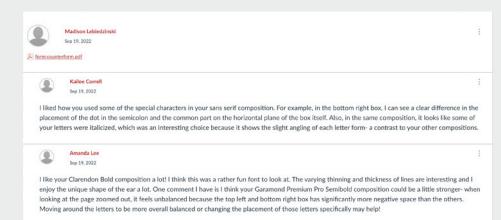


PROCESS PORTFOLIO

Maddie
Lebiedzinski
ARTG 2400
Fall 2022

Form and Counterform

Process



The process for the Form/Counterform project included first research of typefaces, then sketches of letterforms, ultimately leading to drafts of the project. After receiving feedback from peers, some changes I made included making the grids overall more balanced and cohesive. Changing some of the placements of letterforms, keeping in mind white space, and being attentive to detail as well as focusing on what I wanted to emphasize about the letter form, aided in the success of my final iteration.

Form and Counterform

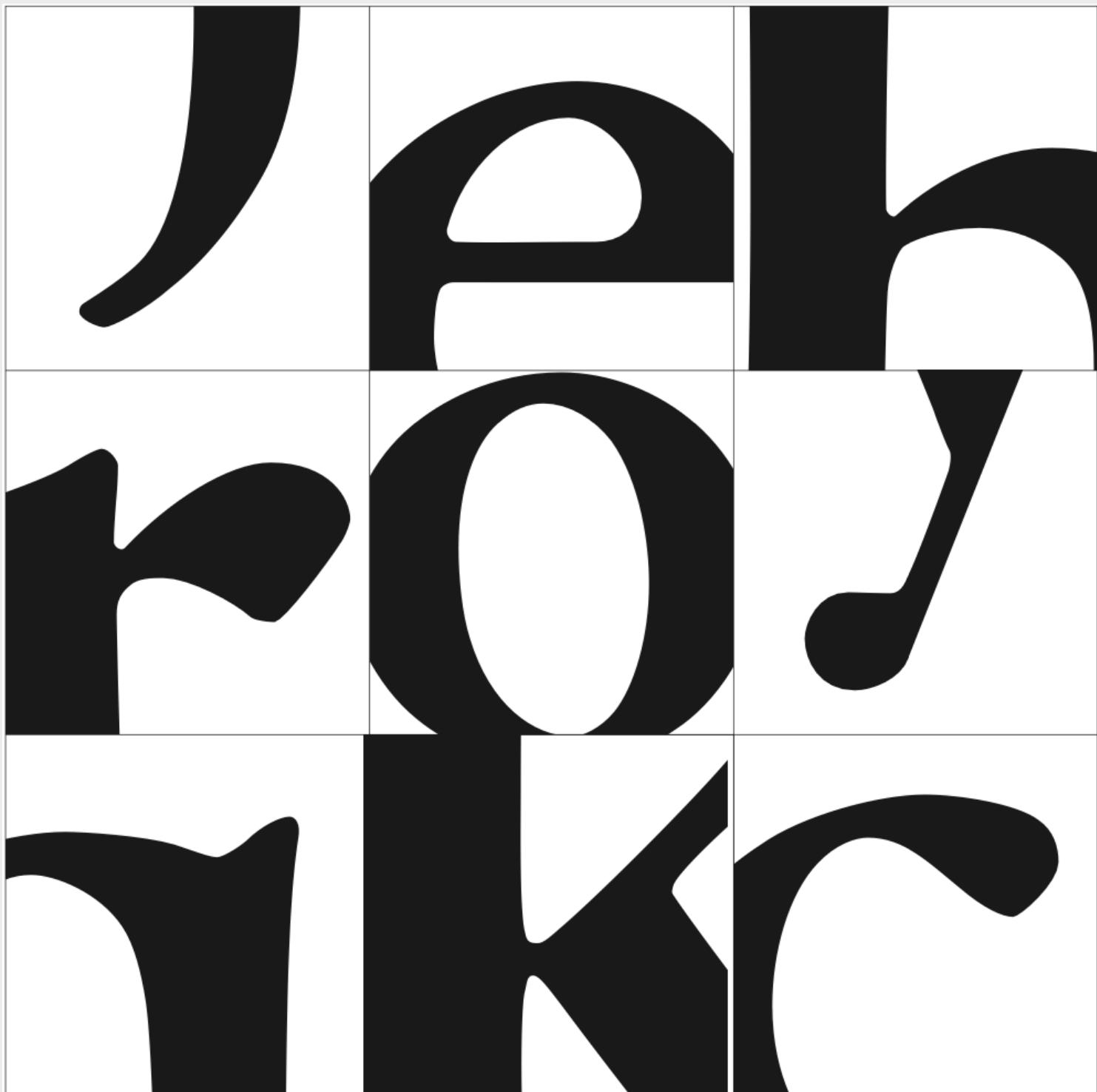
Final



Baskerville | Transistional

Form and Counterform

Final



Garamond SemiBold | Oldstyle

Form and Counterform

Final



Bodoni | Modern

Form and Counterform

Final



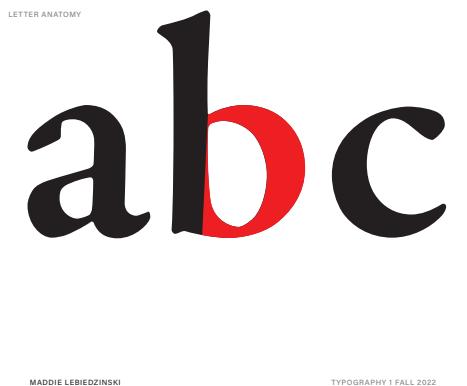
Clarendon | Square Serif



Futura Medium Italic | Sans Serif

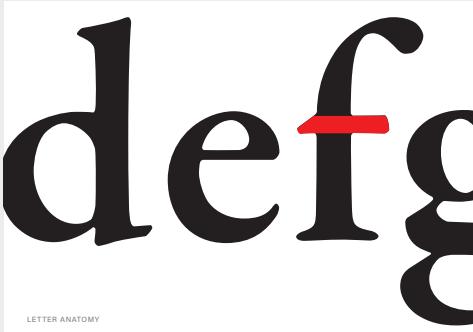
Letter Anatomy

Process



BOWL

The rounded form that describes a counter. The bowl may be either open or closed.



CROSS STROKE

The horizontal stroke in the letter-form that intersects the stem.



TAIL

The curved or diagonal stroke at the finish of certain letterforms.



STEM

The significant vertical or oblique stroke.



COUNTER

The negative space within a letter-form, either fully or partially enclosed.



SPINE

The curved stem of the S.



SERIF

The right angle or oblique foot at the end of the stroke.



DESCENDER

That portion of the stem of a lower-case letterform that projects below the baseline.

The process for the Letter Anatomy Cards project included, first, concept brainstorming, then sketches, which were ultimately discarded. My concept evolved once I started on the computer. After critique and feedback, I made the cards more "stand alone" and fixed some typographic NOs. In the final iteration, the letters are no longer connected in between pages. I made changes to the type on the back of the card, as well as more precisely aligned the red part to the letter. I also added blocks of color on the front to add more intentional placement to the letters and it made my theme more full cohesive as well.

LETTER ANATOMY

a b c

A close-up view of the letters 'a', 'b', and 'c' from a serif font. The letter 'a' has a large black bowl on the left and a red counter on the right. The letter 'b' has a large black bowl on the left and a red stem extending downwards. The letter 'c' has a large black bowl on the left and a red counter on the right.

MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

BOWL

The rounded form that describes a counter. The bowl may be either open or closed.

