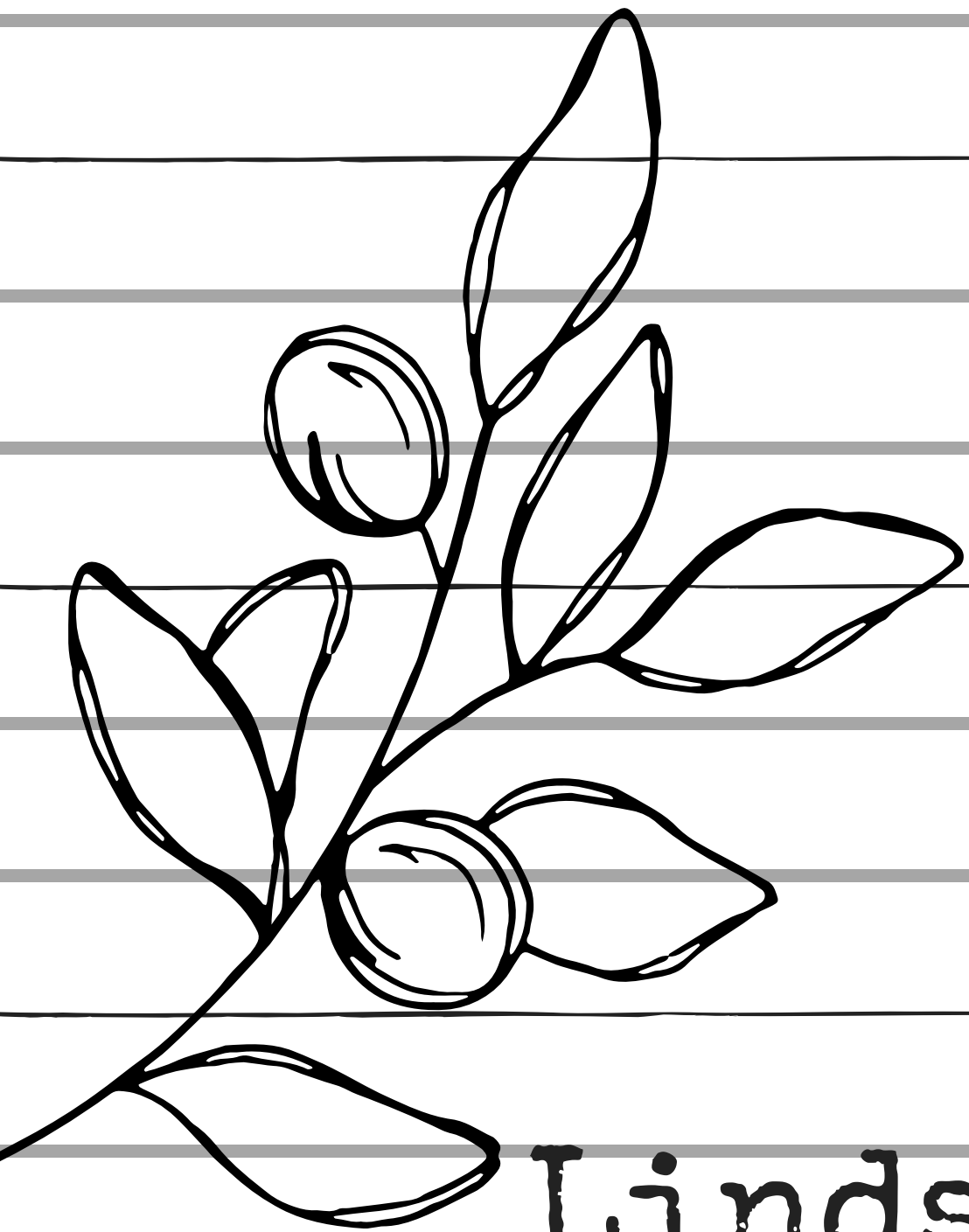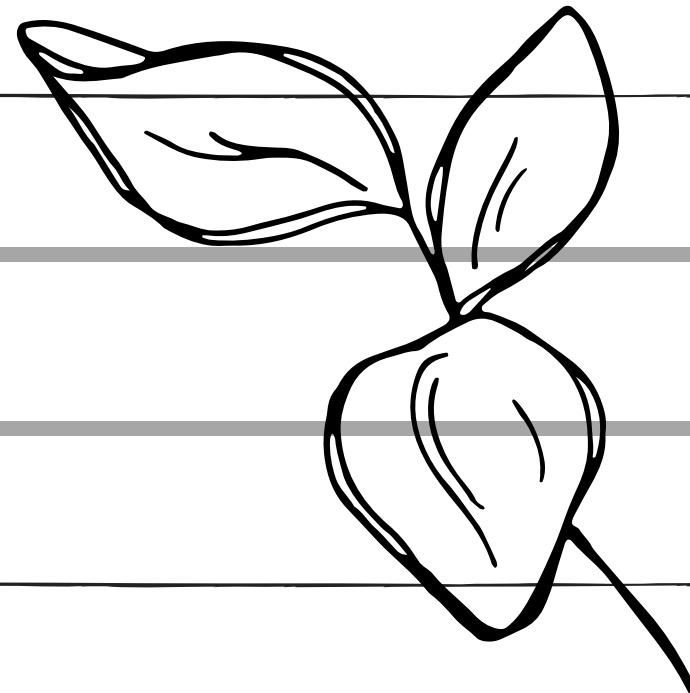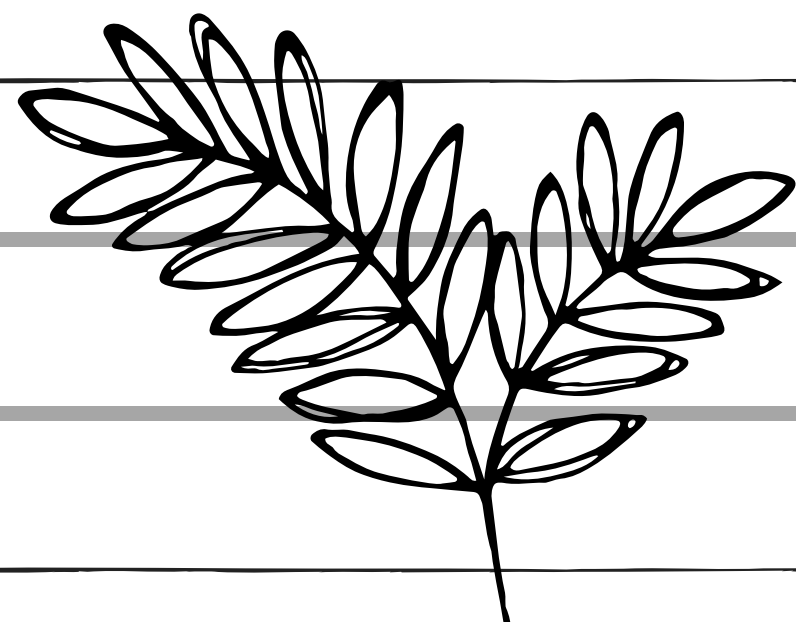# Design Diary

My Design Process for Unbuilt Clemson
and the Accompanying Catalog

Lindsay Scott

Overview

This PDF documents, informally, each of *Unbuilt Clemson*'s design phases. These phases were informed by Stephen Hay's article, *The Design Funnel: A Manifesto for Meaningful Design*.

Based on Hay's phases, *Unbuilt Clemson* had 6 design phases:

1. Define values and goals
2. Discover moods and metaphors through association
3. Generate ideas and define a concept
4. Create a visual language
5. "Design" it
6. Review (added by me)

Each of the above phases has sub-phases dependent on the deliverable. Each deliverable goes through the funnel multiple times until it meets clients' needs. This diary breaks up the design process by deliverable and then again by design phases.

In the case of *Unbuilt Clemson*, I was commissioned by the Clemson University Press (CUP) to design:

1. An exterior book cover
2. An interior layout concept
3. A promotional marketing catalog (in place of a cross-media platform video)

Each of the above three elements centered around graphic design. This project was preceded by my four-year experience as a freelance graphic designer and brief six-month position as a social media marketer. It was over the past four years that I realized how imperative a design diary or journal is to fully document the creative process.

As my career aspirations lie in the publishing and graphic design industries, this deliverable prepared me for future project documentation. Though I was documenting my projects informally previously, this design diary has helped me better understand the critical reflection and review process. By sharing this with you, I hope you're able to clearly see each design phase and rhetorically-charged iteration of each *Unbuilt Clemson* deliverable.

Tools
- Adobe Spark – Webpages, social media posts, and videos
- Canva – Graphic design

Now that I've briefed you on each of the design phases and my overall project, I'll move on to the design diary. Each of these entries documents a different part of the design process.

Exterior Cover

Book cover design refers to the visual appearance of the exterior of a book. A well-designed cover eases marketing ability and increases audience reach, both on print and digital shelves. Let's get into how I designed this cover.

1. Define values and goals

This phase is the initial client meeting. I ask questions to get keywords for my design. When walking away from the very first meeting, I should know:

- · Product Audience
- · Branding Guidelines
- · Design Authority
- · Product Restrictions
- · Client Preferences

Part of this phase involves research. This is preliminary. I reform the client's goals in my own words, and based on those words, I come up with ideas. I look at similar designs—from what the client gives me (if they provide me with references), from what I find online, from what the competition is doing—and let my thoughts marinate. I review my notes and form ideas based on what I think the client wants.

May 2020

This was my first client meeting with John Morgenstern and Alison Mero after I was commissioned to work on *Unbuilt Clemson*. During this meeting, we went over basic information like author name, project purpose, and potential deliverables.

> *Please note that in the images from my written journal, I paraphrased my client's words. For instance, in the first scanned image, you'll see a note about the previous design for the book as "not wanted." In my brevity, that's what I wrote; however, what was said was that the design no longer fit the scope of the current project.*

We brainstormed a lot of ideas and defined the goals of the project. The purpose of this meeting was to better understand the project scope and potential deliverables outside of the exterior and interior design concepts.

MA Client Project – Unbuilt Clemson

- Dennis Taylor (Author)
  ↳ Draft + images (Text = done, Needs design)
- Special Collections
- Non-realized architecture
  ↳ Need to research architecture books
- Was previously designed (Abby → MAPC)
  ↳ 70s Design (not wanted)
- No website
  ↳ Maybe: promotional video, flyers, marketing campgn
      + highlight reel, author interview, architect
        interview
      + All ↑ to splash around social media
      + Promotes, NOT competes
      + Helps serve institution
- Unbuilt Structures: beautiful background about
  Clemson's history

No:

Date: 5 / - / 20

Su Mo Tu We Th Fr Sa

- Marketing campaign
  + visibility
  + sharing info
  + NOT about money
  + use book images + text
- SP21 Event
  + local author
  + president of university
  + Dep. of Architecture
  + Donors

Post-meeting. As you can see, we talked about potential supplemental projects as social media posts/videos, a marketing campaign, and/or an outreach event. One of the main desires from the client was that any supplemental materials would promote *Unbuilt Clemson* and not compete with it. This project would serve to help the Institution, diving further into the non-realized structures of and background on Clemson's history.

