

BYZANTIUM: TAKE FLIGHT

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Abstract

Hello! This document contains information regarding the design and print production of Cal Poly's Annual literary book, Byzantium. Also included is a, statement of purpose, statement of objective, review of research and procedures and results. Within those categories, I included tips on how to love an English major, the need for identity in any longstanding publication, fundraising (gross), fighting for print, designing under tight restrictions and the editing process. All that is followed by a bibliography. Enjoy!

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CHAPTER 1: Introduction

The design of *Byzantium* has taken its fair amount of liberties throughout its progressive existence. It was under this umbrella of exploration that I began my study. There I was, at the supposed peak of my college career, with the portentous “Senior Project” looming just overhead. So much of me wanted this year’s *Byzantium* to be brilliant. I had been told that this project is the sum of my education and should stand upright and proud as such. A sum of my education it unmistakably was, but in ways that were unexpected and, at the time, a tad unwelcome.

My role in this journal was to design the book. Cover to cover. However, half of my job this year was damage control – cleaning up the mess from previous designer egos. With half the budget and double the quantity of books, how was I supposed to live up to the standards set by my predecessors? I found that by using a heart of servitude, learning when (and when not) to voice my opinions, what I gained from this experience is more precious than a brilliantly designed little book.

Statement of Purpose:

Byzantium is the English department's award-winning literary magazine produced entirely by undergraduate students. Typically, two English majors are chosen as co-editors. These two students work in tandem with a student art director chosen from the Art and Design Department.

The journal's poems and stories are chosen via Cal Poly's long-running annual creative writing contest, for which undergraduate and graduate students from all majors submit their work. Two separate faculty judging committees, one for poetry and one for fiction, read the entries blind. The winning poems and stories, including honorable mentions, are published in *Byzantium*.

Previous designers of *Byzantium* had the freedom to experiment with elaborate printing, binding and papers. The result was a impeccably stunning—yet pricy—little books with little to no real readership among Cal Poly students. To the ambitious graphic designer, it seemed to be the Mecca of all senior projects; no boundaries and no limitations. This freedom to design inquisitively was the liberty I sought after.

However, in their quest for increased readership, the English Department decided this year to restructure the overall production: triple the quantity of journals and distribute them throughout the community... free of charge. Free? What? What? What? What? What?

Statement of Objective:

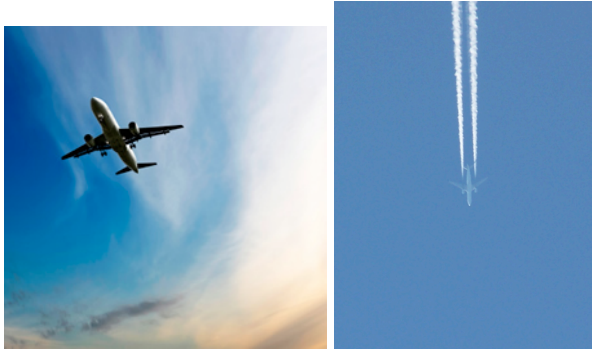
The objectives of this senior project instantly changed from an exploration of book design to a tireless search to create a well designed publication on a \$3/book budget... or if it was even possible. At the end of the experience it was quite evident that

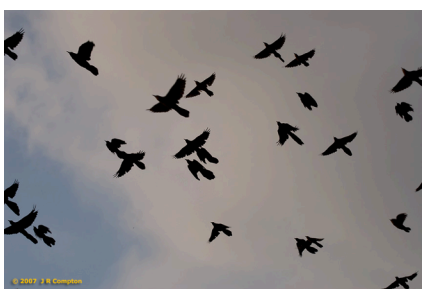
this issue had superseded the others. In stating a purpose I can give no other justification or reason than this: repair the relationship between the Art and English Department communities and design a book on a strenuous budget.

CHAPTER 2: Review of Research

Designers do not only form the visual world, they exist in it. The research done for this project can be more appropriately thought of as a sectioned off slice of time from that existence. Others may call it inspiration, but I prefer to think of it as a mental archive that is consistently being added to—a loose, and obviously incomplete, sampling of the sum of creative efforts.

