

The Works Art and Design Festival
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www.theworks.ab.ca

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Lest We Forget: Canadian Designers on War

War has long been the subject of the art and within this genre posters have been important vehicles for communication. Posters are used to arouse public opinion. They reflect changes in attitudes, political trends and social issues. They are advertisements and sources of information. In short, posters are a record of the time.

Designers have used their talents to rally both for and against war to create powerful graphic statements. This year, marks the 60th anniversary of the bombing of Hiroshima and Nagasaki and a world which is still witness to armed conflict Lest We Forget: Canadian Designers on War features the responses of prominent Canadian graphic designers to the subjects of war, anti-war and peace. This show challenges viewers to think differently and perhaps act differently

Alison Miyauchi
Quest Curator

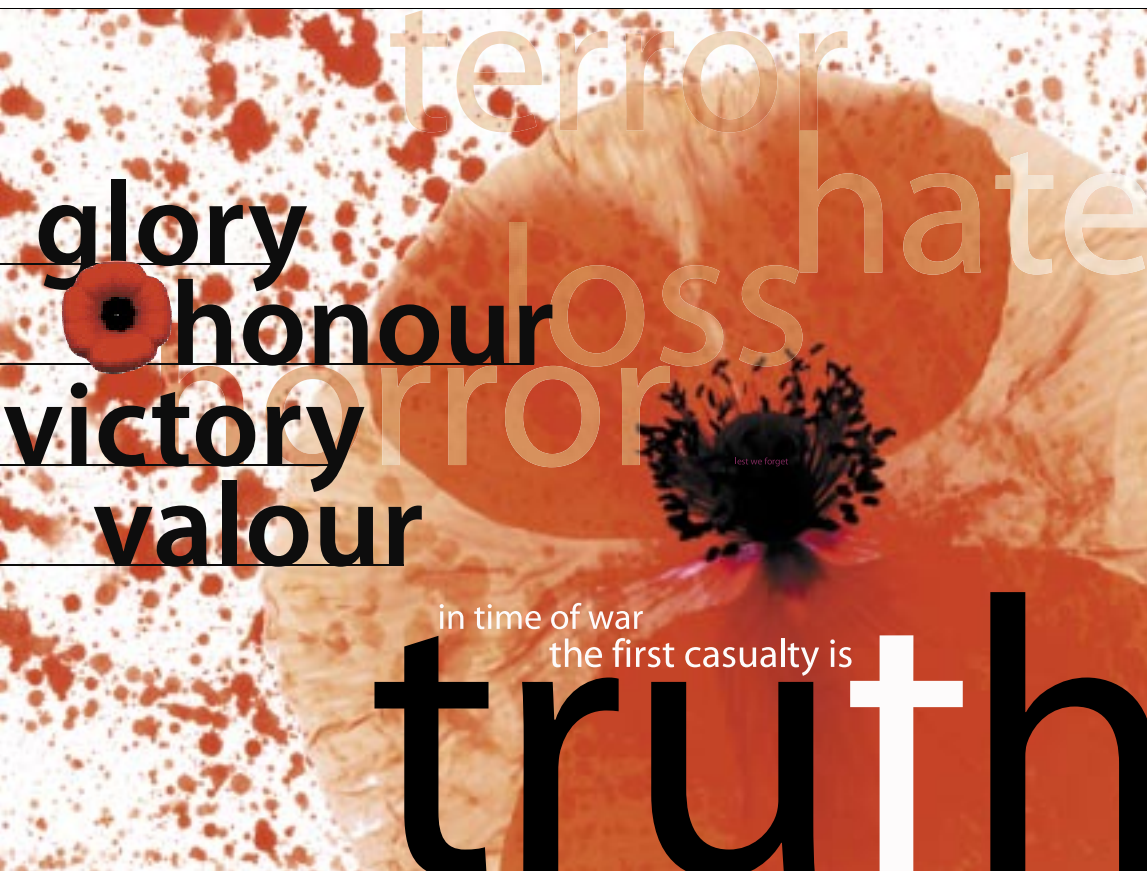
Designers:

Tivadar Boté, *Calgary, Alberta*
Cindy Bouwers, *Calgary, Alberta*
Stephen Boychuk, *Winnipeg, Manitoba*
Karen Brown, *MGDC, Halifax, Nova Scotia*
Carole Charette, *FGDC, Quebec City, Quebec*
David Coates, *FGDC, Vancouver, B.C.*
Terry Gallagher, *MGDC, AIGA, Winnipeg, Manitoba*
Ben Kunz, *MGDC, Calgary, Alberta*
Helen Mah, *FGDC, Toronto, Ontario*
Rayburn Marasigan, *Vancouver, B.C.*
Mary Ann Maruska, *MA, RGD, FGDC, Oakville, Ontario*
Michael Maynard, *BFA, MFA, RGD, FGDC, Oakville, Ontario*
Craig Medwyduk, *Winnipeg, Manitoba*
Robert L. Peters, *FGDC, Winnipeg, Manitoba*
Byron Pope, *Calgary, Alberta*
Elaine Prodor, *FGDC, Calgary, Alberta*
Lynne Rennie, *Calgary, Alberta*
Steven Rosenberg, *FGDC, Winnipeg, Manitoba*
Teak Sato, *Calgary, Alberta*
Susan Staniforth, *Fenelon Falls, Ontario*
Carter Storozynski, *New York, New York*
Michael Surtees, *MGDC, Edmonton, Alberta*
Bella Totino, *Edmonton, Alberta*
Janine Vangool, *Calgary, Alberta*
Matthew Warburton, *FGDC, Vancouver, B.C.*



BirdMan **by Tivadar Boté**

The notion of addressing the theme of war and peace reflects on issues far beyond a single, iconic image, although that was my main focus in this project. In this work I strove for a strong, singular, emotional response from within the image to resonate beyond the stereotypical. My direction for the theme was largely based on the interconnectedness of man's spiritual impulses, juxtaposed with man's primal instincts of violent behavior. The depiction of the metamorphic bird "falling" is counterbalanced with man's inner struggle to redeem himself (arms upward) from a self-destructive and chaotic end. From my own personal perspective, this notion of safeguarding and nurturing a peaceful existence, for our future generations, is inherently balanced within our continual challenge to contain the violent nature of our past and present history.



Act of Remembrance by Cindy Bouwers

For many of us who have not experienced war at a personal level, our 'remembrance' is often based on a collective understanding of history, colored and shaped by media messages and images. When we wear the red poppy pin, a familiar symbol for remembrance, we might ask ourselves if our ideas and thoughts on war have also been manufactured or mass produced. Have we become detached, indifferent? Recent media messaging can turn war into a kind of entertainment for the masses. The political maneuvering, the justifications, the motives, are a confusing minefield of contradictions.

