

MARY

READING

THROUGH SPACE & TIME

Navigational systems for contemporary printed books to make its content more functional, interlinked and interactive.

ABSTRACT

Reading is like cycling, it needs a certain balance, order and direction. This article reviews the history and future of 'the book' as medium. The structures of diverse religious books, other non-linear books and new media are reflected upon to design new interpretations of the book in a periodical of multiple parts.

This edition shows documentation that comprises different viewpoints on Mary devotion, expressed as a Virgin, Bride, Queen, Mother and Intercessor its connection to religion and the role of women in society. The texts and image contributions handle diverse opinions on these themes of (non-)religious ordinary women and men, collected from mainly online and offline sources. The periodical is intended and can evolve further, as a platform where the participant maker and reader interacts and discuss social issues. My contribution to the (graphic)content is a personal research on- and interpretation of Mary devotion that took place in my surroundings, in tradition with the family heritage.

This publication aims to enlarge the interaction of the user with the content through several design parameters. They are set out in text-image relations and grid structures, which were of importance to design and shape the periodical in (typo)graphic macro and micro levels, based on non-linearity and navigation. By means of navigation, the research results in a renewed, interactive and interlinked construction of the book. Through a balance in reading and searching its content, placed in a hierarchical rotating text and grid system, an innovative book (design) emerged. The usage of multiple-indices on a page level gave the ability to show a dense overview of the content that brought the book together.

INTRODUCING THE CONTEXT

There are different fascinating media to read on, in, from and through. As a graphic design researcher my interest in reading, searching and designing books grew over the years. In my bachelor year, I explored archives and documentation by re-reading and implying them in a new book design. My master project and article focus on re-reading religious books ^{Christian texts, Jewish Talmud}, other non-linear books ^{the encyclopaedia and dictionary} and diverse digital environments. In relation to this, I designed a printed periodical ^{publication(s) issued at intervals} consisting of a –mainly– textbook and five magazines full of images. It is intended, and can evolve further, as a platform where the participant ^{maker and reader} interacts and discusses diverse issues. My contribution to this *Issues no.1* is a personal research that took place in my own surroundings and results in a specific text- and image use throughout the books.

As a Roman Catholic raised woman, I inherit a lot of the tradition that comes with it. My mother lights candles, put medals on my shirt to protect me when I was young and my grandmother gave me, a glow in the dark Mary shrine. These rituals are more a family tradition - that went on from mother to mother - than a religious practice for me, even though it gave some consolation and peace. In retrospect, this is one of the reasons why I still collect objects of Mary, light candles and have an interest in the history of this strong woman/mother figure. I also liked to have ‘sneak peaks’ in my grandmother’s bible, since it had a collection of little treasures in it, like prayer cards and dried plants. This contrasting interaction of a personal collection within the doctrinal book intrigues me.

When I was taught catechism in elementary school, I was curious to discover why the twelve apostles were men. When I asked the teaching pastor, “why aren’t there women involved”, he became angry with me. Apparently, this was Jesus’ choice or God still had clear role distinctions in mind.

Through these Roman Catholicism encounters, Mary devotion became a point of interest to connect my work with a slightly critical and feminist approach ^{leaving [misbehaving] patrons, brotherhoods and cardinal literary out of the picture}, especially in these days that despite the progress made in the struggle for gender equality, women still face violence, discrimination, and barriers to equal participation in society. The link between feminism and religion pointed out in the content of the periodical, makes the project unique. Both are themes that correlate to my way of dealing with life, give meaning and reason to it, and make – with contributions of others - how I see the world. I’m aware that this approach gives it an extra personal layer. Because the content is rather subjective instead of objective, I will base my research in the article on design parameters which contributed to the design of the periodical that gives space for criticism, free interpretations and doubt. They are based on the diverse viewpoints that people have on these themes and the relations between the contributions of text and images.

In the Talmud ^{based on oral doctrine}, readers ^{or users} already made use of interaction with each other and the book; via comments ^{called glosses and glossary}, instructions and open discussions about several topics they connected – now you will find these on Facebook and other new media. Even jokes were pointed out by users of the Jewish encyclopaedic law book of human life. In the bible, there are no other perspectives or criticism from people on the stories that inform them. You can study the book, due to its references to other texts. However, the user cannot refer to other opinions, although different authors contributed in the Bible.

The single-minded biblical message, with no space for discussion, lacks the embedded layering of texts in the book ^{compared to the Talmud} and keeps the doctrine alive. Maybe it’s because the layman couldn’t read, back in the days that Christian books were only made by and for the clergy. ^{Through imagery in for example, Roman Catholic churches the followers where educated.} The book and religion have always been connected. The monks made handwritten copies of the dogmatic books and so the legacy among the clergy and later the elite could be passed on. Later, during the Age of Enlightenment ^{science overthrow religion for freethought starting in the 17th century}, scientific books weren’t published and distributed by the church. Scientific periodicals increased in numbers and size. In contrast, the popularity of religion was receding during the 19th Century, the time in which Darwin published his *On the Origin of Species by Means of Natural Selection* and under influence of Karl Marx, communism flourished.

The design of (religious) books changed over centuries. Moreover, our mostly western views on reading and making of books have changed since Gutenberg’s invention; the printing press and movable type. From that point on information could travel more globally than from person to person like the handmade codex of the Romans and the religious manuscripts from the innovative ^{mathematical} pioneers of the Middle Ages. Library’s rose and people who could read were informed about the known world via encyclopaedia and not only by Christian books. After new technologies were invented, like the typewriter and the personal computer, the making and design of books were entering a new era. In this time of digitization and new media, the printed book is not the only resource of information anymore and is seen as a conservative reading medium in comparison to reading digital media. Furthermore, the book has followed the tradition and established the convention in design overtimes. Digital reading gave the opportunity to search, share, archive, transport

and edit documents in a swipe, click or scroll and are therefore cheaper, easier and faster to use than the printed book provides in general. In contemporary times the printed book is still alive, after being declared several deaths in times of rapid digitization and the rise of new technologies. People read more comfortably on paper, especially when texts are more complex and long ^{Tanger, 2014, p.8} or because of the books spatial features ^{Mangen, 2013, p. 67} and the construction of its *flow* due to its physical characteristics. ^{Wolf, 2008, p. 228 and Hillesund, April 2010, volume15} Still, the printed book is running behind in terms of interactivity with its users in, for example, educational purposes compared to new media.

Since religious books inherent long traditions in form and design content like image- and mainly text usage, consist of complex information, have non-linear and interlinked reading possibilities, I’m convinced that they can be useful to explore and imply in other book forms. The complexity of data increased during the digital evolution. The need and ability for people to interact with new navigational solutions in books, and process these big and different chunks of information at the same time, grows. Especially in books with a large documentation of collections or archives, this is of importance. For example, Jaques Derrida ^{1996, p.17} wrote already in *Archive Fever* that archives not only serve to preserve archival material from the past but also produce new meaning for the future through the technique that has been used. Users want to interact on a certain topic and share findings by discussions in texts and images without losing track, as well online as offline. The book can provide this for the future and preserves a time document at ones.

The hypertext or link ^{a link in a digital environment where you can click on and has a digital code that will lead you to another digital item, page, or window} is an interactive approach that is commonly used in websites and other new media. It makes it possible to bring order and hierarchy in information portions and guides the reader to sections of her or his choice. ^{Peruse through hierarchical categories is also known as taxonomy.}

In order to interact with a non-linear book, you need a functional navigation. The urge of using navigational features to make the book more functional and therefore readable, is higher than reading in a linear book but still can be applied more than now is the case. Navigation will deepen the construction of the printed book as a part or as a whole and will anchor the knowledge about the specific topic too. Through this different approach of reading these non-linear, seemingly arbitrary chunks of information, reading paths emerge. The paths can reveal new narratives of the books’ content, design, or how it is perceived by its users.

This raises the question of how we can imply and renew navigational systems – used in the Bible, Talmud, other non-linear books and new media – for the printed book in order to make its content more functional, interlinked and interactive?

There are design parameters which get affected by navigation. In my design research on reading type and typography using a new design specialized in book typography, I will explore the following key idea’s that were of importance to design and shape my periodical. They are based on non-linearity and navigation in macro ^{large scale, book} and micro ^{small scale, page or word} levels within the topic Mary Devotion, build on people’s own stories and criticism on society and religion;

- Text,
- Images
- and their relations ^{through typography, hypertexts-and links, colour use and gradation, objects, size, proportion}
- Grid system ^{the construction of the book pages in proportions to order objects (texts and images)}

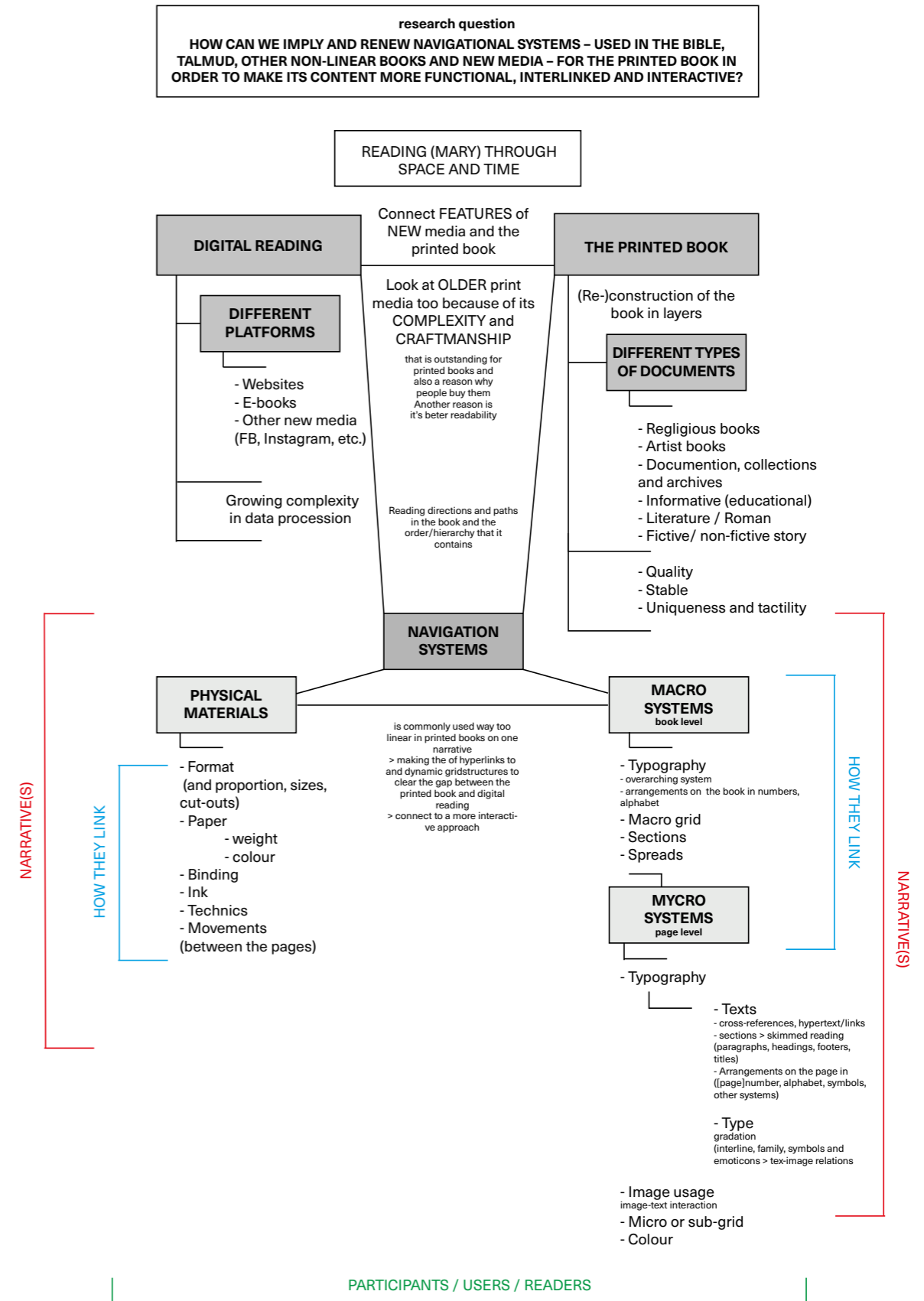
These combinations in design parameters are leading to interaction of maker and user within narratives of the periodical.

