RGD ONTARIO

GLADSTONE HOTEL





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INTRO-DUC-TION

TODAY important messages have to compete with an almost limitless array of information. As consumers of all this information, we become increasingly skilled at filtering out seemingly irrelevant communication that could otherwise influence the way we think and act for the better.

Today's graphic designers have an ever greater responsibility to visualize the significant issues facing our society and find new and powerful ways to incite change in the way we behave.

When we approach these issues creatively, we can make a real difference in the world. Ultimately, it is time for us to apply our creativity to shift thinking toward alternative solutions to issues that impact our lives and the world we live in. THE SOCIAL GOOD DESIGN AWARDS GIVES VOICE TO THE IMPORTANT WORK DESIGN-ERS ARE DO-ING AND CAN DO TO CHANGE THE WAY WE THINK AND ACT.

ABOUT RGD

The Association of Registered Graphic Designers (RGD) was created by an Act of the Ontario Legislature to grant graphic designers who qualify the right to use the designation Registered Graphic Designer (R.G.D.). RGD is the only graphic design association in North America to have this kind of legislation.

The R.G.D. and Registered Graphic Designer designations are signals of quality and competence to the profession, public and government. Successful candidates have met a rigorous set of standards that includes documented levels of relevant, professional education and experience, as well as demonstrated competence in the areas of business, design principles, research, theory and ethics.

Representing more than 3,000 graphic designers, managers, educators and students, RGD provides a unified voice for the community. The Association works to establish and promote professional standards, best practices and design excellence throughout our industry. RGD aims to help foster recognition of graphic design for its contributions to commerce, culture and society.

For more, visit

WWW. RGD .CA

ABOUT GLAD-STONE

Recognized internationally as Canada's premier Art Hotel, The Gladstone Hotel is a stunning juxtaposition of old and new, historical landmark and contemporary art scene, making it an icon of local culture and a gateway for international travelers. The hotel houses 37 unique artist designed hotel rooms, each imagined by Toronto's best talent, with two restaurants, four event venue spaces and three exhibition spaces.

Building on our long history of providing a hub for artists and performers, the Gladstone provides an exhibition venue for established and emerging makers from all disciplines and is proud to have worked with Banksy, Ming Wong, Allyson Mitchell, Jonathan Demme, and many others.

The Gladstone is also proud to have provided a venue for several of Canada's most respected academic institutions, including Ryerson University and the Ontario College of Art and Design. We strongly believe in promoting the creative outputs of these important institutions.

For more, visit

WWW. GLADSTONEHOTEL .COM



R.G.D., Creative Director Underline Studio

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CLAIRE DAWSON

OUR JUDG-ES

Claire Dawson R.G.D. is co-founder of Underline Studio, a multi-disciplinary graphic design agency based in Toronto, Canada. Underline has gained international recognition for creating clear and thought-provoking design solutions for clients from a wide range of sectors: from corporate and retail enterprises, to media and publishing organizations, to educational and cultural institutions. In 2011, Underline was awarded Studio of the Year by the Advertising and Design Club of Canada.

> Having lived and worked in Buenos Aires, LA, New York, Mexico City and Toronto, Vanessa brings a unique international perspective to Blok Design, the studio she founded in 1998. Highly idealistic and intuitive, she is a passionate collaborator and works with talented thinkers from around the world, taking on initiatives that blend cultural awareness, a love of art, and humanity to advance society and business alike. Blok's work has been recognized internationally, and has recently been published in Masters of Design, Gestalten's "Echoes of the Future", One by One, and Source Book of Contemporary Graphic Design among others.



VANESSA ECKSTEIN

R.G.D., Executive Creative Director Bruce Mau Design

PADDY HARRINGTON

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Paddy Harrington R.G.D. is Executive Creative Director of Bruce Mau Design (BMD). Since joining the studio in 2003, he has led some of BMD's largest projects, including: designing the fan experience for the NFL's New York Jets and New York Giants New Meadowlands Stadium; a global sustainability platform for Coca-Cola; and a sustainable urban mobility program and vision for Mecca, Saudi Arabia. Paddy is an award-winning writer and filmmaker with experience in architecture, broadcasting and advertising.



Principal, MINE™

CHRISTOPHER SIMMONS

Christopher Simmons is a designer, writer, educator and design advocate. He is the author of four books; the most recent, Just Design, focuses on designing for social issues and critical causes. In addition to his own blog, Teaching Design, he writes for a variety of publications and organizations including AIGA, HOW and Monster.com. He is an advisor to Project M and an adjunct professor of design at the California College of the Arts. Sophie Thomas has been working in the fields of sustainable design and material process for over 15 years. In addition to her position as Founding Director of thomas. matthews, she co-founded Three Trees Don't Make a Forest to inspire designers through practical tools and advice, and Greengaged, an organization that advances the design industry's capacity to address environmental challenges. thomas. matthews' client list includes Unilever, ClimateCare, London Development Agency, Olympic Delivery Authority, Design Council, the Government of Hong Kong and Action Aid.

