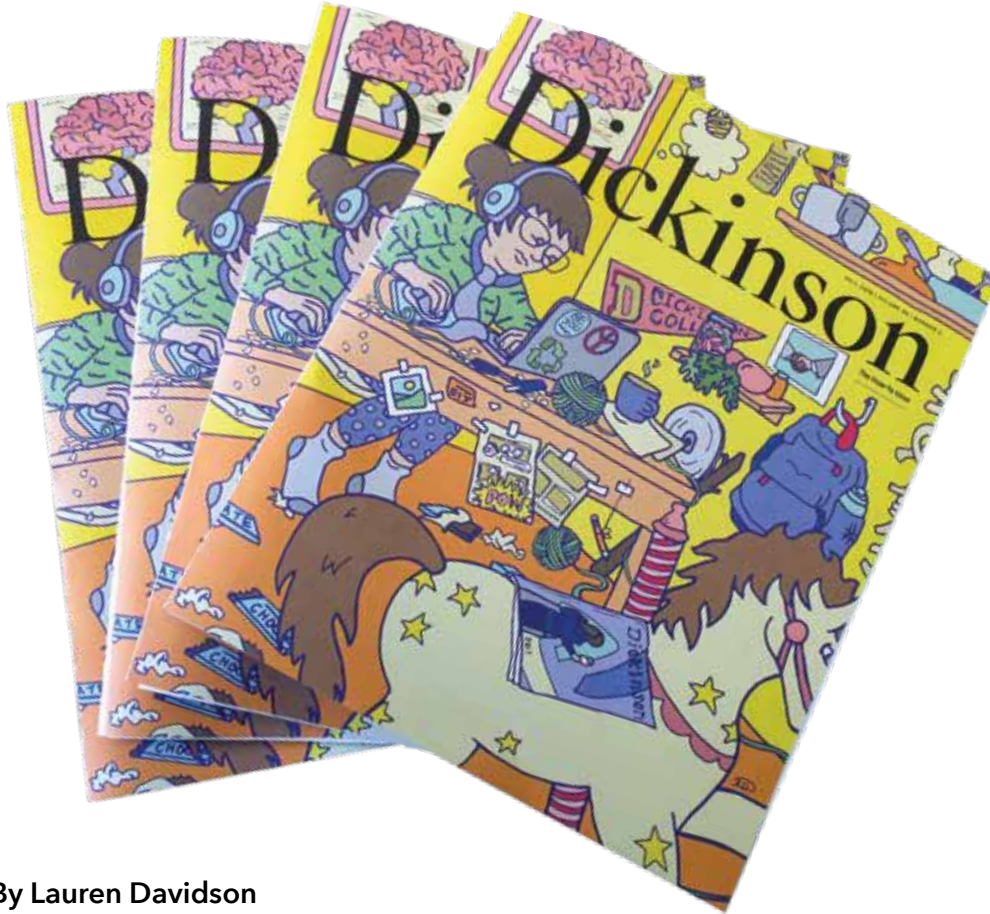




The Evolution of a **How-To** **Feature**

[Or, How to Do How-Tos]





By Lauren Davidson

There are hidden talents among us.

Everyone knows how to do something, and many times those “somethings” are fascinating to others — which is likely why Pinterest and Tasty and the DIY Network have become all the rage. They have made it easier for the average person to share their skill, craft, or side hustle.

And while alumni magazines often tell the stories of particularly accomplished individuals in the pages of their publications, here’s an opportunity to feature a broader spectrum of alumni. Undoubtedly, there are many out there who could teach us a thing or two. So I connected the dots: Let’s find out what our Dickinson College alumni know how to do and get them to share. And what better way for me to present how I approached committing the entire feature well of one issue in *Dickinson Magazine* to a series of how-tos than to tell you in how-to format.

How Do You Do [It]?

Some of the most popular YouTube and Google searches these days start with "How to ..." In this Pinterest/Tasty/DIY world, sharing tips, tricks and tools of the trade has become the trend. We know Dickinsonians are incredibly talented, and often those talents lay outside their major, profession or field. So we're putting together a how-to issue!

Email dsonmag@dickinson.edu to nominate yourself, a classmate, a professor or a staff member who knows how to do something worthy of sharing with the entire Dickinson community!



To get the ball rolling, we asked **Colleen Francis '12**, co-owner of *It's Our Side Hustle* print shop, to document for us the process she used to create the stunning image you see on the cover of this issue (and two other options, shown below). Check it out at Dickinson.edu/magazine.

