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NOT ALONE
Animals Adapt

DECLUTTERING
A Mom's Guide

5 MEDICINAL
HERBS

SAVE
OUR PLANET
Climate Movement

COLOPHON

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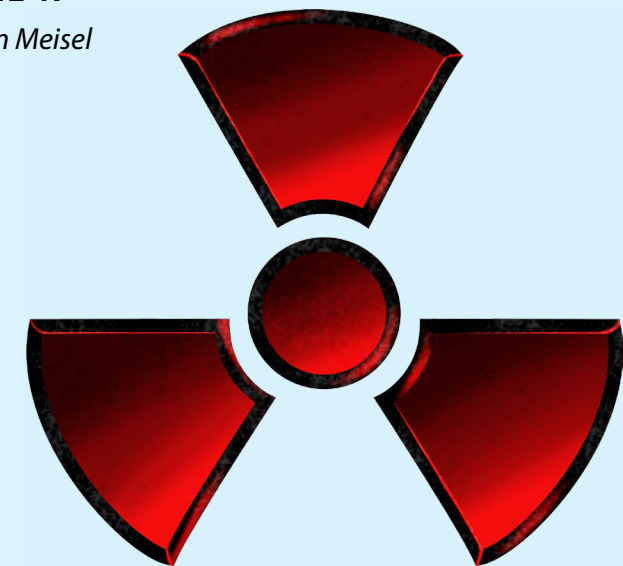


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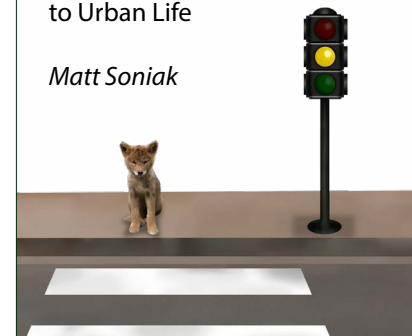
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STAYING HUMAN IN A TIME OF CLIMATE CHANGE: NEW AUTHOR ON SCIENCE, GRIEF, AND HOPE

By Christopher Zumski Finke



“Climate change, like the loss of parents, necessitates an experience of grieving.”

For geographer and author M Jackson, knowing climate science isn't enough. We need to get our hearts involved too.

Author M Jackson's *While Glaciers Slept: Being Human in a Time of Climate Change* was released last week by Green Writers Press. In the book, Jackson's first, she examines climate change by combining personal stories with scientific exploration. As both a scientist and a writer by trade, Jackson studied climate change and how to communicate science through writing at the Environmental Science Graduate Program at the University of Montana.

“I wanted to explore our capacity to experience personal loss—the loss of family, the loss of lovers, the loss of a local landscape, the loss of certainty in the weather—to grieve profoundly while simultaneously not giving in,” Jackson says.

In the opening pages of *While Glaciers Slept*, Jackson explains that her parents died of cancer within two years of one another while she was in her twenties. Her experiences of loss, and the despair that followed, is the central current of her book.

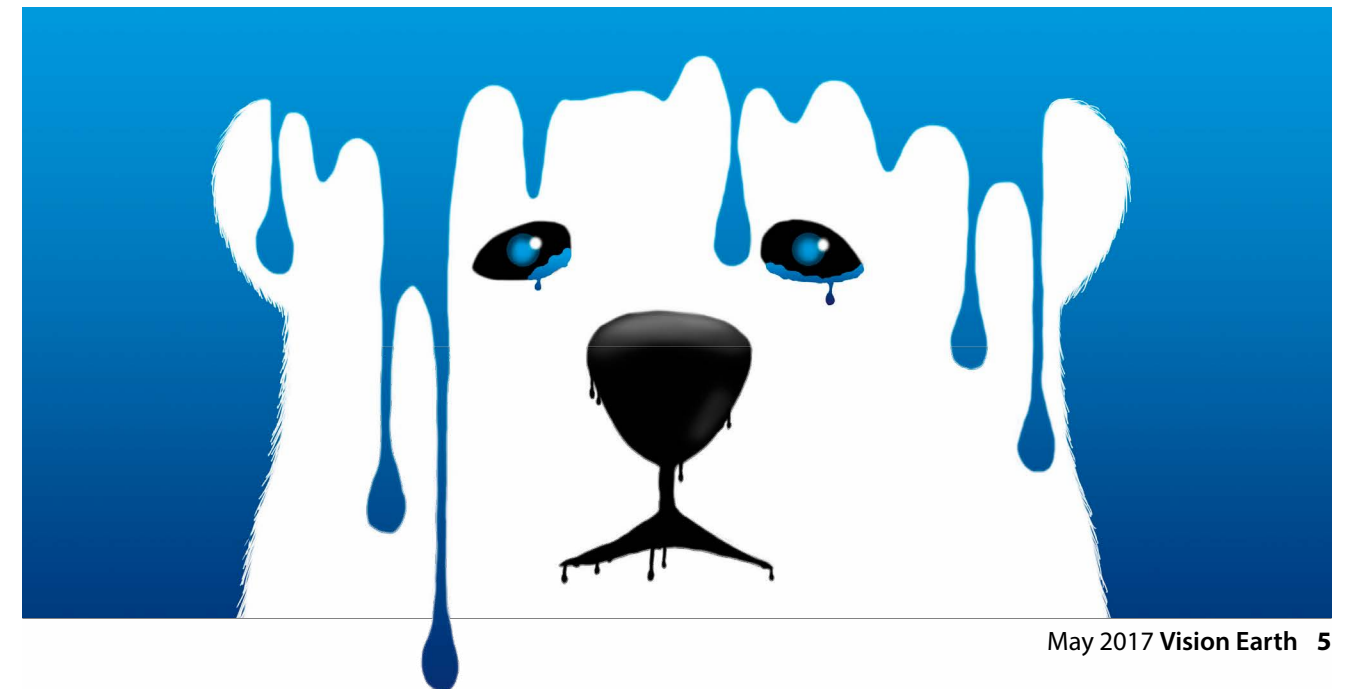
“Climate change, like the loss of parents, necessitates an experience of grieving,” the 32-year-old author says. *“That also includes picking up the pieces and moving forward into futures that are shapeable and malleable and hinged upon millions of individual imaginations.”*

Jackson expertly pairs her loss, grief, and anger with the scientific exploration of our Earth and solar system. When she opens a chapter with learning of her father's cancer for the first time, readers end up in a discussion about the history of wind power as a human energy source (it starts in seventh century Afghanistan, for the record).

Bill McKibben, who wrote the introduction to *While Glaciers Slept*, draws on the duality of Jackson's book by asking if our big human brain *“has come attached to a big enough heart to get us out of the trouble we're in.”* Jackson herself hopes blurring the distinction between the heart and the brain will help humans make it through this period.

The jacket of Jackson's book describes her as an adventurer, and the word seems to fit her well. As a trip leader with the National Geographic Student Expeditions, Jackson takes students on field assignments to study different cultures and the diversity of the natural world. Currently, she's heading to Iceland, and then Alaska, on a tour of lectures about climate change. Despite her busy schedule, Jackson has managed to find the time to also become a Ph.D. candidate in geography at the University of Oregon. Once her lecture tour is done, she will head back to Iceland for nine months of doctoral research on the effects of glacial loss on the Icelandic people.

In the midst of her adventuring, I chatted with Jackson over email about her book, the vulnerability of writing about loss, and how she remains hopeful when confronted by the challenge of climate change. »



CHRISTOPHER ZUMSKI FINKE: You could have written one book about climate change, and another one about how you've coped with the death of your parents. Instead, you combined them into a single book. Why?

M JACKSON: After my mother died, I was numb, in shock, and having a difficult time engaging with the world. In many ways, I just turned off. It was too much to handle. But while my heart was in pieces and tucked down in the darkest basement, my mind kept telling me not to stay in that grief-stricken landscape for too long—or I might not come back. So I started writing—because, for me, writing makes me feel like I am participating in the world. I started writing about my mother.

But then my father died, and there I was, numb and in shock again. And my heart was not coming out of that dark basement. Eventually, when my mind piped up and started chatting, it drew analogies between what I was experiencing—the loss of my parents—and what I was researching—climate change. The language for both is quite similar. This is what I focused on.

ZUMSKI FINKE: Your book explores the loss you felt, and pairs it with climate change, energy solutions, and scientific discovery. Big heart and big brain, as Bill McKibben puts it in your book's intro. Are you a heart or head person?

JACKSON: I am both a big heart and a big brain person, but I think my heart tends to filter my mind.

ZUMSKI FINKE: How does that dynamic influence your thinking about climate change?

JACKSON: I think we can create the very best science out there about the problems of climate change, yet if we aren't filtering that science through our hearts, there remains—as we see today—a disengagement. People intellectually understand climate change; we know “the science” of it. But now, vitally, we need more heart.

ZUMSKI FINKE: I want to ask about the section of your book when you're brought into close contact with the woman driving the car that crashed into your mother and led to the amputation of her leg. In those pages you explore your impulse for violence, and your thoughts wander into cold, alien planets hidden in the cosmos. It's a beautiful piece of writing. What is it like writing, and sharing, such personal pieces of your experience?

JACKSON: Climatic changes are experienced first through the human condition. We are living in this changing world together and subsequently are in many ways responsible to one another for our actions. That's a really big thing. How do we even start that move forward in a productive manner? If anything, climate change has shined a really bright light on the rampant inequities of the human condition on this planet. Why are we all not angry?

For me, I think that authentically sharing our personal experiences—the good and the bad and everything in the middle—is an excellent place to start, to move forward into our shared future. In the book, I tried to share my experience as I lived it. And there are times when I go back through the pages and certain things catch me. This was a hard book to write, and it makes me vulnerable

in a way to the world. But then, we have to be vulnerable. Climate change is made up of millions people, human beings with human lives. My story is your story, and our story.

ZUMSKI FINKE: Your book has garnered attention from climate change deniers and trolls. That started even before it was released. How are you handling that?

JACKSON: Today, I'm largely ignoring them. I wasn't at first, and I found the negative attention—let's call it what it is: hate mail—incredibly hurtful. But that was in the beginning. The thing is, while my heart goes out to the people who think sending bullying, sexualized, and hateful letters is somehow helpful, I do not have time for them.

Climatic change is increasing on our shared planet. I'm interested in moving forward and working on collective and creative methods for living with existing climatic changes and ameliorating further impacts.

ZUMSKI FINKE: Are you optimistic about the future of combating climate change?

JACKSON: I am not necessarily optimistic about combating climate change—I'm not sure that is the most helpful way to think about the changes that are and will be happening. I am optimistic about slowing and lessening our global greenhouse gas emissions, learning to live with present day climatic changes, and shaping our future and our society's place within that future.

Climate change is not an enemy to be vanquished; it is a phenomenon deeply tied to our daily lived existence. It is part of the conversation our mixed up,

beautiful, contrary, and imaginative people must have about who we are as a people and where we want to go. I am optimistic about peoples' better selves, and I think right now is an optimistic, hopeful time where we can be bold together.

ZUMSKI FINKE: That's a nicely described vision for climate optimism. How do you manage to stay that way?

JACKSON: For me, there isn't another option. I don't find terrifying messages of apocalyptic disaster all that helpful, nor the messages about every single thing that wasn't done perfectly right.

There is no fabled “solution” for climate change. Rather, there are a million and more creative ways to engage at multiple scales across the planet. What works in one place might not translate to another, or up or down a scale of governance. What I have seen are hundreds of thousands of people quietly getting things rolling.

And so each morning, I get out of bed and get excited for the creative things I'll see that day—the wows and the unthinkables and the quiet smiles—and sometimes, frankly, I go to bed feeling a little down. But each day is different, and each morning is a hopeful one.

I've been to that dark place with little hope. That place doesn't help. My compass can't just spin and spin on darkness. My compass spins on hope, and points toward an exciting future. ■

5 MEDICINAL HERBS

YOU CAN GROW IN YOUR BACKYARD

By Miles Schneiderman

These herbs aren't just for cooking—here's how you can use them to treat ailments from asthma to anxiety.

At its core, most of medicine is still herbology, according to Dr. Jenn Dazey, naturopathic physician at Bastyr University's Department of Botanical Medicine. And growing your own medicinal garden is easier than it might seem. In fact, you might already have one. Many common culinary herbs have a long history as traditional medicines.

1. COMMON SAGE

Salvia officinalis

USE IT FOR: Cooling and drying body functions because of its phytosterols. This property makes sage useful in treating high fevers, diarrhea, and excessive sweating or phlegm, as well as throat inflammation, asthma, and bronchitis.

HOW: Dry and eat the leaves, or brew them fresh in a tea. For all medicinal infusions, make sure to cover the tea with a lid for at least ten minutes before drinking to avoid the evaporation of critical ingredients.

GROW IT: Sage is a perennial that thrives in hot, dry climates but will grow in some milder conditions. Plant it in sandy soil in a sunny spot.

INTERESTING TO NOTE: Some studies show sage tea is effective for treating diabetes patients.

2. PEPPERMINT

Mentha piperita

USE IT FOR: Relieving gastrointestinal problems such as irritable bowel syndrome, dyspepsia, colonic spasms, and gastric emptying disorders. Peppermint calms intestinal muscles and improves bile flow.

HOW: The best medical use of peppermint comes from extracting the essential oil. Crush the leaves, pack them into a lidded jar, and cover them with vodka. Leave the jar to steep, shaking occasionally; the longer it steeps, the stronger the extract. Strain out the leaves, leaving only the extract behind.

GROW IT: Peppermint will grow almost anywhere, but thrives in partial shade and in rich, moist soils.

INTERESTING TO NOTE: Like all mints, the primary active ingredient of peppermint is menthol, which is why peppermint tea is an effective decongestant and expectorant. It can also soothe coughing and sore throats. »



3. CATNIP

Nepeta cataria

USE IT FOR: Treating common psychological problems such as insomnia, anxiety, and addiction. It's also a natural sedative for children, particularly when they are sick, as it helps soothe the stomach and relax the body.

HOW: Dry leaves and mix with honey for eating, or brew in a tea.

GROW IT: Catnip is a perennial that prefers rich, well-drained soil or loam and will grow in full sun or partial shade.

INTERESTING TO NOTE: Catnip can also be used as an insect repellent, although Dr. Dazey recommends avoiding it if you are planning to enter forests or jungles populated by large cats.

4. ROSEMARY

Rosmarinus officinalis

USE IT FOR: Increasing capillary circulation and antioxidant levels. Its anti-inflammatory properties help reduce the risk of cardiovascular disease and other chronic diseases of the heart and blood.

HOW: The most effective way of using it as a medicinal herb is brewing it in a tea.

GROW IT: Somewhere warm and humid. Rosemary thrives in dry, well-drained soil and fails in extreme cold. In climates with heavy winters, plant it in a container that can be moved indoors.

INTERESTING TO NOTE: The carnolic acid active in rosemary helps protect against cellular and brain damage inflicted by free radicals. This makes it an effective preventative for headaches, memory loss, strokes, and neurological degeneration. Research is being conducted on rosemary's potential use in the treatment of conditions like Alzheimer's and Lou Gehrig's disease.

5. HYSSOP

Hyssopus officinalis

USE IT FOR: Treating cuts, scrapes, and bruises. With its natural antiseptic properties, hyssop is effective for skin abrasions.

HOW: Dice the leaves by hand or in a food processor to use in a poultice. Alternatively, boil the leaves and soak bandages in the strained mixture.

GROW IT: Hyssop is a perennial, drought-resistant plant. It grows best in warm, dry climates with well-drained soil and full sun exposure.

INTERESTING TO NOTE: Hyssop has many other medical uses that date back to ancient times, though accounts differ on whether the hyssop we use today is the same plant referenced in the Bible's Psalm 51. ■



Catnip can help treat common psychological problems

CAN WE SAVE OUR PLANET?