To have an overview of the research I’m implying these key ideas to, I designed a framework. ^{page 5} In order to answer the question positioned above, I combined my own experiments within this framework with what I obtained by visual analysing religious books, non-linear books and new media. Looking closely at designers and researchers like Auerbach, Bell, Bertand, Brenner & Rowland, Bringhurs, Broomberg & Chanarin, Cisneros, Coover, Coverley, Darnton, Derrida, Drucker, Gomez, Grootens, Harling, Hayles, Headrick, Hillesund, Hochuli, Joyce, Kalbach, Kessels, Ketelaar, Lange, Levy, Mangen, Morley, Mosley, Müller-Brockmann, Pavic, Scobie, Tanner, Tschichold, Twyman, Van der Lint, Van der Rohe, Vervliet, Wearden, Willems & Boelens and Wolf, helped me further to reflect on my own practise.

THE SUM OF PARTS: AN EXTENDED METHODOLOGY

Navigation brings pages to life. They are more functional in relations to other pages without navigational features. It is a hierarchical rhythm of shaped blocks of text and images in contrast with empty space which brings narratives to the surface, on paper and on screen.

The navigation systems of the book as apparatus ^{the book as a working whole} are made clear in figure 1. It discloses different media and their specific characteristics. The importance of the figure is that it shows the underlying connections between the different parts of the printed book on macro ^{black} and micro ^{blue} levels. Through linking between- and influencing each other, the interaction between the parts and the users make how the specific book is received and handled. Furthermore, these parts are important to my design methodology and thus design processes that the periodical is evolved from, and therefore necessary to address my key ideas in order to answer the research question.



TEXTS...

Since texts are the main ingredients of religious books and are used in a large variety, it is interesting to examine if navigation can be integrated into a book design that is typographically more engaging.

Moreover, reading typography from websites, blogs, social media and forums raises the question if conventions influenced by the typographic concepts of diverse typographers like Stanley Morison and Jan Tschichold are used sufficient enough nowadays for navigation through books to get access to information.

See for further information Schneiderman's Golden rules of system interfaces and Connolly & Phillips for typographic conventions in books.

HYPertexts AND LINKS

The main difference between online and offline variants of, for example, encyclopaedia and Bible texts, is the use of hypertext which links content to other pages with related or other topics. Hypertexts and links are of great use for relating to other text areas in different digital environments. Almost everyone recognises the hypertext links by an underlined or coloured word or a hand icon.

To put an emphasis on the clickable link.

It makes the text for the reader easier to scan. By looking at topics

via indices, headings, titles, chapters

or the content throughout the text, the reader can determine what is a point of interest to look further into. If there are used too many hyperlinks in the document, the reader gets easily distracted.

By the difference in colour, underline and size of the marked link.

Furthermore, by clicking on them –in the best case– a new digital window opens. If not, this will happen in the same window. The user might lose the orientation- and focus on the original document.

This relatively new text structure that could emerge in software after the invention of the computer, implied a function in the normally linear texts. It opened the way to navigate in depth through the narratives of documents in an infinite way. Michael Joyce's *afternoon: a story*,¹⁹⁸⁷ also used hypertext in function of changing narrations. The user could choose at several points in the online book were to link too.

Gomez, 2008, p. 141.

Robert Coover states in his review *The End of Books* that this is a characteristic, one could not reproduce in print. Books are finite, have an end in their physical form and you can only navigate through them in a linear way. Hypertexts are superior and give freedom in reaction to the printed book.

1992, p. 23-25.

Hypertexts are of great importance to navigate, they're one of the most vibrant features of digital reading or searching. However, due to the rapid changes in digital media, online software and browsers, the story of Michael Joyce is not readable for me anymore since the software in which it was built doesn't work in the browser Firefox.

You can only interact with it on Internet Explorer and Netscape 3.

and 4. This is an ever emerging problem with digital formats, there are changing rapidly and are not stable.

Darton, 2010, p.17.

... AND THEIR IMAGE RELATIONS

The importance to communicate with images and texts/words combined in a structure is growing in this information flowing post-modernistic time. They are both used together in digital media made possible by software and tools like digital cameras in a literal connection and categorisation through the use of hyperlinks or (meta) tags. (A cluster of bits and bytes that) connects data and make it searchable. Linked images and texts were already explored in extreme relation to each other in avant-garde artist books, all original build on the paradigms found in medieval manuscripts. The artist book is averse to conventions in the art scene and the design conventions of books on paper or the digital playground.^{Van der Lint, 2016} Therefore, it is a niche that can be very innovative for filter out new possibilities in interaction with the reading of printed books. The Bible is among artists a popular book to get inspired by or to play around with its narratives.

The contemporary artist book originated from the book as an artefact, a canvas to play on. In my research, I focus primarily on the typographical layering of the book, like the Talmud and Bible contain.

However, contrasting with present-day, the religious books don't use images on a large scale in general, let alone in layered narratives. Maybe the lack of image usage in the Bible is due to the interpretation of the oral transferred texts as sacred, 'the only Word'. There is no such thing for 'the Image'. Images are more subjective too and susceptible to interpretations. In my periodical, I attempted to position a multi-layered image sequence that spreads over the five magazines and relates to the textbook, albeit driven by my subjective personal view and heritage plus that of others.

As is the case with the periodical, in some artist books the lack of images displayed in biblical texts is used as inspiration.^{Like the artist book, The Holy Bible of Adam Broomberg and Oliver Chanarin displays divine violence in photographs of the Archive of Modern Conflict linked to biblical phrases.} The use of computer and software as tools to make books have brought new possibilities; for example, playing with image- and linguistic syntaxes.^{See Tauba Auerbach work Bbe ehFi ITy, were interventions in the text are a complaint against the persistent linear condition of the book.}

The different approach of the Bible story in relation to Mary devotion, by putting its narratives in contemporary times, filtering words out of its original narrative to make a new one and playing with the lack of image usage, were concepts that I implied in my textbook on different levels. Moreover, the collision between the Bible as a book form and the authority that emanates from it triggers discussion.

Discussion between two or more perceptions makes that the book is perceived more interactive.

RELIGIOUS USE OF IMAGERY IN RELATION TO ITS TEXT

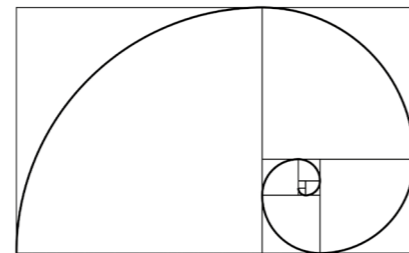
In the Talmud, the title of the central text, Mishnah, is often worked out in a decorative pattern to some extent. ^{•16} These patterns are all different

THE GRID SYSTEM

FUNCTIONAL PAGE PROPORTIONS

Since I'm working on the topic Mary devotion and her role in my family, environment and religion, I'm interested in using a harmonious proportion to imply on the formats of the books. I found interesting proportions in churches like the Basilica of Our Lady in Maastricht^{NL} and Tongeren^{BE}, the Notre-Dame of Paris^{FR} and the Cathédrale Notre-Dame of Chartres^{FR}. Some of them are also used in books.

Jan Tschichold^{1955, p.30-32, 60} spread the so-called *Van de Graaf* method and the Golden Ratio^{1:1,618} to design books again, after pinpoint the Din formats^{a standardised European paper size} as the most suitable format in times of changing printing industrialisation. He thought that through harmony in the proportions of the book design, it was more readable because of the familiarity readers have with ratio's found in nature. The spiral of Fibonacci, in which we can find this golden ratio too ^{•23}, can be found in nature in different layers and sizes. For example, in microcells, human proportions and the universe, in other words, in our origins. Therefore, the proportion of my printed matter can form a link to the more spiritual part of religion which is also based on nature with the sun as its middle point, with twelve stars^{twelve apostles} circling around the light.^{See... AND THEIR IMAGE RELATIONS} that is connected to everything.^{Jesus resembles the sun or earth and Mary the moon.}



^{•23} Spiral of Fibonacci

Source: https://commons.wikimedia.org/wiki/File:Fibonacci_spiral.svg

In testing the right format for the book and magazines I found the golden ratio too small in width in relation to its height. At the beginning of my process, I wanted to make a book that was large enough to cover all the different five texts, which I was working on in my grid system on a page level, in a readable way. After narrowing the different layers of texts down on a page level to three instead of five – spread over two different sized columns – the necessity for a book that was big enough in size^{A3+} faded away. However, the urge to design a grid structure on a wider page ratio^{then the Din offers} stayed. The format that I find suitable relates more to the other standardized proportion of folio, the tabloid or the US Letter. The slightly wider measurements are important to work with a variety of columns containing information, navigate between them and still have your page in connection with the other left or right one.

The format I choose eventually^{after experimenting} to make the book and magazines in, results in a

LINKING

Based on my first experiments, I'm persuaded it is possible to integrate this idea of linking into the printed book, or more specifically, to the pages, spread and its sections. Not only in texts but also in images and their relation to each other, for example, through the use of visual texts like emoticons for words. The great advantage of linking in texts to other texts, making cross-references on a page or spread level in the printed book, is that one can still read concentrated in the main text section without having to click, scroll or browse through different windows. Hypertexts on screen are driving your attention away.^{Levy, 2012, p.2.}

In relation to the advantage of no scrolling or even turning pages, I started off by the visual analyse of a page layout that had a diversity in texts and links on a page level. ^{•2} The idea that I implied for reading these texts from the inside to the outside of the book's pages was an interesting approach. Due to the mirrored spread and the use of five text columns with different widths and content, it made the book static and at the same time too distracting to read and use as a clear system of hierarchical order.



^{•2} too many text columns that link to each other on page or spread level are distracting the reader as well as the hierarchy in content

TYPOGRAPHIC STYLES

SUPPORTING NARRATIVES

See FONT AND SIZE
If you are able to access the global information indication on the pages of the book, the specific meaning of the text is also of importance to the books page division. In my textbook, I'm dealing with a text system that contains seven texts.^{main, A, B, C, D, E, F} They are determined in order by the previous texts and its content.

To link the texts, I integrated them in a way that doesn't distract the reader. The typographic style is used in the word or short sentence of the specific text it relates to, in the main text, or the other texts. This typographic style contains the font and font style^{light, regular, medium}, its size in the original text and the reference letters connected to the specific texts, A, B, C, D, E or F, in a superscript footnote.

In the early stages of book printing, there were no numbers used in Bible verses. Even chapter and verse divisions were left out of the original texts. This is different in comparison to the Jewish Psalms in which the verses were divided. Later on, reference letters to other texts were implemented in

but related, they are shaped around the title block. Out of this idea, I derived the idea to place the title in heading blocks in my textbook. ^{See THE KNOWN CONVENTIONS...} In Biblical texts, the usage of imagery fluctuates throughout the centuries.



^{•16} Talmudic page design with the decorated verse title, hierarchical texts and written comments. Source: <https://www.islamreligion.com/articles/330/authority-of-talmud-in-judaism/>

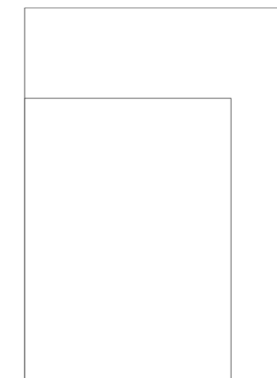
The use of images in Christian religion is two-sided. The protestant church doesn't use imagery because the Bible forbids worshipping. The Roman Catholic churches seem to ignore the strict interpretation of the Word and are filled with sculptures, icons and stained glass to indoctrinate the followers and for worship.

Religious books have a long history of tradition and craftsmanship. In Christian books, the usage of images is different through time. In Bibles and missals, you won't stumble into a lot of image-filled pages. Maybe the origin of the lack of image usage in the books lays in the Old Testament. Many verses indicate a prohibition of idolatry. Or the answer lays in the fact that more people can read in western society than in the Middle Ages and don't need the story backed up with a lot of imagery anymore.

This forms a contrast with the codex's in the 2nd Century and the insular book art in Psalm books and Book of hours from the 7th Century and onwards. There was a great use of illumination art^{'lighten' the handwriting with gold and silver, giving insights} of decorating handwritings and other documents with illustrations.

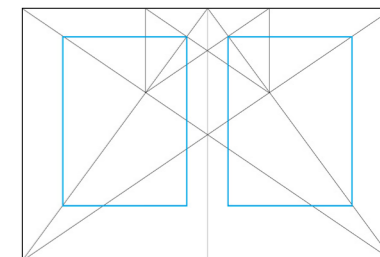
In example ^{•17}, the emphasis lays on the images, not on the text. The text functions only as a title to back up the story or symbolism in the image. In some parts of Europe, even the picture book Bibles became very popular in the 14th Century. The devotion of Mary grew also further, resulting in more^{blue} imagery with her depiction among Christian books.

1:1,36 ratio and benefits of a slightly wider width of the page in comparison to the standard Din format. For the book with mainly texts to read I choose a bit smaller size of 22,5 cm x 30,6 cm. The with images fuelled to *look in* magazines measure 29,7 cm x 40,4 cm. They have the same proportion because they are linked to each other. ^{•24} I based the measurements and proportions of the grid systems on the format of the textbook since it also influences these systems and its margins.