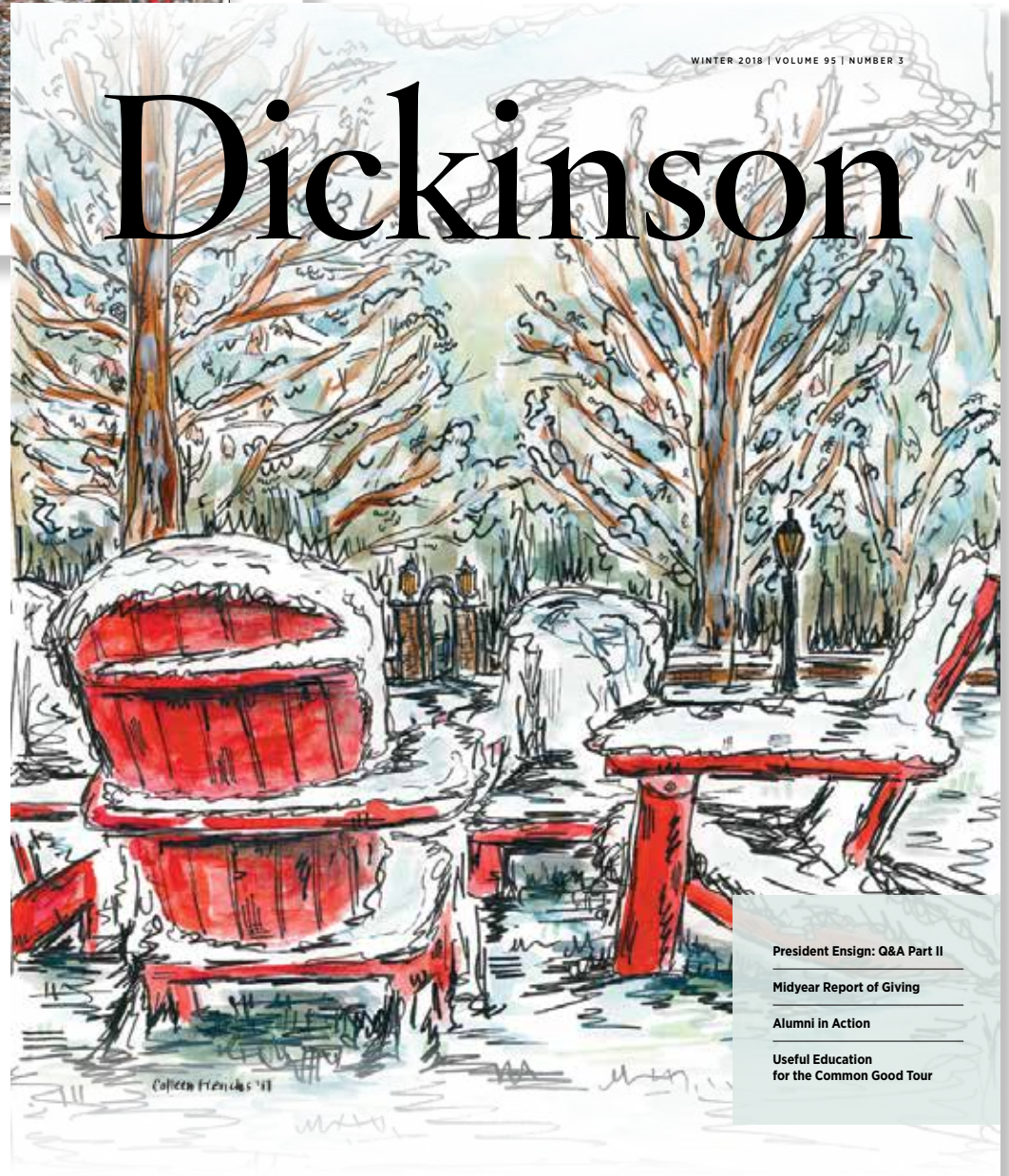


WINTER MAGAZINE 95 | NUMBER 3

We published our first call for how-to submissions in the winter 2018 issue, in conjunction with this alum-painted (and how-to-documented) cover. We wrote our second call, for spring 2018, in how-to format (at right).

How to Produce a How-To Feature

1 • **Develop the game plan.** There are several possible ways to approach features cast in this format, so first I had to settle on one. Do I generate a list of how-tos I think readers would enjoy and go after them? Or do I solicit reader submissions? We've had some very successful reader-response features in the past, and I thought organic, user-generated content would be most authentic and appealing, so I decided



the latter would be the way to go. Let our readers be the drivers and see what happens. And knowing it would take some time to pull together, I slated this for the fall 2018 issue, giving me about a year.

2. Get buy in. This is not your average alumni magazine feature, so a critical step is to convince the “powers that be” that it’s worth pursuing. I started with our Vice President of Marketing & Communications (my boss), explaining that how-tos are very on-trend and that this could be an out-of-the-box way to (1.) integrate alumni into our content in an unusual way and (2.) attract the attention of our readers when the magazines were in hands. I then presented the idea to members of the advancement team and the magazine’s editorial advisory board. The result from all parties was a resounding “go!”

3. Bring the design team on board. I’m fortunate to have a fantastic relationship with our Director of Design Services Amanda DeLorenzo, who is the lead designer on the magazine. She was as excited about this concept as I was (we’re both crafty and spend plenty of time on Pinterest), so we started brainstorming. We had discovered an incredibly talented alum on Instagram who does freelance watercolor art (and had recently done



The Hidden Value of the How-To Feature

There’s more to a how-to feature than just being a fresh approach. It offers some benefits and opportunities that might surprise you.

- **Levels the playing field.** Often alumni have to rise to a certain level (based on job title, major award, substantial philanthropy, etc.) to make the cut for appearing in an alumni magazine. The how-to feature allows you to spotlight alumni who are doing interesting things but might not normally land on your radar.
- **Puts everyone in the mix.** We know from our readership surveys that alumni like to read about students and faculty, and this is a great way to have them in the magazine without doing a profile or focusing on a particular class or club.
- **Creates the unexpected.** A great way to catch the attention of a magazine skimmer or flipper is to mix things up – both visually and in editorial approach. A how-to feature or series grabs readers’ attention and pulls them in.
- **Inspires creativity.** In conjunction with our how-to feature, we wanted to offer a how-to of our own. We included a sidebar at the end of the print feature with a link to a web-exclusive tutorial on how to repurpose old magazines to create easy origami paper stars. We posted the resulting video on Pinterest.
- **Opens doors.** If well-received by your team, leadership, and readers, a how-to approach can open the door to other creative feature options for the future.



