

er Designer

A full-page background image showing a long, straight asphalt road with yellow dashed center lines and solid yellow edge lines. The road recedes into the distance towards a bright sun on the horizon, creating a strong lens flare and illuminating the clouds. The landscape on either side of the road is dry and hilly, with some sparse vegetation. In the far distance, a range of mountains is visible under a sky with scattered clouds.

● SUMMER 2021
● VOL. 46, No. 2
●



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◀ The Big Picture:
Return to campus,
by Chaay Tee.

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◀ On the cover:
Fin Del Mundo
Street in Chile,
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Dieter Meyrl

➤ Daffodils by
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SUMMER 2021
VOL. 46, NO. 2

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Designer magazine is published quarterly for members and subscribers of the University & College Designers Association.

Printed by Modern Litho (Jefferson City, Missouri) using Adobe InDesign CC.

The views and opinions expressed in *Designer* magazine are those of the authors and do not necessarily reflect the official policy or position of the University & College Designers Association or the UCDA Foundation.

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UCDA, the only design association created specifically for educational institutions, inspires designers and design educators working in North America and around the world. UCDA recognizes, rewards, and values its members by providing quality, relevant, and focused programming and networking opportunities in intimate and engaging environments.

Your tax deductible donation will help to strengthen the position of designers and design educators as key players in the world of higher education. The UCDA Foundation is a 501(c)3 non-profit charity. Learn more at ucda.com.

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UCDA strives to be an inclusive organization, as we value the multitude of different voices, opinions, experiences, and identities of our members and members of the greater design community.

We respect, honor, and welcome participation and involvement of all members, inclusive of all aspects of individual and group identity and experience. Our commitment is woven into our decisions, programs, and actions.

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All UCDA attendees, speakers, sponsors, and volunteers at any of our programs (conference, summits, workshops, etc.) are required to agree with the following anti-harassment policy. Organizers will enforce this code throughout the events. We expect cooperation from all participants to help ensure a safe environment for everybody.

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UCDA programs are dedicated to providing a harassment-free experience for everyone, regardless of gender, age, sexual orientation, disability, physical appearance, body size, race, religion, or any other personal identity. We do not tolerate harassment of program participants in any form. Program participants violating these rules may be sanctioned or expelled from the event without a refund at the discretion of the conference organizers.

Desk Ruler

PHOTO BY AR DUCHA MISFA'I

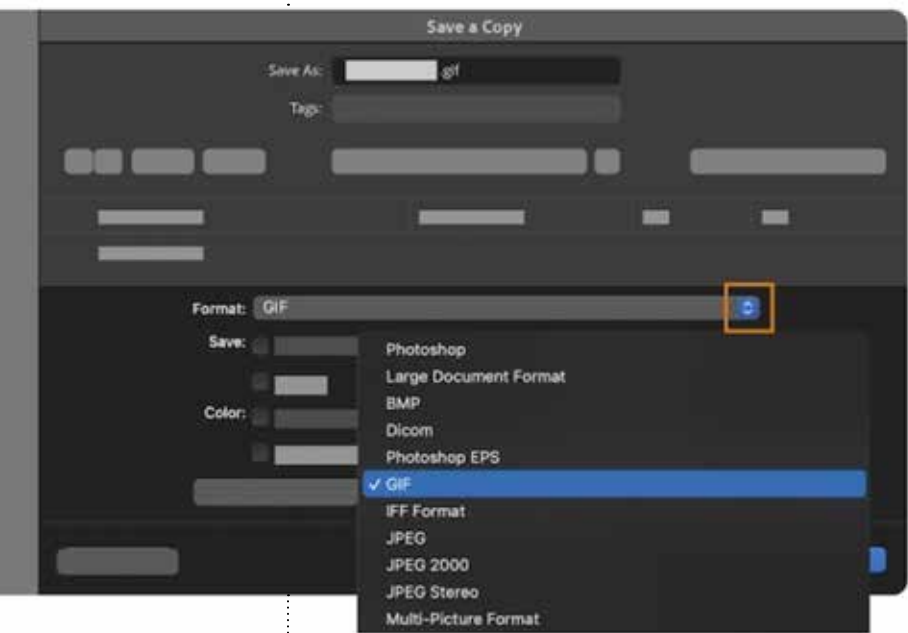
RULERS HAVE LONG BEEN MADE FROM different materials and in multiple sizes. Some are wooden. Plastics have also been used since they were invented; they can be molded with length markings instead of being scribed. Metal is used for more durable rulers for use in the workshop; sometimes a metal edge is embedded into a wooden desk ruler to preserve the edge when used for straight-line cutting. 12 inch or 30 centimeter in length is useful for a ruler to be kept on a desk to help in drawing. Rigid wooden or plastic yardsticks, 1 yard long, and meter sticks, 1 meter long, are also used. Classically, long measuring rods were used for larger projects, now superseded by tape measure, surveyor's wheel or laser range-finders.

Desk rulers are used for three main purposes: to measure, to aid in drawing straight lines, and as a straight guide for cutting and scoring with a blade. Practical rulers have distance markings along their edges.

A line gauge is a type of ruler used in the printing industry. These may be made from a variety of materials, typically metal or clear plastic. Units of measurement on a basic line gauge usually include inches, agate, picas, and points. More detailed line gauges may contain sample widths of lines, samples of common type in several point sizes, etc.

Source: Wikipedia

Adobe Photoshop's 'Save As' Function



PHOTOSHOP OFFERS A FEW DIFFERENT WAYS TO SAVE A project. There's Save, Save As, and Export, but the May 2021 update for Photoshop osn Desktop for Mac brings a new command: Save a Copy.

As confusing as it seems, version 22.4 of the desktop version for Mac throws in a function that could already be achieved with the Save As command for decades. Adobe explains in its release notes: "Save a Copy automatically creates a copy of your work and allows you to export and share in your desired file format like JPEG, EPS, and so on, without overwriting the original file and protecting your data in the process."

The rationale behind this is pretty bizarre. The Save As command itself can no longer be used to save files as JPEGs. As such, anyone who wishes to change an image's file type to a (now) unsupported format will need to save a copy.

Source: DesignTaxi

UCDA Journal: A source for in-house creators

UCDA now has an online journal! We hope this becomes a space to gather inspiration and knowledge, as well as elevating the role of our members.

Here's a sneak peek at some of the content we'll provide to you, which we hope to publish twice a week:

- UCDA Design Show Award winners will discuss the inspiration and process behind the work.
- Select content from our award-winning magazine *Designer*.
- Interviews with upcoming speakers, so you can learn more about their work before seeing them at events.
- The stories behind some of our members' award-winning shots.
- Topical discussions from design educators about the future of design education.
- Conversations between members.
- Workflow and process issues: how others are solving those problems.

