

PROJECT DESCRIPTION: Designing the back- and front cover and inside pages for Jack Kerouac's

ON THE ROAD

AIMS: Discovering typography and exploring it, by following a step-by-step process of complexities. Being able to make clear choices and visualizing the process as a final presentation in a book.

Learning to work with InDesign primarily in combination with other Adobe software programs. At the end of the course the student should be able to work with the software and has gained basic knowledge about (the use of) typography, being able to set up a grid, make perfect column setting, understand visual editing and the esthetics of typography.

CONTENT: *On The Road*, the most famous of Jack Kerouac's works, is not only the soul of the Beat movement and literature, but one of the most important novels of the century. Like nearly all of Kerouac's writing, *On The Road* is thinly fictionalized autobiography, filled with a cast made of Kerouac's real life friends, lovers and fellow travellers. Narrated by Sal Paradise, one of Kerouac's alter-egos, this cross-country bohemian odyssey not only influenced writing in the years since its 1957 publication but penetrated into the deepest levels of American thought and culture. (*Acton Lane*)

CLASS DESCRIPTION: 8 exercises will be handed out (one each week on Thursdays), from simple to more and more complex levels. The student will make 10 designs every week. Tuesdays are used for class reviews, practical exercises on software and information on book typography. Two sessions on 'book-binding' will be included in this class.

PRESENTATION: Every Tuesday students will put up their 10 designs on the wall before the beginning of class (before 2pm), in 2 rows of 5 designs on letter format (portrait), 1" in between each sheets. Work must be clean and shown in a presentable manner. An InDesign format with student name and assignment-# will be handed out. All sketches need to be 'saved' as digital files, print-outs need to be kept showing the process.

FINAL PROJECT: The student will present a selection of all the work created, compiled and hand-bound in the form of a book.

THEORY: <http://www.thinkingwithtype.com>

- Thinking with type by *Ellen Lupton*
- Stop stealing sheep & find out how type works by *Erik Spiekermann*
- The Mac is not a typewriter by *Robin Williams*

COPY:

[front matter]

On the Road

Jack Kerouac

Penguin Classics

ISBN 0-14-004259-8

On the Road chronicles Jack Kerouac's years traveling the North American continent with his friend Neal Cassady, "a sideburned hero of the snowy West." As "Sal Paradise" and "Dean Moriarty," the two roam the country in a quest for self-knowledge and experience. Kerouac's love of America, his compassion for humanity, and his sense of language as jazz combine to make On the Road an inspirational work of lasting importance.

Kerouac's classic novel of freedom and longing defined what it meant to be "Beat" and has inspired every generation since its initial publication fifty years ago.

[spine matter]

On the Road

Jack Kerouac + penguin logo

[back matter]

"A historic occasion... the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat,' and whose principal avatar he is." -Gilbert Millstein, The New York Times

"Life is great, and few can put the zest and wonder and sadness and humor of it on paper more interestingly than Kerouac." -Luther Nichols, San Francisco Examiner

"Jack Kerouac's On the Road was the Huckleberry Finn of the mid-twentieth century. Kerouac substituted the road for the river, the fast car for the slow raft, the hipster in search of freedom for the black slave in search of freedom... While Huck and Jim were floating down America's mile-wide aorta, while Sal Paradise and Dean Moriarty were roaring across America's heart, they were helping to change the course of American prose." -Aaron Latham, The New York Times Book Review

"An excellent and compassionate picture of that segment of the generation which was left to fend for itself after World War II." -Kirkus Reviews

A Penguin Book

Fiction

+ logo + bar code

[text for page lay-outs]

PART ONE

1

I first met Dean not long after my wife and I split up. I had just gotten over a serious illness that I won't bother to talk about, except that it had something to do with the miserably weary split-up and my feeling that everything was dead. With the coming of Dean Moriarty began the part of my life you could call my life on the road. Before that I'd often dreamed of going West to see the country, always vaguely planning and never taking off. Dean is the perfect guy for the road because he actually was born on the road, when his parents were passing through Salt Lake City in 1926, in a jalopy, on their way to Los Angeles. First reports of him came to me through Chad King, who'd show me a few letters from him written in a New Mexico reform school. I was tremendously interested in the letters because they so naively and sweetly asked Chad to teach him all about Nietzsche and all the wonderful intellectual things that Chad knew. At one point Carlo and I talked about the letters and wondered if we would ever meet the strange Dean Moriarty. This is all far back, when Dean was not the way he is today, when he was a young jailkid shrouded in mystery. Then news came that Dean was out of reform school and was coming to New York for the first time; also there was talk that he had just married a girl called Marylou.