Listen Up! Dickinson's new monthly podcast, *The Good*, shares stories from students, professors, alumni and friends of Dickinson. Listeners will be treated to a special treat and hear the latest from Dickinson. President Marjorie Eskin. Subscribe to *The Good* where you get podcasts. Dickinson.edu/thegood

Revolutionary (om Bean to Bar)

5. **Skill & Patience:** After the liquid chocolate is created, it needs to be tempered. Tempering involves heating and cooling the chocolate to specific temperatures. We have a love-hate relationship with tempering chocolate. Each flavor of chocolate has its own temperature specifics that need to be met to properly mold it. Even heating to a few degrees higher or lower than required could result in poorly tempered chocolate. Tempering undoubtedly takes skill and patience, particularly when it's done by hand. Proper tempering will give chocolate a shiny finish.

6. **Art & Value:** After tempering, we pour the chocolate into decorative molds. We use Ghanaian Adinkra symbols for our chocolates, and each symbol has a unique meaning. We also have local artists design our packaging. We love creating products and packaging that are a reflection of Ghanaian art and culture. 57 Chocolate is not just about the chocolate or cocoa products; it's about adding value to an undervalued resource (the cocoa bean) in Ghana.



57 Chocolate is the pioneer bean-to-bar chocolate company in Ghana, West Africa. Founded in 2016 by Priscilla Adjei (PhD, International Studies and French & Francophone studies) and her sister Kimberly. They take dried cocoa beans and process them into luxurious chocolate and confections. Interested in learning more? You can stay connected with 57 Chocolate through Facebook/Instagram (@57chocolate) or Twitter (@57chocolate). Read more about Adinkra at dson.org/adinkra/.



How to Discover Your Voice as a Student Activist

by Espor DuMain '21

"As I started to get more involved on campus, I had conversations with fellow students about shared passions. Starting a group on campus is hard, but it has definitely led to moments of satisfaction when members have made people stop their daily routines to be confronted with truths."



1. **Participate.** During the first week of classes in 2007, at DACCA, I was radically changed by the Turno administration; there was a powerful rally organized by students in the Black Student Union to bring light to these issues and how they affect students on campus. After participating in this event, I began searching for other ways to be a part of movements on campus.

2. **Create connections.** As I started to get more involved on campus, I had conversations with fellow students about shared passions. When you meet someone and create a genuine connection, especially in the context of classes or Clarke Forum lectures that cover issues across the globe, you might discover something that makes you feel connected to something bigger than yourself.

3. **Join a group (or start a new one).** There are many student groups on college campuses, like the national group Next Gen, or groups focused on voter registration or student empowerment. Alternatively, there are groups on campus that focus on social action, like Perseid Collective, Student Liberation Movement and Tree Club. After coming on campus, Frances (Frances '20 and I) began working with the Pennsylvania Student Power Network. On campus, we have been able to engage other students on issues like both groups and making college accessible for all young people in the commonwealth. Starting a group on campus is hard, but it has definitely led to moments of satisfaction when members have made people stop their daily routines to be confronted with truths.

Espor DuMain '21 is an environmental studies major from Saker, Pa., Minnesota. She is a campus sustainability strategy, attended the Conference of the Parties (COP21) 21 summit in Bonn, Germany, and has worked to bring student voices to the forefront in her first year at Dickinson.

a print of a building on campus for a fellow alum), and I had enlisted her to illustrate the cover for our winter 2018 issue. Knowing this how-to issue was coming up, I asked her to document this cover-creation process so we could use her to promote the feature. (Side note: She nailed that cover art with a beautiful campus scene featuring Dickinson's iconic red Adirondack chairs. The cover was such a hit, we created prints and notecards to sell in the college bookstore, but that's another story.) With that starting point in hand, Amanda and I continued to collaborate on how to present the idea to our readers.

4. Put out the call. We ran the first call for submissions in the winter 2018 issue, in conjunction with our alum-illustrated cover. We dedicated a full page to promoting the submission opportunity and included photos of the artist working on the cover along with a link to our website where readers could learn about her process. The ad read:

"Some of the most popular YouTube and Google searches these days start with 'How to ...' In this Pinterest/Tasty/DIY world, sharing tips, tricks, and tools of the trade has become the trend. We know Dickinsonians are incredibly talented, and often those talents lay outside their major, profession, or field. So we're putting together a how-to issue! Email dsonmag@dickinson.edu to nominate yourself, a classmate, a professor, or a staff member who knows how to

The 12 How-Tos

Here's the complete list of how-tos featured in the fall 2018 issue of *Dickinson Magazine*. Check them out in full at dson.co/howto18.

- How to Make Revolutionary Chocolate
- How to Discover Your Voice as a Student Activist
- How to Create a Comic Book
- How to Build the Perfect Playlist
- How to Fulfill a Lifelong Dream
- How to Get Creative in the Kitchen (Sustainably!)
- How to Prep Your Pack Like a Pro
- How to Turn a Knitting Hobby Into a Crafting Career
- How to Tie Unusual Tie Knots
- How to Understand Urban Blight in America's Neighborhoods and Work to Eliminate It
- How to Improve Your Memory
- How to Repurpose Your Copies of *Dickinson Magazine*

do something worthy of sharing with the entire Dickinson community! To get the ball rolling, we asked Colleen Frerichs '17, co-owner of It's Our Side Hustle print shop, to document for us the process she used to create the stunning image you see on the cover of this issue. Check it out at Dickinson.edu/magazine."

