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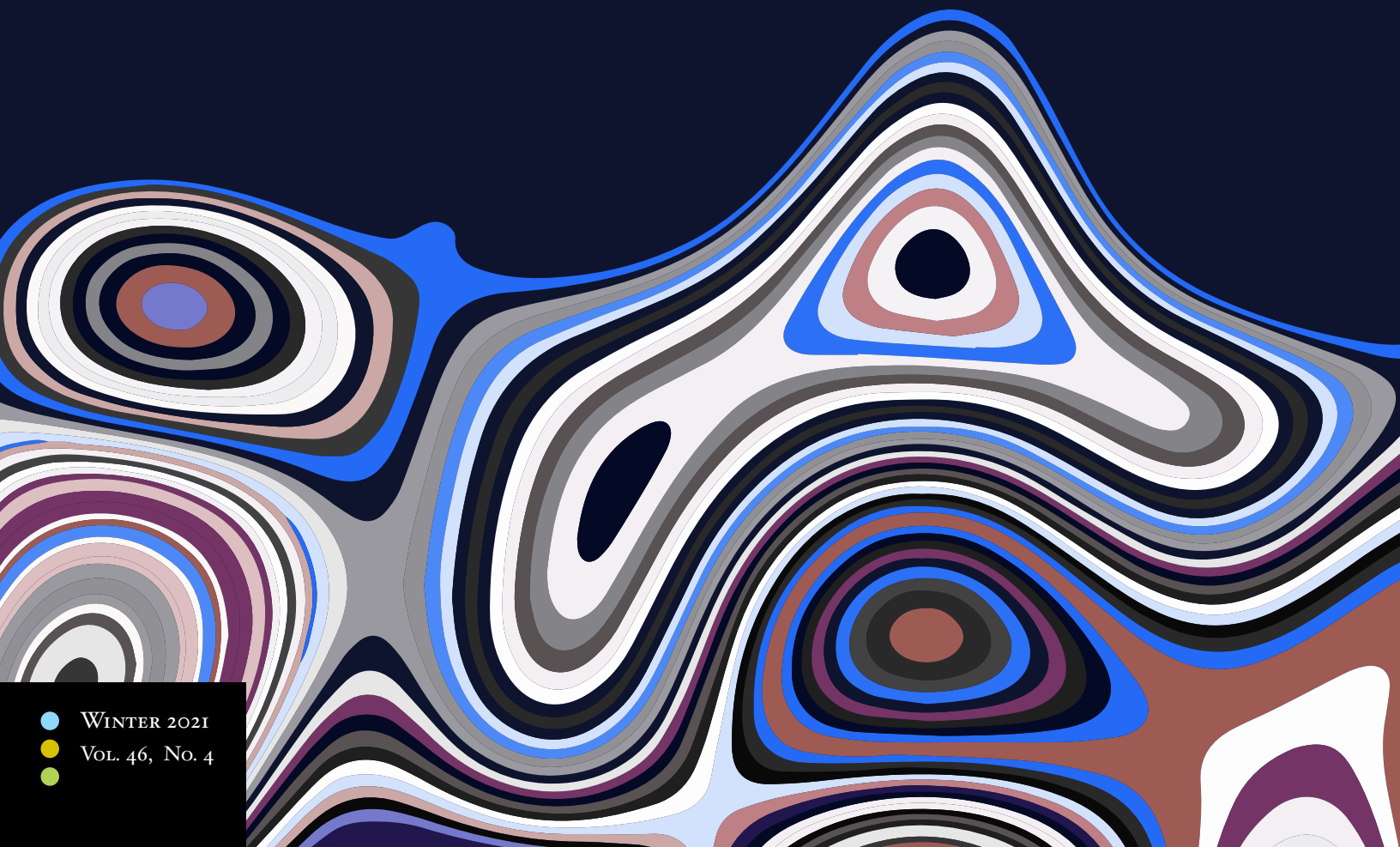

Winter 2021
Vol. 46, No. 4

[DEPARTMENTS]

The Big Picture 1

Objet D'art 5

Design Briefs 6

Conference 10

Creativity 12

UCDA Award 14

Collaboration 16

Typography 18

Web 30

Student 32

Parting Shot 33

< *The Big Picture: Harvard University Campus in Winter, Cambridge, Massachusetts.*

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

> *Stack of colored pencils.*

[FEATURES]

Logo Design 20

Fifteen golden rules for crafting logos

Color Palettes 26

Finding the best color combos for your designs

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

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

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

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

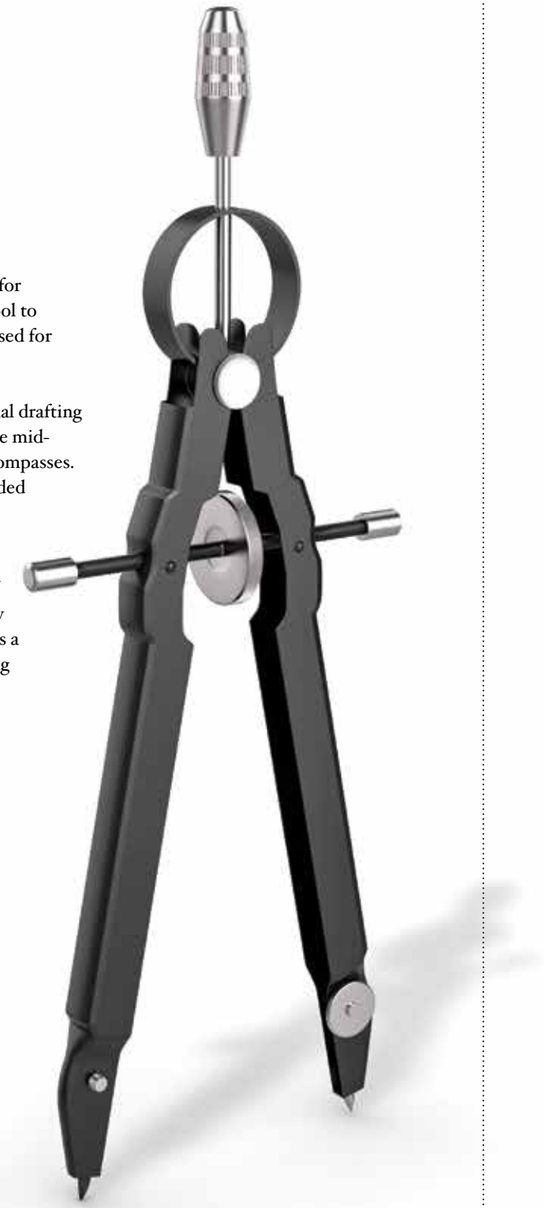
UCDA Foundation
The UCDA Foundation (UCDAF) provides support that enables UCDA to accomplish far more than it can alone. UCDAF funds special initiatives and programming and expands organizational opportunities to increase awareness of UCDA, its members, and the role they play in promoting education.

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*.

