

# RGDREVIEW

#26

RGD Review, No. 26, September/October, 2006

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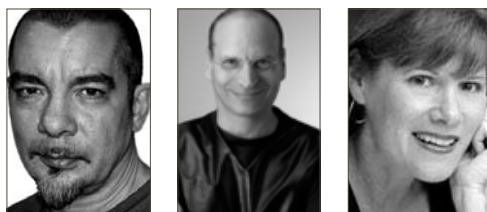
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### Welcome to RGD Review No. 26

With the annual DesignThinkers conference only a month away and the academic year less than a month old, the RGD office is hopping with activity and excitement. We are busily welcoming our new and returning 1,800 student members with presentations at schools and the distribution of member packages, and eagerly registering conference delegates as we make final preparations for DesignThinkers.

For seven years we have been bringing together some of the most respected designers in North America – and some from Europe – for DesignThinkers. It's the same this year with a lineup that includes Neville Brody, Bill Cahan, Jane Hope and Kit Hinrichs. More than ever this year's conference goes beyond being a great opportunity for knowledge and inspiration. It is developing into a national event, bringing the Canadian design community together to broaden knowledge and renew creative energy. In this RGD Review, we highlight some of the programming that has been added to offer more opportunities for delegate interaction and networking.

We hope DesignThinkers will become a truly international conference that fills a universal desire to meet colleagues, share experiences and discover new perspectives. RGD Ontario is pleased to work with the other design and related organizations across Canada to provide a graphic design conference of which we can all be truly proud and we look forward to seeing you there!

Hilary Ashworth, Editor  
[hilary@rgdontario.com](mailto:hilary@rgdontario.com)

## RGDREVIEW

September/October, 2006, No. 26, Volume 1

**Monthly pdf newsletter of the Association of Registered Graphic Designers of Ontario (RGD Ontario)**

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 Toronto Ontario M5V 2J6  
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[www.rgdontario.com/pubs/rgdreview.php](http://www.rgdontario.com/pubs/rgdreview.php)

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If you would like to receive RGD Review as part of E-Flash, the Association's bi-weekly email newsletter, subscribe at  
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### Submissions

Members are invited to submit content, including editorials, book reviews and news about awards, new projects and events.

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### Peter Handley R.G.D.

Peter Handley R.G.D. is an Ottawa-based graphic designer and the sole proprietor of [phd creative](#) who couldn't quite make up his mind if he was a photographer or a designer, so he decided he'd try both to see what happens. According to one college professor, who shall remain nameless, you can't do both – it's one or the other! That's a load of malarkey if I've ever heard one.



### Ilene Strizver

Ilene Strizver, founder of [The Type Studio](#), is a typographic consultant, designer, writer and educator specializing in all aspects of visual communication from the aesthetic to the technical. As Director of Typeface Development for International Typeface Corporation (ITC), she developed more than 300 text and display typefaces.



### David Taylor R.G.D.

David Taylor is an Art Director at [Cossette Communications](#), working within their direct marketing department Blitz. David has a Bachelor of Fine Arts from Queen's University and a post-graduate diploma from Sheridan. He has worked in Toronto and the U.K. in design, branding, marketing and illustration.

A Q U E N T

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GRAPHIC DESIGN NEWS AND TRENDS

### DesignEdge

[Design Edge Canada](#) print magazine is published six times per year with a national circulation 7,500. Regular departments include News on Design, Trendspotting, Case Study, Design for Print, Tool Tips, Newsmakers and New Releases.

LENI  
JOHNSTON  
photography

### Leni Johnston

[Leni Johnston Photography](#) is based in Toronto and specializes in product, interior and corporate photography.



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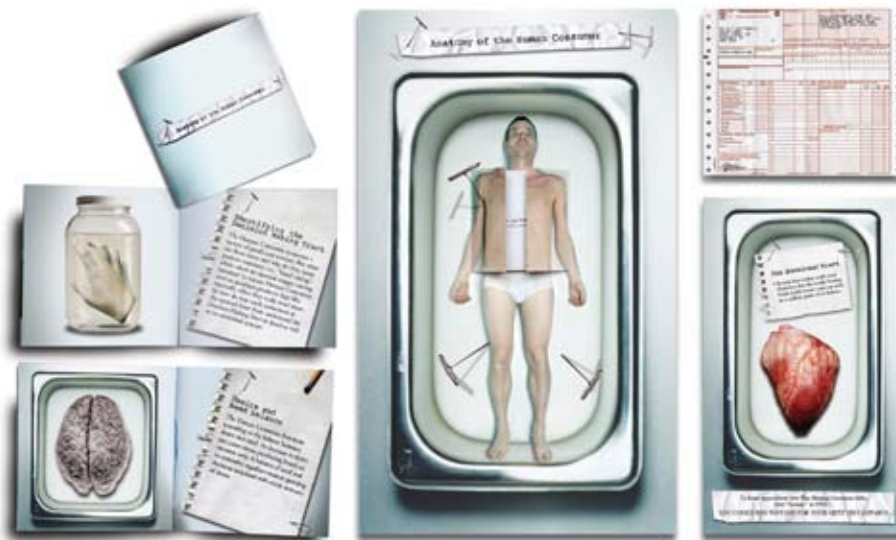
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### November/December Issue 2006

The November/December issue of RGD Review will recap highlights from DesignThinkers 2006.

Designers wishing to become R.G.D. members are required to pass a written test and portfolio interview as part of the **Registered Graphic Designers Qualification Examination**. Portfolio Interview candidates are interviewed for 25 minutes by three R.G.D. reviewers. Candidates present six pieces of work (in original format) that demonstrate a range and quality of achievement. Candidates must submit a written rationale for each of the six portfolio pieces. Below is a rationale from a new R.G.D. A new case study appears in each issue of RGD Review.



### Portfolio Rationale – David Taylor R.G.D.

**Project:** “The Human Consumer” Entry for Canada Cannes Competition 06

**Brief:** To develop a campaign to raise the profile of direct mail as an effective marketing vehicle.

**Deliverables:** It was left to the creative teams to decide which media worked best based on their concept as long as they utilized two of the following: direct mail, direct response TV, direct response print ad, email/online ad or guerrilla tactics.

**Target Audience:** Employees of advertising agencies including creatives, account executives and media.

**Design Overview:** Customers are complex. For communications to work, a marketer needs to understand the consumer in a deeper way. A marketer needs to know who the customers are, why they purchase and what makes them unique. In short, they need to be dissected to be understood. The Human Consumer is a multi-channel campaign to persuade media and advertising professionals to see direct marketing as more than just mail.

The copywriter and I looked at successful campaigns from the past to see which tactics resonated with the consumer. We needed to create an intelligent campaign that presented the “wow” factor as the Cannes jury typically appreciates work that is memorable and edgy.

The teaser mailer looks like a doctor’s request for tests. The first communications targets media professionals and asks them to test the vital signs of their marketing efforts. The impact is personal, highly targeted, slightly alarming and attention-getting.