One day I was hanging around the campus and Chad and Tim Gray told me Dean was staying in a cold-water pad in East Harlem, the Spanish Harlem. Dean had arrived the night before, the first time in New York, with his beautiful little sharp chick Marylou; they got off the Greyhound bus at 50th Street and cut around the corner looking for a place to eat and went right in Hector's, and since then Hector's cafeteria has always been a big symbol of New York for Dean. They spent money on beautiful big glazed cakes and cream puffs.

All this time Dean was telling Marylou things like this: "Now, darling, here we are in New York and although I haven't quite told you everything that I was thinking about when we crossed Missouri and especially at the point when we passed Booneville reformatory which reminded me of my jail problem, it is absolutely necessary now to postpone all those leftover things concerning our personal lovethings and at once begin thinking of specific worklife plans..." and so on in the way that he had in those early days.

I went to the cold-water flat with the boys, and Dean came to the door in his shorts. Marylou was jumping off the couch; Dean had dispatched the occupant of the apartment to the kitchen, probably to make coffee, while he proceeded with his loveproblems, for to him sex was the one and only holy important thing in life, although he had to sweat and curse to make a living and so on. You saw that in the way he stood bobbing his head, always looking down, nodding, like a young boxer to instructions, to make you think he was listening to every word, throwing in a thousand "Yes-es" and "That's rights." My first impression of Dean was of a young Gene Autry-trim, thin-hipped, blue-eyed, with a real Oklahoma accent-a sideburned hero of the snowy West. In fact he'd just been working on a ranch, Ed Wall's in Colorado, before marrying Marylou and coming East. Marylou was a pretty blonde with immense ringlets of hair like a sea of golden tresses; she sat there on the edge of the couch with her hands hanging in her lap and her smoky blue country eyes fixed in a wide stare because she was in an evil gray New York pad that she'd heard about back West, and waiting like a longbodied emaciated Modigliani surrealist woman in a serious room. But outside of being a sweet

little girl, she was awfully dumb and capable of doing horrible things. That night we all drank beer and pulled wrists and talked till dawn, and in the morning, while we sat around dumbly smoking butts from ashtrays in the gray light of a gloomy day, Dean got up nervously, paced around, thinking, and decided the thing to do was to have Marylou make breakfast and sweep the floor. "In other words we've got to get on the ball, darling, what I'm saying, otherwise it'll be fluctuating and lack of true knowledge or crystallization of our plans." Then I went away.

During the following week he confided in Chad King that he absolutely had to learn how to write from him; Chad said I was a writer and he should come to me for advice. Meanwhile Dean had gotten a job in a parking lot, had a fight with Marylou in their Hoboken apartment-God knows why they went there-and she was so mad and so down deep vindictive that she reported to the police some false trumped-up hysterical crazy charge, and Dean had to lam from Hoboken. So he had no place to live. He came right out to Paterson, New Jersey, where I was living with my aunt, and one night while I was studying there was a knock on my door, and there was Dean, bowing, shuffling obsequiously in the dark of the hall, and saying, "Hel-lo, you remember me-Dean Moriarty? I've come to ask you to show me how to write."

"And where's Marylou?" I asked, and Dean said she'd apparently whored a few dollars together and gone back to Denver-"the whore!" So we went out to have a few beers because we couldn't talk like we wanted to talk in front of my aunt, who sat in the living room reading her paper. She took one look at Dean and decided that he was a madman.