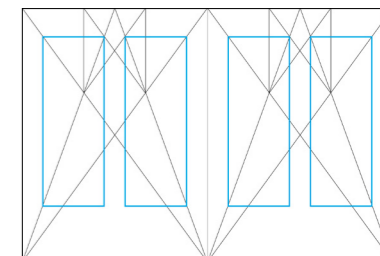


^{•24} Format comparison of the large magazines and smaller textbook

For setting the page proportions of the book, I investigated the *Van der Graaf* method. Because this method was re-introduced by Tschichold, commonly used in medieval manuscripts and in the Gutenberg Bible and still is used in Bibles and by designers today, I started off by looking into the rules. For a page layout with one column, which the first manuscripts had, the canon fits in very well. ^{•25.1}



^{•25.1} One column page



^{•25.2} Two column page

However, for the use of more columns on the page ^{•25.2}, the canon was not suitable enough for my book because of the too wide margins between the columns. ^{•26}

Bible texts. I also made use of reference letters and turned them in a typographic style that fits the book. The linking through- and in the text with styles is the best option to have the least distraction. ■3

ions the mother of Jesus by name, and does not repeat r in the three Synoptic Gospels. It opens with the nu- of the Word, and proclaims his Incarnation: "And the among us" JOHN 1:14^{46c}. John also proclaims the birth of Not of blood, nor of the will of the flesh, nor of the will It is possible that he is suggesting that the Christian's e model of Christ's virginal conception. (The new Jerusa- reading of this verse, which gives a clear statement of h from the traditional plural to the singular. This transla- vidence but by many references of the Fathers, including

■3 Example of referring from the main text to sub-text B

To navigate through the page and find certain content on a micro level in a clear and easy way, I applied (typo)graphic elements to lead the reader. Therefore, I used an optimized system of fonts, headings, paragraph indents and alphabetic letters to connect them to the texts and the indices.

FONT AND SIZE SUPPORTING NARRATIVES

Font selection and proportional balance in size are important.

I chose to work with Eric Gill's type family Joanna ¹⁹³⁰⁻³¹ for the main text. Eric Gill was a controversial religious Catholic man, being at odds with his sexual behaviour, which affected on his typeface Joanna that he dedicated to one of his daughters. Although it is based on old-style serifs of the Renaissance, it has a modernist flavour to it because of the slab-serifs structures that were popular in the 19th Century. They are smoothly adapted to be a suitable body text. ^{Harling, 1975, p. 51-58.}

The main text of Marina Warner ^{the book} Alone of all her sex is a reflection on history and religion. In the seventies of the previous Century, it was received as a radical text which is nothing in comparison with Eric Gill's dairies that is nowadays still relevant.

The typeface in its regular form is light compared to the other typefaces. Except its size differs from the rest of the texts and is set rather large to form a contrast, as well as a balance in greyness. The semi-bold variant was too heavy to get the proper contrast between the texts. The other text links were not visible anymore. The font has a strong character and is very readable. The type family's italics have a personal character, for example, the ‘g’ looks handwritten and the slopes are more vertical orientated than a lot of other italic typefaces. ^{Mosley, November, 2015. ■4.1}

conceived Jesus the Word at the words of the angel. He intended perhaps to a characteristic Alexandrian point, about the conception of wisdom in the sc the power of the spirit, as expounded by Philo Judeaus' (l. c. 45) school of philosophy. But Origen's idea quickly acquired a literal stamp, celebrated by of Syria and many medieval poets after him. A sixth-century hymn tentatively tributed to the vigorous Venantius Fortunatus (d. 609?), and still sung today: plicit: ^{H. W. Gamm, ed., The Oxford Book of Latin Verse (1963), pp. 32-4.}

Miratur ergo saecula
quod angelus fert semina
quod aure virgo concepit
et corde credens parturit.

(The centuries marvel therefore that the angel bore the seed, the virgin conc

■4.1 Joanna, regular ^{12pt} and italic ^{11pt}



■17 Pages Book of Hours

Source: <https://onlineonly.christies.com/s/script-illumination-leaves-medieval-renaissance-manuscripts/annunciation-coronation-virgin-2-miniature-leaves-book-hours-normandy-22/22929>

In Psalm texts, usually consisting out of one text column, the short line ends were decorated with motives and by the 13th and 14th Century this kind of illuminations visually merged together with the initials on the page as a text image. The text is more and more captured in a framework. ^{Vervliet, 1973, p.262.}

The book artists from the early Middle Ages made decorations with an emphasis on patterns, lines, circles, animal figures and subjects that informed the reader about a specific theme or to illustrate the text. The images were used for different functionalities; in a didactic way, for adoration, to evoke emotions and decoration. During the High Middle Ages, they became more detailed and complex. Later in the 13th and 14th Century, these illuminations were used as decoration as the book art became a prestige quest. The expensive colours gold and blue were used frequently. The representation of light was an important theme as God-given. As well the colour blue as the theme of light is a red threat in the periodical. The light functions as a connector to everything, the texts and the images.

Furthermore, illustrations were used to give the text structure. For example, the initials were not only used for decoration but functioned as a table of contents. In many Books of hours, you will find therefore the same miniatures at the beginning of the prayers times section. The article section markers ^{A, C, D, I} I used in my textbook, form a subtle link to the miniatures and initials in the Medieval books as anchors in the text. [■]1.4 ^{See THE KNOWN CONVENTIONS...}

The function of the image is of importance. Through their usage in religious books ^{and others}, new interpretations can be made by different people in combinations with the texts and study the themes in more depth. Therefore, the book as a linked whole becomes more interesting to engage with.

TEXTBOOK IMAGERY

In my textbook, I made us of a framework in an inverted way in comparison with the placement of Medieval illuminations. A frame-work of texts captures the images. Therefore, the images are text led instead of determined by a ^{horizontal} grid. They are placed in the full measurements of their text column. It gives the images a specific heaviness. The smaller or bigger the text column, the smaller or bigger the image. This puts emphasis on the hierarchy



■26 Gutenberg Bible in folio format in a double folio format of 307 mm x 445 mm

Source: <http://sites.utexas.edu/ransomcentermagazine/2017/07/05/instructions-for-reading-aloud-the-gutenberg-bible/>

The method leaves spaces at the outer margins, which could be useful for study and taking notes ^{See TEXTS...} in the Bible. It makes a pathway for comments on the main text(s) and therefore determines a hierarchy in the system on a page level. With this idea in mind, I kept on experimenting with the number of columns placed on the pages and its margins for the specific texts. The reader can skip sections and is able to read separate parts on a spread level by reading from the inside to the outside of the grid structure. On the outer margins, I implied a column with a handwritten text. It suits the idea of biblical- or other studies of commenting throughout the book. Not only at one given text, ^{the word of God} but on the different contributions of texts. This structure makes an open discussion on a topic possible. ■2

By looking at the canon I discovered that the lower margin of the pages has always more space than the surrounding margins. Therefore, the spreads or page layout has a tension; the white space contrasts with the content in the columns. I implemented it in my textbook design. This design differs from the canon; the other outer margins are as small as technical possible after asking diverse printers' safe printing margins [^], which is 5 mm.

This gives the page more tension, more space for the texts and images, more interaction between them and insinuates an ongoing system after the outer margins –the page end – and in the pages to come. This repetition is a subtle link to infinity; heaven, the ongoing light and ever-growing universe. Moreover, because every column on book level is determined by different texts which relate or link to each other and to strengthen this idea of repetition, I also choose to make the margins in between the columns similarly small. ^{5 mm} Next to newspapers and encyclopaedia, an example of a book which uses more columns throughout the book and sharp margins between them in a functional and narrative supporting way, is *Die Lange Liste* by Christian Lange. ■27 The book gives a picture of the life story of Christian Lange himself by means of a continuous list. Receipts and bills are linked to time and the past is revealed in the photos again. In addition, short descriptions of memories are pointed out.

Because the margins are small, there is an emphasis on the length of the columns, they do seem longer and more spacious. By applying the bigger lower margin in my book, the pages are not dominated by the many columns but still

The article texts all are derived from the internet and are therefore relatively up-to-date and modern. Therefore, I used in the main article sub-text A and the sub-sub-texts C, D respectively, the Akkidenz- Grotesk in medium, regular and light style. The font is made by H. Berthold AG and finished in 1950 by Gerard G. Lange. The rhythm of the font is irregular and imperfections are preserved over time. This nice ripple in the water gives also this typeface a strong character and suits the article texts with its diverse contemporary opinions in diverse media. The numbers also stand out in a playful way. Even though the typeface is very modernistic and timeless; it has some features that are not displayed in typefaces that are inspired by the Akkidenz, for example, the Helvetica ^{by Max Miedinger} and the Univers. ^{By Adrian Frutiger.}

The text in the articles A, C and D have both the same size. They differentiate through the fonts style and the gradation of colour that is applied. ■4.2

very rare – she may be known as an unknown empress thanks to ancient writings and much less ancient Hollywood films. Cleopatra was the last descendant of the Ptolemaic dynasty who had rulership in Egypt for nearly three hundred years. She strengthened her position, and the independence of her kingdom, by the influence she had on Roman rulers Julius Caesar and Mark Antony, two of the most powerful Western men of that time.

According to Seneca, the status of Cleopatra is wrongly attributed to her sexuality alone. She thinks that she is 'absent' and point out that 'Caesar could get all the women he wanted'. According to Seneca, the reason was that the Emperor chose Cleopatra's side in her struggle with her brother Ptolemy, who almost ran out of civil war, not that she was more sexy but that 'he knew that she had the strength to win and keep the throne'.

Whether she had influence because of her intelligence or sex appeal (or both), it is undeniable that Cleopatra had a large degree of this. Thanks to its influence-over strategy, Egypt remained a unity and remained independent in a tumultuous time. It established its reputation for thousands of years.

Fighting against Yara Hing, associate professor for both classics and gender. ² and sexuality studies at the American Gustavus Adolphus University, chooses a different angle.

of Israel, in fulfillment of biblical prophecy, she stands strikingly between the Old Covenant and the New. Her child being recognized by Seneca as the Temple as the long-awaited "revelation of Israel" (the grand epiphany, she is portrayed as the cabinet master of a prophetic lineage of Jewish mothers. Sarah, Shabbat, the 40 Hebrews, along with Sam, Shabbat, and Ruth, such early Christians as Justin Martyr, and Jerome, concluded her to be the New Eve of whom was fulfilled the promise to the first Eve that the seed of a woman would reverse the salutation fall into sin. She is the woman through whom that promise is vindicated in the birth, life, suffering, death, glorious resurrection, and promised

Five Americans is not to force every person into one box, but to show the reality of diversity in gender and sexual identity. Most of the evidence for respect, divergent traditions is focused on the native peoples of the Plains, the Great Lakes, the Southwest, and Central and South America, and on a handful of different cultural and linguistic backgrounds. It is important to be respectful for the indigenous people of North America. Some contemporary sources suggest that a majority of societies have long kept people distinguished by including them or discouraging children from taking on a two-gender role. However,

■4.2 Akkidenz-Grotesk, medium, regular and light ^{8pt}

The reference texts which contain biblical passages are set in the Caslon. ^{By William Caslon} and later re-designed by Adobe. Traditionally, Bibles and other Christian texts are set in serifs. This type is used commonly in historical documents. It also has an old style and organic feel. Even though in the semi-bold style and lined out over the paragraph, it becomes structured, strict and established. Differentiation in the headings of section B is made through implying small caps. This gives the text an old-style look and feel. ■10

After every chapter follows a handwritten part with comments of a variety of people on the previous texts. Every new (inter) section, intervention and interpretation by the participant activates another one. ^{Ketelaar, 2001, p.137} These tacit silence narratives are found throughout the periodical.

Its grid structure has a combination of the text structures implied throughout the pages. This makes space for comments by and dialogues with a variety of people. It gives the book an extra personal touch and relates back to study books, like what the Bible and Talmud are used for. By integrating space for notes, underlining and emphasising of certain parts of the book itself instead of using another notebook [^], own interpretations can be made and knowledge can be shared. ■4.3

of the texts. Two images placed at one spread are seemingly arbitrary but make an associative connection and are in dialogue with each other.

The image placement in the text column is determined by the same coloured text, which represents a word or words in which the image relates to. The image of the textbooks' main text is also 'framed' through zooming in on the image. It is shown fragmented in the image box, with an emphasis on a certain part. The source is always a scanned book page. The framing is a ^{humorous} reference to the way religious doctrines 'frame' people in how they should behave and live their lives shaped by the Word of God. Revealing the source in the caption forms a direct link to the exposed source in the image. ^{The book.} The images used in the sub-articles are shown as how they were exposed on the internet. Images are never factual and always subject to interpretation, even though you show the source.