WHAT THE CLIMATE MOVEMENT CAN LEARN FROM THE NUCLEAR FREEZE CAMPAIGN

By Duncan Meisel

The Nuclear Freeze Campaign of the 1980s saved the world from nuclear war. Here's what today's climate activists can learn from its success.

2014 was the hottest year in recorded history. 2015 is on track to be even hotter—and yet, before the most important international climate talks of the decade, even the most ambitious promises of action will fall short of what science demands.

At the same time, the movement to stop climate change is also making history—last year the United States saw the biggest climate march in history, as well as the growth of a fossil fuel divestment movement (the fastest growing divestment campaign ever), and a steady drumbeat of local victories against the fossil fuel industry.

In short, the climate movement, and humanity, is up against an existential wall: Find ways to organize for decisive action, or face the end of life as we know it. This is scary stuff, but if you think no movement has ever faced apocalyptic challenges before, and won, then it's time you learned about the Nuclear Freeze campaign.

Following Ronald Reagan's election in 1980, the global anti-nuclear movement also stood up to a global existential crisis—one that was also driven by a wealthy power elite, backed by faulty science and a feckless liberal establishment that failed to mobilize against a massive

threat. The movement responded with new ideas and unprecedented numbers to help lead the world towards de-escalation and an end to the Cold War.

Under the banner of the Nuclear Freeze, millions of people helped pull the planet from the brink of nuclear war, setting off the most decisive political changes of the past half century. The freeze provides key lessons for the climate movement today; and as we face up to our own existential challenges, it's worth reflecting on both the successes and failures of the freeze campaign, as one possible path towards the kind of political action we need.



United States Capitol,
Washington DC

A SHORT HISTORY OF THE NUCLEAR FREEZE CAMPAIGN

In 1979, at the third annual meeting of Mobilization for Survival, a scientist and activist named Randall Forsberg introduced an idea that would transform the anti-nuclear weapons movement. She called for a bilateral freeze in new nuclear weapons construction, backed by both the United States and the Soviet Union, as a first step towards complete disarmament.

Shortly afterwards, she drafted a four-page “*Call to Halt the Nuclear Arms Race*” and worked with fellow activists to draft a four-year plan of action that would move from broad-based education and organizing into decisive action in Washington, D.C.

Starting in 1980, the idea took hold at the grassroots, with a series of city and state referendum campaigns calling for a Nuclear Freeze, escalating into a massive, nationwide wave of ballot initiatives in November 1982—the largest ever push in U.S. history, with over a third of the country participating.

The movement also advanced along other roads: In June 1982, they held the largest rally in U.S. history up to that point, with somewhere between 750,000 and 1 million people gathering in New York City's Central Park, along with countless other endorsements from labor, faith and progressive groups of all stripes. Direct action campaigns against



Graffiti on the Berlin Wall

test sites and nuclear labs also brought the message into the heart of the military industrial complex.

The effort continued into electoral and other political waters until around early 1985, pushing peace measures at the ballot box and in the nation's capital, but never quite returned to the peak of mobilization seen in 1982.

The impact of this organizing was palpable: President Reagan went from calling arms treaties with the Soviets “*fatally flawed*” in 1980, and declaring the USSR an “*evil empire*” in a speech dedicated to attacking the freeze initiative in 1983, to saying that the Americans and Soviets have “*common interests... to avoid war and reduce the level of arms.*” He even went so far as to say that his dream was “*to see the day when nuclear weapons will be banished from the face of the earth.*” The movement's popular success led the president to make new arms control pledges as part of his strategy for victory in the 1984 election.

“*If things get hotter and hotter and arms control remains an issue,*” Reagan explained in 1983, “*maybe I should go see [Soviet Premier Yuri] Andropov and propose eliminating all nuclear weapons.*”

Reagan's rhetorical and policy softening in 1984 opened the door for Mikhail Gorbachav—a true believer in the severity of the nuclear threat, and an advocate for de-escalation—to rise to power in the Soviet Union in 1985. Gorbachev's steps to withdraw missiles and end nuclear testing, supported by global peace and justice movements, created a benevolent cycle with the United States that eventually brought down the Iron Curtain and ended the Cold war.

Although the freeze policy was never formally adopted by the United States or Soviet Union, and the movement didn't move forward into full abolition of nuclear weapons, the political changes partially initiated by the campaign did functionally realize their short term demand. As a result, global nuclear stockpiles have indeed been

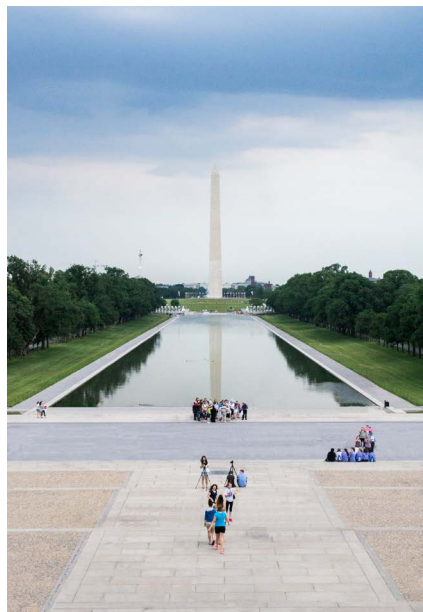
declining since 1986, as the two superpowers began to step back from the nuclear brink.

THE CLIMATE MOVEMENT HAS ROOM TO GROW

While the Nuclear Freeze shows that movements can move mountains—or at least global super powers—it also shows that the climate movement isn't yet close to doing so. For starters, its size is not at the scale of where it needs to be—not by historical measures, at least. The largest mobilization of the Nuclear Freeze campaign was the largest march in U.S. history up to that point, and included double the number of people who participated in the People's Climate March. The referendum campaigns that reached their peak later in 1982 were historic on a different scale as well: They were on the ballot in 10 states, Washington, D.C., and 37 cities and counties, before going on to win in nine states and all but three cities. The vote covered roughly a third of the U.S. electorate. »



Man demonstrating his beliefs



Washington Monument seen from the Lincoln Memorial, Washington DC

This was a movement powered by thousands of local organizations working in loose, but functional, coordination. Even in 1984, which is generally considered after the peak of the Nuclear Freeze campaign, the Freeze Voter PAC (created at the Nuclear Weapons Freeze Campaign conference in St. Louis in 1983) included 20,000 volunteers in 32 states—an electoral push thus far unmatched in the climate movement’s history.

At the same time, this moment also showed how quickly movements can decline. While the Nuclear Freeze campaign thrived in the very early 1980s, press and popular attention rapidly dissipated. There are many possible reasons that could explain this: from a shift in strategy away from grassroots campaigns towards legislative action (the Nuclear Weapons Freeze Campaign conference moved from St. Louis to Washington, D.C., around this time), to a softening of President Reagan’s nuclear posture, taking the wind out of the movement’s sails. The real answer is probably a combination of all of the above. From a peak of organizing in 1982-83, participation in the movement significantly declined by the mid-1980s, and mostly dropped off the political radar well before 1990.

FEAR IS A REAL MOTIVATOR AND A REAL RISK

What drove the initial outpouring of action? In no small part, it was fear. As Morrissey, lead singer of The Smiths, sang in 1986, “*It’s the bomb that will bring us together.*”

In the late 1970s, research about the survivability of a nuclear conflict became dramatically clearer, showing that even limited nuclear exchanges could threaten all life on Earth. Also in this period, Physicians for Social Responsibility initiated a widespread education campaign that dramatized the local impacts of nuclear conflict on cities around the country. These developments, combined with the real impact of Reagan’s escalatory rhetoric, created fertile ground for the freeze campaign,

allowing movement voices to appear more reasonable than the technocratic nuclear priesthood that had lost touch with the public’s fears. Only when Reagan began to step back his posturing and present alternative arms control proposals was he able to blunt the power of the movement.

The debate about the use of fear in the climate movement is ongoing, but compared to the debate about nuclear weapons, the mainstream climate movement under-appeals to the fear of climate change. While it’s clear that apocalyptic, decontextualized appeals to fear are demotivating, grounded assessments of the problem that speak honestly about how scary the problem really is, and are attached to feasible solutions are crucial to mobilizing large numbers of people. One example of an effective appeal to fear was Bill McKibben’s widely-read 2012 Rolling Stone article “*Global Warming’s Terrifying New Math,*” which succeeded for several reasons: First, it used specific, scientifically grounded numbers to explain approaching thresholds for serious change. Secondly, it also was connected to a new, national organizing effort to divest from fossil fuels, including a 21-city tour that provided critical mass to begin campaigning.

Nevertheless, fear is, by its nature, hard to control and—in the case of the freeze campaign—it provided an opportunity for co-optation of the movement’s rhetoric. Most significantly, President Reagan’s Star Wars program was able to redirect the fear of nuclear exchange into a technocratic, bloated military project—rather than solutions to the root cause of the problem. The Reagan administration drew on the president’s personal charisma and reflexive trust in the power of the military industrial complex to transform some of the concern generated by the movement, and turn it towards his own ends.

The climate movement faces a similar threat from technical solutions that benefit elites, such as crackpot schemes to geoengineer climate solutions by

further altering the Earth’s weather in the hopes of reversing planetary heating, as well as other unjust ways of managing the climate crisis. Discussions about big problems need to be paired with approachable, but big solutions.

ONE SIMPLE DEMAND

The Nuclear Freeze proposal turned the complex and treacherous issue of arms control into a simple concept: Stop building more weapons until we figure a way out of the mess. It was a proposal designed to be approachable in its simplicity, and careful in the way it addressed competing popular fears of both nuclear annihilation and perceived Soviet aggression.

The idea of a bilateral freeze—the United States stops building if the Soviet Union does too—handled both of these concerns in a way that made the nuclear problem about growing arms stockpiles, not the specifics of Cold War politics. Even though the movement against nuclear weapons had existed as long as the weapons themselves, the idea of the bilateral freeze turned arms control much more into the mainstream of American political discussion at a moment of real escalation with the Soviets.

In a certain way, climate change is simple too: We need to stop building fossil fuel infrastructure wherever there are viable renewable or low-carbon alternatives, and do it quickly. Growing the movement in this moment will require bold, bright lines that provide moral directness and opportunities to take giant leaps forward in terms of actual progress to reduce carbon emissions.

The simplicity of the freeze idea was intentional. At their meeting in 1981, the Nuclear Weapons Freeze Campaign made it clear that the path to power was not through access in Washington, but through “*recruiting active organizational and public support*”—a strategy that required demands that were easy and quick to explain.

Developing such active public support was a wide-ranging process, but the campaign distinguished itself from other contemporary peace movements by its use of the electoral system—first via local and state referendums in 1980-82, and then with initiatives like Freeze Voter in 1984.

The referendum strategy, in particular, was a tool that offered intuitive, broad-based entry points for organizing with clear steps for participants. And it worked: The freeze campaign won an overwhelming number of the referendums it was a part of in 1982. Combined with demonstrations, education campaigns and other grassroots actions, this strategy allowed the movement to translate public sympathy into demonstrable public support.

It is possible that the current moment in the climate debate could be ripe in a similar way. The public broadly favors more climate action, but is faced with relatively few meaningful opportunities to act on it. The task of growing the climate movement is in many ways a task of activating these people with opportunities for deeper involvement.

OTHER LESSONS LEARNED

An important caveat must be made when discussing the breadth of the freeze campaign’s support. Its demographics—mostly white and more middle class than the public at large—reflected those of the establishment peace movement from which it came. That lack of diversity not only represents a failure of organizing, but also could have contributed to the movement’s lack of staying power and lasting political potency.

While at least one key freeze organizer I spoke with said explicitly that the climate movement is succeeding in this regard in ways they never did, the experience of the Nuclear Freeze explains just a few of the perils of failing to create a real diverse climate movement. This is a challenge that will take work throughout the life of the climate movement, but it’s at least underway in some key regards. »



The freeze campaign thrived on an initial wave of activism that was grounded in local organizing via the referendum strategy. But after organizing shifted (perhaps prematurely) more towards legislative strategies, the next steps for the hundreds of thousands of people involved in the campaign never emerged. After the freeze became mainstream discourse—supported by hundreds of members of Congress, presidential candidates and millions of voters—the next step towards disarmament remained murky.

Ultimately, the referendum strategy was symbolic: Cities and states did not have any formal power over U.S. or Soviet nuclear arsenals. But symbols matter, and so does the democracy. The overwhelming vote for the freeze in 1982 shifted the political ground out from underneath liberal hawks and the president, allowing more progressive voices to ride the movement's coattails—to the point where the 1984 Democratic Party platform included a freeze plank. In other words, it turned diffuse public opinion into a concrete count of bodies at the polls.

The referendum vote also asserted the right of people to decide such weighty issues, taking them out of the realm of the military industrial complex and into the light of day. When asked, people wanted a chance to be involved. The massive and democratic nature of the freeze campaign struck a blow against the social license of the nuclear industrial complex by yanking the implied consent of the majority of the American people from both the military's leadership and their tactics.

THE PATH FORWARD IN AN UNCERTAIN TIME

As the divestment movement grows, particularly on college campuses—another effort aimed at the social license of an entrenched and distant power elite—the lessons of the freeze campaign suggest that the climate movement will need to answer many important questions in the coming months and years.

We know how to march, but what comes next? Public opinion has shifted, perhaps decisively, but how do we turn that diffuse energy into a story about the need for action? If we mobilize in 2016 for the election, what comes in 2017? And if we organize towards a single big demand, as the Freeze campaign did in the 80s, how will we translate that into ongoing power?

The climate movement faces an epic, unique struggle, but the challenges it faces as a movement are not as singular as some may think. As the movement ventures onto new ground, it's worth remembering that others have done what felt like the impossible, in the face of an uncertain future—and triumphed.

The author thanks Freeze campaign activists Leslie Cagan, Randy Kheeler, Joe Lamb, and Ben Senturia for supporting the research of this article. ■



WE AREN'T ALONE IN OUR CITIES:

12

WAYS ANIMALS HAVE ADAPTED TO URBAN LIFE

By Matt Soniak



City living is changing animals in surprising ways. But they're also transforming the cities they share with us.

As cities expand, it's not just humans who are becoming increasingly urbanized. Concrete jungles and actual jungles are no longer realms apart, and as natural and human-created environments bleed into each other and intertwine, animals that walk on four legs, six or eight legs, fly or slither are calling cities home more and more.

In *Feral Cities: Adventures With Animals in the Urban Jungle*, released this month by Chicago Review Press, author Tristan Donovan finds that just like shifting from rural to urban living changed humans, city living is changing animals in sometimes surprising ways. At the same time, urban wildlife is changing the way some cities operate and use their resources. Here are just a few examples of that back and forth from the book and other recent research. >>



Animals are learning the rules of the road

THEY GET BIGGER

For some animals, urban areas are all-you-can-eat buffets. There are bugs, garbage, and prey animals to eat, and even humans who will feed you.

Sometimes this means that animals eat better in the city than they do in “the wild.”

For example, Donovan says that gopher snakes in Paradise Valley, Arizona are consistently larger and in better shape than their country cousins because they have a steady supply of rats to eat. Meanwhile, in several towns around Lake Tahoe, urban bears pack on the pounds thanks to an abundance of trash and leftover food from humans and weigh almost a third more than rural ones.

THEY FOLLOW THE RULES OF THE ROAD

Collisions with cars may be the biggest killer of Chicago’s estimated 2,000 coyotes, but many of them have learned a thing or two about navigating city streets safely. Scientists studying the animals as part of the Cook County Urban Coyote Research Project have found that they’ll sit patiently on the sides of roads and on street corners

waiting for traffic to stop at a red light before trying to cross. They even seem to understand divided highways, and will watch only in the direction of oncoming traffic, without looking the other way. If there’s a median, they’ll dash across one section of the road and repeat the process.