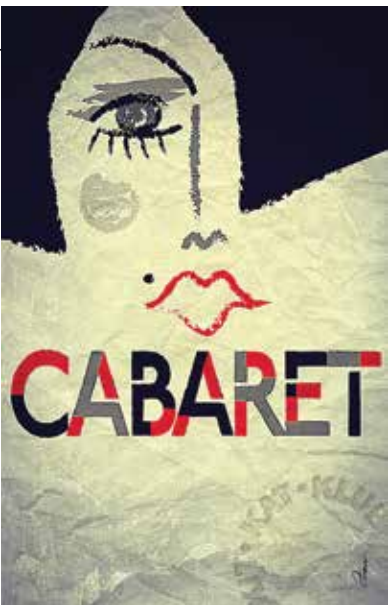
We hope you enjoy reading it and share it with others so that we can grow our community. And, most importantly, we want this journal to belong to you. We are looking for people willing to contribute. If you want to be a part of it,



reach out! It's a great opportunity to develop your writing skills and let your manager know that you're nationally published.

Do you have a topic you think we need to include? Let us know what matters to you and we'll try to get content that you need to make your work better and easier.

You may see current posts and suggest topics or submit stories at www.ucda.com/journal.



Fraver Posters Support Broadway Workers

COVID-19 HAS BROUGHT THE American theater industry to its knees, with Broadway cancelling all shows until September 2021. For professionals who make their living from putting on these shows, the loss of income and a safe place to work is a serious concern. The Broadway Cares/Equity Fight AIDS, the philanthropic heart of Broadway, is providing groceries and medication and health care for those struggling during the pandemic.

To help support this fund, well-known US theater poster designer Frank 'Fraver' Verlizzo is making previously unseen Broadway posters available for sale for the first time. Frank is one of the most prolific theater poster designers of the modern era and has been working on some of the biggest Broadway shows of the last 50 years.

These 16 posters—some of which have never been shown to the public—are included in a collection of "rejected" alternative designs and concept sketches. They feature Fraver's work on some of Broadway's

most successful and iconic shows including *The Lion King*. The compilation also features rare posters in which his work was not the final design chosen: *Into the Woods*, *Matilda*, and *Cabaret*, among others.

Gelato, an on-demand print company, is partnering directly with Verlizzo and Broadway Cares/Equity Fights AIDS to have the posters distributed.

Source: GDUSA

Go clickety-clack—LEGO Vintage Typewriter

THE LEGO IDEAS TYPEWRITER IS HERE, AND IT EVEN comes with a note written and signed by LEGO Group chairman Thomas Kirk Kristiansen, a fourth-generation member of the family business, as a love letter to "the lost art of letter writing."

Worth writing home about, the 2,079-piece set includes a functioning center typebar that rises each time you enter a key, as well as a carriage that slides as you type. There's also a platen roller to insert real paper into.

tinyurl.com/ucda-LEGO-typewriter



Have a news item you'd like to share? Have you read a good book or blog lately? Would you like to see your work featured in *Designer*? How about an office or department profile? Your contributions and feedback are welcome. Let us know what you think. designer@ucda.com

Get Defensive

How to reduce your school's exposure to cyberattacks

BY BILL STAMATS

FROM JBS AND THE COLONIAL PIPELINE, TO DES MOINES Area Community College, recent security incidents demonstrate that cyberattacks can happen to organizations of all types and sizes.

Specifically, the recent breach at Des Moines Area Community College (DMACC) shuttered in-person learning for four days. Online classes are still suspended as of this writing. Though the college is confident that no student or faculty information has been compromised, students are worried that the disruption could delay course completion time, transfers, and other logistics.

In order to learn more about how schools can defend against this growing threat, I spoke with Bill Barthel, Technical Integration Manager at Stamats. Here are Bill's top five suggestions on how college and universities can minimize their exposure to cyberattack:

1. MAKE SECURITY A PRIORITY

Firstly, developing a strong and resilient security environment starts at the very top. School leadership can work together to:

Build awareness: Use faculty and staff workshops to raise awareness and promote a sense of personal responsibility in strong organizational security.

Train: Educate all employees on the basics of front-line security best practices. Cover topics such as phishing scams, password strength, and how deceptive social engineering can be used to hack vulnerable login information.

Test: Validate your training efforts with periodic testing. For example, how do employees respond to phishing emails or messages with suspicious links? What training topics need to be reinforced?

2. PROPERLY RESOURCE NETWORK SECURITY

Additionally, guarding against cyberattacks requires a dedicated in-house team or a capable external partner. Take a critical look at the resources (time, money, and expertise) currently devoted to network security. Are they enough? What vulnerabilities can be eliminated with additional resources?

3. USE THE TOOLS AVAILABLE

Every tool contributes to your school's collective cybersecurity. Accordingly, conduct an audit to ensure that antivirus software and all operating systems are up to date and that VPNs and firewalls are functioning properly.

4. DEVELOP CLEAR POLICIES AND PROCEDURES

Formalize the defenses you have in place by establishing clear security policies and procedures such as:

- Requiring all devices that access your college/university's network to be equipped with antivirus protection and data encryption tools
- Banning the importation of new data or software via USB and similar portable media
- Requiring that all new employees go through network security training
- Strengthening network password requirements and requiring regular password updates
- Limiting network access based on faculty/staff job requirements
- Ensuring that all files are backed up frequently
- Developing a detailed disaster recovery and communication plan

5. STAY FLEXIBLE

In summary, hackers are innovative, constantly developing new tools and tricks to exploit vulnerable networks. In response, schools' security plans need to be nimble, responsive, and adaptive. It's particularly important to review training topics frequently to ensure front-line defenses stay informed and vigilant.

As executive vice president of Stamats, Bill Stamats works to ensure that every product and service Stamats provides meets their high standards of excellence, delivers measurable results, and helps their clients stay ahead of the competition.

“...hackers are innovative, constantly developing new tools and tricks to exploit vulnerable networks. In response, schools' security plans need to be nimble, responsive, and adaptive.”

Fighting Fatigue

Finally, a meeting tool that considers how remote teams actually work

BY TOBIAS VAN SCHNEIDER
ILLUSTRATIONS COURTESY TEAMPORT INC.

THE WORLD HAS FINALLY GONE REMOTE WITHOUT LOOKING back. And with this new era, it's time to improve how we collaborate online. That begins with a new meeting tool.

As teams were forced to quickly adapt to remote life this year, we picked up existing tools and filled our calendars with remote meetings. We were thrown headfirst into this environment and we made it work because we had to. Now it's time to more consciously shape, and improve, how we work as remote teams.

Online meeting tools have been bad since they first existed. They are confusing and clunky. Weirdly gated and difficult to access. Always intrusive and in the way. Yet we've used them every day because we didn't have many other options.

But now Around exists.

A meeting tool made specifically with creative teams in mind, Around is the first tool I've seen that acknowledges and addresses how people actually work together online—and makes it better.

This year, the word “fatigue” has literally become synonymous with big-brand meeting tools. Yes, it's partly due to the sheer amount of online meetings we're having now. But assuming meetings won't go away anytime soon, it only makes sense to improve our process and tools. And Around is a good place to start.