BLACK AND MARIAN BLUE

The text and images are linked through colour. At the start of designing the textbook, the images were in full colour. This changed during the process because it didn't put emphasis on anything and I also found it distracting with the texts. I couldn't make use of differentiation and a clear link between text and image. Moreover, I explored a more contemporary use of colour.

Therefore, the textbook is build up in only black and white and Marian blue. As stated above, they are used in a contrasting manner. Were the main page ^{main text, sub-text A and reference text B} has black and white texts, it has a blue text linked to the blue images. In the sub-page with the minor articles ^{sub-sub text C and D}, the text is blue with a black text link to the black image. The contrasting colours in text and image give the spreads of the book a certain tension.

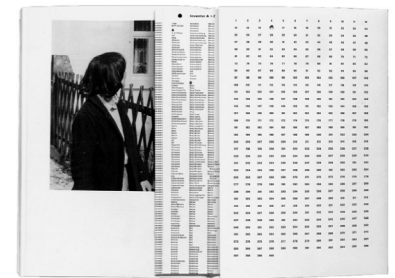
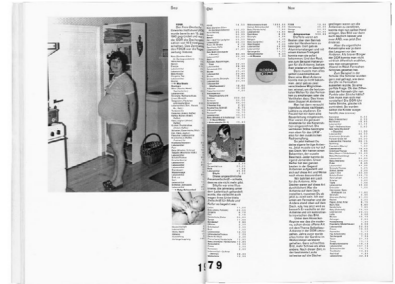
This colour handling makes it possible to immediately see the division in parts of the book and makes it possible to go back and forth through the pages. In a handsome way.

There is also a gradation or transparency used in the colours of the text and images on the pages. This marks also the hierarchy of the different texts.

The prologue and epilogue images are set in black and white too. The form a link with the textbook and contrast with the magazines' full colours. To make the whole complete I used a full colour photo album page on the cover of the book. On the central picture, my mother Maria is visible as a young woman.

The harvesting of a lot of my texts and images through searching the internet made it possible to make the periodical. For further *Issues*, it also will be the way to stay in contact with people and share stories. Without the web, some interesting stories could not be found. The roaming on Facebook, Wikipedia and Google is used as a playground for a lot of artists and designers to make books. The internet as an archive is an inexhaustible fertile soil for harvesting, collecting and sharing. Francesca di Nardo notes that the

give the page some 'air to breath'. The spaces on the page of my textbook are used in an optimal functional way.



■27 Christian Langes Die Lange Liste. Source: www.lange-liste.de

'The axis of symmetry is the first important 'given', to which the book designer has to pay attention. The second is the kinetic element that is typical of books: the sense of movement and development, which comes with the turning of the pages.' ^{Jost Hochjull, 1996, p.35.}

The concept of systemizing in order to clarify the design ^{with a maximum of tension and contrast} and making the presented information on spreads more intelligible through grid systems was the purpose of the manual *Grid Systems in Graphic Design* from Josef Müller-Brockmann. ^{Ed. 1981[1968], p.10-31.} Every difficulty in the design that was in the way of its reader meant a loss of quality in communication as well as in remembering the specific read knowledge.

For Müller-Brockmann ^{Ed. 1981[1968], p.12-15} the functional purpose of a grid system was to reduce the number of visual elements and incorporate them into a grid in order to create a sense of compact planning, intelligibility and clarity in the design. This order, he stated, gave the information that was presented more credibility. The *less is more* ^{Robert Browning in the poem (1855) 'Andrea del Sarto, called "The Faultless Painter"} aesthetic of Müller-Brockmann is helpful to keep in mind when designing. My first experiments where useful to build further on a more condensed and logical grid system. The idea of an open discussion based on the different columns of text was useful. However, five columns to interact with images and texts was too much of the good. Due to the many elements, the reader is distracted. If you repeat the same system over the whole book, it becomes boring and less readable too as was pointed out before. ^{See TEXTS...}

This is also the case with Bibles nowadays.

As a child my grandmother gave me a glow-in-the-dark many shades. I stored it next to my bed, it gave light during the night. I thought it kept ghosts away from haunting me. When I couldn't sleep I watched at my holy lamp. Because my grandmother used to Rowles, I also wanted to go there and travel with her next time.

■4.3 Handwritten comment

The selection of typefaces embedded in the textbook of the periodical is in line with the content of the texts. This makes that readers immediately have a notion of the diversity in textual context. It supports the narratives. A good combination of types makes it possible to use them together on the pages. In my textbook, I needed differentiation of the text's elements for making the complex content searchable, readable and intuitive without interfering too much in the text-image as a whole.

COLOUR

'Once the demands of legibility and logical order are satisfied, evenness of colour is the typographer's normal aim,' Robert Bringhurst wrote already in the nineties. 1992, p.25.

The text links are subtle but noticeable integrated into the texts itself. The use of colour got my attention as I saw the Red Letter Bibles. In these books, distinctions are made in the texts with the use of the colour red. However, the function is different as it is not used as a link. It puts emphasis on leading texts in which Jesus is speaking instead of using quotation marks. Analysing these kinds of books became a solution to link the colour and meaning of the word to the same coloured image. See...AND THEIR

IMAGE RELATIONS Where in the beginning there were a lot of colours used to determine the different texts #5, it narrowed down in the process. The use of colour is applicable if there are not too many links or colours one or two, otherwise you won't keep track of the running text. I used Marian blue as a base to mark the images that link to the text in the main text and section A. The chapter texts are darker blue to make a distinction. Marian blue C=94, M=44, Y=0, K=0 is chosen because of its direct link with Mary, who was portrayed traditional blue as an empress. This tradition has its origins in the Byzantine Empire, ± 500 AD. The colour is part of the devotion of the Virgin. In the Bible, it spiritually signifies the healing power and the Word of God and as a reference to her, his or its presence in the sky.

archive itself has become a historical representative with its categorization of facts and content. Willem's & Boelens, 2011, p.6. The provocation of time by producing paper begins with the material. Many magazines start in blogs to be printed later because this gives a more lived through feeling. Van der Lint, 2016, p.16. The same is happening with mobile novels. In Japan, this type of 'commuting' e-book is popular. But after being discussed on forums, they are published in a printed version.

Some themes of the texts and the images of the textbook are related to the magazines. For example, the word 'origins' is pointed out in the main text quite often. I also decided to point them out in an inverse used colour and an image of an encyclopaedia about species. The Biblical origins lay in God and the creation of species through Adam and Eve. Of course, it was Eve who sucked by eating the apple. Instead, I'm showing the Darwinist and scientific point of view in relation to origins in species. This comes all together in the magazine which represents the universe and is revealed by the light. It connects everything, is a life force and source. The word origin becomes a deeper meaning in connecting it to images.

In the images of my textbook, only women are shown or put forward. This links back to the use of a symbol instead of the word 'women' which is used more often than the word and symbol of 'men' and puts an emphasis on the female half of humanity. This is meant as counter-reaction of Mary's absence and that of other women in the Bible and my questions to own memories of being a child, put down as a girl. For example, why couldn't I play with a tractor instead of the dull dolls or pee against a tree without wearing pink and bows. Why were the apostles all pictured as men and was Mary Magdalena as the first apostle of Jesus silenced and labelled as a whore?

SYMBOLS AND SYMBOLISM

'God is in the details' Mies Van Der Rohe 1886 –1969

The text-image relation emphasis in reading could be very useful in terms of skimmed reading, as a link tool for navigating different sections and memorize specific content on a certain place. The opportunities to use both, printed and new media features to navigate the book, on- or offline, to make use of their advantages was pointed out already by Katherine Hayles. 2002, p.31

Dictionary of the Khazars: A Lexicon Novel, by Milorad Pavic, a collection of printed books with hypertexts and symbols in the running text for showing the stories of a lost tribe from the viewpoint of three different religions. It lets me think of an early stage of print-on-demand; chose the specifics of the book you want to read. But with all the good features these books have, not determined by templates, wrongly scaled proportions because of unstable software. This is also an innovative and interactive approach to reading the book since different religious viewpoints are not often found in writings. The three stories, published in a female

They foster similar structures of usually two same sized columns with not much variety in the grid structures of the book. #28.1 The texts are lined out to put more emphasis on the column weight. Sometimes footnotes are given a smaller column which makes the page immediately more diverse. #28.2 The most interesting part for my own research is that the column with footnotes are placed in the middle of the page which makes it easier to link to while reading in the left or right column. The usage of lines in the example with the column of footnotes make even more clear how the grid structure is dividing the two texts.

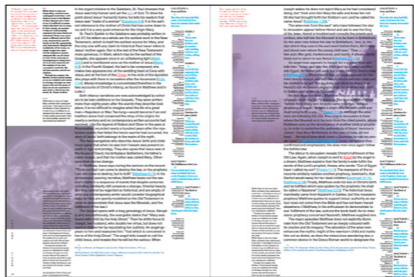
The key for a balanced, but not boring grid system for the book, lays somewhere in between its clarity in function and a functional variety.



■28.1 Source: <http://www.logos.com/product/41394> wordsworths-old-testament-commentary

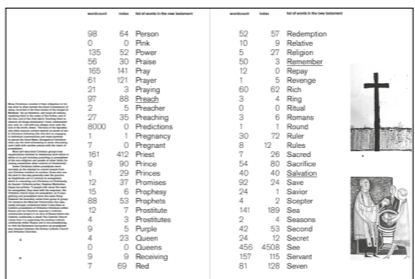


■28.2 Source: <http://heissufficient.com/2007/08/20/nuance-in-the-art-of-fine-bible-publishing>



■5 The use of too much colour(s) is distracting

UNDERLINING Another variant I tried to connect components was the underlining the word. It forms a direct connotation to the hyperlink. It felt only of use to implement in my topical index, which contains a row of words, instead of a text, that links to another text. #6 The function of hypertexts used in an online index is immediately clear. The advantage of my book spread is the overview of the content without navigating to a different window.



■6.1 Personal index of biblical words

97	88	Preach
2	5	Preacher
27	35	Preaching
8000	0	Predictions
1	1	Pregnancy
7	0	Pregnant
167	412	Priest
9	90	Prince
1	29	Princes
12	37	Promises
15	6	Prophecy
88	53	Prophets
12	7	Prostitute

■6.2 Zoom

A BALANCED DYNAMIC After experiments with changing column widths, I decided that the different text lengths should follow the length of its columns. They influence the page and spread(s) in a better whole to navigate through. The change of column widths, when there is no linked article on the page, makes the texts seem a bit too arbitrary without any clear system. #7

and male edition which differ in one key paragraph, can be read in an infinite number of ways. As Milorad Pavic 1989, p.11. is ensuring, the book is open and one can add new information to it by, for example, other writers.

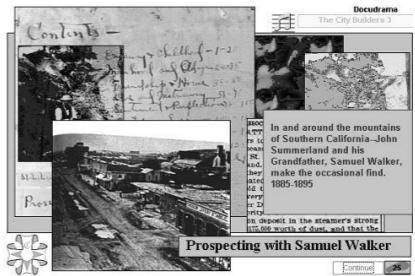
The book has a register of names that are mentioned and concordances and entries like in the holy book. Furthermore, it is marked with the symbols of the cross, the crescent, the star of David.

This idea of several entries, coding on symbols, user-based content, movement between pages – back and forth, connections between the different books that can be read or looked at in any order and the infinite changing narratives were very useful for my own research and implements in the periodical.

Through the use of familiar symbols, there is also an image-word relation in the text itself. The symbols link to other sections in the book and can be skim-read easily. You can navigate from one marker to the next. The version of my multi-index system is usable too as an index without skipping through different books to have an overview. Reading sections diagonally through anchor points on the pages, gave the opportunity to skip through the book rather quickly and read proportions of texts.

However, the examples of the symbol links in the adventurous book and the many cross-references text in the Bible mentioned earlier give more details than the brain can cope with.

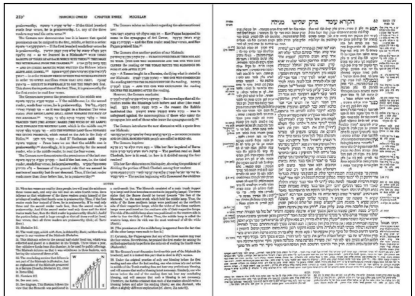
The use of too many links in a digital environment is even more tempting to read. Through numerous linking options of words, text, images and other media there are a lot of possible narratives. This makes the reading experience something different than that of a paper book. In the case of *Califia*, an electronic hyperlink novel made by M.D. Coverly about a search through the living archives of California, the navigational structure offers 20 different pathways on every screen can be used in several mouse clicks for 800 different other screen entries. #18 The work embedded the narrative in a topographic environment in which words and texts are interwoven with a world of images, documents, journals, letters and maps. Hayles, 2002, p.41 To me, it also seems a reaction on the endless pop-up windows websites can offer, a wood where we can't see through the red threat anymore.