Shortly after the teaser, a piece depicting a man in a dissecting pan arrives. The target dissects the specimen (opens the package along the dotted line on the chest cavity) to reveal insights into the ‘human consumer’ and how best to reach him through direct marketing. Less an information piece, it entices you to consider Canada Post as a resource for insight into how direct marketing can reach customers in a meaningful and creative way.

The final medium is a guerrilla execution in the elevator of a building where media and advertising offices are located. The outside of the elevator features the ‘human consumer’ ready for dissection. Inside the elevator, print ads describe the relationship between the head and the heart, i.e. the emotional vs. the rational, as a means of persuasion. A response device and contest promotion entices professionals to call or send a text message to learn more.

**Outcome:** Winner of the Canada Cannes Direct component and sent to Cannes to attend the 2006 Advertising Festival as a Canadian delegate.



In May, Andrew Knapp Prov. RGD travelled to California. Here are some thoughts and photos from his trip. If you have a graphic travel experience that you would like to share, e-mail [communications@rgdontario.com](mailto:communications@rgdontario.com).

*Left to right, clockwise:*

- ❖ asians.com: Aug. 21, San Francisco, CA  
This left a lot of questions unanswered.
- ❖ parking: Apr. 21, Ottawa, ON  
(this one was taken a while back in ottawa, it's not related to the trip):
- ❖ supertrash: Aug. 22, Seattle, WA  
I didn't think the new movie was that bad.
- ❖ venice beach: Aug. 19, Venice Beach, CA  
An awesome mural by [www.theartofchase.com](http://www.theartofchase.com)

## Client Issues

**Lee Dale R.G.D.** ❖ President, [Smack Inc.](#)

**Victoria Foley R.G.D.** ❖ Principal, [belladonna communications](#)

**Rod Nash R.G.D.** ❖ Partner, [Nash + Nash](#)

### 1. About You

**Lee** ❖ Smack was incorporated in 1999 as a web development company with a focus on graphic design fundamentals. By 2001 the firm began to challenge its clients to think beyond the realm of the web – to embrace all forms of media to create simple, integrated and balanced marketing to build better relationships with their consumers. In 2003 Smack developed a process to help clients not only build their brands, but build their own vibrant and thriving community of consumers or, what Smack likes to call, a *brand community*. At this stage my role as President involves business development and planning with a strong focus on account management.

**Victoria** ❖ belladonna communications is a multidisciplinary brand/design firm providing: research, strategy, counsel, naming, identity, communications, marketing and performance measurement. The firm is celebrating its 15th year and is located in the Yorkville area of Toronto. As founder and President, I bring curiosity and courage, strategic and creative thinking, entrepreneurship and discipline to each client relationship as the firm resolves the challenges of business and builds BrandEquity® which is the essence and BrandAdvantage® of belladonna communications. Leading Canadian organizations engage belladonna communications to help them see how market-driven knowledge and emotionally engaging creative can build their unique advantage and turn vision into reality.

**Rod** ❖ My partner, Liz Nash started our company and I joined her a year later. Our company Nash & Nash Ltd. has been incorporated over 30 years now. We both “grew up” in large multinational advertising agencies. We believe in integrated marketing communications strategies where the parts work cohesively to help get clients what they want...whether we do the various parts or help clients integrate work from different firms. Our clients range from some of Canada’s largest companies to individuals. We like to define what we do in terms of results rather than given products but admit that we love it when people want to frame our work and put it on their walls. I am President and Creative Director.

### 2. Marketing Your Firm

**Lee** ❖ We are becoming more and more drawn to publicity as a means of awareness – anything from seminars to speaking engagements to articles in the press. For both our customers and ourselves this will become a strong focus this year as we work to increase awareness of our *brand community* concept. Prior to this, the vast majority of our customers came by referral or through long-term relationships. When we talk with customers about an integrated campaign, the most important point we make is the level of commitment that is required. Particularly working with small and medium-sized business owners, if they are not prepared to devote time and energy, our work will suffer. We work on piecemeal projects that do not involve the full marketing mix in an effort to move ourselves towards an integrated campaign and more involvement in developing strategy in the long-term. We do this by promoting our expertise in web development, design and production. Assisting customers on smaller jobs, while reiterating our intent to build towards more strategic involvement, helps to maintain our presence and grow the relationship. In cases where we are involved with marketing and strategy, we work to develop a 6 to 12 month media plan where we assist in defining budget expenditures and timelines. In these cases, we are in regular contact with marketing staff and leaders reaffirming business goals and ensuring that all media is supportive of these objectives.

**Victoria** ❖ I believe in guiding principles, high standards, discipline and living large. It’s simple, “We make a living by what we get. We make a life by what we give.” – Sir Winston Churchill. My philosophy as a devout contributor, activist and leader in society, community, culture, business and friendship is always the same: be passionate, share a dream, get involved and create opportunity. Engage people everywhere – being a beacon of connectivity and contributing intelligence and creativity (it’s in high demand and short supply) creates so many opportunities...sadly, so little time. Join a club, association, networking group. Volunteer on a committee, chair an event, promote a cause or a party. Give your best efforts and people will keep you top of mind and on their agenda and referral program.

**Rod** ❖ Like much in life we see relationships as very important to our business success. We have met clients in a range of ways. The most recent – a largish organization looking for a design firm to revamp their web site looked through the list of design firms on the [RGD Ontario website](#) and chose Nash & Nash Ltd because they thought that the predominately hip, creatively-named firms would not be excited about the organization’s design projects. Referrals are our most effective way to meet new clients, but remember that clients who rely on you may prefer to keep you to themselves. Certainly networking (outside and inside of design) has worked well for us. Joining clubs, being on various boards, being “out there,” being available, including to the media. We find that keeping our firm top of mind with clients is increasingly difficult in today’s fast-changing business environment. I’m interested in what others say here.

# CURRY TWIST

Curry Twist logo by Rod Nash R.G.D., Nash + Nash

### 3. Client Education

**Lee** ❖ Customers that come to our table are typically focused on graphics and not the broader implications of design management. Our goal is to immediately shift the discussion from graphic design to strategy. Our design is based on a thorough understanding of our client, their business, their services, products, their target market and, most importantly, the message they need to deliver to attract and retain the attention of their target. For Smack, design is the manifestation of this message in a form that the target can absorb. Our mandate is to help our customer build a stronger relationship with their consumer. Design alone cannot achieve this so we turn our clients' attention to the message.

**Victoria** ❖ Design is a tool and essential to effective problem-solving. Educating the client commences with *stakeholder knowledge*. Stakeholder knowledge is "all about their world". Clients are always interested in what was said about their brand, practices and world. Research delivers the reality check which ensures a client is open to listening. Engaging them in change is trickier. It's tremendously important to enlighten the ultimate decisionmaker with stakeholder knowledge and map a guiding path with design solutions that communicate how change will unfold and deliver desired results. We provide effective cause and effect examples showing how design impacts performance and transforms brands. Statistics, competitive landscapes and stakeholder input help in making the case for investment and aligning the creative direction.

**Rod** ❖ We have developed a reputation for being good at and willing to educate clients. We've helped brand many start-up companies. New companies need to create systems so that, for example they don't blow the year's communications budget on their first design project. We have a good system for developing integrated plans that key people in the new company find easy to follow. Technology has changed things to where we often set companies up (educating their people) so that they can continue design work on their own. Certainly meeting sales targets and providing successful results help convince clients that design is important to their business. But we are aware that design is only one element in a complicated mix that brings success.

