



fall & winter 2007

the digital newsletter of the **Society of Graphic Designers of Canada**, Manitoba Chapter



Society of
Graphic Designers of Canada
Manitoba Chapter

Société des
graphistes du Canada
Chapitre de Manitoba

Member news



TIMES ARE BUSY AS EVER for photographer **Mike Grandmaison** (Associate, Grandmaison Photography). His book *The Canadian Rockies* was released this past spring to strong reviews and great sales, and a new book depicting the beauty of Ontario's Georgian Bay region is in production and slated for release in February.

Grandmaison will be on hand at the Chapters in St. Vital on November 17 from 1:00 pm to 4:00 pm to sign and discuss his books.

Grandmaison's website will be relaunched this fall with a searchable database of thousands of

images, designed by Circle Design and B.C.'s Smallbox Software.



Ron Ade (Associate, Ronald Ade Law Corporation) opened a new law firm at the start of

November. Ade services commercial and corporate clients with an emphasis on brands, trademarks and copyright. Please contact www.ronade.ca for more information.



Této Design was proud to appear in *D.O. Magazine* as part of an article showcasing graphic design in Canada. The article was comprised of work and commentary from a panel of designers across the country in an attempt to quantify inherent characteristics of Canadian design. *D.O.* is a leading trade journal for visual communications in Israel.

Three logos developed by Této have been chosen to appear in *LogoLounge 4*. The *LogoLounge* series is composed in association with LogoLounge.com, a site where top designers and design firms contribute creative. The site receives thousands of logos each year, and the book features those chosen by an international panel of judges.



Spacecadet Design Inc. is proud to announce a new recruit to its crew. **Josh Dudych**, BFA (Hons) and student member of the GDC, came on board in the spring of 2007 and has blown the team away with his skill, dedication and willingness to learn. The cadets had no choice but to extend the summer posting into a full-time position. Welcome aboard, Josh!

New members

The GDC Manitoba chapter would like to welcome and introduce our new members and member upgrades:

MGDC

Donna Hainstock
Jeope Wolfe

Associate

Sandy Pawlitsky
Tracey Shillington

Graduate

Karen Allen
Kyungmi Jin

Student

Vadim Brodsky
Stephen Hunter
Scott Hutchinson
Kristie Leclair
Robyn Loewen
Heather Manson
Helen Shaw

New MGDC profiles

Jeope Wolfe

A GRAPHIC DESIGNER FOR DUCKS UNLIMITED Canada, Jeope has spent nine years with the non-profit organization. Responsible for the design of Ducks Unlimited's members-only magazine *Conservator* (below), and its french-language equivalent, he is an RRC Graphic Design graduate from 1998.

Outside of the office, Jeope spends time relaxing by dabbling in illustration and photography. A taste of his illustration work (below right) can currently be seen in HOW Books' *Crumble Crackle Burn: 120 Stunning Textures for Design & Illustration* by U.S. designer Von Glitschka, and two photographs of his were selected for the Canadian Parks & Wilderness Society's (Manitoba chapter) 2008 calendar. He is an avid fan of birds and enjoys just about all things outdoorsy.



Donna Hainstock

A GRADUATE OF RED RIVER COLLEGE'S GRAPHIC DESIGN program, Donna has been working in the industry for over five years. As senior designer for the past three years at Neuhaus Design, she has developed new brands for various exciting and rewarding clients. Donna's creativity has overseen completion of outdoor ads, print collateral, environmental signage, websites, radio and television advertising (see above).

Winning numerous recent awards for her work, Donna's unique ingenuity is complimented by her common sense and no-nonsense approach to design, brand development and advertising. Her adventurous spirit has even led Donna to pursue

design while recently vacationing in Scandinavia with her husband. When Donna isn't designing, she enjoys baking, cycling and swimming. Donna's creativity will find a new challenge in the near future as she prepares to become a mother for the first time.



We want to hear from you!

GDC Manitoba would like to draw attention to the achievements of its members. If you have exciting developments, kudos, news or an announcement to share, send them our way.


News can include (but isn't limited) to: new employees/positions, business anniversaries, product developments, design for social good, exhibitions, publishing achievements and/or awards. Announcements will be listed in the GDC Manitoba e-newsletter.

Please include member name, company name, date of achievement, one or two sentences describing the achievement and an URL/e-mail where readers can obtain more information.