Founding Director, thomas.matthews Ite

> SOPHIE THOMAS





CLIENT-INITIATED PROJECTS

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CASCADES AWARD





YOUTH-LED Community Organizing Reports

Designed by Una Lee (Toronto, Canada) for Laidlaw Foundation. What is youth-led community organizing, and what does it look like? As this series of reports asserts, it begins with youth but its impact extends beyond. The design envisions youth-led community organizing as a complex and kinetic force – a power that communities can tap into, support and cultivate for lasting and meaningful change. Initially intended to reach the Laidlaw Foundation's existing and potential grantees, the reports have had surprising reach, circulating amongst non-youth organizations, public servants and academics who have been inspired to create similar reflection pieces for the work they are engaged in. The reports were printed on Cascades Rolland Opaque50 60lb text using a waterless printing process. Rolland Opaque50 is EcoLogo and FSC-certified and manufactured in Canada from 50% post-consumer recycled material from North American recycling programs by Cascades using biogas energy. Using paper manufactured by Cascades Fine Papers is a simple, concrete way to address concerns for the environment.





COLLABORATE DEVELOP FOCUS FOLLOW UP

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SIDE BY SIDE Conference Branding

Design by Hagon Design (Kitchener, Canada) with creative direction by Ben Hagon R.G.D., designed by Lesley Drago and Joshua Emberlin, project managed by Tracey Schlosser for St. Joseph's International Outreach Program. The purpose of this conference, organized by St. Joseph's International Outreach Program, was not just to provide a forum for North American doctors to impart their knowledge. It was also an opportunity for cross-cultural learning in healthcare - for doctors to sit side-by-side and learn from each other's experiences. In particular, it was vital to have the input of a delegation of doctors from Uganda so that this organization could augment its work in Africa.

The conference's new name, Side by Side, evolved from this insight. The brand mark, an interconnected infinity loop, was designed to represent the importance of continued dialogue. To build out the Side by Side brand, Hagon Design created a system that is bold, graphic and simple. Strong typography and striking images create a credible, serious presence for the nonprofit conference.









2007 HUNGRY CITY - Make Your Mark Campaign

Design by Pivot Design Group (Toronto, Canada) with creative direction by Ian Chalmers R.G.D., designed by Marc Sullivan for the Daily Bread Food Bank. To take its message of fighting hunger to the streets and influence the passing of legislation to protect children from poverty, the Daily Bread Food Bank needed a full communications strategy and advocacy campaign that would create curiosity and engage individuals to petition for anti-poverty legislation.

The campaign's bright colour palette and spraypainted style are a highly visible call-out that engages citizens in the campaign. Advertising, a website, web banners, bus designs, sidewalk chalking, posters, buttons, bags and collateral all helped to spread the word.

The campaign garnered public and media attention prior to a provincial election. More than 15,000 signatures and pledges were gathered in support of the anti-poverty movement. Pivot's work with the Daily Bread Food Bank is credited with influencing the passing of the Child Poverty Bill in 2007.





WOMEN LOVIN': A SEXUAL HEALTH Guide for Queer Women

Designed and illustrated by Jayme Spinks (Montréal, Canada) with project management by Nav Bhatia for ACT (AIDS Committee of Toronto) & CATIE (Canada's source for HIV and hepatitis C information). This nationally distributed sex resource for queer women is a playful, cheeky take on the often dry information. It is one of few (if any) printed sexual health resources for queer women in Canada.

Since the resource is meant for a diverse range of people who self-identify in different ways, it was important not to alienate any specific group. As a result, the design focuses on objects rather than people, which allowed for bold colours and unique illustrations – a nice counterpoint to the very serious and dense content. The heart motif lent itself to embossment on the cover, and worked well as a recurring visual element throughout.

The fun and unpretentious visual style was also an entranceway into subject matter that to some can be daunting, awkward or embarrassing.













NOT MYSELF TODAY CAMPAIGN

Design by Blok Design (Toronto, Canada) with creative direction by Vanessa Eckstein R.G.D. and Marta Cutler, designed by Vanessa Eckstein R.G.D. and Patricia Kleeberg, written by Marta Cutler for Partners for Mental Health. The subject of mental health is one that often provokes fear, anxiety and misunderstanding. This first initiative from Partners for Mental Health had an ambitious goal: to raise awareness for the need to improve mental health in Canada, and to gather pledges of support to send to the government, coinciding with the release of the country's first mental health strategy.

Blok needed to draw people into a conversation and inspire their support. The concept is based on a universal experience: all of us have days when we

don't feel like ourselves. This opened the door to convince people that paying attention to these feelings is part of looking after their mental health. To encourage dialogue and create impact, the identity of the campaign had to be bold yet personal and comfortable. Blok created a spectrum of Not Myself Today moods and corresponding colours that people could identify with, select and wear. These were used in communications on the street, online and in newspapers to drive people to a website where people could learn more and pledge their support.