THEY DOWNSIZE THEIR HOMES

Like a person who shares a place with four roommates so they can live in a great neighborhood downtown, some urban animals trade personal space for the convenience of the city.

In England, rural foxes have roughly a square mile of territory to themselves, but city foxes share that same size space with up to 14 other animals. Urban

rabbits don’t have to share their space as much, but they have less space overall. A study in Germany found that rabbit burrows in the country are large, spread-out, and house many animals, like a rambling multifamily country estate, while city burrows are smaller, simpler, more evenly distributed, and home to fewer individuals, like an underground complex of studio apartments.

THEY MOVE AROUND AS AREAS GENTRIFY

Urban sparrows in London are drawn to old run-down homes with holes or nooks and crannies to build nests in. As neighborhoods change and old houses are renovated or torn down and replaced, their winged residents often have to fly off and find a section of the city that’s more accommodating.

In India, development is also leaving sparrows without an easy food source. In the past, the birds would pick at leftover bits of grain and vegetables as people cleaned and prepared food outside their home or at an open window. Now, more urban Indians have access to grocery stores and prepared and packaged foods, and sparrows have to fend for themselves more.

ARCHITECTURE BECOMES WEAPONIZED

Every year, Indianapolis sees an influx of starlings that Donovan says makes downtown feel like a scene out of Hitchcock’s *The Birds*. Starlings crowd into city parks and congregate all over buildings, leaving park benches, windows and sidewalks “slippery with waste.” The birds’ droppings are acidic enough to eat away at limestone and copper and carries diseases and parasites.

To protect public property and public health, some buildings in the city are outfitted with a number of tools to discourage the birds from hanging out on and around them. There are rooftop sound systems that blare starling distress calls to scare them away, plastic nets and electrified wires that prevent the birds from landing on ledges, and even a large balloon decorated with eyes that the starlings find terrifying. »

Pigeon looking over Sydney from the Harbour Bridge



THEY'RE HEALTHIER

With more resources and fewer predators, urban animals often have an easier life than their rural counterparts, and in several species that's reflected in their mortality rates and health.

Chicago's coyotes have an annual survival rate twice that of rural coyotes living outside of protected areas.

Monkeys living in Jodhpur, India emerged largely unscathed from a severe drought in the early 2000s that cut rural populations by almost half. And while calling a rat clean is maybe going a bit overboard, city rats tend to carry fewer diseases and parasites than rural ones because, researchers think, they have less contact with livestock excrement from farms and their human neighbors don't harbor many parasites.

THEY GET BOLDER

Routine exposure to humans lessens animals' fear of us, and the occasional handout teaches them to associate us with food.

In Los Angeles, this led to some problems after people started leaving plates of food out for animals in Griffith Park. Some coyotes had gotten used to the

free meals and would approach people in the park, nip them on the shin as a way of asking for some food (the same way they do with fellow coyotes), and then sit and wait for a handout. Eventually, three coyotes that had gotten too used to humans and free snacks had to be killed to prevent conflicts.

THEY CHANGE THEIR SCHEDULES

Some city animals will change their daily schedules to exploit urban resources or avoid conflict with humans.

In Bangkok, Thailand, and New York City sparrows have become night owls, staying out later to feed because the bright lights around buildings draw plenty of insects. Urban bears around Lake Tahoe also work the night shift, eating and moving more after sunset so there's less risk of bumping into people. In Germany, boars have adjusted their activities to humans' schedules.

During hunting season, the animals are known to commute from rural forest areas to the suburbs of Berlin during the weekend to avoid hunters, and then head back to the country during the week when the forests are safer.

FIRE DEPARTMENTS PICK UP NEW SKILLS

Forget the cat stuck in a tree. In Miami, the county fire rescue service deals with the city's populations of exotic snakes and other reptiles. Moving into animal control made sense for them, says Donovan, because they were already up

and running 24 hours a day and most citizens called 911 when they spotted a weird or scary animal. The service has its own internationally renowned venom response unit that's equipped with the largest store of antivenoms in the U.S.

CITIES KEEP HUNTING SQUADS ON CALL

When the wild boars that roam Berlin get sick or injured, they can get very aggressive and lash out at people, which often means they need to be destroyed. Gunning down a several-hundred-pound boar on a busy street isn't exactly easy, though, and the city police

department is often reluctant to take on the task because of paperwork involved. So the city's wildlife officer regularly calls on a volunteer force of Stadthjäger, or city hunters, to contend with the boars in exchange for any meat that's fit to keep from the animals.

SOME GO DARK OR BUILD FOR THE BIRDS

Cities can be a great place for birds to live, but for those that are just passing through, they can be a death trap. Chicago happens to lie in the path of the Mississippi Flyway, a major north-south route for North America's migratory birds, and the city's lights can distract and attract them, leading to collisions with buildings.

In one night, there can be as many as 1,000 collisions at one building,

according to Chicago Bird Collision Monitors. In response, Chicago and other cities on migratory routes have implemented "lights out" programs where buildings keep their lights off at night. Other cities, like Toronto, require that new construction implement certain "bird-safe" design aspects, like exterior lights that don't point skyward and timers or motion sensors that switch interior lights off when the day is done. ■



*“I feel like I’m about to be swallowed
alive by all the kid crap in my house.”*



A

MOM'S GUIDE TO DECLUTTERING: WHY MY KIDS GAVE UP ALMOST ALL THEIR TOYS

By Shannon Hayes

I hate clutter, and one morning I just couldn't take it anymore. Here's how I got my kids to throw out their toys and tidy up our house.

I HAVE A HABIT of starting most mornings before the sun. I like to move through the house in the dark, avoiding artificial light as much as possible. I usually slip outside to watch the stars before the sky lightens, then return indoors to sit beside the window as the lightning bugs show off their final blips.

Saoirse returned home from summer camp yesterday, and this morning I trip over her camp gear on my odyssey through the dark. My bare feet are stabbed by plastic shards which have snapped off toys strewn about the floor. I kick aside piles of juvenile debris to clear a path to the door, and kick away more on my way back inside toward my favorite chair.

As I sit down, I meditate on the new aura of strength and confidence around Saoirse upon her return from wilderness summer camp. And I want to honor that growth. But while I sit in the dark, and think about my daughter's new maturity, I feel like I'm about to be swallowed alive by all the kid crap in my house. My throat is constricting. I feel pressure building up behind my eyes.

I hate stuff. I hate clutter. Bob and I have made every attempt to raise our children to be non-consumers, but our house has filled up with junk in spite of our efforts. Sometimes I think being a "non-consumer family" makes us bigger targets for crap. With the best of intentions, folks often cast their belongings onto us, assuming my children will appreciate

hand-me-downs. Or they indulge my daughters with new and glorious items, knowing that their curmudgeonly parents aren't likely to part with dollars for the whims of childhood. The more Bob and I resist consumption, the more the picked bones of consumerism pile up.

I'm familiar with the parental debates surrounding decluttering. I've heard friends and family bemoan the cruelty of mothers who threw away sandbox toys and brazenly donated favorite stuffed animals and action figures to Goodwill. In past years, Bob and I have exercised something we call Dawn Patrol to avoid unnecessary trauma. When the kids sleep down at the farm we work through the night and sneak garbage bags of old toys, books, and clothes out of the house before their return.

That trick worked better when they were younger. They're on to us. Now, after Dawn Patrol, they come up to us and ask about their missing items. "Where's my giant stuffed dog from Uncle Sean? Where is that pop-up book from Auntie C? Where is my plastic castle?" When they leave the house now, I am certain they take a mental inventory of their belongings.

By the time Bob comes down to make coffee, I've begun dumping piles of toys in the center of the living room floor. "Don't you want to wait until the girls are down at the farm?" he asks in a gentle, placating tone.

"I don't care anymore." My words are sharp.

And it's true. I don't care if I am being insensitive to my children's feelings. I don't care if I am making them feel powerless by depriving them of their possessions. I could honor their feelings by tolerating the mess, but then I would be a bitter, angry, passive-aggressive mother. On this day, in this moment, ruthless cruelty is my most direct route back to kindness.

"Did I mention I need to get to the farm a little early this morning?" Bob's voice comes out in a slightly higher register as he backs away from the coffee pot. "I left you some coffee..."

He is gone by the time the kids are up. And they see the bloodlust in my eyes, too. "You have two choices," I keep my voice even. "You can help, or you can go down to the farm and swim for the day. But you CANNOT stop me. I want every toy in this house on this living room floor," I direct.

There is a method to my madness. If they have to see all their toys in one place, they will recognize the enormity of the situation. Plus, I work a lot faster without having to hunt down objects. And a lot more gets tossed when it is all visible. Ula jumps at my command and begins the work before she even starts her breakfast. Saoirse narrows her eyes at me, an open challenge.

"I can sort my stuff on my own," she says slowly. I feel the daggers. How dare I ruin her glorious return from wilderness camp with a cleaning frenzy?

I don't look away. "I want all of it. Down here. On the living room floor." With my toe, I trace two circles with 18 inch diameters on the rug. "When we're done, you each can keep enough stuff to fill one circle. I will decide which legacy toys can be kept for your own children, and they don't have to count in the circle. And there will also be a small section for toys related to homeschooling. That's it."

"I'll just sort in my room." Saoirse says defiantly.

"Here. I want you to see it all together first. Or go to the farm and leave me to it."

"We'll stay," they say in unison.

"The minute I catch either of you cheating, you're fired."

"The more Bob and I resist consumption, the more the picked bones of consumerism pile up."

“That’s it!” I think there might be foam around the corners of my lips by this point. “You’re both fired! Get into the car! You’re going to the farm!”

Ula runs for the car. Saoirse doesn’t move. She stares me down. With confidence, I am reminded, comes the inner strength to disobey. “I’m staying.”

“You will not. You’re cheating.” She follows me out to the car. From the back seat she meets my gaze as I speed down the road to the farm.

“You’re not being fair!” She screams at me. “You can’t just take away our stuff! We need those things!”

I slam on the breaks and gaze back at her through the rearview mirror. My voice is suddenly calm. “You just spent a week living outdoors. The only toys you had were a 4-inch knife and a borrowed soccer ball. Do you mean to tell me you still need everything that’s on that living room floor?”

There is silence. After a few moments, Ula recites a short list of what she hopes to save: some stuffed animals, the Barbies, one porcelain doll, some modeling clay. I pull into the driveway at the farm. Ula gets out and runs to the safety of her grandmother’s arms. Saoirse stays behind, daring me to kick her out of the car.

“I can do it,” she says softly.

I am no longer angry. “I can’t live with the clutter, Kiddo,” I tell her. “But I won’t make you be there while I go through it all. It’s too hard on you.”

“Mom. I can do this. I want to do this.”

I assent. She gets one more chance.

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Ula makes a pretty fair effort for an 8-year-old. She dutifully helps me create the massive pile that fills our living room. But once I start to sort items into bags for either the thrift store or the garbage she begins to panic. I notice her squirrel little objects into her pockets, then secretly slip upstairs to hide them. At the same time, Saoirse takes a different tack. She leaves objects in her room, assuming I won’t go up to check.

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“By the time we are done, her toys fit into a picnic basket”

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I assent. She gets one more chance.

We turn around and drive back up the mountain. At first, she can’t physically put the objects in the bags. She pleads a few times, but when I look up at her with my fiery gaze, she backs away. She moves to the far end of the pile, and chooses to read to me from her newest book rather than witness the exodus. Her story is interrupted with each bag I haul out the door.

We stop in the heat of the afternoon, strip off our clothes, then run outside naked and spray ourselves with the hose. We make two iced mochas in the blender, then sip them on the screen porch while she recounts stories from camp. Caffeine, I’ve found, is a powerful enabler for discarding.

“I see a new pride in her — one that comes from knowing what she doesn’t need.”

We return to the pile. This time, she sits closer to where I work. A few more times she interrupts, then quickly looks away and shouts, “No! Just do it. I don’t need it!” By the time we are done, her toys fit into a picnic basket.

“I feel like a tornado victim,” she says quietly. “Something suddenly blew through, and now I’ve lost everything.”

“But you’ll learn what you can do without,” I reply.

The next day, Ula comes home, and Saoirse’s despair has melted into pride. “Look how clean and nice it is!” She leads Ula up to the loft where her few toys granted permanent amnesty are arranged. Ula is so absorbed with her simplified surroundings, suddenly able to immerse herself in play (rather than looking for things), she doesn’t notice Saoirse disappear. I am in the kitchen fixing supper when she passes through, headed up to her own room. A few minutes later, she comes down with an armload of clothes. “I don’t need these anymore,” she tells me. Then she carries them away. I see a new pride in her—one that comes from knowing what she doesn’t need.

The job is not done. The next day, we target craft supplies. The task is so enormous that I decide it must be divided into three days. Day one is for paper and anything that touches paper— from markers and crayons to paintbrushes and glue.

We work into the night, sorting pens, discarding old drawings, testing markers. We chatter and laugh, and by bedtime, for the first time in our family’s history, we know where every pen, colored pencil, coloring book, and pair of scissors lies. And I’m able to sleep happy, until tomorrow, when we begin sorting through all the sewing supplies.

Shannon Hayes wrote this article for YES! Magazine. Shannon writes, home-schools, and farms with her family from Sap Bush Hollow Farm in upstate New York. Her newest book is Homespun Mom Comes Unraveled.

Learn more at TheRadicalHomemaker.net. ■

“The only toys you had there were a 4-inch knife and a borrowed soccer ball. Do you mean to tell me you need everything that’s on that living room floor?”



Welcome
to
cittaslow



BIG CITY LIVING

**MAY HELP YOU SLOW DOWN,
STRESS LESS, AND BE HAPPY. REALLY!**

By Zanna McKay

From New York City to Barcelona, cities across the world are turning to “slow living” to make their communities happier and healthier in the face of increasing urbanization.

The industrial city of Wenzhou, China, (population 2 million) is currently known for its rapid development as an economic hub, but some residents hope it may someday be known as a “slow city.”

Recently, a delegation of Wenzhou citizens visited the Tuscany headquarters of Cittaslow, an organization credited with starting the slow cities movement. The delegation was concerned about the side effects of a hyper, fast-paced life and wanted to learn more about how living slow might preserve cultural heritage in China. The delegation visited local markets and artisans’ studios, including a shop where the Italian art of handmade shoes is still practiced. The artisans they met emphasized the role Cittaslow has played in preserving the value of crafts, like shoemaking, that are only possible with a great deal of time invested and a strong local economy.

Every city has a unique personality that can be preserved and a local community that can be strengthened.

The United Nations projects that nearly 70 percent of the world’s population will live in cities by 2050. And indeed, the industrial and economic hubs of the world may be the last places that evoke ideas about living slow. But with inevitable population growth in urban areas on the horizon, many city governments are trying to make their communities more enjoyable to live in and less destructive to the environment.

THE BEGINNING OF SLOW CITIES

Cittaslow grew out of Slow Food, a local food movement founded in 1986 to counter the rise of fast food in Italy. Thirteen years later, Cittaslow became a way to expand Slow Food concepts.

“The ‘slow’ philosophy is applied to not only what you eat and drink, but to all aspects of life in a town,” said Paolo Saturnini, Cittaslow’s founder.

Saturnini created the organization when he was mayor of Greve, in Chianti, to push back against globalization and preserve the unique treasures of Tuscany. He was inspired by »

*Slow living is making
communities happier
and healthier*

interactions he saw in Italian piazzas, like the market the delegation from Wenzhou recently visited. He saw value to what happens when people come together face to face, catch up, relax, and take in their surroundings.