I went home and reviewed my notes. I searched online to find architectural book references but didn't document them at the time. This preliminary search gave me a brief idea for later on in the exterior design process, as I knew the logo design I was working on for the Press took priority over *Unbuilt Clemson*.

Critique. Looking back on this meeting, it was paramount to the initiation of this project. I felt informed about the product audience, branding guidelines, design authority, and client preferences by the end of the meeting; however, I knew less about product restrictions and if there were any. Though I felt knowledgeable at the time, the second phase of this deliverable would not start until October 2020, so it would have been beneficial if I had taken more detailed notes.

After this first meeting, my design internship started, and I spent the next seven months working on various design projects for the Press. *Unbuilt Clemson* took a backseat until the latter half of 2020. This timeline delay presented a gap in my own understanding of the previous notes I took, but because I documented the general concepts in a high-level, I was able to clarify any of my questions later in the design process.

In the future, when I have design projects, I'll take more detailed notes from the initial meeting. I feel that would make the initial meeting more useful for both client and designer. I could have learned more about the project while Morgenstern and Mero could have learned more about my own experience as a designer. That said, I had worked with them prior to this project, so they knew quite a bit about me up to this initial point.

2. Discover moods and metaphors through association

After defining client goals and preferences, I use the keywords to create metaphors and other visual elements. For instance, "strong" could metaphorically mean "muscular" or "superhero;" it could visually mean "bold colors" or "jagged lettering" (Hay 7).

Once I design the moods and metaphors into visual representations, I present the word associations to the client. Some of these hits. Others don't. For those that don't, I discard them.

October 2020. There's a bit of a jump here in terms of project development. This occurred due to an influx of work from teaching and my graduate courses. I was still meeting with my clients during this gap, as I was the Clemson University Press's Design Intern, but *Unbuilt Clemson* was put on the backburner in favor of other internship projects. I was researching architecture books, layout styles, grid systems, etc., but it wasn't until this meeting in October that we really talked about *Unbuilt Clemson* again.

① unbuilt Clemson

→ Alison to give me files

→ Illustrative material

→ what kind of cover?

→ Move away from modern

→ Sikes Hall building font

   + Creative services branding kit

   + cover, chapter openers, etc.

→ structural, traditional

   + filter?

   + blueprint background for wrap around?

To gain clarity on the project again, I asked questions like:

- · What kind of cover do you want?
- · Can you give me a few words to describe your vision for this cover?
- · When you picture this cover, is it more "modern" or "traditional?" What's your definition of those words?

Usually, this phase would not involve the last question. Phase one would ask that, but due to the time gap from when I first met with CUP to when we discussed *Unbuilt Clemson* again, I had a difficult time remembering the details of what CUP wanted. I asked a lot of questions here, but my main goal was to associate some of the words like "traditional" or "structural" with a visual. Here are some of the metaphors and visual elements I came up with (in no particular order):

> *Traditional*: serif font; neutral colors; Clemson brand colors: Parchment, State Flag, Stadium, Innovation; visuals shine (no color-blocking)

> *Structural*: Clemson Bespoke font; drafting font; neutral colors; blueprints; bricks; building photos

Post-meeting. Morgenstern and Mero approved of the associations but added in certain preferences. For instance, though they wanted the book to be "traditional," they didn't want it to be "old" or "dated." The previous design for the project referenced the '70s and other historical time periods. CUP wanted something less literal, more subtle. The project focus was on the institution of Clemson University as opposed to the time period.

After this meeting, I researched the associated metaphors and defined visual elements. I also looked into architectural books and architecture, already planning to implement some form of that on the front and back exterior cover.

October 2020. We met again in October to discuss my research progress and the associations I came up with. In the image below, you can see the progression from my blueprints idea and how the client reacted to the note on researching and implementing this idea.

→ VC
    + same as last week
    + maybe use blueprints?
        ↳ don't have to
        ↳ if it's executable/not
    + email Alison for files
    + START WORKING

→ John to start approval of logo w/ extension
    + then reach out to creative services

Don't stick to branding w/ typesetting
    + use Minion Pro (or explore others?)
→ blueprint brush?? google this

As noted in the above image, I thought overlaying a blueprint on the exterior cover would call back to "architecture" well. Based on the word associations I came up with for "structural," this blueprint visual seemed spot-on for the project scope and for CUP's preferences.

Post-meeting. This meeting's main takeaway was to do more research on architectural books and architecture so I could implement some form of that on the front and back exterior cover. I didn't have to stick to the University's branding guidelines and could explore other fonts if desired.

After this meeting, I continued my research by not only searching for references but documenting them as well. I also inquired into how Adobe Photoshop and Illustrator brushes work to see if I could create a blueprint brush or if there was already a Creative Commons-licensed blueprint brush I could use. The process for looking at fonts came into play while I was deciding on a title font. Other than the title, though, I didn't research many other fonts for internal text or back cover text. I experimented with title fonts on the front cover, but stayed on-brand with Clemson's Trade Gothic on the back. I hoped to use the Old Hall Serif font from Creative Operations (if we were able to get it from their new branding package).

Critique. At the beginning of this process, back in May, I researched architectural book references online; however, I didn't document them. Unfortunately, when I started working on this project again, the original references I found were lost in Google search results. This was due to a lack of documentation on my part. I did find the image from Rivertown Inkery, which you can see above. This Union Terminal cover is almost exact to what I originally planned for *Unbuilt Clemson*.

Looking back on these meetings, I wish I had documented my process more from phase one. Having the reference images would have been helpful to show Morgenstern and Mero. Instead, I had to re-research and re-document all my prior work from May. That said, this phase was still successful. I found new reference images and fonts that I may not have found had I used my prior references from May. I also made important word associations that would later inform other aspects of my project.

If I could go back again, I would probably focus more on the "structural" word that Morgenstern and Mero gave me. It helped in the design of my interior concept, but really didn't inform the exterior as much as I thought it would. I also could have taken more time here to really iron out some solid visuals. Instead, I went off my associations and pressed on to concepts.

3. Generate ideas and define a concept

More ideas mean more opportunities to meet client expectations. Meeting client expectations means the client might pick your design. I get ideas from doing research, like what I did in phases one and two. Hay writes that "[j]ust looking at old books, architecture, and work from realms of design other than your own can give you an endless supply of surprising ideas" (8). Looking both inside and outside of the client's field can enhance audience reach and encourage audience engagement.

This cycle continues until the client is satisfied with possible concepts.

November 2020. This meeting did not have much in terms of notes, but I met with Morgenstern and Mero to discuss potential ideas.
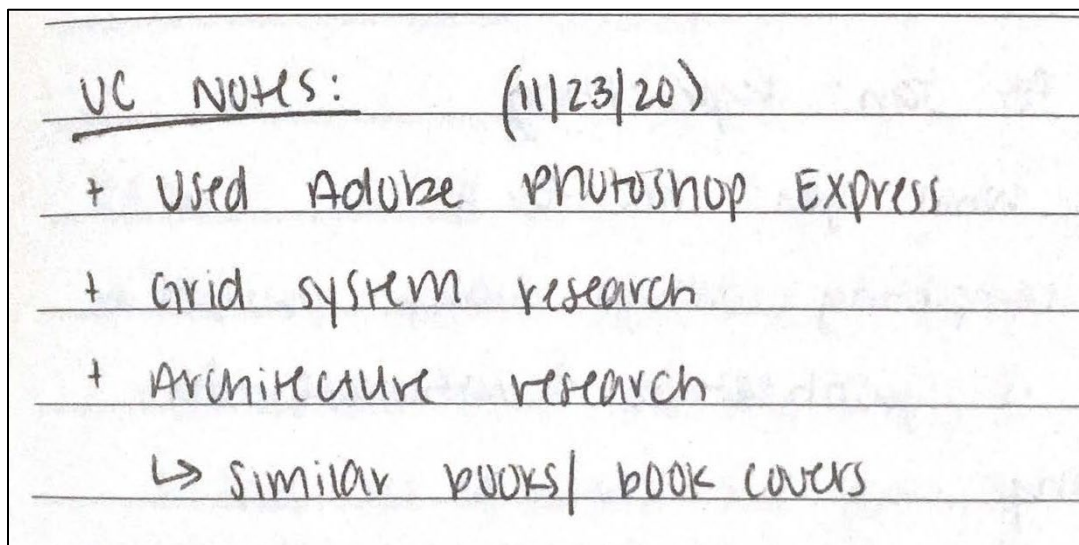
As mentioned above, prior to this meeting, I researched architecture books, blueprints, etc. to inform my exterior design. I had looked at blueprints and possible cover designs briefly—as shown with the Rivertown Inkery image.

I really wanted to get a better feel of what an architecturally focused book cover might look like, though. While searching through Google and my own bookshelf at home, I found two covers that I thought really inspired my design for *Unbuilt Clemson*.

The first (seen on the right) utilized space and illustration well. There's not an actual image of a house, but rather an illustration of one. The reader's eyes input shadow and light onto this abstract graphic to form a mind's image of a house. Maybe I could use that abstraction to my advantage in *Unbuilt Clemson*?
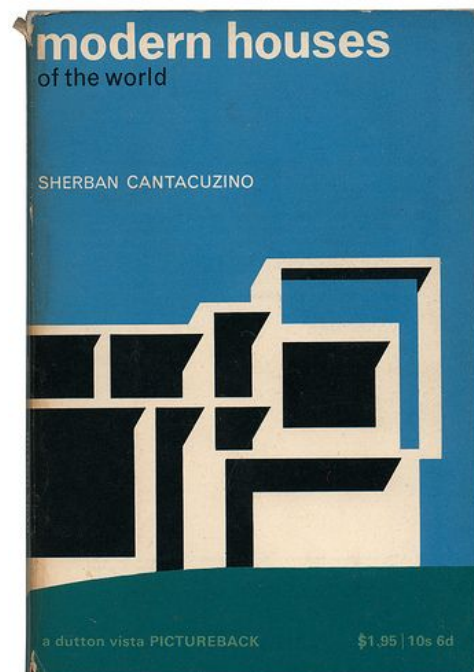
The second image, seen below, was a sample book cover from Behance. Behance is a social media service that helps showcase creative design work. This could be anything from logos to fonts to book covers. This reference made good use of imagery with a photographic background overlaid with black. It also used a modern font, like the first reference, but focused on the *literal* instead of the *abstract*. There's also so much more here to unpack, like the use of color and explicit flowlines, but I think that's for my critical reflection to dive into.
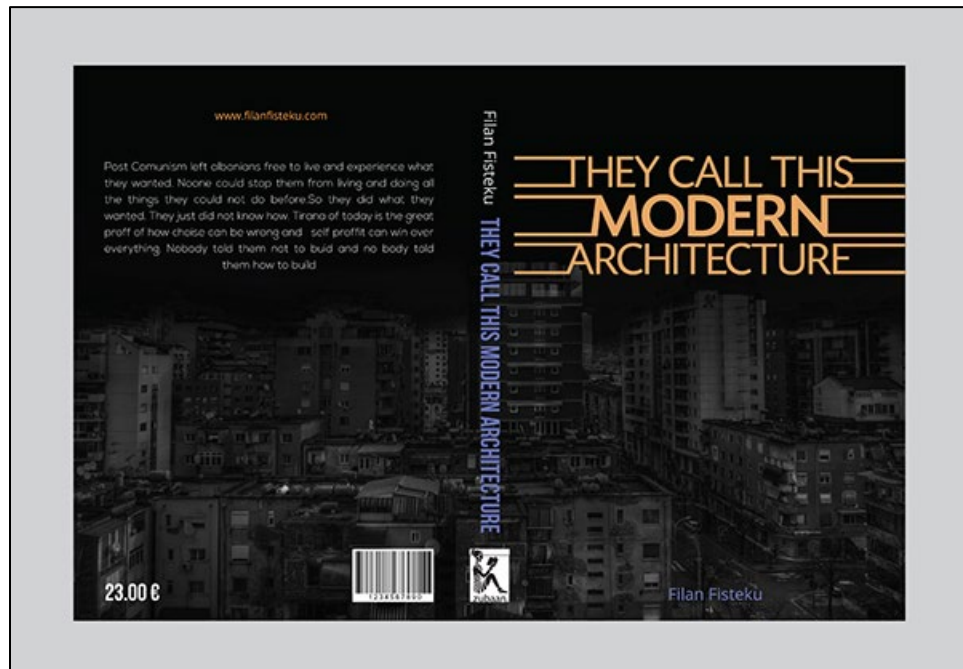
Post-meeting. Like previous meetings, I was supposed to keep doing research, even while I was developing my ideas. The more I researched, the more ideas I could come up with. Inspiration can strike anywhere, after all. I was supposed to receive materials for *Unbuilt Clemson* soon since the copyedited manuscript was projected to be finished by the end of November 2020. As soon as I received materials, I was to start on the cover design.