The final event in the month-long campaign was a day of action. It needed a high-impact installation to engage people, attract media and encourage pledges. The solution was a wall constructed out of mood pins strategically located in a heavily travelled intersection in downtown Toronto. The bold rainbow of colours drew people in, while the simple act of selecting their mood sparked dialogue, released stories and inspired hundreds of pledges of support. After the monthlong campaign, over 28,000 pledges were collected from across Canada.



SHE BRANDING

Design by Blok Design (Toronto, Canada) with creative direction by Vanessa Eckstein R.G.D. and Marta Cutler, designed by Vanessa Eckstein R.G.D. and Patricia Kleeberg, for SHE (Sustainable Health Enterprises). SHE (Sustainable Health Enterprises) is a New Yorkbased organization whose mission is to improve the quality of life for women and girls in developing countries. This, their first initiative, addresses the lack of affordable menstruation supplies in Rwanda.

Blok set out to capture the heart and soul of a brand that empowers women and girls to stand tall. We designed a wordmark that, through its striking typographic treatment, "stands tall". This is emphasized by the bold underscore. The deliberate space beneath "SHE" allows initiatives to find their place within the parent brand. The vibrant colour palette creates a feeling of optimism, and the spirit of a brand in action. The text, pulled from SHE's mission statement, creates an empowering dialogue that strengthens the brand's values and further builds the brand's story.



GIRL GUIDES OF CANADA 100TH ANNIVERSARY LOGO

Design by AmoebaCorp, (Toronto, Canada) with creative direction by Mikey Richardson R.G.D., Mike Kelar R.G.D. and Adam MacLean for Girl Guides of Canada. AmoebaCorp set out to create a brand for Girl Guides of Canada that would celebrate the century-long tradition of building selfesteem through positive experiences and stewardship without alienating an increasingly diverse group of young women.

The amalgam logo focuses on the joy of guiding using a contemporary visual language that is culturallyneutral and forward-looking enough to be compelling for a younger demographic. When attempting to meet the challenge of creating an appropriately-considered messaging strategy, many well-intentioned organizations resort to tokenism which can belie a message. Instead, Girl Guides of Canada opted for meaningful representation in all communications and an identity system rooted in a culturally-neutral vernacular.







Designed by

Emilio Genovese, Exhibition & Graphic Designer at the Royal Ontario Museum (Toronto, Canada) for Royal Ontario Museum. This exhibit features prisoner photographs from a secret Cambodian detention centre. The individuals pictured represent 103 of the estimated 2 million victims of the Khmer Rouge. This massive loss of life one-quarter of Cambodia's population – was the result of untold numbers of killings carried out in more than 19,000 execution sites, and Khmer Rouge policies that led to hundreds of thousands of deaths from overwork, starvation, and disease. The atrocities that

occurred are not well known to Canadians because Cambodia has been largely sealed off from the rest of the world, and little was reported in Western news.

In conjunction with the Cambodian community, the exhibit acted as an impetus to create dialogue with the public. Extensive programming was developed to raise awareness and encourage activism to help build domestic and international political will to confront crimes against humanity.





WWW. VOICEOFINDUSTRY .COM

VOICE OF INDUSTRY WEBSITE

Creative direction and design by Gil Martinez R.G.D. (Toronto, Canada) for Voice of Industry. This project was born out of a belief that history can help us to see familiar institutions and practices from a fresh perspective. The aim is to explore a lesser-known period in history when workers questioned the newly emerging economic system.

This website showcases a worker-run newspaper, which presented the moral vision of American working men and women in the 1840s, when corporations first began to dominate economic life. Workers writing in the Voice raised questions about the emerging economic order and also addressed social issues such as war, women's rights, slavery and capital punishment.

The website's design draws people into this material, which is being made available for the first time and allows them to explore it organically. The large, rotating block quotes in the home page slideshow pique initial interest. The look and feel of the site references 1840s typography with humour and visual interest. The site has a heavily graphic signature while navigation and the text are as unobtrusive as possible. These design choices help bring the history to life.



ARTHOUSE BRANDING

Design by Branding for Good (Oakville, Canada) with creative direction and design by Roger Brenninkmeyer for ArtHouse. ArtHouse is a charitable organization that offers free programs to children aged 7–11, helping them to develop their hidden talents, experience the thrill of creative and artistic expression and share experiences in team building and social cohesion. ArtHouse is living its vision, building a strong foundation that serves children regardless of their socio-economic status. Elevating the playfulness and diversity of the organization's goals, Branding for Good created a simple wordmark inside the form of a house. Further use of colour within the branding and event graphics provide flexibility and keep the brand looking fresh.



