er Designe

UCDA AT FIFTY

CONTENTS

< *Dandelion by photographer Ihsan Yildizli.*

For consideration or to contribute an image, contact designer@ucda.com.

< *UCDA's 50th anniversary logo design by Steven Serek, @steven.serek.design.*

Sara Cutcliffe

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Sara Cutcliffe is a longtime editor and writer for Associations Now *who often covers health and consumer topics.*

Renee Fleck

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Renee Fleck is the content manager for Dribbble's Design Blog. She likes to make cool stuff on the side, and is a lover of dad-hats, twinkle stars, emojis, and groovy vibes.

Steven Heller

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Steven Heller is the co-chair of the SVA MFA Design / Designer as Entrepreneur program, and writes frequently for EYE *and* Design Observer. *He is also the author of over 190 books on design and visual culture.*

Michelle Morrison

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Michelle Morrison is a Design Program Manager who thinks through organizational systems, process, and approach to build happy teams that ship great work. She loves a good spreadsheet.

Kim Rogala

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Kim Rogala is a marketing and public relations consultant for Neenah Paper.

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Oliver "Oli" Stevenson is the Marketing and Communications Assistant at Shillington (www.shillingtoneducation.com). He loves food, Modernist architecture, coffee, hip-hop and the London Underground.

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UCDA BOARD OF DIRECTORS

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

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

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UCDA FOUNDATION

The UCDA Foundation (UCDAF) provides support that enables UCDA to accomplish far more than it can alone. UCDAF funds special initiatives and programming and expands organizational opportunities to increase awareness of UCDA, its members, and the role they play in promoting education.

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

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

Macintosh 128k

PHOTO: APPLE INC.

The original Apple Macintosh (128k) featured an 8 MHz 68000 processor, 128k of RAM, and a 400k disk drive in a beige all-in-one case with a 9-inch monochrome display. It was the first relatively inexpensive computer to use a graphical user interface with a mouse, 3.5" disks, a consistent look-and-feel among applications, and true WYSIWYG printing, all of which are taken for granted today. This computer started a different way of thinking, allowing the user to concentrate on working rather than struggling to get the computer to work.

The Macintosh was first released on January 24, 1984, during the iconic commercial conceived by Chiat/Day and directed by Ridley Scott, and was nationally aired on television only once—during the 3rd quarter of the 1984 Super Bowl football game. See commercial at: *tinyurl.com/ucda-1984-mac*

Five essential tools for your remote toolkit

If you're new to working remotely, or even if you're a regular teleworker, you may not know all the tools and hacks that can make virtual work a little simpler.

As you get used to working remotely for possibly the first time in your professional life, you might find that communicating mostly through Slack or videoconferencing isn't everything it's cracked up to be. But don't fret, because there are lots of lesser-known software offerings that can make life easier when working out of the comfort of your living room.

These tools can boost your productivity, make conference calls more bearable, and even improve communication with your team. You might want to give one or two of them a try.

See list of tools: *tinyurl.com/ucda-remote-toolkit*

UCDA Design Awards—now four competitions

Changes are here for the UCDA Design Awards! The former photography, illustration, and student categories are now stand-alone competitions that will be held earlier and reviewed separately with each having their own set of judges. Also, we have streamlined the entry process for these three to allow for a complete online entry process. The Print and Digital Competition process remains the same, with some reorganization of categories.

www.ucda.com/ucda-design-competition

Photography Competition
    Early bird: March 13
    Standard: April 3
    Late: April 10

Illustration Competition
    Early bird: March 13
    Standard: April 3
    Late: April 10

Student Competition
    Early bird: March 13
    Standard: April 3
    Late: April 10

Print and Digital Competition
    Early bird: April 24
    Standard: May 29
    Late: June 5

Woychick Design awakens a sense of discovery with colorful and awe-inspiring photography on tactile uncoated papers.

Materials matter: The Bell Museum case for support

The Bell Museum is Minnesota's natural history museum and planetarium. For almost 150 years, the Bell Museum has been on a mission to ignite curiosity and inspire wonder by exploring our connections to nature and the universe and creating interest in bettering the future of our evolving world.

Having recently moved into its beautiful new building on the Saint Paul campus of the University of Minnesota, The Bell Museum needed a new case for support from the public. To do so, they asked **Woychick Design** and copywriter Diane Richard, **2 Below Zero** to help them create a brochure.

tinyurl.com/ucda-bell-museum
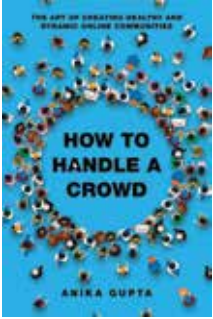
How to Handle a Crowd:
The Art of Creating Healthy and Dynamic Online Communities

by Anika Gupta

DON'T READ THE COMMENTS. It's advice that feels as old as the internet, yet more relevant than ever. The tools we once hailed for their power to connect people and spark creativity can also be hotbeds of hate and harassment, and platforms like Facebook and YouTube are under fire for either too much or too little moderation—even though most people aren't even sure what moderation means. What we do know is that creating and maintaining healthy online communities isn't easy. Luckily, Anika Gupta is here to explain what makes some online communities tick—and others explode. Available this May.

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It's time to simplify the signing process. With Adobe Sign, you can get documents signed in minutes, not days. It provides a convenient, tamper-proof way to sign documents—for you, your customers or clients, and teammates—just click, tap, or swipe.

tinyurl.com/adobe-sign

A Photographer's Parents Wave Farewell

IN "LEAVING AND WAVING," a portrait series that doubles as a family album, photographer Deanna Dikeman compresses nearly three decades of these adieux into a deft and affecting chronology.

tinyurl.com/ucda-wave-farewell

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

{ *"Have the courage to follow your heart and intuition."* — *Steve Jobs* }

Point, don't point

THE POINTED FINGER must surely be one of the oldest human gestures. In deep prehistory, long before the evolution of spoken language, and when we were considerably hairier, it is not difficult to imagine one of our primitive human ancestors pointing to a lion, a landmark, or a lemon.

tinyurl.com/ucda-point
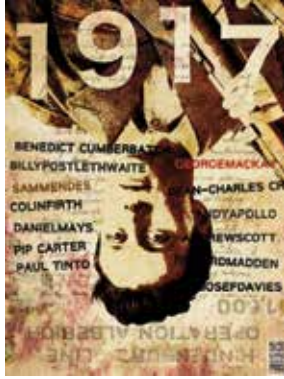
Left to right: 1917 poster by JC Moreno; Ford vs. Ferrari by Alice Lee; and Once Upon a Time in Hollywood by Ian Calleja

Celebrating Oscars with reimagined movie posters

SHUTTERSTOCK HAS LAUNCHED ITS EIGHTH ANNUAL *Oscar Pop!* poster series to celebrate the best picture nominees in the 92nd Academy Awards. Each of the posters features photos, vectors, textures, and illustrations from Shutterstock's collection of over 300 million images while drawing inspiration from world-famous pop artists.