I started developing conceptual art for *Unbuilt Clemson*. I had done all this research and then presented that research to the Press. It was time to take that research and develop a general concept or set of ideas. I didn't think too much about sketching out the graphics or the full cover design. I don't tend to sketch global ideas in my journals; I like to sketch local ideas instead.
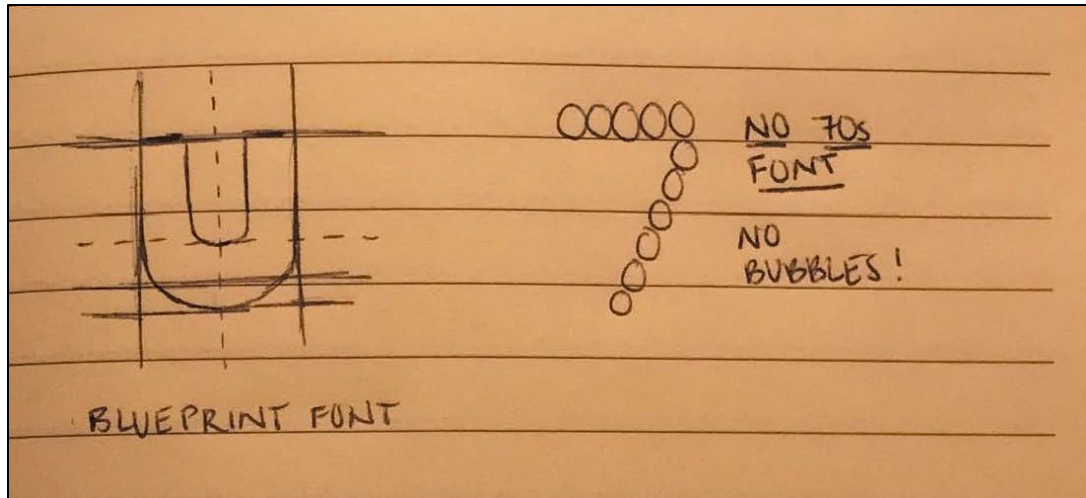
Critique. This phase is incredibly difficult for me. Over the past four years, I've struggled with sketching and drawing out my ideas. I tend to want my sketches and drawings to be perfect. I want them to be mock-ups instead of sketches. When I brainstorm, I usually brainstorm in words or phrases, as opposed to visual sketches. Occasionally I'll draw out a quick image (like the one above), but generally, I skip this phase and head right to creating a visual language.

By incorporating this phase into *Unbuilt Clemson*, I learned how to pace myself and really flush out my designs. Instead of keeping with the generally high-level structure of my design journals, I drew an exact idea of what I wanted to incorporate on the cover. Often, I think that someone else has probably designed what I'm looking for, so I look for references instead of drawing out my own ideas. I may have saved time had I sketched out my ideas from the beginning.

If I could, I'd have sketched more. I now plan out times to sit down and sketch ideas, no matter how rough those ideas are. The sketches don't have to be perfect. On the contrary, they can be anything and everything but perfect—otherwise, there would be no sketching or generating design phases. Before I go through my mock-ups, I could flush out these ideas. It would save time in the mock-up process as well, as the sketches might help the client see their word associations and realize those associations are not in line with their values or goals.

4. Create a visual language

It's time to tell your client's story. To effectively do this, there are five design elements to consider, as outlined by Hay (10).

1. Imagery
2. Color
3. Typography
4. Form
5. Composition/Layout

This is where I create mock-ups or versions of my design. I first think about it in its parts. Does it work on its own? Does it work when combined with other elements? How does the composition look as a whole? Once I feel confident with my mock-ups, I schedule a time to meet with my client. The client provides feedback, we discuss edits, and review what works and what doesn't.

November 2020. This is where the documentation of my project stops. At this point, I'm still meeting with Morgenstern and Mero via Zoom, but I'm corresponding via email more and more. This phase occurred in November and December 2020, when the University was preparing for Thanksgiving break and soon after, final exams.

Using all of my research and sketches, I started with typography. I was really interested in finding a blueprint-like font. I thought that could complement the architectural style of *Unbuilt Clemson* without using an actual blueprint on the cover. From the materials I had been sent around this time, I knew that the blueprint images were not necessarily cover-quality. I also was unsure if I would be able to use the Old Hall Serif font from Creative Operations. In the case I wasn't able to, I found four different fonts:
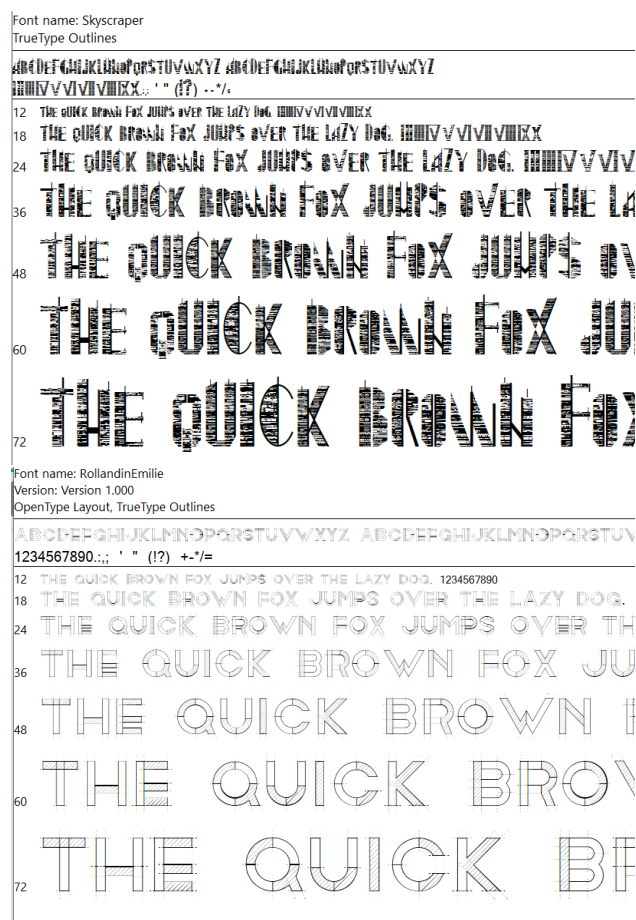
Then, I moved onto imagery. Like I said above, the Press sent me different JPGs and PNGs that were going to be included in the book. Mero told me that a few of the images had really great color palettes and visual depth. There was a lot for the reader to look at. Here are some of the samples she gave me:
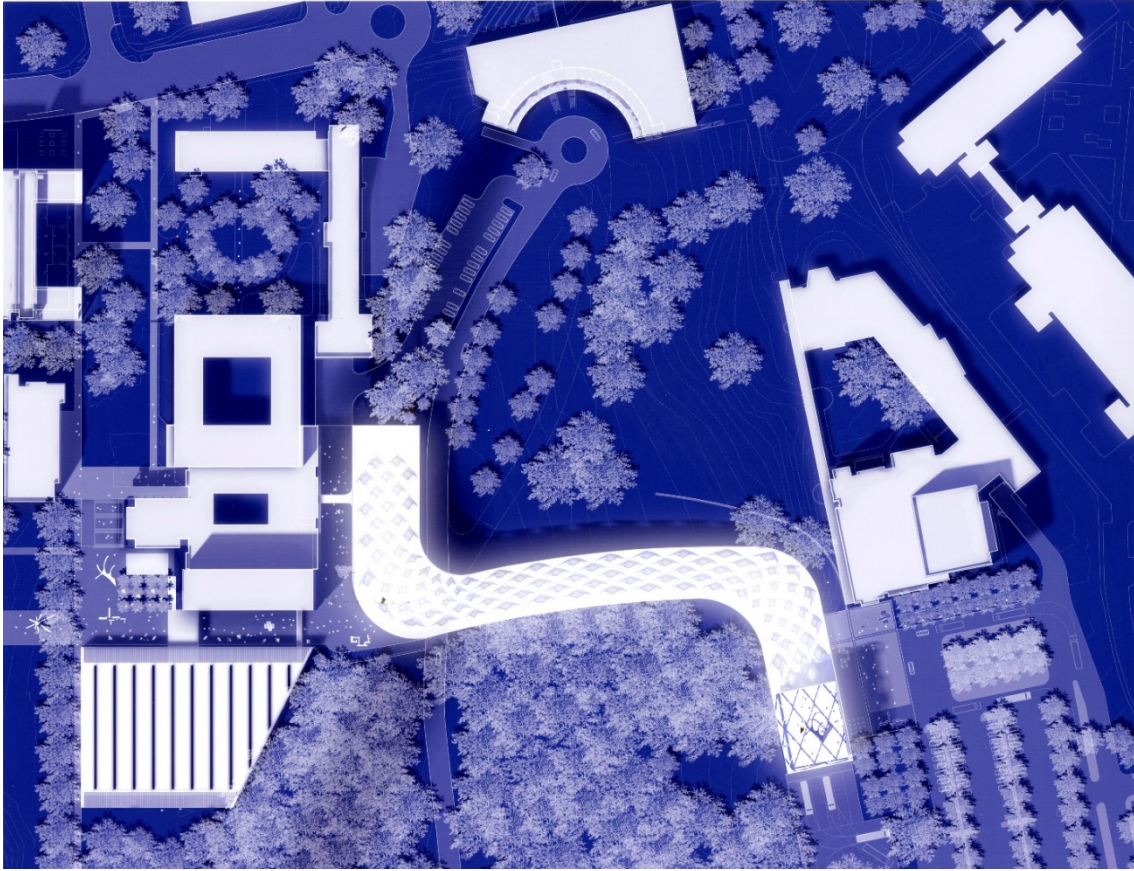
Since I had just recently worked on extracting color palettes from an image for the AUW20 catalog, I decided to base my cover image choices on what images had the most range of color. Out of the above images, I thought the one with the purple-pink tones would work well. It was wide enough to wrap around the front cover, spine, and extend to the back cover (though it wouldn't cover it fully). The other image I liked was the one with the bridge and green balloon animal. It was artfully created and had a very diverse color range from navy to chartreuse.