### 4. Pricing

**Lee** ❖ We work with each of our customers to understand their business potential, the goals we can reach together and the resources required to do so. There is always give and take in budget and payment schedules, but if we are not working together to reach mutual goals and ensure that we are both contributing to one another's business success, then the relationship will have no value. That said, we have been in the position where a culturally significant opportunity presented itself and hourly rates and quotes were not relevant to the value that we saw in the opportunity. In either case, getting a job that you want requires communication with the customer; understanding their budget, helping them to understand your requirements and working together to find a way to make things work immediately and in the long-term.

**Victoria** ❖ Guiding principles: do not do speculative design, stay away from "cheap bastard syndrome". During a first date with a prospective client, ask about expectations and share your fees aligned with specific assignments and deliverables. Establish a clear scope of work – needs, expectations and time and money feasibility. Advise a client of your desire to work with them and yes, ask them what is required to close the deal. Remember to always be professional and encourage commercial businesses to pay for all intellectual and creative property. We operate a professional practice and charge fees for our work. We believe in civic engagement and do pro bono work for organizations we choose to support and are philanthropic contributors to many valuable organizations.

**Rod** ❖ Billing practices in graphic design have changed quite a bit over the course of our company's history. Nevertheless we always ask if there is a budget and what it is. With new clients in particular it helps to break a job down into steps with an estimated price for each step. Then we break the first step into tasks. What we do. What the client does. When it becomes obvious that fees need to be cut, clients are sometimes willing to take on tasks first "assigned" to us. This stepped approach also works as a way of gaining each others' trust without getting in too deep. Sometimes the *RGD Ontario/Aquent Survey on Billing Practices* helps define ballpark figures.



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## 5. Client Presentation and Approvals

**Lee** ❖ From a design point of view, we believe in subtlety. Especially when imparting a tertiary message or trying to draw an emotional response. Date, details and other required information, in most cases, should be clear, obvious and easily referenced. But in providing a deeper message, it's nice not to beat someone over the head. If they don't get it right away, or consciously in any way, that's fine. Someone else will and that message will spread. As a result of this, the client might not immediately get what we are trying to say in a logo, design or otherwise. By explaining the context of a design, and how that design relates to the message that we are conveying, the big picture comes into play. It is important to represent context and understand the nature of integrated media. A single piece of media taken outside of a campaign or apart from a design that includes imagery and text may not represent the whole picture. This is especially the case with a basic identity. The logo acts as a sponge which becomes clearer to both the customer as the exposure to media, and hence the main message, grows. In this case, we discuss the big picture even when we are dealing with a small project. The whole point of integrated media is that the whole is much greater than the sum of its parts.

**Victoria** ❖ Design has three fundamental responsibilities. One, deliver emotional impact and be engaging. This is achieved with few, if any words, if well executed. Two, design must create an image in alignment with desired needs and expectations which relies upon the viewers' interpretation, the silent language of effective creative communication. Three, design as a working tool has the ability to attract audience interest, inform, involve, motivate and drive action. Here, the design solution is frequently expressed visually and verbal. When clients objectively review design solutions they may be inclined to elect a solution which does not reflect their personal choice, however, they clearly understand and support the merits of the design solution for a given audience, product or moment in time.

**Rod** ❖ The work is designed to get a required response from a target audience. The client is rarely the target audience, so our presentations are "designed" to convince our clients that the work will do the required job. No two clients are alike. Our presentations therefore vary. For instance, we were called in to design a logo for a one-year-old high tech company. Their brilliant engineer-owners were all noodling



### **Above: Toronto Film Challenge Rebrand by Smack Inc.**

The Summer 48 Hour Toronto Film Challenge saw the launch of the new identity with the logo, business cards, letterhead, web site, ads, an event programme, and festival pass, and was introduced with resounding praise. The new identity has reinvigorated not only the brand, but filmmakers, sponsors and our client alike. We hear from J. Michael Dawson, Executive Producer of the Toronto Film Challenge, "Sponsors in particular were impressed with the level of professionalism and there is now a much greater level of interest in the festival from both past sponsors and potential sponsors." Michael continues, "I'm really excited about the new initiatives that will be happening over the coming year as we work together to continue to grow our festival into a thriving film community".

ideas for the logo and name. We did our research and surveyed their industry media, then made a presentation where we tacked up many logos and ads from the field they'd be competing in. The group saw immediately that what they'd all been doing wouldn't stand out. Many companies had almost identical names to those they'd been considering. They had a company philosophy that decisions like this should be made by consensus. All must agree. Right away they got the gist of our presentation and accepted our solution. This was the first time they'd ever reached consensus immediately. With other clients, presentations have been as simple as a phone call description.

**6. Evaluation**

**Lee** ✚ Internally we have a number of methods that we use, including research to define standards across all media, to ensure efficient development and measure media effectiveness. Often we prepare information for our clients to help relate core issues, our development standard, or methods to improve media development and measurement. This information can relate to anything from focus groups, to copy-writing, to the tools that we use to build media and why. We also work to stay in touch with our clients through surveys, meetings and in informal settings to review goals and ensure that our media planning and execution is still in line with these objectives. Most importantly, we acknowledge that the success of a project goes beyond getting the job done and must include the health of the relationship between our two companies and the people involved in each project.

**Victoria** ✚ Measuring performance is important. We use internal tools and outsourced processes to ensure the objective success of our intellectual and creative recommendations. Through client experience surveys, 360 degree feedback tools and industry award submissions we seek feedback and guidance from all stakeholders for sustaining our brand and building our BrandEquity®. With clients, we design processes and tools to help them measure the performance of their brand from a variety of benchmarks established from stakeholder research and integrated regular tracking, measurement and alignment into their daily operations.

**Rod** ✚ It has been extremely helpful to use magazines' "recall seeing and recall reading" measurements, plus magazine surveys. This

has proven to help us increase the effectiveness of ads especially in trade magazines where we've placed ads over extended periods of time. With direct mail we work with clients to set up systems so that we/they can continually evaluate response data. We are always looking for new ways to get better results from what is increasingly a moving target. To ensure we know clients' attitudes toward us and what we are doing for them, keep communication open, making sure we are accessible. We don't have a formalized way of assessing client attitudes. Perhaps because we have worked so hard to service them, and they so often tell us they're delighted.



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## For Your (Typographic) Information – A series on typographic know-how by Ilene Strizver

### OpenType Fonts

If you're a graphic designer and work on a Mac, chances are you use PostScript® Type 1 fonts. If you primarily do web design or work on a Windows machine, you probably use TrueType fonts. Both formats have their advantages and disadvantages, but now there's OpenType – offering the best of both worlds.

### New features

OpenType is a kind of superset of Type 1 and TrueType font formats with added enhancements. It is backward-compatible with applications that support Type 1 and TrueType fonts (including design applications and printer drivers) and you can mix OpenType fonts with other font formats without issue. OpenType also offers some remarkable new features that require OpenType-compatible applications. (If you're using the latest version of your operating system and applications, you may already have this capability – check with the manufacturer to be sure.) Three of these new features of particular benefit to designers are multi-platform support, expanded character sets and glyph substitution.