Compass

PHOTO BY JULY VELCHEV



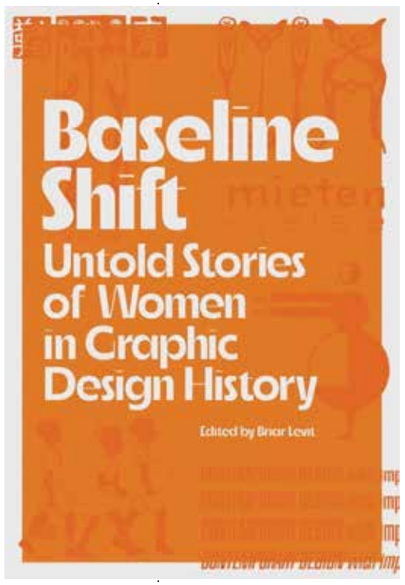
A compass is a technical drawing instrument that can be used for inscribing circles or arcs. As dividers, it can also be used as a tool to step out distances, in particular, on maps. Compasses can be used for mathematics, drafting, navigation and other purposes.

Prior to computerization, compasses and other tools for manual drafting were often packaged as a set with interchangeable parts. By the mid-twentieth century, circle templates supplemented the use of compasses. Today those facilities are more often provided by computer-aided design programs, so the physical tools serve mainly a didactic purpose in teaching geometry, technical drawing, etc.

Compasses are usually made of metal or plastic, and consist of two "legs" connected by a hinge which can be adjusted to allow changing of the radius of the circle drawn. Typically one leg has a spike at its end for anchoring, and the other leg holds a drawing tool, such as a pencil, a short length of just pencil lead or sometimes a pen.

Source: wikipedia.org

Untold Stories of Women in Graphic Design History



Princeton Architectural Press shines a spotlight on a group of fascinating and varied women whose work has shaped, shifted, and formed graphic design as we know it today in *Baseline Shift: Untold Stories of Women Graphic Design*, edited by Briar Levit.

From women printers in colonial America to Louise E. Jefferson—an interdisciplinary designer and calligrapher starting out in the Harlem Renaissance—to the unacknowledged drafters of Monotype's Type Drawing Office to the revolutionary propagandists of the Madame Binh Graphics Collective in the 1970s and 80s, *Baseline Shift* introduces auteurs, advocates for social justice, and creators across the spectrum of the graphic design discipline. The illuminating essays in this collection are essential reading for designers and fans of design, as well as anyone with an interest in history's unsung heroines.

papress.com/products/baseline-shift

"Not only does this book shine a light on so many new-to-me (and probably new-to-you) stories of women in graphic design, but the stories are told by an incredible crew of contemporary design writers who skillfully make these untold stories accessible to a new audience."

—Kate Bingaman Burt, illustrator and educator

Wireframe Decks

The UX Kits Wireframe Deck is a deck of cards for building website or app layouts, right on a desk. The deck allows you to take a break from the screen and experiment with different layouts in a hands-on activity. These cards are extremely helpful for the initial design process of your website or app. It is perfect for content strategy and planning anywhere with your teammates. Included in the deck are 130 square cards, each representing a common website or user interface element, with a low fidelity mockup on one side and a high fidelity design on the other. A high-quality storage box and tab dividers help you organize your cards.

uxkits.com/products/wireframe-deck

Included in the deck are 130 square cards, each representing a common website or user interface element, with a low fidelity mockup on one side and a high fidelity design on the other. A high quality storage box and tab dividers help you organize your cards.

Drew Stocker, design director at Turner Duckworth, explains: "The challenge here was to retain the 'DNA' of the original, while contemporizing it for new audiences. The final result, which was developed with typographer Ian Brignell, is 'less fussy.'"

Campbell's soup updates iconic can

Campbell's has made a major update to the design of its flagship soup cans for the first time since Andy Warhol put them on the wall of a gallery in the early 1960s. More than five decades on, the familiar red-and-white color palette is still present, but the logo has been updated with a modernized logo scripture, a collaboration between Campbell's creative team and Turner Duckworth. Among other things, the shadow on the script logo has been eliminated and the fong, which was originally based on founder Joseph A. Campbell's signature, slightly changed. The word "soup" is in a new font, too, along with a more pronounced C in the fleurs-de-lis and the retention of a slanted O in the word soup, both tributes to the lettering from the company's original labels dating back to the turn of the 20th century.

Source: gdusa.com

Rumor: New Instagram feature *might* let you customize your grid

Instagram is supposedly considering a new feature that will make it much easier for you to create a profile grid aesthetic.

Leaker Alessandro Paluzzi noticed that Instagram has been developing an "edit grid" feature that allows you to reorder the posts in your profile, rather than just let it show your posts in order of most recent.

The ability to customize the grid should be handy for users who like to do multi-post collages or for those who want to highlight an important post they've shared in the past. Artists, musicians, celebrities, and businesses alike would probably love the ability to customize their profile grid to suit their aesthetic or enhance their public image. But we can see regular users also enjoying the opportunity to showcase their best posts.

Of course, Instagram itself hasn't confirmed whether it's truly making a grid-reordering feature.

Source: www.pocket-lint.com

Elissa Chudzicki

Vanessa French Harris

New UCDA Board of Directors members

Congratulations to the following for being elected by the UCDA membership to the Board of Directors. Their four-year term begins on January 1, 2022.

Elissa Chudzicki
Senior Graphic Designer, Marketing Communications
University of Notre Dame

Vanessa French Harris
Director of Visual Communications, Marketing
Meredith College

The UCDA staff and board welcome them both and are looking forward to working with them as we plan for 2022 and beyond.

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

Freelance illustration rates: The complete guide to pricing your work

"It's so important to make sure your client understands usage and why you're charging for that. That way, you can both justify your price and build your confidence on asking for that higher price that you're worth."

—Tom May

Worried you're not charging the right rates for illustration work? Well, you're not alone. It's no exaggeration to say there is an awful lot of confusion on this issue within the artist and illustrator community. Tom May offers this advice. On the one hand, we've all had clients who are determined to pay you as little as possible on the point of principle (or even nothing, in return for 'exposure'). These clients put a chill down your spine, and you feel the instant need to walk away. And yet other companies seem generally decent, and you really want to work for them, but the pay they offer feels like they're undervaluing your services.

However, negotiating your rates can be tricky when you don't really know what the 'right' market rate would be. Here are some pointers on how to set your rates and where the right balance lies:

1. Charge for usage, not time
2. Finding the right figure
3. Know your worth
4. Calculate for revisions
5. Check other illustrators' prices
6. Push up your rates over time

Learn about these tips at *creativeboom.com/resources/freelance-illustration-rates*

Source: Creative Boom

GOLD

Canto

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[2022 CALENDAR]

> **Beginning January 1**
UCDA Design Awards

> **February 17**
CC: Ask Me Anything: Photography

> **March 16**
Webinar: Teaching Design for Accessibility

> **March 17**
CC: Magazine Processes

> **April 21**
CC: Show Us Your Favorite Work

> **April 26-27**
UCDA Creative Summit

> **May 15**
Webinar: Accessibility and Optimization: Designing for Social Media

> **May 19**
CC: Software Talk: Asset Storage, Templates, and Project Management

> **May 23-25**
UCDA Design Education Summit
Johnson City, Tennessee

> **June 16**
CC: The Challenges of Working in Higher Ed

> **July 21**
CC: Ask Me Anything: Digital Advertising—The Medium is the Message

> **August 18**
CC: Share Your Structure

> **September 14**
Webinar: The Medium in the Message

> **September 15**
CC: The Holiday Card—The Good, the Bad, and the Ugly

> **October 15-18**
Storytellers:
UCDA Design Conference
Santa Ana Pueblo, New Mexico

> **October 20**
CC: The Creative Brief

> **November 17**
CC: Campaign Appeals

> **December 15**
CC: Holiday Party

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

UCDA DESIGN CONFER-ENCE

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Jamal Collins

2021 UCDA Foundation Krider Prize for Creativity recipient

PHOTOS BY MATTHEW LESTER AND JAMAL COLLINS

The 2021 UCDA Foundation Krider Prize for Creativity was awarded to Jamal Collins—a designer, an educator, a consultant, and a mentor.