Slow city principles stress the importance of things like eating local, in-season food, shopping at locally owned businesses, and preserving cultural heritage and small-operation craftsmanship. Supporters of the movement also emphasize the value of a life where work is not necessarily prioritized above all else, and the importance of making room for natural environments so residents can experience the rhythm of the seasons. Over the years, Cittaslow has sought to prove every city has a unique personality that can be preserved and a local community that can be strengthened.

Currently there are 192 certified slow cities worldwide. Sonoma, California, was one of the most recent additions to the growing list. To be certified, Cittaslow towns must have fewer than 50,000 people.

But that is beginning to change. Pier Giorgio Oliveti, director of Cittaslow, said he has noticed a huge influx of interest from major metropolitan cities over the last five years. According to Oliveti, the technological infrastructure available in bigger cities, such as broad-reaching public transit, is a boon to those who want to simplify. One of Cittaslow's core values is utilizing today's technological innovations to recreate the slower lifestyle of the past.

"There is no such thing as a slow city that is not also smart," said Oliveti. "Infrastructure and technology are essential."

LIVING AT THE THIRD STORY

Although some city governments are just now catching on to Cittaslow's ideas, individuals have been

implementing slow living principles on their own for quite some time. William Powers, a senior fellow at the World Policy Institute in New York City, recently spent a year living slowly in Manhattan, a practice outlined in his new book, *New Slow City*. Cittaslow and Slow Food provided the foundational concepts, said Powers, for his experiment.

In order to slow down in Manhattan, Powers and his wife uncluttered their lives by giving away nearly 80 percent of their possessions and moving into a 320-square-foot apartment. He also downsized his work week by working more efficiently. Instead of facing a constant stream of consulting, writing, and public speaking, Powers assessed his income-to-time-invested and then squeezed the most strategic tasks into a two-day work week.

Living slow, says Powers, "starts with each of us creating space to ... ask the core questions, like: How do we find balance in a world that is changing more quickly than ever before in history?"

During his yearlong experiment, Powers used his liberated time to explore New York. As he strolled downtown, flâneur style, he developed his own slow-city principle: "living at the third story." Every time he walked down the street he made a conscious effort to observe the sky, trees, and birds above him. He noticed that doing that helped him ignore the often-stressful commotion on the city's ground level and instead observe the hawks stalking pigeons from the Washington Square Arch or the leaves changing on trees growing from the sidewalk.

Thanks to increased interest from citizens like Powers, the world's biggest cities are taking steps to implement Cittaslow principles and make it easier for residents to work less, build community, and enjoy nature.



Photography by Jorge Franganillo / Flickr

BARCELONA

Population: 1.6 Million
 What: Urban Agriculture
 Slow Principle: Smart City/Green Urban Sanctuaries

Barcelona's mayor and the city's chief architect have both been working with Cittaslow for years, spearheading the organization's new project, "Cittaslow Metropolel." The project, geared toward bringing slow living principles to big cities, has a long list of participating cities including Busan, South Korea; San Francisco, Rome, and Milan.

Barcelona's mayor announced the city's ambitious goal at the 13th Biennale of Architecture in Venice, saying he wants Barcelona "to be a city of productive neighborhoods at a human pace, making up a hyperconnected city of zero emissions."

Inspired by a lecture given by Oliveti on slow living principles, students at the Institute for Advanced Architecture of Catalonia (IAAC) were recently challenged to imagine each neighborhood in Barcelona as a slow city, with each piece connecting as one giant "smart city." One idea that emerged from IAAC was to transform typically underutilized urban spaces, like pedestrian bridges, as urban agriculture sites that double as green sanctuaries for citizens. More greenery means cleaner air and fresher food, and aligns with the slow principle of keeping nature within reach. >>



Photography by Bernhard Friess / Flickr

TOKYO

Population: 13.4 Million
What: Voluntary Blackout
Slow Principle: Minimizing Environmental Impact

Tokyo, one of the largest cities in the world, is home to its own slow living organization called Sloth Club. Founded more than 15 years ago, the club's mission includes minimizing "our destructive impact and finding joy in our life without consuming an endless chain of meaningless things." In admiration of the sloth's slow style, the club also works to save sloth forest habitat in Ecuador by supporting fair-trade products from the region.

Back in Tokyo, members of Sloth Club follow principles like eating slow, supporting local businesses, upcycling (repurposing something that could have been thrown out), and walking or using public transport. One of the club's main initiatives is a national campaign calling for residents of Tokyo to turn off electric lights for two hours in the evening during the summer and winter solstices to promote an appreciation of natural light and minimal use of electricity.



Photography by J. Stephen Conn / Flickr

COLUMBIA / PROVIDENCE

Population: 178,000 and 115,000
What: Walking School Bus
Slow Principle: Community Organizing

The "walking school bus," an original tenet of Cittaslow, is gaining popularity in places like Providence, Rhode Island, and Columbia, Missouri, where thousands of schoolchildren walk to school en masse, guided by an adult volunteer. Last year Molly Rusk wrote an article for YES! Magazine about how the trend benefits student's health and builds strong community ties. »



Photography by Monika Rostad Halsan

DENVER / NEW YORK

Population: 649,000 and 8.5 Million
 What: Micro-apartments
 Slow Principle: Downsizing

Denver and New York are about to cut ribbons on new micro-apartment complexes, akin to the efficiency apartments that were commonplace decades ago. For people looking to slow down their routine, affordable apartments in downtown Denver and New York City give those who would normally have to commute the ability to walk or bike to their offices.

Residents of these micro-apartments save money, can spend less time working, and minimize their impact on the environment. The units, which tend to average a compact 330 square feet, include a kitchen, bathroom, balcony, and an in-house bike and car-sharing program.

LIVING SLOW TO BUILD COMMUNITY

After spending a year living on the third story in New York City, Powers and his wife have moved to Bolivia and taken the slow habits they learned in one of the world's biggest cities with them. Beyond cutting expenses and reducing the amount of hours he had to work, Powers designed his routine so he interacts with the people who live and work in his neighborhood.

Instead of rushing past people every day, he now stops to engage with his neighbors. Of all slow city principles this is perhaps the most important one: reconnecting with your surroundings.

Powers talks about the day's catch with the fishmonger at the restaurant below his apartment. He has become a regular fan of the jazz group that plays in the park near his house. And he has learned the names of the pigeons from the man who feeds them every day. ■





VISION EARTH



VISION EARTH

COLOURS

C: 100%
M: 100%
Y: 0%
K: 40%

C: 100%
M: 0%
Y: 0%
K: 25%

C: 90%
M: 30%
Y: 95%
K: 79%

C: 84%
M: 21%
Y: 100%
K: 7%

LAYOUT & COLUMNS

Standard US Magazine
size 8"x11"

12 column grid

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Article ending
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Separating content
(1-2 px line, Dark Colour)

TYPOGRAPHY

HEADLINES

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By-Line

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Introduction

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SUBHEADINGS

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Body Copy

Offic totatur sequam facius, officae sequibus.
Natio. Itatur? Bus, ut ea nos exceatur sunt
conet etur? Volor sit idem. Andiorit, tem quo
bere volor aut asperi omnis nam voluptatur?
Nat quid mi, consequam recte pratemp oriber.

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VISION EARTH

World issues
Ad-free
USA and Canada
Serious
Clear and Modern

Captions

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Pagination

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INTERVIEW/SMALL HEADINGS

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Quotes

“*Ur sit volore laborentur
quia quiscim inullaccabo.*”

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TARGET GROUP

Early 20's to late 30's
Visionaries
Environmentalists
Average Income
Middle Class

PHOTOGRAPHY/ILLUSTRATIONS STYLE

Clean, Realistic, Topic Related, Colourful



MANDATORY ASSIGNMENT 01: MAGAZINE DESIGN

INTRODUCTION

In this assignment I have created a magazine called Vision Earth. In doing this, the layout, typography, colours, photography and illustrations, and other visual elements have been very important. The magazine should appeal to its target audience, and there is a visual identity running through the entire magazine, as well as in each of the articles.

Interpretation of Task

I understood this task as having to create a strategy and visual concept to form the magazine and its layout. The magazine consists of world issue content, and I could choose 6 out of 8 articles to include. The name of the magazine was up to me, and I would also have to design the masthead. I had to closely consider the layout for the entire magazine, find fonts that work together, and design the front and back cover. An additional challenge was to produce my own photography and illustrations, rather than finding this online. I could use external sources if need be, however I wanted to show more of what I can do and tried to create my own content.

Concept and Target Group

The magazine features articles about climate changes, the future of the earth, slow living and decluttering, and it is ad-free. I thought of many names before I finally decided to call my magazine Vision Earth: I think this really fits the concept of the magazine itself, and it's easy to remember.

Vision Earth's target audience is in their early 20's until late 30's, both males and females, and are likely visionaries and environmentalists. They're based in the US and Canada, and generally speaking have an average income, belonging to the middle class.

Message/Achieved Action

To create a successful magazine, the layout and interesting visual elements were the key elements to consider. The look of the magazine needs to be visually appealing to the audience, and not come across as too heavy to read or get through.

Layout/Design - The magazine uses the standard US magazine size of 8x11" with a 3mm bleed, and a 12 column grid for different layout options while keeping consistency in mind.

Colour - In addition to black and white, I use two hues of blue, and two hues of green in the magazine - these four colours are the ones used for the gradients in the masthead.

Typography - All text is written in either the sans serif font Myriad Pro (masthead, headings, by-lines, subheadings, captions and pagination), or the serif font Adobe Garamond Pro (introductions, body copy, interview subjects and quotes).

Photography/Illustrations - With the exception of three photographs, all the visual content is either drawn or photographed by me. I have spent a lot of time finding relevant photographs, taking a few new ones, and most of all create illustrations in Photoshop.



RESEARCH AND WORK PROCESS

In the assignment brief, it was stated that our process should begin with looking at the downloaded files, researching other books and magazines, and then go on to applying idea development methods to find ways to present the content. So my first step was to read the articles and decide which ones to include, coming up with the concept and target group of the magazine, looking at other magazines, and then get down my ideas and thoughts on a mind map and a moodboard.

Research and Analysis

Defining Target Group and Concept - Vision Earth is a magazine featuring world issue content. The articles explore the biggest problems of today, and solutions. These issues include climate change, poverty, consumerism, and war. The purpose of the magazine is to encourage people to take action and help the earth. By outlining issues and providing solutions, giving a voice to the people looking for change, and offering resources, Vision Earth hopes to reach out to a group willing to stand up for what they believe in, and for a better future.

Vision Earth wishes to reach a group of at least 150 000 readers every quarter, and the magazine will be sold in bookstores, natural food stores and newsstands both in the US and Canada. Differentiating from many competitors, the magazine is ad-free, and solely relies on tax deductible donations from the readers and foundation grants.

The target group is people in their early 20's until late 30's. Whether they're male or female, they're interested in the future of the earth, and are willing to accept that something needs to be done to solve the issues we are facing. These people are visionaries with hopes of a better future, and the interest in doing something to make the necessary changes. They are likely environmentalists, meaning they seek "to improve and protect the quality of the natural environment through changes to environmentally harmful human activities" (*Wikipedia*).

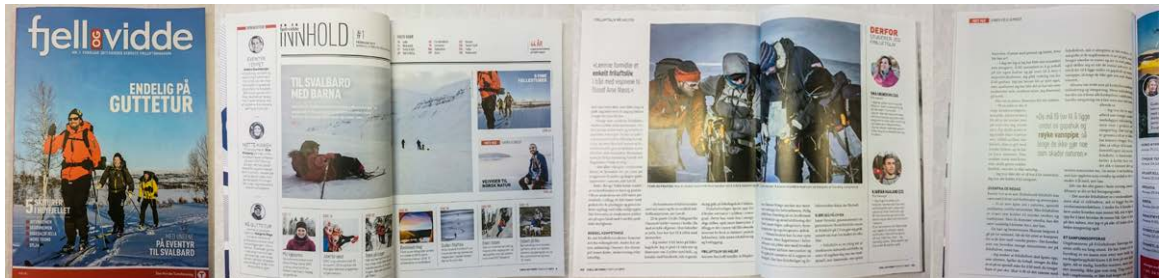
Since the magazine is sold in the US and Canada, this is the geographical location of the readers. As the magazine offers articles with research, the reading may be their primary source of knowledge in the field. However some may have education related to the topics, and see the magazine as an additional source. Nevertheless, Vision Earth's readers have an average income, belonging to the middle class.

Other Magazines - I had a look through five magazines for some inspiration and research. All these magazines' content is about the outdoors.

Perspektiv by Widerøe builds on a 2 or 3 column grid most of the time, and a sans serif font for the most part, with a serif font for the larger headings. This magazine is strongly affected by ads.



Fjell og Vidde by Den Norske Turistforening mainly uses a 2, 3 or 4 column grid, and has strong imagery. A serif font is used for body copy, and a sans serif font for headings, introductions, by-lines, and captions. Quite a few colours are in use, but it seems as though black and white, and red and blue are the most dominant. Lines help separate content where needed, and a > is placed to tell the reader that an article continues on the next page. *Fjell* by Nasjonalparkriket uses many different columns, but I think that's because they use a flexible grid which gives them many options. It looks as though the 3 column grid is the dominant. A sans serif font is used for body copy, while the headings vary. Red is the main colour, together with a touch of orange.



UTE's (by Utemagasinet) strongest quality is the imagery, and it has a consistent use of 2 or 3 column grids. As *Fjell og Vidde*, *UTE* has a serif font for body copy, and a sans serif font for the rest. Finally, *Opplev Mer* by Vefsn Kommune is a "Welcome to" magazine, made to tell tourists what they can do in Mosjøen, Norway. The magazine has a lot of ads, and also uses a 2 or 3 column grid, with a serif font for body copy, and sans serif for the remaining text.



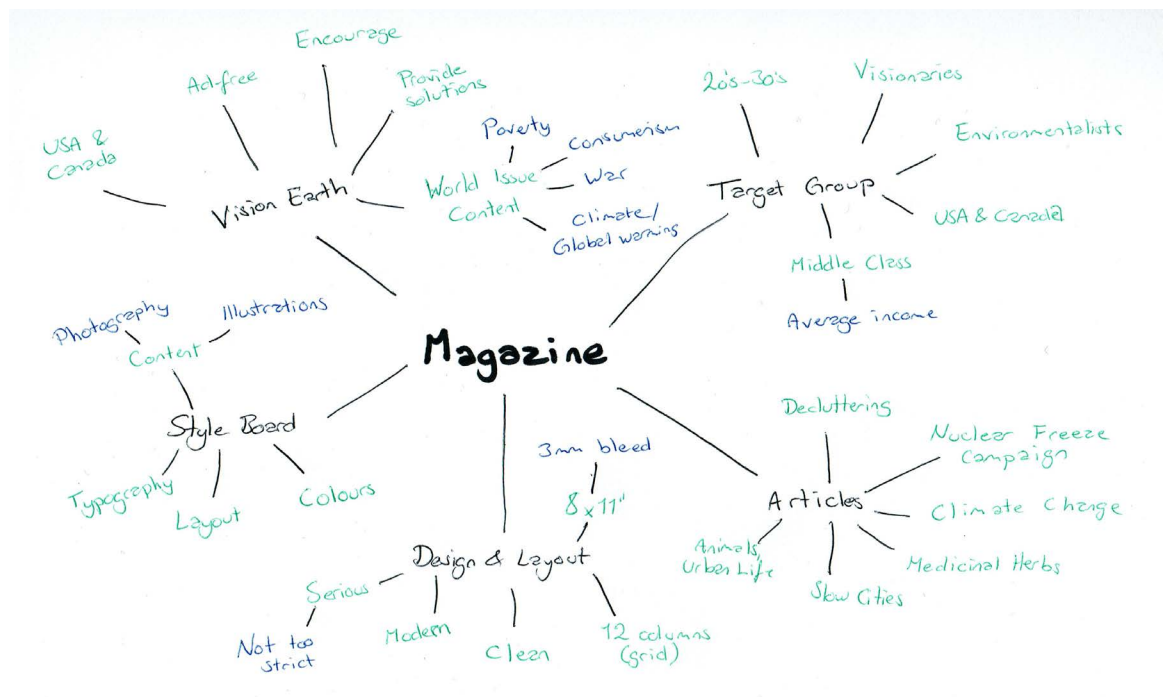
The conclusion I draw from this research is that 2 and 3 column grids are the most used, but a variation is always good. Serif fonts are the preferred for body copy, and sans serif fonts for headings, captions, etc. Nigel French backs this up in his video *InDesign: Typography*, and says that combining a sans serif with a serif font like this “gives us contrast, and contrast is a very important factor when combining typefaces.”