HTTP://YOUTU.BE/ LQMZBOIRR30





MOZILLA WEBMAKERS VIDEO SERIES

Design by Smart Bubble Society Inc., (Toronto, Canada) with creative direction by Jonathon Corbiere, art direction by Suzanna Brusikiewicz, principal design by James Tuer and Suzanna Brusikiewicz, sound design by Allan Levy, animated by Jonathon Corbiere and Tyler Sammy, live action by Trouble and Maker New Media Group, live action produced by Peter Brusik for Mozilla Foundation.

Mozilla Foundation's Webmakers campaign seeks to have youth engage with the web as a new and crucial form of literacy. Smart Bubble Society created a series that accomplishes this goal with testimonials and interviews from various groups of 'webmakers' who inspire audiences to become webmakers themselves. These groups included filmmakers, kids, and educators. Interview segments are fused with infographics to not only cover elements of the discussions, but display subtle nuances of online code (javascript, HTML, etc.) that established webmakers and web experts would recognize. In this way, the video series becomes accessible to audiences both new to the web, and already literate or established.

FARE SHARE FOOD BANK BRANDING

Design by Limelight Advertising & Design (Port Hope, Canada) with creative direction by Peter Gabany R.G.D., art direction and illustration by Luke Despatie and web programming by Barry Octeau for Fare Share Food Bank. The Northumberland Fare Share Food Bank was created in the mid-1980s to fulfill a "temporary" need in a community shaken by recession, job loss and corporate closures. More than 25 years later, Fare Share's doors are still open, and the original need has only amplified.

Limelight began by replacing the Food Bank's myriad logos with one consistent identity, and created a brand image system to be used across all communication touch points. With the new identity, Limelight helped the Food Bank present a consistent look, feel and messaging across signs, vehicle wraps, event banners, fundraising kits, online banner ads, presentations and more. In addition, Limelight developed a robust content-managed website that integrates social media, donor options and news. A direct email program was developed to address issues of food security, raise funds, schedule events and inform recipients of foods available, how to prepare nutritious meals and how to move from food bank dependency. Fare Share has since attracted a new board of directors and is now the most recognized not-for-profit in the region next to the United Way.













OUR DREAMS MATTER TOO REPORT

Designed and illustrated by Una Lee (Toronto, Canada) for the Office of the Provincial Advocate for Children and Youth.

Tired of going to school each day in crumbling buildings, First ANations youth across Canada created a report about their right to equal education. The multicoloured bubbles represent children's dreams – their optimism and fragility. The red, yellow, white and black bubbles on the cover of the report bear the colours of the medicine wheel and are separated from the other bubbles. The artwork asks whether the dreams of First Nations youth are as important, and therefore should be as well nurtured, as the dreams of non-Native youth.

In February 2012, a delegation of First Nations youth presented this report to the United Nations Committee on the Rights of the Child (UNCRC), where they testified about their experiences of inequity in the Canadian education system. After the report presentation and media generated by the delegation, Members of Parliament unanimously supported a motion to ensure that First Nations students have access to the same quality of education as non-First Nations students, and a UNCRC rapporteur has accepted an invitation for an unofficial visit to Canada.









DO THE HAPPY CAMPAIGN

Design by Oxygen (Toronto, Canada) with creative direction by Alex Wigington R.G.D., designed by Jackman Chiu and Omar Morson, written by Andrew Payne and Alex Wigington R.G.D. for SickKids Foundation. The non-profit marketplace has experienced an aggressive battle for attention: causes don't just put out campaigns anymore, they now own calendar months. SickKids wanted to own one in the GTA for children's health. May was chosen due to the many events already taking place that month to support SickKids, a need to boost fundraising in the spring and no significant competition in the month. The main goals for the campaign were: to increase fundraising activity by 5%;

to educate the community on SickKids' role in the arena of children's health; and to "own" the month of May in the GTA.

This campaign reinforces the mission of the Hospital: Healthier Children. A Better World. The activation, "Do The Happy for SickKids", offers a fun, emotional way to participate in this new children's health movement. Participant badges, "I'm Doing The Happy", identify support for the campaign. Traffic was directed to dothehappy.com, where people would upload their "happy", follow SickKids, share and make donations.

Fundraising increased by 5.6% in May with 43 new corporate partners and a title sponsor secured; direct marketing brought in almost 600 new monthly donors; the microsite received 55,193 unique page views and Facebook interactions doubled. SickKids successfully owned the month of May.

WHY DO MOSQUITOES SUCK?

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MOSQUITOES SUCK TOUR

Design by Naomi Francois Provisional RGD, (Peterborough, Canada) for SoChange.

Every 45 seconds a child in Africa dies of malaria. This entirely preventable disease kills upwards of one million people each year and affects nearly half of our world's population. The Mosquitoes Suck Tour pairs hard-hitting statistics with entertaining content to teach Canadian elementary and high school students about malaria, international development issues and the role students can play in making the world a better place.