'Lest we forget' is to go beyond the symbol to the reality it represents. The poppy, growing in the scarred, mutilated and scorched earth, a small reminder of hope growing out of a bloody, brutal and depraved reality. An environment created by the willful destruction of life. An act of remembrance is to see past the trappings, the propaganda of war, beyond words like 'collateral damage' and fully absorb and realize the pain, suffering and human cost which is inflicted on all sides, and is the awful truth of any war.



PEACE NOT WAR

Peace Not War **by Karen Brown**

For me, as a Canadian, poppies and the poem "In Flanders Fields" symbolize war and remembrance. I believe that peaceful solutions need to be found and that the strongest deterrent against war is to remember past wars and their affect on our lives.

1945



HIROSHIMA⁴⁵

N E V E R A G A I N

2005

Hiroshima Never Again **by Carole Charette and Bernard Houde**

The blue background symbolizes peace. The image of the two boys who were injured by the event serve to remind us of the atrocities of the bombing of Hiroshima. The word Hiroshima has been altered, the letter A is replaced by the numbers 4 in black and 5 in red to indicate 45, the year of the event. This manipulation of the type also symbolizes that Hiroshima is marked forever by this event. The words "Never Again", are a call to the viewer to not let this happen again.

1945

H  R O S H  M A

2005

Hiroshima by Carole Charette and Bernard Houde

This poster is a call to remember and forgive the bombing of Hiroshima. The word Hiroshima has been altered. The letters “I” have been replaced with the icons of the Little Boy bomb, in red, and the Olive branch, in blue. These icons represent the opposition of war and peace. Red symbolizes the blood of too many victims, blue symbolizes peace. The background is intended to help the viewer to visualize the impact of the bombing.



WAR

War feeds on the grounds of the innocent **by David Coates**

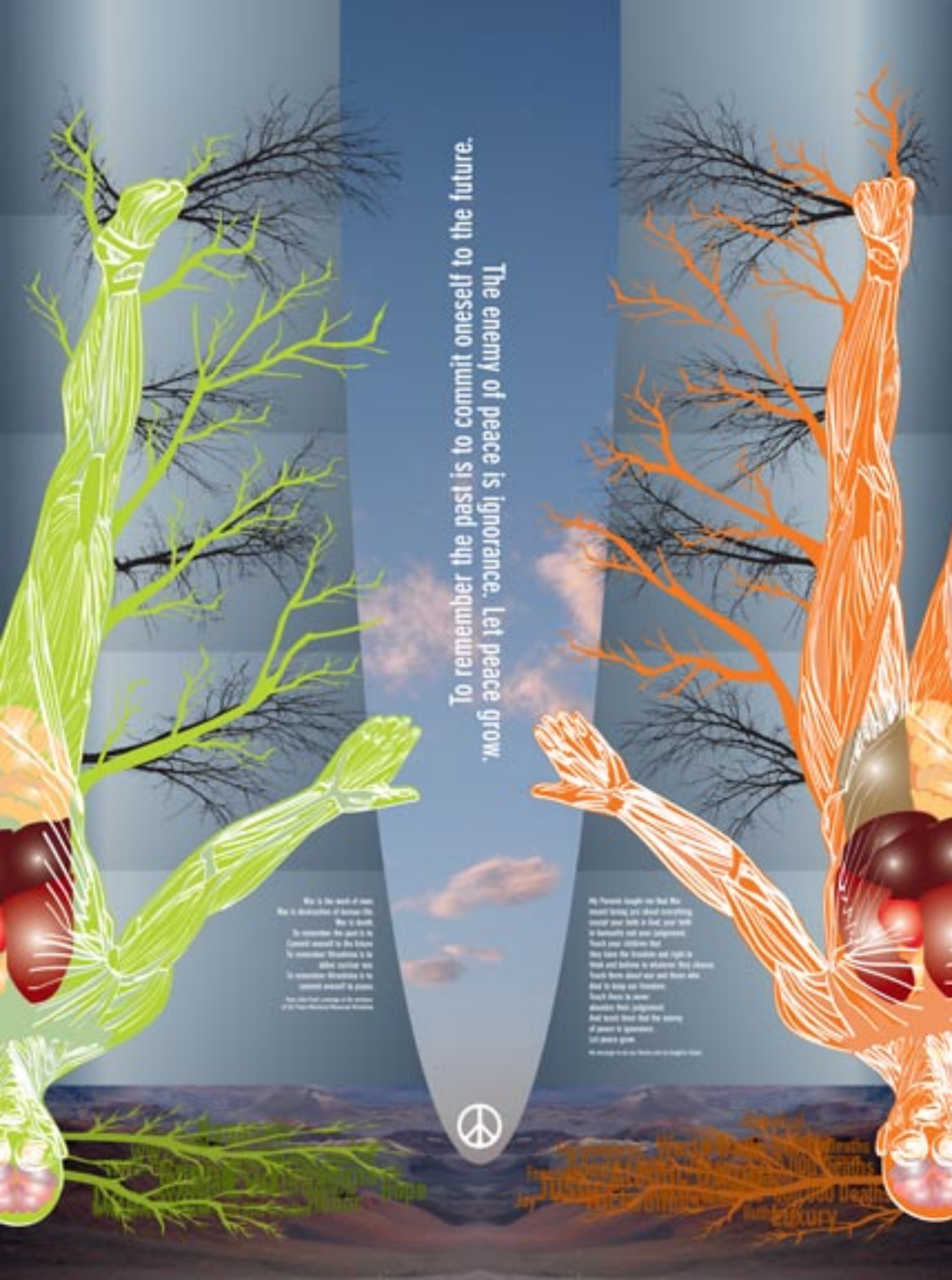
The idea for this poster emanated from a desire to do a simple typographic piece that speaks to the deception of governments and to their true reasons for going to war. It's about power. It's about greed. Sometimes it's about cultural cleansing. It is always at the expense of the innocent – those whose lives are lost or decimated by the effects on their surroundings – their grounds.



45,000 Canadian lives Lest we forget

Lest We Forget by Terry Gallagher

My Father served in World War II. He was part of a RAF Bomber Squadron stationed in the Middle East. This is a photo from his wartime album. He would tell us stories about his friends and the crazy things they would do - like flying live turkeys from England to their base for Christmas celebrations. One got the sense that these were not part of their approved duties. He never spoke about the horrors of war. He would just say, if asked, that some of his friends didn't come home.