I created two mock-ups based on the research and communication I had with CUP.

The first one, as you can see down below, utilized the blueprint font I had been working so hard with. The harsh lines in the font were softened by the hand painted image in the background. The lines from the building acted as an implicit flowline, directing the reader's eye to open the front cover. These flowlines can also be seen in the road and in the slant of the car's hood, all leading the viewer to see what's inside of the book.
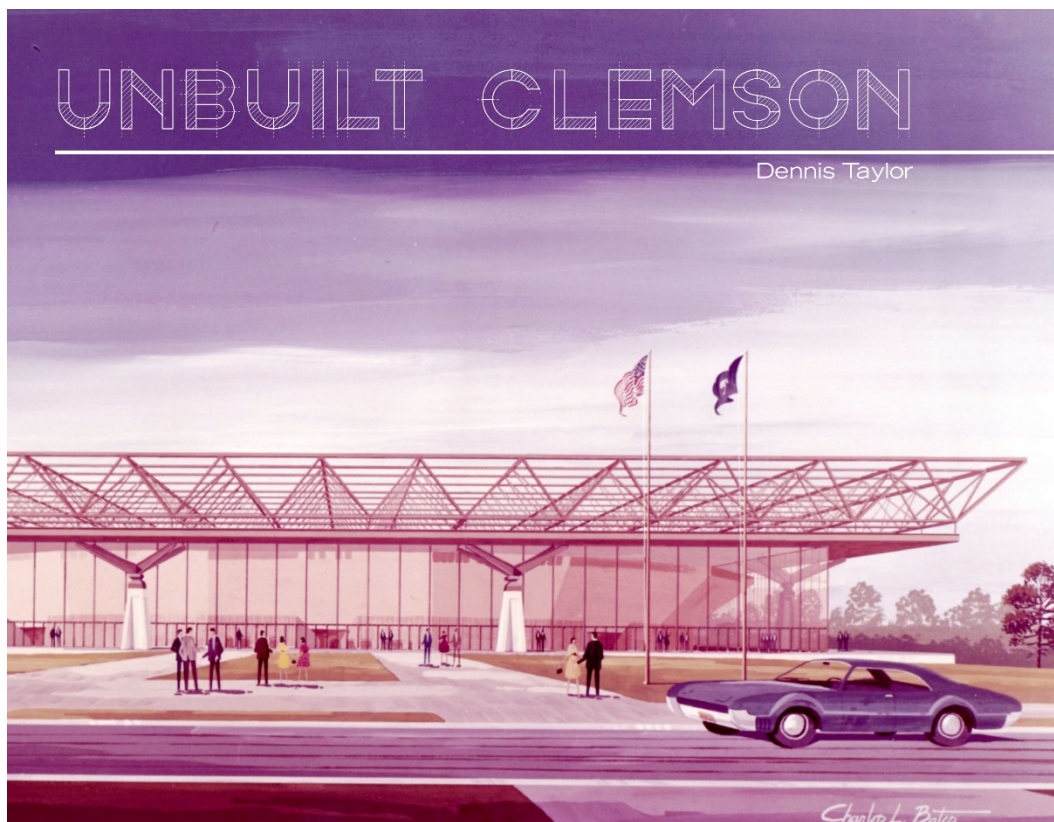
Between this and the second concept, Morgenstern sent me the Old Hall Serif from Creative Operations. After looking at it for a while—I probably looked at it for about ten minutes, just analyzing it and breaking down the font's anatomy—I decided to pair it with my bridge image. The abstract, almost fluffy bushes softened the hardness of this font as well. The flowlines once again were implicit here, but we see the diagonal line leading from the bridge to the front cover, as well as the person walking towards what would be the inside of the book. This one felt a bit more intriguing, but I wasn't settled on the font.

UNBUILT CLEMSON

DENNIS TAYLOR

Post-meeting. Finally, my research and concepts had come to life. Morgenstern and Mero preferred the second design concept. They liked that the image could wrap around the cover. They also liked the font and color palette of the second version over the first version. Taylor agreed.

I kept moving ahead with different iterations of the second concept.

Critique. Like I've said previously, I wish I had documented more of this process. A lot of it occurred via email, so I didn't feel the need to document it. When I have meetings via email, I usually star the email as important until I've looked over it and read it thoroughly enough to implement any and all changes necessary. Looking back, I wish I had documented those choices in my journal so I could have all of my notes in one place, as opposed to switching back and forth between digital email and my written journal.

In my process, I mentioned I wasn't settled on the font. I think this was due to my strong feelings towards the blueprint font. I wanted my clients to like it, but ultimately, it didn't compliment Taylor's message as well as the Old Hall Serif. When it comes to design work, I always try to remember the intended message behind the design. Yes, the blueprint font was a literal representation of architecture, but this book was about Clemson University. A building font from the Institution would better serve the design. In this case, it was also crisper and easier to read.

5. "Design" it

This final phase is somewhat self-explanatory: design. After researching and meeting with clients, I take the mock-up and realize it. Yes, I technically did this already in the visual language phase, but this is about refining the design. Based on client edits and preferences, I create my design carefully, illustrating and fitting it for *Unbuilt Clemson* and Taylor's message specifically. I turn the mock-ups into the final version of my client's story, told through their very own personalized visual language.

I refined the second design concept with multiple iterations. I extended the image onto the back cover, added in the book description, and made edits to the front cover.

December 2020. In early December 2020, I started the refinement process for the exterior cover. I wrapped the image around the cover, seen below.
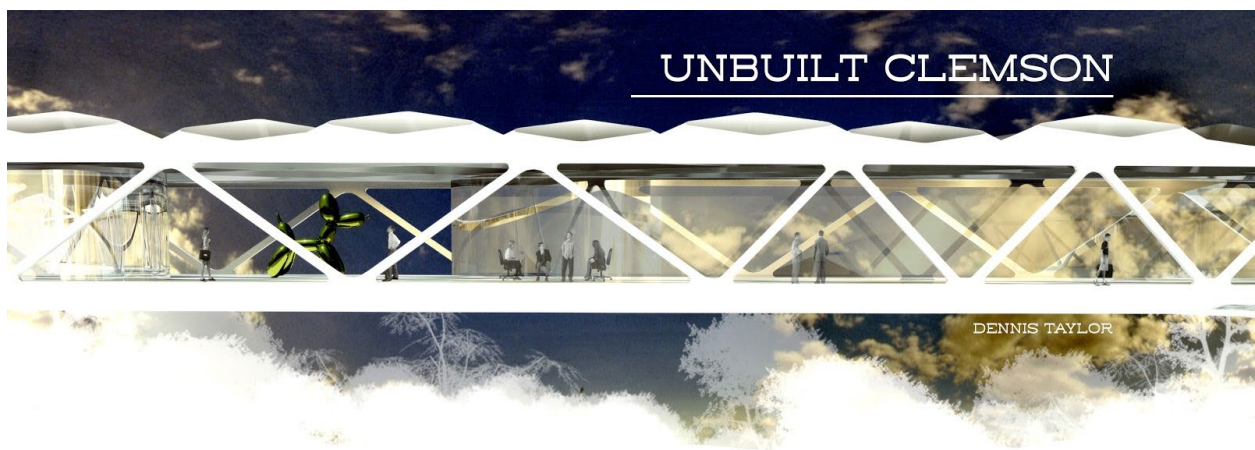
After extending the image from front to back, I made edits to the front cover. Morgenstern and Mero didn't like the linework, so I removed that. It cleaned up the front and really let the minimal typography complement the imagery.
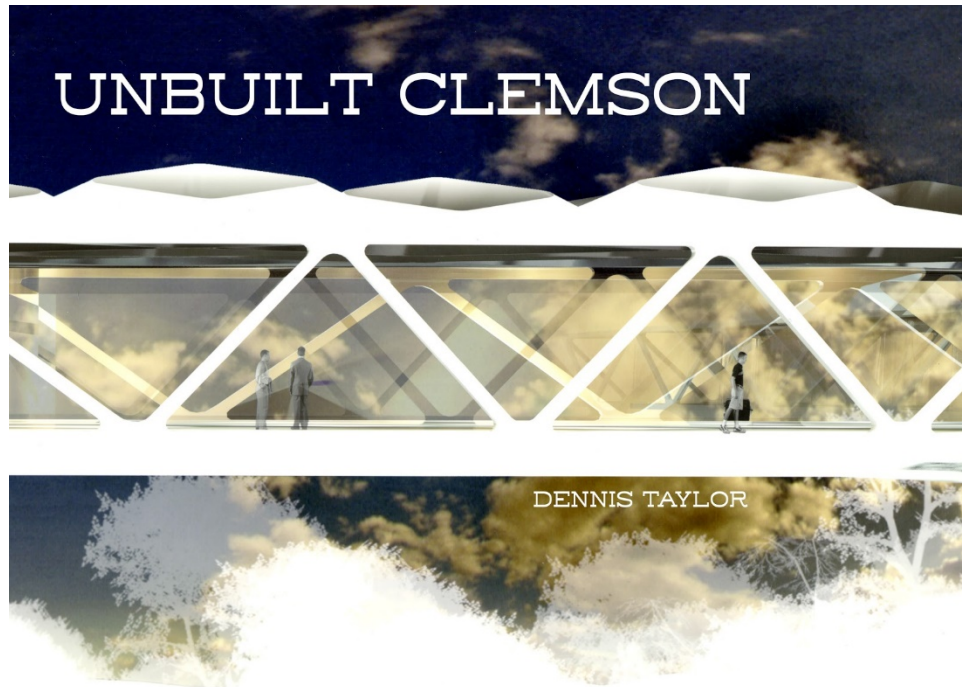
Then, I began work on the back cover. This didn't take long, as I just aligned the book description with the bush/tree shapes at the bottom of the image. I wanted the text to align with the edges of the shape, leading the reader's eye across the back cover to the front cover.

Unbuilt Clemson examines a selection of unrealized building projects throughout the history of Clemson University through the lens of campus development and planning, focusing on projects advanced to the building-design or site-plan stage. These projects reveal the evolving vision and direction of a state institution of higher learning and the variety of internal and external factors that have shaped its course.

Post-meeting. Finally, my research and concepts had come to life. Morgenstern and Mero preferred the second design concept. They liked that the image could wrap around the cover. They also liked the font and color palette of the second version over the first version. Taylor agreed.