Garamond Medium

LETTER ANATOMY

d e f

A close-up view of the letters 'd', 'e', and 'f' from a serif font. The letter 'd' has a large black bowl on the left and a red cross stroke on the right. The letter 'e' has a large black bowl on the left and a red cross stroke on the right. The letter 'f' has a large black bowl on the left and a red cross stroke on the right.

MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

CROSS STROKE

The horizontal stroke in the letter form that intersects the stem.

Garamond Medium

LETTER ANATOMY

g h i j

A close-up view of the letters 'g', 'h', 'i', and 'j' from a serif font. The letter 'g' has a large black bowl on the left and a red tail on the right. The letter 'h' has a large black bowl on the left and a red tail on the right. The letter 'i' has a small black bowl on the left and a red tail on the right. The letter 'j' has a small black bowl on the left and a long red tail on the right.

MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

TAIL

The curved or diagonal stroke at the finish of certain letterforms.

Garamond Medium

LETTER ANATOMY



MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

STEM

The significant vertical or oblique stroke.

Garamond Medium

LETTER ANATOMY



MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

COUNTER

The negative space within a letterform, either fully or partially enclosed.

Garamond Medium

LETTER ANATOMY



MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

SPINE

The curved stem of the stem.

Garamond Medium

LETTER ANATOMY

A diagram illustrating the letter anatomy of 'U', 'V', and 'W'. The letters are rendered in a bold, black serif font. The 'U' and 'V' have small red horizontal strokes at their bottom right ends, representing the serif. The 'W' has three such red serif strokes at its bottom right corners.

MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

SERIF

The right angle or oblique foot at the end of the stroke.

Garamond Medium

LETTER ANATOMY

A diagram illustrating the letter anatomy of 'X', 'Y', and 'Z'. The letters are in a bold, black serif font. The 'Y' features a long red vertical stroke that extends downwards from its top, representing the descender. The 'Z' also has a similar red descender stroke.

MADDIE LEBIEDZINSKI

TYPGRAPHY I FALL 2022

DESCENDER

That portion of the stem of a lower-case letterform that projects below the baseline.

Garamond Medium

1

E v e r y o n e has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

2

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

3

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

4

Everyone has the right to freedom of opinion and expression;

this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

5

Everyone has the right to freedom of opinion and expression;

this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

6

Everyone has the right to freedom of opinion and expression;

this right includes freedom to **hold opinions without interference** and to seek, receive and impart **information and ideas** through any media and **regardless of frontiers**.

7

Everyone has the right to freedom of **opinion and expression**; this right includes freedom to hold opinions **without interference** and to seek, receive and impart **information and ideas** through any media and **regardless of frontiers**.

8

Everyone has the right to freedom of opinion and expression

this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

9

Everyone has the right to freedom of opinion and expression

this right includes freedom to hold opinions without interference and to seek, receive and **impart information** and ideas through any media and regardless of frontiers.

10

**Everyone has the right
to freedom of opinion
and expression**

This right includes **freedom** to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

11

Everyone
has the right to freedom of opinion
and expression;

This right includes freedom to hold opinions without interference
and to seek, receive and impart information and ideas through any media and regardless of frontiers.

12

Everyone
has the right to freedom of
opinion and expression

This right includes freedom to hold
opinions without interference
and to seek, receive and impart
information and ideas
through any media and regardless of frontiers.

13

Everyone has the right to
freedom of opinion and expression;
this right includes freedom to hold opinions
without interference
and to seek, receive and impart information and ideas
through any media and
of frontiers.

14

Everyone has the right to
freedom of opinion and expression

This right includes freedom to hold opinions
without interference and to seek, receive and
impart information and ideas through any
media and regardless of frontiers.

15

This right includes freedom to hold opinions
without interference and to seek, receive and
impart information and ideas through any
media and regardless of frontiers.

**Everyone has the right
to freedom of opinion
and expression**

16

EVERYONE
has the right to freedom of opinion
and expression

This right includes freedom to hold opinions
without interference
and to seek, receive and impart
information and ideas
through any media
and regardless of frontiers.

17

Everyone
has the right to freedom of
opinion and expression

This right includes freedom to **HOLD
OPINIONS WITHOUT INTERFERENCE**
and to **SEEK, RECEIVE AND IMPART
INFORMATION AND IDEAS**
through any media and regardless of frontiers.

18

EVERYONE
has the right to freedom
of opinion and expression;

this right includes
freedom to hold opinions
without interference and
to seek, receive and impart
information and ideas
through any media
and regardless of frontiers.

19

EVERYONE HAS THE RIGHT TO FREEDOM OF OPINION AND EXPRESSION

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

20

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

*Everyone has the right
to freedom of opinion
and expression*

21

**opinion
expression
opinion
expression** EVERYONE
has the right to **freedom of opinion
and expression**

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

22

Everyone has the right to freedom of opinion and expression

THIS RIGHT INCLUDES FREEDOM TO HOLD
OPINIONS WITHOUT INTERFERENCE
AND TO SEEK, RECEIVE AND IMPART
INFORMATION AND IDEAS
THROUGH ANY MEDIA AND REGARDLESS OF
FRONTIERS.

23

EVERYONE
EVERYONE
EVERYONE
EVERYONE has the right to
freedom of opinion and expression;
this right includes freedom to hold opinions
without interference
and to seek, receive and impart information and ideas

24

EVERYONE HAS THE RIGHT TO FREEDOM OF OPINION AND EXPRESSION

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.
regardless of frontiers.
regardless of frontiers.
regardless of frontiers.
regardless of frontiers.

25

EVERYONE HAS THE RIGHT TO FREEDOM OF OPINION AND EXPRESSION

This right includes freedom to hold opinions without interference
hold opinions without interference

and to seek, receive and impart information and ideas through any media and regardless of frontiers.
seek, receive and impart information and ideas through any media

1

Everyone has the right to freedom of opinion and expression;

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

2

Everyone
has the right to **freedom of opinion**
and **expression**;

this right includes freedom to **hold opinions**
without interference
and to seek, receive and impart
information and ideas
through any media
and **regardless of frontiers**.

3

Everyone has the right to freedom of opinion and expression

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

4

EVERYONE HAS THE RIGHT TO FREEDOM OF OPINION AND EXPRESSION

This right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

5

EVERYONE
EVERYONE
EVERYONE
EVERYONE has the right to
freedom of opinion and expression;

this right includes freedom to hold opinions
without interference
and to seek, receive and impart information and ideas

One thing I am proud of in regards to this Typesetting project is my ability to come up with and create many varying concepts for each layout. I was proud that I was able to produce them based on the different set of restrictions, and then identify what was and was not effective when it came to picking the final 5 layouts.

Typesetting 2

Final

BLACK

To see or not to see
Paul La Farge

Paul La Farge lives in upstate New York. He is the author of three books: *The Artist of the Missing* (Farrar, Straus and Giroux, 1999), *Hausmann, or the Distinction* (Farrar, Straus and Giroux, 2001), and *The Facts of Winter* (McSweeney's Books, 2005). He is working on a project about flight in America.

A little while back, when I was working on one of my many doomed projects, I went into a cave. Not just a little cave, either, but an enormous emptiness in the ground, the trace of a watercourse that gnawed its way across half the state of Kentucky a few thousand years ago. We—this was my friend Wayne and I—went a long way in, then we sat down and turned off our lights. The darkness was like nothing I'd ever seen. I couldn't see my hand in front of my face; after a while I could barely believe that my hand was there, in front of my face, waving.