In terms of graphic design, my starting point was the theme of this year, now titled, *Byzantium: Take Flight*. When I introduced this theme to the editors, they quickly latched onto the concept. I found it appropriate in reference to the poem “Byzantium” by William Yeats, the origin of the title *Byzantium* who wrote of the beginning of a sailor’s voyage in life. In terms of this senior project, I found it cleverly embodied the new direction the publication was taking. On a personal note, I am a passionate traveler with a love for flying; most of my design came from personal photos, memories and experiences. The final design of the book turned out to be quite agreeable. The research surrounding the production process, as you will later discover, generated much controversy.





CHAPTER 3: Procedures and Results

To discuss the actual making of *Byzantium*, it is best to move somewhat chronologically. I say somewhat because there was a bit of an overlapping, back-and-forth movement, but generally speaking *Byzantium* can be best understood that way.

A. The Unfortunate Changes.

I was contacted during fall quarter to meet with this year's editors. After a blissful summer in dreaming about the spectacular liberties I had on this project, I was confronted with this e-mail.

“Has someone in the Art department talked with you about the changing expectations for *Byzantium* this year? This year, we are intending to distribute the journal on campus at no charge, greatly increasing readership, but to do so we will need to greatly decrease the per-issue production cost of the journal. In short, we intend to use a printing company called McNaughton and Gunn to produce a perfect bound journal of roughly 98-124 pages, full color cover with laminate, but no artwork inside the book, only text on standard 50# smooth white paper. With an 800-1,000 print run, our target is to spend \$3 per issue in production costs.”

A full color cover with laminate? Yuck. No artwork inside the book? Gross. \$3 per issue? Is that even possible? After a few days of distress, I realized that it might be good news. As this is the inaugural year of the new format, I would be the person to design a template that will shape *Byzantium* for years to come.

I was told that I was handpicked for this job because of my willingness to attempt to reconcile a faltering relationship between the Art and English Departments, my on-the-spot talent and good people skills. And now ALL these abilities would be put to the test.

B. How to Love an English Major... or Two.

Apparently, last year the riff between the editors and the student art director nearly ended the annual collaboration of the two departments. Although I am unsure of the specifics, I believe it was mainly the designer's ego clashing with the ideal of the English department advisor. Also last year, the book was expensive—really expensive—and to the untrained eyes of the English department, they simply didn't get it. The book was too design-elite. Enter: Molly Choma. I felt that it was more my duty to salvage the senior project and produce something agreeable so that this senior project could live on.

However, I loved my editors. The team this year consisted of two little, giggly girls who worked hard and got the job done. There wasn't much, if any, disagreement but if something came up, it certainly wasn't hostile. There was also a new English Advisor. He was sometimes hard to get a hold of because he traveled a lot, but overall he was willing to listen to what I said. However, it was all business. You had to put on a smile. You had to be patient... you MUST be patient and listen to them. This was NOT the time or the project to exercise your ego. I understood that they are the client and I was the designer. (Future Designers: Please do share your concepts, expand your creativity and suggest new ideas. But please, from one Byzantium designer to the next, DO NOT mishandle the relationship between the two departments that I worked so hard to repair. Please, please, please, please!)

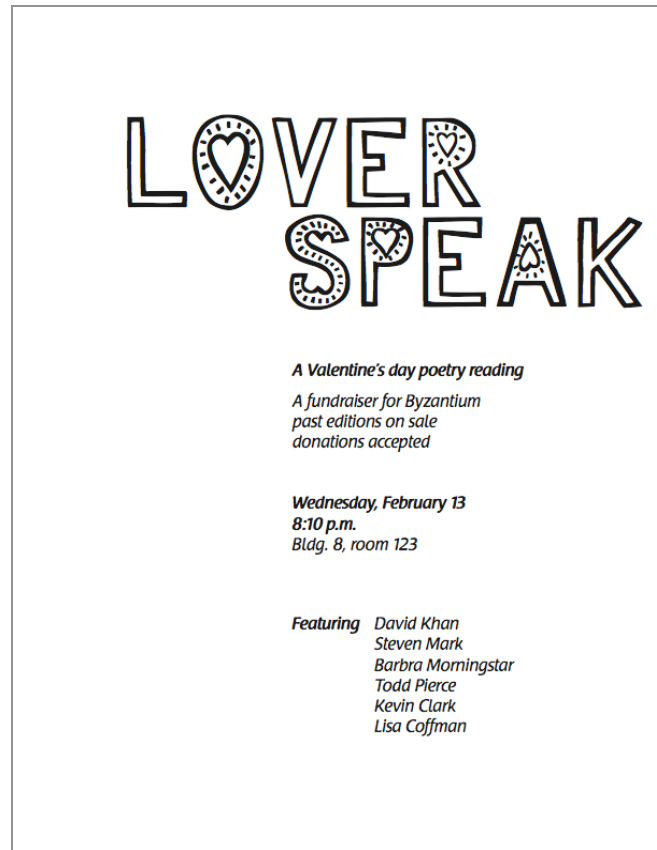
C. The Need for Identity.