We also collaborated with our social media team to push the call on social media. As the issue landed, we got tons of love for that illustrated cover. Coupled with our fabulous full-page ad, I thought how-to submissions would come pouring in. We got three. On the positive side, they were completely different from each other and incredibly interesting. One was about how to turn a knitting hobby into a crafting career; another on the process of lactofermentation (preserving vegetables); and the third about how to fight urban blight. While we did not have strength in numbers, we had strength in topics. I saw that this wasn't going to be as straightforward as I had thought — three how-tos was not going to fill our feature well. We needed more.

How to Create a Comic Book

by Gregory Lockard '03

For the purposes of this how-to, I'm dividing the steps amongst different artists. This is how commonly used production style of Marvel and DC Comics for their monthly superhero titles. Many comics are created by a single person completing every stage of development, though! The sample is from a script I wrote for my friend and collaborator Tim Fish to draw for the Where We Live anthology published by Image Comics this past May.

STEP 1 There are many ways to make a comic—this is just one example. I encourage everyone to try! It's my dream job, and I'm very happy to share it with others.

STEP 2 Story Concept to Script

The concept behind this story is my first-person narration as an English teacher in Spain attempting to explain the current events and laws of the United States to my students.

STEP 3 Line Artwork

Artist Tim Fish translated the script into line art—inked on a traditional art board and then scanned to send digitally to the next contributor.

STEP 4 Color Artwork

Next, artist Michael J. DiMotta applied color. (Fun fact: I've known Mike since my DC Comics summer internship in 2002, when my faculty advisor was Professor of Creative Writing Susan Peabody.)

STEP 5 Lettering and Design

Designer Sal Caporaso then added the dialogue, captions and title design.

STEP 6 Publishing

The two-page story was released in the Where We Live anthology created and edited by DC Comics summer intern in 2002, when my faculty advisor was Professor of Creative Writing Susan Peabody. The October 2017 shooting in Las Vegas, I'm very proud of our story and hope it helps people in some small way.

STEP 7 Greg Lockard '03 is a writer and editor of comic books. He began his career at DC Comics in New York as a summer editorial intern and continued with the company for eight years, eventually joining the editorial staff at DC's Vertigo imprint. He now works in a freelance capacity, and his clients include 3 Plays (for the Alpha King series published by Image Comics), Joe Books (for adaptations of animated features at Disney Cinematic books) and Eisner's Epic Productions (for animation and comic book development).

How to Build the Perfect Playlist

by Manny Fresco '18

The party you are hosting is coming up. DJ Manny Fresco can't DJ your event, so the next best option is to make a playlist. Music-streaming services have made it easy for anyone to make their own music playlists, but creating a good playlist requires some rules. These are the steps to create the perfect party playlist.

1. Audience: Good playlist creators think about their audience and know themselves. Most importantly, consider the average age of your audience. That will dictate the genre of songs in the party playlist.

2. Genre: For this purpose, let's say undergraduate college students are the audience. They would be born in the late '90s/early 2000s. The safest genre of music would then range from '90s to today. Hip-hop has become the most popular party genre amongst this age demographic. Even the Top 40 chart contains mostly hip-hop. So the playlist will mostly consist of hip-hop.

3. Tempo: There are songs that enjoy that the beat is slow or medium. I would include slow songs at all cost. I have these songs in my trading card hip-hop playlist I stick with songs around 70-100 BPM.

4. New Music: I'm cautious about adding songs that just released the day before. It might disrupt the vibe because people are less receptive to unknown songs. Most people still use radio as their main source for new music. Radio stations are infamous for being late with new music—unless it's new Drake music.

5. Mix Only: If a song is not a hit, don't add it. I don't recommend including "filler" songs. They aren't needed and only negatively affect the dancing. The playlist should be at least four hours long but no more than six hours.

6. No Ads: Many streaming services offer free subscriptions, but ads will play after a couple of songs. Absolutely no ads at the party.

7. Credits: I use the crossfade feature on my iPhone. The goal is to keep the music going and avoid the silent transition between songs.

8. DJs: Alternatively, you can head over to my website and stream my mixtapes at the party. It would be like I'm DJing—486666.

Hopefully your next party is a hit!

Manny Fresco '18 (aka DJ Manny Fresco) started getting into music and learning about different musical genres at a tender. He graduated and did some DJing. Manny launched his own DJ business in 2009 and has performed extensively at parties and weddings and on the radio, and he co-wrote for Steve Aoki at Dickinson's 2016 student concert. He also played in a traveling band for four years, playing at Disneyland, House of Blues and other public venues. He earned a B.A. in African studies from Dickinson and is based in California. Learn more at deejaymannyfresco.com and on Instagram @deejaymannyfresco.

How to Fulfill a Lifelong Dream (and Hand-Carve a Customized Wooden Carousel Horse in Just 17 Years)

by Richard Hepler '80

Richard "Click" Hepler '80's love of horses began in 1939 when, at 2 years old, he was photographed perched atop one of his dad's draft horses in the days before tractors were acquired for the family farm. He enjoyed a rich and full life, including service in the U.S. Army and a 37-year career with Exxon. The completion of Bandit, a full-size, hand-carved carousel horse, brings to reality a longstanding retirement dream. Dick's son Scott captured the process in a collage of video that features 100+ still photos over the course of the 17-year project, also documenting an art form that has nearly become lost to history.