LESS INTRUSIVE, MORE ENERGIZING

We've become accustomed lately to our colleagues seeing our bedrooms. It's become normal to show up to a call wearing sweatpants or see children running around half naked in the background of our videos. And while it's great that the messiness of real life is accepted now, it doesn't exactly feel right to invite our clients and coworkers into such a deeply personal space every day.

On top of that, we're staring at our own faces in high-definition all day on these calls. The energy and attentiveness that requires, even for the least vain of us, is exhausting and unnatural.

Around recognizes how intrusive meeting tools are and aims to change that. One of its most appealing features is the AI camera framing which focuses on your face and eliminates background noise. That may be a window, a child, an unmade bed or a partner working from the same office. With the camera tight on your faces, all the distractions and intrusions are removed. It also uses AI to silence background noise, so a barking dog or siren outside your apartment isn't disrupting everyone on the call.

Around also offers video filters (what they call “anti-fatigue” filters) you can add and change with a click. At first they might seem fun but unnecessary. Then you realize how lovely it is to soften the video and feel a little less exposed on camera. Even just a black & white filter feels nicer, so you're less self conscious and more focused. Or you can just change your whole face to an emoji, if you prefer.



As a highly independent, meeting-averse creative team, any sort of conference feels like an invasion of space. We usually do our calls with audio only, to avoid having to show our face and our coffee-cup strewn home offices. While we expected a visual call to feel awkward and forced, it was fun on Around. Turns out, it's nice to see the faces of people you work with sometimes. (And when it's not, Around has audio-only rooms.)

FLOATING MODE: THE CLOSEST THING TO BEING IN THE SAME ROOM

The best Around feature is one that should have existed ages ago. The app allows you enter “floating mode,” where your video transitions seamlessly between windows and floats on top.

Current tools force you to jump between your browser, apps and other tools, back and forth between the work and the meeting. It's annoying, disorienting and distracting. It's especially nerve-racking when you're presenting your screen and fumbling to navigate while others watch. We've all Frankensteined configurations so our meeting window is squished in one corner, and our work in the other. It never works well.

With Around, this is no longer the case. As we reviewed designs as a team, our faces floated above it. When we switched between our design tool, our browsers and Slack, our little videos stayed with us at the top of the screen. It felt like we were in the same room together, reading expressions and having a more naturally collaborative conversation. We were focused less on the mechanics of the call, and more on the actual work and conversation – which is how it should be.

TRULY TEAM-ORIENTED

Our first question when we started a design review in Around was: “OK, how do I make you the presenter?”

We quickly found out those annoying features aren't a thing in Around. If someone wants to present, they just share their screen. When it's the next person's turn to present, they simply take over. Everyone's on the same level, in the same room, with the ability to easily participate or lead the conversation. While our old tools would have you believe that'd lead to chaos, confusion and burning office buildings, it just worked.

Around's conversational features give everyone a chance to pitch in. If you want to jump in quickly with a question, just type H and a raised-hand emoji appears next to your face. To share quick feedback or praise without interrupting a conversation, just type it as a comment and it appears below your video. The GIF and emoji reactions add some levity and energy to the room as well.

Even better, you can easily chat and share screenshots or images (at native resolution) within Around as you talk. As soon as someone drops in a screenshot, you're taken to Image Sharing mode where you can view the images in a gallery (as opposed to in a sidebar squeezed in the corner of your screen and quickly buried). If you send a chat, it's immediately visible and sent as an email to all members after the call ends. If you send a link, it appears under your face in the call so we can quickly find and click it.

For those teams that will eventually be hybrid-remote, Around also has a feature called EchoTerminator, which



automatically syncs people's mics if they're in the same room. That way everyone can gather with their own laptop like they're used to (instead of huddling around a conference room TV), without any echo or feedback.

Overall, everything feels less stiff and more free-flowing in Around, making it easier to work together. The conversation moves with you just as it does in real life.

A TOOL THAT JUST MAKES SENSE

Have you ever set up a meeting with old school meeting tools? First you need the right access to the tool, depending on the license the company has. Then you need to navigate through clunky UI to figure out how exactly to schedule the call. Then you need to copy and paste a confusing paragraph of text, numbers and links into an email or calendar invite. Oh, and there's a meeting code. Make sure you have the meeting code. Or don't. Sometimes you don't need it and nobody's ever sure when or why.

WHY IS IT SO COMPLICATED?

With Around, you just enter the room and you're in the meeting. My team set up a HOVS room, sent me a link and we were all instantly connected (it felt a lot like gaming platforms in this way).

If you decide you need to take a Slack conversation to a face-to-face meeting, you all just jump in the room from the Around app. If you want to schedule a meeting for the future, you click the button and a short link is automatically copied for you. It's easy because... why shouldn't it be?

I'm a firm believer that our tools should stay as out of the way as possible. The more naturally they integrate into our lives, rather than forcing us to integrate to their system, the better. From everything I've seen so far from Around, this is their goal. They've recognized the soul-sucking, energy sapping nature of our existing tools and built something that supports how we naturally work and communicate.

Type Terminology

Part 1: The detection of types

BY PAUL DEAN

IMAGES COURTESY OF ILOVETYPGRAPHY.COM

OUR MODERN ENGLISH ALPHABET IS A CHILD OF THE Latin alphabet or Roman alphabet, which evolved from a western version of the Greek alphabet approximately 2,700 years ago. The profession of typography was essentially born in Germany with Johannes Gutenberg's invention of a movable metal type printing press in the early 1450s. The individual pieces of metal type that Gutenberg worked with were not letters, but letterforms.

Let me explain. There is a subtle but important difference in meaning between a grapheme, character or letter and a glyph, letterform or sort. A letter, character or grapheme refers to a fundamental conceptual mark that represents a spoken sound. (A phoneme refers directly to the sound.) A sort, letterform or glyph refers to a particular manifestation of a letter or character, one created by a type designer.

A ligature is a single sort in which two or more letters are joined, usually to improve the space between them. There are a few ligatures that are still seen today, such as the connected fi, fl, the triple play ffi, and sometimes even the stylish ct ligature. A typographic diphthong is a glyph of two vowels spliced together, and it symbolizes a phonemic diphthong, two linked vowel sounds. Ligatures and diphthongs are also known as tied characters, tied letters, and sometimes quaints.

fiction

“The detection of types is one of the most elementary branches of knowledge to the special expert in crime.”

—The Hound of the Baskervilles, 1902

The first typefaces were based on the manuscript handwriting of the time, and were intended to be indistinguishable from it. Typefounders, designers and producers of metal type, have subsequently reached to the Roman lettering of antiquity for inspiration, and now, in an era of digital typography, inspiration and references come from sources that were unimaginable in the past.

Blackletter?