If you have a submission, please contact the chapter communications chair:

Jeope Wolfe MGDC
Chapter Communications Chair
jeopewolfe@gmail.com

Tétro in Toronto



In October, four designers from **Tétro Design** had the opportunity to attend the 2007 Design Thinkers conference in Toronto. Paul and Andrea Tétrault, Fiona Lamont and Jessie Turner filled their heads with ideas and inspiration for two solid days – while desperately trying to find a good plate of nachos.

by **Andrea Tétrault** MGDC, TÉTRO DESIGN

Design Thinkers is an annual conference held in Toronto that explores, challenges, celebrates, fondles and kicks about design's less-talked-about sensible side. The side that carries a slide rule, worries about things like web analytics, cultural anthropology and economics.

As if being beautiful isn't hard enough, design is supposed to be smart, too.

DON'T GET ME WRONG, there was a whole lot of the usual show and tell, but it was to illustrate larger points, and for larger purposes.

The two day conference was jam-packed with eight keynote speakers, and three smaller sessions divided into four streams: inspiration, trends, strategies and interactions – the latter of which involved panel discussions on various topics. All attempted in some way to address what really matters to designers.

Besides trying to find a lunch spot in busy downtown Toronto.

Things got underway early with design wunderkind Stephan Sagmeister (one wonders how he manages to speak at every single design conference on the planet – he must have a jet).

Sagmeister described how his firm recently decided to balance content of their work into four equal parts: one quarter music related, one socially responsible (he's currently taking donations towards purchase of an \$8 million blimp), one corporate, and the final quarter personal.

This last quarter is somewhat comprised of the fruits of his now infamous year off, where he developed a list of 20 things he has learned in his life. These things are not haughty, academic maxims carved into marble – quite the contrary.

For example, he learned that “complaining is silly; either act or forget.”

I must admit I had my mind made up to not like him. I had chalked him up to be another design rock star full of self-importance, unable to relate to the 99 per cent of us with lives nothing like his. Instead, I found myself charmed by sincerity and honesty, and his wonderfully simple way of telling the world to @#*% off.

Patrick Whitney was next, with enough letters behind his name to fill a soup bowl. His presentation explored the power shift from producers to consumers; i.e. the push to pull economy that has created a glut of choices we adore and despise.

The world has moved from “give them any colour they want, as long as it’s black” to a global market where manufacturers can make anything, but have no idea what to make. He attributes this malfunction to the fact our patterns are harder to track, making it more difficult to know what people want. He suggests the first two questions companies need to ask themselves are “where are we going to play?” and “how are we going to win?”.

He also noted that design isn’t enough to win – you must also make good business decisions. A chewy session to be sure. Speaking of which, when’s lunch?

I thoroughly enjoyed the next session with Alexander White, a charismatic speaker who also happens to be president of the Type Directors Club in New York, as well as a teacher at Parsons and managing director of his own consultancy firm. He stressed the importance of not only doing great work, but also having the ability to sell it to clients. Great work must be relevant, interesting and it must have stopping power.

White compared the way we work today – the same programs, stock photos and fonts – with frozen food. We’re all using the same ingredients and ending up with the same results. He argued that selecting a font is not an act of creativity, and urged – insisted – that we get off our butts and our computers, to do something truly excellent.

Then, get agreement from your client.

This is done by defining the problem at the outset of the project, and ensuring every design decision made is not only defensible, but inevitable. Let them know design is not a random process.

I spent the rest of the conference trying to confront Mr. White to challenge some of his ideas. Alas, it wasn’t meant to be. I bet it would’ve been a good fight.

Ending the day was anthropologist Grant McCracken, who discussed the relevance of culture to designers – a very thick way to end the day, and feeling very much like a university lecture. And not surprising, given that McCracken has lectured at Harvard, among other notable scholarly endeavors.

He observed the decentralization of culture, and noted the power of imperfection as a design signature in a world where everyone is a producer. One can see examples of this with the new exterior addition at the Royal Ontario Museum (used to look like a shoebox; now looks like a spaceship).

This astonished McCracken who, as past director of the ROM, noted the previous “culture of no” would never had let happen. He was so excited by the topic that it was hard not to be pulled in.

