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Luke McLaughlin
035-051
ISTD 2017
01 - Banned Books

Background & context	<p><i>The Catcher in the Rye</i> was written by J.D Salinger in 1951. It was initially intended for an adult audience but has since become a popular book among an adolescent audience. The Book was widely praised and very well received when it was first released and has since been listed as one of the best novels of the 20th century. The book has also received some criticism, with the majority of this criticism aimed at what was considered vulgar language. The book has also become associated with several shootings, most notably the shooting of John Lennon. Between 1961 and 1982 <i>The Catcher in the Rye</i> was the most widely censored book in high schools and librarys in the United States.</p>
Project aim	<p>The aim of this project is to bring new relevance to <i>The Catcher in the Rye</i> and to communicate to the user the mental and emotional state of Holden Caulfield through a typographic simulation.</p>
Objectives	<ul style="list-style-type: none"> - Outline why <i>The Catcher in the Rye</i> is relevant today - Create a piece which encapsulates the mental state of Holden Caulfield, and communicates it effectively to the user - Create a digitally dynamic piece which allows me to explore narrative quality's not achievable in print.
Stakeholders	<ul style="list-style-type: none"> - Little, Brown and Company - J.D Salinger - Fans of the book
Target market	<ul style="list-style-type: none"> - People who have previously read the book - this is to encourage people who have previously read the book to re-read it and engage them in a way the book previously has not - People who have not read the book - this is to present to a fresh audience the relevance of the book today and engage them in a contemporary medium - Typographers / Typophiles
Key considerations	<ul style="list-style-type: none"> - It is important that the piece communicates to the user the emotional and mental state of the protagonist. - Utilise the dynamic properties of the digital realm such as sound, movement and pace. - The piece must engage the audience in a way which has not been done before.

Rationale

The Catcher in the Rye was predominantly banned in the U.S in public schools and libraries, it was banned for the promotion of drinking, smoking and sex before marriage. The book is written by Holden Caulfield from an unidentified institute in California and retrospectively chronicles his mental breakdown. I chose to use *The Catcher in the Rye* as the book documents the mental breakdown of Holden Caulfield, and because of this it addresses the important subject of mental health among teens transitioning into adulthood. The book documents activities of drinking, smoking and (attempting) sex before marriage. These activities are a bi-product of a teen struggling with the reality of adult life, something which many teens faced and continue to face. The book was banned in an attempt to restrict the influence of Holdens illegal drinking, smoking and cursing, the banning of the book due to these activities has also restricted access to a book which would be much better served by being used to inform and educate teens on the importance of mental health.

The overall aim of the piece is to typographically simulate the emotional and mental state of Holden Caulfield in order to evoke feelings of unease, caution and a sense of worry in the user. Chapter 20 in the book is the turning point at which Holden realises he needs help, it is his darkest point both emotionally and mentally until the end of the chapter where he acknowledges his need to go home for the first time. The typography in the piece is set formally and represents Holdens privileged and upper class background and his continual struggle with education. This text is carefully interrupted and distorted to indicate the underlying issues which are beginning to surface and interrupt Holden's mental state. The use of touch in the piece is very important, in order to progress through the chapter it requires you to touch the screen, when this happens the user is met with typographic intrusions and an increase in the regularity and intensity of sound, creating chaos, confusion and disorientation both visually and audibly. These typographic intrusions represent the intrusive thoughts Holden experiences as a result of previous traumas which ultimately lead to his mental breakdown. The sound in the piece is audio recordings of particular emotional or mental states Holden documents in the book, it is predominantly audible during the typographic intrusions but occasionally seeps into other parts of the text, this is to reflect the same way that the problems affecting Holden seep in and affect him in unexpected places and times, the audio also highlights certain reasons as to why the book was initially banned.

Grid & type specs

Heading Bressay Bold 16pt / 20pt Range Left Black		Document Size : 768px x 6144px		Top margin 55pt margin			
Sub Heading Bressay Italic 15pt / 20pt Space after 20pt Range Left Black		<div>The Catcher in the Rye</div> <div>Chapter 20</div> <div>The Bar</div> <div>I kept sitting there getting drunk and waiting for old Tina and Janine to come out and do their stuff, but they weren't there. A flitty-looking guy with wavy hair came out and played the piano, and then this new babe, Valencia, came out and sang. She wasn't any good, but she was better than old Tina and Janine, and at least she sang good songs. The piano was right next to the bar where I was sitting and all, and old Valencia was standing practically right next to me. I sort of gave her the old eye, but she pretended she didn't even see me. I probably wouldn't have done it, but I was getting drunk as hell. When she was finished, she beat it out of the room so fast I didn't even get a chance to invite her to join me for a drink, so I called the headwaiter over. I told him to ask old Valencia if she'd care to join me for a drink. He said he would, but he probably didn't even give her my message. People never give your message to anybody. Boy, I sat at that goddam bar till around one o'clock or so, getting drunk as a bastard. I could hardly see straight. The one thing I did, though, I was careful as hell not to get boisterous or anything. I didn't want anybody to notice me or anything or ask how old I was. But, boy, I could hardly see straight. When I was really drunk, I started that stupid business with the bullet in my guts again. I was the only guy at the bar with a bullet in their guts. I kept putting my hand under my jacket, on my stomach and all, to keep the blood from dripping all over the place. I didn't want anybody to know I was even wounded. I was concealing the fact that I was a wounded sonuvabitch. Finally what I felt like, I felt like giving old Jane a buzz and see if she was home yet. So I paid my check and all. Then I left the bar and went out where the telephones were.</div> <div>The Phone Booth</div> <div>I kept keeping my hand under my jacket to keep the blood from dripping. Boy, was I drunk. But when I got inside this phone booth, I wasn't much in the mood any more to give old Jane a buzz. I was too drunk, I guess. So what I did, I gave old Sally Hayes a buzz. I had to dial about twenty numbers before I got the right one. Boy, was I blind.</div> <div>"Hello," I said when somebody answered the goddam phone. I sort of yelled it, I was so drunk.</div> <div>"Who is this?" this very cold lady's voice said.</div> <div>"This is me. Holden Caulfield. Lemme speaka Sally, please."</div> <div>"Sally's asleep. This is Sally's grandmother. Why are you calling at this hour, Holden?</div> <div>Do you know what time it is?"</div> <div>"Yeah. Wanna talka Sally. Very important. Put her on."</div> <div>"Sally's asleep, young man. Call her tomorrow.</div> <div>Good night."</div> <div>"Wake 'er up! Wake 'er up, hey. Attaboy."</div> <div>Then there was a different voice.</div> <div>"Holden, this is me." It was old Sally.</div>		Inside margin 55pt margin		Baseline Grid Start 35pt Every 20pt	
Body Text Bressay Regular 13pt / 20pt Left Indent 171pt Right Indent 130pt Range Left Black							
Locations Bressay Italic 15pt / 20pt Range Left Black							

Typeface : Bressay

Regular

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Bold

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Typeface Rationale

I decided to use Bressay for all of my piece, I have used it in different weights in order to build hierarchy in a subtle but convincing difference. I felt that Bressay suited the book set typography of the piece and reflected Holden Caulfields formal upbringing and struggle with educational institutes.

The Piece was distorted by creating the formally set book typography and then printing it and distorting it by hand on a scanner. This was done to give the distortions a sense of depth and authenticity not achievable in the digital.

The Bar

The Phone Booth

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