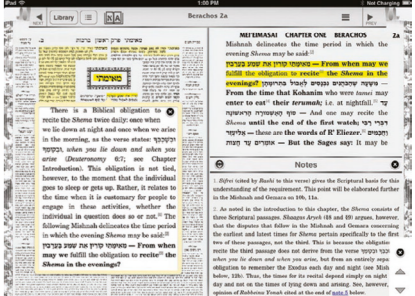
■18 Screen from Califia. Source: M.D. Coverly

With too much fragmented details you easily get lost on the many pathways. There should

The complex page layout, which fills a big amount of volumes of the Talmud, has a large variety in its system. The by Hebrew text driven grid on the Talmudic pages is different throughout the book. The page on the image #29.1 on the right is formed like an onion with the oldest commentary on the Tenach Jewish Old Testament in the middle Mishnah and subsequent commentary proponents and opponents of a point of view nesting around it with the most modern commentary on the outskirts. The page on the left is the translation in English with a more modern approach. The printed right page has so many commentaries that the main text is indistinct and is more difficult to search through then on the left page. After digitalisation the Talmud became easier to read and search through. Through the division of the grid structures you can skip the notes easily if you don't want to read them. How the structures relate to each other is more clear in the digitized version by bringing in colour to the grid #29.2 or divide the text into hierarchical columns. #29.3



■29.1 Source: <http://briandjohnson.pbworks.com/w/page/12747815/Talmud%20Page>



■29.2 Source: www.rabbinichaelsamuel.com/2013/11/



7.1



7.2

In, for example, a polyglot Bible a multi-language Bible, the texts in the columns are lined out parallel. 8 This is a functional choice to keep the topics throughout the pages also on a synchronic level. The parallel usage of text columns and the repetitive mirrored layout gives the page a very clear order.



8 Complutensian Polyglot Bible, 1514. Source: <http://dukemagazine.duke.edu/article/converging-visions>

In contrast, I'm assured it is more interesting and useful in my project to lead the text to determine the column length and not the width in a clear manner. In the image of the polyglot Bible, you can see that the texts stop when the parallel translation stops in every separate column and is lined out over the whole paragraph. Therefore, the text sections and spreads are static, even though the text in the columns is set in a different line spacing. Next to the division of texts, the space between the text lines consisting of difference fonts and specifics gives the text-image a difference in greyness. This differentiation is of use to order the texts and to know which section to read the further in. I also made use of variations typefaces, sizes and transparency in the text columns. It gives the reader the notion of variations in the content and helps to navigate through the book.

be a clear line between navigation and diverse content.

Like Milorad did in his Lexicon Novel, I also implement symbols in the periodical next to the major typographic and coloured anchor points. These visual texts are easier to filter out of a text than words. They refer to image parts of the magazines and replace words used in the textbook. Because the amount and usage are not that much, it puts an emphasis on the meaning of the visual text, like an anchor or an emoticon.

Which express also emotion. I filtered out seven icons of connection; the cross, obey, Mary monogram, praying hands gestures and the choreography of life, light the sun connects everything, make things visible, marriage sacrament and way of how one should live and Woman and Man. 19

the betrothal would last at home of her father. Reca mentioned earlier plus th chal as 2 Samuel 3:14, we s ♀ was considered to be Returning to Joseph, he Marv's father at their end

19 Symbols in the text that link also to the image sequences

They all relate to the content in text, image and the interaction between them. You will also find symbolism in the biblical context; the texts speak in layers of meaning and in metaphors. Images in churches were permeated by symbolism and symbols. Usually, the theme is contrasting; good/evil, heaven or hell, black and white. Commonly used symbols in Christian religion are the †, AΩ, IH monogram, IX monogram, MA monogram of the Virgin Mary, dove, pelican, anchor and lily. Symbols are also of common use in new media to express emotions; the emoticons. It would be an interesting, as well as a funny and provocative idea, to implement some emoticons for effective communication. 20

IMAGE SEQUENCES

The duality in handling imagery in Christian religion was inspirational for me. At one hand, there is a total lack on supporting texts with images and on the other hand, there is an extreme usage of illustrations in 'texts'.

The documentation in my magazines, prologue and epilogue consist of associative image sequences, categorised by theme. They form a link with each other and to the text of the textbook through symbols and symbolism. Sometimes literally, through the use of visual texts as a symbol of, for example, the cross. Or other times more associative via colours gender, Mary, the past light reflections universe, walls, windows and repetition. Gestures and the choreography of normative life.

The themes are related to the subjective interpretation of my surroundings on Mary devotion, the path of the light, origins, religion and living norms captured in gestures, family photographs, and gender roles. Throughout these image sequences, the undertone is a critical, spiritual,



29.3 Source: <http://www.rabbimichaelsamuel.com/2013/11/a-tale-of-two-digitized-talmudic-translations-artscroll-and-the-steinsaltz-digital-talmud>

To split up the columns of the textbook on a hierarchical base, made more sense after the investigation of biblical and Talmudic structures.

Referring to another text or image column that differs in size on the page, like in the example of the Bible with the footnote column, is a functional way to read different styles of texts or images that have a relation. To make clear that the objects are part of different divisions a line is helpful to stay on track on the pages or throughout the book. It helps to recognise the flow of the book. The 'closed' columns are also related to the strict living rules found in most religions. 30



30

The book didn't have an overarching grid system at the start of the design process. After experiments with the different hierarchical texts, I made a division throughout the book based on an overarching macro level of six columns. The number of six can be divided further by one, two, three and four columns. This suited the need for the placements of the different but relating texts. Because a book is structured on more than only a spread level to interact with, although I liked the idea of gathering all the information at one overview I divided the system through the whole book as a dynamic and referring structure. This rotating system gives the reader some more space to overthink, literary by moving through the book. By making breaks

In the polyglot Bible, the content of the columns is also used to give an intentional order and message. The page consists of three parallel text columns with the Latin content in the centre and the Jewish and Eastern church translations on the sides. The bigger text format and position of the Latin is associated with- and can be seen as a metaphor for the crucifixion of Jesus between 'two thieves'. Cisneros, de, F. X., 1514.

Furthermore, the content in Bible texts has other writing styles because they are written from the viewpoint of different persons, which gives the book more dynamics. However, these are a one-way direction to God, discussions between the texts in the book stay out.

THE ROTATING SYSTEM

In order to perceive the textbook more as a whole –in thematic content and design– it needs an overarching system that adds a function through a hierarchal order, a constructed book taxonomy. I planned a structure for the books' content that contains six columns to differentiate the texts. In order to read in a normal direction and to eliminate distraction, I changed the column hierarchy from inside out in left to right and from top till down.

As stated earlier, the polyglot Bible spread has a variety of greyness through the use of different typefaces and specifics on the pages. This makes a clear distinction between text sections. The linked word or sentence has the same typographic style as the article. The combination of distinction in columns through the use of typefaces I found very useful. Moreover, I implied specifics for size, interline, and gradation in the texts.

The main and leading text comes from a book by Marina Warner. In Alone of all her sex, she writes about the myth and culture of the Virgin Mary through history. It is a provocative study about Mary devotion from a feministic point of view. The text forms the foundation on which people can react or discuss related topics on Mary devotion, religion and the role of women in society with a rather feministic approach. They are derived from a variety of online contributions found in column's, forum dialogues, articles or blogs and are spread over the book in subdivisions; sub-texts A and sub-sub-texts C and D. Sub-texts B and F handle biblical texts and references. F is a section of handwritten comments on the previous texts. These texts are literally in dialogue with each other. 9 v

cheeky, abstract, rebellious or humorous, however, always subtle.

The images are, like the textbook, framed and manipulated. The context is shown or left out through the in- and out zooming with the use of a camera, scanner and light in the cyanotypes chemical emulsion on paper reacting to sunlight and Photoshop.

Keeping the several texts side by side in studying the Bible texts makes the reading interactive. I implied the handling of texts and images together in one textbook, on page, section and chapter level. The periodical contains also magazines to support the textbook or vice versa. The order of navigation can vary, which implicates more narratives.

THE TEXTBOOKS' PROLOGUE AND EPILOGUE



20 Family Bible. Source: http://www.mywesleyanmethodists.org.uk/page/some_old_church_related_stuff_-_relating_to_fairlamb_family

Throughout time, also maps, cards or illustrated timelines were used in Bibles, albeit very briefly because of the high costs. Nowadays, there is a growing interest in bringing more imagery for functional purposes together with texts. This gives the texts more support and the texts give on their turn the images support.

There is also a Bible niche that includes family genealogy, pictures and is handed down through the family. 20 This gives the book a personal thought and something more human to relate to than just texts. It suggests that the Bible is also a family story. In the process of making my periodical, I stumbled upon a part of my own family album. I was intrigued by the old pictures of several generations. Some are overexposed or you can see reflections of the light in from this era on the glossy pictures of long gone times. The patterns that came back in the repetition of history; the motifs in the coloured dresses of the women, the gray trousers of the men, the hand gestures people made in posing or not posing, the necklaces with crosses and the celebration of religious nature in sacramental feasts represented in almost every picture. Like in Eric Kessels' series In Almost Every Picture. All framed by the photographer and nicely collaged in the album by my Auntie Annie. 21



21.1.1 Prologue Relations between the pages (zoom in-outs)

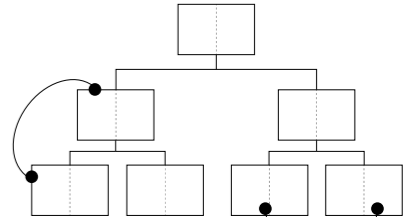
and repetition in the flow of the grid, it gives a balance in contrast and similarity of the page and spread's structure.

The magazines have no grid system. They are stand-alones in the collections of image sequences that are placed fully over the page or spread. This contrasts with the hierarchy that the book uses in terms of fixed grid systems. The repetitive usage of the images in the magazines is supporting the textbook in its layers of texts and grid structures.

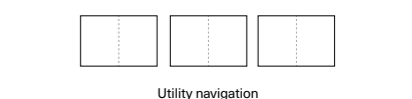
In the following part, I will explain the rotating system of the textbook in connection with its hierarchy in columns on a micro level.

THE WORKING OF THE SUB-GRIDS

If you look to more complex websites, for example, news sites, you will see an order in their ever-changing content. Often these websites contain life feeds and do have different categories. Main macro and local micro navigation features are important to see which section of topics are linked. 32 An overview of the content provides a lot of contexts. It also helps for memorizing the specific content on a certain place. Therefore, people don't like to scroll but do like to read in books on a page or spread level. Wearden, 1998.



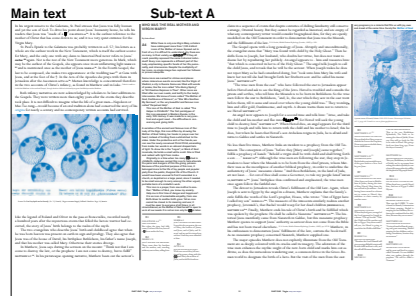
Structural navigation > main > local



32 Three primary categories of navigation (after Fiorito and Dalton)

Printed encyclopaedia all have a repetitive grid structure, which helps to keep you focused while searching and reading chunks of text. This is not the case with the online versions like Wikipedia, which differ in navigational features. It can be a burden for focused reading if several grid systems on a main and local level aren't arranged in a logical way. One has to re-orientate again after opening another hyperlink that leads to a new page, with a different grid structure. Encyclo.nl for example, leads the user even to a totally different website and thus different design when clicking on the search result.

However, to be able to see the different contexts of the topic throughout the book, the use of different navigational features on macro main and micro local level is important. By eliminating everything that does not contribute to the function



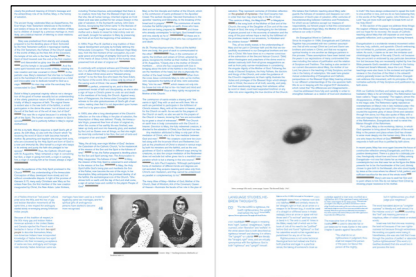
■9.1 Main pages



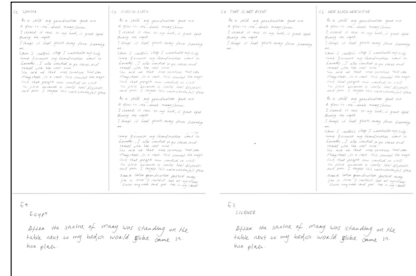
■9.2 A – Two column division sub-text A



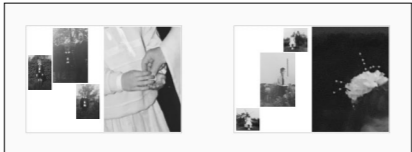
■9.3 A – One column division sub-text



■9.4 C & D – Sub-sub texts



■9.5 E – Comment page



■21.1.2 Prologue Relations between the pages (zoom in-outs)



■21.2.1 Epilogue Relations between the pages (zoom in-outs)



■21.2.2 Epilogue Relations between the pages (zoom in-outs)

The family pictures were a goldmine and marked the start of a new research for the image sequences of the magazines. It was a process of trial and error to sort the image sequences by their visual and content means. I used overviews of the album and zoom ins. This handling of the images you can also see back in the handling of the content in the rest of the magazines and textbook texts. Especially sub-text A. The sacramental communion feast became leading for my topical index of Bible words and counts. They link to my anecdote of the male apostles or not want to wear pink. ■21.1

I use the album as the beginning prologue and end epilogue of my textbook. These pictures show the heritage that I inherit. ■21.2 They ensured that I made this periodical in the way it is presented now.