Let Peace Grow

by Ben Kunz

The theme of this poster is peace and the passing down of our life journey to future generations. I chose elements that represent human life, creation and growth. Even though war may cause the world to be upside-down, there is always the hope that peace can grow in us and in our children



**60 YEARS AFTER THE WORLD'S FIRST ATOMIC BOMBS
WERE DROPPED ON HIROSHIMA & NAGASAKI, JAPAN,
KILLING OVER 150,000 AND SERIOUSLY INJURING ANOTHER 75,000, A NEW
CYCLE OF RENEWAL AND REMEMBRANCE BEGINS ...**



2005 IS A YEAR FOR ACTION TO PROMOTE PEACE AND A NUCLEAR-FREE WORLD.

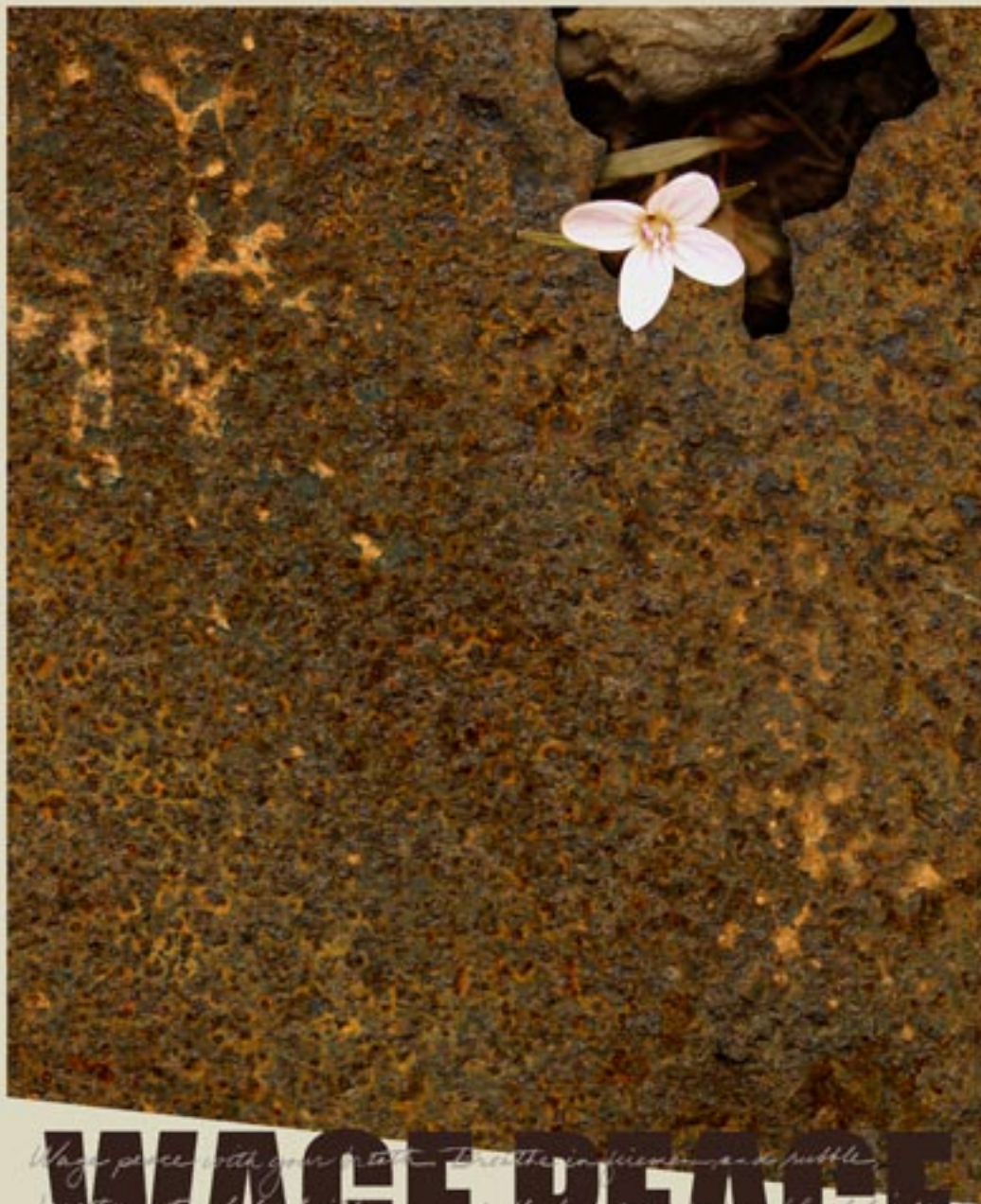
Hiroshima-Nagasaki: Lest we forget by Helen Mah

The design for this poster focuses on the cultural significance of 60 years as a full life cycle. A young child's face represents the beginning of a new cycle while an elderly face represents the end. Faces also communicate the cost of war at a personal level. A child's hand reaching out, as if to say "stop" or "no more", is intended to represent the renewed common voice of all generations.



Untitled **by Rayburn Marasigan**

When world powers test their own and one another's limits, they create a global sense of anxiety and uncertainty. This poster symbolizes the present tensions that threaten global stability. The red star represents both great and regional powers, the blue circle – a greater sense of peace. The tension between the two is constant raising the question – What effect does world power have on the greater sense of peace?



*Wage peace with your breath. Breathe in firemen and rubble,
breathe out whole buildings and flocks of red wing blackbirds.
Breathe in terrorists and breathe out sleeping children
and freshly mown fields...*

Wage Peace by Mary Ann Maruska,

*Wage peace with your breath. | Breathe in firemen and rubble,
| breathe out whole buildings | and flocks of red wing blackbirds.
| Breathe in terrorists and breathe out sleeping children and
| freshly mown fields... - Judyth Hill*

When through today's media we are so inundated with images of tragedy it's all too natural to feel overwhelmed and to respond with despair. This poem by Judyth Hill offers a way to take action by bringing our awareness to the creative potential of intention, grounded in the moment-by-moment activity of breathing. Visually, the large area of rusty metal connotes the damage done by war, while the flower symbolizes the tenacity and strength of the simple, beautiful, truthful gesture connecting us to hope.

I'd been thinking about the challenge of this poster for some weeks, but synchronistically, it was only on the day that I'd set aside to work on it that I found Judyth's poem. I knew immediately that I wanted to visually represent the opposites suggested by the concept "wage peace," and went for a walk in the ravine behind my home watching for such an image. This rusty object caught my eye from its hiding place in the creekbed, and I nestled it among the spring flowers for the photo. My gratitude goes to Lorna Turner for her partnership in the technical production of the piece.

If enough of us focus on the light, darkness will be transformed.
Wage peace!