The design began with a new identity system for Byzantium. A logo seemed appropriate to establish a consistency between support letters, event posters and fundraising presentations. The logo is simple. Warnock Pro Light Caption, with its subtle serifs and chic design contrasted the dingbat behind it to create an overall sense of elegance. This was incorporated in letterheads, mostly, especially for letters distributed in hopes of fundraising.







D. Eww... Fundraising... Eww.

Let us back up for a moment and briefly discuss fundraising. Byzantium would not be possible without the generous support of local businesses, the English and Art Departments and friends and family. Start early and follow through on all requests. One of the events that supports Byzantium is Loverspeak. Loverspeak is Cal Poly's annual Valentine's Day themed reading. All community members, students and faculty are encouraged to attend. Distinguished faculty members as well as selected students read their original works of poetry and fiction. Refreshments are provided and past editions of Byzantium, are on sale. Attendance is free and donations of any amount are appreciated. All proceeds directly benefit the current edition. This is the promotional poster that was plastered all over campus.



The English department is also a major contributor to the journal. Since money was tight, we were asked to present our current budget and ask for a very specific contribution. The first time we were not as prepared as we should have been. They requested that we find other estimates on printers, get bids and then come back and talk to them again. So we did...this time with visuals. [See figures below] They allotted us \$1662, which covered nearly half of our overall expenses.

 BYZANTIUM BUDGET Goal \$7,000 We Have 4,645 We Need 2,360 	 WHAT WE'VE MADE IRA \$1,400 SFC 1,500 Seed Money 1,100 Ad Sales 395 Donations 250 <hr/> TOTAL \$4,650 
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E. You've Got to Fight for Your Right to Print.

With all of the other changes and new ideas poured into the process, the overall design seemed to take a backseat for a while. I got to determine the overall style and I basically had the freedom to pursue whatever design I wanted, so long as it was in good taste. The catch, unlike previous editions, was that the printing process had been pre-determined for me. There was no option for embossing, gilded pages, hardcover, or even paper options. My only tools were cyan, magenta, yellow and black. How was I supposed to make this work? The goal was to publish 1500, 6"x9" books with 120-160 pages, complete with trim, fold and perfect binding. After several quotes from local printers, (all of which estimated between \$6-8 per book), the selection of the printer came down to two options. The first option was Cal Poly's very own printers University Graphics Systems—a team of graphic communication students that operate state-of-the-art printing equipment on campus. The other option was a small firm in Maryland, McNaughton-Gunn, which specialized in literary magazines. Yuck.

I forcefully advocated UGS, pushing a completely student produced publication. They are high quality, easy to work with, conveniently located on campus and therefore free of shipping costs. The printing at McNaughton-Gunn was cheaper, however the quality of their publications was unknown, to me, and their legitimacy left much up to the imagination. What they lacked in overall cost, however, they made up for in shipping charges. [See quotes on next page] In the end the executive decision makers—as in Byzantium’s English advisor—determined that business with a more “experienced” organization was more appropriate for their investment. In my opinion, they—the English Department—missed out on a great opportunity as they did not see the potential in a completely student produced book.

Two quotes: the one from the left is from UGS and the right is McNaughton Gunn

April 21, 2008

Dear Molly,

Thank you for the giving us the opportunity to bid on this job; we appreciate your support of Cal Poly's hands-on education. The following is your quote for the **Byzantium – Creative Writing Book 2008** you requested.