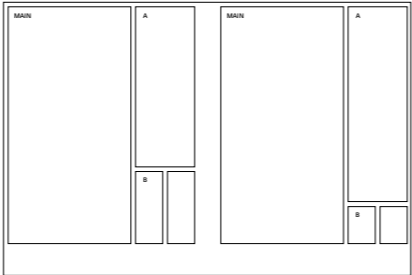
FIVE MAGAZINES
In present-time, there is a shift in the content and design of magazines with a need for a larger conversation about design. Madelaine Morley, writer of AIGA's Eye on Design, states during her lecture about *Print Design in Digital Times* Typo Berlin, May, 2018 that internet archives are used as a productive place for the start of publishing. The new magazine contains searched and gathered information of the different online entries that can be shared and used for connecting to other people and building a network. This new online reality and global process results off in a printed issue. A print is visually different in comparison to the online displayed texts and images. You can smell the ink and touch the book and its pages. The online contributions are brought to uniqueness in print.

My collections on the interpretations of Mary devotion –in relation to religion and woman in society– are magazines that are handled like anti-glossy's. They are contrasting in relation to the textbook which has a smaller size, contains

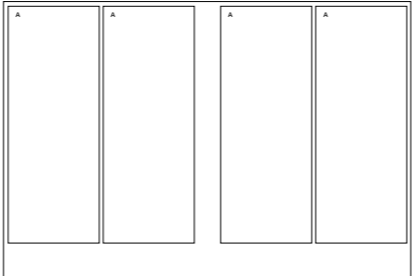
of the book, a grid structure can emerge that is very clear and in this clearness has a dynamic. The dynamic shouldn't be distracting.

Next to the basic main and local navigation in grid structures, there is a newer type of navigation used in websites called the *adaptive navigation*. Adaptive navigation links are generated from an algorithmic process referred to as collaborative or social filtering, explains James Kalbach. This process is based on user behaviour and thus makes link relevance a socially construct. This is an interesting digital development. For my pages of the books, adaptive navigation is not possible in a generated and direct way. Moreover, it is not necessary because it is build up out of a social construct. If people can make their own contributions to a topic in text or images – placed within a specific grid structure, it makes already a relevant link on the pages and the rest of the books' divisions.

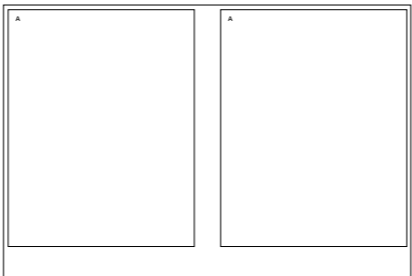
In my process, reading from the inside to the outside of the page evolved to a simpler non-symmetrical grid in my textbook with a more logical division and reading direction from left to right, or from up to down. ■33



■33.1 Main column spread



■33.2.1 Rotating sub-column spread structure



■33.2.2 Rotating sub-column spread structure



■9.6 F – Cross-reference pages

The subdivisions A, B, D, C, E, F are all linked in an alphabetic system through formal typography and content, on page and book level. The sub-text A, the main article, is directly linked to the main text on the main page. Therefore, the texts are read next to each other which extends narratives and makes navigation easier. ■9.1 In addition, the texts form a dialogue with each other on a page and book level and therefore deepening the topic. The sub-texts A are pointing out alternate views on Mary devotion in relation to religion, nature and women. If these texts are longer than the columns of the spread are fitting on the page, the text column will split up at the following page in two similar columns. The text size and image are proportional scaled in the column. If the article is even longer, there is another split from two to one column. ■9.2 Again, the text and image size in the one column page is proportional scaled. ■9.3 I had my reasons to do so.

Firstly, the intersection gives the book a dynamic after its balanced main page design. In relation to the polyglot bible, the text columns and therefore its text-image never changes throughout the pages and is static. Secondly, the sub-text A is the main article which directly links to the main text and makes also a link with the sub-sub texts C and D. It forms the transmitter between the in-depth handling of the content. The extended text structure has no other text column on the page to refer to, however, still has text links to other sub-sub texts C and D. The zooming in on content and representation is also used in the image sequences throughout the magazines and the textbooks prologue and epilogue. The content of sub-texts A forms a new base for discussion in sub-sub texts C and D.

In Warner's text, there are next to cultural, art and literature links, biblical references mentioned. These are related all to Mary and how the writers of the Bible specified her in a particular way or not. Because of their direct link to the main text, it is important that these references are placed on the main page too. To make a difference in the hierarchy, I placed the reference texts B in the lower region of the page layout in two split columns over the same column width as sub-text A. ■9.1

After every 32 pages of main pages, there is a split in the text columns into sub-pages with C and D articles that run over eight pages in the textbook. The C

uncoated soft paper and is printed in black and blue colour instead of full colour. Where the images used in the textbook are a little remote, the magazines' images represent an authentic charm of life. They contrast with the clean images often used in fashion magazines, blogs or in general on the internet and are a bit rebellious with extreme shininess in a large format. Its reflecting gloss will show the reader on the cover. The brutally placed images, that also have some softness in colour through the extreme zoom, are repetitive in sequences. This repetitive mantra makes the narrative stronger. It is spiritual and at the same time doctrinal. Again, the theme light is included in- and connects the five parts. ■22



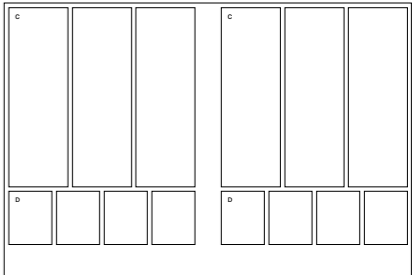
■22.1

Procession
When living in Maastricht, I saw Mary often come outside the Our Lady Basilica to involve in the procession. She was always carried by men. In the family album I saw the same kind of procession, but then in Koningslust. The village where the family partly lived. I brought the pictures of the two places together in the magazine. Through the use of black and white they are more distanced and documentary, emphasised by the use of a halftone raster. You can see that the men are not visible anymore on the imagery. I manipulated the pictures and overexposed the heads of the Cardinals, brotherhood and pastors. In Koningslust they still have a bad name. Some of them didn't behaved well in pleasing the Lord. ■22.1

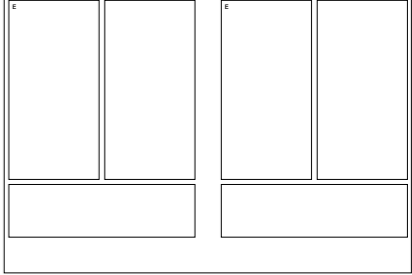


■22.2

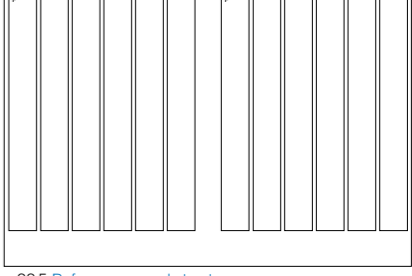
Mary is back!
A present from my grandmother grew out to be a whole collection of Mary shrines. I documented a part of them in the magazine and also went on a trip in my surroundings to find others and how they relate to the people that display them. Actually meant as worshipping Mary, many thought it was decoration that got out of hand. After bringing the conversation further, the woman figure usually has a strong anchoring in their childhood traditions. Even



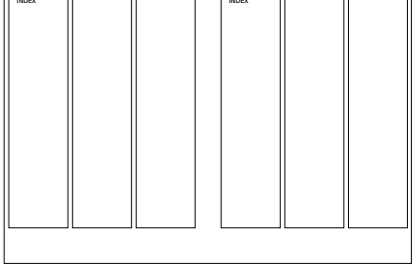
■33.3 Sub-column spread



■33.4 Comment or glosses spread structure



■33.5 Reference spread structure



■33.3 Index spread structure

A two column page is the most used in books as is still in the Bible and contains the main text, article sub-text A and Bible references B. ■33.1 A hierarchy of the texts and images can be shown by placing bigger or smaller columns in which they are scaled or by making them appear more or less often in the book. Therefore, it became possible to make a rotating system throughout the book. This rotating system can also be applied to the main sub-text A with a sub-rotation ■33.2 on the main text pages. If the text of the article doesn't fit in the grid on a spread level, for example, due to the usage of many reference texts B, it will go on over the next pages and scales into a two column grid and after that into a one column grid. The columns are not linked to other columns on these pages but contain text

section is divided into three columns of text on the upper part of the page. The D section has four columns. **9.4** The division in the increasing number of texts columns, reading from the top to down and the ordering on alphabet makes the texts hierarchy clear. The vertical reading direction makes that section D links back to reference text B in its religious topics and section C to section A on in-depth feministic topics. The page layout will be different on every page because of the diversity in length of - and the number of references in the text, like on the main page is the case with the number of reference texts B.

In between the five chapters of the book, consisting of the theme's; Mary as a Virgin ¹, as a Bride ², as a Queen ³, as a Mother ⁴ and as an Intercessor ⁵, there are handwritten pages of people's comments to the corresponding previous chapter texts. The comments relate back to the monks and rabies that made and used them in studying the Bible and the Talmud. For me, the personal contributions and 'study' of the book's documentation are even made more personal by handwritten texts. At the beginning of the experiments, I worked with my digitalized in the programme Glyphs handwriting as a text.

The digitalising of the handwriting stood in contrast to what the handwritten text actually stands for, something personal. The experiment led me from scanned handwritings to real handwritten pages, integrated into three column divisions on the page. **9.5** The two similar form discussions between two participants, the third in the lower margin is a reaction of another person on the two texts.

The last text section of the textbook is F and contains cross-references of reference texts B. Where the reference texts B are divided into two columns of the six in total, the cross-reference texts of F are running over the page in these six columns. **9.6** The same column widths are used to make a link between the texts. The cross-references F contain in-depth relating parallel verses of the Bible.

In an earlier stage, the F section was set directly underneath the references of section B. **2&5** This led to a confusing navigation. In the Bible **10**, you will find the cross-references in the outer margins, next to the text they refer to. There is no space to integrate all the verses in the column. The solution was found in the verse numbers. You can navigate through the book to find and study the in-depth-texts while the volume of papers is spared.


though Mary is portrait often as passive, faithful and obedient, many see her as a strong woman figure. Maybe this is because it reflects the society's needs for strong women in these days.

As is Mary, the reflection of light is also visible in many of the photographs. Sometimes directly in a ray, through reflection on glass windows, lens flares, lamps, mirrors and tiles.

The photographs are made fast, without staging, with a mobile camera; they have something temporary and perishable. Recycle design with a personal touch of a nostalgic flea market. To put the topic Mary devotion in 'the light' of a big glossy gives the photographs a humorous twist. **22.2**




22.3

Drawing contributions on Mary  Following intuition, I was intrigued by questioning other people to draw Mary for me. ^{These are not the people I asked to let me photograph their Mary's.} Even an evangelistic woman drew in two minutes with the eyes closed her replica of Mary (!). By this way I wanted to catch the intuitive collective western memory of the image of Mary as a woman. It connects to the devotional material, but Mary in the drawings is more represented as a mother and less passive than came out of the research in photographing people's shrines of her. After the drawing, I questioned people to write down what they had drawn and how they saw the concept Mary. The handwritten pages form also a link with the handwritten pages in the textbook. They are both personal comments on several topics. **22.3**



22.4

Gestures of the choreography of life  Another magazine that shows the passing of time in nostalgic old, soft, bright, polaroid scans, is the one with hand gestures. They are framed and enlarged, which shows their typical vanishing of colour and structure. Through the zooming and framing of the pictures, you need a certain distance to get a clear view of what is represented. The closer you look, the blurrier the image becomes. The ambiguity in changing

links that refer to the other sections C, D and E. The text is scaling parallel with the grid structure. This gives the book a dynamic flow and a subdivision between the main text page and the pages with sections C, D. After the article has come to an end a new main page starts. ^{Containing the main text and sub-text A.}

In between every 32 pages of the book, the grid structure is splitting into a more horizontal related spread system of eight pages with three sub ^{C-} and four sub ^{D-} columns. The systems are both separated through a line to mark the hierarchy in navigation between the texts and columns. The D section is positioned on the page in the Golden ratio. $a : b = (a+b) : a$ **33.3**

After this division, there are no more columns of texts or images that relate to each other on a page or spread level. After the books' chapters five, there are six handwritten pages ^E **33.4**, with a combination of the column structure used in A and D –two similar upper columns and one lower column in the Golden Ratio–, and at the end of the book, the four pages of biblical cross-references ^F which has six columns. **33.5**

For the indices, I used a three column structure. **33.6** The column structure is based on the number of topics that have to be split up. The relationship of the content, the given information in a book and its form is of significant importance too. Michael Twyman came in 1982 also to this finding in his article "The Graphic Presentation of Language". If the design lacks this relationship between content and form, it is missing its point to communicate. Apart from that, it is the link to the idea of Trinity, the place where things come together.

