

UNDERNEATH

Design is seldom done in isolation. It's a process of working with – and for – people of diverse backgrounds and strengths. Producing something as a group that we couldn't do alone.

The design process is organic, often challenging and perpetually changing. What gives it momentum is the coming together of a community of collaborators with a common sense of purpose and a shared delight in discovery. People who believe that the creative enterprise is focused on where we're going but is equally about how we get there.

We've created *Underneath* to explore these ideas further – as always, with a few members of our community.

THE DESIGN PROCESS

Contributors:

Luis Albuquerque
Rob Duncan
Doug Dolan
Daniel Ehrenworth
Colin Faulkner
Angus Fergusson
Arriz Hasam
Spring Hurlbut
Arnaud Maggs
Scott McLeod
Prashant Miranda
Joanne Ratajczak
Stuart Ross
Graham Roumieu
Shanghoon
Ben Weeks
Paul Weeks

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Wayward Arts is an inspirational monthly magazine showcasing the pure unfiltered spirit of Canadian graphic design. Each month a prominent Canadian design studio will design a new issue filled with innovative design, featuring specialty printing and finishing techniques. Every issue will be an unpredictable expression of creativity.
www.waywardarts.ca



Unisource is the leading national distributor of commercial printing and imaging papers, deeply committed to the Canadian graphic design community and corporate communication marketing departments. Contact Susan Corbeil, scorbeil@unisource.ca



Flash Reproductions is widely considered to be Canada's most innovative and versatile print productions facility, collaborating with brilliant designers to produce award-winning results since 1969. Contact Rich Paupit, rich@flashreproductions.com

Underline Studio

Underline Studio takes on a wide range of projects in brand, corporate and marketing communications. Clients value in us what we value in them: A commitment to meaningful collaboration. The belief that investing in sophisticated design pays tangible dividends. And a genuine passion for what we do.
www.underlinestudio.com

ARND MAGGS

Baskerville, Stempel

This is a complete service organization in the field of visual communication, concerned main
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

24 point

47/34

abcdefghijklmnopqrstuvwxyz

Marianne et l'Europe

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24 point full shown

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24 point

24 point full shown

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UN AUTRE COULEUR.

ONU LA SANDALETTE "ONU"

LOUIS TROLLET
5, 7, 9, IMPASSE GRATELOUP
BORDEAUX
GM.

Facture 3551

le 25 Octobre 19 34

Adresse Télégr. ONU BORDEAUX
TÉLÉPHONE N° 82 059
COMPTES CHEQUES POSTAUX N° 413 02
R.C. BORDEAUX 25 171 A

Monsieur RAVAILHE-BOYER
39 Avenue de la Gare

AUX Tarn Doi'

ci-dessous désignées, agréées et livrées
eaux.

| | PRIX | SOMMES |
|--------------|-------|--------|
| Enfant | 13.50 | 67.50 |
| Fillette | 15.50 | 93.- |
| Enfant | 13.50 | 40.50 |
| Fillette | 15.50 | 62.- |
| | | 263.00 |
| Escompte 2 % | 5.20 | |
| | | 257.70 |



Valeur en ma traite fin DECEMBRE prochain sans autre avis.
confort de pantoufle, force de soulier ...!

VOIR AU VERSO NOS CONDITIONS GÉNÉRALES



Joanne Ratajczak

We first collaborated with photographer Joanne Ratajczak in 2009. Shown here is an image from *Breakfast, 2007*, a personal series that explores her childhood home in Poznań, Poland. Shot spontaneously on an autumn morning after her grandmother returned from the market, this photograph is imbued with her fond memories of shared breakfasts in the family kitchen.

COMMUNITY

Everything created at Underline is the result of people working together. Designers. Photographers. Illustrators. Writers. Developers. And clients, of course. All coming from different places with unique points of view. All working toward the same goal. And, for a while at least, all forming a single community.

The work that appears in these pages was produced through collaboration. Most of our projects, as they develop, lead to interesting discoveries – and that’s exactly why we value them. Obviously results matter in design, as they do with everything else. But just as important is the unfolding journey – the unforeseen moments, large and small, that happen along the way. And, of course, the relationships that make good work possible.