That darkness is what I think about when I think of black. I was going to write, the color black, but as every child knows black isn't a color. Black is a lack, a void of light. When you think about it, it's surprising that we can see black at all: our eyes are engineered to receive light; in its absence, you'd think we simply wouldn't see, any more than we taste when our mouths are empty. Black velvet, charcoal black, Ad Reinhardt's black paintings, black-clad Goth kids with black fingernails: how do we see them?

According to modern neurophysiology, the answer is that photoreceptors in our retinas respond to photons of light, and we see black in those areas of the retina where the photoreceptors are relatively inactive! But what happens when no photoreceptors are working—as happens in a cave? Here we turn to Aristotle, who notes that sight, unlike touch or taste, continues to operate in the absence of anything visible:

Even when we are not seeing, it is by sight that we discriminate darkness from light, though not in the same way as we distinguish one colour from another. Further, in a sense even that which sees is coloured; for in each case the sense-organ is capable of receiving the sensible object without its matter. That is why even when the sensible objects are gone the sensings and imaginings continue to exist in the sense-organs.²

We "see" in total darkness because sight itself has a color, Aristotle suggests, and that color is black: the feedback that lets us know the machine is still on.

The contemporary philosopher Giorgio Agamben, following Aristotle, remarks that the fact we see darkness means that our eyes have not only the potential to see, but also the potential not to see. (If we had only the potential to see, we would never have the experience of not-seeing.) This twofold potential, to do and not to do, is not only a feature of our sight, Agamben argues; it is the essence of our humanity:

"The greatness—and also the abyss—of human potentiality is that it is first of all potential not to act, potential for darkness."³



The primordial darkness of the universe at the moment before creation, as represented in a plate in Robert Fludd's 1617 *Utriusque Cosmi Majoris scilicet et Minoris Metaphysica, Physica, atque Technica Historia* [The Metaphysical, Physical, and Technical History of the Two Worlds, Namely the Greater and the Lesser]. The words *Et sic in infinitum* ("and like this to infinity") are written on all four sides of the square. Courtesy Wellcome Photo Library.

where Wayne and I sat was formerly used by Native Americans to initiate their boys into manhood: from their point of view the cave was a liminal space, between two stages of life, the one dissolved in darkness and the other not yet known. Which was fitting, because we were first drawn to caves on account of an adolescent love of the role-playing game Dungeons & Dragons, which offered us the chance to become anything we wished, and to roam underground to our hearts' content. (Of course, those explorations were enlightened: they amounted, like the cave's darkness, to nothing at all.)

What did we grow up to be: paladins, thieves? Alas, neither. Black is the color of what might have been, not of what is: it is the color of pleasure past. Regret is black, and so is its cousin melancholy, which Robert Burton describes as "cold and dry, thick, black and sour" (with the exception of sour, a good description of the atmosphere in many caves, among them the one where we sat). Melancholy is the humor that keeps the others—warm blood, angry choler—in check, the one that counsels against action. It prefers the potential to the actual. No wonder it has trouble getting out of bed.

Wayne and I turned on our lights after a few minutes, and found our way back into the green Kentucky autumn. Surely neither of us was sorry to be out of the cave: it was cold down there, and after a while the darkness that surrounded our headlamps' little beams became oppressive. We could hardly imagine how the serious cavers did it: John Wilcox and Pat Crowther and the rest of the people who found the tiny connecting passage that assembled two fairly large caves into the world's largest cave system; Bill Stone and his multi-day deep-caving expeditions; Michel Siffre who once spent 205 days in a Texas cave. A little blackout was enough for us, a few hours spent with the ghosts of projects which would never see the light of day.

1 Our eyes are also sensitive to contrast: the same stimulus will appear lighter when next to a dark object, darker when next to a light one. Over the years, psychologists have conducted any number of "illusions" to demonstrate this; a simple one is online at www.michaelbach.de/ot/lum_dynamiscontrast/index.html.

2 Aristotle, *On the Soul*, trans. J.A. Smith (Oxford: Clarendon Press, 1908), 425b1.

3 Giorgio Agamben, *Potentialities* (Stanford: Stanford University Press, 1999), p. 181.

4 Or that the artist Wally Hedrick, taking the Stones' imperative literally, painted black over his own body to protest the war in Vietnam. Black remains a color of protest—witness the Black Bloc which wreaked a little havoc at the WTO protests in Seattle—but it is no longer the only color used when the USA invaded Iraq in 2003; much antiwar noise was made by a nonviolent group called Code Pink. This fact should be understood only in light of the increasing sophistication of American protest movements, but also in terms of the question, which came up again and again in the late 1990s, of what would be the "new black," as though potential had itself grown tired.

5 David Lewis Williams,

The Mind in the Cave (New York: Thomas & Hudson, 2002).

6 Robert Burton, *The Anatomy of Melancholy* (New York: Tudor Publishing, 1951), p. 129.

YELLOW

The sign of things to come
Nato Thompson

This is a cautionary tale. Continue reading if you like, but give way if pressed. Don't tense up. Relax. Stretch your fingers. Feel your breathing. Hold this magazine gently, letting your thumbs rest on the front of the pages while your remaining fingers press slightly on the back to produce a bending effect. The resulting pressure should produce an optimal surface for reading text. You can focus on this essay, but please, retain an awareness of your surroundings. Practice using your peripheral vision and make note of any incremental shifts or movements in your environment. You might want to read this in a wood chair, not so comfortable that you run the risk of falling asleep, but not so stiff that you might hurt your back or let an extremity fall asleep. Have snacks on hand, too, in order to avoid an unnecessary break. You might also want to relieve yourself before proceeding. And please, turn off your cell phone. Let's begin.

This essay is dedicated to the color yellow. The **color of caution**. The color that beyond all others looks out for you, the reader. The driver. The citizen. The vulnerable body. Yellow is bright because it doesn't let its guard down. And neither should you. It's a dangerous world out there and you can thank the color yellow for lending a hand in navigating this treacherous terrain.

The color of caution is the color of concern. It's a maternal sign in a world of commands. Yellow doesn't bark. It reminds. It doesn't demand. It encourages. It is the hand on the back of your tricycle, gently modulating your speed as you pedal down the sidewalk. It codifies you, advises you, nurtures you. It is a Zen sign in a world of fascists. You do not necessarily stop nor do you go, you proceed at a contingent speed based on the surrounding conditions. Like Tai Chi, you let the motion of the world move through you and use its inertia to catapult a toe. The yellow light at the intersection blinks a perfect rhythm. It pulses with the beating of your heart. It is letting you know that unlike the rest of the colors, yellow is there, lending a hand, doing the hard work, and tending to that eating, breathing, sleeping, and driving being that is you. This level of empathy is unheard of in all other street signs. It is the big maybe that resonates with the flexible state of mind that will get you through. When you proceed in a cautious manner, you are saying to the

world, "No hurry here. Just getting the job done." That's an ethical yet strategic position. A yellow curb does not say to you, "Do not park your car." Nor does it say, "Do park your car."

The yellow curb asks you calmly to be aware of the codes and regulations that pertain to that site of vehicular standing. The yellow curb is not reprimanding you, but rather reminding you that geography is in cohorts with the disciplinary society. It's saying:

"My child, do not be naive. The world is full of surprises, most of which are tucked away in the penal code. Do not ignore them. Knowledge is a good defense. Beware!"

Listen to the yellow curb. The curb is murmuring profundity.