Since the invention of printing, typefaces have been classified historically. The earliest type is now known as black letter, blackletter, block, fraktur, gothic or old English. The humanist, or Venetian typefaces followed, a style that more closely resembled handwriting. Old style, old face, or garalde type. Garalde, a term rarely used now, is a mash-up of the names Garamond and Aldus, referring to the notable typefounders Claude Garamond and Aldus Manutius. Old style typefaces are distinguishable from humanist types by the horizontal rather than oblique or sloping crossbar of the lowercase e.



Italic type is an old style variation developed in Venice around the year 1500 at Aldus Manutius' foundry. It was cut by Francesco Griffo, and based on handwriting of the time. The dramatically condensed characters decreased the space taken up by the text, and with italic type Manutius produced the first pocket-sized books set in this new italic. The first cursive type also arrived around this time. Like italic, cursive resembles handwriting, but cursive characters are, whenever possible, connected.

Transitional type refers to typefaces such as Baskerville, by English printer John Baskerville, and Philippe Grandjean's Romain du Roi, which was created for the exclusive use of presses allied with the French Crown and then declared the only legal typeface. Transitional typefaces have more vertical stress than old style type, they stand taller, with slighter more contrast between the thick and thin strokes, and feature, not insignificantly,

horizontal serifs. Transitional type, named in hindsight, was part of an evolution towards the typefaces of the late 1700s and early 1800s.

New face, modern face, or modern typefaces seemed to appear quite suddenly. Modern type has a very nearly vertical and horizontal structure and much greater contrast between thicks and thins than had ever been seen before. Bodoni and Didot, two representative examples, were created by and named for competing family type foundries. Both of these typefaces are also classified as Didones.



Slab serif and sans serif typefaces appeared in the early 1800s, the 18-teens to be precise. Both are characterized by a fairly even line weight, even into the serifs of the appropriately named slab serifs. The earliest slab serifs were heavy display faces, but these soon evolved into a broad range of weights and styles. Interestingly, sans serifs, easily distinguished now by their lack of serifs, at first resembled nothing so much as a slab serif.



There are other terms that describe not the history but the physical structure of a typeface. The width of a typeface can be described as broad, extended, expanded, normal, condensed, extra-condensed and slim. The posture of a typeface refers to its relationship to an imaginary vertical line. The vertically oriented letters are generally known as roman. Carefully crafted letters that resemble handwriting and lean to the right are generally called italic. Characters that have been mechanically or digitally redrawn to lean to the right—even sometimes to the left—are known as oblique characters.

Case alphabets, such as English, are those alphabet systems in which the letters have two distinct forms. The terms uppercase and lowercase come directly from the slim but heavy horizontal cases of metal type that were indispensable to printers for over 500 years, from 1454 to the 1950s and '60s. When arranged for the process of




handsetting type, the uppercase letters, also known as capitals, majuscules or versals were stored in the upper type case, above and resting at a slightly steeper angle than a second case of letters, the lowercase letters, also known as small letters, or minuscules. The term 'title case' refers to the convention, often used in titles and headlines, of an uppercase initial letter followed by lowercase letters in each word.



Case mapping is the designation of uppercase, lowercase or title-case in the editorial or typographic instructions. When specifying uppercase or lowercase type, designers and printers often use the abbreviations Uc for uppercase and lc for lowercase. When used in combination, the use of upper- and lowercase type is abbreviated U&lc or U/lc, and I have heard second hand of a C&lc, an acronym for, presumably, caps and lowercase.

The expression "mind your p's and q's" probably comes to us from the tedious and exacting job of sorting metal letters after printing a page and returning them to the type cases. The raised letter on a block of metal type represents a letter that prints in the opposite direction, so a metal p resembles a printed q and vice versa. P's and q's were particularly tricky.

Paul Dean teaches graphic design at Louisiana State University in Baton Rouge.



Finding Inspiration in the Midst of a Creative Block

American writer Sylvia Plath journaled about a terrifying experience of creative stagnation. “If I want to write, this is hardly the way to behave—in horror of it, frozen by it. The ghost of the unborn novel is a Medusa-head,” she accounted before going on to write her semi-autobiographical masterpiece, *The Bell Jar*.

Creative professionals across different fields, be it fine arts or website design, often face a similar problem. All pumped up on motivation and ready to create something great, they are simultaneously unable to pursue this very same motivation. The artistic gifts, in their capriciousness, can one minute sweep us away with ingenuity, then drain us free of any speck of imagination, the next.

There are many possible reasons for a creative block to surface, apart from the wavering moods of creativity. Those reasons range from the emotional (such as fear, self-doubt, and perfectionism), to personal or financial issues that get in the way of the creative work.

by Eden Spivak

Photo by Vertigo3d

If you’re facing an artistic recession of your own, read on for actionable (and comforting) tips for overcoming a creative block, and for getting back to the task at hand feeling inspired and rejuvenated:

- Take a step back
- Brave through a digital detox
- Find new sources of inspiration
- Allow time for self-care
- Work your way through it
- Play and experiment
- Surround yourself with other creatives

1. Take a step back

Creative block can sometimes serve as a much-needed pause for contemplating the project, before going into the execution phase. Remember that even when you're not producing any actual work, you might still be moving the project forward.

When a project gets sluggish, you might feel inclined to distance yourself from the drawing board for a bit. This initial gut feeling has its benefits, because while you're being seemingly inefficient, your mental wheels could still be hard at work, getting it all formulated and ready to go out into the world.

In case you have a deadline breathing down your neck, you might not have the privilege of setting aside some time off. Nevertheless, feeling stuck might be a good reminder to dedicate some time, even as little as a few minutes, to think the project through before diving deep into it.

2. Brave through a digital detox

There are plenty of beautiful social accounts and inspirational online resources to get your ideas flowing. And while the internet does have its ways of filling us with great insights and quality content, it also tends to feel overwhelming during a creative block.

It's therefore recommended to step away from your laptop, mute your phone and put it away for a set amount of time. A decent dose of digital wellness can help you clear your head and reduce feelings of FOMO (fear of missing out). It can also relieve the constant measuring of your work in comparison to other professionals in your field, as we too often do.

To make the most out of your time offline, consider going for a long walk outside, an activity known to boost your mood and get your mind working. Alternatively, you could opt for a mind-numbing chore that uses up very little of your inner creativity—the more repetitive, the better. Doing the dishes or cleaning the house will allow your mind to wander, at the end of which you might find yourself fresh with motivation.

3. Find new sources of inspiration

Keeping up with works by other creatives in your discipline is a commendable practice and a reliable well of inspiration. Yet during a creative rough-patch, seeing other people's polished and completed works often results in self-criticism and frustration.

Instead, try opening up to different sources of inspiration. You could leaf through interesting magazines or exquisite graphic design books, and listen to some of the best design podcasts out there. Meet up with your creative community in events and conferences, or visit gallery and museum exhibitions.

Note that it's worth to look outside of your own creative discipline, too. As a ceramicist, you might look to fine art photography for a breath of fresh air. A typographer or illustrator might turn to film, indulging in the many graphic design movies or explore design magazines.