### Let's look at them one by one

Multi-platform support allows the same OpenType font to run on both Mac and Windows operating systems. This is a real convenience if you use both platforms. With the consistent character encoding inherent in multi-platform support, many problems associated with transferring documents from Mac to PC (or vice versa) are avoided. If you've ever had apostrophes and f-ligatures turn into question marks and



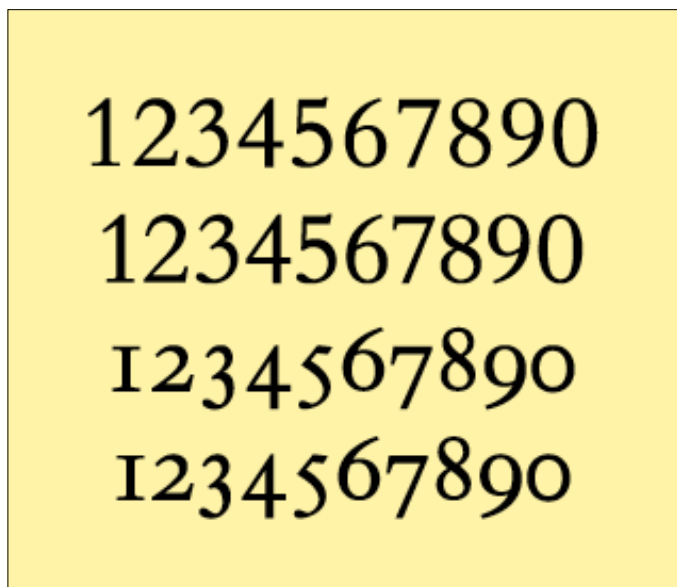
accented cap 'O's when opening a file on a different platform, you'll be singing OpenType's praises – and saying goodbye to the never-ending game of search and replace!

### Expanded character sets

OpenType fonts can accommodate many more characters than the 256 permitted in Type 1 and TrueType fonts. An OpenType font could conceivably include old style figures, true-drawn small caps, extended ligature sets, swash and alternate characters, fractions, ordinals, proportional and tabular figures, dingbats and symbols, as well as extensive foreign language characters – all in one font. As type manufacturers start to take advantage of this feature, designers will find it far easier to access these “extras,” which previously required the use of extended, alternate or expert set fonts. Remember, although the “basic” OpenType font will work perfectly with older applications, the expanded character set feature is only accessible by software that supports OpenType.

### Glyph substitution

Believe it or not, OpenType fonts have a sort of built-in “brain,” and know when to insert some of those ligatures, swashes or special characters they often come jam-packed with. For instance, some swash characters are intended only for the beginning or the end of a word to avoid crashing into adjacent letters. When the glyph substitution feature is turned on in an OpenType-compatible application, the correct swash will be inserted automatically. If the



**Left:** Many OpenType fonts include lining and old style numerals, with both tabular and proportional spacing.

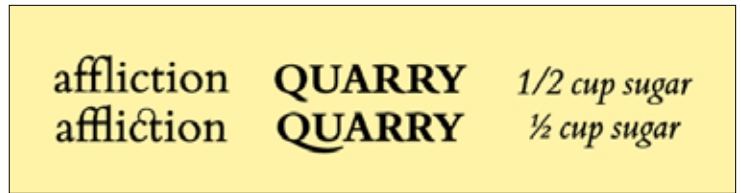
copy is changed, the swash character will change along with it. When many alternates are available in a font, glyph substitution can get a bit more complicated. Here's where your brain has to take over: make sure that the characters automatically inserted by your application are the ones you want. Some manual tweaking will occasionally be necessary, although this is easy to do once you become more familiar with the process.

### Availability

A growing number of fonts are available in OpenType format. Some are new releases, while others are existing fonts that have been remanufactured. Sometimes these reissues are generously stocked with additional characters, such as alternates, swashes, small caps and old style figures, but sometimes not. If these extra characters are important to you, before buying do your research to find out which additional characters are available with each font.

### How do I decide?

OpenType fonts are ideal for users with cross-platform requirements, or designers who want to try out some of OpenType's enhanced type-handling technology. Remember to check your operating system and design applications for OpenType compatibility before trying OpenType's advanced features.



**Top:** Bembo Book Pro can substitute ligatures, swash and alternate characters and fractions at the click of a button.

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A Q U E N T

Highlights

RGD Ontario received over 100 submissions for our Poster Exhibit, which was on display at Metro Hall in Toronto from May 15 to 19 as part of the City of Toronto's Festival of Architecture & Design. Here are some of the powerful submissions that we received. Plans are to show the exhibit again in 2007 and we welcome further submissions. For more information, email [hilary@rgdontario.com](mailto:hilary@rgdontario.com).



Martini en plastique

**Design Firm:** Parable Communications, Ottawa

**Creative Director:** David Craib R.G.D.

**Client:** Le Groupe Dance Lab

**Other Credits:** Peter Watts R.G.D., Design; Katherine Watson, Copywriting; Cochrane Photography/Parable, Photography

**Audience:** Fans of modern dance in Ottawa

**Goal:** To announce a major dance fundraising event



### National Magazine Awards 1997 Call for Entries

**Design Firm:** Ireland + Associates, Toronto

**Art Director:** James Ireland R.G.D.

**Client:** National Magazine Awards Foundation

**Other Credits:** Chris Abbott, Design

**Audience:** Canadian magazine publishers and contributors including editorial art directors, photographers, illustrators and editors

**Goal:** Generate entries to this annual competition



### Danny Grossman Dance Company

**Design Firm:** Maria Gabriele

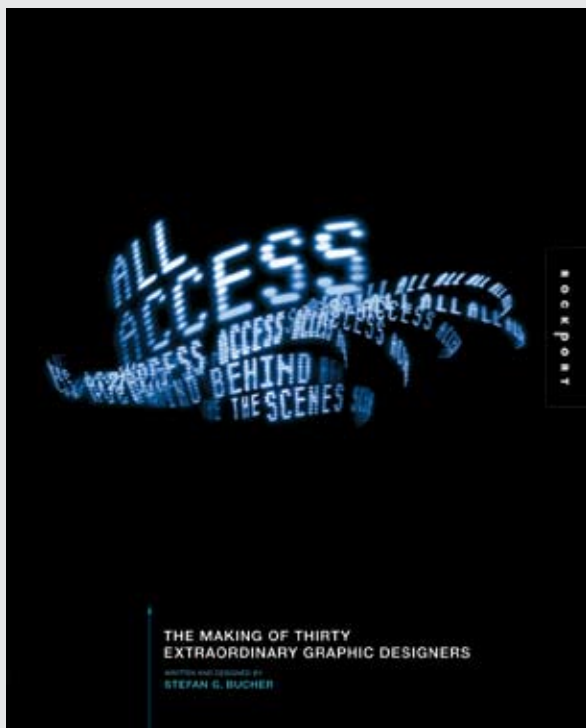
**Creative Director:** Maria Gabriele R.G.D.