The artists selected to serve as an influence for the designs range from contemporary to classic, and chaotic to minimalist. With distinctive elements such as the oversaturated colors of Japanese contemporary artist Yayoi Kusama and iconic imagery like the unmistakable swimming pool from influential British artist David Hockney, each design is a retelling of a best picture nominee. The vibrant and sometimes playful colors, styles and techniques of pop artists offer fresh and unexpected perspectives on this year's top films, which tell a variety of powerful and captivating stories.

shutterstock.com/blog/oscar-pop-movie-posters

Gordon R. Salchow

Remembering Gordon R. Salchow

UCDA WAS SADDENED TO hear that our friend and honorary UCDA member Gordon R. Salchow passed away peacefully at home on October 4, 2019 with family by his side. Gordon published his acclaimed book, *ABOUT DESIGN: insights + provocations for graphic design enthusiasts* in 2018. He was a Professor Emeritus at the University of Cincinnati where he was appointed, in 1967, to develop a new curriculum and a department of graphic design. Its initiatives and its success quickly established UC as one of graphic design's most respected educational institutions. He directed that academic unit for many years, continuing in a full-time teaching role, and then retired in 2010. Previous to Cincinnati, Professor Salchow taught at the Kansas City Art Institute. He earned an MFA from Yale University and a BFA from the Minneapolis College of Art and Design.

Gordon will be deeply missed by family, friends, and thousands of former students. His unconventional and quirky perspectives will live on.

Teaching Process, Not Product, a past interview with Gordon Salchow appeared in Vol. 3, No. 3 of *Designer* magazine. You may read it online.

ucda.com/gordon-r-salchow

Donor Recognition

List of UCDA Foundation Donors for Fiscal Year 2019
(January 1, 2019-December 31, 2019)

UCDA and the UCDA Foundation thank all our generous donors.

To support the UCDA Foundation with a gift, visit **ucdafoundation.org**.

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Planned Estate Legacy Gifts
Lee and Janice Kline

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j.Charles Walker and
    John Brett Buchanan
Barbara and Bruce Esmark

Cumulative Gifts ($10,000-$14,999)
Richard Jividen

Cumulative Gifts ($5,000-$9,999)
Randall Cole
Larry Pearce and Jim Burns
Tina LeMay
Jody Zamirowski

Cumulative Gifts ($2,500-$4,999)
Jean Bevier
Tadson and Linda Bussey
David Dryden
Lee and Janice Kline

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David Dryden
Richard Jividen
Tina LeMay
David Whaley
Jody Zamirowski

Annual Gift
($500-$999)
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Randall Cole
Eric Hansen
Kirsten Ruby

Annual Gift
(up to $499)
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Jim Bachor
Jean Bevier
Karen Chrisman
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David Yakley
Hailey Yamada
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Jody Zamirowski

Working Remotely

How to manage your newly remote workforce

BY SARA CUTCLIFFE
PHOTOGRAPH BY YURI ARCURS

Due to COVID-19, working from home is the new normal right now. Here are some tips on keeping your employees productive and happy.

Suddenly, much of the workforce is teleworking. *Time* magazine calls it "the largest work-from-home-experiment."

Given the urgency of the public health crisis, companies who didn't have remote working in place had little time to institute policies for staff, ensure proper technology, or set up training.

"It's a good opportunity for us to test working from home at scale," said Alvin Foo, managing director of Reprise Digital, a Shanghai ad agency with 400 people that's part of Interpublic Group, in an interview with *Time*. "Obviously, not easy for a creative ad agency that brainstorms a lot in person."

Here are three ways to manage a newly remote workforce:

ESTABLISH ROUTINE CHECK-INS

For employees who are accustomed to the buzz of a busy workplace, working from home can feel isolating. According to the 2018 State of Remote Work, loneliness is the biggest struggle to working remotely.

Similarly, employees sometimes feel that their supervisors are out of touch with their needs. To combat social isolation and better support employees, establish structured daily check-ins, according to Harvard Business Review.

CONSIDER SETTING OFFICE HOUR LIMITS

Worried your staff will be playing Super Smash Bros. for hours instead of working on that report? Experts say overwork is more common. Remote workers sometimes feel compelled to answer email at all hours and put in time on the weekends.

"The concern many managers have about their employees working from home is that remote workers are really just doing laundry and bingeing Netflix," says Lindsey Pollak, a veteran of remote work, in a column for Inc. "In my experience and observation, the opposite is usually true—people tend to work more from home because it's harder to 'leave' work."

PROVIDE OPPORTUNITIES FOR REMOTE CONNECTION

Consider setting up remote happy hours or cyber lunch dates. For decades, Kate Walton's company, Steyer Content, has been run almost exclusively by remote staff. To keep her workforce connected, she told NPR she holds trivia contests and celebrates birthdays using the messaging platform Slack.

"Tending to the mental and emotional health of our teams needs to be our top priority," says Walton. "I mean, I really see that as part of the response, even before you get to the smaller issue of how to keep a business going through times like this."

Brand Discovery

10 key questions to ask clients before you start designing

BY RENEE FLECK

ILLUSTRATION BY DINOSOFT LABS

Freelance creative director and designer Katie Cooper joins us to share a tried-and-true brand questionnaire that helps both her and her clients align on a project vision and deliver a successful design.

We've all been there before—creative block hits or a miscommunication happens with your client. All of a sudden, you've found yourself in an endless cycle of revisions with a ton of files labeled "FINAL-final5-iswearthisisthelastfinal.ai?" So what went wrong? Well, you're probably not asking the right questions.

The more you put into the research and discovery phase of a project, the easier the design process becomes.

I'm a firm believer in doing more work upfront. The more you put into the research and discovery phase of a project, the easier the design process becomes and the more wins you'll have. The discovery phase is the heartbeat of a project and where you'll find those small gems of information that help your project thrive. This isn't the time to assume anything about your client or impose your trendy creative ideas. This is the time to ask questions and LISTEN!

I ask my clients a lot of questions but I would say these ten are the most important in my process:

1. DESCRIBE YOUR COMPANY FROM A 30K FT. VIEW

The idea here is to understand the big picture. The answer to this question should be a foundation to start with, allowing you to get a basic understanding of your client's company and their industry. I typically have them list the services and/or products they provide and also ask about their mission and values.

