

ISTD 2023 - OPEN|CLOSE

SOPHIE REBECCA WISEDALE

1984

STRATEGY & SPECIFICATIONS

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STRATEGY

I selected '1984' by George Orwell for the 'Open|Close' brief because it is still relevant to the modern reader although it was published in 1949. Examples of this include, the parallels between 'Big Brother' and social media, and the use of mass surveillance. Throughout the design process, I ensured that all of my design choices were underpinned by the research I conducted in relation to the context of '1984' by George Orwell. The theme of resistance and control that is present throughout the novel is something that I wanted to explore visually as well using colour to explore the tones that underpin the novel. The themes and tone of the novel were my main communication goals, as I wanted readers to easily make visual links between the themes, tones and design of the opening and closing chapter.

The copy featured in this project has been sourced from - **Orwell, G., 2021. '1984'. Australia: Hum Books on Apple Books.**

CONCEPT

One of the key themes of 'Nineteen Eighty-Four' is the **control of information and history**, which is the theme I decided to explore visually.

In the opening chapter (Part 1, Chapter 1), Winston is unaccepting of the Party, and is challenging it by hiding a diary from the telescreen and committing thoughtcrime. However, in the closing chapter (Part 3, Chapter 6), Winston accepts everything the Party says and does, resulting in a newfound love for Big Brother.

I decided to examine '1984' from the point of view of the Party. Therefore, in the opening chapter has everything but the lines "Big Brother is watching you", and the slogans of the Party redacted as this is the only information the Party would want the reader to know. Due to Winston's newfound love of Big Brother by the closing chapter, the Party has not redacted any of the text but has highlighted key phrases.

If this design was to be expanded throughout the whole novel, then the Party would redact less and less in each chapter as Winston comes to love Big Brother and is accepting of the Party's beliefs.

AUDIENCE

Anyone who has either read 'Nineteen Eighty-Four' by George Orwell previously or those with an interest in book design. Would also be beneficial to those teaching or studying 'Nineteen Eighty-Four' or typography/layout.

CONTEXT

This project is intended to be read within a printed context, maybe in an educational environment.

PRODUCTION

In regard to paper stock, I wanted to evoke the style of a government report therefore I selected **G.F Smith's Takeo Kraft, Plain (120gsm)**. I wanted a high quality stock for the interior pages of the publication as this is the stock that showcases the design of the opening and closing chapters - therefore I selected **G.F Smith Gmund Blocker, Perfect White (100gsm)**.

For the binding, I selected something that would again evoke the style of a report but would also last - following my bookbinding experimentation, I selected a **Saddle Stitch** with 2 staples.

COLOUR

As well as the paper stock, colour is an important element of my design. **Pantone P 179-16 C** links to the dark, gloomy, and pessimistic tone. **Pantone P 52-16 C** links to the themes of resistance and control that are present throughout the novel.

TYPOGRAPHY

For this project I decided to work with two, complimentary typefaces. The primary typeface I selected was **Revolution Gothic** as it links to several themes of the novel, and evokes the sense of technology. The secondary typeface is **Guanabara Sans** as it is modern and complimentary. I also made the decision to use **justified paragraphs** of text because it reflected the strict nature of the Party.

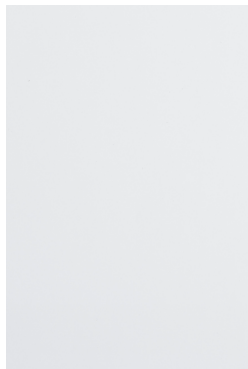
PAPER STOCK



COVER STOCK

G.F Smith, Takeo Kraft, Plain,
120gsm.

Evokes the style of a government report, linking to the theme of censorship and the character of the Party.

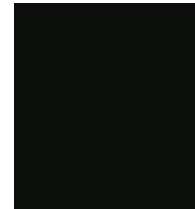


BODY STOCK - OPENING & CLOSING CHAPTERS

G.F Smith, Gmund Blocker, Perfect
White, 100gsm.