**Client:** Danny Grossman Dance Company (DGDC)

**Other Credits:** David Hou, Photography

**Audience:** Existing (mature adults) and prospective (anyone 7 to 35 years old) patrons of DGDC

**Goal:** Promote a special performance season in which the work of two top Canadian choreographers was presented together and, more importantly, to entice a younger audience to the performances



*All Access: The Making of Thirty Extraordinary Graphic Designers*  
By Stefan G. Bucher  
[Rockport Publishers Inc.](http://Rockport Publishers Inc.)

### All Access: The Making of Thirty Extraordinary Graphic Designers

Written and designed by Stefan G. Bucher [www.344design.com](http://www.344design.com)  
Published by [Rockport Publishers Inc.](http://Rockport Publishers Inc.)

Do you ever think about what inspired you to become a graphic designer? Depending on your age, it could have been many things. Perhaps it was an album cover that caught your eye at the record store. (Am I dating myself here?) Or a teacher in high school that said something about your elaborately-decorated notebooks. Did you spend more time on the title pages than the actual guts of your assignments? Was it a website that grabbed you during hours of aimless surfing on a hot summer night? Maybe it was an ad that caught your eye in *Wired* magazine, or perhaps it was the magazine itself. There are so many things in every day life that could have inspired you to choose this path...Chances are, you'll find it here.

*All Access* spans the careers of 30 designers, from their beginnings to today. Since some of these designers have been at it for a while, the book demonstrates the evolution of design – its styles, the technology and its stars. The designers' chapters each have a timeline, which highlights notable projects in their careers. It's interesting how over the 30+ years of these careers, designers like Paula Scher and Ed Fella have developed and how they have produced such a broad spectra of work.

We all would like to think that we, as designers, are totally unique and that everything we do is completely original, but we can't help but be influenced by those who came before us and work side by side with us



today. *All Access* gives us perspective on this and how designers continue to re-invent themselves and their work to make clients happy and to satisfy their own desires to communicate and create effectively in an overwhelming and at times over-designed world.

Although the book has a strong slant towards American designers (what, no Canadians?), there are a good number from Europe and a couple from the Pacific Rim. The careers of the featured designers are also not all strictly rooted in the two-dimensional world. One such example is German multi-disciplinary designer Valerie Kiock who has expanded her career to design some very cool minimalist furniture.

Some other highlights of *All Access*:

- ❖ The fabulous book cover design of [Evan Gaffney](#);
- ❖ The stunning illustrations of [Rinzen](#);
- ❖ Reading how [Margo Chase](#) made the transition to 'drawing with a bar of soap' and dealing with the limitations of early versions of Photoshop while still producing great Goth work;
- ❖ the wonderful simplicity of Neal Ashby's work;
- ❖ the rawness of the poster work of [James Victore](#).

*All Access* has a unique finish. The inside back cover has a foldout timeline that lets you see how the careers of the 30 designers overlap.

The individual timelines start at the designer's date of birth and the years covered by their individual spreads are highlighted. At the bottom of the foldout are various historical moments. The flip side of the pullout is a flow chart for you to complete of your life and career to add yourself to the extraordinary designers bio'd in *All Access*.

Would I recommend this book? Absolutely! It's an excellent, inspiring retrospective of modern graphic design as well as a crystal ball into the future of careers of up and coming designers. Not only is *All Access* a great collection of high quality design, it's also a good read. Through the use of colourful anecdotes and pull quotes from each designer, Stefan Bucher gives you a real sense of who each designer is. The range of professionals illustrated in *All Access* will speak to any designer whether you are new to the business or you remember what a waxer is and have the scars to prove it.

Peter Handley R.G.D.  
creative director  
[phd creative](#)





✦ **Registration deadline: October 25** ✦

To register: [www.designthinkers.com/registration.htm](http://www.designthinkers.com/registration.htm)

## DesignThinkers 2006, Oct 31 – Nov 3, Toronto

This year's DesignThinkers will be the most interactive ever with more opportunities for discussion, a graffiti wall and a DesignThinkers blog. Join us at Canada's largest annual graphic design conference and help drive the discussion of design to new heights. Air your ideas, debate issues, lob questions and enrich the experience of all at this stimulating thinkfest of more than 600 designers, managers, educators and students.

Varsity Cinema / Manulife Centre (Bay and Bloor)

For more: [www.designthinkers.com/index\\_2006.html](http://www.designthinkers.com/index_2006.html).

### November 1

[Sean Adams + Noreen Morioka](#)  
[Neville Brody](#)  
[Brian Collins](#)  
[Alan Dye](#)  
[Adam Greenfield](#)  
[Ian Grais](#)  
[Charles Hively](#)  
[Antony Marcil](#)  
[Peter Phillips](#)  
[Dan Saffer](#)  
[Ronald Shakespear](#)  
[Jan White](#)  
[Margaret Youngblood](#)

### November 2

[Bill Cahan](#)  
[Nadine Chahine](#)  
[Sam Harrison](#)  
[Kit Hinrichs](#)  
[Jane Hope](#)  
[Erik Kessels](#)  
[Eero Miettinen](#)  
[Peter Phillips](#)  
[Rich Roat](#)  
[Paul Rowan](#)  
[Ellen Shapiro](#)  
[Ilene Strizver](#)  
[Jakob Tröllback](#)

### November 3

[Gourmet Typography Workshop](#)  
 presented by Ilene Strizver  
  
[Creating Strategic Design Briefs](#)  
 presented by Peter Phillips  
  
[Studio Tours](#) across the GTA



**Neville Brody – Art Director, Face magazine**

British designer and art director Neville Brody has been at the forefront of graphic design for over two decades. Initially working in record cover design, Neville made his name largely through his revolutionary work as Art Director for the *Face* magazine. Other international magazine directions have included *City Limits*, *Lei*, *Per Lui*, *Actuel* and *Arena*, together with London's *The Observer* newspaper and magazine. He has consistently pushed the boundaries of visual communication in all media through his experimental and challenging work, and continues to extend the visual languages we use through his exploratory creative expression. In 1988 Neville published the first of his two monographs, which became the world's best-selling graphic design book. Combined sales now exceed 120,000. In 1994, together with business partner Fwa Richards, Brody launched Research Studios, London. Since then studios have been opened in Paris and Berlin with plans to open a New York studio.



**Paul Rowan – Co-founder and Vice President of Design at Umbra Ltd.**

Paul Rowan manages the Umbra design team and translates developing design trends into practical and useful products. He graduated from George Brown's graphic design program in 1974. A few years later while shopping for a window covering, Paul designed his own window treatment, a printed-paper shade. He presented friend and entrepreneur Les Mandelbaum with the idea and Umbra (shade in Latin) was born. Innovation in design seems a likely way to be a leader in the field, but how do design thinkers create and successfully identify innovation? Through case studies, Paul tackles the problem and shows how the leading global consumer product design and manufacturing company develops award-winning product. One example: Umbra produced the first swing-lid plastic trash can in 1985. When the product was reviewed by the sales and design teams, their response was very negative. Then someone in the group asked to take home the prototype if the product was going to be killed. That forced everyone to take a second look. Ten million pieces later, Umbra had learned a valuable lesson on what the review process needed to do to allow innovation to flourish.