2. WHERE DO YOU SEE YOURSELF AND YOUR COMPANY IN 1, 5, 20 YEARS?

You need to understand where your client is headed and what they hope to achieve. I'm in the business of creating timeless brands, not trendy ones. You need to know if your client has plans to expand or dive into a new market down the road. This also allows you to invest in their vision with them and may create more opportunities to creatively partner together or add more value to the project.

3. WHAT IS THE BIGGEST CHALLENGE YOU FACE AS A COMPANY?

As designers, we are here to solve problems—not just make things look pretty. You need to understand how you can help your client through design and the creative process. It's important to know the client's strengths and weaknesses. This also helps them start to open up and allows you to bring some potential solutions to the table. Creating that trust is important and lets them know that you're on their team; which as a contractor, is everything.

4. DESCRIBE YOUR COMPANY IN 5 SINGLE ADJECTIVES

This where you start to get a sense of the company's personality. Are they expressive or serious? Cost-effective or luxurious? I often refer back to these adjectives when I start compiling a mood board.

5. WHAT PROBLEM ARE YOU SOLVING?

This is the core of your client's business. You need to understand the problem to know how to solve it. You'll probably hear the answer to this question in all the other questions but it's important to ask directly so they can take time to think about it. Clients are in the thick of it and subconsciously know what they are doing day-to-day, but can lose sight of what the actual problem is or even why they are trying to solve it.

6. WHAT FUNCTIONAL AND EMOTIONAL BENEFITS DO YOU OFFER YOUR CUSTOMERS?

This starts the conversation about what makes the company unique. It also sheds light on their solutions to the problem they are solving. Are they helping customers save time or be less stressed?

7. WHY, HOW, WHAT?

The most important question here is "Why?" Why do they get out of bed in the morning to do what they do? Why even bother? Here is where you'll start to find the story that customers want to hear. I often refer to this Ted Talk, *How Great Leaders Inspire Action* by Simon Sinek.

It's important to note that through the entire project I'm always asking, "Why?" It helps and encourages clients to think beyond their personal preferences and to start thinking about their customers. It puts words to thoughts and feelings they might have trouble describing. It's what I like to call, Brand Therapy™.

8. WHO IS YOUR TARGET AUDIENCE?

I never just simply ask this question because most of the time, clients think it's everyone in the universe. We break it down by category. Is their target audience athletes or more specifically runners? Do they have multiple audiences? Maybe it's a school that needs to appeal to teachers, parents, and donors. We then create customer personas, simply thinking about one individual. We look at their demographics but more importantly, their behaviors, wants, and needs as it pertains to their business.

You're creating a brand for their target audience not for the marketing director or CEO of the company. Sometimes their personal design preferences may overlap but not always.

9. WHAT ARE YOUR CUSTOMERS SAYING ABOUT YOU? GOOD AND BAD.

If it's a new start-up you can ask what do you hope customers will say?

This is a great way to start developing their brand's messaging. Let the customer reviews write the copy for you. Understand their strengths and what people are noticing but also learn what they could improve on. I will usually follow this up with, "What do you wish they said?" That way you can start to look at any potential problems and find solutions.

10. WHO ARE YOUR COMPETITORS? WHAT ARE THEIR STRENGTHS? WHAT ARE YOUR ADVANTAGES?

Most ideas aren't new. This will help you identify what makes their business unique and help them get a leg up on the competition. It will also help you understand more about their industry and what the norms are. Branding is a delicate balance of blending in but standing out.

FINAL THOUGHTS

You might have noticed that none of these questions are specific to design or visual style. That's because if I don't know the why, how, and what then I might as well throw a rock into a dark room and hope I hit the target. When I read through these answers I can start to make connections in my mind on how the brand should look and feel. If you jump the gun and only ask clients what other logos they like and what their favorite color is you'll end up creating a brand that might get approved but won't work in the long-run.

That's not to say I don't ask about their style preferences—but we will discuss it in terms of what they think is effective or ineffective (not what they like or don't like) when it comes to their target audience. We will look at other brands together and discuss mood boards but all through the eyes of their target audience. It's your job as a designer to solve problems and not just make things look pretty.

Always remember—never assume, always listen, and ask WHY!

UCDA AT FIFTY

UCDA BEGINNINGS

HOW AN IDEA AMONG THREE FRIENDS
BECAME A SOURCE OF INSPIRATION TO ITS MEMBERS.

**Summarized from information
by Lee Kline and Jack Davis**

UCDA inspires designers working in academia in North America and around the world by delivering relevant programming and benefits in a personal and thoughtful way. The organization provides for the professional and personal growth of its members, and advocates for designers' and educators' roles within their institutions. UCDA works to elevate the importance of design overall.

In 1970, while working as a graphic designer for Illinois State University at Normal, Lee Kline became frustrated by the lack of professional development opportunities available for designers involved in the production of visual communications for educational institutions. At the time, programming provided by the American College Public Relations Association (ACPRA)—later to become CASE—was primarily related to development, fundraising, and alumni interests. The minimal programming that was offered in the publications and periodicals area was not targeted for graphic designers.

When Lee approached ACPRA with his concerns, he received a terse response indicating that the association did not see a need to develop programming for this audience.

Taking matters into his own hands, Lee convinced his friends, Gene Church from Central Michigan University and Charles (Bud) Deihl from Bradley University, to join him in planning a meeting that would bring together designers from educational institutions in the surrounding region. The meeting would offer a brief program of speakers on topics, but more importantly, would provide an opportunity for designers working in isolation to meet and interact with their peers.

Illinois State supported Lee's efforts and provided a budget for postage, food, and facility rental. An ACPRA regional membership list was adapted for the mailing of a letter of invitation to the meeting. Lee organized a program of speakers from the Chicago area which included Susan Keig, director of design for Morton Goldsholl Design Associates; illustrator Franklin McMahon; and a designer from the office of John Massey.

The meeting was held in late winter or early spring of 1971 at a Holiday Inn on Route 66 in Bloomington, Illinois. There were approximately 45 to 55 attendees, mostly from institutions in Illinois, Indiana, Wisconsin, Missouri, Ohio, and Michigan. Participants responded enthusiastically to
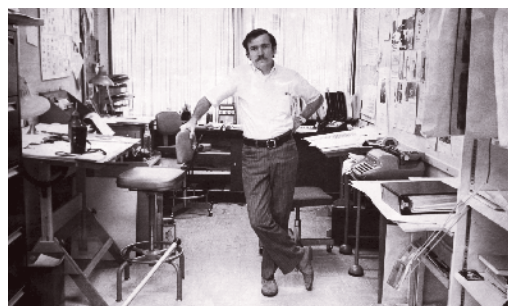
Above: Lee Kline, at work, circa 1970, at Illinois State University at Normal.