1 Conduct extensive research on how wooden carousel horses were created by 19th-century master carvers.

2 Collect a pile of basswood lumber in the back of the family SUV and begin by constructing a hollow rectangular box for the torso (referred to as "the coffin method" of construction).

3 Create full-size anatomical pattern parts, copy them onto two-dimensional plans and cut them out on a band saw.

4 Use the band saw to laminate about 65 separate pieces of wood to create the material necessary to carve the third dimension.

5 Take frequent pauses to learn new woodworking skills and techniques along the way.

6 Partially carve the legs, head, neck and tail of the unfinished way—using gouges and a mallet—and attach to the torso, blending each before perfecting the details.

7 Apply four coats of acrylic gesso primer. Then customize the animal's features with vibrant coats of acrylic color paints, faux jewels and gold-trimmed accessories for glitz.

8 Keep track of all 637 production hours in a carving journal as a reference for posterity.

9 Sit back and admire the 5'5" long, 38.75" high and 15" wide completed sculpture (which weighs about 225 lbs.). Name the Bandit and place him in the buyer's pen.

10 Take satisfaction in the knowledge that a piece of "vintage know-how" has been resurrected and passed on to the next generation.

View the video of Bandit's construction at Dickinson.edu/heplerarts.

5 Edit submissions into consistent, step-by-step format. Our past reader responses typically required minimal effort from the magazine editorial team — a light copy edit here, a minor revision there. I quickly discovered this would not be the case with the how-tos, perhaps because I had a particular vision in my head and because people aren't used to writing in a step-by-step format. The original three came in more as pitches, with some narrative attached. Rather than putting the onus back on the alumni, I dug in, writing and re-writing the pieces, going back and forth with each author. I also saw that consistent structure would be necessary, and with very different topics and writing styles, that took a bit of finesse. I decided each how-to should be accompanied by a brief biographical blurb on the author, providing helpful background info and grounding their advice in a sense of expertise. There was also the matter of imagery. Two of the alumni had a wealth of images to accompany their pieces — not all were high res, and not all were usable, but it was a start. Alum No. 3 was only able to provide a grainy headshot, so we would need to come up with a way to visually represent his piece. After several rounds over several weeks, we (practically ...) had our first three how-tos in hand.

6 Put out the call ... again. As noted in step 4, three how-tos does not a feature well make, so my designer and I came up with call-for-ideas ad

No. 2. We had found some fantastic stock graphics, so for this second ad — another full-pager, this time in the spring 2018 issue — we brought in those visuals, and I wrote the call as a how-to (duh!). This was sure to grab readers' attention and bring in droves of submissions. We got one. And it was another one that needed a lot of work, but it was a fantastic story about a hand-carved carousel horse that took 17 years to complete.

7 Fill in the gaps. At this point, we're approaching May. Our fall 2018 issue is just a few months away, so deadlines are looming and panic is setting in. I had 12 pages reserved for this feature well. Sure, we could have run with the four how-tos we had in hand and filled the remaining space with other content. But I wanted more, and I thought our readers would want more as well. I started contacting my other leads. We soon had a chocolatier signed on to contribute her steps to making a specific kind of chocolate and a DJ to tell us how to build the perfect party playlist. I also asked our student writer to come up with a student-written how-to. He found a friend to contribute a piece on how she found her voice as a student activist. I followed up with a member of our magazine editorial board, a comic-book writer. He signed on to provide a piece on how to craft a comic. I remembered seeing a Twitter account run by a Dickinson math professor who posted a #tieknotoftheday (yep, apparently that's a real hashtag) and DM'd him. Turns out

How to Get Creative in the Kitchen (Sustainably!)

by David Dornstetter '10

Did you know that 40 to 50 percent of food grown goes to waste, mostly due to aesthetic imperfections and inefficiencies in global distribution?

Lacto-fermentation is the 8,000-year-old process of preserving food by culturing bacteria and their yeast friends in all kinds of foods to produce lactic acid, which inhibits pathogenic bacteria and aids in digestion. It is an essential part of food cultures worldwide, from sauerkraut in West Africa to kimchi in East Asia and sauerbraten in Europe. Live fermenters are more nutritious than heat- and pressure-treated preservatives and enable us to store food local year-round.

Recipe for Fermented Beets

1. Fill a wide-mouth jar or ceramic crock with baby beets or sugar beets cut into 1" cubes. Trim the leaf and root ends and scrub the beets well, but don't peel!
2. Cover the beets with filtered water, then pour the water out. Move beets by rinsing some salt (sea or other mineral salt is fine—no iodine, no anti-caking agents) with the water and bring to a boil. Ladle 2 to 3 cups salt per quart of water or "sea salty as the sea"—do it to taste. The saltier the water, the longer the veggies will be, the less attention you have to give and the longer they'll last. But I like to keep them palatable without needing a rinse.
3. While the water is cooling, season your beets. I like garlic, onion, bay leaf, peppercorns and celery seeds, but you can add salt, fennel, paprika, the classic Southern chow-chinamen/salt-pepper or whatever you like. I prefer seeds for seasoning; delicate leaves like fennel still tend to get soft and oily.
4. Clean the jar and weight well—sterilize in a dishwasher or in the oven, or simply sterilization (rinse the jar with boiling water) has always worked for me. It doesn't need to be as sterile as in canning, since the lactobacteria will be active and you'll be able to monitor the ferment.
5. Pour room-temperature brine over the beets and weigh them down to keep them below the surface of the water. My preferred weight is a jar full of water that's just smaller

than the jar of the fermentation vessel. I add a splash of raw cider vinegar to ensure that a good culture is present—maybe more rascal than traditional.