MANUFACTURE DE CHAUSSURES

LA STRASBOURGEOISE

STRASBOURG (BAS-RHIN)

30 Juin 1934

Monsieur Ravailhe Boyer

Doit

de la Gare 39

CARMAUX (Tarn)

Commande reçue par lettre du 27/6/34

Conditions de paiement 60 Jours net

| REFERENCE | DESIGNATION | SERIE | PRIX | TOTAL |
|-----------|-----------------------------------|-------|--------|-------|
| 608 | Décolleté crêpe noir f.22 4 1/2-5 | 32 | 128 | |
| | Port pour 1 colis | | 5.05 | |
| | Prix! | | 133.05 | |

Prix exceptionnels nets nets!

fin Août

MANUFACTURE DE CHAUSSURES

TINTO

DE TRAVAIL ET DE CHAUSSE

VEAU - VACHETTE - RUZZIA & BOX PREMIERE QUALITE

SÉBASTIEN GAMUNDI

34 RUE /ERGENT BOBILLOT

33, RUE ARGENCE

BÉZIERS

17 Mai 1934

Monsieur RAVAILHE BOYER

chaussures

39, Avenue de la Gare

CARMAUX (Tarn)

Doit

Le montant des articles ci-après

déposé, payable dans Béziers en

ma traite de 76,45

au Fin Juin prochain

| NOMBRE de Paires | DESIGNATION | PRIX | TOTAL | POINTURES |
|------------------|--------------------------------|-------|-------|-----------|
| I | paire Goussets sup. | | | |
| | s/ fleur 1 ^{er} choix | | | |
| | doublé ferré becq. | | | |
| | mesure spéciale | | | |
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| | | 76 45 | | |

71
5
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76
45

Renowned Canadian artist Arnaud Maggs (1926–2012) was a close collaborator and friend. On his annual summer trips to southern France, he would scour the nearby flea markets for evidence of beautiful design. On one such excursion, he made us a gift of these nineteenth-century invoices.

Les factures

MANUFACTURE DE CHAUSSURES

LAHAUSSE & BELMONT

P. Bulard

61, RUE DU MOULIN DE LA POINTE, PARIS (18^e)

PARIS, le 13 Juin 1934

Monsieur Ravailhe Boyer

39, Rue de la Gare

CARMAUX (Tarn)

533 c^e Cullier

| REFERENCE | QUANTITE | DESIGNATION | PRIX | TOTAL |
|-----------|----------|-----------------------|------|-------|
| R404 | 1 | paire élast. box noir | | 50 |
| R404 | 1 | richel & M. Ramis | | 46 50 |
| | | postal 3 kg. franco | | |
| | | | | 96 50 |

On ma traite fin Août.

DR



FI



Prefix Photo/
Scott McLeod



Our long-standing collaboration with *Prefix Photo* magazine and its editor, Scott McLeod, began in 2001 and continues to thrive through our mutual respect for both content and design. Publishing the work of Canadian photo and media artists for an international readership, *Prefix Photo* represents the breadth of practices and concepts – old, new, or as yet unimagined – that surround the transformation of light into image.

McLeod



| | | | | |
|---------------------|--|------------------------------------|-------------------------|------------------------|
| | | Red brouse. | Indian Pras. | |
| Vermillion Red. | | Red Coral. | Love Apple. | Cinnaber. |
| Aurora Red. | | Vent converts of Red Wood- Pecker. | Red on the Naked Apple. | Red Orpiment. |
| Arterial Blood Red. | | Head of the Cock Gold-finch. | Corn Poppy. Cherry. | |
| Flesh Red. | | Roman Skin. | Larkspur. | Heavy Spar. Lime stone |

PRIMARY TYPEFACE: FREETHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890@#\$\$%^&*()

SECONDARY TYPEFACE: AKKURAT LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890@#\$\$%^&*()

Shelagh Keeley

RMG | Guidelines

The swatches below show the breakdown of the RMG colour palette. This palette consists of three primary colours and four secondary colours. The Pantone, CMYK, RGB or HEX values of the colour palette should always be used when reproducing the logo.*