Opposite: UCDA's 50th anniversary logo design by Steven Serek, @steven.serek.design.

the speakers and eagerly talked about common situations and problems over lunch. Many designers brought samples of their work to be spread out for general viewing and discussion.

There was overwhelming support for a second meeting and the establishment of a professional organization dedicated to the interests of designers for educational institutions. Discussion ensued on the content of future meetings, possible speakers, questions of legal status, cost of membership, and the development of committees for conferences and competitions. It was decided that the group would be called the University & College Designers Association or UCDA, with CUDA coming in as the second choice. Lee Kline was elected president of the newly formed organization and Bud Deihl was elected secretary/ treasurer. Plans were made to incorporate UCDA as a nonprofit and tax exempt association in the state of Illinois.

After one or two informal organizational meetings, the first official UCDA conference was held in St. Louis, Missouri, in November of 1971. The meeting was hosted by Southern Illinois University and took place at the Bel Air Hotel. Entries to the first UCDA competition were judged at the meeting and the results were published in an association newsletter which was distributed in early 1972.

Since 1970, UCDA has grown to an organization composed of more than 1,000 members worldwide and is the first and only association for professionals involved in the creation of visual communications for educational institutions.

For a number of years, the main purpose of the association was to organize an annual conference and design competition for members. In the 1980s, the association experienced a period of rapid growth through a concerted marketing effort that attracted new members, increased member retention, and established a series of important programs for the benefit of the membership.

To ensure the organization's continuing success, it became apparent by the late 1990s that the model of a dedicated UCDA Home Office would best serve the association and its members. Now led by executive director Tadson Bussey, and assistant director Chris Klonowski, the home office near Nashville is vital to the longevity of the organization.

From the very beginning, UCDA has been guided and directed through the volunteer efforts of members who have participated in the leadership of the association. These individuals have acted with concern and interest for their profession and for their fellow designers to establish new programs and benefits and to expand the professional scope and status of the association.

1973

UCDA

1977

UCDA

1980s

Current

The first UCDA logo was used in 1973 and phased out around 1977, replaced with a wordmark. The wordmark evolved to a more tightly kerned version in Trajan. In 2008, a logo, derived from the UCDA Award was created, along with an updated brand identity system.

SHARING THEIR STORIES

MEMBERS OPEN UP ABOUT GETTING INVOLVED WITH UCDA
BY SHARING INSIGHTS, MEMORIES, AND ADVICE.

Read more at: ucda.com/sharing-their-story
Share your story at: ucda.com/yourstory

RICK BAILEY

I was introduced to UCDA in 1983, and attended my first conference in Nashville. Since that first meeting, I've had awesome occasions to meet amazing designers doing awesome work around the country. That's the beauty of UCDA—getting to rub shoulders and share insights with exceptional people who care deeply not only about design, but also great causes of import and the vitality of the institutions they represent. I'm not sure I can isolate THE memory but I have hundreds of excellent memories because of my association with UCDA that have influenced the work of RHB.

DAVID BISHOP

I became involved in UCDA as a direct result of the encouragement and support of my creative director, Tina LeMay, who has served on the UCDA board for two rotations. I was given the opportunity to attend my first UCDA Design Conference in Louisville, and I have been blessed to be able to attend each annual conference since. I don't think that I will ever forget that first conference, though, as I was a new professional in my first year after graduating from college and it was a completely new experience for me. I have grown to appreciate the conference more each year as I have developed friendships with many of the UCDA board members and annual conference attendees.

RANDALL COLE

I've always found a lot of value in getting outside the small closed environments I've mostly worked in and participating in a variety of professional organizations. When I moved from publishing to higher ed in 1999 I started getting mailers from UCDA but had no idea who or what this organization was so I attended a number of other events instead. When I attended my first UCDA Design Conference in Chicago in 2002 I was welcomed and felt immediately at home, and over the years since have increasingly benefited from sharing frustrations, triumphs, and solutions with a true peer group that feels like family.

DAVE DECARO

I stumbled upon the UCDA Design Conference in 2008. A design conference for higher ed in Savannah? That was a no-brainer for me. I came back to my office inspired from the sessions as well as the fabled southern city. After chairing the UCDA Design Summit and serving on the board of directors, here I am today, part of one of the most rewarding organizations I have been involved with, both personally and professionally. Through my involvement I have booked speakers that I have always dreamed of meeting, networked with people who have become mentors and friends, and traveled to cities that I never thought I would visit...AND LOVED IT!!

CHERYL DESELLIER

There have been many conferences, competitions, summits and board meetings since Saratoga and I have never regretted any of the roles I have taken on with UCDA. I have made so many kind, talented and great friends. Friends who I can visit when I am in their area and who can visit me when they are in my area. I have seen Pam in Vermont, Alena in South Carolina and hopefully Shook in California. I look forward to more great stories to be written in the future and am eternally grateful for the wonderful memories and stories UCDA has given me.

DAVID DRYDEN

UCDA has been a part of my life for almost 30 years. As I look back there are so many faces, places, stories, and laughs that have been a part of that experience. I can clearly remember that first conference in Saratoga Springs where I met many of the folks who were a part of UCDA's early history. Some of my best friends and mentors came to me by way of UCDA. I don't know how my life would be different if UCDA had not been an integral part of it. I know I'm better because of UCDA. The organization paved the road for my career progression. It gave me confidence, provided inspiration, rejuvenated me when I most needed it and taught me that what I do creatively on behalf of my university does make a difference... it does matter.

GINA GRAY

During my first conference in Phoenix, I didn't know anyone and was pretty timid and quiet. However, something compelled me to check the conference message board and respond to a note about going to dinner. Matt Lester had rented this ridiculously large Crown Victoria and 6 of us piled in and we ventured out to a hole-in-the-wall Mexican restaurant. We consumed margaritas, chips, and fun conversation about design, life, working in higher ed, and taking risks. We all became friends and formed the Crown Vic Posse Facebook group where we continued our conversations after the conference. We formed a bond that year and it immediately helped me feel more comfortable at that conference and those since. I took a risk that day and I'm so glad I did as it has opened doors for other new friendships, opportunities, and perspectives on design and life.

RICHARD JIVIDEN

As a shy young designer who was looking for an opportunity to connect and learn, I was referred to UCDA by a colleague from another institution. My first conference was in Cincinnati. I was miserable. I talked to only two people the entire trip. But I was hooked. That may not sound plausible but the conference marked a creative and professional launching point. The conference held a creative energy that was welcoming, supportive and

instructive. So, even though I barely spoke to anyone on my first trip to UCDA, I knew that I had wanted to. Needed to. I vowed to attend the following year. AND VOLUNTEER. It truly changed my life. Some 30 years later I can honestly say I am a better designer, better manager, and better facilitator, all because of the people I have met through UCDA and the opportunities provided to me by the organization.