I am currently still waiting on an ISBN for the final deliverable, but the author did have one request: add an "S." between his first and last name. I made the edit, and that's the only change from the images you see above to now. This deliverable was finalized—without the spine—around mid-December 2020.

Critique. This project is still ongoing. With the interior design not finalized, this exterior concept cannot technically be finished either. Without a calculated spine width, I don't know how big to make the spine on the cover design. Originally, Mero mentioned we would not need a spine design. The projected spine width was going to be for 72 pages or so; however, after designing the first chapter, it's clear the spine width will be for a book closer to 100 pages. A shorter book does not necessarily need a spine design, if the spine is thin enough, but with the interior concept increasing the page count significantly, a spine design will most likely be necessary. This part of the project has halted until the interior design is finished.

6. External Review

Hay's funnel ends at "design," but I've added in a review phase to this project. Part of design involves review from both client and external source. Similar to peer review in scholarly work, external review sends a design to others within that field to evaluate and scrutinize the credibility of the project. If there are weaknesses in design (font, color palette, consistency, accessibility, etc.), this phase discovers and remedies them.

This project did not have any kind of audience testing, so it doesn't directly respond to the readers' needs. That said, I did receive feedback from Morgenstern, Mero, and Taylor throughout the design process, as documented both in this design diary and in my critical reflection. Taylor provided me with client feedback; Morgenstern and Mero provided me with external feedback.

Critique. Looking back on this project, I think it would have been helpful to incorporate external review or at least get feedback from a professional designer in the publishing or Extension fields. I had time during my research phase to send my concepts to other for external review, but I didn't do it. There wasn't much here in terms of reasoning or excuses why I didn't. It just didn't happen.

There was a lot of room on the front-end of this project for me to work more heavily on conceptual design. With my internship responsibilities, I had a difficult time balancing this project with the other projects I had. If I had balanced more, I may have been able to work more on this project and develop concepts—even without the finished manuscript.

I probably would have learned a lot and had a much more informed design had I used the external review I planned to implement. Though this didn't happen, I still feel I completed each of the design phases successfully and learned a lot from hearing client feedback.

The projected due date for this deliverable was September 2020. The manuscript for *Unbuilt Clemson* was expected to be finished in August 2020. Since exterior design is usually the last deliverable in the book publishing process, I tried to wait until CUP acquired the finished manuscript. By October 2020, I still did not have access to the manuscript, so I started on the exterior design in place of the interior. The timeline had already been pushed back significantly, so any work I could do for the project at that point was beneficial. CUP received the finished manuscript around December 2020. Layout drafting started in January 2021.

Interior Layout

Interior book design involves layout, typesetting, and document design. Layout refers to how elements are physical arranged on a page to create a visually appealing and easily readable document. This includes the arrangement of various images, text, and styles. Parallel to how a book's exterior acts as a marketing tool, a book's interior enhances the entire look of a product, instead of merely by its parts. Let's dive into how I made the interior concept design for *Unbuilt Clemson*.

1. Generate ideas and define a concept

As this deliverable was the second phase of the *Unbuilt Clemson* project, I used a lot of the same research, materials, and metaphors I had from the cover design. I did look up reference images for blueprint overlay, color-blocking, etc.

December 2020. Morgenstern reiterated *Unbuilt Clemson's* artistic style again. With the 8.5x11 oblong template shape, the book was better suited for a design-heavy look, as opposed to a text-heavy look. The book should be something closer to a museum art book. With that in mind, I focused on unique layout and typesetting elements. Out of these materials, the most influential is the third one in the images you'll see below.

That image—it's labeled Constitution Hall—includes expert use of grid systems, varying fonts, and use of color. All the reference images I used were incorporated into *Unbuilt Clemson* in some way, shape, or form. Most of them involve some sort of grid system or breaking of that grid system.

PRESERVATION

Constitution Hall

LECOMPTON, KANSAS
1990, 1995

LOS ANGELES I

'Chromate finish applied to the steel components differentiates from the past and communicates the brand's aesthetics'

Cabane de Zucca's former flagship store in Omotesando in central Tokyo was well-known to me during my high school days. I knew about it, even though I was not fashion conscious at that time. The minimalistic space finished with galvanised steel, which was rarely used as an interior finish back then, was so intriguing that I would often peek inside the store from the street. This impression was still vivid in my memory when I was commissioned to design a shop for its Zucca Days collection in Daikanyama, just a short distance away from the original location.

In our quest to realise an equally intriguing space, chromate finish was applied to the steel components to differentiate from the past and create a unique impression, while communicating the brand's aesthetics and legacy through our design. The freestanding scaffolding framework, capable of responding to various needs in the same way as standard wall units, were installed as the main element constituting the minimalistic space.

In our overall design concept, it was important to also create a welcoming entrance for customers stopping in off the street. In order to create an inviting atmosphere, we provided a zone that was akin to a gallery space near the entry area, where the firm could hold exhibitions in collaboration with other brands. Spatial elements dispersed throughout alleviate a sense of tension in the space.

Project – Retail

Cabane de Zucca Daikanyama
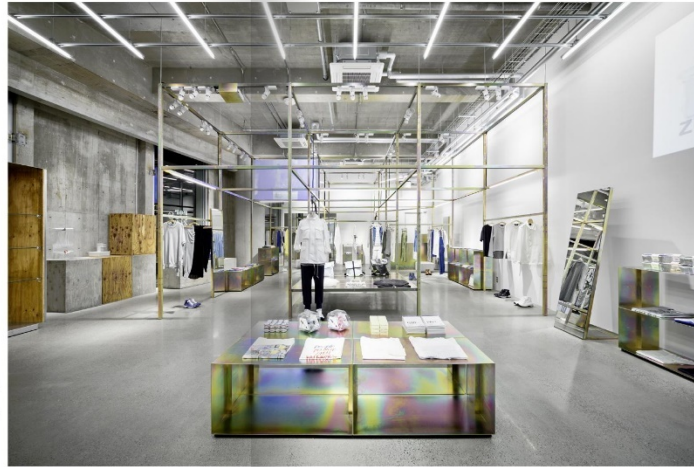
1 An all-glass facade with the store name affixed on the window allows passers-by to view the store and bespoke furniture we designed for Zucca Days.

2 The interior incorporates a grid-like concept, from the furniture designs to the layout of fluorescent tube lighting overhead.

ARCHITECTURAL DETAILING

FUNCTION | CONSTRUCTIBILITY | AESTHETICS

EDWARD ALLEN · PATRICK RAND | THIRD EDITION

WILEY

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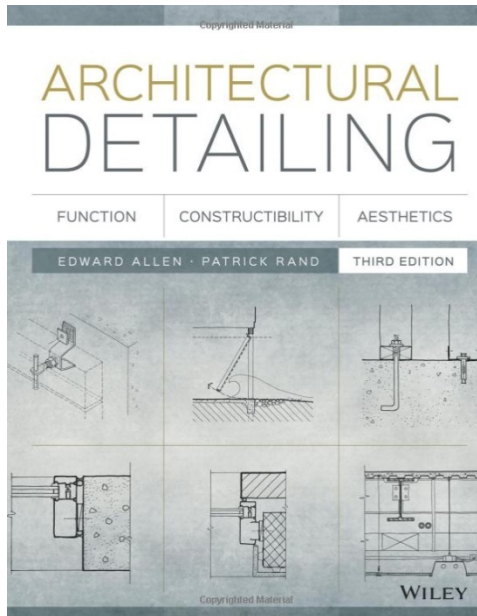
5. A reglet is an upward-sloping slot in a vertical surface into which a flashing or the edge of a roof membrane may be inserted. The slope (wash) acts to prevent water from being forced into the vulnerable joint by gravity, and the overlap of the upper lip of the reglet over the flashing keeps water from reaching the joint between the two components. The reglet shown in this drawing is a traditional type that is largely obsolete, but it may still be encountered when older buildings are renovated. It is molded into glazed terra-cotta tiles that are built into a parapet wall by masons. Shims and/or a sealant bead must be inserted into the reglet to hold the flashing or membrane in place.

6. This contemporary type of reglet is created in a concrete wall or spandrel beam by using a preformed strip of metal or plastic that is nailed lightly to the formwork before the concrete is poured. The opening in the reglet is usually closed temporarily with an adhesive tape or a strip of plastic foam to prevent its being accidentally clogged with concrete. There are many patented profiles for this type of reglet that are intended to interlock securely with a folded edge on the top of the flashing. Diligent inspection is needed just prior to concrete pouring to be sure that the reglet is installed right side up.

If a reglet is wetted, water may find its way through by capillary action. A continuous bead of sealant between the flashing and the reglet can be helpful in preventing this.

7. There are also a number of patented designs of surface-mounted reglets made of plastic or metal. A bead of sealant is intended to keep water from behind the reglet. This is somewhat risky, because the success of the detail is entirely dependent on perfect workmanship in installing the sealant and perfect adhesion of the sealant to the wall. ▷

Reglet blocks
Sealant
Counterflashing
Roof membrane
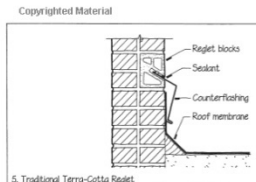
5. Traditional Terra-Cotta Reglet

Reglet
Sealant
Flashing

6. Preformed Reglet in Concrete
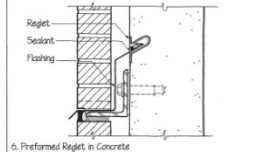
Sealant
Reglet
Parapet
Counterflashing
Roof membrane
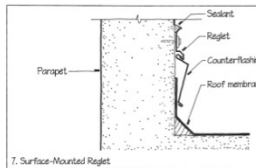
7. Surface-Mounted Reglet

SECTION 1 ■ FUNCTION 13

Post-meeting. Coming away from this meeting, I felt confident that I could create something design-heavy and artfully thought out. I continued my research and then created concepts based on the references I had. I wanted to showcase *Unbuilt Clemson* as art, not just as historical documentation of architecture. The very first reference image above inspired a lot of *Unbuilt Clemson's* visual language.

Along with this bit of research, I was also sketching ideas and ultimately came up with a general concept.
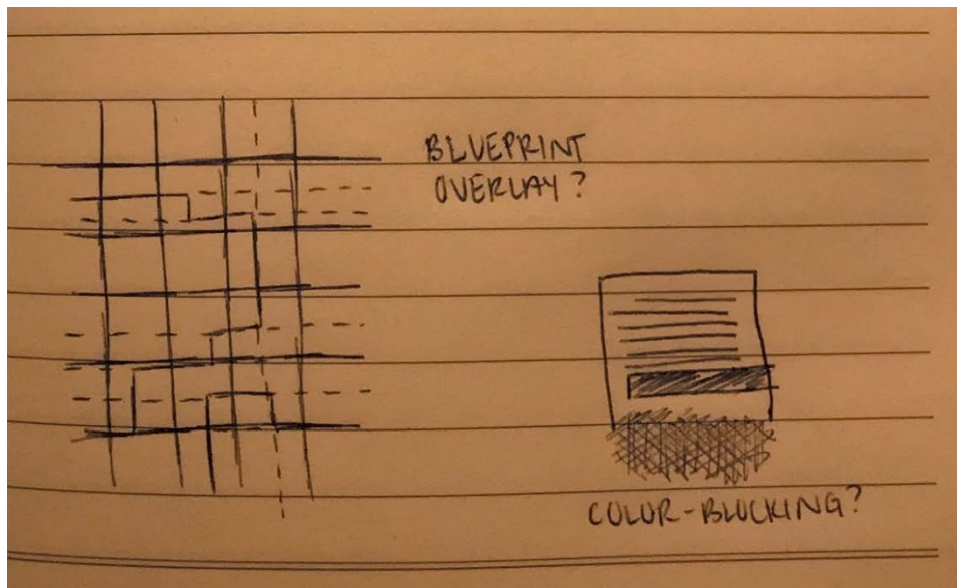
I knew from previous working experience that CUP liked color-blocking. I figured I could incorporate that with the color palette I created from *Unbuilt Clemson's* exterior cover. After image tracing the cover,

creating color swatches, and importing them into my Adobe library, I chose a soft yellow for the Introduction.