In the bar I told Dean, "Hell, man, I know very well you didn't come to me only to want to become a writer, and after all what do I really know about it except you've got to stick with it with the energy of a benny addict." And he said, "Yes, of course, I know exactly what you mean and in fact all those problems have occurred to me, but the thing that I want is the realization of those factors that should one depend on Schoppenhauer's dichotomy for any inwardly realized..." and so on in that way, things that I understood not a bit and he himself didn't. In those days he really didn't know what he was talking about; that is to say, he was a young jailkid all hung-up on the wonderful possibilities of becoming a real intellectual, and he liked to talk in the tone and using the words, but in a jumbled way, that he had heard from "real intellectuals"-although, mind you, he wasn't so naïve as that in all other things, and it took him just a few months with Carlo Marx to become completely in there with all the terms and jargon. Nonetheless we understood each other on other levels of madness, and I agreed that he could stay at my house till he found a job and furthermore we agreed to go out West sometime. That was the winter of 1947.

TYPEFACE(s) USED:

HELVETICA NEUE family

helvetica neue 45 light

helvetica neue 46 light italic

helvetica neue 55 roman

helvetica neue 56 italic

helvetica neue 75 bold

helvetica neue 76 bold italic

HELVETICA family

helvetica light

helvetica light oblique

helvetica medium

helvetica oblique

helvetica bold

helvetica bold oblique

ASSIGNMENT DESCRIPTIONS AND PARAMETERS:

#1: COMPOSITION + SPACE:

Design 10 different front covers for the book with the following parameters:

using * Helvetica Neue 55 roman / Helvetica medium only
* 9 point size only
[type in black on white]

Typeface and size are set, make sure you bring order in book title, author name, publishing house + ISBN number, and intro. Things to play with are LEADING / LETTER SPACING etc.

#2: COMPOSITION + SPACE + LETTERSIZES:

Design 10 different front covers for the book with the following parameters:

using * Helvetica Neue 55 roman / Helvetica medium only
* any single point size per design i.e. one design uses 14pt. another 6pt
[type in black on white]

Typeface and a size per design are by choice, make sure you bring order in book title, author name, publishing house + ISBN number, and intro. Things to play with are LEADING / LETTERSPACING etc. You will need to explore the total space of your book cover. At what point will all your copy still fit? How small can you go and still make legible type?

#3: DIFFERENCES IN LIGHT + BOLD TYPE:

Design 10 different front covers for the book with the following parameters:

using * Helvetica Neue 45 light + Helvetica Neue 75 bold / Helvetica light + Helvetica bold
* any single point size per design i.e. one design uses 14pt. another 6pt
[type in black on white]

Typeface and a size per design are set, make sure you bring order in book title, author name, publishing house + ISBN number, and intro. Things to play with are LEADING / LETTER SPACING / BOLD + LIGHT TYPE etc. Look at the exercises done at #2 and enhance those by adding the bold type somewhere.

ASSIGNMENT DESCRIPTIONS AND PARAMETERS:

#4: ROMAN LIGHT BOLD + ITALICS:

Design 10 different front covers for the book with the following parameters:

- using * Helvetica Neue / Helvetica family using three different ones.
NO condensed or extended fonts!
* any single point size per design i.e. one design uses 14pt. another 6pt
[type in black on white]

Typeface and a size per design are set, make sure you bring order in book title, author name, publishing house + ISBN number, and intro. Things to play with are LEADING / LETTER SPACING / BOLD + LIGHT + ITALIC TYPE etc. Look at the exercises done at #3 and enhance those by using three different Helvetica fonts.

#5: TYPE SIZE COMBINATIONS:

Design 10 different front covers for the book with the following parameters:

- using * Helvetica Neue / Helvetica family using three different ones.
NO condensed or extended fonts!
* any point size combination
[type in black on white]

Typeface and a size per design are set, make sure you bring order in book title, author name, publishing house + ISBN number, and intro. Things to play with are SIZE / LEADING / LETTER SPACING / BOLD + LIGHT + ITALIC TYPE etc. Look at the exercises done earlier and enhance those by using size combinations.

#6: RULES + BLOCKS:

Design 10 different front covers for the book with the following parameters:

- using * Helvetica Neue / Helvetica family using three different ones.
NO condensed or extended fonts!
* any point size combination
* introduce the following elements: rules and solid blocks of black
4 designs with rules only
4 designs with blocks of black and reversed type
2 designs with both rules and blocks

Look at the exercises done in earlier assignments and play with rules and blocks and reversed type.