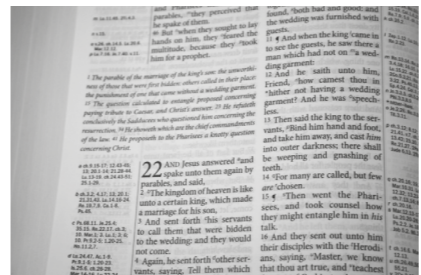
STRUCTURE SUPPORTIVE PAPER USAGE

Uncoated coloured paper ^{textbook} The textbook contains three parts; the prologue, the texts and image contributions in chapters and an epilogue, all treated in sections.

The Bible and Talmud are usually printed on very thin paper. The reason is that the books or collection of books contain a big amount of pages. The thin paper makes the books as artefacts easier to handle, which is a suitable idea too for printing my book. Moreover, the transparently of the pages give passage to other pages that are related to 'shine' through.

Linked to the books' parts is the use of different paper colours and weights. **31** The elongated cover ^{endpapers} or prologue contains an image sequence, the prologue index –which refers to pictures, Bibles and drawings of the family– and the multi-index. They both continue over 32 pages. The weight of the beige paper, which feels a bit melancholic, differs from the texts and image contributions in the chapters. This section is printed on thinner crème paper. You can see the underlying page a little bit through it. The last part of the textbook contains the epilogue. Again, a split image sequence of 32 pages and the register of the book are both printed on the same paper and weight as the prologue. They lead the reader in and out of the book and make a connection to the content in the textbook and to the magazines.

The chronology of Mary devotion contains 16



10 Cross-references in the TBS Westminster Reference Bible. Source: <https://pastorbrett.wordpress.com/category/bible/bible-design/>

Mark J. Bertand argued in his article "The Case Against Reference Bibles" ^{January 2015} that from early on the main text was set in two columns to allow a smaller type to be legible, with additional columns of references to the side. Next to headings, superscripts were set to navigate the reader to textual variants and similar texts in other sections. After that, notes followed to give more meaning to the text. Further in the article Bertand states that reference Bibles "are great for looking things up, for verse-by-verse study, but the better they served the function of reference, the harder they became to read"

In my textbook, I found it useful to separate the cross-references F from the sub-texts B on a different section of pages. This is an in-depth text and not primary necessary to read parallel with the main pages. They are also the last texts in the hierarchical order. If the readers want to know more after reading reference text B, cross-reference text F can be looked up at the end of the book. Because I work with text links as superscript in the biblical reference texts B **11.1**, the number of the cross-reference section is easy to find without interfering with the running text. The same is done in the cross-references of text F. It links in the same way back to reference text B and has the page number add to navigate back to the main page. **11.2**

B1 GALATIANS 4:4 ^{F2} SONS AND HEIRS

But when the time had fully come, God sent His Son, born of a ♀, born under the Law,

11.1 Text link in reference text B to cross-reference section F

F11 ^{B39 32}

Luke 7:7

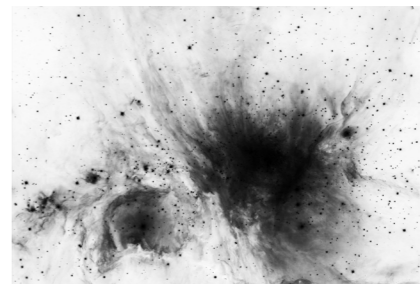
That is why I did not consider myself worthy to come to You. But just say the word, and my servant will be healed.

Luke 7:9

11.2 Cross-reference text F

distances to look at the content I find interesting to also apply in the textual layers.

The hands make movements or are quiet and have spiritual or religious undertones. They pray, rest on laps, wave, grab, take and throw. The sequence follows a rhythm of these different hand gestures. The gestures are used in a humorous way; as a choreography of how we people interact with each other and prevailing conventions in life. The clothes also reveal a narration. The colour pink for the girl, the colour blue for the boy. Colourful dresses with hypnotising pattern for the women, colourless trousers for the men. **22.4**



22.5

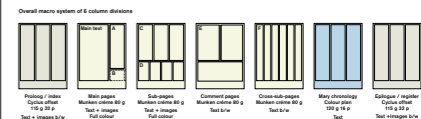
Light and origin 

The light connects everything through its speed, reflection, warmth and it reveals visual aspects. The visual essay in this magazine plays with the scale of the known world. Through science this known world becomes bigger than God in the Old Testament could ever foresee. First, she or he made darkness and light, day and the night. This story was the inspiration to show some of the images in an inverted colour. This links also back to the contrasting colour usage of black and blue in the textbook to mark the change of the article hierarchy. Both, the clash of religion and science and their connection is imagined via the path of the light. It runs from the star signs ¹² nebulae ^{the apostles} to the moon ^{Mary}, sun ^{Jesus} –which reveals images cyanotypes through the reaction of chemicals on the paper–, reflection through the stained glass on the church floor ending in the sooth made by burning candles ^{1000 a day} in the chapel of the Basilica of our Lady in Maastricht. **22.5**

Where the Bible is a compilation of books, writing styles and verses, the Talmud is a dense book filled with different opinions and interpretations on handling life. My periodical has also this extra layer of images. Interaction with the different on-topic magazines, like the Jewish see the different books of the Tenach ^{the complete Jewish Holy book were the Talmud is one of} gives the content more layered interpretations and a deeper meaning of its narratives. It makes reading or looking more active like new media does.

pages and is printed on greyish-blue paper that has the heaviest weight. Therefore, the paper and colour put emphasis on the topic. The paper relates also back to the use of colour in the text section by pointing out the pictures, which are also Marian Blue.

In this way, a balanced whole emerges that can serve as navigation through the book when browsing it.



31

The uncoated paper forms a contrast to the glossy magazines.

Coated paper ^{magazines} The magazines are not equipped with a grid system, the images are used fully over the pages or spreads and are printed on a machine coated thin paper, print-on-demand, with a glossy cover. The covers resemble exactly what is inside the magazine. They are a reference to the theme of religion, life origin, society and Mary devotion and comment on it in the form of an anti-glossy. ^{See}

FIVE MAGAZINES

The hierarchy in texts and images, next to their size and quantity, is revealed by a grid system. The grid structures make it possible to place a text and image bigger or smaller over the page or spread. The quantity of the objects makes the page or spread heavier or lighter. They come together in the rotating, dynamic grid system on variable coloured paper with different weights, which I implement over the three parts of the book. This makes it possible to link the objects on and by these design parameters and influence its narratives. Because reading paths are becoming partly arbitrary due to changing grid structures within the system, the reader can choose what to read in a structural way. The narratives change constantly during this process.

In the sub-text B and cross-reference section F, the strict outline of the texts over the column width is of use in contrast with the main text, sub-texts A, sub-sub-texts C, D and the comments in E. All these texts are lined out left. In Bibles, texts are all lined out to save space and paper. Due to this (typo) graphic choice, hyphenation is unavoidable, which makes the text less readable than the non-biblical ones. Because the chunks of texts are not that large and I used the difference in outlining to make a distinction between the dogmatic manifest and the more playful stories of the common people, it survived my critic view. The process to make a balanced whole of the texts in proportion, gradation, size, typeface, style and colour was an ever-changing interaction.

The texts in my textbook all differ in length, typographic style and content. The objective to make a more dynamic, flexible and interactive system to link to, without seeming arbitrary is achieved. The book should contain more structures in its system throughout the book, not only on a page or spread level, as was the case in my first experiments. It needs overarching sections where texts systems also can overlap and add a function in hierarchal order.

These dynamic texts and hierarchically ordered columns are linked- and determine a *rotating* text^t and grid system. At one hand, it keeps the reader on track due to its repetitive character and at the other hand, brings variety in the pages and spreads of the book. In contrast with earlier experiments this design is in balance, the user can skip sections and is able to read separate parts.

THE KNOWN CONVENTIONS IN NAVIGATION THROUGHOUT WORDS, LETTERS AND NUMBERS

'Information presented with clear and a logic set out titles, subtitles, texts, illustrations, and captions will not only be read more quickly and easily but the information will also be better understood and retained in the memory', declares Josef Muller-Brockman. ^{Ed.} 1981[1968], p.13.

The main text is divided into five chapters and 21 sub-chapters. Every new chapter is marked with its name within an almost empty page. The chapter and sub-chapter are also displayed next to the page number in the lower margin. The sub-chapters' text is set in a dark blue to make a distinction and to use as references in^{the differentiating subscript} in the running main texts.

The headings of the articles are arranged in an alphabetic order combined with a number. They make the hierarchy clear and are searchable. The headings' additives are anchor points in the texts. These heading markers refer to miniatures, used in Medieval bookmaking and the framing of the central title in the Talmud. ■12 & •16 The articles A, C, D have headings in the same size, two points bigger than the running texts and in

the text chunks B and F they are also two points bigger than the running texts. Texts of section E are handwritten. The headings are minimalised and undone from any decoration. They are slightly bigger than the rest of the text and have an indentation in the indication of the text section A until F. Through the use of capitals, the words form blocks. These anchor points are easy to filter out the texts, they are positioned in the upper margin of the page.

ENHEDUANNA: A HIGH PRIESTESS OF THE MOON AND THE FIRST KNOWN AUTHOR IN THE WORLD

Kerry Sullivan

C5 The ancient Sumerian poet Enheduanna has a unique claim to fame: she was the first author in the world known by name. While there were previous instances of poems and stories written down, Enheduanna was the first to sign a name to her work. And what a work it was! Her text was so significant that it influenced hymns for centuries.

■12 C5 anchor, inspired by miniatures and initials

Titles and subtitles are emphasised by an indentation, as well as the separate paragraphs are. Through this application, the parts stand out just enough, without demanding too much of attention. In the Gutenberg Bible, a subdivision was made, for example, by using red accents as an intent to start a new line. THE GRID SYSTEM •26 Footnotes are a way to deal with comments on the running texts or further reading. I choose to put the footnotes of the texts in black with less gradation^{70% black} as superscripts. They link to the idea of heaven and enlightenment and also have a function; you can easily skip them while reading.

The encyclopaedia is mainly used for fragmentary references to specific topics. The topics are usually ordered in alphabetic order, which makes them searchable. Everyone knows what comes after the A or before the S. The first letters of the name of the topic is printed in the margin, often near the page number, which makes it easy to navigate through the book.

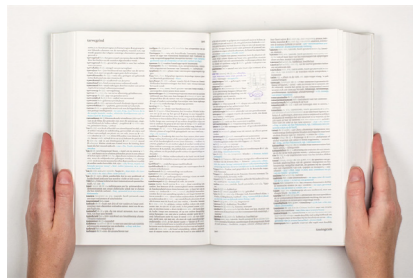
I also implied an alphabetic system to all the reference texts. This makes it more convenient to see the order of the texts. You can navigate through the sections A, C, D, E, via an index. The index tells you on which page you will find the searched information. Bible text sections B and F are left out; this is for three reasons. Firstly, the sections only contain short texts. Secondly, they directly refer to a text and are therefore easily searchable via a topical bible index by main subjects. Thirdly, I like the idea that you can't directly relate to them in an index. Where Christian religion is not searchable and can't give answers.

The page numbers are positioned in the outer margins, which has a more dynamic effect than, for example, on the static central axis. Müller-Brockmann, ed. 1981[1968], p.42. Page numbers are a navigational typographic feature

that also determine the narrative of a book. Knowing at what point one is in navigating the narration, is determining the meaning of the attribute to the elements in the story. Drucker, 2008, p.123.