After working with the colors, I created the InDesign file. I added columns, facing pages, gutters, etc. to create a grid system. Then, the text came into play. I started out by adding all of the text for the Introduction. The font was Garamond from the Microsoft Word file I received. Because Garamond is an accessible text and is often used for book publishing, I decided to leave it. As for the shapes and the linework, I was trying to feel out the space for different design elements. How could I make the Introduction, which didn't have images or sidebars, look more designed?

I also wanted the first page to differ from the second. On this page, we see the text span two columns. On the second page, we see the text span three columns. I changed the textbox width because of the footnote volume. The footnotes weighed down the design—whether the textbox spanned two columns or three.

In this version, I made the page size too small. It was a 7x10 template, as opposed to the 8.5x11 template. This version, though it was a good start, was not polished. It was weighed down by incorrect page size and too much text.

The first chapter was designed similarly. The section title was in Old Hall Serif, the body text in Garamond, the footnotes weighed down the page, and the overall feel of the design was text-heavy and leaned more towards a history book than an architectural book.

The footnotes weighed down the second page of Chapter One more heavily than the Introduction. I reached out to Morgenstern and Mero for feedback.

Critique. The interior design was definitely more difficult to start on than I originally thought. I think the majority of this occurred because I don't have much experience in layout, sans the marketing catalogs I've complete for the Press and a few magazine layouts during my undergraduate career.

As for the actual design, the heavy text was in part because of the wrongly sized document. I made a 7x10 template, but the document was supposed to be 8.5x11. With an extra 1.5x1 inches, I gained a lot of space. Morgenstern also pushed the footnotes to endnotes, which freed up a lot of space. The pages would become much less bottom heavy and would be more balanced that way.

2. Create a visual language

After coming up with the color-blocking idea, I created another iteration of the concept. I wanted to focus more on the Old Hall Serif. I incorporated the color-blocking and linework from the first design but made them more angular. I wanted clean lines to compliment the Old Hall Serif serif lines. I aligned the chapter title over two columns, adjusted the kerning so that each letter aligned with the column gutters, and color-blocked the rest of the page. I used a complimentary font (Verdana), as well as an explicit flowline aligned with the "NE" of "CHAPTER ONE," to mirror Old Hall Serif' letter anatomy.

The gold color—which was taken from my original Introduction concept—was used throughout the first chapter. I used it as a background for my extract quotes. That background then turned into the text color in later refinements. The extract quotes mirrored the Old Hall Serif in Verdana, just like the section headers.

In this first chapter spread, I decided to change the font from Garamond to Minion Pro. This would give the book a more polished feel. Garamond felt a bit too "old." I added a drop-cap to signify the start of a section. I also put the opening line in the gold color, once again to signify the opening of a chapter section. The first column of text is justified. The rest of the text on this spread is left-aligned. The figure text is in italics, and the figure number is in gold to make it more easily identified. The figure text and linework on the first page align with the edge of the text column. After the first page, each new paragraph was set off by a .5" tab.

As for the design elements here, the extracted quote had the same gold background as the lettering from the chapter title. The text spans over two and a half columns, just like the rest of the text on the page. As for the figure, it spans over three columns, just like the color-block on the chapter title page.

January 2021. I sent Morgenstern the design and he provided me with feedback via email. The main feedback he had was regarding the Verdana callouts. They felt like a magazine, rather than a book. He recommended I change the text color and align it with the rest of the text on the page.

Post-meeting. To solve the magazine vibe problem, I changed the text color to the same gold we see throughout the first chapter. I removed the highlight color and aligned it with the rest of the text on the page. I also changed the tab from .5" to .33." The rest of chapter one was designed in a similar way, based on all of the references I found.

FROM ITS FOUNDING, the growth and development of the Clemson College campus went hand in hand. The original 814-acre Clemson campus expanded gradually toward the towns of Calhoun, Central, and Pendleton, South Carolina, growing by another 22,000 acres when reclaimed forest lands were acquired in the 1930s. The physical plant developed just as progressively, though somewhat sporadically. There were growth spurts—the first when the college was founded, another during the Great Depression, and once more following the end of World War II. Various factors contributed to this growth and development: topography, climate, natural disasters, politics, philanthropy, and fluctuating economic conditions. But the Board of Trustees, mindful of the vision of Thomas Green Clemson, shepherded growth and development; ultimately, they determined what was built and what was not.
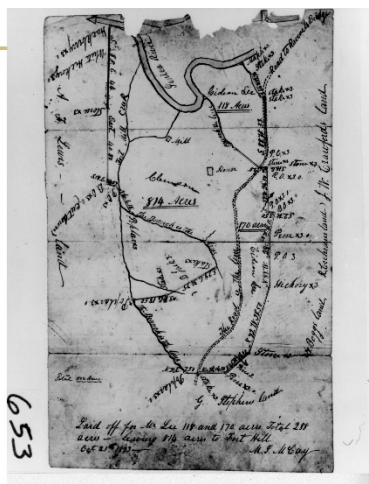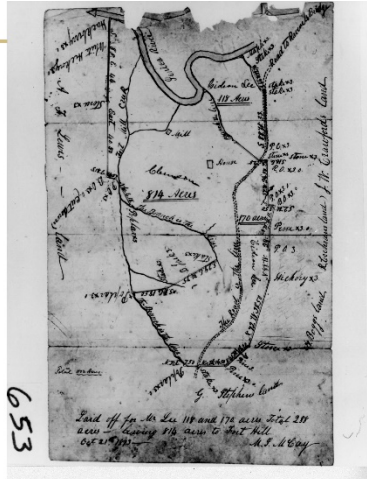
The actions of the first Board of Trustees established precedents for future planning and construction by assigning the President a pivotal role. After visiting the campuses of institutions in neighboring states and deciding that some twenty buildings were required for Clemson, the Trustees hired the Atlanta architectural firm of Bruce and Morgan to design them. To execute the grand Collegiate Gothic designs, the Trustees *"realized the necessity of having some competent person . . . to overlook and plan the work . . . and to arrange and locate the buildings . . . and entrust him with these duties."* That individual—Henry A. Strode, the university's first President—possessed experience and ability as an administrator and educator, but not as a builder. However, with the assistance of an on-site junior architect and building supervisor hired by Bruce and Morgan, Strode carried out his duties as "President-contractor" conscientiously and with minimal complaints. His few letters to Board President Richard Wright Simpson described difficulties in procuring building materials and labor, and conveyed his impatience with the Trustees' decision regarding the location of the Main Building, which they had exempted from the original charge. After Simpson informed Strode that it "would be situated . . . at the top of the hill near the Calhoun residence [Fort Hill]," Strode, most likely with the assistance of Bruce and Morgan's attaché, arranged the other buildings on a long north-south axis behind the Main Building. He placed the Chemistry Building (now Hardin Hall) farther down across from the eastern facade of Fort Hill (the Clemson homestead that stood in almost the exact center of campus); other farm structures such as barns, silos, sheds, and cow houses in the surrounding countryside completed the bucolic landscape.

Critique. I felt much more confident about my refined designs than I did about my original concept. By simply changing the document size and moving the footnotes to endnotes, I felt the design moved from a magazine layout to a book layout. It still wasn't polished just yet, as the alignment needed work, but overall, it felt like a step in the right direction. To me, this was the most successful part of the project. Defining an interior template—even with a few needed edits—made the remainder of the design process much less work. Just like the marketing catalog, once I designed a few pages, the remainder of the text could be manipulated to fit into those template pages.

February 2021. I met with Morgenstern again to discuss potential edits. In my original design diary, which is all high-level notes and no critique, the detailed feedback spans about four pages of the journal. I've paraphrased the edits below:

- Crop unnecessary materials out of images (i.e., gray background around map)
- Correct copy error with hyphens in section headers to en dashes
- Standardize extract quotes
- Simplify text design by leaving it in two columns
- Lean on conventions of readability

Post-meeting. As this project is still ongoing, the design process stops at this phase. There are no design and review phases at this time. I'm in the process of designing transparent backgrounds with blueprints, adding sidebars and sidebar texts, re-anchoring the text at the top of the page rather than the bottom, re-designing the quotes and implementing a new extract font instead of Verdana, and realigning the columns to the grid system I created. This will all help in simplifying the design and enhancing the overall readability of *Unbuilt Clemson*. I also recently got more images and materials from Special Collections, which will be implemented in the new refined design. This will, hopefully, balance the image to text ratio out a bit more and provide a more visual break for the reader.

Morgenstern did give me feedback, as can be seen above. During the rest of the process, the Press and the author will continue to review the design until it's ready for production.

Critique. The two refined interior concepts have opened up talking points between me, Morgenstern, and Taylor. We started the conversation about potential supplemental materials for the interior's illustration. I also learned that document design is more than just layout. Document design is visually complex and has lots of moving parts. In order to be successful and effective, designers have to work with opinionated clients and the author has to be on board with the design. There's a lot in the background of design production that people don't know about. Based on the work I set out to do, I feel like I've effectively blazed a trail for where I'll be headed over the remainder of my time working on *Unbuilt Clemson*.

Timeline

The projected due date for this deliverable was December 2020. Due to the timeline delay—the finished manuscript not acquired until December 2020—the interior concept could not be developed until January 2021 at the earliest. From October 2020 to January 2021, I worked on the exterior design and the marketing catalog in place of the interior. The final layout—which included cover design, interior layout and typesetting—and the marketing catalog were projected to be complete by January or February 2021 at the latest. This depended on the design editing process. As seen above, I was able to complete full drafts of and a future template for the interior. This project is still currently in-progress, though, and will be until April 2021 at the earliest.

Marketing Catalog

At the beginning of this project, Morgenstern asked if I could make a marketing video for the book; however, as the project progressed, we realized there wasn't as much of a need for a video as there was for a marketing catalog. The Press releases seasonal catalogs for both fall and spring semesters, detailing front-list titles, new in paperback, how to support the Press, and more. It was to be a short, promotional catalog to spread awareness of and increase audience engagement with not only all of the Press's spring 2021 releases, but also with *Unbuilt Clemson*.