Schools where the show was performed each experienced enhanced social justice participation on the part of their students. Those efforts include the formation of malaria-related social justice groups (60% of schools) and/or working toward major school-wide fundraising efforts planned for next year (100% of schools), to joining the fight to help those affected by malaria by purchasing insecticide treated bednets through the Spread the Net Foundation.





EQUALITY PING / EQUALITY DENG POSTERS

Design by Sha Feng, (JingJiang, China) It is only through equality, love and respect that the world can unite in harmony, as an organic whole. We must take action to combat the social travesties that continue to take place across the world. By eliminating injustices such as war, racism and sexism, there is hope for humanity to thrive on a peaceful planet. These posters, which combine Chinese characters with symbols representing the male and female genders, express both gender equality and the meaning of peace. The Chinese character for the word "home" can be seen in the background of both pieces. Together these posters convey the notion that gender equality is the only path toward global peace and true human happiness.



BRANKSOME BECOMES CAMPAIGN

Design by Clear Space (Unionville, Canada) with creative direction by Will Hum R.G.D. and Paul Ratchford R.G.D., designed by Ashley Vella, written by Jack Liang, Spellingbee Communication Inc. for Branksome Hall. Branksome Hall is a Toronto independent girls' school founded in 1903. In 2012, the school launched a capital campaign to build a new Athletics and Wellness Centre to support its students' athletic goals and encourage healthy living, while also strengthening its financial aid endowment program for deserving students who would otherwise not be able to attend the school. This campaign focuses on the notion of empowerment, and how the new facilities and endowment program would enable Branksome students to reach their full potential now and in the future as they go on to become the leaders of tomorrow. Headlines and imagery leverage the athletics theme while relating it to the larger goal of developing strong, healthy young women who are fit to lead tomorrow's world.



CLIENT-INITIATED PROJECTS



ENSEMBLE BRANDING

Design by TAXI (Toronto, Canada) with creative direction by Dave Watson, art directed & designed by Winnie Ma, written by Cole Rosenberg-Pach, music and sound by Grayson Matthews, developed by Michael Balders, interactive production by Raj Dhillon, photography by Jim Tinios, illustrated by Jon Krogh and Esther Sanchez for Brand Aid Project. INDEPCO is the largest network of micro-entrepreneurs in Haiti's garment sector. Unlike much of its competition, INDEPCO pays fair wages and allows its labour force to work in their own workshops or from home. TAXI's objective was to help grow the company beyond its borders in Haiti with fashion retailers worldwide. A secondary objective was to raise awareness of a unique business model in hopes of inspiring change throughout the industry.

Along with a new design identity came a new name -Ensemble. The significance of the name is threefold: its origin is French, reflecting Haiti's official language, it means "a set of clothes that harmonize," and it connotes a group of people coming together for a common cause. To launch the rebranding, TAXI crafted a sales kit (video, poster and postcard) for use at fashion trade shows. TAXI also created a business card stamp as an alternative to expensive printed cards and a spraypaint stencil to brand boxes, demonstrating that good design and communication can be achieved without costing a lot of money.



















NIAGARA REGION WIND Corporation Branding

Design by Clear Space (Unionville, Canada) with creative direction by Will Hum R.G.D. and Paul Ratchford R.G.D., designed by Ashley Vella for Niagara Region Wind Corporation. Niagara Region Wind Corporation (NRWC) is currently developing a 230 MW wind power project in Niagara Region and Haldimand County. This project will provide power to thousands of Ontario homes with clean, emission and pollution free energy, while creating employment opportunities in the region and supporting local economic development. Clear Space developed an identity that is approachable, accessible and conveys the beneficial nature of wind power. The flexible identity system incorporates a series of interchangeable motifs such as the leaf, butterfly and kite, with a friendly typeface in lowercase letters – all to humanize the brand. In addition, the supporting brand imagery reflects the harmonious integration of new technology within the rural community, reinforcing the positive benefits that the project will deliver to people in the region and throughout the province.



FOOD DRIVE POSTER

Designed by Jose Garcia and Tomas Hinojosa (Toronto, Canada) for PosterOne. PosterOne is a for-profit company that offers easy-touse poster templates to help its customers design and print one-off posters. Each year the company designs a series of posters for use by the Commercial Real Estate Industry in Canada and the USA to promote awareness of a great cause. This year the company designed a poster to support its customers' own food drives. Clients can customize the poster by adding their corporate logos, and/or changing the copy as required prior to purchasing the poster through PosterOne's website. PosterOne donates a portion of the proceeds to the Daily Bread Food Bank to help fight hunger in the GTA.