4. Allow time for self-care

Feeling invested and caring about the things that we do is always beneficial for getting them done right. When it comes to creativity, this truth becomes evermore pressing. The act of making things is inherently linked to our psyche, subconsciousness, sense of self-esteem, and many other things that most people reserve for the psychiatrist's couch. As a result, our artistic endeavors are hard to summon on demand.

This next remedy for creative block is possibly the most fun of all: take care of you. Pamper your body and soul with anything from a soothing spa day to a good workout and nutritious meals, to an especially long beauty sleep. These acts of self-kindness can boost your wellbeing, helping you focus better and be more productive.

5. Work your way through it

Despite the above mentioned claims, creative work can also be just that—work. And in some cases, you simply have to apply yourself, commit, and grind your way through it. You might also find it helpful to listen to your favorite feel-good productivity music at this point. Make as many bad drafts and dull revisions as it takes and go down endless different routes until finally reaching the one that you kind of, sort of like. Once you have that much—keep working to refine it until it's gold.

6. Play and experiment

One way to make perseverance easier is by treating your project like less of a chore, and more like a chance to play and experiment. Try to let go of the pressures of creating something amazing, and replace effectiveness for curiosity. Think outside of the box and attempt weird, silly methods of approaching the brief that you're not accustomed to trying. Have fun and explore your own creativity in ways that would ultimately surprise you.

7. Surround yourself with other creatives

For freelance designers and other creatives who work independently, work can often be an extremely solitary affair. When coping with creative block, meet up with friends whose professional opinion you trust, for advice or a brainstorming session. You could also schedule to meet with a friend to work side-by-side on your separate projects, a practice that can help inspire and motivate you both.

Connecting with your creative community can also contribute greatly to your productivity. Attend events that are frequented by people in your professional circle, not only to mingle and network—but also to reignite the spark and remind yourself of what it is that you love about doing what you do. By then, hopefully, inspiration will be an effortless outcome.

WORDS

Sustainability is a broad and amorphous term that has outlived its utility. Today, you also may hear other terms like corporate social responsibility (CSR); materiality; Environmental, Social, Governance (ESG) reporting; circularity; closed loop; and regenerative business models. The growing 'eco-vocabulary' around these initiatives is both promising and challenging.

Institutions of higher learning face potential financial and reputational risk when making cloudy or unsubstantiated sustainability statements about their printed products—brochures, signage, welcome packets, and the like. Consequently designers are increasingly responsible for the brand promise and authenticity of their sustainability claims—they need to be concise, explicit, and, above all, qualified.

While the Federal Trade Commission (FTC) publishes clear guidelines about greenwashing in its Green Guides, we've included some useful definitions and insights for helping communicate your sustainability efforts with confidence.

MATTER!

HOW TO PROPERLY MARKET SUSTAINABILITY EFFORTS

GUEST COMMENTARY AND PHOTOGRAPHS COURTESY MONADNOCK PAPER

ILLUSTRATIONS BY MAN ASTHEPA

KNOW THE DIFFERENCE

Printed with Soy Ink

Are you aware that the ink can contain less than 10% soy and still qualify for this statement? It is misleading if the ink still contains 90% petroleum content. Soy is just one of many beneficial vegetable-based inks available on the market.

Recycled

Is that pre- or post-consumer recycled material? How much recycled content is in there? If it's not 100% you need to specify what percentage of materials in the product are recycled—and if it's pre- or post-consumer.

PVC Free

This only works if the product or alternative could or may have contained PVC in the past and not for products that would never have contained PVC in the first place. Like cereal for instance.

Recyclable

Is it recyclable in your curbside paper bin? Or does it need to ship back to the origin of manufacture for recycling? If it is not curbside, the statement must be qualified.

DISPELLING THE MYTHS

According to leading nonprofit Two Sides North America (TSNA), greenwashing claims breach established environmental marketing rules.

“Far from ‘saving trees,’ a healthy market for forest products such as paper encourages the long-term growth of forests through sustainable forest management,” said Phil Riebel, President, TSNA. “Many of the organizations we engage are surprised to learn that over the last 30 years, U.S. forests have grown by some 18 million acres while net forest area in Canada has remained about the same.”

Not printing something *does not* save trees when the paper is sourced responsibly. Forest businesses that operate in a responsible way will preserve forests in perpetuity. Without markets for renewable forest products, foresters (the majority small land holders) will have to find other ways to make a living off their land – like clear cut for condos and a water park.

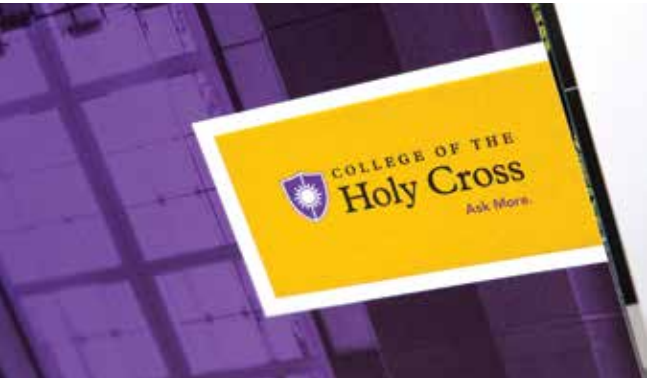
In North America, paper packaging *does not deplete ancient and old growth forests*. The biggest threat to forests in the U.S. is urbanization; in Canada it is agriculture. Responsibly sourced and third-party certified paperboard supports healthy forests.

These are only a handful of the misconceptions about paper. However, when used correctly, marketing materials and product labeling provide very important real estate to tell an authentic brand story. Organizations that visibly support their missions show an understanding of the importance of third-party verification and accountability. This transparency reinforces their authenticity and further fuels a very loyal stakeholder base.