**I shiver whenever
I think of August 6
1945, the day when
Hiroshima was
destroyed in just a
few minutes. I and a
friend were playing at
a neighbour's house
when I heard the roar
of an airplane. Right
then, there was a
flash. My playmate
Tatsuko and I didn't
know what to do.**

UNIVERSITY OF TORONTO LIBRARY
"CHILDREN OF HIROSHIMA" BY ADAM KASSEL, 1981 - POSTER BY MICHAEL MAYNARD, 2005

August 6 1945, Hiroshima by Michael Maynard

The human tragedy associated with the dropping of an atomic bomb on the city of Hiroshima sixty years ago was the recurring theme of my research into this important project. When I found this quotation from a young girl caught up in that horrific event, I felt that any superfluous design ornamentation would detract from the powerful images her story evokes. Posters were first developed as public broadsheets to impart important, topical information. My poster design, featuring an eyewitness account and stark typography, was designed in that context



war vs. peace

by Craig Medwyduk, Guppy Design

war the three headed beast, leaves nothing behind.

peace is gentle, a soaring bird of hope.

war hates peace, relentless in the march.

peace is smart, always one step ahead.

the battle continues...

**SUCCESS
IS THE SOLE
EARTHLY JUDGE
OF RIGHT AND WRONG
— ADOLF HITLER, 1943 —**

**ON 6 AND 9 AUGUST 1945, THE UNITED STATES
DROPPED ATOMIC BOMBS ON HIROSHIMA AND
NAGASAKI, CAUSING 220,000 DEATHS AND THE
ANNIHILATION OF THE TWO JAPANESE CITIES
LEST WE FORGET
HIROSHIMA & NAGASAKI**

Success

by Robert L. Peters, FGDC

Absolutism is a theory in which values such as truth and morality are not tied to the human condition, and are not subject to human perception. Sixty years after the bombing of Hiroshima and Nagasaki, we can observe striking similarities in thought between the justifications of the 1940s (the means justify the ends) and the unchecked rule of totalitarian power. The costly lessons of the past are being forgotten — replaced with the hubris of blind ambition.

FACTS DON'T LIE

**"IRAQ STANDS ALONE BECAUSE IT GATHERS THE
MOST SERIOUS DANGERS
OF OUR AGE IN ONE PLACE"**

— GEORGE W. BUSH, CINCINNATI USA, 7 OCTOBER 2002 [A LIE] —

**THE UNITED STATES IS THE ONLY NATION
TO EVER DEPLOY ATOMIC WEAPONS
AGAINST HUMAN BEINGS [FACT]**

**THE USA HAS BY FAR THE LARGEST STOCKPILE
OF NUCLEAR, CHEMICAL & BIOLOGICAL WEAPONS
INCLUDING 20,000 HYDROGEN BOMBS [FACT]**



**LEST WE FORGET
HIROSHIMA & NAGASAKI**

Facts Don't Lie

by Robert L. Peters, FGDC

The USA is today the most powerful nation on earth, it possesses the largest arsenal of destructive weapons ever compiled, and it represents the single greatest threat to the wellbeing and stability of both the earth's human population, as well as its ecology. As demonstrated by the lies of its leader in justifying the unprovoked war on Iraq, the USA depends on its influence and hegemonic media control to exert its control. Beyond the rhetoric, a look at the facts reveals the truth.



**BOMBING
FOR PEACE
IS LIKE FUCKING
FOR VIRGINITY**

**LEST WE FORGET
HIROSHIMA & NAGASAKI**

Bombing for Peace by Robert L. Peters

You simply can't bomb your way to lasting peace. I saw this effective simile on a war-protest placard in San Francisco and decided to appropriate the message to drive home the point.

I AM BECOME DEATH

SHATTERER OF WORLDS

— J. ROBERT OPPENHEIMER —

TECHNOLOGY MAKES US MORE POWERFUL
BUT DOES NOT MAKE US SMARTER

ON 6 AND 9 AUGUST 1945, THE UNITED STATES
DROPPED ATOMIC BOMBS ON HIROSHIMA AND
NAGASAKI, CAUSING 220,000 DEATHS AND THE
ANNIHILATION OF THE TWO JAPANESE CITIES

LEST WE FORGET
HIROSHIMA & NAGASAKI

I am become Death by Robert L. Peters

After witnessing the first nuclear explosion (code-named 'Trinity') in the New Mexico desert on 16 July 1945, physicist J. Robert Oppenheimer murmured this famous aphorism, quoting a Hindu text by the Bhagavad-Gita. As Trinity director Kenneth Bainbridge watched the explosion, he exclaimed, "Now we are all sons of bitches." Technological advances can make us more powerful, faster, and more prolific, but they do not make us smarter. The background image is of the atomic plume over Nagasaki on 9 August 1945.



“War on Deception” **by Byron Pope**

During the run-up to the most recent Iraq war, it was clear that the mainstream media in America was being used by the Bush administration as the unofficial mouthpiece of the government. “War on Deception” speaks to both the media and the Bush administration, both of which obviously, grossly exaggerated the threat that Saddam Hussein posed. One needed only to scratch the surface of the lies to find the real truths, which the rest of the world knew about as demonstrated by the millions of people who turned out to voice their disgust about the war in Iraq.

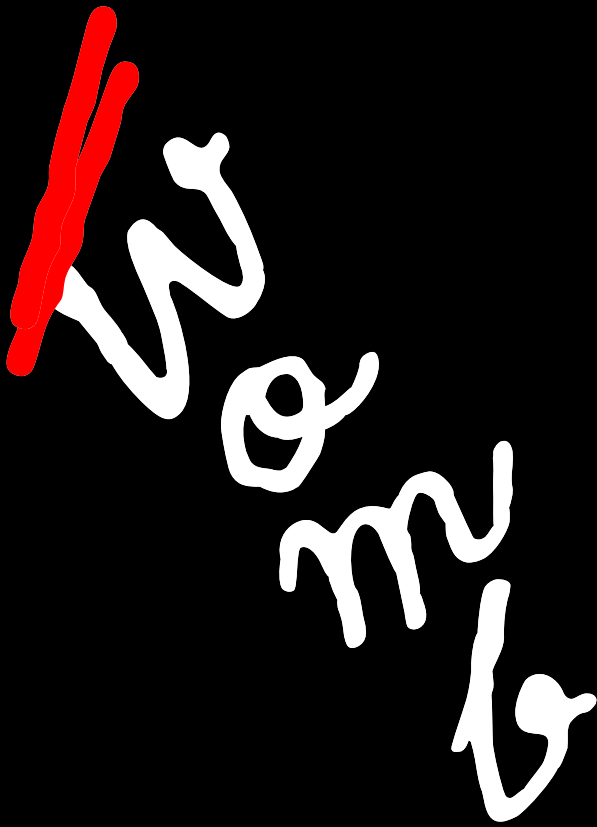


Peace by Elaine Prodor

"I always feel fortunate to have the opportunity to be part of a social commentary; it should be part of a mindful graphic designer's practice. Speaking against war is a good citizen's responsibility and a terrific opportunity for a designer to access people's minds for good.

There have been many (albeit powerful) visual symbols used in anti-war posters and I tried to avoid those well-used clichés. In identifying the terrible losses associated with war, I wanted to exploit the deepest loss that a human being can experience. I believe that a mother's tragedy of losing her child must be the greatest. The violation of the beautiful mother and child image is intended to provoke the viewer and remind us of our shared desire to survive peacefully".