Conference organizers planned a “Think n’ Drink” for the evening at a nearby club, appropriately named Shmooze. Unfortunately, it wasn’t much of a shmoozy crowd, with most folks clustered around tables in shy groups. We did have the opportunity to hobnob with illustrator Alana Cavanaugh, whose delightful work has appeared in Real Simple. We bonded over a common love of handbags, shoes



Don’t get me wrong, there was a whole lot of the usual show and tell – but it was to illustrate larger points, and for larger purposes.

Tétro in Toronto...



Contrary to what you may think of a man who looks more like a European socialite than prolific industrial designer, Rashid does not view design as a styling exercise...

and New York, while sipping expensive cocktails and nibbling samosas. I also had the opportunity to briefly meet Gary Hustwit, director of Helvetica, to whom I was able to complain that I missed its Winnipeg premiere.

Hustwit seemed unmoved, but offered a promotional postcard as consolation.

DAY TWO BEGAN WITH DESIGN GURU KARIM RASHID, who stood out from the black-clad crowd in an iridescent pink suit (Rashid has designed for Prada, Umbra, Miyake and Method, bringing a unique vision of the material world to the masses).

He boasts an impressive portfolio of more than 2,000 objects, ranging from garbage cans to luxury hotels. Contrary to what you may think of a man who looks more like a European socialite than prolific industrial designer, Rashid does not view design as a styling exercise, but rather a means of freeing ourselves from archetypes of the past and shaping a future that keeps up with today's alarming rate of heightened human experience.

He urged us to find our own unique fingerprint in order to make real change – something that has obviously worked well for Rashid himself, who is now exploring the possibilities of the virtual world. I bet it's going to be a pretty cool place if he has anything to do with it.

Next up was designer/filmmaker Hillman Curtis, creator of websites for Yahoo, Paramount and Adobe. Apparently though, dream jobs like these weren't enough to keep the creative juices flowing, so he began dabbling in a form of video portraiture (disarming; subjects are silent and still, and appear as photographs, until the viewer detects the slightest movement). Curtis stressed the importance of having a plan and setting boundaries for oneself in the pursuit of artistic endeavors.

Marc Gobé, president, CEO and executive creative director of international branding firm Desgrippes Gobé, followed. His firm boasts offices around the world and a client list like a who's who of dream clients: L'Oréal, Motorola and Peugeot to name a few.

For a bigwig designer from an international firm, Gobé spoke plainly and passionately about his work. He suggested that effective brands provide a 360-degree emotional experience, moving from the realm of commodity to sensory, and expressed that people no longer believe in advertising – that design is the new advertising (something, as a designer, I was enormously pleased to hear).

Design Thinkers ended with a rousing presentation by Greg Hoffman, vice-president of global brand design with Nike. As a runner, I was very enthusiastic about this presentation.

He spoke of the 10 maxims the Nike design team (600 strong, give or take) uses to keep focused – including the inspirational “make it personal” to a nostalgic “leverage the legacy” to the pragmatic “obsess function” – showing examples of product design, advertising, packaging and store environments the whole while. Many of us realized we'd been a captive yet willing audience to a full-hour Nike commercial. To make myself feel better, the next day I bought a new pair of Asics.

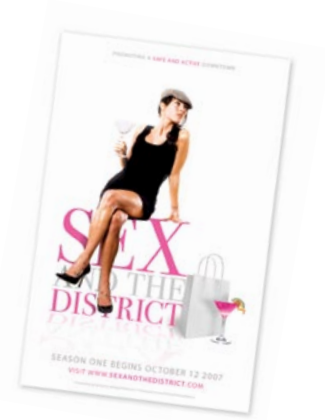
Overall, the conference was well-organized, representing a broad, interesting range of topics. Never underestimate the power of recharging your battery by standing up and looking around once in awhile. Not only will you learn and experience, but you'll take note of the things you may be doing wrong, could be doing better – or are doing well.

We had the opportunity to hear some of the best brains in the business. More importantly, we got a chance to hang out together in one of the biggest, most fun cities in the world. But damned if we could find a decent plate of nachos! ❖

- > DesignThinkers
- > DesignThinkers, 2007 speaker bios
- > Tétro Design

designthinkers.com
designthinkers.com/index_2007.html
tetrodesign.com

Sex (now that we have your attention)



Exchange for the better:
scenes from *Sex And The District*, held October 12.

The Exchange District took a bite out of the Big Apple with the inaugural *Sex And The District* event, a celebration of the historic neighbourhood's thriving cultural and business communities.