PRIMARY COLOURS

PURPLE

PMS 264 COATED / UNCOATED
CMYK: 25, 100, 0, 0
RGB: 182, 25, 132
HEX: A21984

BLACK

CMYK: 0, 0, 0, 100
RGB: 0, 0, 0
HEX: 000000

WARM GREY

PMS WARM GRAY 3 COATED / UNCOATED
CMYK: 0, 4, 6, 17
RGB: 213, 206, 187
HEX: D8C8B5

SECONDARY COLOURS

YELLOW

PMS YELLOW COATED / UNCOATED
CMYK: 0, 1, 100, 0
RGB: 255, 238, 46
HEX: FFEE2E

GREY

CMYK: 0, 0, 0, 50
RGB: 146, 146, 150
HEX: 929496

LIGHT BLUE

PMS 290 COATED / UNCOATED
CMYK: 25, 2, 0, 0
RGB: 196, 223, 246
HEX: CAC9F6



MONOGRAM

The Robert
McLaughlin
Gallery

WORDMARK

Brand Strategy,
Ted Geatros, Erik Goldhar

The Robert
McLaughlin Gallery



ation for new art and new
n minds and stimulate the
re an unabashed desire to



Fall 2010

Women in Art
Obsolete Concepts
William Ronald
Culture Days

Modern + Beyond
A publication of
The Robert
McLaughlin Gallery

DARK PURPLE

PMS 2685 COATED / UNCOATED
CMYK: 96, 100, 0, 10
RGB: 52, 46, 130
HEX: 342E82

Razzle Dazzle

The Uses of Abstraction
Les usages de l'abstraction

**Walter Tandy Murch:
The Spirit of Things**

I think a painter paints best what he thinks about most. For me this is about objects, objects from my childhood, present surroundings, or a chance object that stimulates my interest.

Murch Papers, Archives of American Art,
undated notebook entry, microfilm roll 8-70-19





A chance meeting with illustrator Prashant Miranda in 2005 led to our subsequent collaboration on several projects. Along with his work, we also admire the way in which he engages with people in his life and throughout his many travels. Shown here are journal entries from one of his recent trips to India.



Prashant Miranda



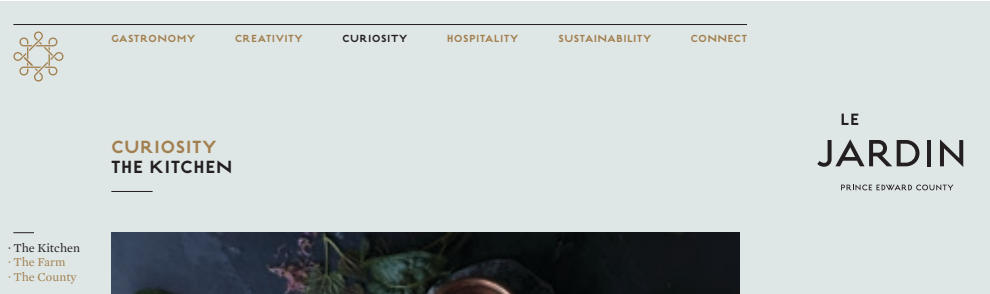
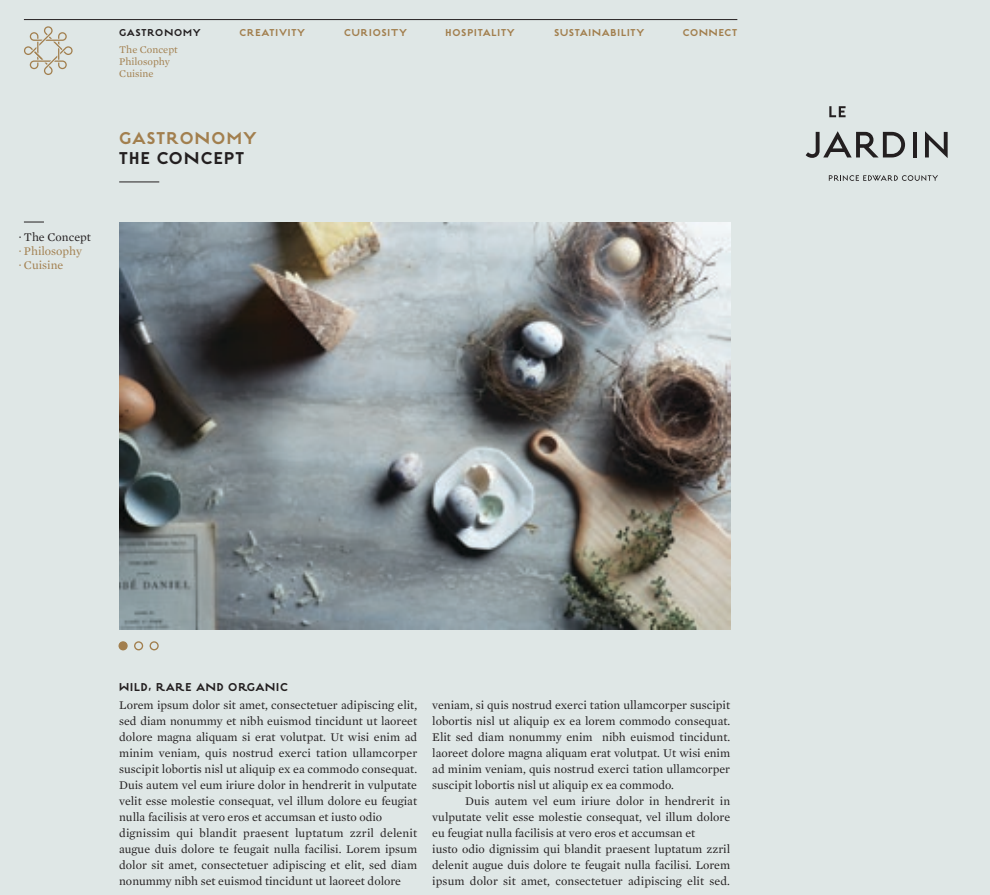
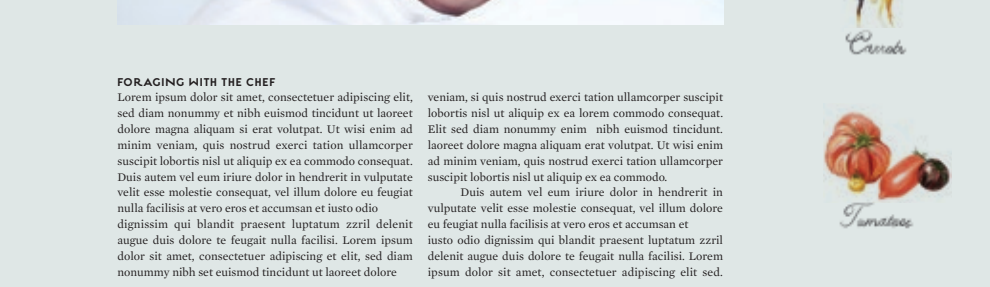
clouds dissipate quickly in Bangalore skies