A high quality stock that showcases the design of the opening and closing chapters.

COLOUR



PANTONE P 179-16 C

C73 M66 Y66 K84

Connotations of the dark, gloomy and pessimistic tone seen throughout the novel.



PANTONE P 52-16 C

C00 M96 Y79 K07

Linking to the themes of resistance and control that are present throughout.



SADDLE STITCH BINDING

2 wire stitches, 10mm

The benefits of using Saddle Stitch binding include that it is durable, the pages can lay flat, it is environmentally friendly as it uses few materials, and it is both cost effective and quick.

I ensured that I selected a binding method that was firstly suitable for the weight of the paper and the thickness of the book block, and secondly that it continued to evoke the theme of a government report.



Typeface

Revolution Gothic

Foundry

Ryoichi Tsunekawa from Dharma Type

A a

Type Specification

'Revolution Gothic' is a sans serif typeface released in 2012 by Dharma Type, inspired by retro propaganda posters. It is an arranged and extended version of PAG Revolucion which was originally released by Prop-A-Ganda type foundry in 2008.

Rationale

I selected 'Revolution Gothic' as the primary typeface for this project because it has clear links to several key themes from the novel - resistance, revolution, and totalitarianism. It also evokes the sense of technology seen throughout the novel.

Regular
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *

Regular Italic
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *

Bold
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *

Extra Bold
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *

Typeface

Guanabara Sans

Foundry

Rodrigo Saiani from Plau

A a

Type Specification

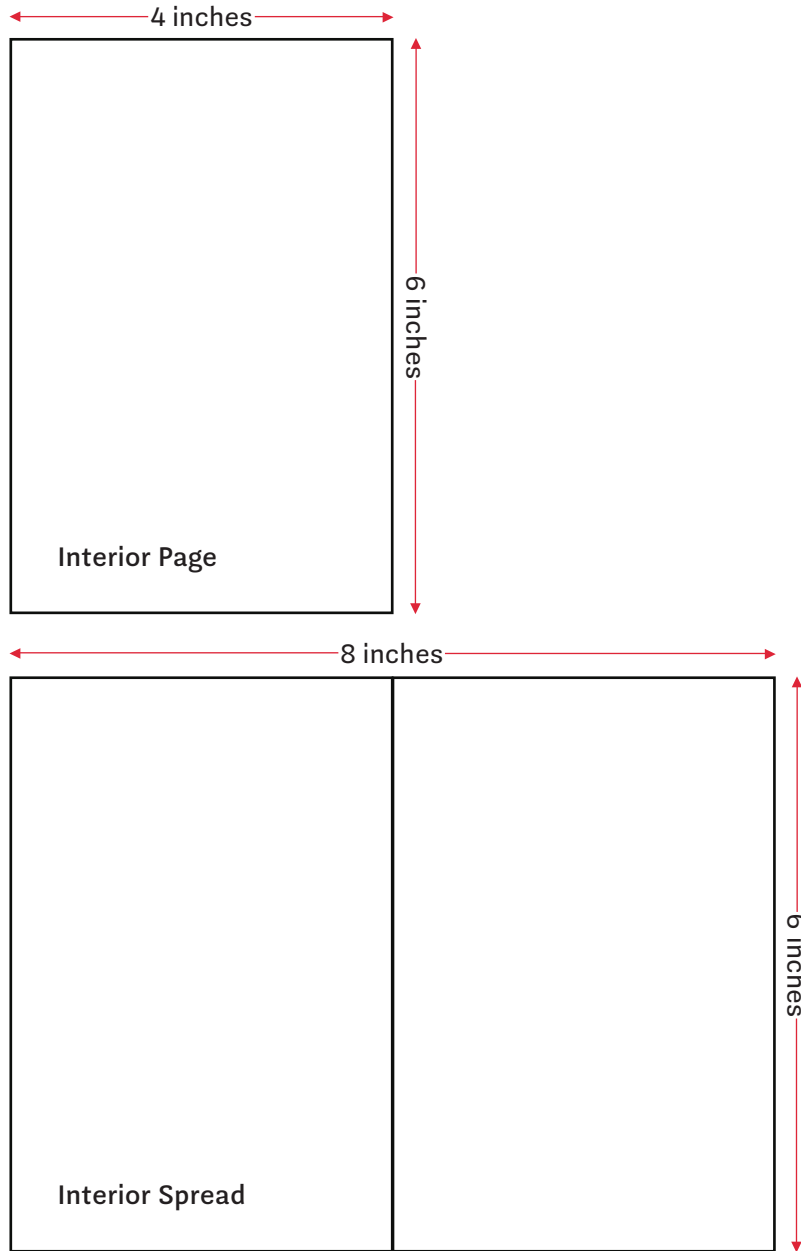
'Guanabara Sans' is the third typeface released by the Plau Type Foundry. It was designed for the purpose of wayfinding around Rio, and is inspired by its never-ending curves and all year long summer weather.