FILLED WITH ENTERTAINMENT, SHOPPING, EATING and the great ambiance the Exchange is known for, *Sex And The District* (SATD) offered amazing sales at area boutiques and special specials from participating restaurants. Nightclubs and pubs featured great entertainment and showcased fashions from local outlets. Free entertainment was on hand in Old Market Square and prizes were given away throughout the day. Those purchasing the event's \$5 tickets for club access were eligible to win the grand prize of a trip to New York City.

The purpose behind the campaign was creating awareness of the diversity and options the Exchange District has to offer. With its array of boutiques, restaurants and nightlife, the Exchange is one of the most unique areas of Winnipeg, featuring a rich history and amazing architecture that cannot find anywhere else in the city.

Though the campaign centered on a one-day event on October 12, it has a

grandier vision: striving to unite the business community and get Winnipeggers proud of their city and realize its true potential, looking to create a New York atmosphere in Winnipeg and promoting a safe and active downtown.

SATD was created by Vantage Studios Inc., a marketing and branding firm based in the Exchange – and spurred by visiting clients surprised by the neighbourhood's business bustle. With the ability to create brand identity, online media, print advertising and video/motion media, Vantage created the entire campaign in-house.

The studio's goal was to use viral and word-of-mouth marketing to creatively brand the Exchange lifestyle and promote area businesses.

Teaser ads got people talking. Wild posting during shows like Justin Timberlake and Beyoncé at the MTS Centre added awareness. A teaser site with video and photos went online, but the actual purpose of *SATD* was left to the public's imagination. Networking tools like Facebook and mass emails also helped to generate buzz. 

- > Sex And The District
- > Exchange District BIZ

sexandthedistrict.com
exchangedistrict.org

Across the Flickrverse

by **Jeope Wolfe** MGDC, DUCKS UNLIMITED CANADA



“Oof. Point-and-shoot, full flash in the face – that’s where I started.”

Tamara Paetkau is blunt in describing her photography abilities from a mere two years ago. But her rapid transition from casual shooter to a confident and capable photographer has been nothing short of inspirational.

This page: A pair of pears receive some exposure in Winnipeg designer/photographer’s aptly-titled *After Cézanne*.

SHE ATTRIBUTES A GREAT DEAL OF HER EARLY LEARNING IN THE WORLD OF photography to time spent on Flickr, the popular photo sharing service, asking questions and gleaning tips from many of the site’s individual groups.

“I wouldn’t be where I am without Flickr,” Paetkau (LGDC, Manitoba Teachers’ Society) says. “Once I started to receive feedback on my photos, it kept me going and wanting to come up with that next idea that would surprise people, or touch them, or remind them of one of their own feelings or memories.”

Paetkau, a Red River College graduate of graphic design in 2003, works for

the Teachers’ Society’s publications department (and helps maintain the company website). Off-hours, she offers freelance design, illustration and photography services under the umbrella of her own Taloferia Graphics.

She signed on to Flickr in 2005 to give friends and family access to her photos. While anyone can sign up with Flickr and post up to 200 images for free, Paetkau opted for the site’s paid ‘Pro’ account, which among other features, allows for unlimited postings and greater options in organization.

“I’m a wee bit of an organizational freak, so I signed up for the Pro account so I could organize photos into multiple sets,” says Paetkau. “From there I kept slowly evolving, starting to experiment with light. Everything happened one piece at a time. I would learn something new about light, about camera set-up, and I just built up my knowledge and experience.”

“I’ll be learning for the rest of my life, I’m sure.”

A small, reliable contingent of Winnipeg-based designers maintain a presence on Flickr. There has always been strong and important connections between the

Storytime: Paetkau's imagery is often deep-rooted in narrative. Right: *Not Cut Out For Domestic Bliss*. Far right: *Light Up The Darkness Behind You*.



disciplines of design and photography. The designer's natural eye for imagination and composition translates, more often than not, to skill with a camera. The Flickr group Graphic Designers Moonlighting As Photographers currently comprises almost 3,500 members, and the quality of work in the group is often comparable to any stock service (though it is certainly *not* stock, and we'll get to that).

"Compositionally, I've been able to pull my design education and experience into the photography realm," says Paetkau. "My composition skills have improved as well – though they were already somewhat established when I started, because of the design background."