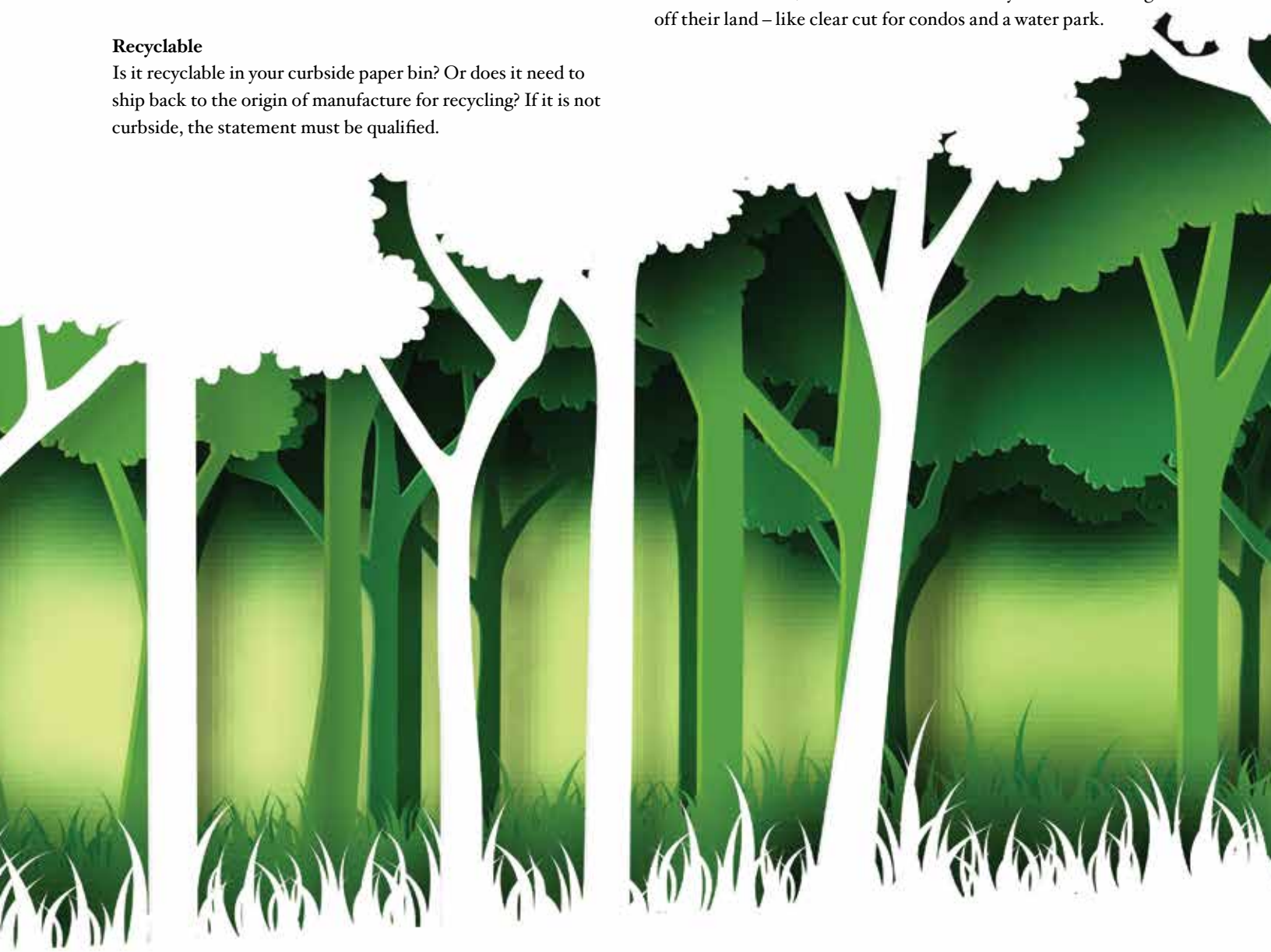
Managing all the aspects and impacts of sustainability requires a formal framework and a long-term commitment from leadership. It cannot be left to one lone Chief Sustainability Officer or Environmental Manager. The most successful higher education brands have alignment across all functional areas of the organization, starting from the top down, to ensure optimal results.

It is important to be able to quantify the impacts of purchasing decisions. The Global Reporting Initiative (GRI), Ecovadis, Green Seal, FSC and a long list of other sustainability rating tools and certification schemes can be costly and labor intensive for many smaller institutions. At Monadnock, we offer our higher education marketers a convenient and intuitive online tool that quickly tabulates the beneficial environmental impacts of switching to PCW Monadnock papers and performance boards.

Higher education stakeholders have high standards. They want to know how their graphic products and signage are made and how they are sourced. They also need to know how to reuse or recycle the product when it has served its useful life. Meeting all these demands can seem daunting; but, as more and more words are created to define these practices, so too are the solutions.



The viewbook from the College of the Holy Cross (top) and the Snap & Share promo from Ringling College of Art and Design (bottom)—printed on Monadnock papers.



IN NORTH AMERICA, PAPER PACKAGING DOES
NOT DEplete ANCIENT AND OLD GROWTH
FORESTS... RESPONSIBLY SOURCED AND
THIRD-PARTY CERTIFIED PAPERBOARD
SUPPORTS HEALTHY FORESTS.



PAPER FOR GREATER GOOD

It should come as no surprise that many higher education brands start their eco-journey by evaluating their paper and direct-mail usage. At Monadnock, we take a consultative approach with marketers and designers, helping them to understand and quantify the impacts of their paper and printing decisions, and help them craft sustainability messaging that is concise, accurate and supportable. We take great pains to ensure transparency and substantiate environmental claims with third-party testing and verification.

We have been supplying paper to the education market for decades, with a variety of renewable, recycled and recyclable options. Our papers are Forest Stewardship Council certified, manufactured carbon neutral (Verified Carbon Standard Protocol), we use Green-e® certified 100% renewable electricity, and we operate under an SGS certified ISO 14001 Environmental Management System.

This means education brands can not only source but also communicate these benefits with confidence.

WHERE TO START

As the old saying goes, “Little strokes fell mighty oaks.” There are several paths you can take right now to get started on establishing and communicating optimized sustainability practices.

1. Consult with your suppliers—they are your partners and they want you to succeed.
2. Look for third-party verification from reputable organizations.
3. Consult the FTC Green Guides if you are ever in doubt about greenwashing.
4. Explore the range of U.S. EPA voluntary programs such as WasteWise, Green Power Partnership, and SmartWay Partnership.
5. Understand the requirements for using third-party marks and labels to tell your story.
6. Source paper and board from responsible suppliers and look for Sustainable Green Printing (SGP) certified printers.

Think twice when you see messages like “Save trees—don’t print this email” or “Save a tree and opt for digital statements.” It is misguided and detrimental to the entire creative industry. Tell the truth. If not sending paper statements saves you money, say so. Don’t hide behind the mighty tree.

Still interested and want to learn more about how Monadnock can help, visit: mpm.com.



Designing with nature is full of endless possibilities and complexities. Grow seeks to tell creative stories that reflect our wonder for synthetic biology. The Beauty Issue—printed on Monadnock paper—is also available online at www.growbyginkgo.com/issue/beauty.

Remote Work is Changing the Way We Do Our Jobs—For the Better

By Gini Dietrich
Photographs by Chaay Tee

In 2011, we were coming out of the Great Recession and business had begun to pick up, but revenue (and profitability) weren't yet back to pre-2008 numbers.

But I was still paying for pre-pandemic office space... and not paying myself.

It's kind of easy to look at your highest expense (outside of payroll) and think, "Gosh, I could stop paying this rent and actually pay myself to come to work."

And so we went virtual.

(It wasn't, of course, that easy. It took months of planning—and making sure we had access to the technology we needed to make it work. We had far longer than most business leaders had last year to make the shift.)



In the beginning, it was just a 12-month test. We wanted to see if we could continue to build and conquer the way we had without being in the same building together.

During that year, we began to hire people who were best suited for the job—no matter where they were in the world.

