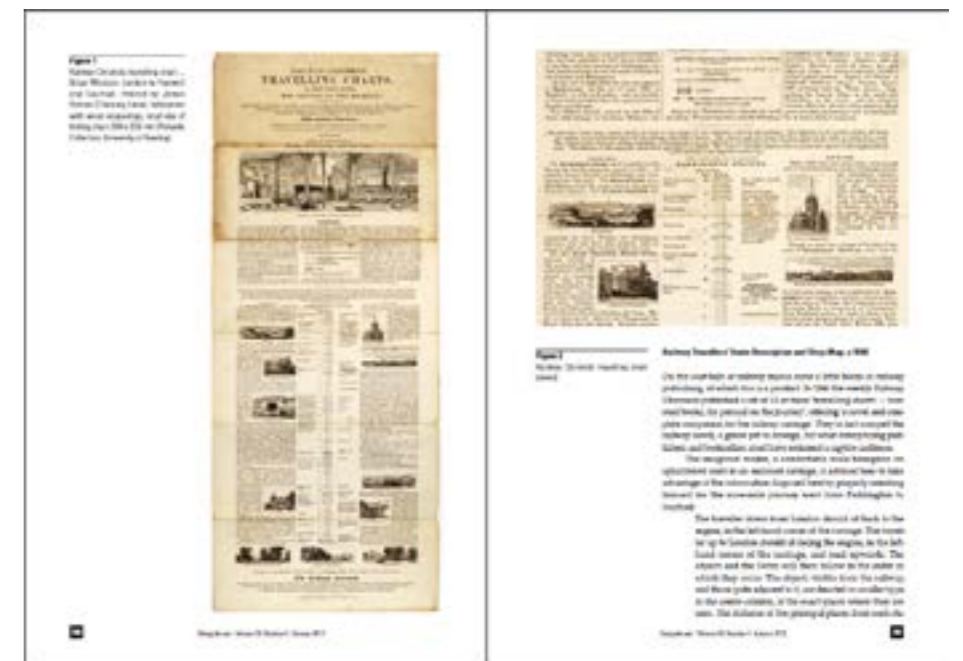
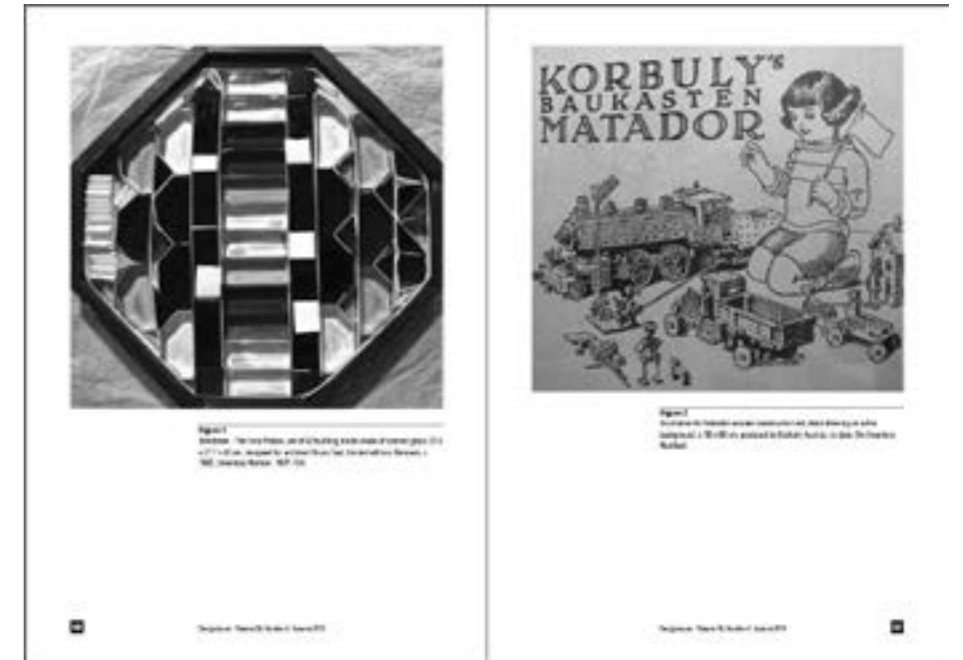


Phase 2

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 changing 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.



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.