Rationale

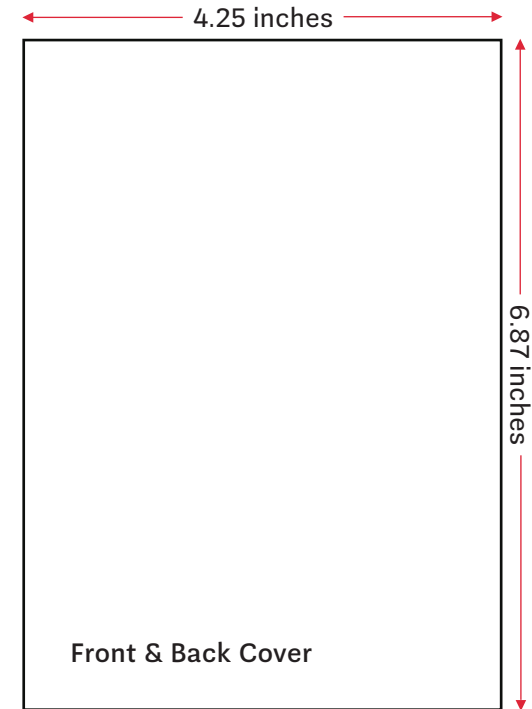
The secondary typeface of the project is 'Guanabara Sans' as it is a modern, sans serif typeface with various weights allowing for typographic emphasis. It is also complimentary to 'Revolution Gothic'.

Light Italic
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *
 Book
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *
 Medium
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *
 Bold
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 0 1 2 3 4 5 6 7 8 9
 . , & % £ @ / ? > < ; : ' " () { } [] | \ *