Special thanks to Kelley Matley for allowing her image to be used.



Womb



all wars are wars against children

Womb/Bomb by Lynne Rennie

Since the birth of my daughter, Kate, two years ago, my perspectives on everything has changed. As a mother, my biggest fear is for the safety of my child and my family; I can only imagine the overbearing fear and hopelessness of mothers and fathers and children living in areas where armed conflict is a daily reality. It is sad and wrong that helpless children are orphaned, injured or killed in conflicts started by adults. In the decade since the adoption of the Convention on the Rights of the Child, more than 2 million children have been killed and more than 6 million injured or disabled in armed conflicts (Unicef).

I find it interesting and ironic that in the English language that the words “womb” and “bomb” differ by only one letter. The word “womb” suggests images of life, growth, comfort, safety and hope. The word “bomb” is its antithesis, suggesting images of death, destruction, danger, pain and fear. This sad irony is at the core of my poster design, and is supported by:

1. the interchangeability of the “w” and “b” letterforms;
2. the contrast between the feminine casual script of “womb” and the violent red slashes that transform the “w” to a “B”;
3. a strict colour palette (red, black and white);
4. simple, graphic composition;
5. summary line of text at the bottom;
6. The photographic image of my daughter Kate. In the original colour photograph, she is captured mid-giggle with her hands excitedly waving by her mouth. When the image is inverted, the emotion is obscured—is she laughing, or is she screaming and covering her face in fear? It was a hard decision to put this image in the poster, but in the end it was right and true to the message of the poster Womb/Bomb: all wars are wars against children.



War Starter Kit by Steven Rosenberg with Stephen Boychuk

There is often truth in humour. And sometimes points are better made through jokes. Just ask editorial cartoonists who spend all their time making serious comments in a funny way. This was one of the reasons that Doonesbury was moved from the comics section to the editorial page – the strip is mostly political commentary. The War Starter Kit concerns war in general and George W. Bush in particular. No matter what your political stripe, the original reasons to go to war, the weapons of mass destruction, was made up. Not real. And many have died because of this ill-conceived war. War is death, often “fought” by people who risk nothing, who send innocents into situations to get killed for no reason.

Sometimes things are so absurd, you've just got to laugh.



My God,

what have we done?



昭和二十年八月六日

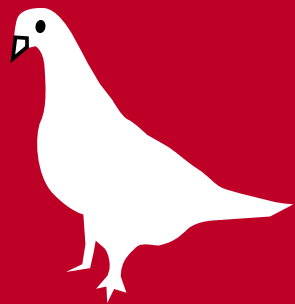
Never Again by Teak Sato

As a Japanese Canadian, the subject of Hiroshima hits close to home for me. Hundreds of thousands of civilian lives were lost as a result of not only the bomb dropped on Hiroshima but the one dropped on Nagasaki as well. Death rained down from the sky and painted its picture with the blood of innocents. Co-pilot Robert A. Lewis wrote in the Enola Gay flight log that day, “My God, what have we done.” It was a tragedy that should not have been repeated on Nagasaki. The Truman administration will never stand trial for any war crimes. There will be no charges laid for the death of over a quarter of a million innocent lives. All we can do is remember. All we can hope is never again.



Body Count by Susan Staniforth

In the 20th Century, the recorded worldwide death toll from war, oppression and tyranny totaled approximately 188 million people, a staggering number. Yet most of us in the western world sit up and take notice of body counts only when we are personally affected, or when media sensationalism compels us to pay attention. The concept for this poster is to draw attention to the 188 million death toll by denying the audience a message that can be quickly be read and dismissed. Instead, the poster will engage the viewer in a process by which the death toll message is more consciously received. The process: capture the viewer's attention with vivid colour and a subtle but emotionally charged graphic shape; draw them in with a few small but visible lines of black type so that they are forced to physically move into the poster; these lines of type reveal that 188 million have died by war, oppression and tyranny in the 20th Century, and the death toll message is reinforced by the viewer's realization that the graphic shape has been created by repetitions of the death toll number (188,000,000). By engaging the audience in this way, the potential for information retention is increased.



War by Carter Storozynski

This poster is aptly named “WAR”. You should see the word “WAR” in the configurations of the guns. The poster is a clear graphic representation, free of vulgarity and the expected solutions typically associated with War and how it is represented through the media.



BUSINESS OF WAR



Business of War **by Michael Surtees**

Who profits from war? War is big business and is very profitable right now. Between arms sales, technology for armory, video games and other sectors of business that gain from conflict - questions need to be asked. Why hasn't more attention been placed on those companies and what is their responsibility to prevent war?



1945 - 2005 LEST WE FORGET: CANADIAN DESIGNERS ON WAR

Lest We Forget by Bella Totino

The classic image of a dove is entrapped in the harsh configuration of a barbed wire globe on a red field. I have used these conflicting symbols to represent the unwillingness of the political world to consider the concept of peace. I feel the lack of vision demonstrated by the choices of our leaders, 60 years after the end of World War II, is frustrating and shameful. Yet the purity of the white dove fighting to escape is an icon of hope.

HATE WAR



Hate War by Janine Vangool

So many conflicts erupt from hate. Hatred of other religions, cultures, and political policies stems from ignorance and intolerance. Armed conflicts continue to bring devastation to societies around the world and threaten the safety of the entire planet. If there's one thing to hate, it is war itself. We need to do everything we can to resolve conflicts peacefully.



Does War = Peace?

by Matthew Warburton

I grew up hearing quite a lot about the effects of war. My father was a child in Birmingham during the Second World War, and he often spoke to us of seeing the sky lit up by incinerating buildings at night. The orange glow of the city lights reflecting in the sky near where we lived outside of Peterborough, Ontario always reminded him of the flames of Coventry burning. Evacuation for he and his grammar school classmates to the nearby village of Hinckley was commonplace as were sleepy stumbles in the middle of the night to the bomb shelter at the bottom of the garden when the air raid sirens started wailing. I have also seen war from the front line through my grandfather's eyes in his diaries, first as a teenage private at Vimy Ridge where Canada is said to have attained its nationhood. He describes watching Bi-plane dog fights and the amazing new aircraft that would change combat forever. Then again in the Second World War as a seasoned officer as they pursued the Nazis through paralyzed and ravaged Holland, helping them to repair and rebuild the country with the occupation forces in 1945. He and his family were also there to see that country rebuild itself physically and spiritually.

For me personally war is many things. It is above all a violent, atrocious horror. But it has shaped and influenced our country and my family alike. For better or worse it has strengthened my love for Canada and my self-image as a Canadian. But since those early days of war, I have to ask "is there a place for war?". Do we need it to achieve defined rights and freedoms among nations? I have also seen amazing negotiators in my lifetime: Lester B. Pearson and Steven Lewis for example. They have used an artillery of skills that don't require a trigger.