**Ellen Shapiro – Founder and Principal of Shapiro Design**

A graphic designer and writer, Ellen Shapiro is a graduate of UCLA's College of Fine Arts and the Founder and Principal of Shapiro Design. She was campus art director at UCLA before moving to New York to join Lubalin, Smith, Carnase, the world's most celebrated typographic agency. An internationally known speaker, Ellen has been senior seminar instructor at Purchase College, SUNY, and master class instructor at the University of Baltimore. She has taught corporate design and typography at Parsons, Pratt and the School of Visual Arts. Ellen is the author of the books *The Graphic Designer's Guide to Clients* (Allworth Press, 2003) and *Clients and Designers* (Watson-Guptill, 1990), voted "a must for every design library" by readers of *Critique magazine*. A contributing editor of *PRINT*, she writes for professional magazines including Communication Arts and the AIGA Journal.



## Networking Parties

### Opening Party & FIFFteen Exhibit Launch

Oct 31, 5:30 – 8:00 pm

[Resistor Gallery](#), 284E College St, 2nd Fl

An exhibit celebrating 15 years of the FontFont type library, FIFFteen reveals tricks of the type trade and shows how type is used in ways never imagined by its creators.

### Flash Tenth Anniversary Celebration

Sponsored by [Adobe Systems](#)

Nov 1, 4:45 – 7:30 pm

[Panorama Lounge](#), Manulife Centre, 51st Fl

Celebrate the 10th anniversary of the introduction of Flash® technology following the first full day of conference sessions.

### Closing Dinner

Nov 2, 6:00 – 9:00 pm

[MoDo Restaurant](#), 122 Avenue Rd

Put the finishing touch on a fantastic conference. Discuss your experiences with fellow delegates in a relaxed, chic environment while you enjoy a three-course Mediterranean-influenced dinner.



## Other Features

- ❖ **Interactive Sessions:** Presenters and audience participate in moderated forums on the key issues impacting our industry.
- ❖ **Book Signings:** Browse and buy the latest titles by and about the presenters and be sure to check out the schedule of speaker book signings. The conference bookstore is presented by [SWIPE](#).
- ❖ **Roundtable Discussions:** Share your lunch and engage in an intimate conversation with presenters and colleagues. (Advance sign-up required)
- ❖ **DesignThinkers Wall:** Comment on the observations of our speakers and share your own provocative thoughts to help us create a collaborative visual record of the conference.
- ❖ **Provisional RGD Portfolio Display:** A chance for our Provisional RGDs attending the conference to show off their portfolios to fellow attendees during the breakfast and lunch breaks. (Advance sign-up required)

Above: FIFFteen Exhibit

## November 3 Optional Events

### Gourmet Typography Workshop

by [Ilene Strizver](#)

9:00 am – 4:00 pm

ICA Institute of Communication and Advertising (Yonge & Eglinton)

Take control of your type instead of letting it control you! RGD Ontario presents this master class, geared towards design professionals and type enthusiasts of all skill levels. This session focuses on learning and applying the typographic skills and aesthetics rarely taught in schools, or fully understood by professionals. Learn how to “see” like you’re never seen before.

You will learn

- ❖ The ten worst typographic typos
- ❖ Mastering typographic details
- ❖ Kerning demystified
- ❖ What makes a good typeface

#### Pricing

(continental breakfast and lunch included)

Members – \$300 + GST

Non-Members – \$350 + GST

Participants receive an RGD Ontario certificate upon completion.

### Workshop on Developing Strategic Design Briefs & How to Manage Design for Strategic Advantage

by [Peter Phillips](#)

9:00 am – 4:00 pm

ICA Institute of Communication and Advertising (Yonge & Eglinton)

Design professionals and their non-design business partners will learn not only about the “art” of creating the design brief but also how to help change the perception of design from a service to a core, strategic business resource. Learn how to use the most essential elements and formats, assemble the best possible team, implement strategies for getting your design brief approved, and establish visibility, credibility and trust with non-design business partners.

Participants will discover:

- ❖ What distinguishes a great design brief from an adequate one
- ❖ How to structure the best possible team to create a design brief
- ❖ What should be involved in its development
- ❖ How to communicate effectively with non-design business partners

This unique workshop reveals the most effective formats for design briefs and how to cope with changes that take place in today’s business world. Using the strategies provided here, design professionals will gain new respect, credibility and trust for their field at large.

#### Pricing

(continental breakfast and lunch included)

Members – \$300 + GST

Non-Members – \$350 + GST

Peter will also be speaking on Nov. 1 and Nov. 2

### Toronto Studio Tours

Tour graphic design and advertising studios, from 2-person firms to larger agencies. See who they are, what they do and how they do it. A chartered bus will chauffeur you from studio to studio while you relax and network with your colleagues. Breakfast or lunch will be provided, depending on which tour you choose. Each tour is \$50 for members, \$75 for others. These tours are exclusively available to DesignThinkers registrants.

#### Morning Tours – 9:00 to 12:00

##### Meet at Resistor Gallery, 284E College St, 2nd Floor

#### Tour A

[Compass 360](#)

[Entro Communications](#)

[Hambly + Woolley](#)

[Soapbox Design](#)

#### Tour B

[Alliance Atlantis](#)

[CundariSFP](#)

[Gottschalk + Ash](#)

[Interbrand](#)

#### Tour C – In-house/publishing Tour

[Bhandari & Plater Inc](#)

[Harlequin](#)

[Umbra](#)

[TV Guide](#)

[Perennial](#)

#### Afternoon Tours – 1:00 to 5:00

##### Meet at RGD Ontario, 96 Spadina Ave, Suite 503

#### Tour D

[Henderson Bas](#)

[John St Advertising](#)

[q30 design](#)

[The Works](#)

#### Tour E (Walking Tour), In-depth Tour with hour-long presentation

[Blast Radius](#) – Presentation by Dave Lougheed, Director of User Experience

[Bruce Mau Design](#) – Presenter TBD

[Grip Advertising](#) – Presentation by Barry Quinn, Creative Director

## 2007 Calendar Logo Call for Entries

Deadline: Nov 11

RGD Ontario invites R.G.D. and Provisional RGD members to submit examples of logo designs from the last 10 years to be considered for use in RGD Ontario's 2007 Calendar of Events. Examples by members will be selected by a special Committee of the Board of Directors. The full-colour calendar will be produced in December by RGD Ontario print and paper partners Colour Innovations and M-Real. It will be distributed to members, buyers of design services and at trade shows and conferences.

To enter, members must submit digital files (preferably illustrator, eps or pdf files, photoshop files must be 300dpi) along with the client name, its industry sector and any other credits. (Design at Work 2006 entrants in the identity design category will be automatically considered.) Entries should be sent to [events@rgdontario.com](mailto:events@rgdontario.com) or for more call Angela at 1 888 274 3668 x 24.



[culture.ca](http://culture.ca) for Department of Canadian Heritage by David Berman, David C. Berman R.G.D.