Suddenly, we had a completely distributed team across North and Latin America and Europe... and no one who was still in Chicago wanted to go back to an office—myself included.

Fast forward to March of 2020.

The Remote Work Debates

I very vividly remember walking home from my very last in-person SoulCycle class the Sunday before Chicago shut down and I thought, “What’s the big deal? You already work from home. Nothing much will change there.”

(Of course, hindsight is 20/20 and it ended up being a VERY big deal. But we did have the advantage of already being set up that way.)

Now I’m watching the debates everyone is having about staying remote, doing some sort of hybrid, or asking people to go back to the office full-time.

A friend of mine, who works for a global consumer packaged goods company, received an email earlier this week stating that they all had to be back in the office on June 15. No exceptions.

(The CEO, by the way, gave them only eight days’ notice. If I worked there, I’d be out of luck, seeing as childcare and summer camps are still so erratic.)

Now there are grumblings of people leaving.

Even my friend is considering quitting because she’s gotten very used to leading her team from her home office and doesn’t see the need for any of them to tuck on two hours (or more) of commute time every day.

I was joking with her that that’s one way to be rid of half of your labor in less than one week!

Pros and Cons to Remote Work

Sure, there are pros and cons to every option, but it’s hard for me to understand why any organization that has “knowledge workers” would require them back in the office full-time.

Some companies have promised greater flexibility—those that understand you don’t have to actually see people doing their jobs to know the work is getting done. And others have lamented the perils of remote work, saying it diminishes collaboration and company culture.

In a recent Bloomberg article, Jamie Dimon, the CEO of JPMorgan Chase & Co., was quoted as saying, “Remote work doesn’t work for young people or those who want to hustle.”

Give me a break. You don’t need to have your butt in a seat in an office to hustle. Don’t get me started on that one.

I do agree it diminishes collaboration, to some extent, but not that it does the same to company culture. It certainly depends on the company and the culture, but I’ve seen it improve culture greatly in many organizations.

It does also diminish the serendipitous conversations that happen in the hallways or while you’re waiting for your lunch to warm up in the microwave. You also can’t drop by someone’s office to see if they want to walk to Starbucks with you.

And, while those things can’t be totally replaced, they can be recreated, in a sense.

Yesterday, I had a call with the leadership team of a client and, after it ended, I immediately called the internal communications team on a four-way call and we had a quick download.

Sure, it requires an extra step to do that, but it works—and it’s less disruptive and more time-efficient.

We also have a cadre of young professionals who very much like the collaboration of working together and have recreated that by opening a Zoom room every morning and keeping it open all day.



People drop in and out all day, depending on their meetings and other things they have to accomplish.

Working like that would drive me crazy, but they LOVE it. And I’ve been known to drop in unexpectedly, just like I would if I were walking by their cubicles in the office.

Times...They Are A’Changin’

If the past year has proven anything, it’s that the majority of our work can be done from anywhere, without lengthy commutes, getting up at the crack of dawn to accomplish everything, and doing laundry and dishes at 8 p.m.

We’ve all gotten used to throwing in a load of laundry or vacuuming the floor or going for a walk during the day—in the time that used to be taken up with unnecessary meetings or constant interruptions.

It’s even changed for me. I used to get up at 4:45 a.m. to be able to get it all in. I no longer need to do that.

People who used to live near to work have moved to be closer to family or to live where they’ve always wanted to live. Those who lived in urban centers because of work have been able to move out further, to the suburbs or to farmland (my dream).

We work from bed (hopefully not while on Zoom calls, though), at the kitchen table, from the couch, outside on the front porch or patio, and/or in a home office.

I do some of my very best writing (this article included) from the front porch of our home while the dog and the small child play in the yard.

No amount of money would convince me to give any of that up and commute to an office every day.

And I’m not alone.

Less than 30% of U.S. office workers are back at their buildings, according to the Kastle Systems Back to Work Barometer.

And, according to a poll by Morning Consult, 39% of Americans would consider quitting their jobs if their employers aren’t flexible about remote work. The number jumps to 49% among Millennials and Gen Z.

In an informal poll, the Content Marketing Institute Slack community had a similar conversation earlier this week.

The vast majority said, “Mandated in-office 9-5? Nope. No. Not happening. No, thanks.”

Times...they are a’changin’.

It seems the, uh, older leaders are the ones holding on to the way things were pre-pandemic. You’ll remove them from their corner offices when they’re dead.

But as the younger generations continue to climb the ladder, start their own businesses, and take leadership roles, the workplace will continue to be redefined.

I, for one, can’t wait to see where we are a decade from now!

Summer Reading

Books to round out your library

HAVE I EVER TOLD YOU BLACK LIVES MATTER?

Bobby C. Martin

An inspiring title that chronicles African American accomplishments from the Revolutionary War to the present the book is an ideal companion to the importance of the Black Lives Matter movement for children.

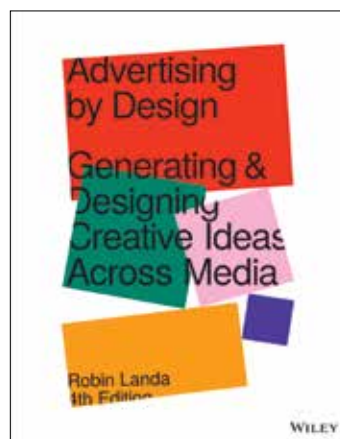
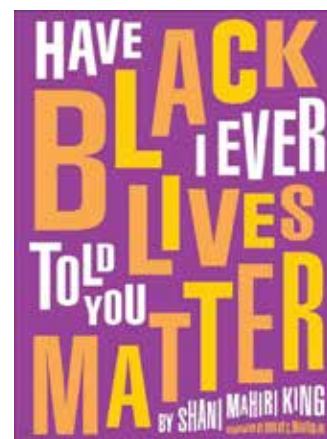
The typographic eye-catching design of the book is an element of beauty for this must-purchase publication that aims to empower Black children and beyond.

A book that tells a “beautiful and powerful story and a way to engage and teach children—on Black history, which is American history, and on the legacy of Black struggle and achievement in this nation” authored by Shani Mahiri King, law professor at the University of Florida and a father of two, and published by Tilbury House Publishing.

ADVERTISING BY DESIGN: GENERATING AND DESIGNING CREATIVE IDEAS ACROSS MEDIA

Robin Landa

The new Fourth Edition of *Advertising by Design: Generating and Designing Creative Ideas Across Media* delivers a cutting-edge take on ideation, art direction and design across media channels. It offers principles, step-by-step instructions, case studies, and advice from esteemed experts to guide you through the fundamentals of advertising art direction and the creative process.



With a fresh focus on building integrated brand campaigns through storytelling, *Advertising by Design* shows you how to conceive strategic and creative ideas that will resonate.