With all this insight I still don't know what the balance between conflict and resolution is. What is the price for peace? I do know however that Canada has a major role to play in maintaining and extending peace because we place a very high value on our own sense of fairness and right to dignity.

Designer's Biographies

Tivadar Boté

Tivadar Boté was born in Szeksard, Hungary and immigrated to Canada in 1963. His father left Hungary during the 1956 uprising in Budapest. After graduating from the University of Calgary in 1980, he taught for both the public and separate school boards in the city. During this time he also embarked on a four-month, overland journey throughout Mexico, Central and South America, ending his travels in Rio de Janeiro. From 1985-86, Tivadar was living in Tokyo, Japan, taking a teaching position with an institute that taught business executives for Fuji Bank and Sumito. During his stay in Japan, he also attended the Yamada Hanga Academy, studying woodblock printing with a master printer.

In the year 1990, Tivadar decided to further pursue his art education at the Alberta College of Art and Design (ACAD), and graduated three years later (with distinction) from the Visual Communications program. Following graduation, he established a digital illustration practice, based in Calgary, with a representative in Toronto, New York and Germany. Most of the design work was corporate identity and logo development for some established corporations such as, Philip Morris, Nike and Visa. Tivadar is presently teaching at the Alberta College of Art and Design (ACAD) in the Design/ Visual Communications program, mostly second year design and third and fourth year illustration students.

Aside from his interest in design, Tivadar has also been a fine arts painter since his time at the University of Calgary and has a gallery (Herringer Kiss Gallery) showcasing his work of large, abstract pieces on canvas here in Calgary. Most recently Tivadar's design of iconic images was selected for publication in a book, "LOGO6", produced by the prestigious GRAPHIS publications in New York.

Cindy Bouwers

Cindy Bouwers received her BFA in Visual Communication Design from the University of Alberta and has worked as a professional graphic designer for almost 20 years. She has taught courses in typography and design at the Alberta College of Art and Design and is currently doing freelance work as Quest Design. Cindy has varied project experience preferring to focus on design for print, and has worked primarily with corporate, non-profit, small business and government clients.

Stephen Boychuk

Stephen used to design buses. After high school, Stephen spent 10 years in the Mechanical Engineering field, in both University and in the workforce, before changing direction and pursuing a career in commercial art. In 1999 Stephen graduated from the Advertising Art program at Red River College and immediately started work as a graphic designer. In the past 6 years, Stephen has worked both as a graphic designer and as a commercial illustrator. In combination with his Engineering experience, this varied combination of skills brings a unique blend of logical and artistic qualities to his design solutions.

Karen Brown, MGDC

Karen Brown has twenty-six years of experience in the design field. After graduating from Holland College, PEI in 1977 she worked for a variety of firms including an advertising company and two design studios. Since 1988, Karen has run her own studio specializing in print publications, books, corporate identity programs, posters, and annual reports. Karen has been an active member of the Society of Graphic Designers. She was the Atlantic Chapter President 1996–1997, Past President 1997–1998 and stayed on as National Representative until 2000. She was the National Corporate Secretary

2002–2004 and has stayed on for another two-year term. Karen lives in Halifax, Nova Scotia with her husband and two teenage children.

Carole Charette, FGDC

Carole Charette obtained her Masters Degree in Fine Arts in 2004, her Baccalaureate in 1989 and a multimedia certificate in 1991. She is currently studying at the Ph.D. level in Art Education at Concordia University. Carole began her professional career as a display designer for Laval University's Communication Department where she was responsible for designing important exhibitions. In 1991, she founded Trio Communication-Marketing with her husband. Her clients include: Radio Canada; RDI; Domtar; Canadian Wood Council; Caisses Desjardins; and ING. Carole recently published the book *Zeitgeist*, based on her Master's research.

Carole Charette was in charge of the Société des Designers Graphiques du Québec for ten years. During this time she organized Graphisme Québec 1992/1996 and Grafika with Info Presse until 2002. She also created and led, with great success, the presentation of the International Graphic Design Biennial in 1998 and 2000. These events featured famous designers such as Gert Dumbar, Adrian Frutiger, Roger Pfund, Anthon Beeke, Armand Mevis and J. Abbott Miller. Carole also sat on the board of

directors for the Institut de Design Montreal from 1999-2002. She was nominated to represent the SDGQ at the Canadian Alliance for Design. In 2002, Carole Charette was recognized as a Fellow of the Graphic Designers of Canada, and in 2003 was recognized as a Fellow by the SDGQ. She also teaches part-time at Chicoutimi University as well as lecturing around the world.

Carole Charette's awards include: FQRSC for her Ph.D., the Loto-Québec Bursary for engraving; the Bursary for Engramme Workshop; the FCAR bursary, the Québec bursary for scholastic excellence, a prize for excellence from Graphisme Québec 96, the Bronze Medal Gutenberg prize.

David Coates, FGDC

Upon graduation from Emily Carr Institute of Art + Design in 1988, David launched Ion Design with partner Rod Roodenburg. David served two terms as president of the Graphic Designers of Canada - BC Chapter followed by a term as National President of the GDC. In addition to numerous awards and citations, he has been a featured speaker at events across Canada and four times judged the National Post Annual Report Awards in Toronto. David has received the Emily Award for lifetime career achievement - Emily Carr Institute's highest honour. In 2000 David was granted Fellowship status in the GDC for his contributions to Canadian graphic design.

Terry Gallagher, MGDC, AIGA

Terry has spent the past eighteen years honing her skills as an accomplished and award-winning designer and illustrator. One of those awards being Governor-General's Award for Illustration for Murdo's Story. A dedicated supporter of the arts, Terry lends her talents to various performing companies, providing opportunities for these groups to effectively reach their target markets.

Ben Kunz, MGDC

Ben founded the design firm Kunz + Associates in 1991. Widely recognized in Canada and the U.S. his work includes design consulting, information design, and publishing design. His passion for book design has resulted in 40 titles of the past 10 years. He is a member of the Society of Graphic Designers of Canada (GDC) and teaches at the Alberta College of Art and Design. He was one of six Canadians nominated for the Excellence Award sponsored by The International Council of Graphic Design Associations.

Helen Mah, FGCD

Helen Mah is a Canadian designer based in Toronto, Ontario. She is a graduate of the graphic design program at Sheridan College in Oakville. In 1999, she was recognized as a Fellow of the Graphic Designers of Canada for her contributions to the achievement of professional accreditation for graphic designers in the province of Ontario. To date, Ontario is the only province in Canada with such legislation granting graphic designers the powers to self regulation and use the designation Registered Graphic Designer.

Her professional experience includes the design and art direction of brand identities and communications materials, print and publications (including scholarly, trade and text books), and advertising and promotional materials.