PAGE SIZES



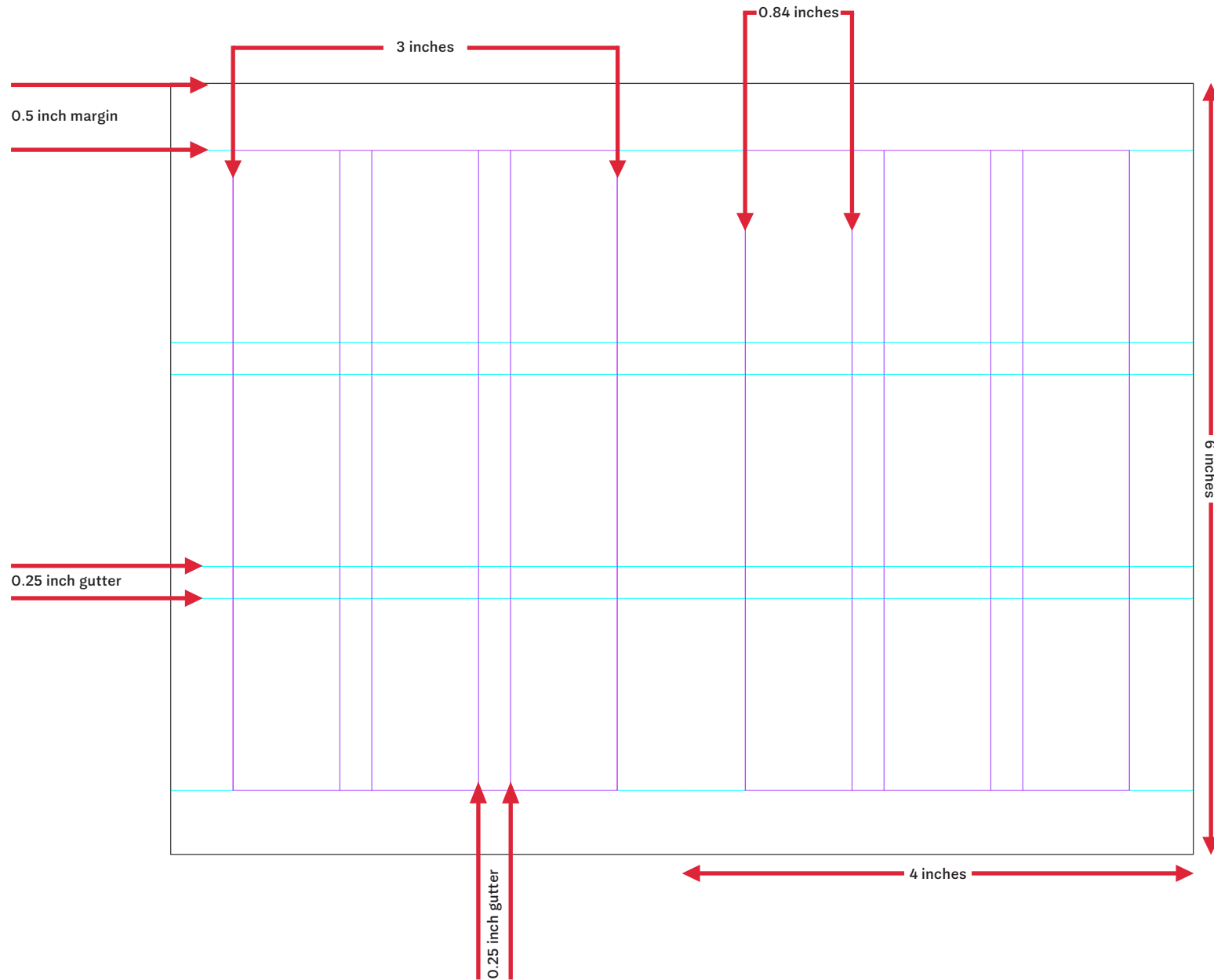
PAGE SIZES



The standard size of a pocket book is 4.25 x 6.87 inches - therefore, I determined that a good size for this edition of the opening and closing chapter of '1984' would be 4 x 6 inches. In order to mimic the style of a report, I wanted the cover to be slightly larger than the interior pages resulting in the final size being the standard size of a pocket book (4.25 x 6.87 inches).