6 March, Sarnobat

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County

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Edw



Le Jardin
Prince Edward
County

Capturing the essence of a region and a chef's unique cuisine requires many talented people. For the branding of a proposed private restaurant in Prince Edward County, Ontario, we collaborated with photographers Jesse Senko and Michael Graydon, stylist Nikole Herriott, illustrator Melinda Josie and writer Doug Dolan.

IN



Photography; Paul Weeks

Paul Weeks
Photography





An acute appreciation of typography, materials and composition is an attribute we share with photographer Luis Albuquerque. This still life of artisans' tools was photographed especially for this publication.

Luis Albuquerque

Ideas, ideas, ideas

Since writing the co-authored article with Clinton Duncan that appears in *Process* Edition Seven, I've been thinking a lot about one particular area we touched upon. We discussed how design blogs tend to be holding up this 'British take on Swiss design' as a yardstick against which we're all judging good or bad design. Indeed, social media has allowed us as designers to have a daily discourse about design, but we're only talking about what we're being shown on the blogs. We're not discussing everything else that is going on in the world of graphic design.

There's a large area in talking about design that isn't being considered, and that is the subject of 'Ideas'. I believe we can break ideas down into two categories: First, conceptual design – 'Wow, I wish I'd thought of that.' And second, being a thinker and a problem-solver – how a particular idea has helped differentiate a client, made a difference to business, and solved the client's problem.

Designers spend hours looking at blogs and sites that could be described as 'graphic design pornography', e.g., Helvetica, a beautiful grid, a nice bit of foil blocking, etc. There are far fewer blogs featuring work that is extremely clever, witty or conceptual. This type of work seems to be almost looked down upon. We'll argue about branding, the death of logos or having a flexible identity that isn't just putting the logo in the top left corner, but at the end of the day, is it a good idea? Do you think, 'Wow, I wish I'd thought of that'? At the same time, does it solve a problem? Is it going to stand the test of time? Does it really differentiate one client from another who might do almost the same thing right next door?

Designers have become lazy. A graphic designer used to create ideas and solve problems. With this daily access to what is going on in the world of graphic design at our fingertips and only being really concerned with a particular style of graphic design, are we all just becoming copycats? Have we forgotten what the real role of a graphic designer should be? As Clinton said in our Edition Seven article, 'There's less mental legwork needed to make a decision when you can follow the currents of the global visual stream, rather than slowing down, reading the source material, asking questions and engaging in a dialogue about what the right solution is, should be, could be, was or isn't.'

I see this problem in education as well as in the professional world. Students today are constantly looking online for inspiration. The notion of conceptual design and ideas doesn't seem to be taught very much in the U.S., particularly on the West Coast. A beautifully finished portfolio is all well and good, as is being able to proficiently use design programs, however I'm constantly left questioning 'But where's the idea?' with almost every student portfolio I see. Students are not being taught to read the brief and come up with an idea that you can scribble on a napkin or describe over the phone.