UNA LEE BUSINESS CARD

Designed by Una Lee (Toronto, Canada) for Una Lee. "Designers have the power to create desire, and the kind of desire I want to create is for a better world. I do this by attempting to make visible what is often invisible – the work that our communities are already doing, the wisdom and power we possess – and to make the seemingly impossible appear inevitable and irresistible. My card needed to communicate the transformative impact of what I do, and it needed to provide the sense of delight that people can expect from my work. Looking at/through the tagline, the world is altered by the hatching, which appears to be a pattern but on closer inspection is an organically shifting series of lines that convey the way I see change happening. My name and contact information are engraved and thus less visible in this change-making process. It's more about what I do than who I am."

LEVEL GROUND BRANDING & PACKAGING

Design by Subplot (Vancouver, Canada) with creative direction and design by Roy White and Matthew Clark, written by Derek Perkins and Matthew Clark, illustrated by Matthew Clark, photography of producers by Hugo Ciro for Level Ground Trading. Founded in 1997, Level Ground's mission is to trade fairly and directly with small-scale producers in developing countries, and to market their products in North America. The company has a loyal local following for its coffees, raw cane sugar and dried fruit. However, as the company grew and Level Ground began competing with more sophisticated brands farther afield, the company failed to connect with a broader consumer audience.

This packaging celebrates farmers with intimate, inviting photography "in situ" and labels that underscore Level Ground's deep knowledge of the origins and taste profiles of each of its coffees. Engaging copy expresses the duality of "direct fair trade" and "superior coffee", and mixes images of the producers themselves with product shots and prominent logos to drive this new brand's awareness and recall. Innovative posters, retail displays, banners, flags, vehicles, t-shirts, coffee cups, event booths and a mini-brochure all help Level Ground to get the word out in the community, at events and in retail.









GEBRAN2005 HEADLINE TYPEFACE

Design by Nadine Chahine, Linotype GmbH Gebran2005 is dedicated to the assassinated editor of the newspaper.

The concept is simple: a bold design for bold times. This is a typeface that stands tall, and is able to deliver the message: "I am here, and I am here to stay" – that the free press will not be intimidated by political assassinations. The tone has authority, yet maintains an elegance. A sculptural approach to the design makes each and every character a story in itself. The style of the typeface is that of a classical newspaper headline. Its treatment, though, is modern in its open counters, the tension in the curves, and the boldness of its presence.

DESIGNER-INITIATED

PROJECTS


DOLPHIN'S SMILE CAMPAIGN

Design by Antonia Goga RGD Student Member (Kitchener, Canada) from Conestoga College Graphic Design Program with instruction from Andrew Kolb and John Baljkas. This series of illustrations and patterns was inspired by The Cove, a documentary that questions Japanese dolphin hunting. Every year, in the small Japanese town of Taiji, more than 20,000 dolphins are slaughtered, and the meat, containing toxic levels of mercury, is sold as food in Japan, often labeled as whale meat. This school project was designed to help stop the practice. The style of the drawings is simple with the focus on quotes from the documentary. The drawings were applied to several items that could be made available for purchase to raise funds for the cause.



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LA CIUDAD ES UNA GRAN OBRA DE ARQUI-TECTURA



MEXICO CIUDAD FUTURA BOOK

Design by Blok Design (Toronto, Canada) with creative direction by Vanessa Eckstein R.G.D., designed by Vanessa Eckstein R.G.D. and Patricia Kleeberg. Mexico City exemplifies conditions that dominate megacities in developing countries: uncontrolled population growth, pollution, a lack of public space and infrastructure, and a diminishing water supply. Enter this bold plan to rejuvenate Mexico City through the rescue of the dry Texcoco lakebed, just 10 km from the city centre. Despite the project's tremendous importance, there was a great deal of confusion and lack of understanding surrounding it.

Blok distilled the project's ambitious goals into an accessible, easy to grasp book with enough weight to give the reader a sense of the project's enormous importance. The book is presented as though it were an x-ray of Mexico City, revealing all the layers that will be impacted by the plan.

The information is laid out simply and clearly, drawing upon history, culture and society to paint the picture. In keeping with the project's environmental goals, it is a completely green book printed on recyclable paper using vegetable inks. The book launch generated articles in over 15 major publications in one day, including four of the most important newspapers in Mexico, raising tremendous awareness for the project. The project's founder has been invited to speak at prominent museums and universities in Mexico City, and the project is now on the political agenda of the government.

DIFFERENCE ENGINE INITIATIVE: RIPPLE EFFECT POSTER

Designed by Una Lee (Toronto, Canada). The Difference Engine Initiative consisted of two six-week game jams for firsttime women developers. As a participant and later a jam leader, Una Lee volunteered to create this visualization to demonstrate the growing impact of game-making initiatives for women such as the Difference Engine. This poster was a key point of discussion at the Feminists In Games conference in Toronto (May 2012) and has led to the development of an interactive version of the infographic. It continues to be referenced by women-in-games leaders and academics.