As a design and social change design leader Jamal tells designers to 'specialize in giving back' because big ideas that make a stand also generate discussion. He teaches at risk youth graphic design throughout the inner city of Cleveland, Ohio. Jamal provides these youth with the beneficial resources to develop the necessary skills that will introduce them into the creative field.

After graduating from Akron University with a bachelor's in fine arts in 1997, Jamal began his career as a designer in the corporate field, where he remained for 17 years. In 2014, he started working for The Boys and Girls Club of Cleveland as an art instructor, and from 2018 he was an adjunct professor at Cuyahoga Community College, Metro Campus.

Jamal recognized his calling to redirect and focus the energies of 'at risk' youth using what he knew—graphic design. He next stepped into the role of an independent consultant, created the After School Graphic Design Program at BGCC, and has since been making a positive difference in the lives of Cleveland's Creative Kids *(jayworking.com/creative-kids)*.

Youth with mentors have higher rates of graduation and are less likely to drop out of school. They have a positive self-image and are able to create big goals for themselves. Mentors help children grow and close the social and/or economic opportunity gap.

Jamal indicates that he purposely reached out to kids living in single-parent homes; in an environment of drug/alcohol abuse, poverty, and education disparity. Echoing the adage, "It takes a village," Jamal reiterates that children in our society need more than a mother and a father; they need a community. Jamal takes the next logical step and declares himself to be part of that community.

Jamal Collins accepted the award at the UCDA Design Conference in Denver, Colorado, October 3, 2021.

Above: The award was presented by foundation president David Whaley and foundation board member and Krider Prize Committee chair Jean Bevier.

Left: During the conference, Jamal Collins spent time with conference attendees and fellow designers exploring Denver.

Tina LeMay

Most recent UCDA Award recipient

PHOTOS BY MATTHEW LESTER

Over the last 26 years, the board has presented the UCDA Award to 20 individuals.

This distinguished group of recipients:
Tim Barnhart
Sandra Bate
Jean Bevier
John B. Buchanan
Tadson Bussey
Gene Church
Charles Deihl
Dave Dryden
Bobbi Esmark
Julius Friedman
Tracy Fry
Richard Jividen
Judy Kirpich
Lee Kline
Mo Lebowitz
Christine Prado
Larry Pearce
Winston Vanderhoof
j.Charles Walker
Jody Zamirowski

The UCDA Award was created in 1995. This beautiful award is presented by the UCDA Board of Directors in recognition of those who have donated their valuable time, service, and support to further UCDA's goals. Individuals receiving this award have significantly contributed to this organization's success.

Over the last 26 years, the board has presented the award to 20 individuals. This year, UCDA added one more deserving member to this exclusive list: Tina LeMay.

17 years ago, Tina first joined UCDA. Since joining, she has missed only two of the UCDA Design Conferences. After a few years, she joined the *Designer* magazine advisory board serving several terms.

What followed was years of solid commitment and participation by this individual to UCDA. Tina has left a legacy of volunteerism in her wake.

Tina's commitments have included:

- UCDA Board member for two consecutive terms, serving from 2013-2020
- Treasurer in 2014 and 2018
- President in 2015 and again in 2019
- Served on countless committees and volunteered at nearly every UCDA event she attended
- A current UCDA Foundation board member, serving since 2017
- Krider Prize for Creativity Committee
- Six years ago, the UCDA board of directors awarded Tina emeritus member status, in recognition of her outstanding service to the organization.

Born in southern Illinois, Tina attended Clemson University for undergraduate school, stayed for graduate school, and accepted a full-time position there. She recalls, "I swore I'd only stay two years. I have now been here nearly 30 years and I really think I may bleed orange. Clemson University has been very good to me and I have had the privilege of working alongside some very talented people."

"I am committed to excellent design and am energized by learning new techniques, skills and information about how to help solve communication issues. It is important to me to help inspire my staff and strive to constantly improve our work as a team. UCDA plays a big part in these efforts."

Upon receipt of the award in October, 2021, Tina said, "It has been an honor to give back, if only a little, to an organization that has given me so much. My professional life has been richer because of the relationship made—and the work done for UCDA. I also want to acknowledge Clemson University, which has a long-standing history of providing support for their staff's professional development within UCDA."

Right (top): UCDA executive director Tadson Bussey presents the UCDA Award to Tina LeMay at the UCDA Design Conference.

Right (bottom): UCDA member and 2021 president Liz Underwood accepts the award on Tina's behalf.

Remote Collaboration

Seven of the best collaboration tips we've ever heard

BY BRITTANY ANAS
ILLUSTRATION BY VALERIYA SHEVTSOVA

Collaboration once happened while huddled in a conference room with dry-erase markers to unleash ideas onto a whiteboard. Crazy 8 design sprints, dot voting, and journey maps filled with Post-It notes; the cross-disciplinary swap of ideas, historically, was an in-person activity.

But then the pandemic forced collaboration to go digital. After a year of relearning how to work together, we saw one fact stayed true—outcomes come from people, not places. No matter how good we are at it, we believe collaboration is a skill that always needs refreshing. So we rounded up the best tips we've heard in the past years. Here are seven of the best collaboration tips—use them to reinvigorate your creativity while connecting remotely.

1. CHOOSE A FACILITATOR

Every meeting needs a facilitator or leader. This person doesn't need to be the organizer per se, but they'll need to be directly responsible for making the meeting successful. Before the meeting, this person can test tools, run through any activities, create breakout groups, and plan for potential roadblocks.

2. TAKE TIME TO FOSTER INSPIRATION

It's quite easy to be inspired by desk accessories, LEGO, Funko figures, and books in a design studio. But without a typical design space, teams need to foster creativity and collaboration through planning and ideation. Some of the best tricks we've come across? Use what Home Depot's designers call a "one-day problem framing": setting aside one full eight-hour day to go through a design sprint with the sole purpose of brainstorming products or tools to aid your cross-functional collaboration.

Don't have a whole day to devote to design thinking? You can also keep the spark alive—albeit in smaller doses—by carving out weekly time for your team to share what's inspiring them, whether it's a new typeface or podcast.

3. USE THE RIGHT TOOLS

Collaboration stems from trust. But when you move it to the digital environment, you need the right tools, too. Digital whiteboards unlock teams' creative potential and help inspire new ideas. InVision's real-time digital whiteboard, Freehand, has experienced a 130% increase in users since March 2020. Freehand also got some fresh updates, including commenting and @mentioning. These new features help users keep track of feedback and share insight while asynchronously iterating.

4. DON'T START FROM SCRATCH

The online whiteboard has templates designed for collaboration. Among those that can help get the ideas flowing is IBM's "Product Pyramid" template designed to help teams visualize their product plans. Sometimes IBM teams move through the template together. Other times, they use it to encourage participants to tackle the sections they feel passionate about. Either way, the team never has to start a collaboration session from zero.

