

PROJECT DESCRIPTION: Designing the back+front cover and inside pages for Ray Bradbury's

FAHRENHEIT 451

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: *Fahrenheit 451* is a dystopian novel by Ray Bradbury which was first published in a shorter form as "The Fireman" (Galaxy Science Fiction, Vol. 1 No. 5, February 1951). The short novel presents a future American society in which the masses are hedonistic and critical thought through reading is outlawed. In *Fahrenheit 451*, firemen don't put out fires – they start them in order to burn books. Bradbury's vividly painted society holds up the appearance of happiness as the highest goal – a place where trivial information is good, and knowledge and ideas are bad. Fire Captain Beatty explains it this way, "Give the people contests they win by remembering the words to more popular songs.... Don't give them slippery stuff like philosophy or sociology to tie things up with. That way lies melancholy." The novel is a critique of what Bradbury saw as issues in American society of the era.

COURSE DESCRIPTION: 8 assignments will be handed out (and a few exercises), from simple to more complex levels. The student will make 10 designs every week. Wednesdays 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 Wednesday students will put up 5 of their 10 designs on the wall before the beginning of class (before 2pm), in 1 column underneath each other on tabloid format (landscape), please leave 1-inch in between each sheet. Work must be clean and shown in a presentable manner. An InDesign format with student name + assignment # will be handed out. All sketches need to be 'saved' as digital files, print-outs need to be kept and filed 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.

BOOK LIST:

- Thinking with type by Ellen Lupton + www.thinkingwithtype.com
- Stop stealing sheep & find out how type works by Erik Spiekermann

TEXT FOR COVER LAY-OUTS

Front cover

Fahrenheit 451 ... The temperature at which book-paper catches fire and burns
Ray Bradbury
Ballantine Books
Boston, New York, 2010

The classic bestseller about censorship – more important now than ever before.

In this classic of dystopian science fiction, censorship is so prevalent that “firemen” are entrusted with the task of burning books to keep the citizenry away from anything that might cause dissent. Suicides are commonplace, and people drug themselves with pills, thrills, and the meaningless programming that pours from four-wall television.

Spine

Fahrenheit 451
Ray Bradbury
Ballantine Books [+ logo]

Back cover

One of Bradbury’s definitive works, *Fahrenheit 451* is an amazingly prescient book, anticipating not only social but technological trends. Bradbury described a world where people would be surrounded – bombarded, in fact – by their televisions and personal sound systems, and where the threat of war is a sufficient excuse to limit freedom.

“Bradbury – the author of more than 500 short stories, novels, plays, and poems, including *The Martian Chronicles* and *The Illustrated Man* – is the winner of many awards, including the Grand Master Award from the Science Fiction Writers of America. Readers ages 13 to 93 will be swept up in the harrowing suspense of *Fahrenheit 451*, and no doubt will join the hordes of Bradbury fans worldwide.” – Neil Roseman

photo by choice + photo: XX

ISBN: 978-0345342966
Ballantine Books
1540 Broadway New York, NY 10036
www.randomhouse.com

TEXT FOR PAGE LAY-OUTS

PART I

IT WAS A PLEASURE TO BURN

It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning. Montag grinned the fierce grin of all men singed and driven back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.

He hung up his black-beetle-coloured helmet and shined it, he hung his flameproof jacket neatly; he showered luxuriously, and then, whistling, hands in pockets, walked across the upper floor of the fire station and fell down the hole. At the last moment, when disaster seemed positive, he pulled his hands from his pockets and broke his fall by grasping the golden pole. He slid to a squeaking halt, the heels one inch from the concrete floor downstairs.

He walked out of the fire station and along the midnight street toward the subway where the silent, air-propelled train slid soundlessly down its lubricated flue in the earth and let him out with a great puff of warm air and to the cream-tiled escalator rising to the suburb.

Whistling, he let the escalator waft him into the still night air. He walked toward the corner, thinking little at all about nothing in particular. Before he reached the corner, however, he slowed as if a wind had sprung up from nowhere, as if someone had called his name.