EXHIBITION

Designed by Atanas Bozdarov (Toronto, Canada) while a student at George Brown College with instruction from Shelley Warsh R.G.D.

"TO BE" "To Be" is an exhibition that examined section 2(b) in the Canadian Charter of Rights and Freedoms, which includes: freedom of thought, belief, opinion and expression, and of the press. At a time when freedom of expression is being challenged around the world, people need to know what their rights are and these pieces set out to address

that. The design serves as an educational tool and a reminder of these rights, but also offers viewers ways to become active participants. The production focused on analog processes such as letterpress, and Styrofoam block prints on newspaper. Paint, ink, Styrofoam, paper and other material were all found and reused.





CONGO AWARENESS Poster

Creative direction and design by Audrey Chia (Toronto, Canada). The purpose of this poster was to raise awareness of the civil strife that rages in the Democratic Republic of the Congo (DRC) and the atrocities that have and continue to take place. The work covers the colonial reign of King Leopold in the 1800s, the current value of its natural resources, the plight of Congolese men and women, foreign investment groups that have exploited the land, as well as creative social justice responses. Thorough research was conducted by the designer to ensure historical, geographical and cultural accuracy.

The result is a comprehensive overview of the country's past, present, potential and people. Although the material contains minimal colour (only yellow and brown are used) to convey the sobering subject matter, the unexpected shape and folds of the piece invite the reader to explore the content. With detailed maps, captivating quotes and impactful photos, the overall tone conveys a sense of urgency and need for change. This piece was used to promote Congo Awareness Week at York University.

RAPE IS NOT LOVE Poster

Designed by Samantha Dirksen RGD Student Member (North Bay, Canada) from Canadore College Graphic Design Program with instruction from Shirley van der Staay-Mondoux R.G.D. and Carol Bridle R.G.D. The objective of this school project was to design a poster that addressed a social issue of each student's choosing. People are often ill-informed about the subject of rape. Many believe that a stranger typically carries out this crime, but most cases actually occur in relationships. This lack of understanding was Samantha Dirksen's impetus for choosing this subject as the focus. Taking a minimalist approach, the poster features a photograph of Samanta herself, as a way to give us someone to relate to. The lighting was adjusted to create a dramatic mood, while the imagery suggests a sense of violation and vulnerability – emotions felt by victims of rape. The impact of the message is heightened by the inclusion of Samantha's own personal story, in the form of a tattoo on her back – reflecting how the effects of rape on its victims can be so permanent. As Samantha asserts, "If I can tell my story and educate people on the subject of rape, or help victims realize they don't have to live in silence, I have fulfilled my objective."



www.rapeisnotlove.com





GERMAN

ITALIAN

VEGAN PLEASE Mobile App

Designed by Kate El-Bizri (San Francisco, United States) and developed by Jonathan El-Bizri. This mobile app addresses a problem many vegans face when travelling: How do you explain your choice to wait staff when you can't speak their language? How can you be certain that by saying "No meat, please" you will avoid meat broth or seasonings? This app allows vegans to quietly point out their food preferences without making a big fuss or worrying about mispronouncing words. The app offers a simple way for vegans to communicate with wait staff in a host of languages. The design is clean, simple and informative with a fun, approachable feel. By providing this app for free, the designers hope to ease the worry of ordering food at foreign restaurants and encourage more people to go vegan.

SWEDISH









TORONTO HIGH SCHOOL REBRANDING

Designed by Yana Stepchenko (Toronto, Canada) while a student at OCAD University, with instruction from Lewis Nicholson. The world is rapidly changing and schools need to be more relevant to today. Old ways of thinking should be disregarded in order to create environments where student talents can flourish.

This research and design project investigates how design can improve student quality of life in high school. It covers the built environment, as well as effective communications and the school's sense of identity. Currently Toronto high schools are dull, uninspiring and prison-like. Welldesigned environments and communications in high schools would be a major investment in productivity, efficiency and the well-being of the students and staff.











RICELAND BRANDING AND PACKAGING

Designed by Qiannan Zhao Provisional RGD (Toronto, Canada) while a student at George Brown College with instruction from Ian Gregory R.G.D. This project raises awareness of fair trade rice in Asia where rice farmers are victims of an unfair trading system that does not reward the reaping and commercialization of rice.

The strategy with Riceland is to target a more affluent demographic that can afford high quality, ethical products. The initiative would also help farmers find their way out of debt by teaching them how to build farming structures out of reusable materials. A process book serves as an informational guide.



CONCEPTS FOR ALL ONLINE IMAGE BANK

Creative direction and design by Nelu Wolfensohn (Montreal, Canada) with webmaster Ronald Filion-Mallette Jr., Professor, School of Design of UQAM. Project image bank built and implemented by computer specialist Michel Fraser. Concepts for All assists non-profit organizations at work in the developing world by providing powerful, wordless visual metaphors through which messages and meanings can be easily understood. More than 1,200 images have been created since 2007 within the framework of a workshop attended every fall by students in their final year of the Graphic Design Program at the School of Design of UQAM (University of Quebec, Montreal), who generously renounced their author rights.