GRID SPECIFICATION

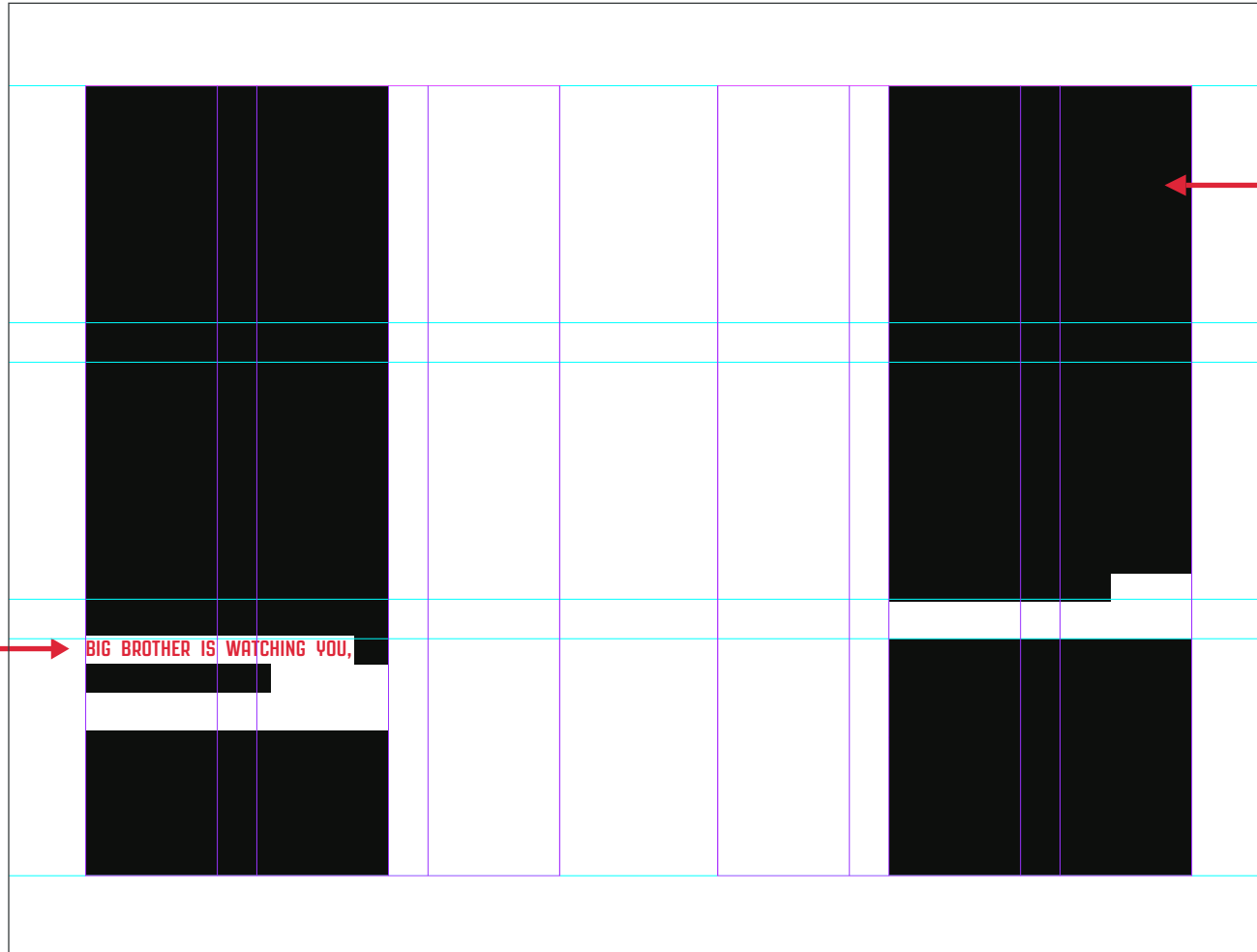
Interior Pages



GRID SPECIFICATION

GRID CONTEXT EXAMPLE 1

Opening Chapter



Body Text (Highlighted)

Revolution Gothic, Bold
Font Size - 10
Tracking - 10
Leading - 14

Pantone P 52-16 C
Justified, aligned left.

Redaction

Pantone P 179-16 C
100% opacity.
Justified, aligned left.

The Chestnut Tree was almost empty. A ray of sunlight slanting through a window fell on dusty table-tops. It was the lonely hour of fifteen. A tinny music trickled from the telescreens.

Winston sat in his usual corner, gazing into an empty glass. Now and again, he glanced up at a vast face which eyed him from the opposite wall. **BIG BROTHER IS WATCHING YOU,** the caption said. Unbidden, a waiter came and filled his glass up with Victory Gin, shaking into it a few drops from another bottle with a quill through the cork. It was saccharine flavoured with cloves, the speciality of the cafe.

Body Text

Revolution Gothic, Regular
Font Size - 10
Tracking - 10
Leading - 14

Pantone P 179-16 C
Justified, aligned left.