1. Create a visual language

As this project was preceded by the CUP Autumn/Winter 2020 Catalog (AUW20), the first three phases of the Design Funnel were completed during the previous project. I used research from the AUW20 catalog—and the AUW20 catalog itself—as a reference for the SSU21 catalog. Morgenstern recommended I adapt the template I created for the AUW20 catalog to the SSU21 catalog. *See [CUP's AUW20](#) online catalog.*

October 2020. Morgenstern and I discussed what the Press wanted to see in this catalog versus the AUW20 catalog. The main idea was to use an open-source labyrinth image. I would then take the previous AUW20 template and change the color palette, covers, front and end matter, and front-list designs to emphasize the new books, rather than emphasize the new in paperback books and other focuses of the AUW20 catalog.

```
→ SS21 catalog
    + design same
    + layout different
    + color palette change
    + front list page w/o quote *
    + 20+ books
    + get outline from John
    + add color blocking/ design for 1 pg or full
      spread
```
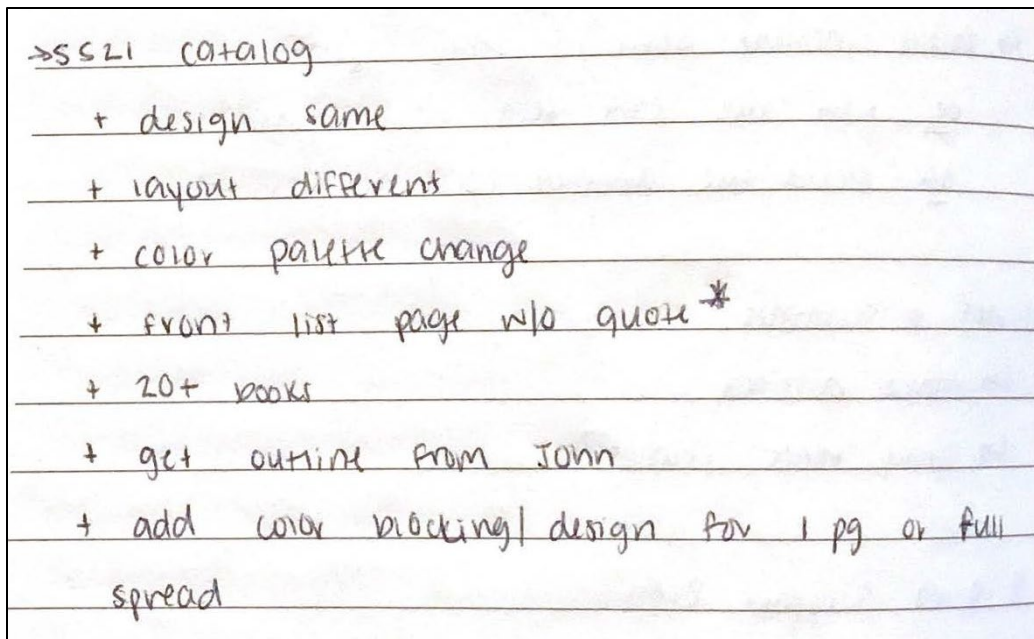
October 2020. In the same month, we met again to discuss the SSU21 catalog in a bit more detail. The ideas were basically the same, but Morgenstern expressed a large emphasis on the full spread designs, as opposed to the single page designs I created for the AUW20 catalog.

```
To work on:
- woodstock cover          - water resources journal
- s/s catalog
    + can use same layout w/ diff. colors
    + diff. cover + palette
    + layout from John
    + files from Alison
    + full spread design
    + 15 new in paperbacks
       → could use running heads
```
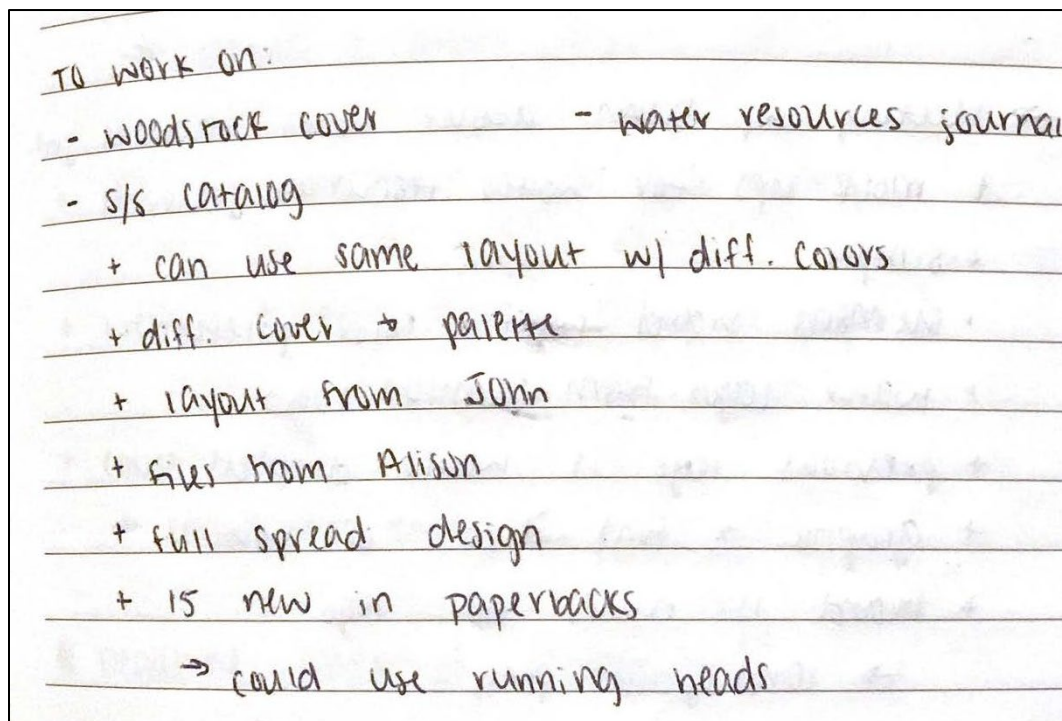
Post-meeting. I started on the cover designs for the catalog. Because I had a template for the exterior, it was a simple "plug-and-chug" exercise. I deleted the old images on the covers and input new images.

Because the past catalog used an image from one of the front-list titles, I decided to give the Press an option along with the labyrinth. I chose an image from one of the other front-list titles, put it in Illustrator, and changed out the AUW20 information with the SSU21 information.
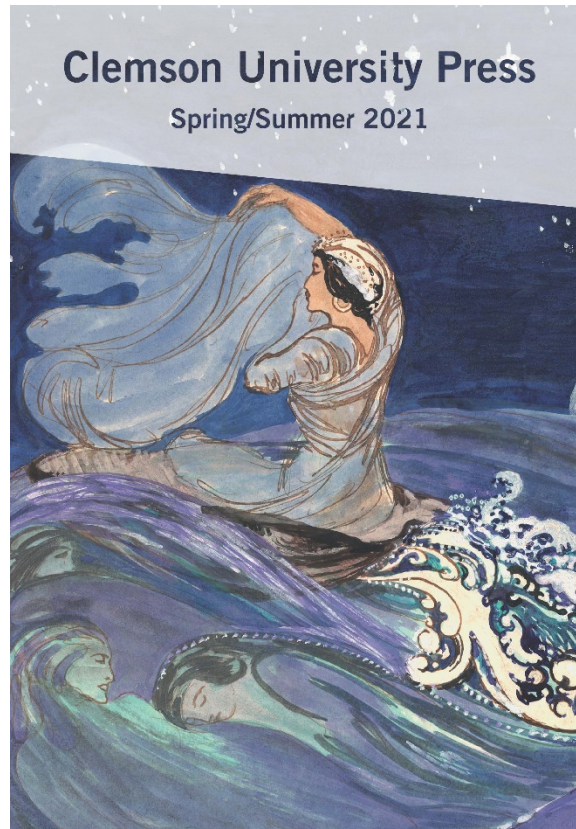
I thought the colors in the first design, as you can see above, would offer a cohesive color palette throughout the catalog. The Press liked this, but we didn't have the permissions to use the image outside of the book cover it was on. The labyrinth was the only open-source image.

Though I couldn't use the original painting concept, I image traced it and created color swatches to use throughout the interior design.

With the color palette I grabbed from the first concept, I created a second iteration of the front cover, which used the labyrinth image solely. Instead of offering one concept, I provided two refined concepts: (1) labyrinth with gradient, and (2) labyrinth without gradient. Ultimately, Morgenstern and Mero liked the non-gradient option.

I knew I wanted to create something more symmetrical on the cover, as I was already planning for the interior to be asymmetrical. I got rid of the color-blocking from the AUW20 template and let the image

stand alone. I overlaid a white color on the labyrinth, dropped the opacity of the labyrinth background to 0, and added a colored background over the entire cover.

Critique. I wish I focused on the labyrinth idea from the beginning. In my design process, I always like to give my clients multiple options; however, I should have realized that my clients were set on a design. There was good reason for that, as it was the only open-source image. If I had focused on that from the beginning, I think this project would have had one big advantage and one big disadvantage. Advantage-wise, I would have had more time to focus on the labyrinth design of the interior cover. Disadvantage-wise, I wouldn't have the color palette I used without first designing the painting cover. Ultimately, the concept designs always help produce the final product, so even though I wished I focused more on the labyrinth, I still wouldn't change anything that occurred during the design process.

2. "Design" it

I created the overall design concepts with the covers and implemented that same concept throughout the interior. Instead of focusing the design on quote pages, like the previous AUW20 catalog, I focused on designing the front-list titles themselves.

After the second October meeting, Morgenstern sent me the catalog layout. I received the materials from Mero, including book covers, ISBN numbers, descriptions, etc. There were a few missing materials, but they were in the design stages of the production process.

Looking at Morgenstern's layout, I realized that the AUW20 front-list designs would not work for the SSU21 front-list titles. The AUW20 catalog didn't have as many new titles as the SSU21 catalog would. Where the AUW20 catalog used quote pages to accent the book pages, I'd be creating a more design-heavy book page without a quote page.

December 2020. Post-exams, I met with Morgenstern to discuss the interior concept. The labyrinth image would serve as the cohesive image throughout the catalog.
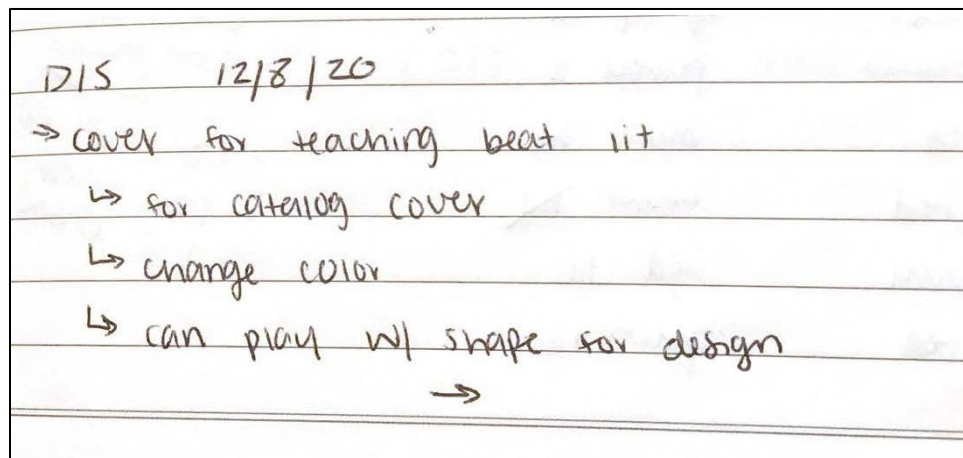
Post-meeting. To start on the design itself, I copied over the AUW20 template to the SSU21 catalog InDesign file. Instead of focusing on placing the labyrinth first, I focused on the internal contents. I

needed spread concepts with the covers, book descriptions, ISBNs, etc. first before designing the pages themselves. I created two different spread concepts.