Job Specifications:

- **Description:** 120 page (+ separate cover) 6 x 9 Book
- **Cover:** 4/0 on Starbrite Opaque 80# Cover
- **Guts:** 1/1 on Starbrite Opaque 70#
- **Bindery:** Cut, Trim, Fold, Perfect Bind

Quantity:	1,000
Price:	\$4,141.27
Tax:	\$300.24
Total:	\$4,441.51
Price per item	\$4.44

**** This price includes the \$300 discount for the UGS ad**

The total price includes 2 hours of pre-press time and any necessary proofs. Extra pre-press time will be charged at \$60 per hour and will be discussed before billing. We would appreciate your response regarding our estimate as we are constantly striving to offer competitive quotes and excellent customer service.

If you have any questions at all please don't hesitate to contact me at the following information.

Thank you for contacting UGS; we look forward to working with on this job!

Sincerely,

Danielle Silva
 Sales Manager
 University Graphic Systems
 Phone: 756. 1140
 Fax: 756. 1139
 E-mail: msdanisilva@gmail.com



960 Woodland Drive, Saline, MI 48176
 Phone: (734) 429-5411

Your signature printer

Fax: (800) 677-BOOK

TODD PIERCE

TITLE: BYZANTIUM

Quantity: 750; 1,000
 Page Count: 136
 Trim Size: 6 x 9

Composition: Customer Furnished PDF Files for text.
 Customer Furnished Application Files for cover.
 Please refer to M&G guidelines at
www.bookprinters.com/prepress/prepress.html. **

Proofs: Complete digital proof on text.
 1 colorproof on covers 1, 4 & spine.
 Press: Black ink used throughout text.
 4 color process with gloss lay-flat film lamination on covers 1, 4 & spine.

Stock: 60# White Offset 435 PPI (FSC) on text.
 10 PT. C1S on cover.

Binding: Perfect bound with hinge score.
 Packing: Bulk pack in standard cartons on skids.

Pricing: 750 copies : \$2,137.00
 1,000 copies : \$2,369.00
 Per Add'l 100's : \$98.00

Appr.Freight: 750 copies to zip code 93407 : \$206.00
 1,000 copies to zip code 93407 : \$206.00
 (NOTE: ADDITIONAL FUEL SURCHARGES MAY APPLY)

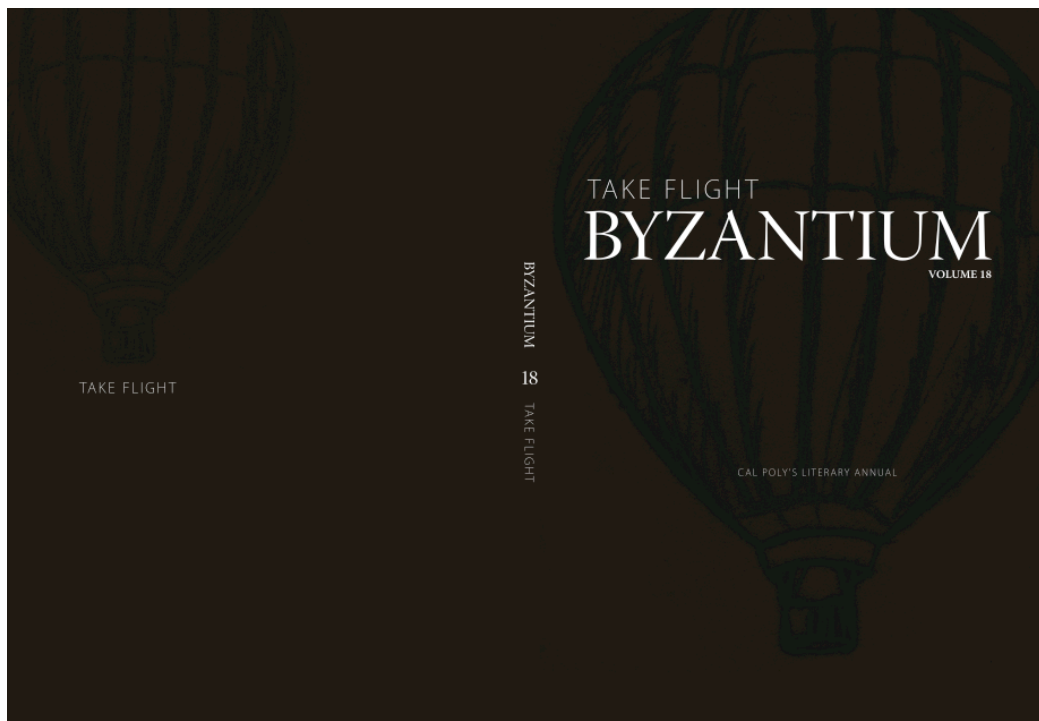
Alt for 60# Exact 435 PPI
 750 copies : \$2,187.00
 1,000 copies : \$2,434.00
 Per Add'l 100's : \$104.00