In one of my previous design positions, the first thing many of the designers would do when presented with a new brief was to get online and print out everything they could find that was cool to use as inspiration. Great ... a big wall of 'cool' design (collated by whoever is deciding what cool is) showing what everyone else has already done. In my opinion, designers should sit down with the brief and work out what the problem is, and what the correct solution should be. Whether it looks modern or classic, minimalist or cluttered, the aesthetic should be directly related to what the correct solution is, as opposed to style. It doesn't have to look like this 'British take on Swiss design'. (It won't get on many blogs though!)

Graphic design should always be about both the conceptual design *and* thinking and problem-solving.

What is 'conceptual design'?

When presented with a new brief, do not look online, don't go to books and cover a wall with 'cool' design inspiration. Look for the 'gift' – the one solution that is so obviously right that nothing else makes sense. It doesn't always have to be a witty/clever solution, although this does help make it memorable. It does, however, have to be the correct solution for the client, and be a timeless one. It shouldn't follow any trends or styles.

The best way I've heard this explained is by the brilliant Bob Gill. The introduction to his latest book, *Bob Gill, so far*, is something I would encourage any design student or professional to read.

He explains: ‘The first thing is to purge your mind of as much cultural baggage as possible ... Research the subject as if you know nothing about it. Don’t look for inspiration in design books. Don’t sit at your computer, waiting for lighting to strike.’¹

‘If the job is for a dry cleaner, go to a dry cleaner. And stay there until you have something that you honestly think is interesting to say about dry cleaning.’² (And I would add, ‘this particular dry cleaner as opposed to the one two doors down.’) Stay there until you find something really interesting – or better yet, something original – to say. ‘Then try to forget what good design is supposed to look like. Listen to the statement. It will tell you how it should look. It will design itself. Well, almost!’³

Thinking and problem-solving:

A designer should create ideas to help clients solve a problem and make a difference to their business. As designers we are responsible for differentiating them from their competitors, not just making them look different but helping them work out what is their unique selling point. Why would I, as a customer, come to you, instead of somebody similar down the road?

Bob Gill writes: ‘Now, for \$99.99, it’s possible to buy a program that allows anyone with desktop publishing facilities to produce much of the stuff of an average business ... If anyone who can type can do much of the work previously done by well-paid specialists, what’s left for the designer? They have to do things a typist with a computer can’t do. This means they have to be thinkers, problem-solvers, whether they like it or not. And, unfortunately, thinking is not a designer’s first love. They love choosing colors, pushing type and shapes around, drawing in a particular style, and imposing the latest graphic tricks on their next job, regardless of whether they are appropriate or not.’⁴

I’m not saying it’s not good to look at design blogs daily. Of course they are a fantastic resource, keeping us up-to-the-minute on what is going on in the world. However, I would encourage more design blogs and magazines to talk about conceptual ideas and how they solve problems for the client.

Just as a realtor’s mantra is ‘location, location, location’, the mantra for our profession should be ‘ideas, ideas, ideas’. This doesn’t mean you should show more concepts, it means you should show less to the client, but make sure that what you do show is right. Work harder. Do research, look for that perfect idea, the ‘gift’, the one solution that is right for so many reasons.

Our roles as graphic designers should be the thinker, the listener and the problem-solver. Above all, we should do this without having any preconceived notions about what the work should look like. As Bob Gill so rightly states, the idea will tell you how it looks and the rest will design itself. It’s this way of working, I believe, that makes it much easier to convince clients about the value of good graphic design. They will really see how design can make a difference to their businesses and why our profession is valuable to them. This can only be good for us all!

Originally published in Process Journal Edition Eight.

¹ Bob Gill, *Bob Gill, so far*, Laurence King Publishing, London, 2011, p. 9

² Gill, p. 10

³ Gill, p. 10

⁴ Gill, p. 8

Rob Duncan’s distinguished career has seen him work with leading design companies on both sides of the Atlantic, including Pentagram’s London office, Pentagram’s San Francisco office and Apple’s Retail and Events Team. In 2008, he established his own studio, Rob Duncan Design, based in San Francisco, and in 2010, Rob joined John Dowling to form Dowling Duncan.

In 2013, Dowling Duncan merged with Mucho. Rob is the owner and creative director of Mucho San Francisco and New York. His work has been widely published in books and the design press. He has also received awards from D&AD, the Scottish Design Awards, the Art Directors Club of New York, AIGA, Graphis, Communication Arts and the New York Festivals Award. Rob currently serves as the education chair for the San Francisco chapter of AIGA.