6. Cover the opening with cloth and rubber bands to keep them out, but allow the ferment to breathe. Place it somewhere you can watch it, out of sunlight and at a stable room temperature. You'll have it in 10 to 14 days, and if it's overfull it may bubble over the jar—do it to taste. The saltier the water, the longer the veggies will be, the less attention you have to give and the longer they'll last. But I like to keep them palatable without needing a rinse.

7. Once it's settled down, leave them alone for a week to two months. I consider them done when a fork can be stuck in with some resistance, usually three weeks to a month, but it's a personal preference of taste and texture.

8. When satisfied, seal the jar and put it in the fridge. It will continue to ferment but much more slowly.

9. If a tiny, white film begins to form, stir it and make sure all solids are kept submerged. This is called flourish and is harmless, but is strong, healthy ferment should keep it from forming, and it can affect the flavor if left too long. Straining and adding more salt and a little raw vinegar will help. If it doesn't stop forming, I'll cook the ferment and eat it before the flourish can take over; you might choose to compost it. I add start-over with more salt next time.

Your ferment should smell good, have some firmness and be the color of meat, even after years!

How to Prep Your Pack Like a Pro

by Alexandra Miry y Trinder '19

As Dickinsonians, we pride ourselves in learning both in and out of the classroom. We are lucky enough to be near the halfway point of the Appalachian Trail at Pine Knovs Furnace National Park's great place for hiking and camping. And the on-campus Gear Box offers low gear rentals to students, faculty and staff. Following are some tips from members of the Office of Campus Recreation on how to best prep your pack for hiking or camping success.

TIPS Start with your sleeping bag.

The first thing that you want to pack is your sleeping bag. Backpacks should be balanced, so you want something small and dense to lay horizontally at the bottom of your pack. To prevent a wet sleeping bag, it's helpful to pack it inside of a plastic trash bag before compressing it into the pack. To the garbage bag is a loose knit, because you will be using it every day and night.

TIPS Fill in the gaps.

You want to fill in the nooks and crannies around the sleeping bag with other gear. When packing your personal items, use plastic garbage bags again so they don't get wet. Load in the plastic bag first, then pack items like clothes, toiletries and assorted tools into the gaps on both ends of the sleeping bag to maximize space. Before tying a load into the plastic bag, push all of the air out to compress it as much as possible.

TIPS Drive up the heavy lifting.

Now that your pack is about halfway full, it's time to load in the heavier items. This would usually include parts of a tent or heavier food items. If you're traveling with friends, you can disperse different parts of the tent into separate backpacks so that no one person has

carrying an entire tent. Tent poles and stakes are best packed vertically in the side pockets of the pack, and items such as a saw, fly and the tent body can fit in any empty holes around the other items in the backpack. Heavier food items and cookware should also be placed in the middle of the pack, as you typically won't need them until you set up camp.

TIPS Keep hydration top of mind (and pack).

Ordinary bags help hikers carry their water. These bags can be placed toward the top of the backpack, also known as the brain, for easy access. We recommend keeping a personal water bottle clipped to the outside of the pack and using the ordinary only to refill when necessary. Hydration is key on the trail.

TIPS Top it all off.

Additional items that require easy access could include a rain layer, a map, a compass, snacks or a headlamp, and these can fit the space above the ordinary bag. Be sure to include a first-aid kit, too. This is where you never know what to expect in the great outdoors. It's also smart to pack any technology such as cell phones in protective backpacks to prevent water damage.

Alexandra Miry y Trinder '19 is an international business of management and Spanish major from San Diego. She is a member of the Outing Club and president of the Dickinson Council and works as the social media and marketing coordinator for the Office of Campus Recreation. Her favorite trail to hike is Pine Strete, and the most important thing in her pack is peanut butter.

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How to Turn a Knitting Hobby Into a Crafting Career

by Jay Fishburne Macdonell '19



"Small circles and guides of knitters have become online tribes of fiber enthusiasts frequently led by bloggers who report and document the happenings of the knitting industry."



1. Follow your passion: I have always had a passion for making things, especially my own clothes, and sewing and knitting have been a part of my life since childhood. There are many benefits to the hobby: healthy, honest fashion and creativity. New research published by a UK-based knitting initiative, Knit for Health, has confirmed that knitting has physical and mental health benefits that slow the onset of dementia, combat depression and distract from chronic pain.
2. Be a good student: When I learned to knit, it was common to be a student of a grandmother, aunt or neighbor. Sitting side-by-side with a knitter or book was the only way to learn how to knit. Since the introduction of YouTube and Ravelry.com can online resource for knitters, the secrets of the fiber arts have been unlocked for the curious. Knitters now have online access to knitting knowledge 24/7.
3. Find inspiration everywhere: Attending the Maryland Sheep & Wool Show in our area is always a kick off my year of knitting. Inspiration can be found in the custom by learning a new technique with sheep breeders, spinners or dyers, or with an exciting new knitting pattern.