The Power of Pastiche
Musical Miscellany and Cultural Identity in Early Eighteenth-Century England
by Alison DeSimone

In eighteenth-century England, "variety" became a prized aesthetic in musical culture. Not only was variety—of counterpoint, harmony, melody, and orchestration—expected for good composition, but it also manifested in cultural mediums such as songbook anthologies, which compiled miscellaneous songs and styles in single volumes; pasticcio operas, which were cobbled together from excerpts from other operas; and public concerts, which offered a hodgepodge assortment of different types and styles of performance. This book examines this trend of producing music through the collection, assemblage, and juxtaposition of various smaller pieces, or musical miscellany; like a jigsaw puzzle (also invented in the eighteenth century), the urge to construct a whole out of smaller, different parts reflected a growing desire to appeal to a quickly diversifying England.

The Power of Pastiche explores the phenomenon of musical miscellany in early eighteenth-century England both in performance culture and as an aesthetic. Musical miscellany, in its many forms, juxtaposed foreign and homegrown musical practices and styles in order to stimulate discourse surrounding English musical culture during a time of cosmopolitan transformation as the eighteenth century unfolded.

ISBN: 978-1-942954-77-4
256 pages
April 2021

2   Clemson University Press

Pamela Colman Smith
Artist, Feminist, and Mystic
by Elizabeth Foley O'Connor

A feminist artist, poet, folklorist, editor, publisher, and stage designer who was active from 1896 through the 1920s, Colman Smith became popular for her live performances of Jamaican folktales in both England and the U.S., using the creole of the island to capture the dramatic power of these tales while driving speculation about her purposefully indeterminate racial and sexual identity. She also traveled in—and was expelled from—occult circles, and her ability to take on and cast aside a wide range of identities was central to her life's work. Colman Smith illustrated more than 20 books and well over a hundred magazine articles, wrote two collections of Jamaican folktales, and edited two magazines. Her paintings were exhibited in galleries in the United States and Europe.

ISBN: 978-1-949-97939-8
256 pages
March 2021

Spring/Summer 2021   3

Excavating Exodus
Biblical Typology and Racial Solidarity in African American Literature
by J. Laurence Cohen

Excavating Exodus analyzes adaptations of Exodus in novels, newspapers, and speeches from the antebellum period to the Civil Rights era. Although Exodus has perennially served to mobilize resistance to oppression, Black writers have radically reinterpreted its meaning over the past two centuries. Changing interpretations of Moses's story reflect evolving conceptions of racial identity, religious authority, gender norms, political activism, and literary form. Black writers transformed Moses from a paragon of race loyalty into an avatar of authoritarianism. *Excavating Exodus* identifies a rhetorical tradition initiated by David Walker and carried on by Martin Delany and Frances Harper that treats Moses's loyalty to his fellow Hebrews as his defining characteristic. By the twentieth century, however, a more skeptical group of writers, including Zora Neale Hurston, Ralph Ellison, and William Melvin Kelley, associated Moses with overbearing charismatic authority.

This book traces the transition from Walker, who treated Moses as the epitome of self-sacrifice, to Kelley, who considered Moses a flawed model of leadership and a threat to individual self-reliance. By asking how Moses became a touchstone for notions of racial belonging, *Excavating Exodus* illuminates how Black intellectuals reinvented the Mosaic model of charismatic male leadership.

AFRICAN AMERICAN
LITERATURE SERIES
ISBN: 978-1-949979-91-6
256 pages
April 2021

4   Clemson University Press

Editing the Harlem Renaissance
edited by Joshua M. Murray and Ross K. Tangedal

In his introduction to the foundational 1925 text *The New Negro*, Alain Locke described the "Old Negro" as "a creature of moral debate and historical controversy," necessitating a metamorphosis into a literary art that embraced modernism and left sentimentalism behind. This was the underlying theoretical background that contributed to the flowering of African American culture and art that would come to be called the Harlem Renaissance. While the popular period has received much scholarly attention, the significance of editors and editing in the Harlem Renaissance remains woefully understudied. *Editing the Harlem Renaissance* considers developmental editing, textual self-fashioning, textual editing, documentary editing, and bibliography. Chapters utilize methodologies of authorial intention, copy-text, manuscript transcription, critical edition building, and anthology creation. Together, these chapters provide readers with a new way of viewing the artistic production of one of the most important US literary movements.

Editing the Harlem Renaissance foregrounds an in-depth approach to relevant editing and editorial issues, exploring not only those figures of the Harlem Renaissance who edited in professional capacities, but also those authors who employed editorial practices during the writing process and those texts that have been discovered and/or edited by others in the decades that followed.

AFRICAN AMERICAN
LITERATURE SERIES
ISBN: 978-1-949-97955-8
256 pages
January 2021

Spring/Summer 2021   5

The titles, images, and book information (ISBN, page count, publication date) remained the same across each spread; however, the book description placement, labyrinth image, and three bars changed places based on the design. I had about six variations of the placements for the labyrinth and bars. The book description was dependent on how long the description was.

As for the design elements themselves, the labyrinth connected the exterior to the interior. The bars were supposed to parallel the shape of the labyrinth lines, while also contrasting the curves of the labyrinth. I used the shape tool to create bars about double the labyrinth's width. I then placed those bars to direct the viewer's eye to the book covers, titles, book descriptions, etc. The labyrinth image was placed to deliberately break up the page. I layered each design element along certain flowlines. This created the overall cohesive look.

After placing the labyrinth and accompanying bars, I changed the color to a muted compliment to some color on the spread's page. For instance, in the above spread, the *Excavating Exodus* page is somewhat of a muted version of the book title color. The color is still located within the catalog color palette, based on the original painting. I deliberately chose each color for the spreads to act as a compliment to whatever the page's content was.

Excluding the front-list titles, the remainder of the SSU21 catalog came from the AUW20 catalog. I merely changed the covers, input the book information, and removed the book descriptions from the AUW20 and replaced them with bars for SSU21. These bars would tie in the bars throughout the front-list titles to the new in paperback and end matter sections.
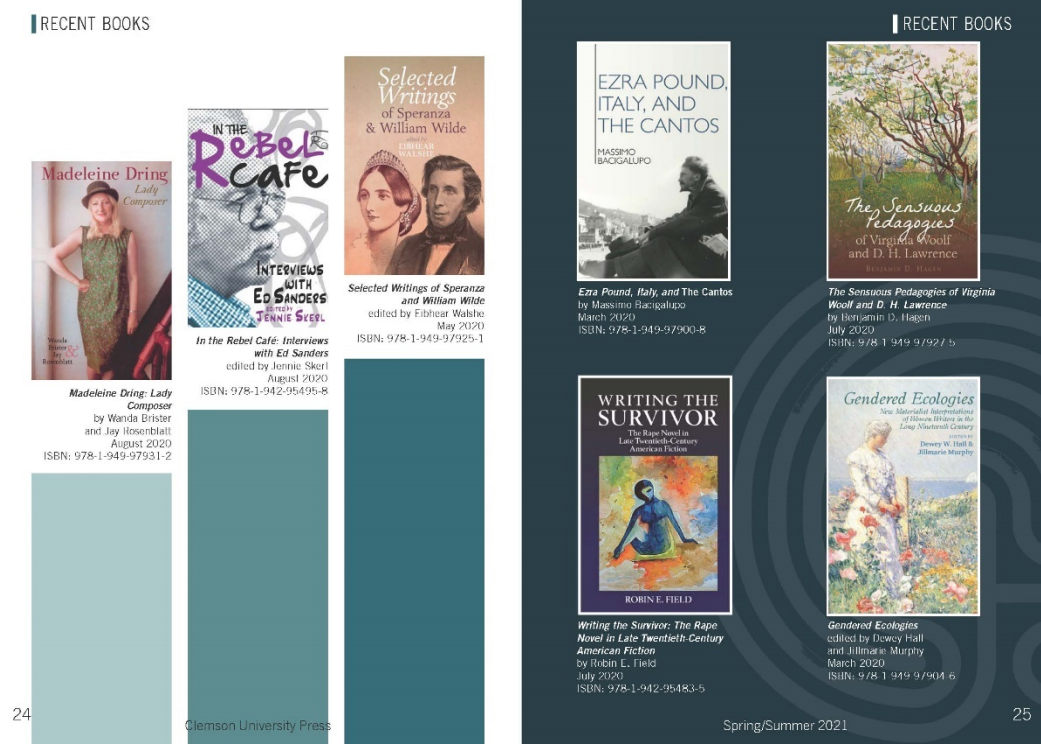
Critique. One of the key things I learned from this catalog is that you don't need a lot of versions of a design to make something effective. Generally, I've always thought that the more concepts and iterations you come up with, the more flushed out your final design will be. With this catalog, that wasn't the case. Yes, I came up with two different starting concepts, but after I focused on the labyrinth, I created two different front-list spreads, placed the labyrinth and bars in different areas to accent the books, and ultimately created the SSU21 catalog in one refined phase.

3. External Review

This part of *Unbuilt Clemson*, like the exterior design, did not have any kind of audience testing, so it doesn't directly respond to the readers' needs. That said, I did receive feedback from Morgenstern and Mero throughout the design process, as documented both in this design diary and in my critical reflection. Morgenstern and Mero provided me with client feedback; however, there was no source of external feedback for this project.

Critique. If I had more time, I probably would have set up times to discuss my design with Morgenstern and some of his connections in publishing, specifically in layout, marketing, etc. It would have been beneficial to see what others in the publishing field had to say about the marketing catalog. Though there wasn't an external review, I still feel like I was provided with appropriate feedback and the critique necessary to create a professional, well-designed marketing material.

Timeline

The projected due date for this deliverable was January 2021. As this was supposed to be a marketing video, the promotional deliverable would not have been created until after the entire project was realized. It was projected to be finished with my MAWRM portfolio and critical reflection; however, due to the timeline delay with the finished manuscript, this project was completed alongside the exterior cover. The final draft was finished in mid-January 2021.

Final Notes

Tharon Howard proposed I give insight into my design process through a design diary. Though I had prior experience with documenting my design decisions, I had never made a diary public for others to see. The diary was to include design versions, edits, thoughts, color palettes, etc. and I feel that I've provided all of that above, with a clear explanation of how each meeting, sketch, thought, etc. fits into the design process.