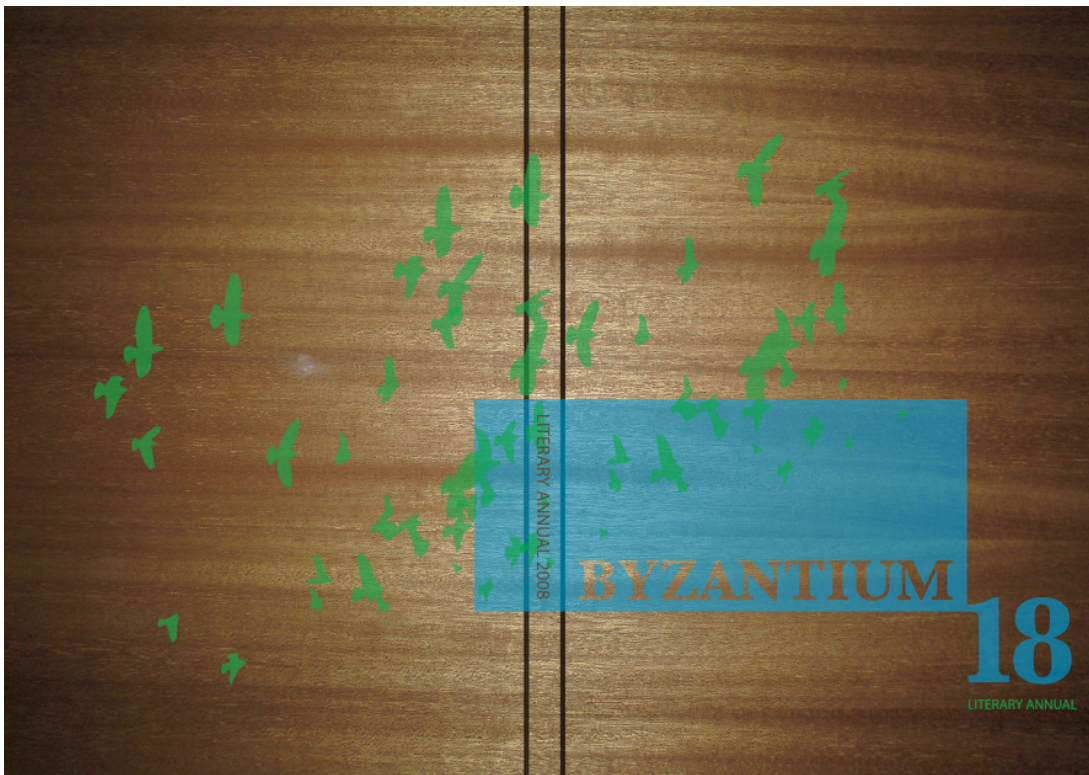
FOB: Saline, Mi.

Terms: Subject to Credit Review. Schedule to be determined by availability of materials and services.
 Quote valid for 45 days, excluding material increases.