5. HOLD CONSISTENT RETROSPECTIVES

Practice makes perfect, and holding regular retrospectives that foster fruitful discussions can help grow your team's trust. Some ways to improve your next retro include setting expectations early so team members will know how to best participate. (For example: Will cameras need to be on?) Ask easy questions in the beginning to get the wheels turning, like: "How would you describe the last two weeks in a word?"

6. FORGE PARTNERSHIPS ACROSS DEPARTMENTS

If you work in a large organization, don't limit collaboration to just those on the design and engineering teams. Instead, forge partnerships with others across teams. Jason Mayden shared this wisdom with us on a recent Design Better Podcast episode.

"If I can be a bridge and build meaningful relationships with people who have felt overlooked, then that's the type of leader I want to be," Jason says.

7. GET ALIGNED

Often, gaps, like those between design and engineering, result from miscommunication of how different mental models intersect, explains designer and developer Natalya Shelburne. If you want to change how your teams collaborate, you must change how you work. Determine your team's collaborative pain points: Who picks up the slack? Is a single person a workflow bottleneck? By pinpointing where issues consistently pop up, you can better solve them together.

Type Terminology

Part 2: Anatomy of a letterform

BY PAUL DEAN
IMAGES COURTESY OF ILOVETYPOGRAPHY.COM

"I was killing time and pain at a nearby bar called The Ear, so named because the two ribs of the 'B' in the neon sign that read 'Bar' had burned out years ago. So had most of the patrons."— Kinky Friedman, *Blast From the Past*, 1998.

Just as Kinky Friedman anthropomorphizes this B, giving it human characteristics, namely ribs, type designers have come up with some very human terms to describe the details of the letterforms that they create. They speak the arm (of, say, an E), the crotch (of an M), which could further be described as an acute crotch or an obtuse crotch, the ear (of some g's), which might be a flat ear or a floppy ear, the eye (of an e), the leg (of a k), the shoulder (of an n), the tail (of a j or a Q), and the spine (of an S). There is a sketch by the great type designer Ed Benguiat that labels the curl, the lobe and the ball of a single question mark.

Typically, the point which rests under a question mark or hovers over a lowercase i or a j is called a dot, and the etymology of the word reveals another anthropomorphism: at one time the word dot referred explicitly to the head of a boil or pimple. The dot is also sometimes quaintly referred to as a jot (from the Greek iota) or a tittle (from the Latin titulus).

Nature is recalled in a few terms, such as the stem, the arc of the stem (otherwise known as the shoulder), and the splayed stem. And this is not surprising; an organic sense of life separated the Roman alphabet from the geometric Greek characters that originally inspired it.

Architecturalisms, borrowed from the language of architecture and design, are also common. And why shouldn't they be? After all, nothing resembles a Roman monument more than the Roman M, especially one with serifs. And the second character in the Phoenician alphabet, beth, which evolved into the Greek beta and the Roman b, comes from the Phoenician word for "house." Even today, a capital B, if turned counter-clockwise 90 degrees, as the Phoenicians oriented it, resembles a building.

Some of these architecturalisms are the aperture (of a c), apex (of an A), axis or stress (most obvious in an O), the ball (at the bottom of a question mark), the bar, crossbar, or cross beam (of an H), the bowl (of a p or b), counter (of an a or b), flag (a flourished stroke common in black letter type), the hook or finial (of some t's), inlines (which resemble carved strokes inside the lines), ink traps (notches created to prevent ink bleeds at predictable points on the letter), the joint or juncture (of an R or a Y), the link and the loop (of a g), the spur (of many G's), the stroke (the main lines of a letter), swash (an exaggerated stroke), swing (the diagonal link of some g's), and the vertex (of, say, a V).

An experienced typophile can also distinguish between, and speak of, a descended or base-lined J, a one-story or a two-story g, a crossed, joined or rounded W, and even a round as opposed to a super ellipse or obround (elongated with straight sections) O. Even as seemingly simple a thing as a terminal, the end of a non-seriffed stroke, can be characterized as an acute terminal, a ball terminal, a beak terminal, concave, convex, flared, hooked, horizontal, lachrymal (or teardrop) painted, rounded, sheared, straight, or a tapered, terminal.

Serifs were forever defined for me as 'the little feet on the letters' by my first type teacher, P. Lyn Middleton. The classification of the innumerable variations in type design that exist today begins with the existence or non-existence of these little feet, which have existed as a crucial detail on most Roman letterforms for a little over 2000 years. Curiously the word itself has a short history. It was probably a back formation from the word sans-serif, which first appears in print in 1830, when typefounder (a designer and producer of metal types) Vincent Figgins published his *Specimens of Printing Type*. Sans, a French word forever, has been an English word since Middle English times:

"...Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything."

—William Shakespeare, *As You Like It,* 1599 or early 1600

The French sounding serif may have come from the Dutch schreef, "a line" or "a stroke," from schrijven "to write," and from the Latin scribere. Type without serifs occurred in Roman times, but it was rare and is seldom seen. In the early nineteenth century sans serif typefaces re-emerged, perhaps as an evolutionary branch away from the Egyptian or slab-serif fonts that were popular at the time. (The fat slab serifs may have become so ungainly that someone at a type foundry, where new letters were carved from steel, decided to simply and literally chop them off.) At first these new letters were described as grotesque or grotesk types, perhaps because they seemed incomplete and ugly, and these terms are still among those used to describe sans serifs today.

The French, meanwhile, tended to use the word antique to refer to sans-serif type, and this word has found its way into English, in, for example, the typeface name Antique Olive. The word gothic is also sometimes used to describe a sans serif, and the terms Gothic and Doric, with capital letters, are now used to refer to the square-stroked sans serif variations of Japanese characters.

Sans serif type faces vary tremendously, and are further categorized as geometric (for example, Futura), monoline (Akzidenz Grotesk), rounded (Frankfurter), humanist (Gill Sans) and neo grotesque (Helvetica).

Broadly speaking, there are two styles of serifs, unilateral, which break from the stem in only one direction, and the more common bilateral, which break from the stem in two directions. These can be further characterized by a surprising number of terms: type designers speak of abrupt (that break abruptly from the stem at an angle), adnate (which emerge from the stem gradually and more organically), bifircated (which appear to curl away from a split in the stem), bracketed or fillet (with a curved connection between the serif and the stem), cupped (which form a concave curve or 'suction cup' at the end of the stem), scutulate (diamond shaped), finial (with a somewhat tapered curved end), foot (which rest firmly on the baseline), hairline (hairline thin foot serifs), slab or Egyptian (thick serifs set at right angles to the stem), square (square-shaped slab serifs), straight (which are thin but not hairline serifs) and wedge (simple wedge-shaped or triangular serifs).

Logo Design:

fifteen golden rules for crafting logos

Getting started in logo design? Here's everything to know before setting out on a brand identity project.

By Nick Carson and David Airey

Photo by Chaosamran Studio

Logo design requires a lot of knowledge, skill and experience. There are many elements to consider, and the questions you need to ask yourself can become overwhelming when you're new to the trade. If you're creating a new logo design from scratch, you need to think about how you'll represent the brand, product or individual's character. And if you're updating an existing logo, do you need to change the direction to make a big statement? Or should you make minor tweaks to the existing logo design to avoid alienating longstanding customers?