Yet caution is contrary and its consolation often belies its cruelty. The caution sign itself bears out this formula, for the sign is a sign of a schizophrenic appetite. Not content to be merely the color of caution itself, the caution sign goes the extra distance by wearing the word "CAUTION" boldly on its visage. It is neither a double negative nor a double positive; it is a double conditional. The textual black caution demands caution while the color yellow caution gently reminds caution. These simultaneous paternal and maternal forms of danger avoidance find a conflict in their tone and the ultimate meaning of the caution



School Crossing Sign S1-1, with "conventional road" measurements (in mm). From the US Federal Highway Administration's Manual on Uniform Traffic Control Devices 2003 Edition. The constantly updated, seamonster-sized MUTCD—online at <http://mutcd.fhwa.dot.gov/>—contains the rules and standards (as well as downloadable assets) for every official sign, signal, and pavement marking found on US roadways.

sign itself escapes reason. You tense up at the bold demands of the text and then coo at the coaxing of the color. Caught in this vertiginous psychosocial trauma, you brace yourself for the intersection. This brazen act of double meaning may at times result in interpretive paroxysm. While many on the road find the act of interpreting the double negative a nuisance, the double conditional is an outright safety hazard.

Caution is the way of the road and it is hard to imagine a cautionary world without the invaluable iconography of road signs, lights, crosswalks, and meridians that have catapulted yellow into humble pragmatic legend. Next time you drive, use the yellow signs. Not that they demand that of you. No, that is not yellow's way. But go ahead. Use them. For many of these signs are the sign of things to come. They are diamond-shaped potential futures placed at the corners of your eyes. As you hurtle yourself through space with pistons pounding at the minuscule ignition of gas and spark, the yellow sign warns, whispers, and waits.

Children at play, blind children, deaf children, children Xing, deer Xing, bear Xing, moose Xing, turkey Xing. Like a film preview, these iconographic potentialities produce a vision of a world that may arrive, a narrative that you are about to enter from stage left at a velocity far beyond the cast's capacity. Far be it for the child, turkey, or moose to prepare, for

it is you, the potential future of disaster, that comes barreling down that snowy road. It is you, as you are the future, of which the signs warn. They say to you, "What kind of future do you want to be?"

The yellow signs have witnessed these potentialities played out time and time again. They do their best. They have seen a prancing deer launch out into the road, feet tucked, head high, eyes glowing in the glare of headlights as it is splashed across the hood of a Honda Civic with the agonized hands of Cynthia trembling at the wheel. Heart racing. Easy-listening blasting. Traces of deer hair enmeshed forever in the front left bumper. Yellow knows. Yellow nods.

Yellow understands gradient and contour. Yellow acknowledges driveways and low salt zones. It is yellow that tacitly accepts the geological conditions that produce futures based on a society of velocity. It looks you in the eye and reminds you that the future of disaster in large part derives from the inability of you, the driver, to acknowledge the ever-shifting relationship between your tires and the skin of the earth. The yellow sign will not waste your time by letting you know about a straightaway, nor inconvenience you with a grade of zero. Nor does yellow stop you. Leave that for the garish vulgarity of red. Yellow warns. Yellow is the ghost of Christmas yet to come and, in that sense, yellow is the sign of the ultimate thing to come—death

itself. For yellow is foreboding. In every cautionary whisper, one hears the trembling laughter of the grave. In every yellow sign a new vision of your potential demise comes to light. A squiggle road sign emerges and you see yourself careening at 70 mph off into a tomb of birch and pine. Every bend is a new hackneyed memorial with dried flowers and a rickety cross. Every emerging intersection begs for a collision so brutalizing that the pavement cracks and the signs themselves are torn asunder. Fire hydrants explode, engine oil spews, and the smell of burnt rubber fills the nostrils of those paying tribute to speed, contour, and collision. And it is yellow, that horrifying color of smug self-satisfaction, that looks over the smoldering site of disaster that lies below its towering reprimand and says, "It is I, the sign of caution, that told you so. I am the one who warned. And it is I, in your last melancholy seconds with your eyes blinking at the descending gas gauge, ears aggravated by the seat belt warning, and your breath fading on the cracked windshield glass, it is I that looks over you. It is I that told you so."

Nato Thompson is a writer, activist, and curator at MASS MoCA.

Typesetting 2

Final

PINK

Not so sweet after all
David Byrne

recent projects include a book and DVD entitled *Envisioning Emotional Epistemological Information* and a mostly instrumental record called *Lead Us Not Into Temptation*.

"I adore that pink! It's the navy blue of India," declared Diana Vreeland, former editor of *Vogue* and source of many aphorisms. By this she meant that, just as navy blue in our culture tends to signify conservative respectability, pink exemplifies tradition and balance in India. The existence of universal stylistic and psychological color reactions is therefore placed in doubt: what we would consider a wild, flamboyant, and feminine color is, in India—at least according to DV—considered refined and conventional.

I asked my daughter, who is thirteen and loves the color pink, why the attraction and what it's all about. She said it's a "nice color," it "looks good on me," and "guys can't wear pink—it makes them look stupid" (more on this later). "Pink and black look good on everybody—except redheads." When pressed, she suggested, "Maybe it's because of Barbie" [proof that kids are aware of the effects of marketing, branding, and advertising]. "Maybe because I was given pink stuff as a baby—and maybe because it's pretty."

According to a Japanese color analysis website, "the color pink is very suitable for ladies. In this my research, I would like to say that they want to have dream, hope toward their future and to be tender in mind."

These expert sources were consulted because I originally thought, when asked to write about this color for Cabinet, that I would investigate the assumed female propensity for pink. I wondered, was there indeed such a link? And if so, why and how? In addition to consulting fashion mavens, online analysts, and teenagers, I planned to ask sociobiologists why this association, if it indeed existed, might be beneficial to the species.

I soon found out, however, pink was actually considered a color best suited to boys until as late as the 1950s. Blue was the girlie color. Pink, inasmuch as it is a watered-down red—the fiercest of colors [does anyone doubt me here?]—was naturally associated with boys, with their instinctive attraction to fire trucks and sports cars. The Ladies' Home Journal in 1918 said, "The generally accepted rule is pink for the boy and blue for the girl. The reason is that pink, being a more decided and stronger color, is more suitable for the boy, while blue, which is more delicate and dainty, is prettier [sic] for the girl."

So much for genetic, gender-based color predilections—or at least in the way we commonly think of them. My research would now take me in a new direction. Why did the gender/color switch take place? It's hard to say for sure, but one could make the case that as women asserted themselves in society in the late 1940s, as a response to the influx of men who were mostly traumatized and battered from World War II, more active roles in the world encouraged women to adopt an appropriately energizing color for themselves—that is, if one is to believe the Ladies' Home Journal color analysis. It could thus be argued that adopting pink was an early sign of the feminism due to flower in the 1960s, and that far from being a color imposed on women by marketing men, pink was actually a badge of self-determination and power. Alternatively, one might conjecture that the pink triangles used during the war by the Nazis to identify homosexuals gave the color a "queer" association, at least to North Americans, thus leading men to abandon it.

Some hard data on the "pink effect" is available. In the late sixties, Alexander Schauss, director of Life Sciences at the American Institute for Biosocial Research in Tacoma, did extensive studies on psychological and physiological responses to the color. Schauss had read the earlier studies of Swiss psychiatrist Max Lüscher, who found that color preferences provide useful data about one's personality profile. He noticed that color preferences shifted according to psychological and physiological fluctuations in his patients. Color choice reflects emotional states, according to Lüscher, and also reflects corresponding changes in the endocrine [hormonal] system.

Schauss then asked himself if the reverse might also be true. Could color cause emotional and hormonal changes? Could varying wavelengths of light, received by the eyes, trigger profound and measurable responses in the endocrine system?