Bryan Scott, a designer who graduated from RRC in 2005, joined the Flickr fold last year. Using his Pentax K10 and Canon PowerShot, Scott uses techniques learned on some of Flickr's groups to craft his own photos – and credits Flickr with opening his eyes to new ways of shooting. "I was hooked right away," he says. "I was dazzled by the variety and quality of some of the photos on Flickr."

"I really enjoy groups that serve a particular niche audience, such as Winnipeg,

The designer's natural eye for imagination and composition translates, more often than not, to skill with a camera.

Urban Decay, Nighthawks and Long Exposure," he adds. "Groups like HDR and the Photoshop Support Group are great for learning post-processing techniques. The biggest influence Flickr has had on my work, was introducing HDR to me."

Winnipeg pro photographer Ian McCausland (Associate, Ian McCausland Photography) uses Flickr on a regular basis, displaying outtakes from client shoots, studio exercises and candid family moments. With a photostream of over 1,600 shots, McCausland's oeuvre is on full display. And his admiration for the service stretches beyond merely uploading photos for viewing.

"I love watching all sorts of developers using Flickr's API to do cool things," says McCausland. "The Flock web browser, for example, can upload your photos, watch your contacts list and let you use images in blog postings easily. Another cool example using your Flickr stream to do cool things is at BigHugeLabs."

BigHugeLabs, created by California software developer John Watson, is an offshoot site where users can customize their Flickr home pages or transform images into badges, calendars, movie posters (and so on).

Across the Flickrverse...

Stephanie Besselt-O'Leary (LGDC, The FaQtory) approached Flickr – like many – to post casual shots for friends, but also to help connect with the world design stage. Though sold as a photo-sharing site, Flickr is home to hundreds, if not thousands, of groups dedicated to posting doodles, typography, illustration and graphic design. “For me it’s as much about illustration and design as it is photography.”

“A lot of people, including my favorite illustrators and designers, are on Flickr,” she says. “It’s a great behind-the-scenes look at their portfolio work, their process, plus their lives. The best part is that it’s free inspiration. It doesn’t cost \$79.99 like most design books.”

The site’s recent merger with Yahoo means even more people are now flocking to the Flickrverse. But with that comes a sense of caution. Though Flickr makes an effort to teach users about copyright and licensing, the sheer volume of users on the site means there will be violations. In September, a Winnipeg Flickr user discovered uploaded photos of her son were being used on a Portuguese website. And recent debate on the Winnipeg group has swirled around copyright abuse

by local businesses. “As we learned in the Winnipeg Flickr group, people and business can’t seem to differentiate between publicly viewed and privately owned,” says McCausland.

“For that reason I’d caution anyone who’s concerned about security of their copyright posting images on Flickr.”

“I had to weigh what was more important to me, letting people see a bit more detail or protecting my images from theft,” added Paetkau. “I decided to go with the latter option. To me, it’s a risk worth taking. I love sharing my images with other people and Flickr is still a great way for me to do that, despite some risks involved.”

Paetkau has been using a Canon EOS 20D she procured following the breakdown of her startout point-and-shoot. With a full-fledged portfolio under her belt and an ever-growing understanding and appreciation of photography, she made a personal decision not to pursue the life of the shooting pro.

“I just finished a whole summer of shooting weddings,” she says, “and I learned the hard way that I – strongly – dislike shooting weddings.”

“As we learned in the Winnipeg Flickr group, people and business can’t seem to differentiate between publicly viewed and privately owned.”



Q&A: Tamara Paetkau

Describe what inspires your photography.

Photography has turned into the way I express myself in life. I’m inspired by what I am going through in my own life, by stories that I hear from the people around me, by great music and beautiful words. It sounds clichéd, but there it is. I feel better after I take an image that I feel expresses a thought or emotion or problem that I’ve been working through. Sometimes it’s just

about sticking glasses on the dog to make myself smile. I love taking photos that other people can connect to emotionally. I love to help people, but I’m not a doctor, I’m not a lawyer, I’m not a great speaker, it’s not where my talents lie. So for me, photography is about combining skills I have naturally and some I’ve acquired to help people in whatever way I can. It’s an escape for me, as well. A way to create my own visual

"I don't want to shoot traditional portraits, or weddings, or generic product shots. It takes the joy out of it for me, and I need that joy to be an integral part of the process. Photography is still mine for the love of it; if I try to turn it into my bread and butter I won't hold that love anymore."