Rayburn Marasigan

Rayburn is a graphic designer/art director based in Vancouver BC. A graduate of the Alberta College of Art and Design, Rayburn worked with numerous design and ad agencies before starting and co-running a small full-service design studio. He has earned several awards and has worked on a variety of high profile projects. One of which includes the design of the health warning labels for Canadian tobacco packaging. He currently runs his own design studio in Vancouver focusing on branding and corporate identity.

Mary Ann Maruska, MA, R.G.D., FGDC

Mary Ann Maruska has been teaching graphic design since 1989, and is now a professor in the York Sheridan Joint Bachelor of Design Program. Before turning to teaching, she founded and art-directed a successful graphic design firm focusing on communication issues in the arts, education, health and the environment. Concurrently, she served in various executive roles in the Society of Graphic Designers of Canada (GDC), including that of National President. She has been honored for her contribution to the design profession by being named a Fellow the GDC.

Having obtained a Bachelor's Degree from York University and a Master's Degree in Advertising Design from Syracuse University, Mary Ann is now working towards a Doctor of Ministry Degree at the University of Creation Spirituality in Oakland, California. The curriculum of this university integrates the wisdom of western spirituality and global indigenous cultures with the emerging scientific understanding of the universe and the passionate creativity of art. A major focus of the Doctoral program lies in the reinvention of work to serve the whole person while strengthening the global community.

Michael Maynard BFA, MFA, FGDC, R.G.D.

Michael Maynard is an award-winning designer, design educator, and arts administrator. He was born in England and came to Canada in the late fifties where his father worked on the Avro 'Arrow'. His formal training in design includes studies at the Rhode Island School of Design, a Diploma from the Boston Museum School, and a B.F.A. from Tufts University and an M.F.A. from York University.

He has worked as a designer in private and public television in the U.S. and Canada, ran an award-winning design office in Toronto, and for many years taught design in Ontario colleges and universities. Michael has served as President of the Society of the Graphic Designers of Canada (GDC) and was elected a GDC Fellow in 1994. He was Founding Director of the School of Design at George Brown College, and since 2003 has been Associate Dean at Sheridan Institute in Oakville, Ontario, Canada's largest arts school.

Craig Medwyduk, Guppy Design

Craig has been a professional designer for 9 plus years and is one of three principals at Guppy Graphic Design. Craig is a founding partner of Guppy, in fact, Guppy was his idea. He has worked for Doowah Design, One World Media, Fusion Communications and also taught Interactive Web Design for Red River College. Evidence that Craig lives and breathes design – he is Past-President of the Manitoba chapter and past National Vice-President of Education of The Society of Graphic Designers of Canada.

Robert L. Peters, FGDC

Robert was raised and schooled in Germany, Switzerland and England. After beginning a career in fine art, he moved to Canada where he studied design and design management. In 1976, Robert co-founded the communication design consultancy Circle Design Incorporated in Winnipeg, Manitoba. He is a principal of Circle, and active as a consultant, design strategist and creative design practitioner.

Robert is involved internationally in professional development, design advocacy, and consultancy. He is a frequent juror, policy advisor, and guest lecturer. Robert is also an author, editor and writer on design issues for publications worldwide. He has traveled extensively (more than 50 countries) and communicates fluently in English, German, several obscure dialects, and by sketching on napkins.

Robert is passionate about the important role that graphic design can play in making tomorrow's world a better place for all, and he is driven by the desire to deploy design in a positive and sustainable manner in shaping culture, influencing societal values, building respect for diversity, promoting equity, and furthering understanding among people everywhere.

For the past 23 years, Robert has lived in a low-energy passive solar home he designed and built in the woods east of Winnipeg, Canada. When not immersed in design-related activities, Robert enjoys climbing (rocks, ice, mountains), wilderness canoeing and human-powered outdoor activities.

- Past President, International Council of Graphic Design Associations (Icograda), Brussels
- Vice President, Design for the World (DW), Barcelona
- Fellow, Society of Graphic Designers of Canada (GDC)
- Principal, Circle Design Incorporated, Winnipeg
- Editor, GDC Graphic Design Journal
- Foreign Correspondent, Communication Arts magazine

Byron Pope

Raised primarily in Calgary, though his heart is in the Pacific Northwest where he was born, Byron graduated from the University of Calgary in 1994. After a brief and unfulfilling career as a map digitizer, Byron pursued his ambitions in design by attending the Alberta College of Art and Design and graduating in 2001.

Thanks to his drive and motivation, Byron walked straight into a career as a Wayfinding Designer at Gottschalk + Ash International where he worked on such projects as Calgary International Airport, Boston Convention Centre, SAIT, Jubilee Auditorium, and Alberta Hospital Ponoka.

Byron is constantly re-inventing himself, so after three years at G+A, he decided to fully immerse himself in the area of electronic design and rich media production. Through this, he began teaching Rich Media Design at the Alberta College of Art and Design and is currently a faculty member. He is also becoming well known locally as an accomplished DJ and VJ.

Elaine Prodor FGDC

Elaine Prodor is a Calgary-based professional graphic designer and design educator. For the past twenty-five years, her extensive range of design projects has included corporate and advertising work. As a full-time design instructor at the Alberta College of Art & Design, she has been active in the development and implementation of a new design curriculum that has graduated many successful professionals. She is also co-authoring a book on colour theory for graphic designers and illustrators.

Currently, the focus of Elaine's professional practice is in the field of music promotion. Her client list has included: Ian Tyson, The Swinging Bovines, Prairie Ceilidh, The Tanya Kalmanovitch Trio, John Hyde and Ralf Buschmeyer, Steve Pineo, and The Co-Dependents (featuring Billy Cowsill).

Elaine was awarded the honour of fellowship status from the Society of Graphic Designers of Canada in 2001. Fellowship is awarded by the National Society to a professional graphic designer, who, by accomplishment or influence, has made a major contribution to graphic design in Canada. It is the highest honour that can be bestowed by the Society and has been granted to only 44 other individuals since 1960.

Lynne Rennie

Lynne Rennie is an award-winning graphic designer who holds degrees in English Literature (University of Calgary), Fine Art, and Communication Design (both from Nova Scotia College of Art and Design). She has been practicing design professionally since 1992. Lynne has worked in New York City for Harper Collins Publishers as a marketing designer; former Senior Designer at award-winning Calgary design firm, Karo; former Design Director at Calgary-based EyeWire, Inc., and Getty Images, a million-dollar, multi-national creative image company. She is currently, a sessional instructor in Visual Communications Design Department at the Alberta College of Art and Design and Principal of her own Calgary design firm, Rocket Design Communications, which specializes in visual communications, brand development and brand management. Lynne is the mother of one daughter and two dogs; happily married to husband Brian.