The last few nights he had had the most uncertain feelings about the sidewalk just around the corner here, moving in the starlight toward his house. He had felt that a moment before his making the turn, someone had been there. The air seemed charged with a special calm as if someone had waited there, quietly, and only a moment before he came, simply turned to a shadow and let him through. Perhaps his nose detected a faint perfume, perhaps the skin on the backs of his hands, on his face, felt the temperature rise at this one spot where a person's standing might raise the immediate atmosphere ten degrees for an instant. There was no understanding it. Each time he made the turn, he saw only the white, unused, buckling sidewalk, with perhaps, on one night, something vanishing swiftly across a lawn before he could focus his eyes or speak.

But now, tonight, he slowed almost to a stop. His inner mind, reaching out to turn the corner for him, had heard the faintest whisper. Breathing? Or was the atmosphere compressed merely by someone standing very quietly there, waiting? He turned the corner.

The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves

carry her forward. Her head was half bent to watch her shoes stir the circling leaves. Her face was slender and milk-white, and in it was a kind of gentle hunger that touched over everything with tireless curiosity. It was a look, almost, of pale surprise; the dark eyes were so fixed to the world that no move escaped them. Her dress was white and it whispered. He almost thought he heard the motion of her hands as she walked, and the infinitely small sound now, the white stir of her face turning when she discovered she was a moment away from a man who stood in the middle of the pavement waiting.

The trees overhead made a great sound of letting down their dry rain. The girl stopped and looked as if she might pull back in surprise, but instead stood regarding Montag with eyes so dark and shining and alive, that he felt he had said something quite wonderful. But he knew his mouth had only moved to say hello, and then when she seemed hypnotized by the salamander on his arm and the phoenix-disc on his chest, he spoke again.

“Of course,” he said, “you’re a new neighbour, aren’t you?”

“And you must be”—she raised her eyes from his professional symbols—“the fireman.” Her voice trailed off.

“How oddly you say that.”

“I’d—I’d have known it with my eyes shut,” she said, slowly.

“What—the smell of kerosene? My wife always complains,” he laughed. “You never wash it off completely.”

“No, you don’t,” she said, in awe.

He felt she was walking in a circle about him, turning him end for end, shaking him quietly, and emptying his pockets, without once moving herself.

“Kerosene,” he said, because the silence had lengthened, “is nothing but perfume to me.”

“Does it seem like that, really?”

“Of course. Why not?”

She gave herself time to think of it. “I don’t know.” She turned to face the sidewalk going toward their homes. “Do you mind if I walk back with you? I’m Clarisse McClellan.”

TYPEFACE(s) USED

Times New Roman Regular

Times New Roman Bold

Times New Roman Italic

Times New Roman Bold Italic

OR

Times Regular

Times Bold

Times Italic

Times Bold Italic

ASSIGNMENT DESCRIPTIONS AND PARAMETERS

#1: COMPOSITION + SPACE:

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

using * Times New Roman Regular / Times Regular
* 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 and intro.

Things to play with are LEADING / LETTER SPACING / UPPER OR LOWER CASE / etc.

#2: COMPOSITION + SPACE + LETTER SIZES:

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

using * Times New Roman Regular / Times Regular
* any single point size per design f.e. one design uses 22pt. another 6pt
* [type in black on white]

Size of the typeface per design is by choice, make sure you bring order in book title, author name, publishing house and intro. Things to play with are LEADING / LETTER SPACING / UPPER OR LOWER CASE / etc. You will need to explore the total space of your book cover. At what point will all your copy still fit? How small/large can you go and still make legible type? Start with 6pt, use type sizes mentioned in your InDesign window under TYPE > SIZE.

#3: DIFFERENCES IN LIGHT + BOLD TYPE:

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

using * Times New Roman Regular + Times New Roman Bold/ Times Regular + Times Bold
* any single point size per design f.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 and intro. Things to play with are LEADING / LETTER / UPPER OR LOWER CASE / LETTER SPACING / BOLD + LIGHT TYPE etc. Look at the exercises done at #2 and enhance those by adding the bold type somewhere.