LOUISE FILI: INSPIRATION AND PROCESS IN DESIGN

Louise Fili

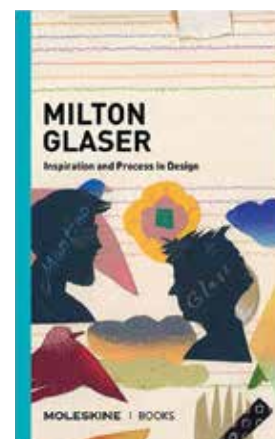
Renowned graphic designer and author Louise Fili takes us on a personal tour through her most famous brands, books, and packaging. This peek behind-the-scenes shows how research and vintage typography give rise to her unique and ingenious designs. See how her work—still done by hand—transforms from early sketches to final design. Her instantly recognizable style, elegant and

timeless, takes shape on the page before our eyes. Also included are Fili's copyright pages, which are works of art in their own right. Much of the content appears in print for the first time.

MILTON GLASER: INSPIRATION AND PROCESS IN DESIGN

Milton Glaser

The late designer Milton Glaser once said, “The most overused word, creativity, should in fact be described as discovery. This revealing peek inside Glaser’s never-before-published journals offers uncommon insight into his design process. Through notes, drawings, and sketches from his home in New York City and his travels throughout Italy, France, and Spain, Glaser inspires the reader to find meaning in even the smallest details: a cat, a stage set, a portrait, a building—all are significant. “The joyfulness of art is discovering the connections themselves,” Glaser wrote. A brief introduction by Glaser and an interview conducted by Jeremy Elias, originally printed in the *New York Times*, are included.

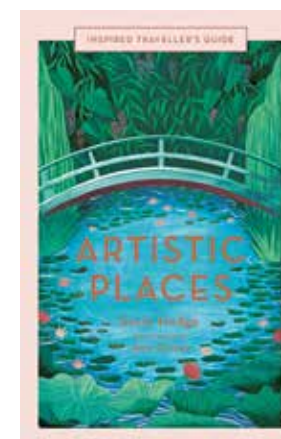


ARTISTIC PLACES

Susie Hodge; illustrated by Amy Grimes

Explore the landscapes and places that inspired great art: find peace in Monet’s lily-filled garden oasis, climb Mount Fuji on a printmaker’s pilgrimage, sail with Gauguin to the South Pacific to stretch your imagination, or contemplate light and the changing seasons on Chelsea Embankment.

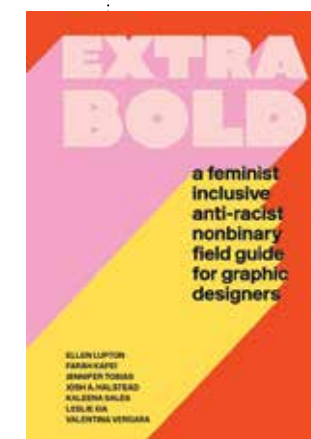
Artistic Places is a stunningly hand-illustrated, visionary guide for seekers of beauty, rare tales, and cultural riches. Find yourself instantly transported to the places where great artists have sought refuge, found their inspiration and changed the course of art history forever.



BLACK, BROWN + LATINX DESIGN EDUCATORS: CONVERSATIONS ON DESIGN AND RACE

Kelly Walters

In *Black, Brown + Latinx Design Educators*, Kelly Walters collects twelve deeply personal interviews with graphic design educators of color who teach at colleges and universities across the United States and Canada. The book centers the unique narratives from their childhood experiences to their navigation of undergraduate and graduate studies and their career paths in academia and practice. They represent a cross-section of ethnic and multiracial backgrounds—African American, Jamaican, Indian, Pakistani, Puerto Rican, Dominican, Mexican, and Brazilian. Their impactful stories offer invaluable perspectives for students and emerging designers of color, creating an entry point to address the complexities of race in design and bring to light the challenges of teaching graphic design at different types of public and private institutions. Interwoven are images that maintain cultural significance, from family heirlooms to design works that highlight aspects of their cultural identities.



A FEMINIST, INCLUSIVE, ANTI-RACIST, NONBINARY FIELD GUIDE FOR GRAPHIC DESIGNERS

Ellen Lupton, Farah Kafei, Jennifer Tobias, Josh A. Halstead, Kaleena Sales, Leslie Xia, Valentina Vergara

Extra Bold is the inclusive, practical, and informative career handbook for designers that we’ve all been waiting for. Written collaboratively by a diverse team of authors, the book opens with critical essays that rethink design principles and practices through theories of feminism, anti-racism, inclusion, and nonbinary thinking. *Extra Bold* features interviews, essays, typefaces, and projects from dozens of contributors with a variety of racial and ethnic backgrounds, abilities, gender identities, and positions of economic and social privilege. The book adds new voices to the dominant design canon.

These books are available online or through your local book seller.

Nourishing Your Work

The parallels between cooking and writing

BY KELLY MCMURRAY AND CHRISTINA BARBER-JUST
ILLUSTRATION BY BORTONIA

GOOD COOKING TAKES CAREFUL PREPARATION. SO DOES good writing. So it stands to reason that a chef preparing a meal is similar to an editor creating an issue of a magazine, right? On the March episode of 2Chat, Christina Barber-Just, deputy editor of *Smith Alumnae Magazine*, shared how her passion for cooking intersects with her role as a writer and editor.

Here are the parallels she drew between the two:

Create a plan. Planning ahead, Christina maps out the recipes she will make each week. Similarly, she will develop a story or communication plan to help guide content development.

Know your audience. Cooking for kids? This probably means a different meal or modifications to a meal. Writing for donors or consumers? Make sure your audience is at the core of your communications plan.

Collaborate. We all have our expertise—in the kitchen and the workplace. Christina's wife is skilled in comfort food so she steps back on those nights. The most successful communications are the result of people bringing their unique expertise to the table and doing what they do best.

Craft Balance. A well planned dish is a thoughtful balance of tastes—ensuring flavors and dishes contrast and complement each other. The ability to bring different voices and talents together and encourage them to shine is the strength of a talented editor.

Marinate. Just as a steak needs to marinate, so do ideas. There will always be times when something needs to be



created quickly, but you should expect a burger patty in the end.

Timing. The real skill in making a Thanksgiving dinner is in getting everything to come out at the same time. The same can be said when creating a magazine. Some stories will need a lot of time to cook, while newsier pieces can be thrown together at the end.

Embrace white space. Christina's key tip for photographing food: Shoot on a white plate—it allows the food to stand out and shine. Similarly, typography and images need white space to breathe and look their best.

In summary, nothing that we do as creatives is magic. In the kitchen or in the studio, it is all the result of thoughtful planning and hard work.

The entire 2Chat conversation can be seen on the 2communiqué IGTV channel:
www.instagram.com/tv/CMU_cmeDmvU



◀ Fly away!
watercolor by
UCDA member
Tina LeMay.

Tina is the creative
director in Student
Affairs Publications
at Clemson
University. You
can follow Tina on
Instagram at
@lemaycreative



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Design



UCDA DESIGN CONFER- ENCE

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AND IN
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