Grid and Layout - Grids are a “series of horizontal and vertical lines on a page, used as a visual guide for lining up words and images” (Graphic Design School, page 43). Essentially they enable “the layout of columns, margins and area for text and images,” and when well thought through they help create structure and order in a layout.

Graphic Design School further explains the use of a grid: “With complex layouts, in which text, images, diagrams and captions must be integrated, a more sophisticated horizontal and vertical grid is needed; those comprising between three and six columns enable you to use all kinds of elements. (...) Ideally, a grid should have vertical controls, both for structure down the page and for order to layout. (...) Grids should not be restrictive, but provide structure, while giving rich compositional variations to spreads” (page 45).

Rachel Shillcock explains how a grid system isn’t only useful for the designer, but also the user; a solid grid system will help give the users a good experience because it creates consistency and familiarity. It also helps you “design in proportions, balancing between all of the different elements that you might have in your design.”

Mind Map - Outlining my ideas related to Vision Earth as a magazine, its target group, what articles I wanted to include, the design & layout, and style board, my mind map quickly grasped the assignment. This way I got a fairly good overview of the magazine and assignment as a whole from the very beginning, and had this in mind for the entire project.



Moodboard - My moodboard is fairly easy compared to some earlier moodboards; however since I knew I was going to make a style board, I thought that would set the tone even better. But my moodboard consists of different ideas I had in relation to the magazine and possible structures of the content, and content itself. I also added the logo and colours as soon as I had these settled.



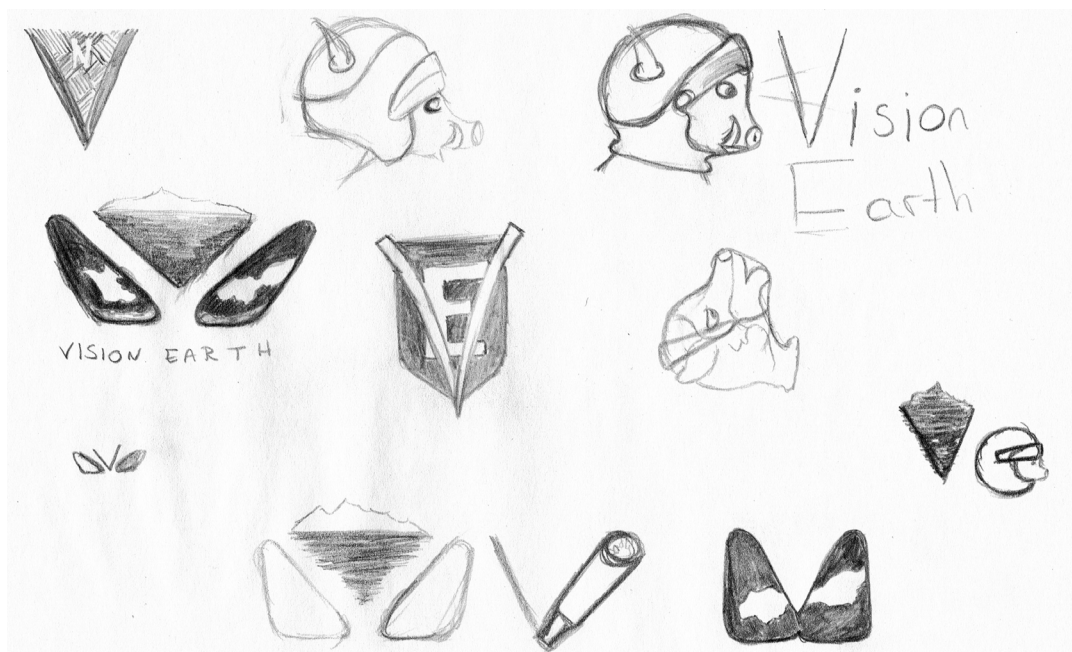


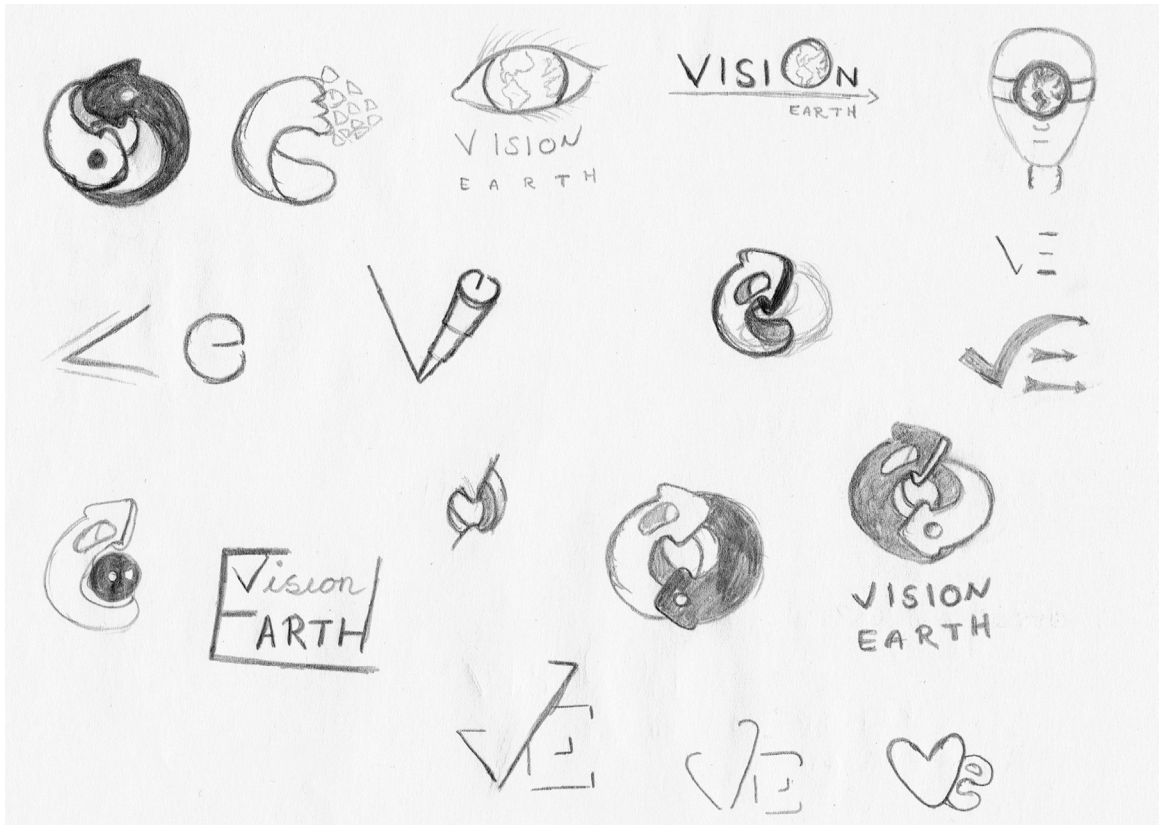
Coming Up With Ideas

I needed to come up with ideas regarding the masthead, grid and layout for the entire magazine, front and back cover, photography and illustrations, and font usage and pairing.

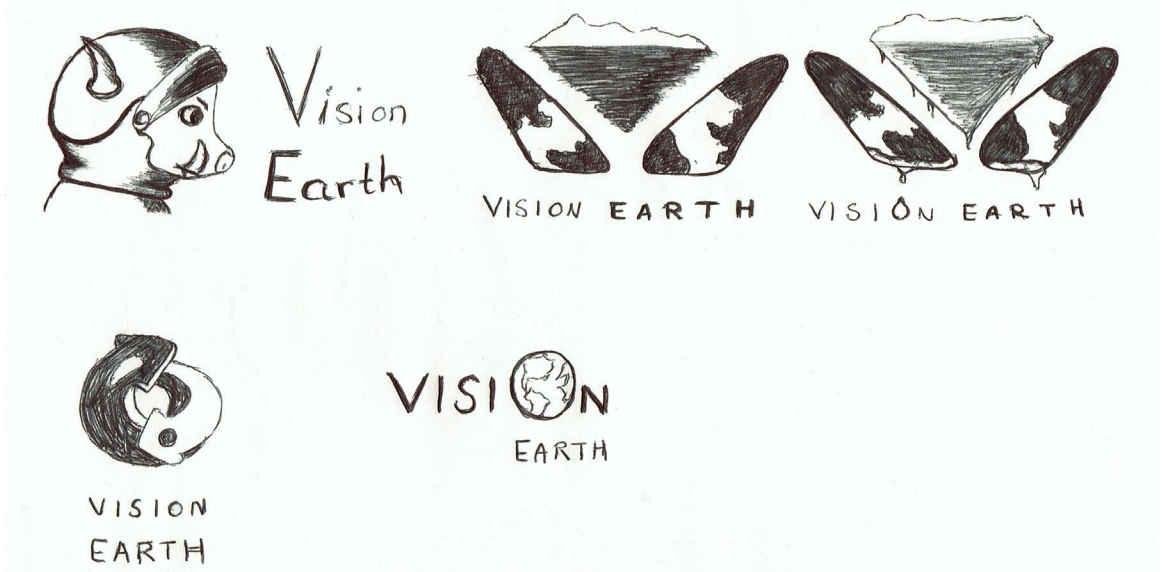
Logo/Masthead - A masthead communicates an identity, and should make the magazine recognizable. As described in *ThoughtCo*, this element “is usually located at the top of the first page and takes up a quarter to a third of the page. It should be distinctively designed to attract the eye.”

The masthead was one of the first tasks I did, as I think this is really important since it should communicate the magazine’s identity. I did quite a few handdrawn scamps for this, and tried exploring unique ideas. Instead of using a globe or something (although I did try this too), I wanted to see if I could come up with new icons - I feel that a lot of world issue brands use globes in their logos, and wanted to differentiate Vision Earth from those. So I looked at ideas like using alien eyes, or some animal (e.g. a boar), and the recycling symbol for example. Glaciers melting, a tornado, telescope, monogram (VE), and an eye are other ideas explored.





I then made a selection of my favourite ideas to bring with me into Illustrator.



After illustrating these digitally I made a few necessary changes before I presented my first revision to tutors on Moodle.





VISION
EARTH



In my second revision, I came up with a design both me and the tutor seemed happy with.

VISION EARTH

VISION

VISION EARTH

EARTH

VISION EARTH

VISION

EARTH

The font in use is Myriad Pro. The colours are done as gradients, going from #261E5B (dark blue) to #009DE0 (light blue), and #18321A (dark green) to #558635 (light green).

VISION EARTH

I think this is one of the strongest designs in terms of it being presented as a masthead. Some of the ideas I had were also kind of childish, and since this doesn't fit neither my target audience nor the articles (in terms of the writing style) I wished to go with something further from a cartoon feeling. I believe the design I've settled on first of all is easy to recognize as being an "earth" magazine, it's memorable, and also differentiates from some of the competitors. Finally it's really easy to read, which obviously is important.

Content (Photography and Illustrations) - When starting the work of this assignment, the first thing I did was to read through the articles. This way I got a good understanding of what they were all about, and I could choose which ones I wanted to use. It also gave me ideas in regards to what illustrations and photographs I could use or produce. So I've spent quite a lot of time illustrating, and going through old and new photographs I have taken.

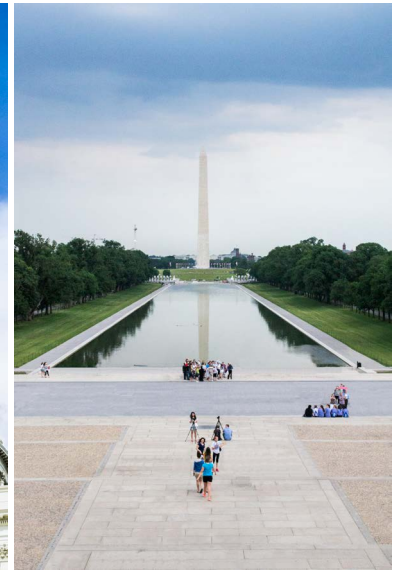


f9 - 1/160 - ISO 200 - Focal Length 50



f22 - 1/100 - ISO 100 - Focal Length 22

I took the photo to the left whilst working on this assignment; this is obviously related to, and based on the article “A Mom’s Guide to Decluttering”, and most of all the sentence “By the time we are done, her toys fit into a picnic basket.” The photograph to the right is from the Berlin wall, and is one I think relates well to the article “Can we save our planet?” considering it says about the same.



f34 - 1/125 - ISO 200 - Focal Length 34

f6,3 - 1/125 - ISO 400 - Focal Length 35

f55 - 1/200 - ISO 200 - Focal Length

The left photo is one I took in Prague, Czech Republic, and I’ve done some minor Photoshopping on this to remove some distracting people in the background. I’ve done the same on the photo to the right, from Washington DC, USA. This photo was pretty much packed with people, but using the clone tool in PS has cleaned up the photo a lot. The middle photograph is also from DC. All these photographs relate to “Can we save our planet?”, as this article mentions both demonstrations (left), and Washington DC.



f11 - 1/320 - ISO 400 - Focal Length 36

f16 - 0,8 sec - ISO 200 - Focal Length 50

Another photo from Washington DC, I think this photo fits the article for the same reason. I’ve used the clone stamp to clean up this photo and remove distractions as well. To the right is a photo I took to create a “moody” image. I wanted to capture the steam from the cup here, and I believe this is perfect for the “5 Medicinal Herbs” article. Once I had this photo taken I knew exactly how I wanted the text displayed on top of it - in my magazine the photo has been flipped horizontally, as I wanted the heading above the cup and the body copy where there is more “white” space.