In early tests in 1978, Schauss observed that color, surprisingly, affected muscle strength, invigorating or enervating the subject, and it even influenced the cardiovascular system. Schauss began to experiment on himself, with the help of fellow researcher John Ott, and soon discovered that a particular shade of pink had a most profound effect. He labeled it P-618. It was noted that by merely staring at an 18 x 24 inch card printed with this color, especially after active and intentional exercise, there would result "a marked effect on lowering the heart rate, pulse and respiration as compared to other colors."

1979, Schauss managed to convince the directors of a Naval correctional institute in Washington State to paint some prison confinement cells pink in order to determine the effects this might have on prisoners. Needless to say, suggesting that prison cells be painted pink was not an immediately popular idea—prison officials,



This room at the US Naval Correctional Facility in Seattle, Washington, was the first to be painted Baker-Miller pink. (a.k.a. Schauss pink.) Full spectrum fluorescent lights ensured that the color was not distorted. Courtesy Alexander Schauss.

like the rest of the culture, having rapidly absorbed the switch in pink's gender affiliation—so, to commemorate the bravery of the prison directors, Schauss named the color after the two men. Baker-Miller Pink is now the official name of the paint that can be mixed as follows: R:255, G:145, B:175.

At the correctional facility, the rates of assault before and after pink exposure were carefully monitored. According to the Navy's report, "Since the initiation of this procedure on 1 March 1979, there have been no incidents of erratic or hostile behavior during the initial phase of confinement" (emphasis mine). Merely fifteen minutes of exposure was enough to ensure that the potential for violent or aggressive behavior had been reduced. That's not long. Pink is strong medicine! The confinement cells are pink to this day, and thus far, no hostile or violent behavior has occurred. In spite of such success, military use of Baker-Miller Pink has been limited, though its enervating effect on potential and real enemies has indeed been investigated. A number of tanks used in Desert Storm were pink, but attempts by antiwar activists to surreptitiously surround the Bush administration with P-618 have thus far been unsuccessful.

Subsequently, Baker-Miller Pink was studied by a team at Johns Hopkins University, where a peculiar tendency toward appetite suppression was observed. Researchers confirmed the now-familiar stress-reduction effects, but the corresponding appetite reduction was an unexpected side effect—fortuitous, as this team also happened to be searching for alternative means of weight loss.

The Santa Clara county jail soon got word of P-618, sometimes also called "Drunk-Tank Pink," and in late 1979, in a rush to achieve results, they may have overreacted. Officials painted a holding cell pink and immediately placed several inmates there for a few hours—they resulted in the prisoners scratching the paint off the walls with their fingernails. Subsequent procedures were limited to the recommended fifteen minutes. The color was also used at a California VA psychiatric hospital and a San Bernardino youth clinic. One implacable patient, whose behavior seemed to show no signs of improvement under normal conditions, was as last resort placed in a pink seclusion room where "within six minutes he calmed, was heard crying, and was seen sitting in the middle of the room."

News of the color that saps your energy continued to spread rapidly. In the early 1980s, visiting-team football locker rooms at Iowa and Colorado State were painted pink until, in an effort to control this sneaky, unsolicited color therapy, a rule was passed by the Western Athletic Conference that both visiting and home teams' locker rooms had to be painted the same color. Color became a controlled substance. On the T.V. show *That's Incredible!* when contestants were asked to support weight on their outstretched arms, those exposed to pink cards were less able to do so. And the logo of Weight Watchers, though not officially Baker-Miller Pink, is pink nonetheless, as if the appetite-suppressant properties of pink could insinuate themselves just by looking at a product's packaging.

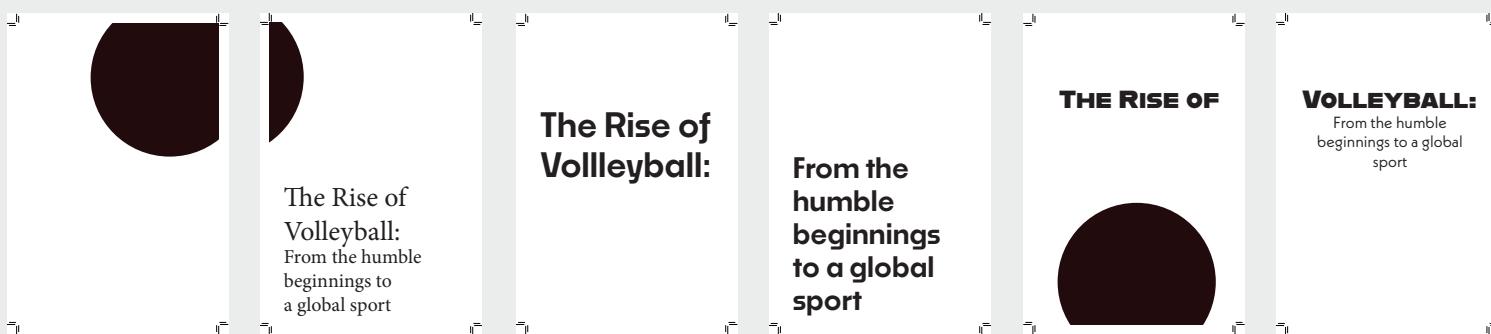
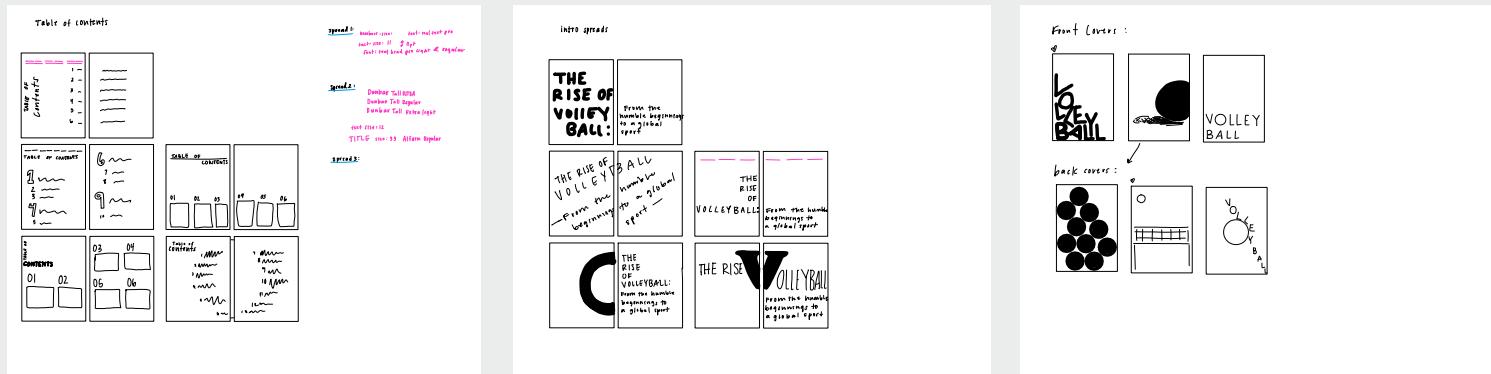
So, back to the beginning. Girls and Boys. Far from enhancing virility and voraciousness, pink leaches it away. Was pink then marketed, post-World War II, by men to women as a girlie color in a secret effort to restrict gains made by women in the workforce during the war? To turn the newly independent earners back into passive consumers? This was all decades before the Baker-Miller research, of course, but one might go so far as to assume that the "pink effect" was unconsciously or instinctively known (except by the writers of the Ladies' Home Journal). Diana Vreeland's awareness that pink's power is culturally determined in this light looks prescient, and my daughter may buy into pink, but clearly she knows that it is being sold to her. Instinct and intuition often predate proof.