I Step into the Crowd

I step into the crowd. I am both more distinct and more like everyone else.

I step into the crowd. Shoulders rub against my shoulders.

I step into the crowd. My talents are put to use by people with talents I don't have.

I step into the crowd. Our words disappear but our voices become one big voice.

I step into the crowd. We form committees, but some of the committees never meet because there is a flamenco competition on TV, or possibly a flamingo competition, my hearing's not so good.

I step into the crowd. We all look up suddenly into the roaring clouds.

I step into the crowd. I am astonished to discover we are all reading the same book, *The Goalie's Anxiety at the Penalty Kick*, by Peter Handke.

I step into the crowd. I put my hands over my pockets to deter thieves.

I step into the crowd. We are all thinking something different.

I step into the crowd. We are kettled.

I step into the crowd. We stretch and yawn, then set off in different directions.

I step into the crowd. I pull dollar bills from my pocket and hand them out to children with birthdays.

I step into the crowd. Someone is watching us through a telescope, from that planet right over there.

I step into the crowd. The crowd steps out of me.

Stuart Ross is the author of 14 books of fiction, poetry and essays. *Buying Cigarettes for the Dog* won the 2010 ReLit Award for Short Fiction. *Snowball*, *Dragonfly*, *Jew* co-won the Mona Elaine Adilman Award for Fiction on a Jewish Theme. *You Exist. Details Follow.* won the Exist Through the Gift Shop Award from l'Académie de la vie littéraire au tournant du 21e siècle. His latest book, *Our Days in Vaudeville*, features collaborations with 29 other poets. Stuart teaches workshops and coaches writers. He lives in Cobourg, Ontario.



Pillar of the Community

My first community beyond our immediate family was a pair of invisible friends who lived in the tree in front of our house. An unmarried couple with no children of their own, they were ready to offer whatever advice or sympathy was needed as I rode up and down the street on my father's old tricycle. I wasn't yet four years old – though of course those were different times. Or so I tell myself. Maybe my parents just wanted me to be embraced by the larger community. Anyway, we did a lot together, my friends and I. Or I'd do things and consult them, before and after.

When my community expanded further, it was to welcome a girl from the next street who happened to be my age. My brother met her first, at the corner where he picked up the newspapers for his route. Then one day he put her in his carrier bag and rode down the back lane to find me. As I say, those were different times. Her father was an eye surgeon and, as luck would have it, one of my eyes was pointed in the wrong direction. So he fixed it, or at least freed it to wander in other directions. After that the girl and I played doctor in her basement, until one day her mother caught us doing something with plastic cutlery – it wasn't ophthalmology – and my community shrank to its former dimensions.

That summer at our cottage, my friends took up residence in a telephone pole – a little austere, but with a nice view of the lake. But then I found a new, visible friend to share my beach adventures, and the older ones faded away. Forty years on, after my cottage friend's father died and my mother did the same, our surviving parents became a community. Dad told people he'd gotten involved with a younger woman – someone barely into her eighties. It was the kind of joke people make when they're feeling guilty. Then on May 2, 2011, he moved on to an unknown community. Possibly not the same one as Osama bin Laden, who also died that day.

When I married for the second time, my son and I saw our community expand to include three kids from São Paulo, along with my wife and the entire cast of a Brazilian soap opera. Now my children are creating communities of their own: a wife who modelled in New York, where a girlfriend happens to be from, though she also spent time in Israel, where one of the boyfriends used to live. Too many connections to follow without going slightly mad. This morning I Skyped with a photographer in Belfast – where my grandfather was born, and where I photographed my mother a century later in front of her father's house, by then bricked-up and covered in slogans – and this photographer, who travels the world living among marginalized people, said he'd spent a long time in Winnipeg, in the Native community. Now he's just back from Zambia, and I'm just back from Panama, and we're collaborating on a project. The client who brought us together is dating a surgeon in Toronto whose mother, also a doctor, turns out to have dated my brother in university. And as luck would have it, the mother lives near me in a house that used to belong to Marshall McLuhan – who died in 1980 but left us a name for all of this, and so remains a part of our community. An invisible friend.



Daniel Ehrenworth's photographs speak as he does – with personality, humour and conviction. We collaborate with him regularly on editorial shoots and branding projects. Shown here is “A Pane of Glass,” from his personal work titled *A Series*.

Daniel Ehrenworth

As photographer Colin Faulkner shoots found objects displayed and modified by others – in this instance, British street posters overprinted with large X’s – so too do we build on the work of others through our collaborative design process.