Paetkau has noticed a decline in the sense of smaller and tighter communities that initially attracted her to Flickr as more new people sign up. Groups swell, and personal interactions get stretched thinner. But while she still acquires the same thrill from reactions to her photographs as she did from day one, she feels her relationship with Flickr entering a new phase.

"Time is really at a crunch with me right now, as with most people it seems. So I don't have very much time to browse at all anymore," says Paetkau. "Flickr now pretty much serves as a means to display. I have moved on to other arenas of learning, such as photography conferences and speaking with other professional photographers."

"But in the early days, Flickr was an integral part of my photo evolution." ❖



Designer visions (clockwise from left): Ian McCausland's day at the Red River Ex; Bryan Scott's day at the Barcelona Pavilion; Stephanie Besselt-O'Leary's cat stares back.

world, outside of the reality I get frustrated with a lot of the time. Sheesh, I should just come out and say it; it's therapy.

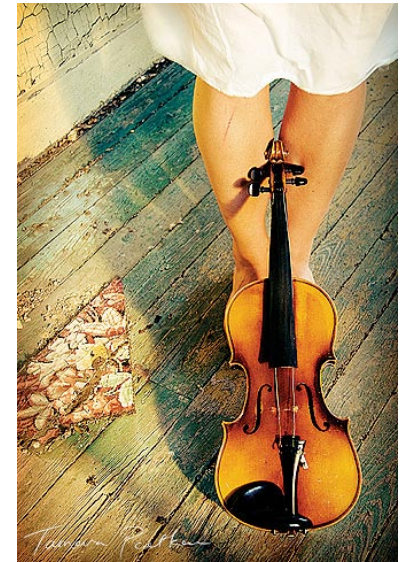
'Story' is my favourite word, and my favourite idea. We all have one, we're all living them every minute, and they're always evolving. But for me, it might be a one-sentence story. Or a one-word story. Or a one-emotion story. Once the story is told, I can move on to the next.

Tell me about the favourite photo you've taken.

Oh boy. They're my babies, I can't choose one! I'll give it a go, though: *Not Cut Out For Domestic Bliss* is probably the one that sums up me the best. It's whimsical, it's got that earthy grit I like, there's a punch of colour, and it really expresses what I was feeling at the time.

Light Up The Darkness Behind You is a photo I am very proud of. From the same series,

Minutiae (right) is my favourite so far. It's a good example of combining my graphic design background into the photograph. The scar on the leg repeats the colour and shape of the tile, the shape of the violin repeats her leg shapes, etc. I planned it to a certain extent, but things popped out at me that I hadn't planned. That's what I love; when a photo tells a story I hadn't even come up with, or intended to tell.



- > Flickr: Ian McCausland
- > Flickr: Stephanie Besselt-O'Leary
- > Winnipeg Flickr Group Discussion Board

- [flickr.com/photos/ianmcc](https://www.flickr.com/photos/ianmcc)
- [flickr.com/photos/steph-a-tron](https://www.flickr.com/photos/steph-a-tron)
- [flickr.com/groups/winnipeg](https://www.flickr.com/groups/winnipeg)

Icograda si!

by **Robert Peters** FGDC, CIRCLE DESIGN



Left: *Posters for Cultural Diversity*, an international exhibition of over 100 posters by designers around the world. Right: Congress attendees at an open house visit to the Instituto Superior de Diseño Industrial.




Recent days have seen a blur of activities in Havana – the “international capital of graphic and communication design” – by dint of hosting the 2007 Icograda World Design Congress and 22nd Icograda General Assembly.

OVER 600 DELEGATES FROM 57 COUNTRIES CONVERGED IN THIS AMAZING city to participate in several conferences and to take in the many design-related exhibitions and ancillary events.

For the first time in nearly two decades I was able to attend an Icograda World Congress without official responsibilities. I did end up chairing the summary panel discussion on day two of the International Conference, I was interviewed by Cuban national television at the opening of the *Exposición Internacional Carteles por la Diversidad Cultural* at the Museo Nacional de Bellas Artes, and I attended the General Assembly as an official observer.

But that’s a very light load compared to the past.