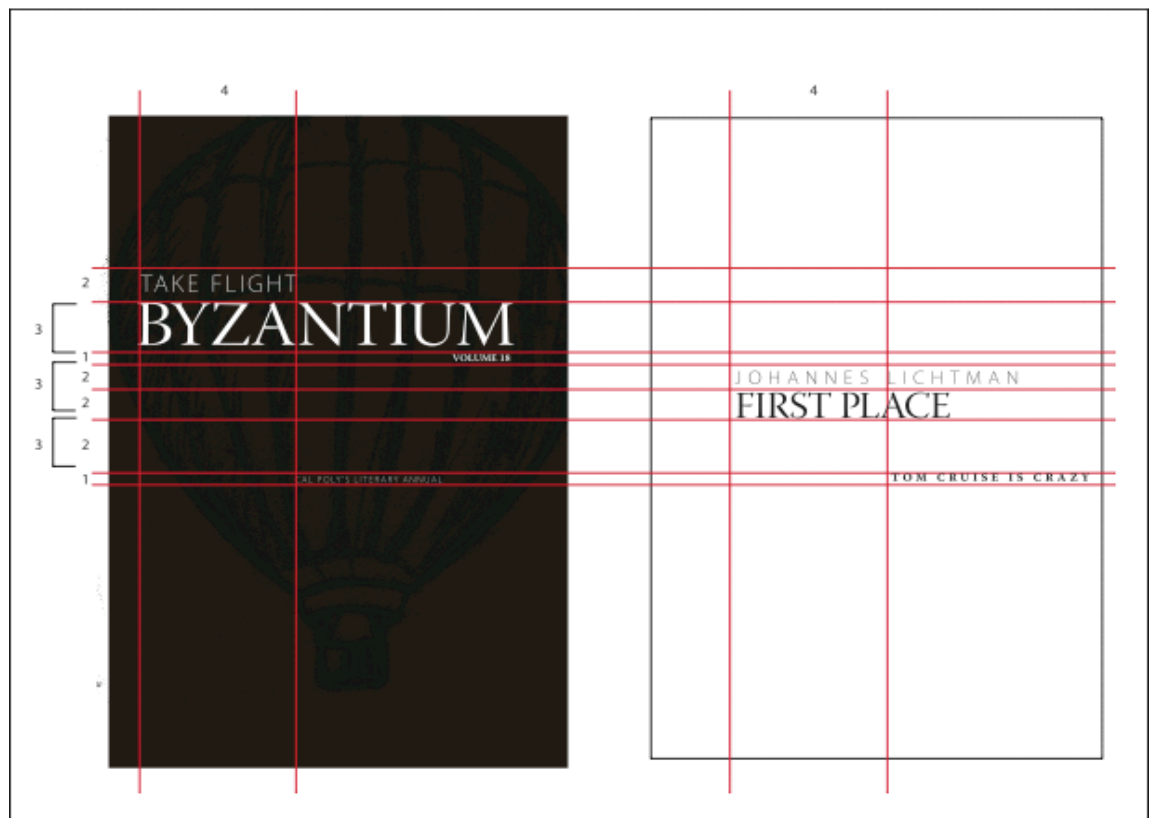
F. Designing a Book by its Laminate Cover.

Designing the covers of the book was quite a challenge. Take Flight. The cover was to serve as the skeleton for all of the meat and muscle of layouts to depend upon. Earlier I had been playing with the idea of softness in drawings and felt it was time to take it to the computer. The first cover began with a simple grid inspired by flight trafficking patterns. This cover included a sleeve that mimicked a baggage ticket. The second in reference to a picture I had taken in middle school of a flock of birds. The third is enthused by my own personal dream of flying in a hot air balloon. I was proud to show all of them to the editors.





The balloon cover was selected because the editors thought it was the best fit for the mood they were trying to convey with the 2008 publication. As the printing debate between UGS and M&G continued, the type of book I was designing for was still unknown. Initially, my anxiety toward an over-composed cover prevented me from creating a calculated internal layout, however it did result in work that was over crowded to the point of uninteresting confusion. So I re-structured the layout of the book to be malleable to different sized books (should the editors change their minds) and work with all sorts of paper. After selecting the balloon premise, I designed a grid based off the location of the title and imagery in the cover. This served as a template for the rest of the pages. Using Indesign, this method was easy.



As far as the typography is concerned, by this point in my college career I was well versed in the fonts and type styles appropriate for readability. Below is a sample of

my type experiments. I used two fonts: Warnock Pro (mainly caption and caption bold) for all serified fonts. For san-serif, I selected Kozuko Gothic Pro, a Japanese font. Warnock represented the history of Byzantium to contrast the new and sleek looking Kozuko. The two created a harmonious aesthetic throughout the book. (See below)

Didot	BYZANTIUM	take flight
Talhoma	BYZANTIUM	take flight
<i>Raspoutine</i>	<i>BYZANTIUM</i>	<i>take flight</i>
Nueva	BYZANTIUM	take flight
Gloucester	BYZANTIUM	take flight
Cochin	BYZANTIUM	take flight
Century	BYZANTIUM	take flight
Kozuka Gothic	BYZANTIUM	take flight
Bordeaux	BYZANTIUM	take flight
Eurostile	BYZANTIUM	take flight
Garamond	BYZANTIUM	take flight
Hofler	BYZANTIUM	take flight
Letter Gothic	BYZANTIUM	take flight
BYZANTIUM	BYZANTIUM	take flight