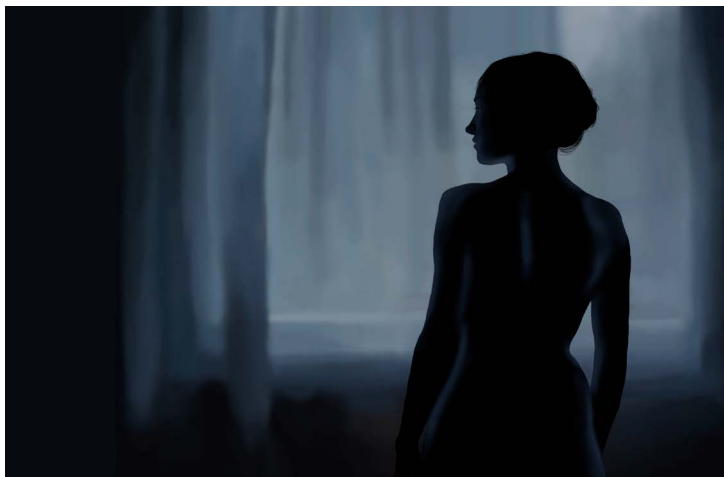
f45 - 1/400 - ISO 400 - Focal Length 45



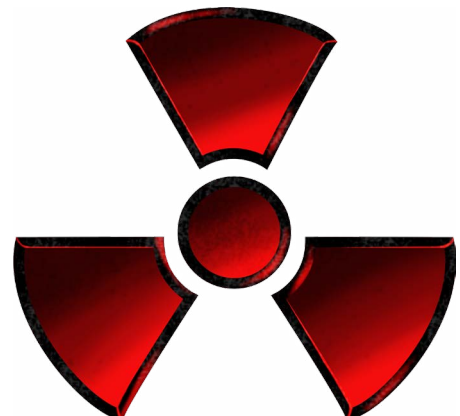
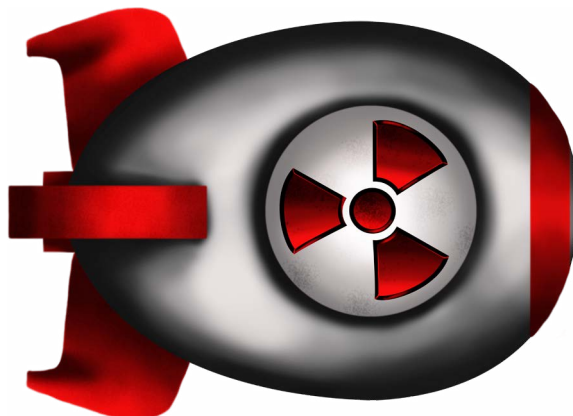
f8 - 0 sec - ISO 100 - Focal Length 105

Taken in New York City, USA, looking at Manhattan, I thought this photo would be better to use than to find one online for “Big City Living”. Since I haven’t been to any of the other cities mentioned in that article, those photographs are found online. To the right is a photo I took of a monkey at a zoo in Melbourne, Australia. I just think this is a fun photo, and since they mention monkeys in “We Aren’t Alone in our Cities”, this is a great match.

The biggest and most time consuming task, however, were the illustrations - which have all been done in Photoshop, using a drawing tablet.



The illustration to the left is based on a photo I found on Flickr (added to my Pinterest board, found under “Sources and References”), and this should emphasize the beginning of the article about decluttering, and the mood the writer sets here. The panda is a drawing I did a while ago, but which I think just suits the theme in general.



Quite simpler than the rather realistic, detailed drawings I’m used to do, these two illustrations are made for the “Can We Save Our Planet?” article.



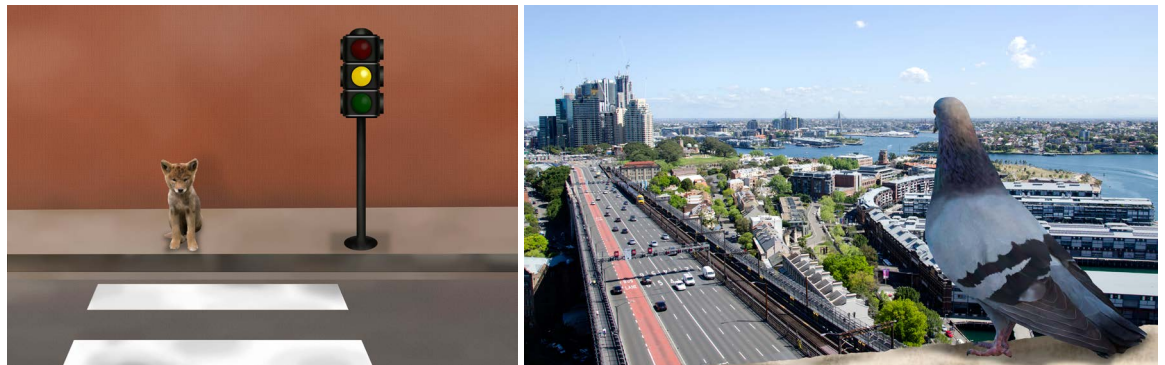
To go with “Staying Human in a Time of Climate Change,” I did these two illustrations as well. They are quite different from one another, as the one to the left is more life like, and the other less detailed. However I think they both explain the topic well. The gradients used are the same as in the logo/masthead. The left illustration is done with inspiration taken from several photos, and then modified. To the right is one quite similar to an illustration I found online (see my Pinterest board), with a few changes made to it.



For “5 Medicinal Herbs” I did a drawing of catnip, which is mentioned as one of the herbs. Again, the drawing is based on a photo found online, and I have then duplicated, rotated, and blurred my drawing, and finally put it on a background from a photograph I took outside a while ago. This way I got a really nice, blurry background which I think complements the illustration nicely. I also designed a really simple label for a bottle of hyssop oil, printed this and photographed that, and later cut it out from the background in Photoshop.



To make my own version of the Cittaslow logo/sign, I simply drew the snail, and then used a photo I've taken of the New York City skyline, and wrapped it around the snailhouse. Made everything orange, and used some frames to get it on a sign looking element. I then made two versions where I put the sign on photographs I've taken - one from somewhere in the US, and one from Helsinki, Finland.



I got the idea to the left while I was reading “We Aren’t Alone in Our Cities”, and so I found a photo of a coyote online (Pinterest board), and began drawing this as well as a quite simple road. This should speak for itself. To the right is a combination of a photograph and an illustration; the pigeon and the ground it’s standing on having been drawn by me, and then put on a photograph I took from the Harbour Bridge in Sydney, Australia.

Style Board - In the assignment brief it was said that we needed to produce a “brief visual strategy and concept,” which could appear as a style board. On this board I have elements such as colour, typography, layout & columns, and the style of the photography and illustrations. Some of the elements, and typography sizes in particular, have been slightly adjusted as I’ve been working on the assignment, but I have stuck to the overall visual strategy and concept throughout.

VISION EARTH

PHOTOGRAPHY/ILLUSTRATIONS STYLE
Clean, Realistic, Topic Related, Colourful

COLOURS

C: 100%
M: 100%
Y: 0%
K: 40%

C: 100%
M: 0%
Y: 0%
K: 25%

C: 90%
M: 30%
Y: 95%
K: 79%

C: 84%
M: 21%
Y: 100%
K: 7%

LAYOUT & COLUMNS
Standard US Magazine
size 8"x11"

12 column grid

Continues on next page
(Zapf Dingbats)

Article ending
(Zapf Dingbats)

Separating content
(1-2 px line, Dark Colour)

TYPOGRAPHY

HEADLINES

Myriad Pro Bold, 22pt+, Uppercase

By-Line

Myriad Pro Italic, 10 pt

Introduction

Adobe Garamond Pro Bold, 10 pt

SUBHEADINGS

Myriad Pro Bold, 10 pt, Uppercase, Dark Blue

Body Copy

Offic totatur sequam facius, officae sequibus.
Natio. Itatur? Bus, ut ea nos exceatur sunt
conet etur? Volor sit idem. Andiorit, tem quo
bere volor aut asperi omnis nam voluptatur?
Nat quid mi, consequam recte pratemp oriber.

Adobe Garamond Pro Regular, 10 pt

VISION EARTH

World issues
Ad-free
USA and Canada
Serious
Clear and Modern

Captions

Myriad Pro Italic, 10 pt

Pagination

Myriad Pro Bold, 10 pt

INTERVIEW/SMALL HEADINGS

Adobe Garamond Pro Bold, 10pt,
Small Caps, Dark Blue

Quotes

“*Ur sit volore laborentur
quia quiscim inullaccabo.*”

Adobe Garamond Pro Italic, 18 pt, centered,
Dark Green, "" from Zapf Dingbats glyphs
(Dark Green 50%)

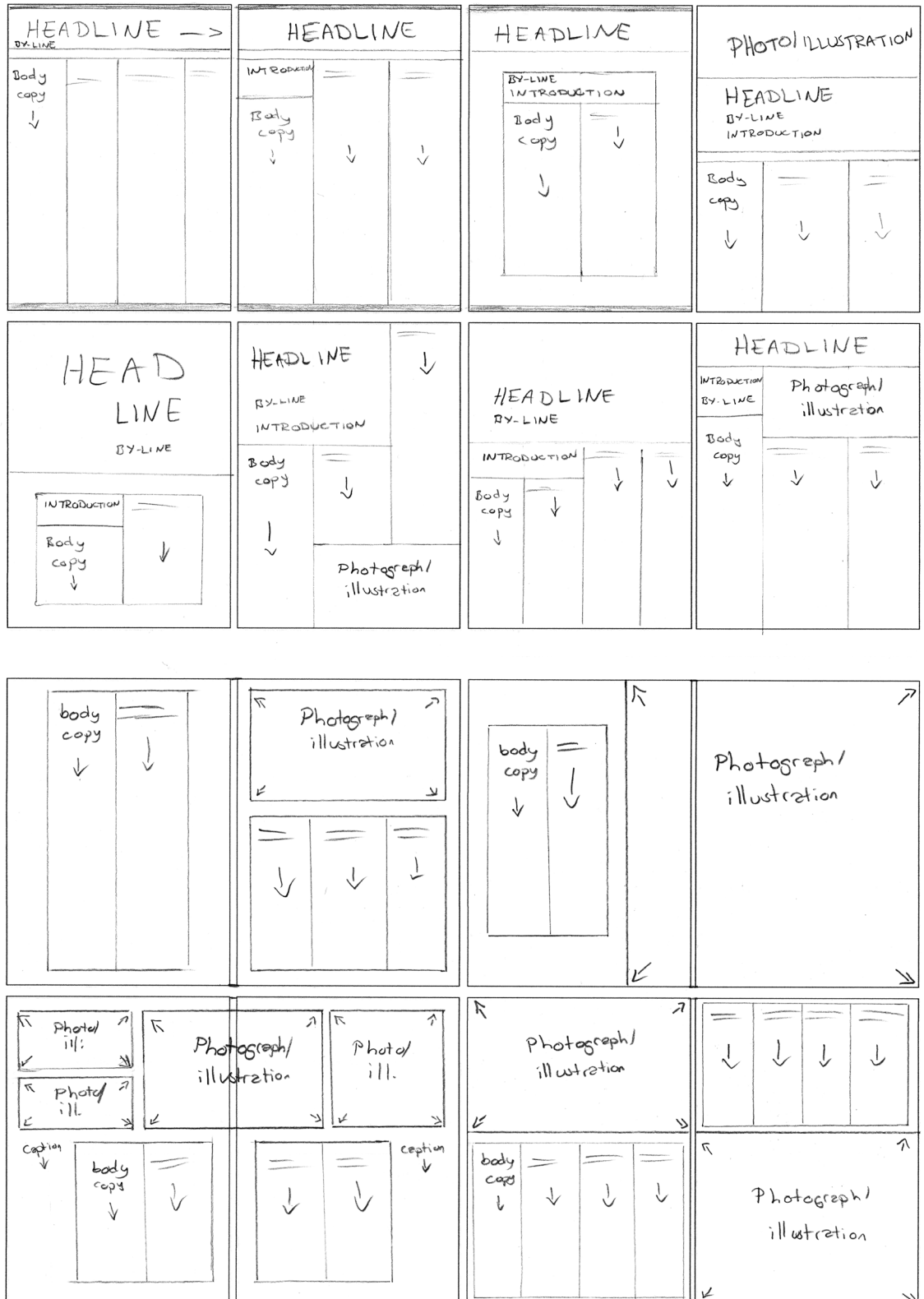
TARGET GROUP

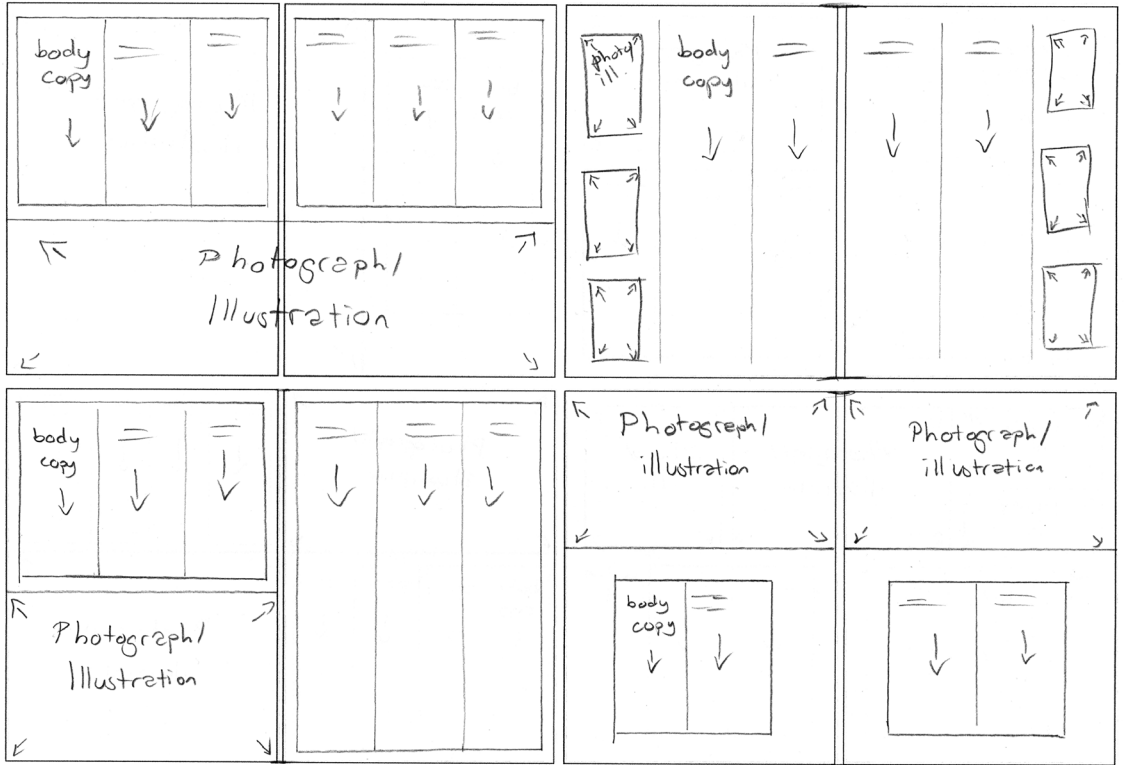
Early 20's to late 30's
Visionaries
Environmentalists
Average Income
Middle Class



Vision Earth 2017

Sketches - Since I didn't know how much space each of the articles would need, I made some quite generic sketches to begin with, without considering which article should go where. So I simply thought of different ways to present the content in terms of placement of the headlines, by-line, introduction, body copy, and photos/illustrations. I tried different columns (and then also widths of the columns) and quickly understood why 2 and 3 column grids seem to be the most used, as per my magazine research. As Nigel French points out in *InDesign: Typography*, one should as a rule of thumb have around 35-40 characters per line, and I quickly saw a 4 column grid might get too narrow.

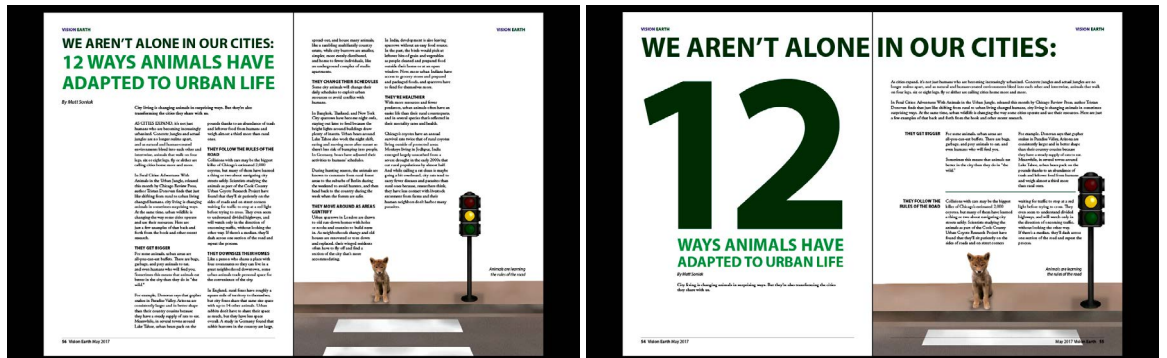




Digital Sketches - My digital sketches mostly consisted of trying and failing a few times, trying to place the content different in relation to each other, using 2 or 3 columns, placing the photos/illustrations on the left or right side of a spread, or cover the entire spread, and trying out different sizes. As I've had close to 100 pages in my document at times, I'll just show screenshots of a few of the layouts I have tried.