Highlights for me were the chance to reconnect with old friends from around the globe (including nine other previous presidents of Icograda in attendance), spending time with Cuban design colleagues, taking in the numerous cultural attractions, a private garden dinner reception with the Cuban Minister of Culture and the Icograda board – and yes, numerous late-night swims in the pool.

Hundreds of photographs of the week in Havana have been posted on Flickr. Maggie McNabb penned her take on the events for *DT&G Magazine*, and the official congress website has a full listing of the week’s events. 

Icograda World Design Congress – October 20-26, 2007

THE ICOGRADA WORLD CONGRESS IN HAVANA celebrated fresh perspectives on the intersection of contemporary culture and the evolution of design, and addressed the influence culture has on design, how design is shaping urban identities and the opportunity to use design as an economic development tool. It also offered participants a chance to discuss how technology and the internet are influencing traditional graphic and communication design.

- > [Icograda World Design Congress 2007](#)
- > [DT&G: La Revolución Interior](#)
- > [Flickr: Icograda Congress 2007](#)

- lahabana.icograda.org/web
- graphic-design.com/DTG/macnab/icograda_design_congress.html
- flickr.com/photos/14868235@N02/collections/72157602763939630

Toys are us

by **Ian McCausland**
ASSOCIATE



In recent years, digital photography has exploded in popularity. The technology has enabled all sorts of people to create all sorts of great images.

BUT ALL THESE PERFECTLY EXPOSED, IN-FOCUS PICTURES CAN LACK THAT certain something. Back when we shot film – depending how we approached things – sometimes we'd get a happy accident. Happy accidents are where you subvert the photographic process, or stop thinking about all the settings and just shoot. Mistakes and the rough edges of the process reveal themselves and give images a feel you can't easily create in Photoshop.

Toy cameras such as the Diana, the Holga and the Lomo are all plastic and offer little in terms of controls over focus or exposure. They are prone to light leaks, lens flare and double exposures. Use out-of-date film, developed in the wrong chemistry, and suddenly you have some great gritty images.

Ironically, the high-tech world on the web has been a great resource for do-it-yourself modifications, tricks and techniques that make old-tech cameras work. A new generation of photographers who've never seen film are eager to explore the unpredictable nature of film-based, low-fi photography. ❖

- > [toycamera](#)
- > [Lomography Society Int'l](#)
- > [Picture Noise](#)

[toycamera.com](#)
[lomography.com](#)
[picturenoise.com](#)

Zine in your face

by **Jeope Wolfe** MGDC

Winnipeg's arts scene received a collective grassroots jolt with the release of *A Paw In My Face*, a new zine dedicated to creative freedom.



A co-brainchild of RRC graphic design instructor Chris Pointon and educational assistant Meagan Radford, *PIMF* began as a summer break project.

"The primary inspiration was the book *Whatcha Mean, What's a Zine*. It's an overview of zine culture as well as a primer on self-publishing," Pointon says. "Both myself and Meg had picked up a copy and we were intrigued with the idea of starting our own publication."

Offering a premiere issue theme of *love*, contributions as varied as photographs, writing, design, comics and a modified architectural drawing(!) came together and then underwent careful mixing and editing by the two founders – culminating with a release party at the King's Head Pub. 200 copies of the first issue were peppered across the city's artsier and fartsier establishments, less handouts at the premiere and one copy stuffed in the hands of Premier Gary Doer, also pubbing it up that night.

"Hopefully we're on track to publish at least three issues a year," says Pointon. "The theme for the next issue is *hate* and should have a street date of late February."

Cover stock was graciously donated by Unisource through the efforts of Mari Ann Ruczak, and printing was by the Prolific Group at a reduced "sponsorship" rate thanks to the generosity of Darlene Korzinski. The *love* issue is available for perusal online at apawinmyface.viewbook.com/vol_1_love. ❖



My summer at **TypeCamp**

by **Susan McWatt-FitzGerald** MGDC, CIRCLE DESIGN

As we sat in the back of Marian Bantjes' car, a fellow TypeCamper pointed out the *Chicago Manual of Type* casually tossed into the back seat.

I had arrived at TypeCamp Galiano.

WITH EACH PASSING MOMENT, I REALIZED THAT THE PEOPLE I WAS BEING introduced to were just as – or possibly more – passionate about use of ellipses and em-dashes than I was.

I wondered where these people had been for the past eleven years of my career, and feeling like Tom Cruise in *Jerry Maguire*, I wanted to jump on the picnic table and exclaim to them all “You complete me!”