With these big questions, it can be hard to know where to start with the mammoth task of designing a logo. So to cut things down to size, we've created 15 golden rules for logo design. This handy list of logo design tips will focus on both the design process itself and on how to implement your design as part of a wider brand strategy.

The right logo aligned with the right product can eventually become a priceless asset. Just think of the Nike swoosh, McDonald's golden arches, the Michelin man, the Mercedes' three-pointed star or the Woolmark symbol. These are just a handful of the most high-profile examples. To give your own logo design the best possible chance of achieving similar longevity and recognizability, even if it's in a smaller niche area, it can pay to bear in mind the universal traits shared by every successful logo design.

Why is logo design important?

Logos are important because they're usually the first piece of branding that a potential customer sees. They're also the piece of branding that often makes the biggest impression on us, staying with us the longest, if it's successful. A logo can tell us a lot about a brand, including (sometimes) what it does and what it stands for. When consumers connect with a logo design, they're often more inclined to invest their time or money in the company or product.

Of course, a logo is by no means the only element in successful branding, but it is one that's essential to get right from the outset because it's often at the center of the whole brand strategy. Most designers can create a reasonable decent logo, but it takes a special mix of design skills, creative theory and skillful application to execute a logo design that's truly unique, appealing and memorable.

"When we look at something, we don't read first. Before anything else we see shape, we see color, and if that's enough to hold our attention, then we'll read."

—David Airey

The golden rules of logo design

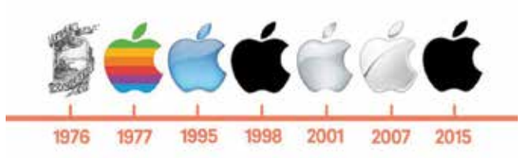
There are hundreds, sometimes even thousands of brands competing for our attention. This means brands need to differentiate themselves visually to avoid being confused. Differentiation is achieved through brand identity design—a range of elements that work together to create a distinctive picture of the brand in our minds. Brand identity design can include everything from uniforms, vehicle graphics, business cards, product packaging, billboard advertising and coffee mugs and other collaterals, all the way through to photographic style and the choice of fonts.

When you think about a person who's made some kind of impact on your life, you can probably picture what they look like. The same applies with brands. A logo acts as a brand's face, allowing people to connect with it and remember it. The aim of logo design should therefore be to create something that people can easily picture when they think about their experiences with a product, company or service.

It's important to remember that when we look at something, we see shape and color before we read. Only if that's enough to hold our attention do we start to read. The job of designers is to distill the essence of a brand into the shape and color that's most likely to endure. With this article designer David Airey offers his 10 golden rules of logo design to help you do just that.

1. Lay the groundwork— Logos like those of Mercedes and Woolmark have become priceless assets for their companies

2. Value your sketchpad— Sketches of Firefox mascots by Martijn Rijven, who was commissioned by Wolff Olins



3. Start in black and white—The internal detail of the Apple logo has changed over the years, but the silhouette remains

4. Keep it appropriate—Pentagram founder Alan Fletcher created the V&A logo in 1989 (Image credit: V&A)

5. Aim for easy recall—The 1974 Deutsche bank logo by Anton Stankowski (Image credit: Deutsche Bank)

6. Strive for difference—The 1999 Tate logo by Wolff Olins united the Tate's four galleries across the UK

7. Wolff Olins created a bespoke typeface for Macmillan cancer support in 2006 for use in both its logo and marketing headlines

8. Don't be too literal—The logos for Penguin and Shell don't give any clues as to the types of company they represent

1. Lay the groundwork

One of the most interesting parts of being a designer is that you get to learn new things on each new project. Every client is different, and even in the same profession, people do their jobs in different ways. You should begin a logo design project by doing some groundwork. Getting to know the client and their product well will also make it easier to get a consensus on your logo design further down the line.

Make sure you ask your client why they exist. What do they do, and how do they do it? What makes them different from other brands? Who are they there for and what do they most value?

Some of these questions might seem so straightforward, that they seem unnecessary, but they can be challenging to answer and will lead to more questions about your clients' businesses. What you discover in this initial phase of a logo design project will help you choose the strongest possible design direction and make sure that you don't miss the mark.

2. Value your sketchpad

With the myriad digital tools available today, you might consider jumping straight to a computer for logo design, but using a sketchpad gives you a chance to rest your eyes from the glare of brightly lit pixels and, more importantly, record design ideas much more quickly and freely. With no digital interface in the way, you have complete freedom to explore, and if you wake up in the night with an idea you don't want to lose, a pen and paper by your bed is still the ideal way to get it down.

Sketching makes it easier to put shapes exactly where you want them, and there will always be time to digitize your marks later. It can also be useful to share some sketches when you're describing design ideas to clients prior to digitizing a mark. This can make it easier for them to visualize the result without the distraction of typefaces and colors, which can sometimes cause clients to dismiss a whole idea. Don't share too much though—only your best ideas.

3. Start in black and white

As we mentioned above, color can sometimes be a distraction and can make it difficult for a client to consider the basic concept of the logo. Leaving color until later on in the process can allow you to focus on the idea of your logo design itself rather than on an element that's usually much easier to change.

It's impossible to rescue a poor idea with an interesting palette, but a good idea will still be good irrespective of color. If you picture any well-known symbol, in most cases you'll think of the form first before the palette. It's the lines, shapes and the idea itself that is most important, whether it's a bite from an apple, three parallel stripes, four linked circles in a horizontal line, or anything else.

4. Keep it appropriate

A logo design needs to be relevant to the ideas, values and activities it represents. An elegant typeface will suit a high-end restaurant better than it will a children's nursery. Likewise, a palette of fluorescent pink and yellow probably won't help your message engage with male pensioners. And crafting a mark that bears any resemblance to a swastika, regardless of industry, isn't going to work.

You know these things, and they may seem fairly obvious, but appropriateness goes deeper than this. The more appropriate your rationale behind a particular design, the easier it will be to sell the idea to a client (and this can be the most challenging part of a project. Remember, designers don't just design. They sell, too).

5. Aim for easy recall

Simplicity aids recognition, and it can be a great advantage when there are so many brands are competing for our attention. A really simple logo can often be recalled after as little as brief glance, something that's not possible with an overly detailed design.

A trademark has to be focused on a concept; on a single 'story.' In most cases, this means it should have an uncomplicated form so that it can work at different sizes and in a range of applications, from a website icon in a browser bar to signage on a building.

6. Strive for difference

If a brand's competitors are all using the same typographic style, the same kind of palette, or a symbol placed to the left of the brand name, this is the perfect opportunity to set your client apart rather than have them blend in. Doing something different can really help your logo design stand out.

So much similarity in the marketplace doesn't necessarily mean your job has become easier, though. It often takes a brave client to buck a trend that they see all around them. However, showing imagination in your design portfolio is one good way to attract the kind of client you want, and demonstrating the appropriateness of your concept can help see off any qualms.

7. Consider the broader brand identity

We don't usually see a logo in complete isolation. It's usually presented in the context of a website, a poster, a business card, an app icon, or all manner of other supports and applications. A client presentation should include relevant touchpoints to show how the logo appears when seen by potential customers. It's a little like when you're stuck in a rut—it can help to step back, to look at the bigger picture, to see where you are and what you're surrounded by.