I had a pretty clear idea of how I wanted the article above to look, but decided to let go of this idea as, even though Central Park (photo behind headline) is mentioned in the article, it doesn't relate that much. It also got very dark, and had a bit too much contrast for my liking.



Since the first page of an article is what is important to catch a reader's attention, I have tried out numerous ways to start every article. Above are two ways I tried to present the article regarding animals.



Another two ways in which I tried starting the “Staying Human” article. An issue I found with most articles in this magazine was that all the headlines were quite long; this way it was extra hard to display them, I think. Had they been shorter it would have been easier to play around with way larger text sizes.



As mentioned I had a pretty clear idea of how I wanted to present the article about the medicinal herbs. And I'm glad to see that worked out well. The title however, got a bit lost as I first had it, so I later increased its size. The decluttering article might be the one I have struggled with the most, and I don't know how many versions I have done of this one. This is one of many, where I tried presenting the headline better.



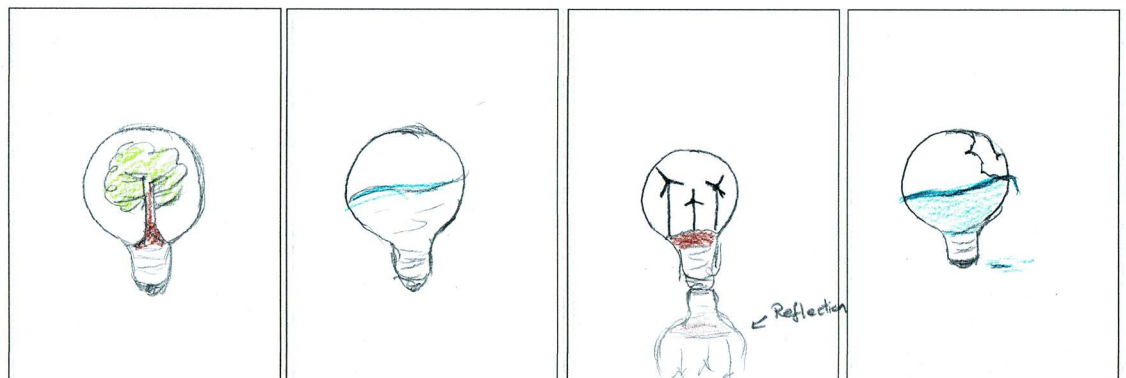
The “Big City Living” article’s headline was one I was first quite happy with, but the more I looked at this, the more I wanted to change the layout of the first two pages. So this was eventually altered quite a lot, making the photograph/illustration cover one entire page, and having the headline take up more space of the right hand spread.

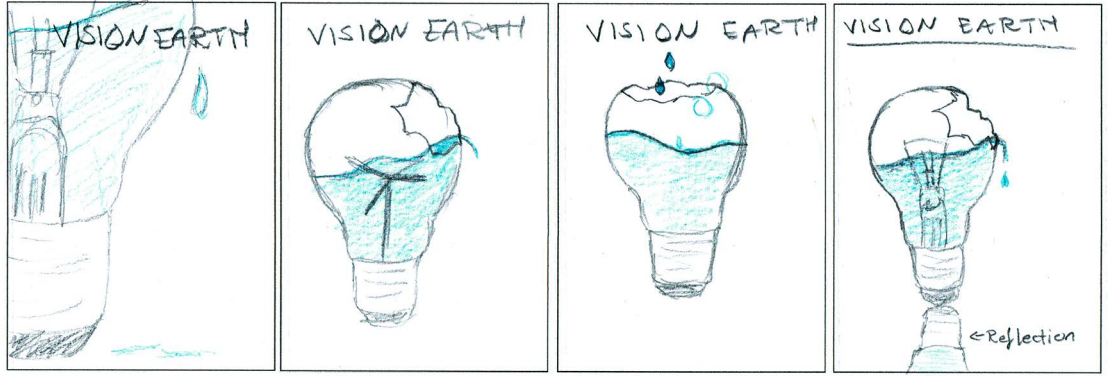


Cover - As with everything else, the process of setting up my cover began with handdrawn scamps before digitizing.



I liked the idea of using a light bulb, so I kept working on this until I had a very clear idea of what I wanted it to look like.





The idea to the right above is the one I decided to keep working on. So I found an image of a light bulb online (below), and drew this in Photoshop, made a crack in it, and copied some wavy water from a drawing I did a few months back (also below), to place inside the bulb. The background is made using a blue background with a few different hues on it, and clouds created using some cloud brushes I downloaded ages ago.



I placed this in my InDesign document and began adding text, the masthead and a barcode before asking for feedback on Moodle.



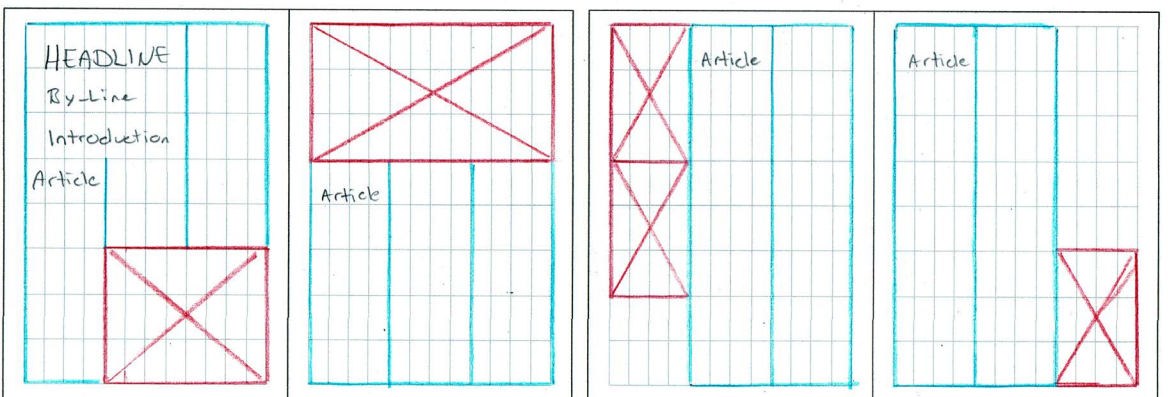
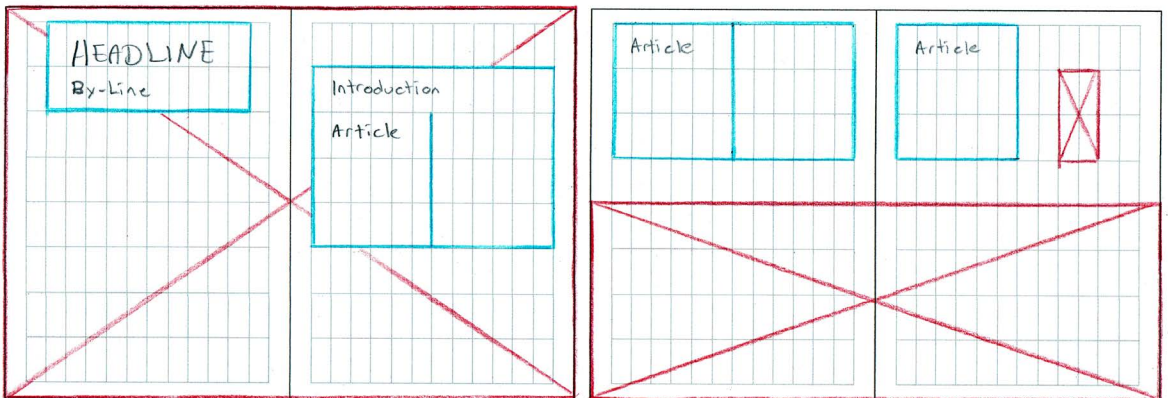
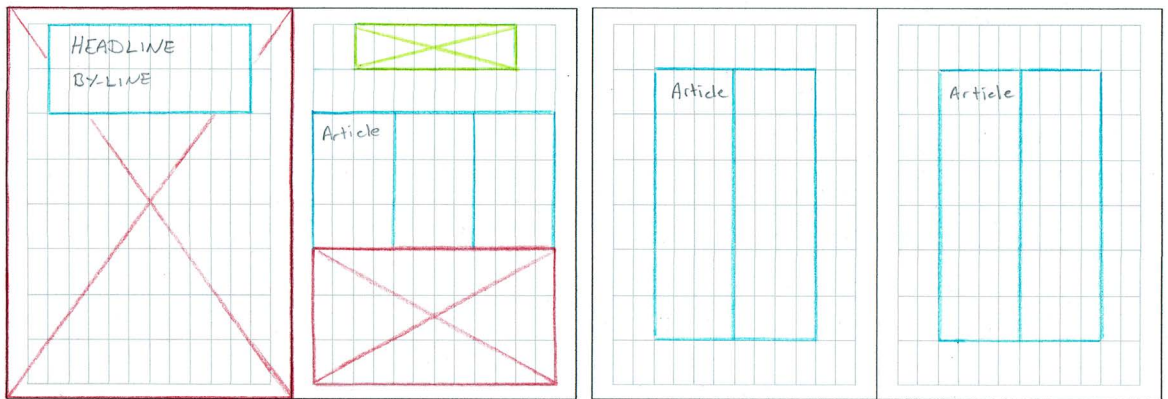
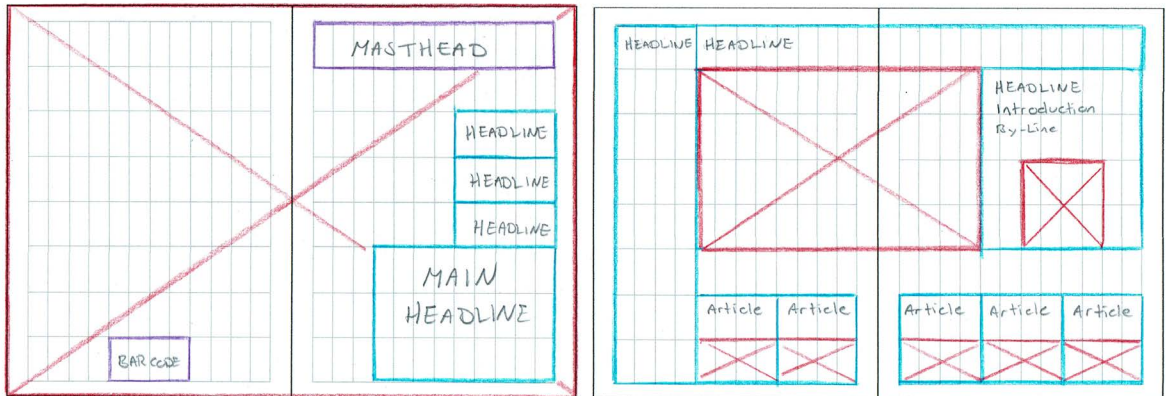
My tutor asked if I could see if I could use a more translucent light bulb on the front cover as well, so I tried doing this, and immediately saw that I liked it better this way. It doesn't show as well on the front as on the back due to the background being whiter, but I still think it works. The background on the front should be this white though, as the writing (and especially the masthead) disappears more if it's blue. I also changed the "Save our Planet" font to Myriad Pro like the rest. I wanted the front cover to be quite plain and easy, without too many elements, which is why I put the barcode on the back. However, by using different weights, sizes and colours, I think the layout of the front cover is still appealing and visually interesting to get attention.

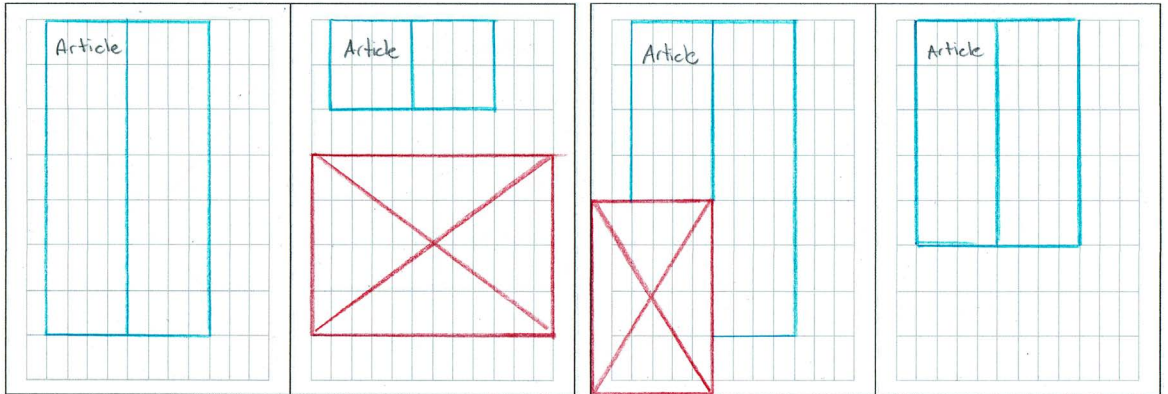
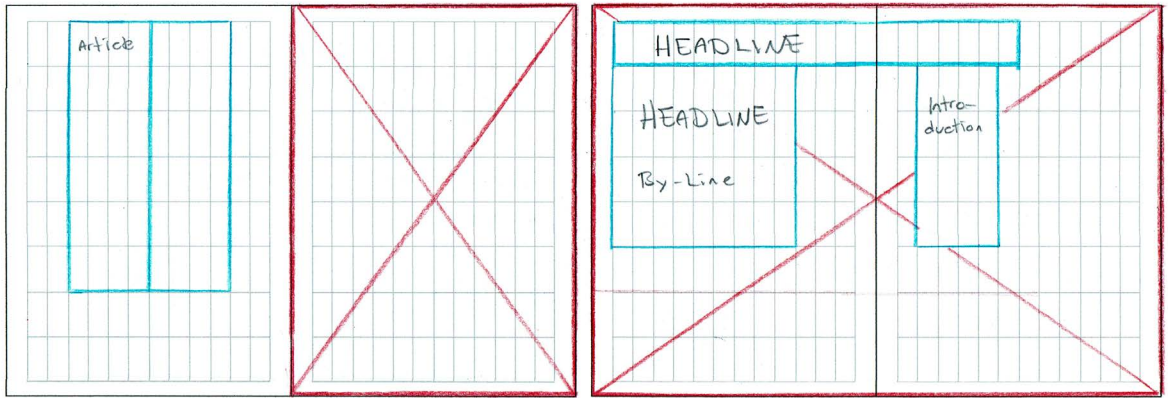


Dummy Paper - We needed to produce a physical dummy paper, and even though I did analogous sketches previous to the InDesign work, I set up a new dummy paper with the final layout, after the digital work. According to *Answers™*, this is "a diagram or layout of a newspaper page, showing the placement of stories, headlines, pictures and advertisements." The question asked here was what a newspaper dummy is, but the principle would be the same for a magazine, but of course in this case without the ads.