MATT KROB

So, I'm a hugger now. I place the blame for this squarely on the shoulders of UCDA. Now, let's be clear, I don't just go around hugging any and every body. I still wear my "introvert badge" proudly (albeit quietly). That said, there is a group of UCDA'ers—many of which I had the pleasure of serving on the board with—that a good, warm hug is now the only appropriate greeting when we cross paths.

TINA LEMAY

Dave Dryden was instrumental in nudging me to get involved with UCDA. He was persistent and when I finally attended my first conference I felt like it confirmed what I was doing with my life, and that it had meaning, and that I had found a professional "home." I steadily grew more involved and it has added so much to my journey. In turn, I try to nudge others to get involved as well "to give back" so that others may garner the same

positive experiences. Get involved. Give back. You will find you get more than you give in return and you just might positively impact another person's adventure along the way.

KELLEY MATTHEWS

My first experience with UCDA was at a conference which gave me tools to bring back home and implement in my work and at my school. The speakers (breakout sessions and main stage) taught us invaluable information. From up and new coming design trends to marketing for new generations to working with others across campus, we were given inspiration to grow and develop as an artist and professional. After that first conference, I knew that these were my people and UCDA was where I belonged. If you work in the marketing world, whether it is design, writing, photography, web, social media, this is where you belong.

KATHARINE MCCANN

UCDA has allowed this introvert to make professional connections and new friends that I would've never made on my own. I've met so many rock stars here, and I still can't believe I get to call them friends. This community is full of people who empathize with and support and encourage one another on a daily basis. It makes me so happy when I can do those things in return. It's helped me become more confident not only in what I do, but also in who I am.
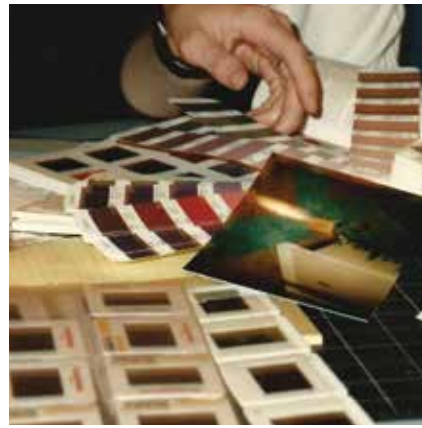
CHRISTINE PRADO

Someone told me once that most of my Facebook friends were all designers from across the country. Yep, these are my people and I met them through UCDA. A favorite day was at the conference in Minneapolis. I had taken up running and there happened to be a big road race, so I signed up for the 10K. My fellow board member Connie Peterson had driven from Iowa, so she took me to the start of the race. She waited on me and then we went to Al's Breakfast. We couldn't be more opposite at first glance: Connie is a tall, blonde Midwestern woman who was on the verge of retirement, who signed off on emails with "CP." I am a small, then-brunette woman from the South but with a Northern attitude, so I signed off on emails with "cp." And yet despite our external differences, UCDA brought us together. I'm grateful for UCDA helping me find these kindred souls, for letting me know I'm not alone out there.

KIRSTEN RUBY

I love UCDA! My first involvement was in the early 2000s, when Tadson Bussey recruited me to edit *Designer*. I started attending conferences then, and have never looked back. I'm a UCDA outsider. As an editor, writer, creative director, but definitely not a designer. I am not the majority in UCDA. And that is perhaps what I love the most about our association. We don't limit ourselves to only those who narrowly do exactly what everyone else does. We embrace the others, the outsiders. And more often than not, we find parallels and commonalities in communication that make everyone stronger. I will always treasure the spirit that is UCDA.

LAURA SHRIVER

I am a newbie at UCDA. I'm actually a newbie to working in higher education. I recently joined because my manager is on the board of directors and had mentioned an association geared directly towards supporting and networking university and college designers. Last year, I attended my first UCDA event and am now chairing one of the programs. It's been a great way for me to connect with other designers in higher education as well as see what other universities are doing so I can stay on the cutting edge.

LIZ UNDERWOOD

I originally got involved with UCDA with my colleague, Felisha Weaver, back in 2014 when I started working at Arkansas Tech University (my first big-kid job). We were both looking for ways to grow our career and our network, and for opportunities to get inspired. After our first conference in Long Beach, we were sold. She and I attended the conference each year, and we ended up inviting the rest of our team to join us in Baltimore. I'll never forget how much fun we had as a group exploring the city, getting inspired, and making new connections. To someone who wants to make more connections, have more fun working, have something to look forward to annually, and be inspired all the time—I'd tell them the answer is UCDA.

LAURA VOGT

I was searching for a community of designers that understood my work—specifically working with college students. I tried a couple different organizations and in one the presentations someone talked about their experience with UCDA and I finally felt like I might have an answer. My first conference was in San Antonio. I had never been to Texas, never had been to a conference by myself and was so incredibly worried. I didn't need to be worried. At the first mixer I had numerous people introduce themselves. I've now been to three conferences and each one has given me a renewed energy, new ideas to bring to the job and introductions to folks that I'm happy to call friends.

DAVE YAKLEY

I am grateful for the opportunity to meet and get to know so many inspirational creative people at conferences and events—the relationships built through UCDA are precious and irreplaceable. I have loved traveling to many new and interesting locations around the country. It has been a highlight of my professional career working in higher education.

What is design theory?

The only guide you need

The words 'design theory' might make you freeze up as the idea of getting theoretical was definitely not what you signed up for. Though, trust us, it's not as complicated as it sounds, but it is a really important thing for designers to get to grips with. To help you out, we've written this definitive guide to help answer the question 'what is design theory?'

To start, let's break down the two words separately. Graphic design is the effective visual communication of an idea or concept and theory is a system of ideas intended to explain something. So, put simply, design theory is a system of ideas that explains how and why design works. Designers need to know how everything they put on a page communicates, influences, directs, invites, entices and excites an audience— design theory explains why.

Design theory can be broken into several theoretical approaches for understanding, explaining and describing design knowledge and practice and, next, we're going to break these down for you. Shillington London teacher Andy Lester explained to us what, as a designer, design theory means to him:

"Design theory is the asking and answering of the question "Why am I designing it this way?" If you can't answer that question at every stage of the design process, you probably need to do a bit more thinking."

"As designers, we shouldn't be making decisions based on personal preference. We're not artists."

So, what exactly is design theory?
Here we will break down the fundamentals of what we consider to be design theory.