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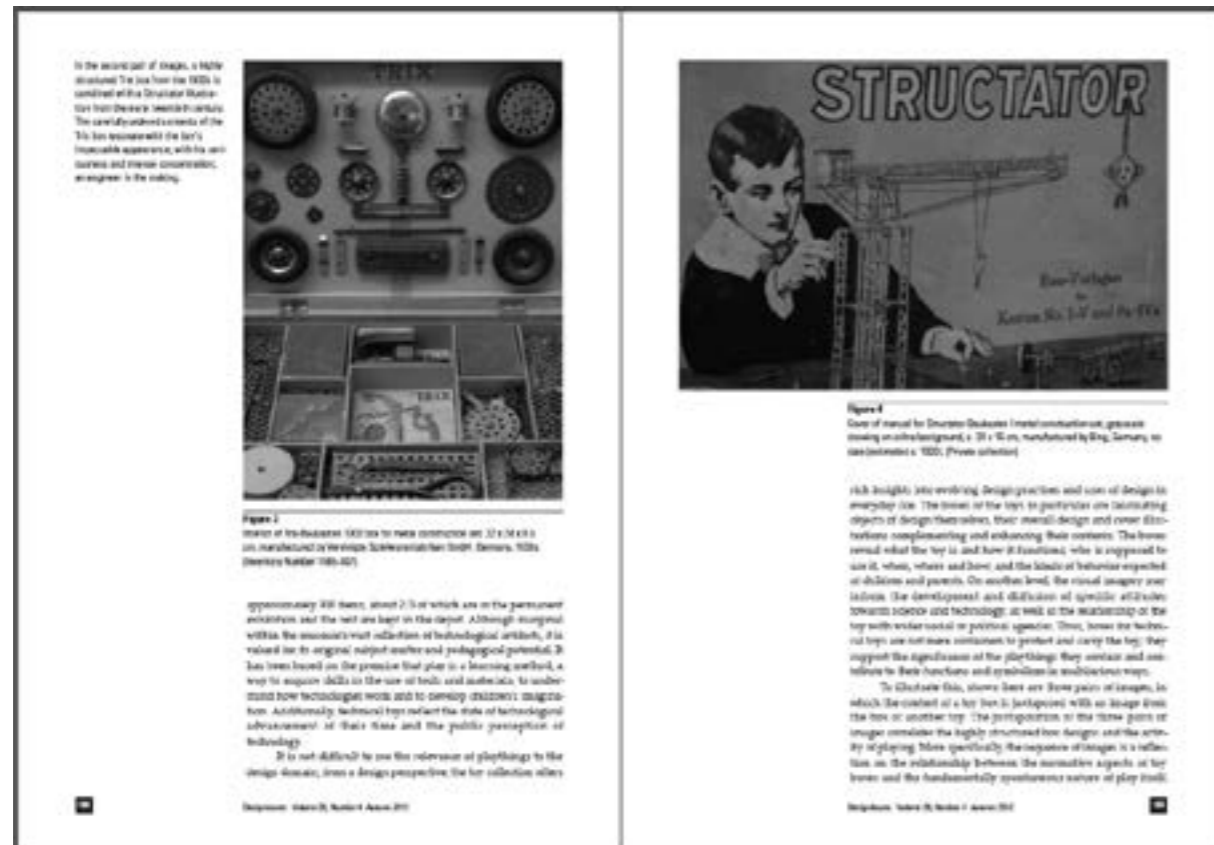