The image bank offers immediate free downloads of visual concepts related to humanitarian causes. They can be used for posters, brochures, pamphlets, or as digital images for websites and electronic mailing. The website is quadrilingual: English, French, Spanish and Portuguese. Other languages are presently being considered.





SECRETS OF THE MAGIC SCHOOL BOOK

Project facilitation, design and editing by Monika Krupa, Master's student (Toronto, Canada) from York University, illustration, art direction and conceptual development by junior and senior kindergarten class at Pape Avenue Public School with instruction from Debbie Halls, Carol Anne Wien and Angela Norwood. Despite our many inspiring and passionate elementary school teachers, the pressure to deliver curriculum leaves little room for exploration, genuine inquiry and creativity in the classroom. This project sought to help teachers address the issue by facilitating a design project with students.

The outcome, a book titled Secrets of the Magic School, represents the potential of learning through design. It is the result of the dedication, energy and creativity of a group of four- to sixyear-olds. Throughout the book, children's illustrations are laid over photographs of the school, bringing the spaces to life.

The project fostered an environment where unique skills and talents were valued. The infinite ways to get involved meant that each child could build upon his or her strengths and contribute in meaningful ways. Additionally, each child received the necessary support, from both adults and peers, to take on independent challenges. The feedback received has been overwhelmingly positive. Educators, parents and, most importantly, the children have expressed gratitude, praise and encouragement. The final book was made available to children and their families to purchase online.











THE OSCAR PETERSON FOLIO

OSCAR EMMANUEL PETERSON, C.C., C.Q., O.Ont

(1925-2007)

It gives the great pleasure to present this folio of AI Gibert's partnells at my take husband. Br. Oscar E. Peterson, C.C. During the course of ready lifty years Mr. Gibert took some woments photographic, capturing Oscar at various tages in his Gring the course of heavy why years w. Growthook some wonderful photographs, capturing Oscar at various stages in the He and career. When Mr. Growt showed mo the photos he intended to print for the special Folio i was immerciately deepv me and category shown we category answer, the me process two wended to preserve me greater rand two immediately deepn moved. How wonderful II to to see the portroity and remember - Oscar's yrite, his groatful hands, his absource ease of the This special, imitted addition set of eight of those portraits is it treasure in many ways. It is a testament to the mamory of Init special, imitted equition set of eight of those portrolit's 5 theasure in many ways, it is a teatrament to the memory of Oscar Pleteration and his legacy, it is a testament to the legacy of one of Canada's linest photographic grists. Wr. Al-Cabert, 16 data a testament to historical film processing, as these archival priority witions autual us, preserving these legacies for building presentations. Law to elevated that the Cabert photographic the two for the two priors are provided to the second testament to the memory of the two elevations. Law to elevated that the Cabert photographic the two for the two priors are provided to the two priors are prior to the two photographic and the two photographics are provided to the two photographics are photographic as the two photographics are photographics and the two photographics are photographic as the two photographics are photographic pione and the joy he radiated always. It is also is remained to many contain processing, as these answarpoints we rang boncar us, preserving mese exposes to furfule generations, I am so pleased that NV. Gibert chose to produce this line Falls. It is my nope that collectors and admirent of both artists will cherish this collection, as I will. Al Gilbert's revealing partraits of his friend Oscar Peterson are preserved here for all who In order a tenerating partners of nameric users retention are preserved new to growing lave Oscar's music and odmire the austranding contribution he has made to Canadian ife. Mt. Gilbert, new 88, personally supervised the making of these prints and yanes each one The Oscar Peterson Folio consists of eight, 11° x 14° photographic prints in archive and a custom archivel box. Portraits numbered 1-7 are black & while prints and number 8 is a colour photographic print. 1950 Young Oscar, head and shoulders jab application photo 1985 Open collar, pin-striped jacket 1986 At the keyboard of his grand plana 1989 At the keybodrd laughing with the music students at York University 1997 At the keyboard langung with the three strates at the antiher 1992 Close-up, in his trademark black and white, hound's-looth check jacket 1992 Close-up with hands 1997 Colour, digital, at the plane The best archival paper and gelatingliver, selenium-taned processing or photographic printing were used to preserve the images for posterity. ILFORD Multigrade IV FB Fliber: premium quality, variable contrast black and white paper on a double weight 255g/m2 fibre base. This Limited Edition of 33 tolios is from the original negatives and files Portraits by AI Gilbert, C.M. are classified as being of "outtural significance and importance

Title: Oscar Peterson Folio Client: Gilbert Studio Ltd. Hand Box Assembly: Anstey Letterpress + Foil Stamping: Anstey





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