<p>TALHOMA - After reading the article you went back to the search page and checked all the matches to find the ones that were really about you and all the great things you had done. There should be something there, something about you. Magna cum laude—doesn't that count for anything? Where was the reporter to write that one</p> <p>KOZUKA GOTHIC PRO- After reading the article you went back to the search page and checked all the matches to find the ones that were really about you and all the great things you had done. There should be something there, something about you. Magna cum laude—doesn't that count for anything? Where was the reporter to write that</p> <p>WARNOCK CAPTION PRO - After reading the article you went back to the search page and checked all the matches to find the ones that were really about you and all the great things you had done. There should be something there, something about you. Magna cum laude—doesn't that count for anything? Where was the reporter to write that</p>	<p>DIDOT - After reading the article you went back to the search page and checked all the matches to find the ones that were really about you and all the great things you had done. There should be something there, something about you. Magna cum laude—doesn't that count for anything? Where was the reporter to write that one</p> <p>EUROSTILE - After reading the article you went back to the search page and checked all the matches to find the ones that were really about you and all the great things you had done. There should be something there, something about you. Magna cum laude—doesn't that count for anything? Where was the reporter to write that one down?</p> <p>CENTURY SCHOOLBOOK - After reading the article you went back to the search page and checked all the matches to find the ones that were really about you and all the great things you had done. There should be something there, something about you. Magna cum laude—doesn't that count for anything? Where was the</p>
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G. The Editing Process.

The editing process was long and agonizing. At first I received the winning entries and allotted enough space for each even though the editors still needed to correct grammatical and spelling errors. (Make sure to use the multiple box feature text function in Indesign... you'll learn its magic quickly.) For a while they would send me the whole word document with the errors fixed. It was a quick exchange so long as the text boxes were linked together. The biggest issues were the italicized words. A LOT of the stories and poems used italics. (If you know how to copy italicized words from a word document into an Indesign file, that knowledge is invaluable and will save you HOURS working on this project.) After I made the italicized corrections the editors still wanted to make changes. From this point on, all of the edits were me going through the entirety of the book looking for the misspelling or incorrect semi-colon usage my editors claimed they saw. It was utterly painful.

On that note be sure to check your own work. There are not two "second" places for literature in the 2008 Byzantium. My bad. Even though the editors read it over several times, they are concerned about the text, not the titles. Check, recheck and triple check your work.

H. Press Talk.

Finally, after the decision was made to go with McNaughton-Gunn, the book was ready to go to press. Before this project, I had never done business with anyone in another time zone, let alone a three-hour change, Initially it was a tad bit difficult to communicate, but I got the hang of it after a few days. After the last-minute grammatical errors and misspellings had been altered, the book was ready to go. I uploaded it to their

FTP and sent it off. I sent the Indesign file packaged up with the fonts and images, just like they teach you in class. They have a template for the cover. It is pretty simple to use, probably meant for the writers attempt to design their own covers... my point is: it's simple.

Up until this point each hour spent in front of the computer was one of struggle. Strangely enough it was only by way of this project and it's breakthroughs that I could finally look objectively at what I had done. After years of projects and assignments I see this so called "intention" is in reality my natural approach to the visual world, the very thing that filters entries into my ongoing image and experience library.

CHAPTER 4: Summary and Recommendations

Plainly speaking, at the conclusion of senior project I only had a simple book. (Please see actual book copy included with this report.) Then again, I believe that the true bulk and value of my labor is not in the final design. It can be found in the knowledge, experience and confidence gained by way of the physical and mental challenges the project dealt day in and day out. In that respect one could argue that this paper, as it documents that progression, is more my senior project than any sequence of page layouts I may have assembled.

Being a visual communicator it is odd, and a bit upsetting, thinking that my efforts on this project did not culminate in a design that reached the potential or standards set by my predecessors. How easy it would be to label this year's *Byzantium* as fruitless. But what I acquired cannot be designed or published. I learned how to design without an ego and instead with a heart of servitude. I learned when and when not to voice my opinions about what the customer wants. In the end what I gained from this experience is more precious than a brilliantly designed little book.

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