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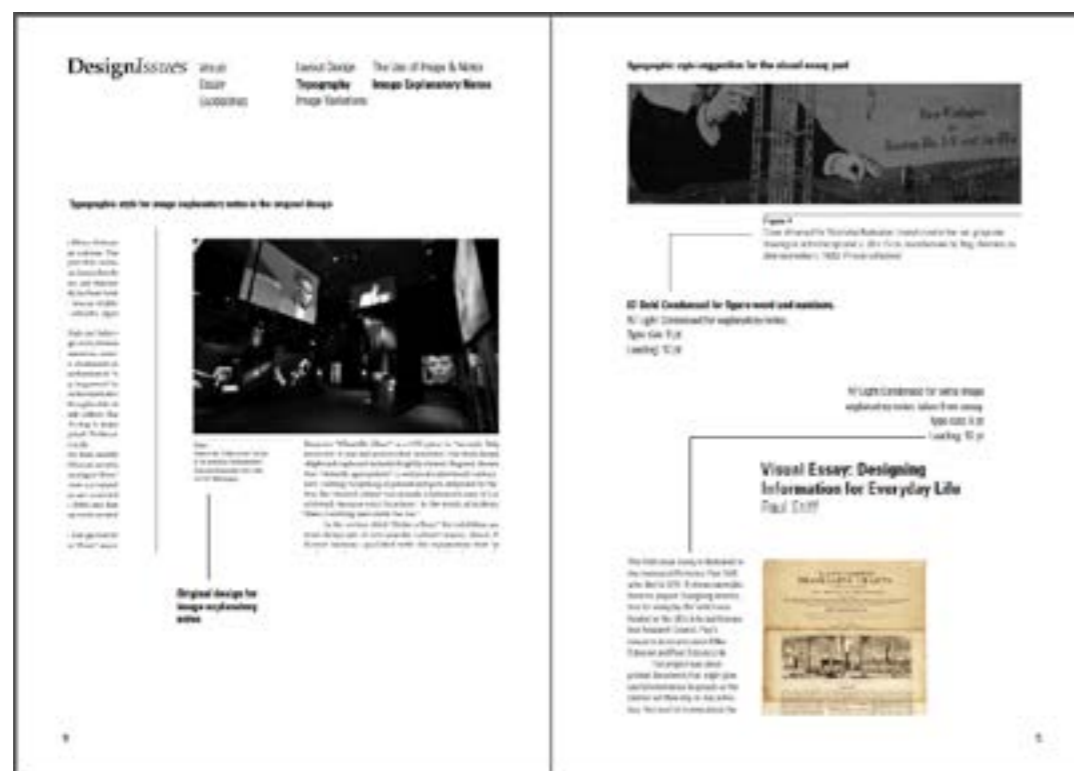
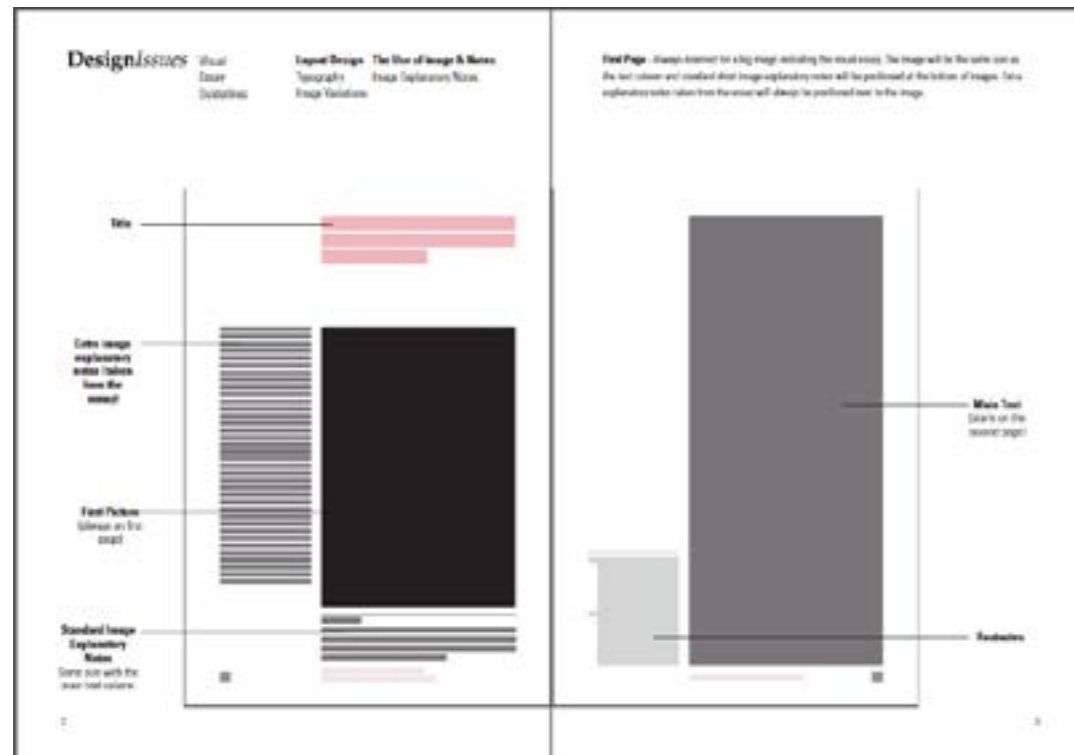
Phase 2

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.