In design terms, the bigger picture is every potential item on which your logo design might appear. Always consider how the identity works when the logo isn't there too. While it's hugely important, a symbol can only take an identity so far. One way to achieve cohesive visuals is to craft a bespoke typeface for your logo. That typeface can then also be used in marketing headlines.

8. Don't be too literal

A logo doesn't have to show what a company does; in fact, it's often better if it doesn't. More abstract marks are often more enduring. Historically you'd show your factory, or maybe a heraldic crest if it was a family-run business, but symbols don't show what you do. Instead, they make it clear who you are. The meaning of the mark in the eyes of the public gets added afterwards, when associations can be formed between what the company does and the shape and color of its mark.

9. Remember symbols aren't essential
A logo doesn't always need to be a symbol. Often a bespoke wordmark can work well, especially when the company name is unique—just think of Google, Mobil, or Pirelli. Don't be tempted to overdo the design flair just because the focus is on the letters. Legibility is key with any wordmark, and your presentations should demonstrate how your designs work at all sizes, large and small.

Of course, words sometimes just won't work in very small applications, so variations may be needed. This might be as simple as lifting a letter from the logomark and using the same colour, or it might incorporate a symbol that can be used as a secondary design element (wordmark first, symbol second) instead of as a logo lockup where both pieces are shown alongside one another.

10. Make people smile
Injecting a little wit into your logo design not only makes your job more fun, but it can also help your client to become more successful. It's not appropriate for every profession (it certainly doesn't make sense for weapons manufacturers and tobacco firms, but whether you choose to work with those companies is another thing). However, the somewhat less contentious law and financial sectors are filled with companies identified by stuffy and sterile branding. Adding a little humour into such clients' identities can help set them apart.

There's a balance to be achieved. Take it too far and you risk alienating potential customers. However, regardless of the company, people do business with people, so a human, emotional side to your work will always have a level of relevance.

How to implement your logo design
Already got a logo design ready, then here's how to use it. Remember that logos don't exist in isolation: they need to be applied. Once you've perfected your logo design, the final stage is to bring it to life as part of a wider branding scheme. In this section, Nick Carson provides five logo design tips to help you get this important final stage right.

11. Always get a second opinion
Don't underestimate the value of a second (or third) pair of eyes to identify things that you might have missed during the design stage. It's incredible how easy it is to overlook unforeseen cultural misunderstandings, innuendos, unfortunate shapes and hidden words and meanings.

Once you've worked up your logo design concept, always take the time to sense-check it with other people. Many design studios advocate pinning work-in-progress up on the walls to enable constant peer review. It's often easier to notice something pinned up on a wall on paper than on a screen. If you're a lone freelancer, try to find some trusted peers to cast an eye over your work—and return the favor, of course. And remember to check how it looks from every angle and on different shaped supports.

12. Develop the rest of the brand world
A logo design is just one small component of a branding scheme and should be developed in tandem with other activation points as part of a wider 'brand world.' This term is integral to the branding process at London agency SomeOne. And as co-founder Simon Manchipp sets out in the video interview with *Computer Arts* magazine (link on page 21), it's much better to achieve coherence between different elements than simply consistency.

"Consistency is solitary confinement—the same thing every day," he laments. "Cohesive is different: a more flexible, smarter way of doing things."

13. Consider how to bring your logo design to life
In the modern branding marketplace, a static logo that sits quietly in the corner of a finished piece of design is often no longer enough. You'll need to think about how your logo design could come to life in motion for digital applications that might require collaboration with animation or motion graphics specialists to explore its potential.

As VR trends continue to evolve, more advanced immersive brand experiences are becoming increasingly accessible. In recent years branding agencies have also explored the potential in generative design and user participation to introduce a much more dynamic, unpredictable component to logo design. This isn't always possible, of course, but keep an open mind and experiment with new techniques when you can.

14. Help your client to roll out your logo design
Brand usage guides should be thorough, covering everything from color options, to the minimum and maximum sizes at which logo designs should be used, positioning rules, spacing (including exclusion zones from other design elements) and any definite no-nos, such as stretching or distorting. See our favorite style guides to see how it's done at *www.creativebloq.com/branding/great-examples-design-style-guides-3132070*. Some agencies swear by style guides to ensure a smooth, consistent handover to a client's in-house team, but note that others feel they can be overly restrictive and prescriptive.

15. Accept public criticism
In these times of social media, every man and his dog has an opinion about every logo design. Criticism is therefore no longer an occasional annoyance; it's something that anyone working on a relatively high-profile rebranding exercise should be ready for.

As we've mentioned above, a great branding scheme is about much more than just a logo design, but on platforms such as Twitter, when a newly released project is often encapsulated by a single image, this is often the first (and only) thing the public jumps upon.

London-based DesignStudio has experienced this backlash several times, first with Airbnb and more recently with the Premier League. In the video (link on page 21), it explains how it deals with social media criticism.

Johnson Banks embraced the growing public interest in logo design and harnessed it in the design process itself through a hugely ambitious, fully open-source rebrand of Mozilla. It involved the public at key stages of the process and allowed public opinion to steer the creative routes chosen. Firefox also took a similar route in 2018, asking the public to help pick its new logo. The public's initial reaction isn't always going to dictate the long-term success of a logo however. Be thick-skinned: take valuable feedback on board, and let the rest wash over you.

9. Remember symbols aren't essential—Johnson Banks' 2004 wordmark for shelter with its pitched roof 'h' helped reposition the housing charity (though it has recently had a redesign)

10. Make people smile— Designed in 2000, Duckworth's wordmark for Amazon adds wit with a hidden smile that goes from A-Z

11. Always get a second opinion—Logo for the Brazilian Institute of Oriental Studies. Presented without comment

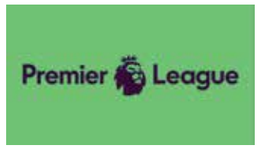
12. Develop the rest of the brand world—

Simon Manchipp interview with Computer Arts *magazine: tinyurl.com/golden-rule-12*

13. Consider how to bring your logo design to life—

Left: Story on Jessica Walsh's studio &Walsh: tinyurl.com/golden-rule-13a

Right: University of the Arts Helsinki's: animated logo twists and jumps tinyurl.com/golden-rule-13b



15. Accept public criticism—

Left: DesignStudio's high-profile rebrand of Premier League attracted more than its fair share of criticism from traditionalist football fans

Right: Dealing with social media criticism: https://tinyurl.com/golden-rule-15

Johnson Banks' open-source Mozilla rebrand whittled down various creative routes in the public eye, taking feedback on board

7 BEST FREE **COLOR PALETTE** TOOLS ONLINE

BY EDEN SPIVAK

HARNESS THE POWER OF THE INTERNET BY FINDING THE BEST COLOR COMBOS FOR YOUR DESIGNS. HERE ARE OUR TOP WEBSITE PICKS FOR PAINTING WITH ALL THE COLORS OF THE WIND.

Neon and bright or pastel and muted? Monochromatic or full-on rainbow splash? A good color palette can set the mood and convey specific feelings, making it a treasured aspect in every design project, from fashion to website design and more.

Yet, crafting the perfect color combination can often lead to us obsessing over tiny tweaks and adjustments of saturation, brightness and hue. Whether you're choosing a website color scheme or designing a logo for a client, this process can be tedious. To make things more efficient—and fun—we suggest utilizing some of the best color tools and resources that the internet has to offer.