Steven Rosenberg, FGDC

Steven founded Doowah Design with partner Terry Gallagher in 1990. A 30-year plus veteran of the graphic design industry, Steven's innovative and always effective style has won him and Doowah numerous national and international awards. Steven was one of the first designers in Winnipeg to utilize a Mackintosh computer, and is a recognized and often-consulted expert in the field. Steven shares his extensive knowledge with new generations of creators as an instructor at the University of Winnipeg Continuing Education. He also lectures and leads workshops on a variety of design-related topics. Steven is currently President of the Arts and Cultural Association of Manitoba, which is the sector council for arts and culture in Manitoba.

Teak Sato

Teak Sato graduated from the Alberta College of Art & Design in 1998 to embark on a career in graphic design. He walked straight out of the school and made a beeline for the newsroom of the Calgary Herald where he interned for 8 months in the Editorial Graphics department as his first official design posting. Tenures at Idea Machine and Critical Mass would follow and during that short span he had the great fortune to working with clients such as Mercedes-Benz, Smirnoff, Dell computers, Philips Electronics and Anheuser Busch. In 2002 Teak ventured out on his to pursue his own interests in the world of design. In 2004 he founded Traffik Design Group where he happily continues to toil in the trade.

Susan Staniforth

A professional graphic designer, illustrator and fine artist, Susan Staniforth works out of her design and painting studios in Fenelon Falls, Ontario. Her conceptual illustrations for editorial, promotional and marketing communications materials are contemporary in style and her work has appeared in Applied Arts Magazine. Susan's visual communications company, Eyecue Studios, specializes in identity systems and marketing communications design, providing design and illustration services to marketing and communications agencies in Ontario. Susan also practices and teaches fine art: she has exhibited in public and private galleries in both Canada and the U.S. She boasts a respectable list of fine art and illustration awards. Susan has taught drawing at the post-secondary education level and teaches painting privately and for arts organizations. Many of her art works reside in public and private collections.

Susan graduated with honours from Sault College's 3-year Fine Arts programme in 1987 with two majors - painting and ceramics. She is also a year-2000 graduate of Alberta College of Art and Design's 4-year Visual Communications programme. Susan has always been active in her local arts community, serving as Chair for Sault College's Fine Arts Advisory Committee, anchoring several community television arts programmes, and serving on a variety of arts-related committees. Susan's fine art and visual communications work continues to evolve: she is currently working on her next solo public gallery show scheduled for October/November 2006 at The Lindsay Gallery in Ontario. The exhibit will include both illustration and fine art works, and will address the sometimes contentious question, "Is it Fine Art or is it Illustration?"

Carter Storozynski

Carter Storozynski was born in Edmonton, Alberta and currently resides in New York City. He has studied art, design and advertising at the University of Alberta, The Alberta College of Art & Design and most recently The School of Visual Arts in Manhattan, NY. While studying at The School of Visual Arts

he majored in advertising and has been working as an Art Director at the prestigious TBWA/Chiat/Day advertising agency located on Madison Avenue since 2003. Significant accomplishments include awards in the Graphis 2004 New Talent Annual, The Graphic Design Association of America and appearances

at the Art Directors Club and the One Club.

Michael Surtees, MGDC

As Art Director at Matrikon, Edmonton, Michael leads the design and marketing for the second largest IT company in Alberta. In 2004 Michael was elected President of the Alberta North Chapter of the Society of Graphic Designers of Canada at the age of twenty six - the youngest individual to attain the honor in GDC history.

Michael holds a B.Des. in Visual Communication Design from the University of Alberta and is a Professional member of the GDC (MGDC). He has been a guest speaker for the GDC in Alberta and at the University of Alberta. He has also been a guest on Debbie Millman's radio program "Design Matters", the only show dedicated to graphic design.

Bella Totino

Born & raised in Calgary and a graduate of Grant McEwan College in Edmonton, Bella Totino has worked in Alberta as a graphic designer and illustrator for 27 years. With her partner Verne Busby at Totino Busby Design, she has worked in a range of media including identity, print, display, murals and web.

Janine Vangool

Janine Vangool graduated from the Alberta College of Art and Design in 1995. Her company, Vangool Design & Typography specializes in design for arts, culture and creative small business. Past and current clients include The Banff Centre, ACAD, Emily Carr Institute of Art & Design, Kamloops Art Gallery, Truck Gallery, Ottawa Art Gallery, Walter Phillips Gallery, Whitecap Books, Beyond Magazine and Calgary Opera. Her work has been included in many awards annuals, recently including Communication Arts, Applied Arts, How Magazine and Coupe. In March 2005, she moved Vangool Design & Typography out of her home office and into a new studio/store in downtown Calgary's Art Central. UPPERCASE gallery, books & papergoods highlights the world of graphic design through exhibitions, books and original merchandise.

Matthew Warburton, FGDC

Matthew Warburton specializes in visual identity and corporate communications for both private sector companies and government corporations.

Matt graduated from Durham College in Oshawa, Ontario in 1983. He entered the business with Typsettra, one of Canada's leading typesetting firms where he learned pre-computer era typography, hand-lettering and art assembly. Matt's next move was to the Toronto office of world-renowned corporate identity specialists, Gottschalk + Ash International, where he worked as a production designer until 1989. That year he migrated to Vancouver where he joined one of the city's leading firms, Herrainco Design Associates, where he worked until 1997.

As a designer Matt has worked on numerous annual reports and corporate identity assignments, both for large companies and small. He has an exceptional eye for detail and a keen sense of logic that allows him to quickly sort through an organization's or project's complex communication needs. Simplicity and clarity are the key elements of Matt's work.

Not only does Matt immerse himself in the business of understanding and solving the communication needs of his clients, he is equally dedicated to his profession. Matt has been actively involved with the Society of Graphic Designers of Canada since 1990, was National President on the GDC National Executive from 2002 to 2004, and was President of the BC Chapter from 1997 to 2000. In 2003 he was nominated as a GDC Fellow, the 53rd individual since 1960 to receive such an honour which is awarded to a designer or individual who by influence or accomplishment has made a major contribution to graphic design in Canada.

Matt's list of awards stretch back to his early years in the business. The list of publications and shows his work has won top honours in include Communications Arts, Applied Arts, Graphex, the Advertising & Design Club of Canada, The Summit Awards, IABC Blue Wave and Lotus.

Matt is married with two children. He has a passion for two wheels and for the places he is able to ride them. So he is often found on the North Shore, riding on a trail named after a detached body part, or on his motorcycle zooming across town to a meeting.

Current clients

Matt's recent client list includes the BC Centre for Disease Control, Michael Smith Foundation for Health Research, Westminster Savings Credit Union, Pender Growth Fund, The University of British Columbia, Blitz Magazine, Vancouver Public Library and Dizzy Cycles.

Special thanks to:

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