Design Principles
The five design principles should be used in every design project you work on. Each principle is an essential part of a design, but how they work together is the most critical thing to consider when trying to communicate a message to a specific audience. For a more in-depth look at the design principles, check out this article.

Alignment: Aligning elements on a page creates visual connections and creates a unified design. It allows the viewer's eyes to see order, which makes for easier, more comfortable viewing.

Repetition: Repeating elements creates associations and familiarity—certain elements of a design, if they are repeated, can be used to quickly and easily identify a brand, publication, etc.

Contrast: Contrast can be created when you use two elements that are complete opposites, like a classic and contemporary font or cool and warm colors. Using it creates impact and emphasis in a design.

Hierarchy: Grouping similar things close to each other implies that they are related to each other in some way—hierarchy is fundamental in creating organization in a design.

Balance: Balance is the weight distributed on a page by how things are placed. There are two kinds—symmetrical balance and balance by tension. It gives a design stability and structure.

Working together all five design principles create a design that is visually appealing and structured so that legibility and readers' comfort are key to the design.

BY OLIVER STEVENSON

PHOTOGRAPHS BY RADACHYNSKYI SERHII

Color Theory and Color Technical

Color theory breaks down how and why to use a specific color or color palette in a design. It explains why color can be a very powerful tool; how it can entice or persuade, create a specific emotion or convince someone of something. For example, the color red can be associated with passion or strength—they demand attention.

Color theory also considers how the different factors that must be contemplated when colors are chosen for a design, though how a color is received differs person-to-person.

Being able to correctly choose a color and harness its potential is the mark of a successful designers.

On the other hand, color technical is a series of technical considerations about the application of color in a finished design. These considerations alter depending on a number of things, like whether a design is digital or printed. Color technical includes things like color mixing (additive or subtractive), color systems (RGB, CMYK, etc.) and color gamut.

Design Thinking

Also known as human-centered design, design thinking is all about putting the user first and creating a design for a specific intended audience.

In other words, it's about the designer putting themselves into the shoes of the person who is going to interact with their design.

Design thinking can be broken down into five key stages:

Empathize: They need to understand this person, their likes, dislikes and what they will respond well to.

Define: They then need to define the problem that needs to be solved through their design.

Iterate: They need to brainstorm several ideas of how to solve these problems.

Prototype: Decide what these ideas will look like and build them.

Test: The intended audience tests the design to discover what did and didn't work.

Stages do not need to be in this order—though it's important to always start with empathy—and you can go back and revise stages if your test is not successful.

Graphic Elements

Designers should know how to identify a graphic element and be able to use them in a design.

Graphic elements are a combination of forms, lines and shapes—some examples include line work, pattern, texture and type. Used sparingly, graphic elements can be used to provide variation and interest in a design or create hierarchy to guide the viewer through a design.

The difference between a graphic element and illustration is that graphic elements are purely decorative, while illustration aims to communicate a concept or message.

Okay, so what are the benefits of knowing all this?

Design theory gives you the knowledge and ability to combine form (the design principles etc.) and function (the design purpose) which, according to Bauhaus theory, is the basis of any successful design. In layman's terms, you need both design theory and a practical knowledge of design to create effective design solutions.

Being a good designer is more than just knowing the software, it's about understanding the theory behind it and how this should affect your decisions and outcomes.

On top of this, design theory also enables a designer to talk eloquently about their designs. They are able to explain how theoretical decisions lead to their chosen outcome, rather than hollow explanations. This ability will come in useful throughout a design career—from talking through your portfolio in your first job interview to presenting a design to a new, big client as a creative director.

Shillington New York teacher Jimmy Muldoon added: "No matter if you're creating identity work, illustration or product design, the design theory fundamentals are very important for any designer.

When you understand the importance of design theory you're able to create more effective, appealing and valuable work for yourself and your clients.

Designers have been creating with design theory long before software and Adobe CC. If you're using a pencil or illustrator these principles should be a part of your design process and design critique."

How is design theory used in the real world?

John Palowski, Shillington's Course Content Manager and Manchester teacher, broke down how a designer might go about using design theory in the real world:

"When a new exciting brief lands, the creative juices tend to flow faster than they have before. The adrenaline can often lead to the investigation of many rabbit holes and after a while you soon start to wonder where on earth is this all leading to."

Application of design theory is important here to redirect those creative paths towards a more meaningful conclusion.

"As well as this, designers often hit brick walls in their creative process. There are so many moving parts to each brief, that it stands to reason that things don't click from time to time. By dissecting what the route of the problem may be, it helps to shut out all the other components of the brief to help crack the problem using basic design theory, to get things moving again."

There you have it! Hopefully we've been able to break down the absolute minefield that is design theory for you.

A LOVE LETTER TO SPREADSHEETS

BY MICHELLE MORRISON

ILLUSTRATION BY KOTOFFEI

I'M SURE YOU'RE CURIOUS ABOUT HOW I'LL MAKE A CASE FOR WHY DESIGNERS SHOULD CARE ABOUT SPREADSHEETS.

BUT HEAR ME OUT—spreadsheets are magical, beautiful tools for everyone, including creatives. At Dropbox, we're designing enlightened ways of working, so in service of investigating what exactly that means, I'd like to share my thoughts on one of my favorite ways to work as a program manager.

During a particularly memorable job interview, a hiring manager asked me what my superpower was. I answered with absolute certainty that I made really good spreadsheets. We both laughed, but it was true. I even had a case study about a spreadsheet in my portfolio. This calm confidence came from a few years of enthusiasm and experimentation with a simple tool that that had been foundational to my career in Design Operations.

I discovered a love of spreadsheets during one of my first production jobs. I was overseeing the creative production for a campaign that was supercomplex. I'm talking Gantt charts, multiple-location shoots, cross-channel promotion, scrappy budget to work with, and unbridled enthusiasm for the project. The project was a beast that could only be reined in with a spreadsheet. This spreadsheet had call times, it had links, it was beautiful, and it had all of the answers anyone could ask about the job.

As a program manager and design operations professional, I've made countless spreadsheets in my career. They've helped me communicate status, coordinate teams, raise budgets, zero in on timelines, and make really big decisions. But what makes a perfect spreadsheet? How can you use spreadsheets in your creative practice? In this ode to spreadsheets, I'll share a few tips on how to make the most of this humble, often overlooked creative tool.

PURPOSEFUL PROCESS

Spreadsheets can serve as a basic utility or be your secret weapon, depending on the purpose and format you use. Given the multidisciplinary use of spreadsheets, it comes as no surprise that spreadsheets can even be considered a computational language for data modeling. Here are a few common types of spreadsheets that I use in my work:

- **Tracking**—Whether you're tracking your monthly budget or progress on your OKRs, a tracking spreadsheet will help you maintain accountability over time.