Here are our top free color palette generator tools, covering everything from color schemes to text readability and even the shades of your Instagram feed.

1. ADOBE COLOR: EXPLORE COLOR SCHEMES AND CREATE YOUR OWN

Adobe Color is an advanced tool for getting your hues just right, making it one of the best color palette generators for professionals. On your first visit to the site, we recommend heading to the Explore section, where you can browse different user-crafted color palettes at random, or according to parameters like popularity and recency.

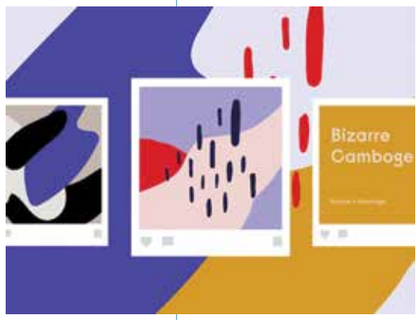
When a particular color combo catches your eye, you can customize it to your project's needs. To do so, add it to your library, then head to the My Libraries section, pick the color palette and click on 'Edit this theme.'

Now, say hello to the Color Wheel—where the real fun happens. Here, you can tweak each color individually, or all at once, using its CMYK, RGB or other values, and control its brightness and darkness. You can set a 'Base Color' (marked by a white triangle at its bottom) and apply the color harmony rule to find new color schemes that match that particular shade. At any stage, you can check the accessibility of your color palette, to ensure that all visitors will be able to interact with your final result.

Another useful feature on Color CC is 'Extract Theme.' It generates a color palette from any photo or image that you upload. You can play around with the shades, then once you've reached color-perfection, there are many ways to incorporate the new palette into your project. You can copy the hex codes into your clipboard, download an ASE file or save it into your Adobe libraries if you're logged in with your Adobe ID.

2. KHROMA: INFINITE COLOR PALETTES TAILORED TO YOUR STYLE

As a designer, your well-trained eye and personal style are perfectly on-point. Now, train a computer to share your exquisite taste level - and imagine what perfect color matching it could do for you!



Product designer George Hastings rose to the task when creating Khroma, a website that figures out your color preferences using machine learning, and generates unique and personalized color combinations to match.

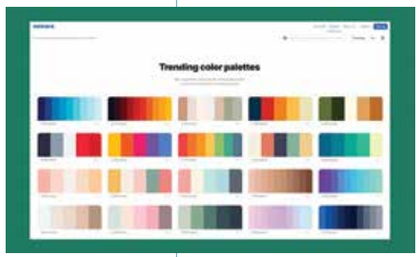
When first opening Khroma, you'll be asked to pick out 50 color shades that you love. Singling out 50 favorites does take a bit of time, but clicking on pretty colors can hardly be considered a tedious task.

Once you're done, the Khroma algorithm will generate color combos in five different displays: type on a colored background, color blocks, gradient, two-toned photographs and lastly, a palette made up of four colors. The combinations are laid out as an endless, Pinterest-like scroll that encourages discovery, or "digging for gold" as George describes on his UX portfolio.

Pair this tool with a basic understanding of color psychology to ensure spot-on designs that not only look the part, but that also evoke the intended emotions.

3. COOLORS: PROFESSIONAL TOOLS FOR COLOR HUNTING

Coolors is a highly useful and professional tool for perfecting the color scheme of your choice. This convenient tool offers a speedy way of finding the right shades for your project, whether you're choosing a color palette for your business or for a new illustration.



The website welcomes you with a randomly generated palette of five colors that fill your screen. Press the spacebar to explore more color schemes and watch as your screen transforms into a celebration of color. Once you hit a combination you like, hover over any of the colors to see the different menu options. You'll be able to find similar shades of the same color, drag the colors elsewhere to rearrange your palette, adjust them by hue, saturation and brightness, or lock them.

Coolors also allows you to upload an image to the site, and extract a color scheme directly from there. You can create color gradients with its Gradient Maker, check out trending palettes on the Explore page, and more. Once you're happy with your palette, you can export it as a URL, PNG and more, or copy the hex code to use in your design.

Another benefit is that Coolors is also available as an app. It lets you generate color palettes on-the-go, making it one of the most useful smartphone apps for designers.

4. COLOR TOOL—MATERIAL DESIGN: TEST YOUR UI COLOR CHOICES

Material Design is a design system developed by Google, implemented across their range of digital products to ensure a cohesive visual language throughout. Designers and developers alike can take inspiration from it and adopt certain elements to use in their own interfaces. It includes many useful resources such as a free icon pack and many free fonts.

Color Tool is just a small fraction of this staggeringly rich database of tools and information that Google's Material Design provides. This simple and friendly tool is one of the most professional color palette generators, allowing you to test what your color palette might look like as part of a user interface design.

The Material Design color system adheres to only two colors, a primary and a secondary, together with their light and dark variants. This limited palette ensures harmony, and together with a strict approach to text legibility and accessibility, it still allows for enough color leeway to ensure that all UI elements are easily distinguishable.

These complex principles are much more approachable after a quick dive into the Color Tool. Once you select two colors—a primary color and a secondary one, the tool generates a few variants of each. The color scheme is then displayed in six UI wireframe examples, giving you a sense of how it would later come to life in your design.

Color Tool also runs a quick and convenient accessibility test for you. Crucial for making your website accessible, this test shows you whether your color choices will allow for legible text on your site.

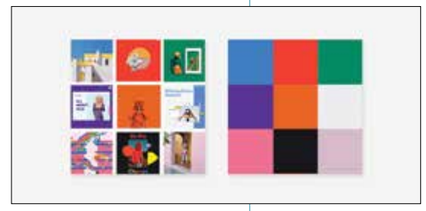
5. COLORSPACE: ONE COLOR, COUNTLESS OPTIONS

If you have a color that you want to base your color palette around - whether it's a brand color or just a shade that you really love—ColorSpace is the tool for you. Enter your hue of choice using its RGB values, hex code or by recreating it straight on the color wheel, and click 'Generate.'

The website will instantly produce a generous amount of color combinations to match your color of choice. With anything from a gradient palette to a classy mix, you'll discover many different paths you and your color could venture on.

6. COLORKULER: LET YOUR INSTAGRAM ACCOUNT DO THE COLORING

If you showcase your design work on Instagram, Colorkuler can be a fun experiment. Extracting a color palette from your most popular posts, it reveals your true colors and helps you maintain a consistent brand identity. It's as easy as typing in your handle to see what color scheme comes up.



If you're feeling indecisive, Colorkuler can be a useful tool for picking a color that reflects you and your personal brand. The only side note is that your account must be active and public for Colorkuler to be able to perform its magic.

7. DESIGNSPIRATION: SEE YOUR PALETTE IN ACTION

Love the color palette that you've chosen, but still in need of inspiration on how to use it right? Designspiration's color search allows you to select up to five colors and then browse a variety of designs and diverse stock photos that share the same palette (and make it work).

You can get even more specific by searching for a certain kind of design content, such as infographics or hand lettering, or type in any other keyword relating to the content you're interested in. Functioning as a color palette mood board, the feed will let you explore other designs and draw inspiration for your own creation.