Ripple Effect Sound Design by [Hambly & Woolley](#), Bob Hambly R.G.D. & Barb Woolley R.G.D.



Carosch by [Boxspring Design](#), Ricarda Miller R.G.D.



Everything in the Box by [Integra Graphic Design Studio Inc.](#), Kimberley Beggs R.G.D.



Woodworks Station by [Overdrive Design](#), James Wilson R.G.D.



Strewn Winery by [Telmet Design Associates](#), Tiit Telmet R.G.D.



Osler, Hoskin & Harcourt LLP by [g30 design inc.](#), Glenda Rissman R.G.D.



The Soap Merchant by [Maximum 60 Design Communications](#), Robert Farrell R.G.D.

**Managing Copyright Issues Online Course  
Oct 30 to Dec 1**

Copyright lawyer and best-selling author, Lesley Ellen Harris presents this follow-up to her Canadian Copyright Law course. Participants receive bi-weekly email lessons and take part in online discussions with colleagues and Harris.

The course syllabus includes the following:

- ❖ Understanding copyright principles
- ❖ Valuing copyright
- ❖ Copyright risk management
- ❖ Negotiating permissions and licenses
- ❖ Auditing your copyright assets
- ❖ Developing your written copyright policy

*Pricing*

Members: \$150 + GST

Non-members: \$175 + GST

*Registration*

Register online at [www.rgdontario.com/pd](http://www.rgdontario.com/pd)

**Creatively Speaking, Toronto**

Oct 18, Metro Hall, Room 309, 55 John Street, 7:00 pm

Creatively Speaking is about bringing different aspects of creativity from different professions to young graphic designers to help provide inspiration from outside the realm of design. This month's event will feature creatives specializing in illustration and comic book art. This event is organized by the Provisional RGD committee.

Featured Speaker (one more speaker tbc):

Willow Dawson, Illustrator and creator of comic books.

Willow offers some insight into the worlds of self-publishing and small press, creating, writing and illustrating children's books and graphic novels.

*Pricing*

Members: FREE

Non-members: \$5

*RSVP*

Please RSVP to [creativelyspeaking@rgdontario.com](mailto:creativelyspeaking@rgdontario.com)

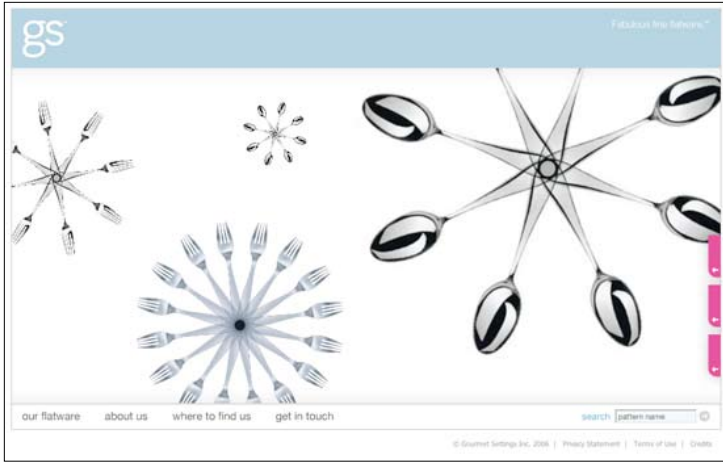
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## New Gourmet Settings Website by Hahn Smith Design

**Client Overview:** The Gourmet Settings brand proposition is rethink the conventions of flatware design and production and produce beautiful, contemporary, fine quality products at great prices.

**Goals:** In creating a website, Gourmet Settings sought to easily identify its product lines in a consumer-friendly way.

**Challenges:** Hahn Smith’s main challenge was to develop an outstanding website that communicates the Gourmet Settings essence as well as presenting the complete range of Gourmet Settings offerings in a fun and user-friendly way.

**Solution:** Hahn Smith developed all the content for the website by telling the Gourmet Settings story. The navigation was key to keeping the large number of product lines organized. The team began with playful poster pages, mini billboard ads and offered navigation via these page, by collection names or a simple name search. The consumer can either scroll and click on a photo of a flatware pattern or search the collections by clicking on the flatware categories listed on the top right of the page. Having three search methods makes the website very easy to use.



## Dr. Bob Woodburn Website by Barking Dog Studios

Dr. Bob Woodburn came to Barking Dog as a potential client seeking a website, and left a friend for life. In the first meeting, the design team realized this could be a symbiotic relationship. After 10 years in business, the company needed to refocus goals and plan the next 10 years. Dr. Bob Woodburn was the strategist that could make this happen.

Barking Dog developed a website for Bob with the goal of creating an international presence for him that would let him “work less, but work with more interesting clients”. Bob helped rejuvenate Barking Dog Studios through an intensive two-day retreat, which brought the team together and helped the team forge a long-term direction.

It was the best win-win business relationship Barking Dog’s team ever had.

**Project details:** Barking Dog Studios was responsible for online strategy, overall design, programming, content management. Writing by Tony Leighton. Photography by Dean Palmer.



### Rarity Revealed Exhibit

Designer Edmund Li R.G.D. at [Reich+Petch Design International](#) recently designed exhibit graphics for *Rarity Revealed, The Benjamin K. Miller Collection*, an exhibit of rare stamps at the Smithsonian Postal Museum in Washington, D.C. The graphic display at the entrance of the exhibit is designed to reinforce the theme by showing an opening vault door as an introduction to the rare stamp collection. The Miller collection has been unavailable to the public since a major theft in 1977, and the opening vault door concept is symbolic of the reveal of a long hidden treasure. The idea was so well received by the client that it was immediately approved and designated for use as the exhibit's marketing identity. Coincidentally the vault door is identical to a real vault door that was, at the time, hidden behind a dry wall structure located in an area that would become part of the *Rarity Revealed* exhibit. *Rarity Revealed* features two extremely rare 1¢ “Z grill stamps”. The stamps are mounted in a floating frame between two thick frosted acrylic doors.

**Exhibit Director:** Stephen Petri

**Art Direction:** Edmund Li R.G.D.

**Design:** Edmund Li R.G.D., Vivian Chow, Peter Lam



## Design City

Nov. 18-20

[Print World 2006](#)

Direct Energy Centre (formerly National Trade Centre), Toronto, Ontario  
A new trade show for graphic designers

The North Island Graphics Group, publishers of [Design Edge Canada](#) and producers of the Print World trade show, announces the launch of Design City at the 2006 show in Toronto. Design City is a "show within a show" with features aimed at the growing graphic design market.

Design City will include:

❖ Paper Mills ❖ Paper Merchants (specification sales) ❖ Stock Photo Companies ❖ Software Vendors ❖ Commercial Printers ❖ Design Hardware/Peripherals ❖ Publishers ❖ Training Services ❖ Anyone who sells to graphic designers We'll bring designers to your booth


## Environmental Printing Awards

Deadline for entries: Nov 30

[PrintAction magazine](#) is now accepting entries for the second annual Environmental Printing Awards (EPAs). The Awards celebrate outstanding initiatives in providing products or services that help to move the graphic communications industry toward greener practices. All Environmental Printing Award-winners will receive recognition in a special environmental edition of PrintAction magazine in March 2007, acclaim at the awards ceremony in February 2007, mention on the [PrintAction](#) web site and more.