Colin Faulkner

Spring Hurlbut

We met artist Spring Hurlbut in 2007 while designing a feature article on her work for *Prefix Photo* magazine; since then, we have worked with her on website design and film graphics. For *The Malevich Suite*, Hurlbut photographed a thin layer of cremated ashes laid out in geometric forms based on the compositions of Kazimir Malevich, an artist who continually investigated the infinitude of human existence.

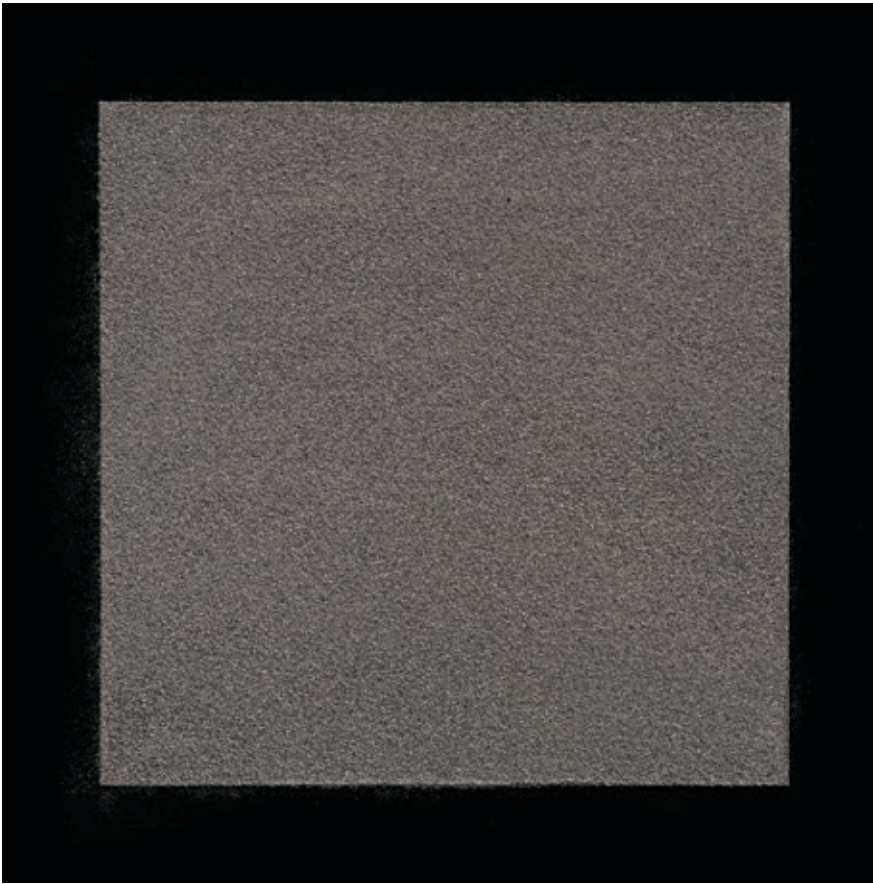
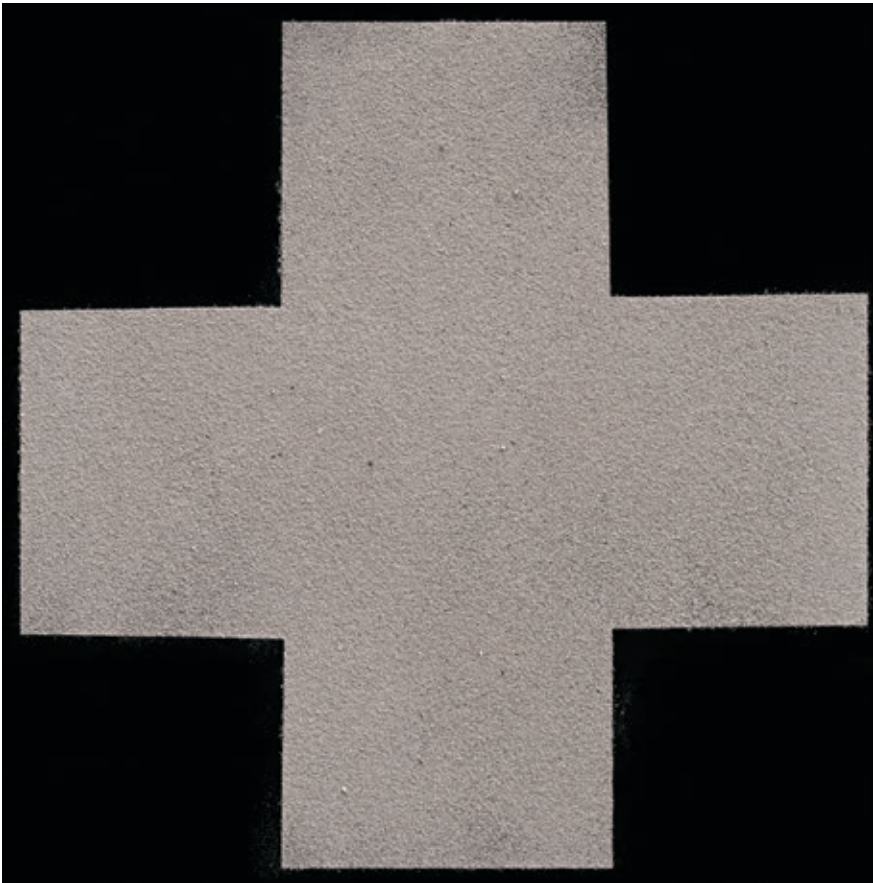