David Byrne is a musician and artist who lives in New York. His most

One thing I am proud in regards to this project, is my ability to use the grids to my advantage and experiment with varied layouts, and branching out from repeating layouts. Also, I want proud of my ability to put to use the new knowledge and typographic rules when designing these spreads. I was able to notice things like widows, orphans, and adjust spacing, leading, indentation, etc.

Publication

Process



The process for creating the publication started out with sketches, which were mostly brought into indesgn and then altered. My designs evolved in many ways through the iterations. With the addition of yellow into the designs, some titles became yellow to create hierarchy, or to add certain elements to the overall look, or to make a page more balanced. Another major change is, after recieving feedback, I was able to condense text in some areas to get rid of some white space, ultimately eliminating a few pages. Places where I tried to used typography to convery a certain message, is first in the table of context; It may somewhat resemble a volleyball net. Also I used a consistent circle theme, resembling volleyballs, as well as the yellow color to relate to sun and once again volleyball.

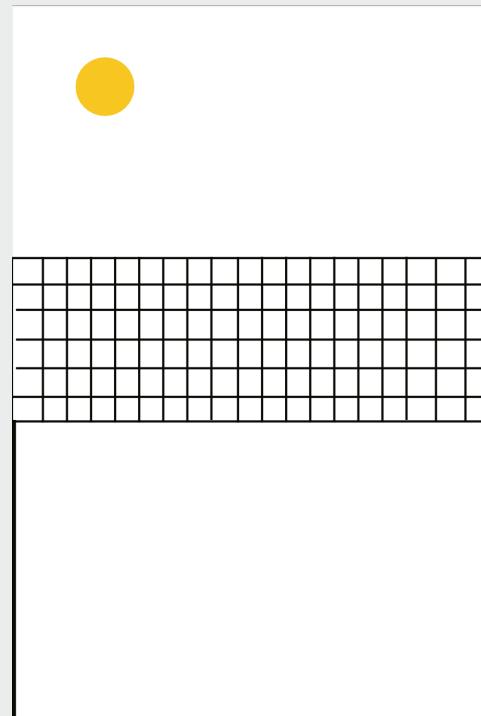
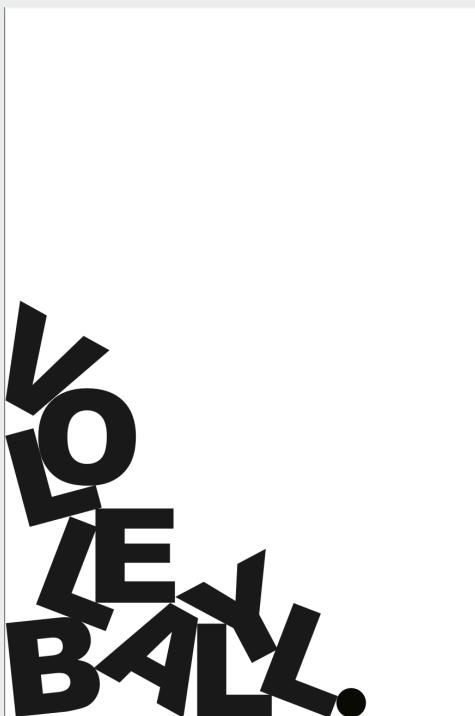


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The Rise of Volleyball: From the humble beginnings to a global sport

Volleyball traces its origins to four different disciplines has gone on to establish itself as one of the biggest sports in the world.

By Naveen Peter



For a sport that has been around for over a century, the origin of volleyball traces its roots to a rather humble beginning.

History has it that William G Morgan, who invented the game of volleyball in 1895, came up with the idea so that people who found basketball's 'bumping' or 'jolting' too strenuous could have an alternative physical activity to fall back on.

William G Morgan looked at the sports around and picked the aspects that he thought suited his brief the best.

The ball came from basketball, the net from tennis and the use of hands from handball. While this made up a game of volleyball, it was lent some competitive tone with the introduction of innings - later to be called sets - that was borrowed from baseball.

Morgan, who served as the physical director at the Young Men's Christian Association (YMCA) Holyoke, Massachusetts, introduced the sport -- called Mintonette, the original name of volleyball -- at the YMCA Physical Director's Conference a year later at Springfield College, Massachusetts.

Though it was incomplete with no fixed rules and a format to follow, the sport did enough to win over the delegation and soon became a part of YMCA's wide network throughout the USA with a new name - volleyball (initially it was termed as two words).

A sport that traced its origin to basketball, baseball, tennis and handball - and now estimated to be played by over 800 million globally - had thus been established.

The global reach and rules

The coming years saw rules for the game being drawn up as volleyball continued to bank on YMCA's popularity to go global.

With YMCA societies playing prominent roles in regions like India, China, Europe, South America and Africa, volleyball would soon spread in these regions.

It was in Asia that it gathered steam. By 1913, the growth of the game in the continent was evident as that year saw it being included in the first Far-Eastern Games, organised in Manila.

It was not until 1900 that a specially designed lighter and smaller ball was devised, which opened up a new array of tactical and technical possibilities for the sport. Rules for playing volleyball kept establishing over the years: points per set changed from 21 to 15 points in 1917, in the following year the number of players per team was set at six and so on.

A few years later, a new offensive way of playing the game -- including what we now call setting and spiking -- emerged in the Philippines. It was to be called 'bomba' or 'Filipino bomb', taking a cue from the pace at which the ball landed in the opposition's court.

The new tactic also meant the rules of volleyball were further refined and standardised, including the scoring system and the rule stipulating a maximum of three hits per team.

However, all through this period, volleyball was largely restricted to only a few regions. Though there were a few national championships in different countries, none had a fixed set of rules as it varied from region to region.

But all this would change in 1947.

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Establishment of an international body for volleyball

April 1947 saw the establishment of the Federation Internationale de Volleyball (FIVB).

Representatives from 14 nations - Belgium, Brazil, Czechoslovakia, Egypt, France, the Netherlands, Hungary, Italy, Poland, Portugal, Romania, Uruguay, the USA and Yugoslavia, met in Paris under the leadership of France's Paul Libaud to set up the association that would govern volleyball at the international level. Libaud assumed the role of FIVB's first president, a position he held on till 1984. The first volleyball World Championships for men was held in 1949 in Prague and in 1952 for women in Moscow.

FIVB has since grown into becoming one of the biggest sporting organisations in the world with 222 affiliated bodies.

While the World Championships continues to be the mega attraction for the game, the FIVB has added events like the FIVB World League, the FIVB World Grand Prix, the FIVB World Cup and the FIVB Grand Championships Cup to its roster over the years, apart from eventually becoming an Olympic sport.

Volleyball at the Olympics

With an international body to look after the sport and its growing popularity, indoor volleyball was granted Olympic status in 1957 by the International Olympic Committee (IOC).

Volleyball made its Olympic debut at the Tokyo 1964 Games.

Brazil, the erstwhile Soviet Union and Italy have bagged the most medals in men's Olympic volleyball (six each), with the South American team leading the honours with their three golds and three silvers.

Among the women's teams, six countries have won the Olympic gold medal in volleyball with the Soviet Union leading the overall medals tally with six (four golds and two silvers).

Japan and the Soviet Union played each of the first four gold medal matches at the Summer Olympics from 1964 to 1980.

Japan won the first-ever final on home soil at Tokyo 1964 while the Soviet Union pipped them to win gold at the 1968 Games and Munich in 1972. Japan then picked their second gold medal at Montreal 1976.

The Soviet Union added two more gold medals to their tally with their volleyball players emerging with victories at Moscow 1980 and Seoul 1988, while China won the first of its two-three medals at Los Angeles 1984 and the second at Athens 2004.