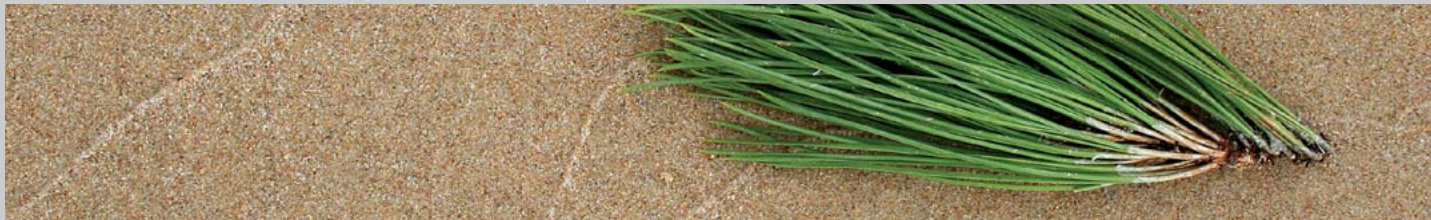
Our camp leaders had promised a week of typographic instruction and a rigorous boot camp that would have us in fine typographic form in no time. Each morning, the 11 of us TypeCampers would meet at our eco-lodge to fuel our bodies and minds for the intense day our expert leaders had prepared.

Dr. Shelley Gruendler would feed us insights from the world of publishing newspapers, magazines and books. Our hands and eyes passed over original Penguin book designs and Beatrice Ward's handwritten journal.

To bring us back to reality, Marian Bantjes would march us out to the picnic table to run us through a typographic boot camp (we needed to earn our lunch, after all). The misuse of small caps, ineffective visual hierarchies and any typographic atrocities were clearly pointed out in our work, leaving us feeling a clear adrenaline rush and with a few achy brain muscles for our “horrid” use of letterforms and communication.

As we re-fueled with an organic gourmet lunch prepared by our personal German chef, my fellow TypeCampers and I heatedly discussed issues that often crossed our minds. We debated whether typography was art, we discussed the role graphic design plays in global warming and heard reviews of the TypeCon conference that had passed the week before.

Afternoons with type designer Ross Mills tended to be calm and reflective in comparison to the morning. Excursions would take us away from HQ to beautiful sites of nature on the island.



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As we walked through arbutus trees and along seashell beaches, we learned about the development of aboriginal writing systems and Latin writing systems with discussions on pictographs and glyphs. We sculpted existing glyphs by hand out of wire, to gain better understanding of their form – and then graduated to designing our own glyphs, first using pencil, then moving to natural objects found on the beach.

Over the next few days, our glyphs went through refinement as we gathered in the main lodge. With bottles of wine, and Sharpies in hand, our midnight brainstorming improved our glyphs' readability through the use of abstract form.

On the final day of camp, our glyphs evolved to the computer age as we crafted their vectors in Illustrator, converted them in FontLab and set them in InDesign. Although my glyph had its flaws, it was rewarding to see it jump off the screen.

We weren't far into camp before I realized the wonderful opportunities this oasis held for intellectual development. Each day I was surrounded by inspiring personalities of Emily Carr grads, an Ogilvy & Mather art director, a junior at Adbusters, a fellow postage stamp designer and a designer for MyFonts—all with the common passion of typography. Their dedication and pursuit of excel-



Above: TypeCamp “counselor” Marian Bantjes leads a boot camp critique. Top: glyphs crafted from wire were the beginning of a typographic journey. Top right: for these campers, type is in the blood.

lence was inspiring—leaving me with a renewed passion for the graphic design profession and typographic craft.

After this pilot camp, our leaders have decided to carry TypeCamp to a new level. Over the next few years, TypeCamp will visit England, India and Italy as well as other international destinations. I hope you benefit from their travels as much as I did. ☘

TYPECAMP WAS CREATED by Type Directors Club, an international organization devoted to excellence in typography, for students, designers and type enthusiasts as an outlet to hone skills, look at type in new ways and free minds from the printed page. When you go to summer camp, you make friends, engage in a variety of activities, get away from authority and come away with some merit badges. The same applies here, only everything is focused on typography.

- > TypeCamp
- > Circle Design
- > Flickr: TypeCamp Galiano

typecamp.org
circle.mb.ca
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