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 Struktur-Baukasten I metal construction set, grayscale drawing on ochre background, c. 20 x 15 cm, manufactured by Bing, Germany, no date (estimated c. 1925). (Private collection)

rich insights into 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 enhancing their contents. The boxes reveal what the toy is and how 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

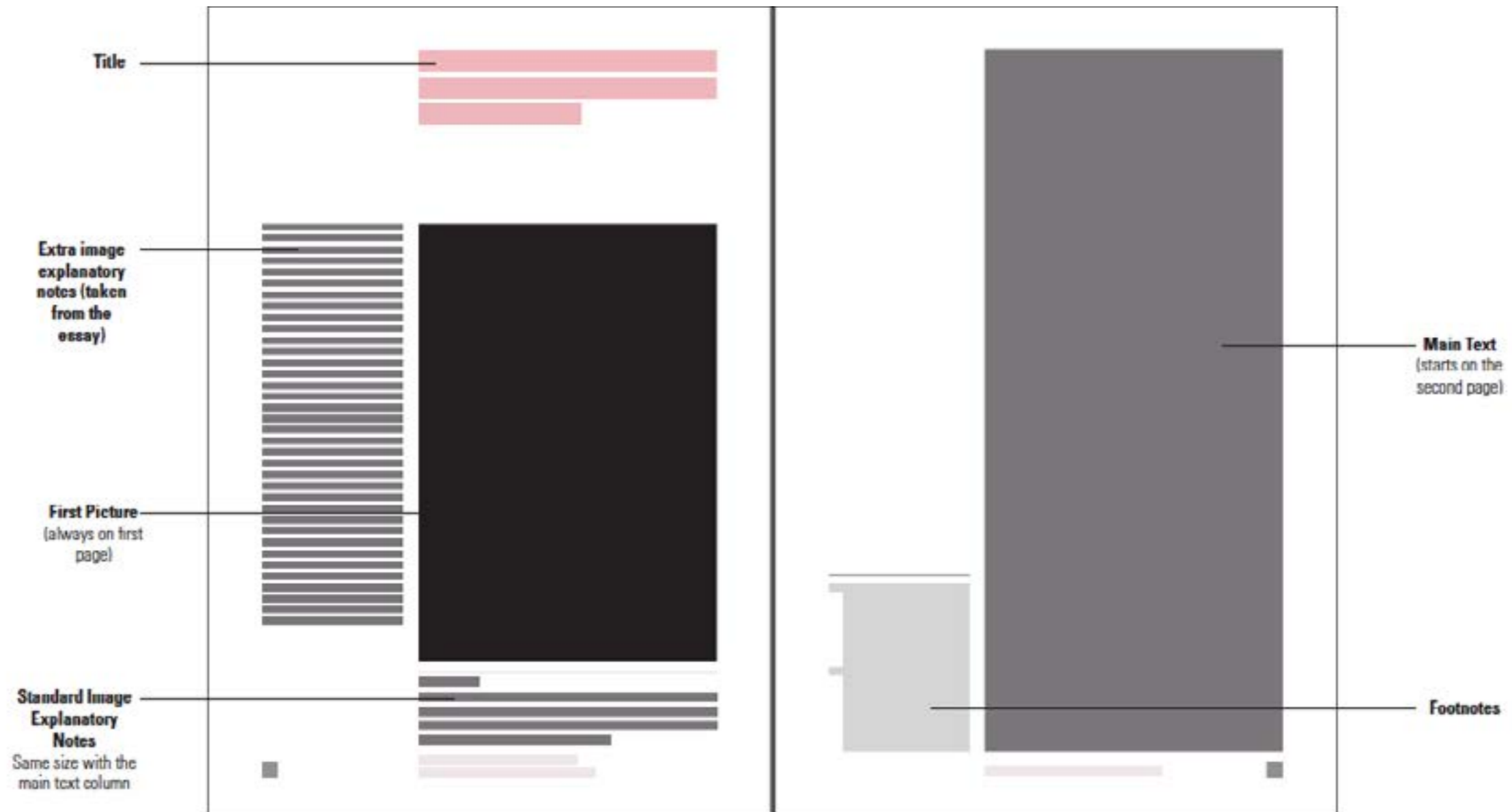
Visual Essay: Designing Information for Everyday Life Paul Stiff

This first visual essay is dedicated to the memory of Professor Paul 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 Mika Esberier and Paul Dobraszczyk. The project was about printed documents that might give useful information to people as they 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