Cuba won three straight golds at Barcelona 1992, Atlanta 1996 and Sydney 2000 while the Brazilian women's volleyball team became just the third team to win back-to-back golds in the discipline, doing so at Beijing 2008 and London 2012.

The United States is the reigning women's volleyball Olympic champions, having beaten Brazil in the final at Tokyo 2020.

While only six teams played in the women's category in the 1964 edition of the Games, that number doubled by 1988 and has remained so ever since.

Volleyball heads for the beach

Like its expanded version, even though beach volleyball too can trace its roots back to America, the sport had to wait a bit longer to get into the conscience of a larger community.

Beach volleyball was included in the Olympic programme for the Atlanta Games in 1996, a move that helped take the global reach and popularity of the sport to a new level. The United States of America, the country from which volleyball originated from, has dominated this event at the Olympics, winning a total of seven gold, two silver and two bronze medals (men and women) so far.

Their Olympic bow was followed by the inaugural FIVB Beach Volleyball World Championships in 1997.

The event is hosted every alternate year and Brazil has been the most successful country at this event winning a total of gold medals (men and women) so far.

History of beach volleyball and how it's different from indoor volleyball

Know everything about beach volleyball, the sport that has been an Olympic discipline since 1996.

By Jay Lokegaonkar

Beach volleyball is one of the most popular recreational activities in the world.

An iteration of indoor volleyball - founded in 1895 - beach volleyball was popularized in the early 1920s in Santa Monica, California, where it became a favorite among the residents as a leisure activity.

The sport also found its patrons among many Californian beach clubs, which hosted local tournaments.

While the rules of beach volleyball remained mostly consistent with the indoor version of the sport throughout the 1920s,

the players at the Santa Monica Athletic Club started experimenting with just two players on either side of the court, which later became the format that was adopted for professional beach volleyball.

On Labor Day weekend in 1976, the Will Rogers State Beach in Pacific Palisades, California played host to the Olympia World Championship of Beach Volleyball, the first professional beach volleyball tournament in the United States. UCLA Bruins duo Greg Lee and Jim Menges won the competition.

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Key differences between indoor and beach volleyball

Unlike indoor volleyball, where the two competing teams field six players each, teams in beach volleyball can only field a two players per side on the court. There are no substitutions allowed in beach volleyball.

As opposed to the hardcourt in indoor volleyball, beach volleyball is a sport played between two teams on a sand court.

The match starts with a coin toss to decide which team serves first. Both players on the team have to serve alternately after every change in serve upon winning a point.

Beach volleyball is a best-of-three set contest unlike indoor volleyball where matches can go on till five sets.

The first two sets are played until one team reaches 21 points - as opposed to 25 in the indoor version for its first four sets - and the third and final deciding set, if required, is played to 15 points.

Each rally is worth a point and a team has to have a lead of at least two points while reaching the designated points tally - 21 in the first two sets and 15 in the third - to effectively win the set.

Hence, if the score is 20-20 in the first two sets or 14-14 in the decider, the set continues, even after the next point is scored, until one team builds a lead of two points over the other.

In the event that neither team wins the first two sets and the game extends to a third and final set, as per rules of beach volleyball, a coin toss precedes it to decide which team serves first in the decider.

Beach volleyball rules and scoring system

Beach volleyball player positions

Blocker

The blocker is the player that guards the net and contests the opponent's spikes with his or her longer reach and quick reflexes.

Defender

The defender guards the rest of the court and digs out spikes or chases looped up shots into the open areas of the court. The defender is usually the more agile of the two team-mates since it takes tremendous acceleration to get across the court and keep rallies alive.

However, unlike indoor volleyball where each team has players with five defined roles, teams in beach volleyball usually use both their players as the blocker and defender based on whether the player is guarding the right-side or left-side of the court.

Winning a point in beach volleyball

Fewer number of players on the court and large open spaces opens up a much larger variety of creative avenues to score points as compared to indoor volleyball, where the spike is predominantly used to conclude rallies.

The roll shot is when a player loops the ball over the net and over an opponent's block with a lot of topspin which gives it a sharp downward trajectory, giving the

defender only a fraction of second to react and keep the rally alive.

A cut shot is when a player hits the ball across the court into the sand and close to the net in the opposition's half, making it extremely difficult for the defender to read and dig out.

A pokey is when a player uses his knuckles to drop the ball into open spaces on the court.

Unlike indoor volleyball, a player can touch the ball two successive times only if the first touch came courtesy of an attempted block.

Stepping over the end line while serving, taking more than three touches before hitting the ball across the net into the opposition's half and the ball bouncing out of bounds after hitting a player; all result in a loss of point.

Beach volleyball court size and equipment

Owing to the fewer number of players on the court and the difficulty encountered in moving with agility on the sand, the beach volleyball court size is smaller, and the ball is lighter as compared to those in the indoor variant.

As per FIVB guidelines, a beach volleyball court is 16m (52.5ft) long and 8m (26.2ft) wide. The beach volleyball net height is the same as that of indoor volleyball, i.e., 2.43m (7.97ft) tall for men's and 2.24m (7.35ft) tall for women's competition.

As per FIVB regulations, a beach volleyball ball must weigh between 260-280gms (9.2-9.87 ounces) with a circumference of 66-68cm (25.98-26.77 inches) with a psi of 2.48-3.20.

Beach Volleyball at the Olympics: Winners

At the Olympics, beach volleyball was a demonstration sport at Barcelona 1992 and made its official Summer Olympic debut as a discipline in the men's and women's category in the subsequent edition at Atlanta 1996.

Beach Volleyball Olympic Winners - MEN

Olympics	Winners	Team
Atlanta 1996	USA	Karch Kiraly and Kent Steffens
Sydney 2000	USA	Dain Blanton and Eric Fonoimoana
Athens 2004	Brazil	Emanuel Rego and Ricardo Santos
Beijing 2008	USA	Phil Dalhausser and Todd Rogers
London 2012	Germany	Julius Brink and Jonas Reckermann
Rio 2016	Brazil	Alison Cerutti and Bruno Oscar Schmidt
Tokyo 2020	Norway	Anders Mol and Christian Særum

Beach Volleyball Olympic Winners - WOMEN

Olympics	Winners	Team
Atlanta 1996	Brazil	Sandra Pires and Jackie Silva
Sydney 2000	Australia	Natalie Cook and Kerri Pottharst
Athens 2004	USA	Misty May-Treanor and Kerri Walsh Jennings
Beijing 2008	USA	Misty May-Treanor and Kerri Walsh Jennings
London 2012	USA	Misty May-Treanor and Kerri Walsh Jennings
Rio 2016	Germany	Laura Ludwig and Kira Walkenhorst
Tokyo 2020	USA	Alix Klineman and April Ross

How NCAA Beach Volleyball is Changing the Game

NCAA Beach Volleyball is one of the fastest-growing college sports ever.

By Kim Smith - AVP Staff
March 03, 2020

When beach volleyball (then known as sand volleyball, which... glad they changed it) debuted in 2011 as a club sport, there were 15 NCAA-affiliated teams. Once it became an NCAA-sanctioned sport in 2016, there were 56 beach volleyball teams. As of July 2019, there were 75 Division I, II, and III programs across the nation. That's a 400% increase since 2011.

So how is this wildfire of growth changing the game?