ASSIGNMENT DESCRIPTIONS AND PARAMETERS:

#7: ADDING 1 SPOT COLOR:

Design 10 different front covers for the book with the following parameters:

- using * Helvetica Neue / Helvetica family, except condensed and extended fonts!
 * any point sizes
 * use of rulers and blocks by choice
 * add one color to the mix, can use all values of new color and black

Look at the exercises done in earlier assignments and play with use of an extra spot color.

#8: ADDING 2 SPOTCOLORS + PHOTOGRAPHIC IMAGES:

Design 10 different front covers for the book with the following parameters:

- using * Helvetica Neue / Helvetica family, except condensed and extended fonts!
 * any point sizes
 * use of rulers and blocks by choice
 * add two colors to the mix, can use all values of new colors and black
 * use given image of author and/or make or find other image.

Look at the exercises done in earlier assignments and play with all elements.

DESIGN A BOOK: Choose format, make a grid etc. Make a selection of 5 designs in every category (5 x 8 = 40 designs), design chapter dividers for each chapter describing the parameters as mentioned in the assignments. Design a cover. Use your intro-text 'describing when you read Catcher in the Rye for the first time' and design an introduction page. Other necessary pages to add will follow. Bind your book, present it in the most elegant way possible!

Good luck with it all and have great fun with it!

TYPOGRAPHY (141-076-200) DESMA 25 - LEC 1

time: Tuesdays and Thursdays 2:00P - 4:50P **location:** BROAD 4230

JANUARY week 01

Tuesday 01.09.07 introduction / InDesign: how to set up a file
Thursday 01.11.07 assignment 1: COMPOSITION + USE OF SPACE

week 02

Tuesday 01.16.07 critique
Thursday 01.18.07 assignment 2: USE OF SPACE + TYPESIZE

week 03

Tuesday 01.23.07 critique / InDesign exercises
Thursday 01.25.07 (whl Calarts) assignment 3: LIGHT + DARK

week 04

Tuesday 01.30.07 critique / InDesign exercises
FEBRUARY
Thursday 02.01.07 (whl Calarts) assignment 4: LIGHT ROMAN BOLD ITALIC

week 05

Tuesday 02.06.07 critique / InDesign exercises
thursday 02.08.07 (whl ADC/NYC) assignment 5: POINT SIZE COMBINATIONS

week 06

Tuesday 02.13.07 critique / InDesign exercises
Thursday 02.15.07 assignment 6: RULES + BLOCKS

week 07

Tuesday 02.20.07 critique / InDesign exercises
Thursday 02.22.07 assignment 7: COLOR

week 08

Tuesday 02.27.07 critique / InDesign exercises

MARCH

Thursday 03.01.07 assignment 8: PHOTOGRAPHY

week 09

Tuesday 03.06.07 critique / InDesign exercises
Thursday 03.08.07 bookbinding

week 10

Tuesday 03.13.07 final critique
Thursday 03.15.07 presentation

GENERAL CLASS RULES:

ATTENDANCE:

Classes will start at 2pm SHARP. If you are 15 minutes late without any announcement at forehand to professor or/and t.a. you get a tardy. Every tardy is a half grade down on your final grade. If you are later then 15 minutes don't interrupt class, you'll be marked absent. Every (unexcused) absense 1 full grade down, 3 unexcused absenses result in FAILED CLASS.

GRADES:

Each class you will be evaluated on the following: class participation / presentation / organization- and design skills, your final grade is the average of all grades in combination with your attendance record.

OTHER:

Turn off cellphones during introductions / lectures / guest speakers / class meetings
No food in class, drinks are o.k. No checking personal e-mails during 'talks'.
Ask questions, make comments, contribute to reviews! Learn from your peers, this is team-effort!
Presentations need clean and precise print-outs and a good and loud verbal presentation.

IF YOU FEEL THE COURSE IS NOT GOING WELL OR YOU COME ACROSS OTHER PROBLEMS PLEASE COMMUNICATE THIS WITH YOUR T.A. OR PROFESSOR a.s.a.p.

for info: willem henri lucas

whlucas@ucla.edu

310 430 2241 cell

teacher's assistant Xarene Eskandar

xarene@ucla.edu