Jay Fishburne Macdonell '19 graduated from Dickinson with a B.S. in psychology. She was a social worker and earned her master's degree four years later. After she developed her career for 10 years in the fields of addiction and child protection, a desire to share her creativity inspired her to open a craftbook store in 1997 with her sister where she started teaching embroidery. Her platform grew into an online learning resource that serviced small, independent retailers and high-level craft stores. She has also taken her knitting to the streets, donating how-to videos for the charity Women's March on Washington and the 2018 March for Our Lives. After 20 years in the creative industry working with names like American Girl, Disney and Martha Stewart Crafts, she now offers her own brand of knitting classes at Knitology.com. You can also follow her on Instagram (@jaymacdonell) and YouTube (youtube.com/jaymacdonell).

his necktie-knot expertise is extensive. Not only was he willing to contribute, we got him into the studio for a photo and video shoot where he walked us through his two favorite tie knots. I saw an Instagram post by our Office of Outdoor Education promoting a video shoot they were doing on how to pack a hiking/camping pack and got them to write out the steps in exchange for promoting their video. I read an article in the student-run *Dickinson Science Magazine* by a psychology professor who studies memory, and she quickly turned in a practical piece on how everyone can improve theirs. By the end of June, I had 11 Dickinsonians — alumni, faculty, and students — on board. We added a contribution of our own for an even 12.

8. Design the visual approach. Part of the original vision for the how-to issue included an [other] illustrated cover, but I wanted it to be created by a member of the Dickinson community rather a freelancer. So amidst all of this how-to hoopla, I put out a call on social media and in our daily on-campus email looking for illustrators. We got a great response to that (go figure), but one stood out as a great fit. She was a class of 2017 grad who had just completed a year on campus as a post-baccalaureate artist-in-residence and had a bright and quirky comic-strip style. She was quick to sign on, and Amanda and I put together a creative brief, proffering two possible approaches we had in mind and providing a list of the how-to pieces. She took the

ideas and ran with them, sketching out a fantastic scene featuring elements from almost every one of the how-tos. Before we knew it, we had a cover unlike any we've had before. We used elements of it for the table of contents and feature opening, and, bonus, we asked the artist to provide a coloring page version of the cover, which we printed on the inside back cover. For the how-to images, we received more usable options from the contributors than we had originally anticipated. Some weren't high res, others weren't ideal, but they made each of the how-tos relevant and personal. And, importantly, many of the images enabled us to show the steps, or parts of them, so we included as many as we could. After all, this would probably be our only chance to feature images of chocolate, yarn, wooden horses, neckties, and fermented beets in our magazine.

9. Produce, distribute, and gather feedback. After nearly a year in the works, the how-to issue was finally finished. I was thrilled and terrified — not unlike with every other issue, but this one felt different. It was my vision, my idea — what does it mean if it's a flop? If it's a hit? If there's no response at all? As with most issues, I received predominantly anecdotal feedback. I can't count how many people have told me they loved the cover — that was a clear win. I had several calls and office visits from people who conveyed how great and different they thought the whole approach was. A senior advancement officer made a special trip to let me know



How to Tie Unusual Tie Knots

by Mike Holden, professor of chemistry

The Van Wijk Knot

1. Start with the wide end of the tie on the right and the narrow end on the left.
2. Bring the wide end over the narrow end to the left and wrap it around once.
3. Place your index finger on the area where the wide end and narrow end of the tie overlap.
4. Wrap the wide end once around the finger to create an opening. Then go up higher and wrap a second time, and finally go up a little higher and wrap around the finger a third time.
5. Take the wide end of the tie up through the middle.
6. Pull the wide end of the tie through the three loops that you have created.
7. Tighten the knot by pulling down on the wide end, sliding the knot up and adjusting accordingly.
8. Enjoy the beauty of what I call "the greatest tie knot ever invented."

We were pleased when Holden accepted our invitation to write for the Dickinson Magazine office to show us his skills in person. Check out Dickinson.edu/magazine for the resulting video.



Professor of Chemistry Mike Holden has been teaching at Dickinson since 1989, and for years he was notorious for never wearing a tie. "They just served his style. But when he realized that a number of occasions surrounding his own wedding would require more formal attire, he decided to get creative. Like a true academic, he did some research, discovering knot theorists from Cambridge University who pointed that there were 87 different ways to tie a tie. It got more interesting when he dug a little deeper and found game theorists from Scandinavia who claimed there were actually 175,000. So he started teaching himself how to do them, and during the spring 2018 semester, he created 17 different tie knots in class. He also teaches pictures of the successful trick-knotting to @dickinson8758.

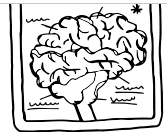
How to Understand Urban Blight in America's Neighborhoods and Work to Eliminate It

by Jeri Stumpf '68

Jerl Stumpf '68 (political science) was executive director of the House Local Government & Urban Affairs Committee for the Pennsylvania Legislature when statewide public hearings were held on House Resolution 91 and a report—Urban Opportunity: Evaluating Blight and Expanding Economic Development in Pennsylvania in the 21st Century—was released. The American Planning Association used the report in the development of its new national policy on blight and underutilized property in America. Stumpf drafted the bills to enact the committee report recommendations. He is currently consulting on a project that may develop a municipal blight prevention ordinance that could be a model for all municipalities in Pennsylvania and nationally. More information is available at jstumpf@pac.com/blight.html.