- **Tabulation**—Yes, math is part of every creative job. Spreadsheets can handle simple sums to complex calculus. Depending on the business need, you're likely going to turn to formulas to help you add it all up.

- **Analysis and Visualization**—Analyzing data is probably the most powerful common function of your favorite spreadsheet tool. With basic visualization, you can find signal in the noise of a lot of data.

- **Forecasting**—These types of spreadsheets can help you look into the future and calculate what's to come. They are great for anticipating spend, resourcing, calculating user growth, or any speculation of change over time. For creative teams, resource forecasting helps with scheduling and project planning.

- **Production**—In production, a spreadsheet is often your source of truth. It's where you'll communicate facts (like constraints and specs), plan how you'll spend your resources (like time and money), and track progress along the way. A good production sheet can tell you what, who, when, and how the work will get done (and what won't get done).

CLARITY IS KEY

In the depths of my Dropbox folders, you'll find countless documents from different projects and programs I've produced. Some of the documents were made for my eyes only, while others were a collaborative workspace where teams came together to do work. The difference between the two document types is that shared documents require greater document hygiene in order for teammates to trust the almighty power of your shared sheets. When your spreadsheets are clear, they become useful and trusted tools for your teams. A few tips for getting it right:

- Establish how to use the spreadsheet. This may include what you need people to update, how often the spreadsheet is updated, where the spreadsheet will be reviewed, or when people can expect status updates to be sent based on spreadsheet data.

- Label everything and create a key

- Be clear about your data sources

- Lock the zones you don't want to change

- Remember that boundaries are healthy! View-only status is totally okay.

EXPERIMENTATION IN SHEETS

Whether you use Airtable, Google Sheets, Excel, or simple tables in Dropbox Paper, your tool of choice may influence the capabilities and potential of your spreadsheet. Jessie Char, fellow producer and organizer of Layers Conference, says, "I love that spreadsheets can be as simple as a grocery list or robust as code. It's a blank grid that asks nothing of me other than to enter plain lists of information, and in turn allows me to view, organize, manipulate, and quantify my data on my own terms."

I have met some remarkable spreadsheet masters throughout the creative community in my pursuit of the perfect spreadsheet. Each of them has their own style and approach to maximizing a spreadsheet's potential. Surprising to some, spreadsheets can carry you from low- to high-fidelity experimentation and prototyping. Linda Dong, product designer and swift enthusiast, said it best: "Every product is just a nicely designed spreadsheet." Here are a few favorite examples:

- **Nicholas Jitkoff**, Vice President of Design at Dropbox, uses a spreadsheet to maintain a shared extended family directory and dynamic family tree. He uses redirect.app and other tricks to create one-click links that trigger native actions like calling, messaging, and let family members download contact info to their personal address books.

- **Joel Califa**, once famed for his use of spreadsheets to make meetings more effective, has recently created a new framework to help folks in the creative community evaluate job offers.

- **David Williams** made an awesome sheets plug-in for Figma that syncs content from your spreadsheet to your design files.

- **Brent "Meowza" Kobayashi** created the most beautiful untitled goose illustration, treating each cell as a pixel.

There are bona fide spreadsheet people who take spreadsheets to the next level. When you find a spreadsheet enthusiast out in the world, make friends. Share your sheets! Learn tips and tricks. Marvel at the unique style and finesse that each spreadsheet offers. And remember that the people with the spreadsheets have the answers.

Revolutionize Print Design

Neenah offers Swatch Pro extension for Adobe Illustrator

BY KIM ROGALA

Designers are among the most imaginative and innovative among us, capable of creating beautiful works of art and essential brand collateral others can only dream of. While graphic design has evolved immensely over the last 2,000 years, from cave drawings to computers, the fundamentals are still the same. In graphic design, the essence is to give order to information, form to feeling, and ideas to artifacts that document the human experience. The most significant difference from our past is that in today's world, communication must be developed much faster to meet the pace of consumerism.

As the world continually changes and develops, so does design. The way we go about design today is vastly different—our ancestors couldn't fathom the technological advances that we have access to. At universities, in particular, new technology not only helps reach new audiences, but also to create printed collateral that increases admissions, alumni participation, and fundraising efforts.

For a university, winning over diverse audiences takes months of preparation and consideration. Printed materials must capture attention and accurately convey the school's messaging and values to the receiver. These essential ideas make the paper selection a more critical piece of the design process. Using the right tool to help you move effectively, efficiently, and creatively through the design process is essential to developing materials worth opening and worth keeping.

TOOLS FOR THE TRADE.
Try before you buy is a staple in the retail world but has always been a little more complicated when it comes to print and paper selection. A longtime design advocate, Neenah has always been at the forefront of the intersection between paper and technology. The ultimate goal? Simplification of the process for designers.

Investing in technology to improve design is at the core of Neenah's history. The first paper company to believe in the power of having a retail website also brought you the Printed Proof™ online application that allowed designers to upload their designs to see how they would look on various Neenah stocks, downloadable ASE (Adobe Swatch Exchange) files on neenahpaper.com, and Neenah Cabinet, the revolutionary online swatchbook tool that's always up to date.

While those tools were useful and ahead of their time, they wanted to offer more. With their new Neenah Swatch Pro™ extension for Adobe Illustrator, they've developed a design tool that does it all right from within Adobe Illustrator. With one click, you can view your artwork on hundreds of accurate colors and textures from Neenah's paper collections, plus order samples.

Dallas Franklin, creative director for Neenah, says, "In the past, we scanned papers, uploaded iPhone photos, and manually created a paper layer using images from the internet to share our concepts with clients. It was an incredibly time-consuming and laborious process. We realized that so many other designers must have struggled

NEENAH COLORS & TEXTURES NOW IN ADOBE ILLUSTRATOR®

with this process as well. We approached Adobe with the idea to create a tool that allowed designers to integrate paper color AND texture into a design with the click of a button from within Adobe Creative Suite. For Neenah, this involved developing new ways of handling images and allowing users to select from an extensive collection of paper realistically."

THE PAST MEETS THE PRESENT AND FUTURE.
Ellie McKenzie, owner and creative director for Farmhouse Design, is a longtime design partner with Neenah and tested the extension from start to launch. "I began working with Neenah over 25 years ago when businesses were beginning to use email as a communication tool. I have watched the design industry change dramatically throughout the years. It's astounding how technical assets and tools we couldn't even imagine are now part of our daily design lives. Although a lot has changed and inspiration abounds on websites and social media, the fundamentals remain the same—I believe the heart of design still lies in print."