HEART Health

A framework for evaluating ongoing website success

BY LEX HADE
ILLUSTRATION BY VALERIYA SHEVTSOVA

The only way to truly determine if your website redesign was successful is to measure the impact and learn from it. Many of us have sat in on countless design review meetings that turned into heated discussions about various solves and subjective improvements. Attendees say things like, "I don't like it," or "it probably won't work," amongst other opinions, none of them rooted in data. Eventually, someone says, "let's test it," or, "we can A/B test it." This could be the right thing to do—but for it to work in practice, it's critical to use the right metrics.

Gut feelings are good, but making data-driven decisions is better. Using a framework to decide which metrics will best guide your product down the right path, for the right audiences, is the key. That's where the Google HEART framework comes into play.

THE GOOGLE HEART FRAMEWORK: THE FIVE CATEGORIES OF METRICS

HEART is a metric framework that's designed to measure impact on a large scale. It was popularized by Kerry Rodden, a UX researcher at Google Ventures, and it is a simple way to make sure your team considers every aspect of the user journey and the way a user views your website. HEART is an acronym, standing for:

- Happiness
- Engagement
- Adoption
- Retention
- Task

BEST PRACTICE EXAMPLES OF GOALS AND METRICS FOR A HIGHER ED WEBSITE

HAPPINESS

How do our users feel? (Measures of user attitudes or perceptions)

Popular metrics:

- Satisfaction rating: How satisfied the participant is with the product
- Ease-of-use: How easy the participant finds the task or product to use
- Perceived usability: How usable the product seems to the participant
- Subjective success rate: Whether or not the participant thinks they were successful at their desired task
- Confidence rating: How confident the participant is in their task completion
- Questionnaire scores: Set of questions resulting in a score, like NPS

ENGAGEMENT

How frequently, deeply, or intensely do participants use the product? (Level of user involvement)

Popular metrics:

- Frequency of return: How often people return (for example: visits per user per week)
- Average time spent: Across all users, how much time is spent on average in the product
- Average number of sessions per user: Average number of times each user returns to the product
- Feature usage: How much participants use a feature (for example, number of searches in the academic program finder)
- Conversion rate: What percentage of visitors complete an important goal action (like apply, schedule a visit, request information, or make a donation)
- Transactions and subscriptions: Count of completed goal actions

ADOPTION

How are we attracting new users? (Initial uptake of a product or feature)

Popular metrics:

- New accounts/visitors: New users applying or registering for an event
- Conversion rate: What percentage of visitors complete an important goal action (like signing up for a visit or requesting information)
- Transactions and subscriptions: Count of completed goal actions

RETENTION

How are we keeping people around? (How existing users return and remain active in the product)

Popular metrics:

- Returning users: People coming back to the website
- Repeat transactions: People making more transactions after their first transaction

TASK

Are users able to complete tasks easily and with little effort? (Efficiency, effectiveness, and error management)

Popular metrics:

- Completion rate: Percentage of people who complete a process they started
- Success rate: Percentage of people who successfully complete a task
- Average time on task: Average amount of time a user spends attempting a task
- Average time on page/view: Average amount of time spent on a page or screen
- Error counts and error rate: Mistakes or slips users encounter in the product
- Help tickets and support contact (calls, chats, emails): A measure of how much help users need (this could be internal or external users)

HOW BEST TO USE THE HEART FRAMEWORK (AND WHY IT MATTERS)

There are several high-level ways your digital team can use the HEART framework:

- Use the HEART metrics framework to measure things big or small: a website, a specific page, or a feature.
- The HEART metrics framework can be referenced to model analytics and CRO reports; use a tool like Google Data Studio to create a dashboard to display cherry-picked numbers for key stakeholders.
- Start small. You don't need to use all the metrics from the HEART framework to begin. You can list all relevant metrics, start tracking a couple, then only work on improving a few.

Overall, the HEART framework is a useful and effective tool for navigating design discussions and measuring the success of a website. Using the right UX research metrics will ensure that you're using relevant and data-driven insights in the design process, which will ultimately create the optimal experience for the end-user, and a better chance of you hitting your broader marketing goals.

Moving Forward

2021 UCDA Student Poster design initiative

Entries were be reviewed by a panel of design educators:

Charles Armstrong, Southern Indiana University

Denise Bosler, Kutztown University

Randy Clark, Wenzhou-Kean University

Cam Davis, Cedarville University

Sheri Flournoy Selph, Middle Tennessee State University

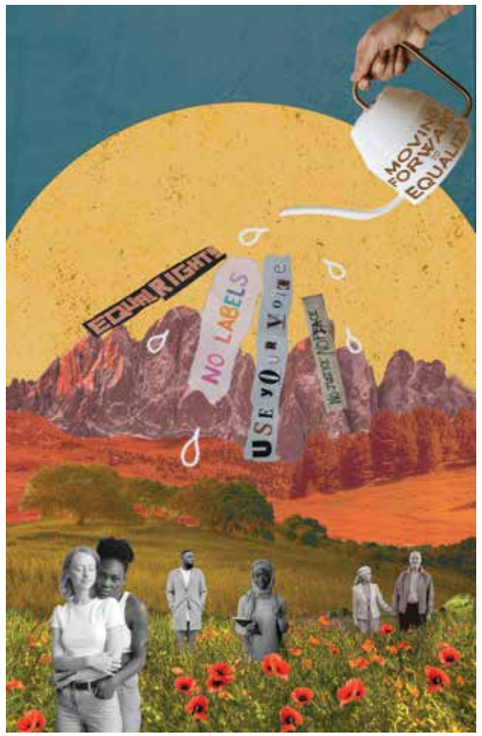
Kelly Salchow MacArthur, Michigan State University

Johnathon Strube, East Tennessee State University

One of the many potential desired outcomes of design can be to motivate or inspire. Student designers have the power to encourage viewers to move forward in their lives—toward big dreams and lifelong goals or by simply enjoying the beauty that surrounds us.

This year, the Moving Forward student poster design contest helps promote positive thinking by enabling students to design an original poster for print or online use. We welcomed entries as part of a class assignment or done independently by students outside of class. Of the 134 entries received, we awarded a first place, a second place, and eight honorable mentions. All the winners including thoses receiving Honorable Mention can be viewed online at *www.ucda.com/journal/moving-forward-winners-announced*.

FIRST PLACE
Moving Forward by **Emma Pearl Smith**, Kutztown University; Faculty: Vicki Meloney



SECOND PLACE
Moving Forward to Equality by **Carolyn Kerkowski**, Kutztown University; Faculty: Vicki Meloney

< From the UCDA Design Collection (Excellenece award, Poster (from a series of two, 1979)

Don't Be a Kiwi—Fall Registration Poster, designed by McRay Magelby, Brigham Young University.

"Creativity and how to be creative. It goes like this: Creativity is the act of bringing into existence that which is unknown, uncommon, or unexpected. Being creative is risky; however, where the risks are great, the rewards are greater!"

—McRay Magleby (from one of his lectures as a professor)

UCDA
199 Enon Springs Road West
Suite 400
Smyrna, Tennessee 37167

Designe

UCDA DESIGN AWARDS
Photography Competition

UCDA DESIGN AWARDS
Student Competition

ALL FOUR COMPETITIONS IN THE UCDA DESIGN AWARDS ARE OPEN AND ACCEPTING ENTRIES!

UCDA.COM/DESIGNAWARDS

UCDA DESIGN AWARDS
Illustration Competition

UCDA DESIGN AWARDS
Print and Digital Competition