1. **What is blight?** Urban blight is marked by deteriorating and abandoned homes and buildings, as well as vacant lots with trash, high weeds and grass and/or abandoned cars.
2. **When does it exist?** Everywhere. You find it in urban, suburban and rural communities, large and small, older and newer, with expensive, moderately priced and lower-priced homes. It is in small downtowns with vacant storefronts or vacant, empty, deteriorating large box stores, shopping centers or malls.
3. **Who does it affect?** There are a variety of reasons for blight, including a lack of maintenance by absentee landlords, banks and mortgage companies; foreclosures on empty but never fully owner-occupied properties; and the actions of unscrupulous landlords who milk all the equity out of a property and then abandon it right before it's condemned or the lack of a stringently enforced municipal property maintenance code with harsh penalties to deter the aforementioned actions by property owners.
4. **What problems does it create?** Blight is an economic crime that causes municipalities to lose considerable property tax revenues. Property owners near blighted buildings also have to pay higher fire insurance premiums, as well as higher municipal taxes to cover the increased costs for police and fire protection, as blighted buildings are a frequent target for arsonists and criminal activity.
5. **What can you do to prevent blight?** First, if your municipality has enacted and stringently enforced a tough property maintenance code with significant penalties, ask officials to do so. Google your state's legislative website and research blight statutes. If they don't contain what you think is best, speak to your state representatives about introducing proper measures.
6. **What can you do to encourage revitalization of blighted areas?** See what economic development incentive programs exist in your state to revitalize brownfields and blighted areas. I authored the Keystone Opportunity Zone (KOZ) legislation to do this in Pennsylvania. Business Facilities Magazine, a national publication for business executives looking for new site locations, awarded this program the Gold Level Site Place Award as part of its Economic Development Achievement Awards. If your state has no similar program, speak to your state representative about creating one.



STEP 1: Pay attention.

We often forget people's names because we never really hear their name, and repeat it often. You'll be surprised to realize we also often forget people's names because there is nothing our own names are so significant to us, but the names of other people aren't. I met a person named Reed, so I repeated his name over and over. I met a person named Reed, so I repeated his name over and over. I met a person named Reed, so I repeated his name over and over.

STEP 2: Make it meaningful.

Remembering lists for longer periods of time is difficult: task lists, grocery lists, names of people, etc. Memory is not a storage device. It is a process. Memory is made and if it is meaningful in some way, memories are more likely to be remembered. This is because activation of our memory system. Meaningful memories are often associated with the senses. We can increase the activation of our memory system by increasing attention to detail and being stimulated just increasing our motivation when we are trying to learn.

STEP 3: Sleep on it.

Important research on memory has shown that sleep has a major role to play in our memory. In a 2014 study, researchers found that those who slept on their memories were more likely to remember things. These connections are probably the new memories we've made that we just met or our shopping lists.

How to Improve Your Memory

by Teresa Barber, professor of psychology

When I tell people that I study memory, I'm often asked the same question: "How can I improve my memory?" People aren't looking for a lecture on the biochemistry and pharmacology of memory but really just want a couple of ideas to help remember simple things, like the names of people they've just met or their shopping lists.

Improving memory isn't that hard. The important thing to remember is that memory is influenced by active work. That is, you need to actively work on it. Things stay in memory if they are attended to, are actively rehearsed, are organized in meaningful ways and are important to you. Following are a few tips for improving your memory.

Professor of Psychology Teresa Barber is a behavioral scientist in the study of memory. She studies memory formation, changes in the biochemistry and electrical activity of memory cells and looking at the ways that drugs improve memory for nearly 20 years.

How to Repurpose Your Copies of Dickinson Magazine

We often hear that alumni hang on to favorite issues of the magazine, but for those of you who would like to get creative with yours, check out dickinson.edu/magazine for a video walkthrough of how to create a easy online paper, and for some fun ideas of the creative ways you can repurpose your magazine to dickinson.edu/magazine.

Share your own "how to" at doomagazine@dickinson.edu, and we just might make this a Dickinson Magazine regular!

he thought it was a triumph. One email from an alum stated simply, "The fall 2018 Dickinson Magazine is terrific! So much more than an alum mag!" Another alum wrote something that, given the other half of my job as admissions communications, was doubly meaningful for me:

"Thank you for the latest Dickinson Magazine. It seems to be improving over the last few years, but the last two have been the best ever. I read every page. I am planning on passing the fall issue on to one of my swimmers who is a high-school senior — I think she is really Dickinson material."

I can say with confidence that I received more positive feedback about this issue than any other in my two years as editor of the magazine. At the end of the feature, we included a callout for additional how-to submissions with the proposition that if we received more, we'd maintain the how-to approach as a regular element in the magazine. So far we haven't received any, but I'm still holding out hope.

10. Take stock of lessons learned. I learned a lot from this how-to issue. I learned how to stay nimble and flexible when things don't go as planned. I learned how to turn rough ideas or expansive narratives into concise step-by-step approaches. (After reworking the extensive narrative in one of our

original submissions, the contributor's response made my day: "In my submission, I purposely shied away from an itemized how-to list, thinking it would be impossibly long. Furthermore, I reasoned that anyone wanting to know the procedure for carving a carousel horse probably would consult a woodworker's journal and not a college magazine. From my perspective, what you have cleverly done is to create a human-interest story, knowing that your audience will grant you the poetic license that it could be expressed in sequential steps.") I learned to make sure I have enough time and space to get things right, which has led to planning more issues and features farther in advance. I learned that I can play a greater role in guiding contributors to get to a stronger end product. I learned to trust my designer even more and allow her to go with her instincts — even if we end up changing directions entirely. I learned that the door is open and the support is in place for me and my talented team to take more risks. I hope the story of my how-to issue inspires you and your team to do the same.

Lauren Davidson is editor of Dickinson Magazine at Dickinson College. After graduating from Elizabethtown College with a B.A. in English/professional writing, she began her career as an entry-level staff writer and worked her way up in the Office of Marketing & Communications. She is in her third year as editor of the magazine. Connect via davidson@pagesthemagazine.com.