Most obviously, it's spawning new players. Not only does NCAA's existence offer more scholarship opportunities (185.5, to be exact), but it also exposes kids to the game at a younger age. AVP First and AVP America are doing their part to get these youngins ready for college and beyond; they have 170 affiliated clubs nationwide. With the chance to compete on a beach volleyball team in college, more 12 to 18-year-olds are playing than ever before. Just come to Hermosa in July; there's a Juniors tournament every weekend that packs our beaches with young talent, culminating in the AVP First National Championship (played alongside the pros at the AVP Hermosa Beach Open). It's so fun to watch those studs play their hearts out for the love of the game.

Beach is notorious for making a more well-rounded volleyball player, as well. Take it from me, a former middle who specialized at three skills – blocking, hitting, and being tall. Beach has enhanced my overall skill-level and volleyball IQ tenfold.

Many indoor players are doubling up and competing for both. In the 2018-2019 season, there were 407 crossover players in the NCAA. Most of these players return to the gym and realize the sand has improved their game. Whether those girls stick with beach or continue on in indoor, NCAA's beach presence is making them better volleyball players.

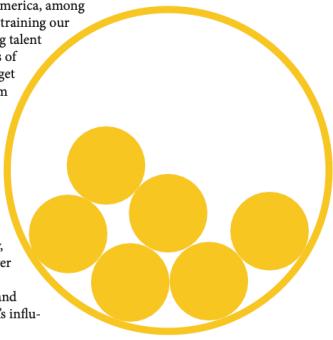
So now that AVP First and AVP America, among other organizations and clubs, are training our youth up in the game, stellar young talent is entering college with a few years of beach under their belt. Then they get four more years of instruction from some of the best coaches in the game. AVP's own Amazon Prime commentator (and Gold Medalist, no big deal) Dain Blanton took over USC's beach program and is beginning his first season with the Trojans. Former AVP stars coach DI teams all over the country – Todd Rogers at Cal Poly, Stein Metzger at UCLA, John Mayer at LMU, and Brooke Niles at FSU, among others. I talked with John and Brooke last week about the NCAA's influence on the game.

Something they both highlighted that intrigued me was the team aspect. In NCAA competition, universities match up their five best teams and call it a duel. A duel is best three out of five matches, which means you could lose your individual match and still win the day. It also means the adverse. So a sport that is highly individual on the pro tour is profoundly team-oriented at the college level.

Brooke loves that the NCAA has created this team environment. John agrees and reminds his players of this often:

"You're in the boat. You can either put your head down and row as fast as possible or you can row against us. Or you can be dead weight. We can be our best and go the direction we want to if everyone is rowing as fast as they can." –John Mayer

In college beach volleyball, you're not just playing for a win for you and your partner. If you're on the 1s team, you play the best team of the opposing school, and on down the line. Each of the five matches count for one point towards the duel, and the first school to three points wins. So the 5s match is just as important as the 1s. This structure offers a different look at the sport, a different feel for the spectator, and provides all the benefits of teamwork that indoor specializes in. The team environment hones communication skills, motivates players outside of the top five teams to improve, and promotes



the kind of lifelong friendships that you get from playing collegiate sports (as long as you have a cool team).

John and Brooke also confirmed something I suspected – it's not just the extra reps and training that benefit collegiate players. It's the confidence they gain, specifically from playing tight matches that come down to the wire. A graduating college senior has played thousands of hours of volleyball and competed in hundreds of matches. Five years ago, we didn't have that. It took (some of us) years to learn the game, and even more to consider ourselves professionals. College gives you the chance to play and win important matches earlier. That's crucial to confidence on the AVP and FIVB.

You can see this in action today. AVP stars Sarah Sponcil and Kelly Claes are freshly minted NCAA Champions and already among the top 10 teams in the world. "The biggest difference [after beach became an NCAA sport] is," John says, "well you can see it on the men's side – players don't really make an impact until maybe they're thirty. Now, the women get so much experience in college and high school. They get battle-tested. They get served a bunch of balls, have to figure out the game. And they're able to, the next year, come out into the AVP and the FIVB and be successful. It's huge – I wish the men had it."

Brooke also emphasized the edge NCAA beach athletes are getting.

"The kids in college now are so used to the high-level competition, and sometimes they're getting better training than those playing at the pro level."

Brooke also notes the way college beach is bringing new fans to the game. "ESPN has done an amazing job with [the National Championships in] Gulf Shores. The

viewership just keeps increasing and people are really excited to watch it."

NCAA athletes are coming out of college ready for the AVP. Even before they leave, some are making the Main Draw and going deep in tournaments. And not just the big names. Pepperdine's Skylar Caputo got third place in Seattle 2017 when she was a sophomore. When Allie Wheeler and Nicolette Martin were still at USC, they got a 9th at the 2016 MBO (I know this because they beat me... ugh). Brooke says every single one of her athletes has played in an AVP Qualifier. So these players aren't waiting till they graduate to make waves; they're a part of the pro circuit playing as amateurs before they get their degrees.

That makes for a gnarly Qualifier... Every Single Tournament. "It affects the depth of the tour," John says. "Before, maybe it felt like you had more security as a Main Draw player. Now you know there's a new crop of players coming in, and those players are elevating your game. The women's tour is the deepest I've ever remembered it."

If all of this has occurred in just the first five years of NCAA Beach Volleyball, I can't imagine what's in store for our sport. All I know is I better turn this article in and get practicing; I have 1,165 NCAA athletes gunning for my spot in the AVP.

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By Kim Schuermann - AVP Staff | October 28, 2022

2022 Summer AVP Season Highlights

How do I even begin to summarize the 2022 AVP season? With six months of volleyball, there's too much good to recap. But I can't stop thinking about how fun this season was. Let's revisit some of the epic highlights of the Pro and Gold Series events.

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First – travel! For the first time since 2019, we were all over the country playing beach volleyball. We returned to Louisiana, Florida, and Phoenix for the first time in years, shepherding in new fans and welcoming back the die-hards. Krieg Field in Austin, TX, was the perfect vibe for the year's first event. And Chicago and Atlanta proved excellent backdrops for two of the three Gold Series tournaments.

It felt so good to be all back together, with tons of people running back and forth between courts. We had beautiful weather all year (save for the multiple delays in Atlanta), and the fans came out in droves. Whether we were in the beach volleyball heavens of Hermosa and Manhattan or an NBA arena in the middle of a concrete jungle, every tournament felt fun and festive. Almost like I'd been holding my breath for two years, just waiting and hoping for those moments. The volleyball community is wildly entertaining, intensely supportive, and unlike any other sport. Getting back to them was just "chef's kiss".

The Tour Series opened up opportunities for burgeoning AVP talent to go far. I'm convinced the Tour Series provided the chance for Geena Urango and Julia Scopes to win. Their qualification into Hermosa and Fort Lauderdale through Tour Series events provided Scopes/Urango the mental space and physical energy to go deep in their first three Pro/Gold Series events. They secured 3rd in

Hermosa, 2nd in Fort Lauderdale, and 1st in Atlanta, all in a row. Jake Dietrich and Hagen Smith had two incredible tournaments as a Qualifier team. In fact, they almost made it to the Phoenix Championships. Who knows what those two breakout teams would have been capable of if they had to qualify the day before play.

My favorite part of 2022 was all the different victors. There was more parity this year than I've ever seen, with each tournament giving us new champs until mid-August. That's wild! Each event had something a little extra special about the winners.

The winners were just one highlight of the year, of course. We had unforgettable moments, love stories, hard goodbyes, record-breaking scores, new talent, and old favorites. 2022 brought more AVP events than we've seen in many years, each with a unique personality. And the Phoenix Championship revealed a revolutionary new way to do beach volleyball.

Overall, 2022 proved an amalgam of old and new, familiarity and experimentation. It was the AVP we missed, but also the AVP of the future. And we still have one more Pro Series to go!

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