Body Text (Highlighted)

Revolution Gothic, Bold
Font Size - 10
Tracking - 10
Leading - 14

Pantone P 52-16 C
Justified, aligned left.

GRID CONTEXT EXAMPLE 3

GRID CONTEXT EXAMPLE 3

Closing Chapter

Body Text (Speech)

Revolution Gothic, Regular Italic
Font Size - 10
Tracking - 10
Leading - 14

Pantone P 179-16 C
Justified, aligned left.

<p><i>'I betrayed you,' she said baldly.</i></p> <p><i>'I betrayed you,' he said.</i></p> <p>She gave him another quick look of dislike.</p>						<p><i>'All you care about is yourself,' he echoed.</i></p> <p><i>'And after that, you don't feel the same towards the other person any longer.'</i></p>
<p><i>'Sometimes,' she said, 'they threaten you with something, something you can't stand up to, can't even think about. And then you say, 'Don't do it to me, do it to somebody else, do it to so-and-so. And perhaps you might pretend, afterwards, that it was only a trick and that you just said it to make them stop and didn't really mean it. But that isn't true. At the time when it happens you do mean it. You think there's no other way of saving yourself, and you're quite ready to save yourself that way. You WANT it to happen to the other person. You don't give a damn what they suffer. All you care about is yourself.'</i></p>						<p><i>'No,' he said, 'you don't feel the same.'</i></p>
						<p>There did not seem to be anything more to say. The wind plastered their thin overalls against their bodies. Almost at once it became embarrassing to sit there in silence: besides, it was too cold to keep still. She said something about catching her Tube and stood up to go.</p>
						<p><i>'We must meet again,' he said.</i></p> <p><i>'Yes,' she said, 'we must meet again.'</i></p> <p>He followed irresolutely for a little distance, half a pace behind her. They did not speak again. She did</p>

Body Text

Revolution Gothic, Regular
Font Size - 10
Tracking - 10
Leading - 14

Pantone P 179-16 C
Justified, aligned left.

Closing Chapter

Body Text

Revolution Gothic, Regular
 Font Size - 10
 Tracking - 10
 Leading - 14

Pantone P 179-16 C
 Justified, aligned left.

<p>the same instant it dropped on to the board with a clatter. He had started as though a pin had run into him.</p>					<p>black. Fragments of triumphant phrases pushed themselves through the din: <i>'Vast strategic manoeuvre—perfect co-ordination—utter rout—half a million prisoners—complete demoralization— control of the whole of Africa—bring the war within measurable distance of its end—</i></p>
<p>A shrill trumpet-call had pierced the air. It was the bulletin! Victory! It always meant victory when a trumpet-call preceded the news. A sort of electric drill ran through the</p>				<p>cafe. Even the waiters had started and pricked up their ears.</p>	<p><i>victory—greatest victory in human history—victory, victory, victory!'</i></p>
<p>The trumpet-call had let loose an enormous volume of noise. Already an excited voice was gabbling from the telescreen, but even as it started it was almost drowned by a roar of cheering from outside. The news had</p>				<p>Under the table Winston's feet made convulsive movements. He had not stirred from his seat, but in his mind, he was running, swiftly running, he was with the crowds outside, cheering himself deaf. He looked up</p>	<p>again at the portrait of Big Brother. The colossus that bestrode the world! The rock against which the hordes of Asia dashed themselves in vain! He thought how ten minutes ago—yes, only ten minutes—there had still been equivocation in his heart as he wondered whether the news from the front would be of victory or defeat. Ah,</p>
<p>run round the streets like magic. He could hear just enough of what was issuing from the telescreen to realize that it had all happened, as he had foreseen; a vast seaborne armada had secretly assembled a sudden blow in the enemy's rear, the white arrow tearing across the tail of the</p>					

Body Text (Speech)

Revolution Gothic, Regular Italic
 Font Size - 10
 Tracking - 10
 Leading - 14

Pantone P 179-16 C
 Justified, aligned left.