#4: REGULAR, BOLD + ITALICS:

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

using * Times New Roman Regular, Bold, Italic + Bold Italic /

* Times Regular, Bold, Italic + Bold Italic

* any single point size per design f.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 and intro. Things to play with are LEADING / LETTER SPACING / UPPER AND LOWER CASE / BOLD + LIGHT + ITALIC TYPE etc. Look at the exercises done at #3 and enhance those by using three different Times fonts.

#5: TYPE SIZE COMBINATIONS:

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

using * Times New Roman Regular, Bold, Italic + Bold Italic

* Times Regular, Bold, Italic + Bold Italic

* any point size combination

* [type in black on white]

Typefaces and sizes per design are by choice, make sure you bring order in book title, author name, publishing house and intro. Things to play with are LEADING / LETTER SPACING / UPPER AND LOWER CASE / 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 * Times New Roman Regular, Bold, Italic + Bold Italic /

* Times Regular, Bold, Italic + Bold Italic

* 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.

#7: USING 2 SPOT COLORS IN PMS [PANTONE MATCHING SYSTEM]:

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

- using * Times New Roman Regular, Bold, Italic + Bold Italic /
- * Times Regular, Bold, Italic + Bold Italic
- * any point size combination
- * use of rulers and blocks by choice
- * replace black by 2 colors that you can mix, use all values of the 2 colors

Look at the exercises done in earlier assignments and play with use of the spot colors.

#8: USING CMYK + PHOTOGRAPHIC IMAGES:

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

- using * Times New Roman Regular, Bold, Italic + Bold Italic /
- * Times Regular, Bold, Italic + Bold Italic
- * any point size combination
- * design in CMYK [full color], can use all values of colors and black
- * make or find images suitable for the novel.

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

DESIGN A BOOK:

Choose format, construct a grid etc. Make a selection of 5 designs from every category (5 x 8 = 40 designs), design chapter dividers for each chapter describing the parameters as mentioned in the assignments. Design a cover. Write an intro-text 'describing your likes and/or dislikes about Extremely Loud & Incredibly Close' 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 don't forget to have fun!

WEEKLY SCHEDULE

SEPT WEEK 01

Monday	09.27.10	Introduction / InDesign: how to set up a file and type windows
Wednesday	09.29.10	ASSIGNMENT 1: COMPOSITION + USE OF SPACE

OCT WEEK 02

Monday	10.04.10	Critique / InDesign: pointsize + leading + letter spacing
Wednesday	10.06.10	ASSIGNMENT 2: USE OF SPACE + TYPESIZE

WEEK 03

Monday	10.11.10	Critique / InDesign: leading, kerning, baseline grid
Wednesday	10.13.10	ASSIGNMENT 3: LIGHT + DARK

WEEK 04

Monday	10.18.10	Critique / InDesign: column setting, justified < > flush left
Wednesday	10.20.10	ASSIGNMENT 4: LIGHT ROMAN BOLD ITALIC

WEEK 05

Monday	10.25.10	Critique / InDesign exercises
Wednesday	10.27.10	ASSIGNMENT 5: POINT SIZE COMBINATIONS

NOV WEEK 06

Monday	11.01.10	Critique / InDesign exercises
Wednesday	11.03.10	Assignment 6: RULES + BLOCKS

WEEK 07

Monday	11.08.10	Critique / InDesign exercise: how to use PMS spot colors
Wednesday	11.10.10	ASSIGNMENT 7: COLOR

WEEK 08

Monday	11.15.10	Critique / InDesign in combination with Photoshop and Illustrator
Wednesday	11.17.10	ASSIGNMENT 8: PHOTOGRAPHY

WEEK 09

Monday	11.22.10	Critique / Creating a grid for process book, based on printer, binding method, and folding
Wednesday	11.24.10	BOOKBINDING

DEC WEEK 10

Monday	11.29.10	Final critique
Wednesday	12.01.10	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

Always remember to turn off your cell phones during introductions / lectures / critiques / class meetings No food in class, drinks are o.k. No checking personal e-mails or Skype or iChats during class.

ASK QUESTIONS, MAKE COMMENTS, CONTRIBUTE TO CRITIQUES!

LEARN FROM YOUR PEERS, THIS IS A TEAM-EFFORT!