I choose small page numbers because they are not important on a page level as on the book level, they form a link to the multiple indices and register. Too large page numbers can distract and interfere with the design of the page. The numbers can add a tension in the design too. Because they are not leading for the whole narrative in the partly non-linear textbook, I didn't put the numbers on the outsides of the page's left or right. Instead, I put them on the insides of the pages, which make them invisible while flicking through the book. It puts much more emphasis on the headings.

An example of other functional page numbering is the Grote Van Dale dictionary of Joost Grootens. He designed a book spread with the page numbers following the text columns and reading direction, upper right to the lower left. •13



•13 Grote Van Dale dictionary. Source: www.joostgrootens.nl

The articles C and D also contain page numbers at the end of the text in the same style as the heading markers. This makes it easier to navigate back to the main text or sub-text A. I also implemented the page numbers at the end of the comment texts E and like reference text B at the beginning of cross-reference texts F in order to go back and forth in the book without getting lost.

MULTIPLE BOOK INDICES TABLE OF CONTENTS

An index is a cluster of ordered titles, sub-titles, headings, sub-headings categorised and connected through page numbers or another linking system on section or book level. It helps the reader to get an overview without interruptions and the driving narratives. Therefore, the table of contents should not be placed at the last pages of the book but at the beginning.

When designing an index, it is important that the reader can use it easily and lead the reader on purpose through the pages. To give a clear overview, it means that the content and design needs to be minimalised to its core on the pages and spreads. This makes the use of digital indices often inadequate. Web indices are built up through search engine software. It makes it possible to search more in-depth, through layered

documents using tags and meta tags cluster of tags or keywords. The coding system of bits and bytes clusters documents. This kind of hierarchical clustering is very useful for searching. However, it gives no overview of the system or mechanism and the relations of the parts. Web indices can also work with an overarching alphabetic ordered interface to browse through several websites. Brenner F. & Rowland, M. 2000.

But then again, you don't have an overview of how the content relates. Therefore, it will become necessary in the future, with ever-growing data, that websites or cluster of websites give a complete sitemap or a visible listing of its content.

To keep on track of the syntax of texts referring to other texts, I designed a multiple-index for the table of contents. •14

•14.1 Multiple-index system

<p>PART ONE</p> <p>1 Mary in the Gospels</p> <p>2 Mary in the Apocrypha</p> <p>3 Virgin Birth</p> <p>4 Second Eve</p> <p>5 Virgins and Martyrs</p>	<p>WHO WAS THE REAL MOTHER AND VIRGIN MARY?</p> <p>A17 * BYE-BYE INNOCENCE: VIRGINS FROM FILM, LIT, AND LIFE</p> <p>A18 * LEADER'S INSIGHT: THERE'S SOMETHING ABOUT JOSEPH</p> <p>A19 * CAELIUS SEDULIUS, "PASCHALIS CARMINIS," BOOK II, SEDULII OPERA OMNIA</p>	<p>PART ONE</p> <p>C1 * CAELIUS SEDULIUS, "PASCHALIS CARMINIS," BOOK II, SEDULII OPERA OMNIA</p> <p>C2 * CLAUDE LÉVI-STRAUSS, TOTEMISM</p> <p>C3 * REREADING ALONE OF ALL HER SEX BY MARINA WARNER</p> <p>C4 * WHO WAS THE REAL MOTHER AND VIRGIN MARY?</p>
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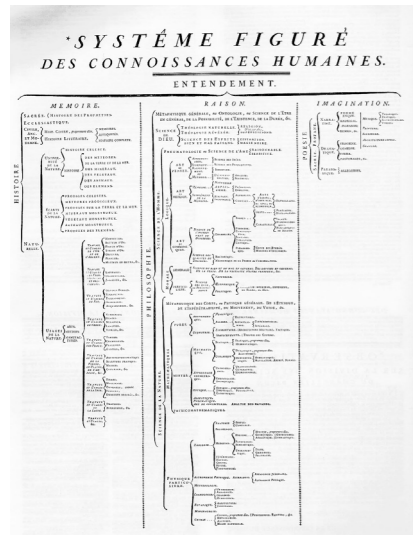
•14.2 Zoom

The multiple-index is an index that contains other indices on a page, spread or book level. This makes that the article headings, chapters and titles are placed below, as well as next to each other. In my textbook, it means that the same text- and grid structure is applied to introduce the reader to the system of the book and determines how it is handled. The book gives an overview of the layered text column function in a (typo) graphic form, it reveals the article content and how it relates to each other. The structure contains the articles in text columns of sections A, C and D. The comment texts E overview is placed between the table of contents after every chapter form the main text. I searched for other multi-indices in books to reflect on but didn't find any except for an older encyclopaedia from 1752. •15 This gives the idea that metadata, which is implied in websites, not made the adaptation to the printed book yet.

Because the book also contains reference texts B and F that are fragmented, they form a general index of biblical topics linked to the verses – a dense form of concordances.

In addition, the prologue index correlates to a personal selection and interpretation of specific words used in the Bible, the word counts/the topical index, stories and images. I want to make clear that the role of women is subordinate to that of men in the biblical context where gender roles are one-sided. The drawings of my communal time represent families with only man-woman relationships and only men as apostles. The early myth of Maria Magdalena being an apostle for the apostles evolved fast in a repentance whore. She still is a symbol of sexual emancipation, even in today's circles of feminist theology. In the small margin, the alphabet as a system is exposed in a subtle way.

Texts in Christian books are ordered in a specific way. An old approach for systemising the dogmatic theology is in accordance with the subject or topic divisions in bible concordances. Scobie, November 1991, 42.2. It has the same goal a universal encyclopaedia has; to record all human knowledge in a comprehensive reference work based on topics. Headrick, 2000, p.153.



•15 "Figurative system of human knowledge", 1752, the (tree)structure to organise knowledge into. With three main branches: memory, reason, and imagination
Source: <http://ets.lib.uchicago.edu/ARTFL/OLDENCYC/images>

This is in line with the theological practice in the collection of texts. These topics had a function to search the book for study. The magazines and textbook as a whole also function like this principle, except to a larger scale of overarching subjects.

One can navigate the magazines in no typical order, it hasn't a clear narrative from beginning to end, only the symbol on the cover or parts are a leading feature for 'reading' through the magazines in relation to its function in the text of the textbook.

I made use of this approach in the index to filter out the number of words that are arising in the New Testament when you search for them. They reveal the number of topics and word counts. I also combined the numbers and topics with the texts and images of family bibles, missals and my own drawings

in time of the communal feast. #6

The way I handled this type of index let me think of the encyclopaedic dictionaries made during the Age of Enlightenment. The texts changed from simply defining words into a long-running list to far more detailed discussions of those words in the 18th-Century. Headrick, 2000, p.144.

The epilogue index gives an overview of Mary devotion over time and the register of the book. The three columns give a synchronic overview of the historical background, the cult of the Virgin and what happened over time in the arts and letters. In the small margin, the year as a system is exposed. The register makes it possible to search on the book's topic.

The indices apart from the table of contents have a text column division of three on a page level, the holy number. It is the point where all comes together. The more indices are used in the book –in a logical way on the right place– the better the user is able to navigate through it. Especially, when the book contains more information layers it useful to make the system of the book visible already in the multi-index.

IN THE END

In this research, explorations are made on what the design parameters of the 'new' book can be, based on navigational systems. The Bible, Talmud, other non-linear books and new media were important to investigate in order to make the book's content more functional, interlinked and interactive. The expectations I had at the start of my experiments were correct due to the in-depth pre-research of the extended method. The historical foundation in book design helped to shape a renewed navigational system. Moreover, the research appears to be multi-sided. It uncovered what is lacking in biblical texts and new media in terms of navigation.

In the Bible, there is a general focus on the text and the many cross-references on a page level. To keep the reader engaged, this could also be done differently. By focusing on the content itself by means of headings to navigate through the book and representations in images that support the text didactically.

For hyperlink use in the digital environment, better overviews must be given on the interface itself, but not with too many references. By scrolling the page, we do not easily remember what we have read. Navigating through the book, and having the opportunity to take notes, makes the content better memorable and therefore gives it a deeper meaning.

By influencing the narrative syntax of the book and magazines through combining the key idea's in my master project, I was able to make the periodical more interactive. It became a platform of linked contributions to discussion and can be of use on different themes involving social issues.

My personal research and documentation resulted in a meeting between Christian religion and feminism. I made a publication in which the contrast of the doctrine and free spirituality came together, in content and in the design decisions. At one hand, through the image interpretations in the magazines and on the other hand, through the hierarchical placing of the texts in (typo)graphic layers. There is space for own interpretations and personal imagination.

There can be concluded that the design of the texts in relations to the images and grid structures should be balanced between reading and search possibilities between information anchors like page numbers, heading markers, diverse typographic styles and typefaces, colour, gradation and the (multiple)indices. In general, with fragmented details, the user easily gets lost on the many pathways. There should be a clear line between navigation and (diverse) content.

Furthermore, the results of my research show that through the implication of adapted hypertexts- and links used in typographic variations, give the reader notion and helps to engage more with the text in the book. To link through- and *in* the texts with differentiating typographic styles is a solution to have less distraction in interactively reading. Moreover, it can put emphasis on particular points of interests in texts like the use of visual text links do. Symbols or (emoji)icons filling the gap between word and image and are filtered out of a text faster. The same can be said of other anchor points like headings, and section markers. Reading the sections diagonally through anchor points on the pages, given the opportunity to skip through the book rather quickly and read proportions of texts. By filtering words and visual texts out of its original narrative to make a new link to another text, image or magazine, the meaning of the content becomes deeper. Discussion between two or more texts or even books makes that periodical is perceived more interactive.

The text content of my periodical determines the grid structure of the textbook and not vice versa. Therefore, it has a clear order in reading or skipping sections to other reading paths. My grid system plays a supportive role in relation to the texts and images. An overarching system is needed to keep the content hierarchical ordered and at the same time dynamic. A text length based grid of hierarchical columns and a repetitive rotating text system on a book level are solutions in combining both. By reading the texts in portions in connection with anchor points the reader can remember the content better flicking through the book. The grid system also supports the underlying narratives of the book, as well as its formal output. In addition, more contrast between texts and images –the heaviness of the objects by applying different measurements and scaling– can be obtained.

If the book contains complex data that can be divided into categories, indices are needed to show the underlying narratives. The indices proved to be necessary for my research to mark sections or divisions. They are implied to give a required overview of the content for the user to reveal the books' system and to go back and forth between the text sections. The application of multiple-indices on a books page level is new. This is the densest way to give an overview of the books' content and makes it possible to show how the syntaxes of text are connected.

As is reading, navigation throughout the book should be implied in a balanced way.

The exploratory research is limited. In the literature review and a rather experimental method used there are limitations. To make the results further applicable for other books, for example, in educational fields, there will be additional experiments needed to clarify the results' interpretations and investigate them more in-depth. Especially, for testing the design parameters in a qualitative scientific way and compare its data with other research in the field of readability

in texts and books.

Research is already done on the readability of formats, coloured inlays for reading and the legibility of letters. However, the study on navigational features in book design is never tested on a diversity of users. There is a knowledge gap between graphic design and scientific research in this field.

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► internet links

LIST OF IMAGE SOURCES

- 1 Figure, research own methodology. Source: own image.
- 2 Too many text columns. Source: own images.
- 3 Biblical reference texts. Source: own images.
- 4 Used fonts. Source: own images.
- 5 Too much colour use. Source: own images.
- 6 Personal index of biblical words. Source: own images.
- 7 Dynamic column wide. Source: own images.
- 8 *Complutensian Polyglot Bible*, 1514.
Source: <http://dukemagazine.duke.edu/article/converging-visions>
- 9 Rotating system. Source: own images.
- 10 Cross-references in the *TBS Westminster Reference Bible*.
Source: <https://pastorbrett.wordpress.com/category/bible/bible-design/>
- 11 References in biblical sub-texts. Source: own images.
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- 13 *Grote Van Dale* dictionary by Joost Grootens. Source: www.joostgrootens.nl
- 14 Multiple-index system. Source: own images.
- 15 "*Figurative system of human knowledge*", 1752, the (tree)structure to organise knowledge into. With three main branches: memory, reason, and imagination.
Source: <http://ets.lib.uchicago.edu/ARTFL/OLDENCYC/images>
- 16 Talmudic page design with the decorated verse title, hierarchical texts and written comments.
<https://www.islamreligion.com/articles/330/authority-of-talmud-in-judaism/>
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Source: <https://www.logos.com/product/41394/wordsworths-old-testament-commentary>
- 28.2 Reference column in the middle
Source: <http://heissufficient.com/2007/08/20/nuance-in-the-art-of-fine-bible-publishing>
- 29.1 Left page: modern Talmudic layout
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- 29.2 Right page: older Talmudic layout
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- 29.3 Digital Talmudic page layout
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