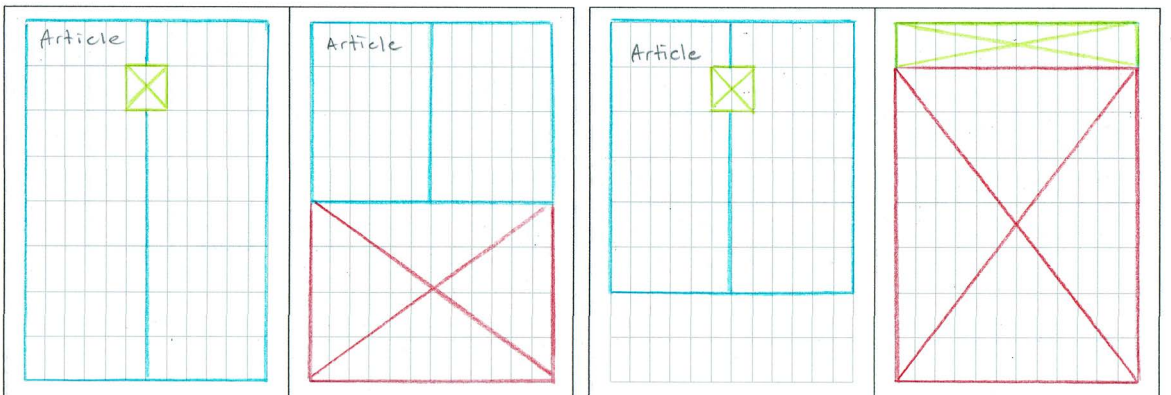
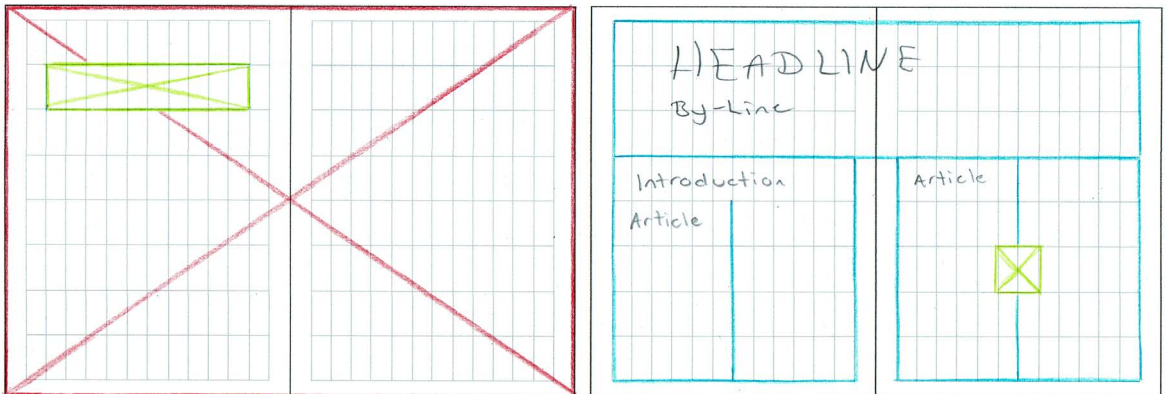


Red squares mark photographs and illustrations, blue mark text, and green are quotes. This does not consider text wraps etc., and some places I have considered the baseline grid more than the 8 horizontal guides going down the paper, but the general idea is very close to the layout shown on the following pages.



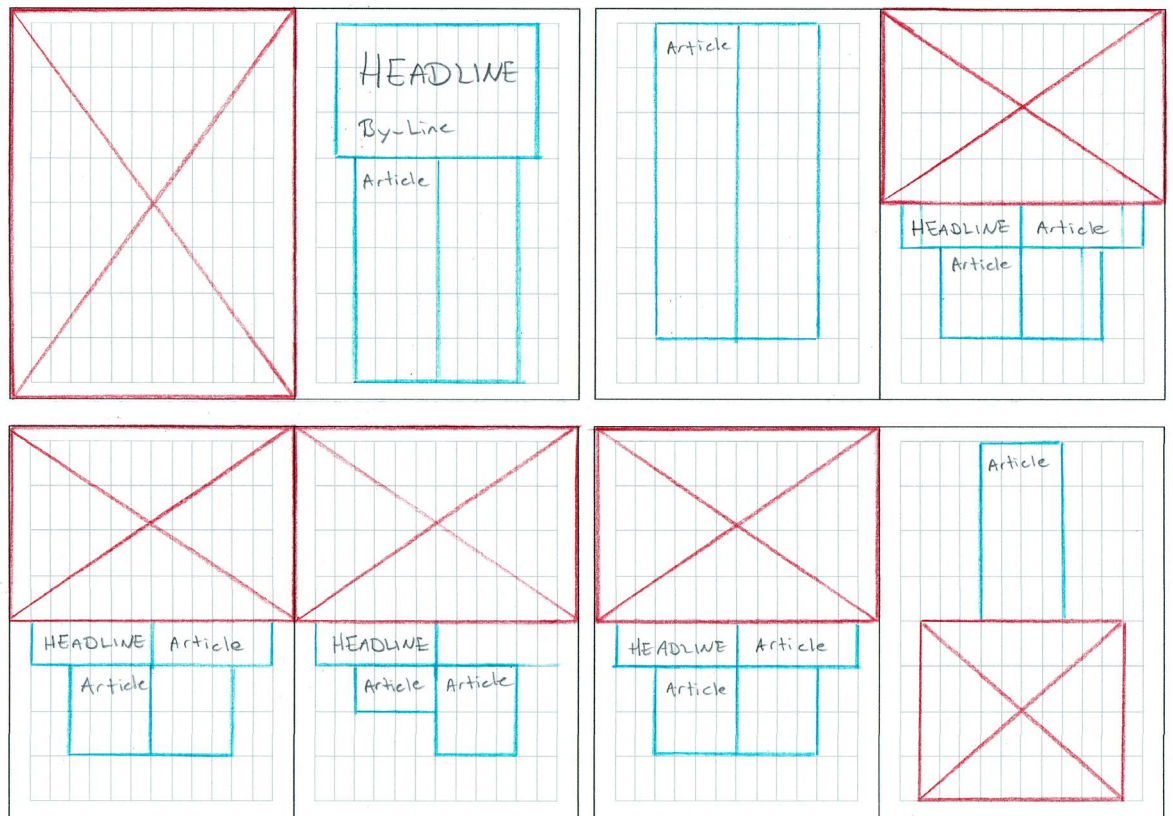


3



4





5

DESIGN CHOICES

Style/Genre

The style of the magazine, although consisting of some dark truths regarding our planet and the future, tries to seem positive. Vision Earth has just that; a vision for the earth, and that vision is for a better future. So in using e.g. some bright colours, the tone of the magazine should make it easier to get through the articles.

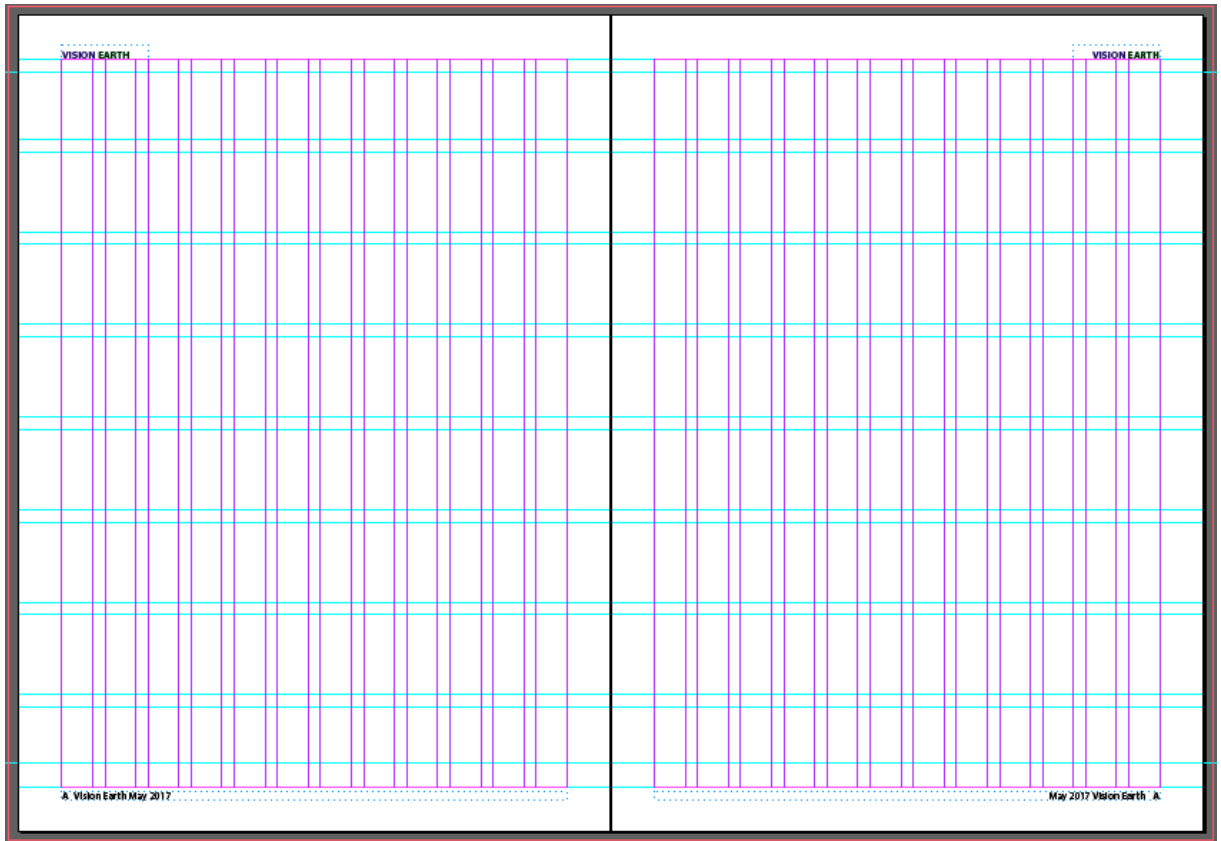
Layout/Design

When setting up my document, I followed Nigel French's advice, and used a 12 column grid with 8 horizontal lines. He explains that this allows for flexibility, as you can use many different combinations of columns and their widths. So throughout the entire magazine I use 2 or 3 column grids - and all these consist of between 4 to 6 of these 12 columns each. Between each column is a gutter of 12 points.

As a general rule I have tried having somewhere between 35 and 40 characters per line - however, on those wider columns this has been challenged a little. Not to a fault though, in my opinion. Using different widths of the columns only makes the content and each of the article more visually interesting to look at, and variation for the eye is only good. As *The Fundamentals of Typography* explains, "Columns can give a strong sense of order but can also result in a static design if there is little text variations or few opportunities to vary text block presentation" (page 56), which is something I have tried keeping in mind when setting up the layout.

Using a baseline grid, "an imaginary grid upon which type sits" (*The Fundamentals of Typography*, page 48), has also helped me a lot. I have made the articles' body copy (and often headlines) snap to this grid which I marked in increments of 12 points. This is based on the auto leading of the body copy's text size of 10 point.





Above are my master pages, with the grids and columns, and my master page elements.

Each article, although overall similar, should have its own identity - if a headline is green, so will the elements of that article be, and opposite if blue. The columns or their widths don't differentiate within an article (apart from headlines, or introductions spanning columns), and in general the design of the magazine as a whole has been closely considered.

After settling on a layout, I worked with tracking and kerning to clean up. I didn't want to justify my body copy since this might cause very uneven word spacing in narrow columns, so I used tracking and kerning to create a cleaner, more straight line at the right of each column. Tracking will adjust the amount of spacing between several characters, while kerning adds or subtracts space between individual letters (The Fundamentals of Typography, page 46-47). I never adjusted to more than 10 or -10 though, as Nigel French pointed out that you might not get away with more, as people will start noticing.

Finally I have also worked with leading, which "refers to the space between lines of text in a text block" (The Fundamentals of Typography, page 47). On headlines, which have larger text size than the body copy, I haven't always set this to snap to the baseline grid, as this will often cause too much leading, or end up with too little. So these have not always been aligned to this grid, and I've manually adjusted the leading to make sure there isn't too much space between (making it feel like the blocks of text don't belong together), or too little.

Typography

I first thought I would use the default size of 12 point when I began setting up my document and styles. However, while watching Nigel French's *InDesign: Typography* I found out that this in print is considered too big. Even though it will vary and depend on the chosen typeface(s), audience and personal preference, French says that somewhere between 8.5 and 11 point is the most ideal in terms of the body text. So I ended up with 10 point, which I found a good size for my chosen typeface.



As per my magazine research, I quickly decided I wanted to use a serif typeface for body copy, and a sans serif for headlines, captions and other shorter blocks of text. As explained in *The Fundamentals of Typography*, the small cross lines at the end of strokes that form the serifs, “aid our ability to recognise characters and help us to read by leading the eye across the page. For this reason, serif typefaces are generally easier to read than sans serifs” (page 46). I therefore thought a serif typeface was better for the body copy. And as mentioned, combining typefaces like this creates contrast.

I chose the sans serif typeface Myriad Pro, released in 1992. The family has a full range of widths and weights, although I in the magazine only use regular, bold, and italic. The font has “well-drawn letter proportions, clean, open shapes and extensive kerning pairs” which “ensure that the design retains a comfortable level of readability across all of its variants” (*Fonts.com*).

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"#%&/'()=?

For body copy and quotes, I have used Adobe’s Garamond, released as a new version in 1989. *The Fundamentals of Typography* describes this as an “elegant and readable” typeface (page 19). It is “considered one of the most versatile fonts available today and certainly one of the most attractive and graceful in print” (*Fonts.com*). The widths in use in the magazine are regular, bold, and italic.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"#%&/'()=?

Photography/Illustrations

I’m happy with all the photographs and illustrations I have taken or created. I have considered the photos’ settings closely, and for both photographs and illustrations, composition has obviously been a key element to think of. All visuals should have a close link to the articles they’re used in.

Colours

Sticking to only four colours, my colour palette is simple, yet interesting enough to keep a visual interest. I have two dark colours, and two bright ones, which definitely helps create more contrast.

RGB R: 31 G: 27 B: 98	CMYK C: 100 % M: 100 % Y: 0 % K: 40 %	RGB R: 0 G: 172 B: 236	CMYK C: 100 % M: 0 % Y: 0 % K: 25 %	RGB R: 9 G: 50 B: 21	CMYK C: 90 % M: 30 % Y: 95 % K: 79 %	RGB R: 84 G: 139 B: 65	CMYK C: 90 % M: 30 % Y: 95 % K: 79 %
Web #261E5B		Web #009DE0		Web #18321A		Web #558635	

I also believe that using these colours only (and of course black and white) helps create more of an identity for the magazine and Vision Earth.

Elements

Apart from the photographs, illustrations and masthead, I have kept elements at a minimum. Lines of 1 px widths in dark blue or dark green help me separate content, while »» and ■ (found in the glyphs panel of Zapf Dingbats) make it easy for the readers to see whether or not an article continues on the next page. The reason I haven’t used other elements than these is that I wanted the focus to be on the photographs/illustrations (and obviously the articles) since I put quite a lot of time and effort in creating these. Since we see over and over again that “less is more”, I want to think of simplicity rather than filling each page with too many elements.



SELF EVALUATION

Reflection Around Finished Product

I'm happy with the finished product. This assignment has probably been one of the most time consuming I've had so far, as I put a lot of time and effort into creating many illustrations in particular. This is a process which always takes a lot of time, since I usually aim for my illustrations to be pretty realistic. I do think the final images I have come up with both suit the magazine, and have the feeling I want them to.

I'm glad I have been able to create a visual similarity throughout the magazine, but at the same time each article also has its unique theme, so to speak. This makes it easy for readers to follow and always know what content belongs to which article.

Development and Process

My process has been very thorough in my opinion. I have done sketches both by hand and digitally, I have researched other magazines, and I have looked for inspiration both online and in other books. Most of the time I have also had a pretty good communication with tutors, to make sure I got feedback from others than myself.

The magazine as it ended up is quite different from what I first pictured it, but I really do believe all the changes I have made, and the ideas I have come up with benefit it. Vision Earth's identity should come across, and I personally think it speaks to the target group. Some elements may seem a little "simple" or "childish" at times, but I think this only helps make the content seem a little less daunting to get through.

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