PRESENTATIONS NEED CLEAN AND PRECISE PRINT-OUTS AND A GOOD AND LOUD VERBAL PRESENTATION.

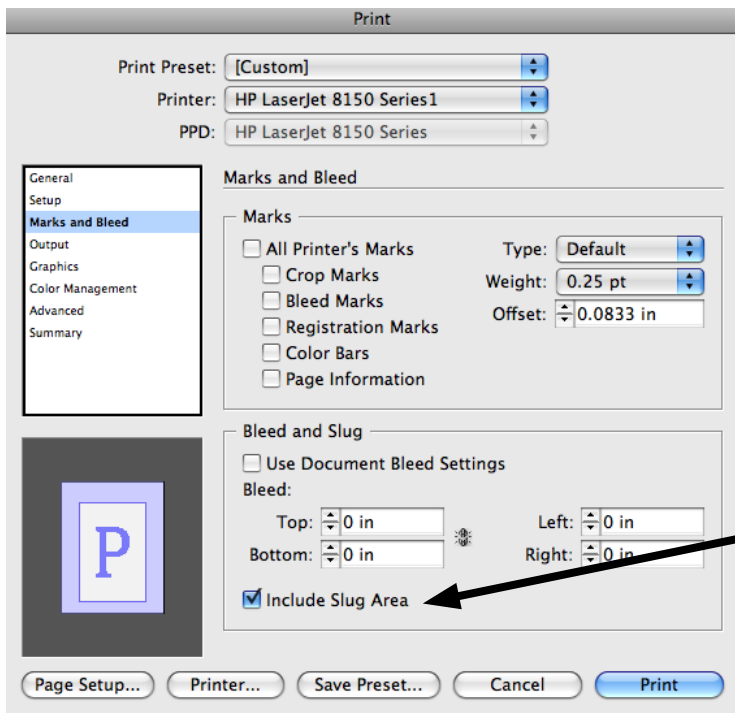
IF YOU FEEL THE COURSE IS NOT GOING WELL OR YOU COME ACROSS OTHER PROBLEMS PLEASE COMMUNICATE THIS WITH YOUR T.A. OR PROFESSOR a.s.a.p.

Professor

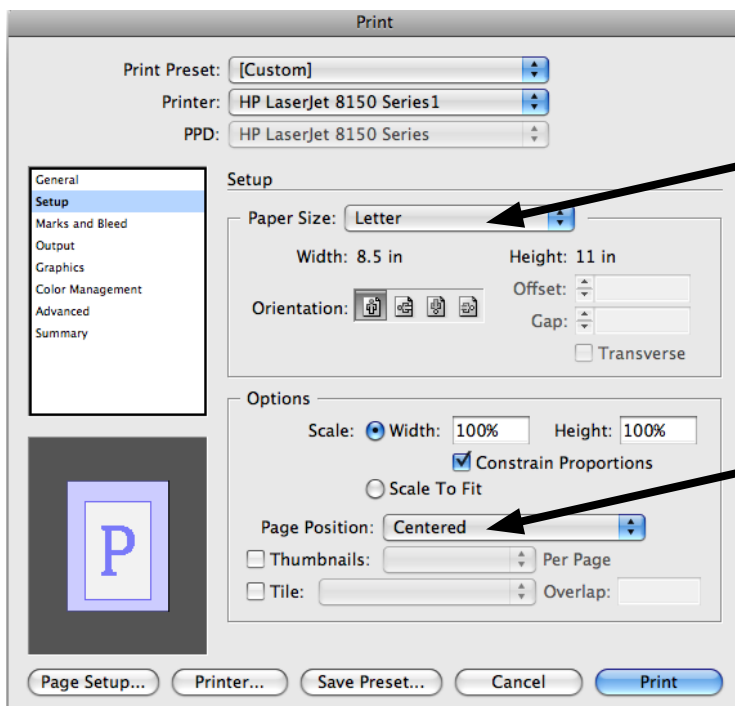
Brian Roettinger
brian@handheldheart.com

T.A

tbc



Be sure to always
INCLUDE SLUG AREA
when you print.
This will allow your
document to include
your name and
information



Each page is to be
printed on 8.5 x 11

In setup always choose
the centered option