This year's EPAs will include two new award categories, Most Progressive Environmental Packaging Project and Most Environmentally Progressive Print Consumer in Canada, the latter of which will be awarded to a print end-user whose business strategy has resulted in the creation and production of more environmentally-sound communications. Other award categories include Most Progressive Environmental Process and Most Progressive Environmental Printing Project. The Right Honourable Brian Mulroney will deliver the keynote speech at the gala, which will be held at Berkeley Church in downtown Toronto on February 21, 2007. It will also feature a special environmental photography exhibit by Canadian photographers. For more, go to [www.printaction.com/epa](http://www.printaction.com/epa)


Coming to Toronto this fall,  
a "show within a show"  
at Print World 2006



**Design City**  
2006

**Canada's expo for graphic designers**  
November 18-20, 2006  
Direct Energy Centre  
(formerly National Trade Centre)  
Toronto, Canada

More info: [www.designcityshow.com](http://www.designcityshow.com)  
Call: 905-625-7070



## RGD Ontario Events

**OCT FiFFteen Exhibit**

31 • Toronto

[Email events@rgdontario.com](mailto:events@rgdontario.com)**DesignThinkers 2006**

Oct 31 – Nov 3 • ManuLife Centre, Toronto

Register online at [www.designthinkers.com/registration.htm](http://www.designthinkers.com/registration.htm)**NOV Deadline for Logo Submissions for 2007 Calendar**

11 • Toronto

[Email events@rgdontario.com](mailto:events@rgdontario.com)**R.G.D. Qualification Exam (Written Test)**

18 • Toronto

[Email heidi@rgdontario.com](mailto:heidi@rgdontario.com)

## Career Opportunities

Members may go to the members only section of [www.rgdontario.com/membersonly](http://www.rgdontario.com/membersonly) to view these and other recently posted job openings.

- ❖ Art Director, Richmond Hill
- ❖ Graphic Designer, Pickering
- ❖ Studio Manager, St Catharines
- ❖ Receptionist/Admin Assistant, St Catharines
- ❖ Creative Positions, Vancouver
- ❖ Creative Positions, Romania
- ❖ Senior Production Artists, Markham
- ❖ Receptionist/Office Administrator, Toronto
- ❖ Information Graphics Designer, Toronto
- ❖ Professional, organized, unflappable type, Ottawa
- ❖ Creative Positions-Que-Net Media, Markham
- ❖ Intermediate / Senior Level, Toronto
- ❖ Senior Creative Director, Toronto
- ❖ Super Graphic Designer, Markham
- ❖ Production Artist, Toronto

## Other Events / Conferences

**OCT Massive Change/Global Design**

30 • Chicago

The Society for Environmental Graphic Design (SEGD) Chicago Chapter is offering a full-day event to help designers think about the global impact of their work and to explore the possibility of changing the world.  
[www.segd.org/massivechange](http://www.segd.org/massivechange)

**NOV 2006 ADCC Awards Show**

16 • Toronto, McMillan Theatre, 6:30pm

New Format – First the Awards, then the After-Party

[www.theadcc.ca](http://www.theadcc.ca)**Environmental Printing Awards**

30 • Deadline for Entries

*PrintAction magazine* is now accepting entries for the second annual Environmental Printing Awards (EPAs). The awards celebrate outstanding initiatives in providing products or services that help to move the graphic communications industry toward greener practices.  
[www.printaction.com/epa](http://www.printaction.com/epa)

## Design in the News

**01 Turnaround artiste***National Post* • September 16, 2006

“Turnaround artiste: A 35-year-old British designer has not only revived Burberry’s label – and sales – he is sparking a round of Anglomania”

[Click here for the full story](http://www.canada.com/nationalpost/news/archives/story.html?id=6ddd8087-ee47-4076-b8c3-317c6dfba61f) ([www.canada.com/nationalpost/news/archives/story.html?id=6ddd8087-ee47-4076-b8c3-317c6dfba61f](http://www.canada.com/nationalpost/news/archives/story.html?id=6ddd8087-ee47-4076-b8c3-317c6dfba61f))

**02 Design Intervention***Fast Company* • Oct 2006 (2006 Masters of Design issue)

“Design helps us to bridge the gap between the present and the future,” says Philips CEO Gerard Kleisterlee, “and makes the future tangible today.”

[Click here for the full story](http://www.fastcompany.com/subscr/109/open_design-intervention.html) ([www.fastcompany.com/subscr/109/open\\_design-intervention.html](http://www.fastcompany.com/subscr/109/open_design-intervention.html))

**03 Putting the ‘brand’ in brand-new buildings***Globe and Mail* • October 10, 2006

Branding, long used to sell products and cement reputations, is finding a place in the infrastructure of companies – and it goes well beyond stamping the corporate name and logo on an edifice.

[Click here for the full story](http://www.theglobeandmail.com/servlet/story/LAC.20061010.PRBRAND10/EmailTPStory) ([www.theglobeandmail.com/servlet/story/LAC.20061010.PRBRAND10/EmailTPStory](http://www.theglobeandmail.com/servlet/story/LAC.20061010.PRBRAND10/EmailTPStory))

RGD Ontario Partners



**Software Partner**

Adobe Systems builds award-winning software solutions, including web, print, video, wireless and broadband applications. Its many tools enable customers to create, publish and deliver visually rich content for various types of media.



**Media Partner**

Applied Arts is Canada's leading visual communications magazine. Published 6 times a year, *Applied Arts* features design trends, the latest in technical innovation and the work of Canadian photographers, illustrators and designers.



**Career Development Partner**

Aquent provides staffing, consulting and outsourcing services in the areas of print and web design and production; application and database development; and project management.



**Print Partner**

Colour Innovations is a premium quality pre-press and printing company specializing in a range of products including annual reports, corporate brochures, high-end magazines, POP, direct mail, postage stamps, non-paper substrates and a variety of customized client products.



**Web Partner**

Crescent brings together creative, technology, and production services to produce integrated design solutions in branding, corporate identity, investor communications, marketing communications, and interactive media.



**Stock Imagery Partner**

First Light is Canada's premier source for stock photography and film footage. Its team of experts provide custom services such as worldwide content searches, rights and clearances expertise and commissioned photo assignments.

RGD Ontario Partners



**Print Partner**

Somerset Graphics Co. Ltd. is an innovative, quality and service oriented printer. A pioneer in FM screening (stochastic), Somerset has dedicated its efforts to perfecting of this process and offers state of the art DTP printing through a PDF workflow system.



**Envelope Partner**

SupremeX is Canada's largest provider of stock and custom manufactured envelopes and related packaging products. Its products range from the smallest greeting card or coin envelope to jumbo mailers.

RGD Ontario Gold Sponsors



RGD Ontario Silver Sponsors

City of Toronto Economic Development Office

Domtar

Mohawk

OTG Creative

StoraEnso

For more on sponsorship opportunities with RGD Ontario, contact Hilary Ashworth at [communications@rgdontario.com](mailto:communications@rgdontario.com).