"Having access to a tool like this where you can skip six laborious steps with just one click is amazing. It creates efficiency and accuracy that was once not possible. I take it for granted because this tool has become integral to my design when working with Neenah. I also think this extension will be so useful for guiding young designers through the print design and production process," McKenzie concludes.

Because it allows the designer to layout designs on colored and textured paper right in Adobe Illustrator, you can simulate what the printed result will actually look like. You can play with paper options, be bold with ink choices, and make informed decisions before going to press, reducing the margin of error and time to market.

UNIVERSITIES ARE AT THE FOREFRONT OF PRINT DESIGN.
Studies show that 27 million pieces of content and 3.2 billion images are shared every day online. In higher education, rising above the crowded competition means executing a strategy that resonates with and stands out in a daunting demographic. How do you entice prospective students, impress parents, delight alumni, and sway donors? Universities know that using the timeless art of print design is a sure way to stand out in a sea of social media messaging.

"Universities are producing a tremendous amount of printed materials intended to influence many different important decisions. The savvy designer knows that in an industry inundated with noise, the right paper can speak volumes about a university's character and values. A design tool, like the Neenah Swatch Pro extension for Adobe Illustrator, allows designers to test and ultimately find the right combination for attention-grabbing results. This extension helps takes the risk out of paper selection, increases efficiency in design, and makes for better results on press," concludes Franklin.

Ready for Download

Smithsonian releases 2.8 million images into public domain

**IMAGES COURTESY OF
THE SMITHSONIAN INSTITUTION**

Culture connoisseurs, rejoice: The Smithsonian Institution is inviting the world to engage with its vast repository of resources like never before.

For the first time in its 174-year history, the Smithsonian has released 2.8 million high-resolution two- and three-dimensional images from across its collections onto an open access online platform for patrons to peruse and download free of charge. Featuring data and material from all 19 Smithsonian museums, nine research centers, libraries, archives, and the National Zoo, the new digital depot encourages the public to not just view its contents, but use, reuse ,and transform them into just about anything they choose—be it a postcard, a beer koozie, or a pair of bootie shorts.

And this gargantuan data dump is just the beginning. Throughout the rest of 2020, the Smithsonian will be rolling out another 200,000 or so images, with more to come as the Institution continues to digitize its collection of 155 million items and counting.

The database's launch also marks the latest victory for a growing global effort to migrate museum collections into the public domain. Nearly 200 other institutions worldwide—including Amsterdam's Rijksmuseum, New York's Metropolitan Museum of Art and the Art Institute of Chicago—have made similar moves to digitize and liberate their masterworks in recent years. But the scale of the Smithsonian's release is "unprecedented" in both depth and breadth, says Simon Tanner, an expert in digital cultural heritage at King's College London.

Spanning the arts and humanities to science and engineering, the release compiles artifacts, specimens and datasets from an array of fields onto a single online platform. Noteworthy additions include portraits of Pocahontas and Ida B. Wells, images of Muhammad Ali's boxing headgear and Amelia Earhart's record-shattering Lockheed Vega 5B, along with thousands of 3-D models that range in size from a petite Embreea orchid just a few centimeters in length to the Cassiopeia A supernova remnant, estimated at about 29 light-years across.

Until recently, the Smithsonian was among the thousands of museums and cultural centers around the world that still retained the rights to high-quality digital versions of their artworks, releasing them only upon request for personal or educational purposes and forbidding commercialization. The reluctance is often justified. Institutions may be beholden to copyrights, for instance, or worry that ceding control over certain works could lead to their exploitation or forgery, or sully their reputation through sheer overuse.

Still, Kapsalis thinks the benefits of the Smithsonian's public push, which falls in line with the Institution's new digital-first strategy, will far outweigh the potential downsides. "Bad actors will still do bad," she says. "We're empowering good actors to do good."

Most of the change, however, will happen far beyond the Smithsonian's walls. Listed under a Creative Commons Zero (CC0) license, the 2.8 million images in the new database are now liberated from all restrictions, copyright or otherwise, enabling anyone with a decent Internet connection to build on them as raw materials—and ultimately participate in their evolution.

Above all, the open access initiative forges a redefined relationship between the Smithsonian and its audiences around the world, Kapsalis says. That means trust has to go both ways. But at the same time, the launch also represents a modern-day revamp of the Institution's mission—the "increase and diffusion of knowledge," now tailored to all that the digital age has to offer. For the first time, visitors to the Smithsonian won't just be observers, but participants and collaborators in its legacy.

Check out the resources at: *www.si.edu/OpenAccess*

Opposite page: Mount Hollow Back Violin, 1852

Above: Golden Poison Frog, Chris Wellner, Smithsonian's National Zoo

Left: Centennial Exposition of the Ohio Valley and Central States (Cincinnati, Ohio), 1888

The Inland Printer

When design was an offshoot of printing

BY STEVEN HELLER

During the 19th century an increase of printed materials fostered the rise in trade magazines. The content centered on information for the craft and profession. *The Inland Printer* was created in October 1883 "as a local trade magazine for the booming mid-western printing industry," states a website entry for the Rockwell Center For American Visual Studies. It started small but within a decade this little monthly became the bible of the printing industry and has become a primary source of historical information especially regarding the burgeoning arts of type, typography, and graphic advertising design. In 1894, *The Inland Printer* became the first American magazine to have a new cover designed for every issue. Some of the most influential of illustrators of the day created distinctive covers for the magazine, including Will Bradley and the brothers J. C. and Frank X. Leyendecker.

These pages from a 1902-3 volume of The Inland Printer *reveal the birth of communication arts as an industry in the United States—history in the making was made.*
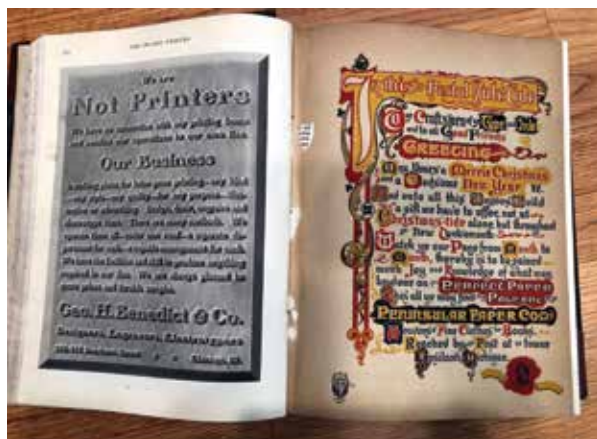
<•* "Love Florence"* by Elisabetta Stoinich, an illustrator based in Milano, Italy*

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