Left:
The Malevich Suite
#1 Ann
Spring Hurlbut ©
2013

Right:
The Malevich Suite
#2 Nutmeg
Spring Hurlbut ©
2013

Below:
The Malevich Suite
#3 Nutmeg
Spring Hurlbut ©
2013

SPRING HURLBUT IS
REPRESENTED BY GEORGIA
SCHERMAN PROJECTS.



MA



ARNAUD MAGGS: PORTRAIT OF A WORKING ARTIST

Joelle Drouin-Binkert

The photograph is always more than an image: it is the site of a gap, a sublime breach between the visible and the invisible, between copy and reality, between a memory and a hope.

—WALTER BENJAMIN

In 1973, following a successful career as a graphic designer and fashion photographer, Arnaud Maggs, who was 47 at the time, decided to abandon his commercial ventures to become an artist. Embracing his own unique way of seeing the world, Maggs wanted to share his observations with a broader,

more disaffected audience. In his early works from 1974 through the 1980s he continued his interest in systems of classification and ordering with investigations of human physiognomy. In *A Portrait Study* (1976–84) he organized black-and-white frontal and profile portraits of friends, colleagues and new acquaintances in a monumental grid. Maggs also made a number of photographic works of twins and of fathers and sons, which explore the similarities and differences between close family members.

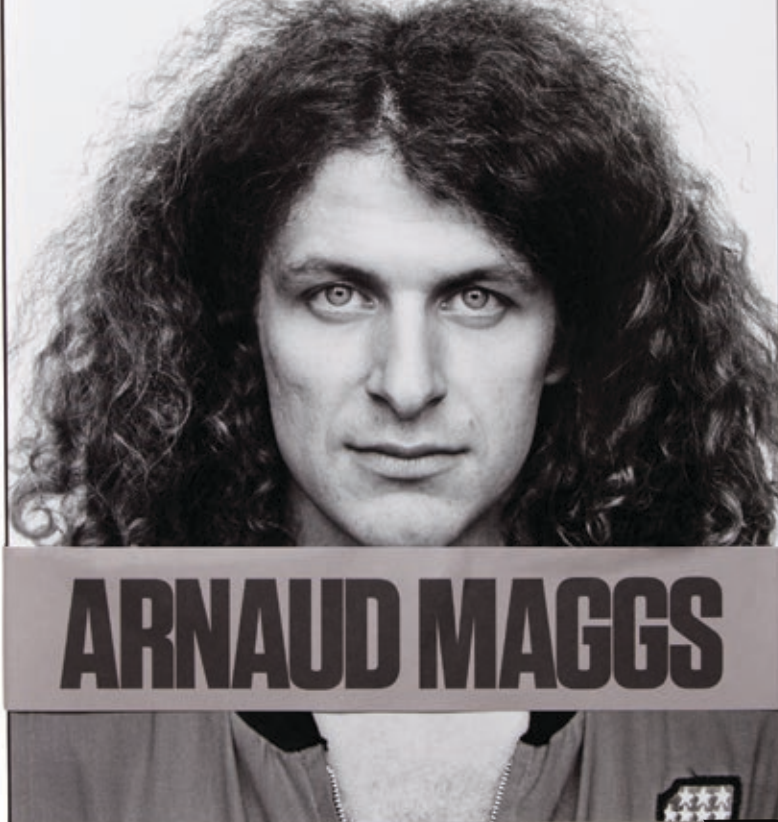
During a trip to Germany in 1980 Maggs realized some of his most ambitious works: *Kontaktole* and his portraits of Joseph Beuys. The

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G

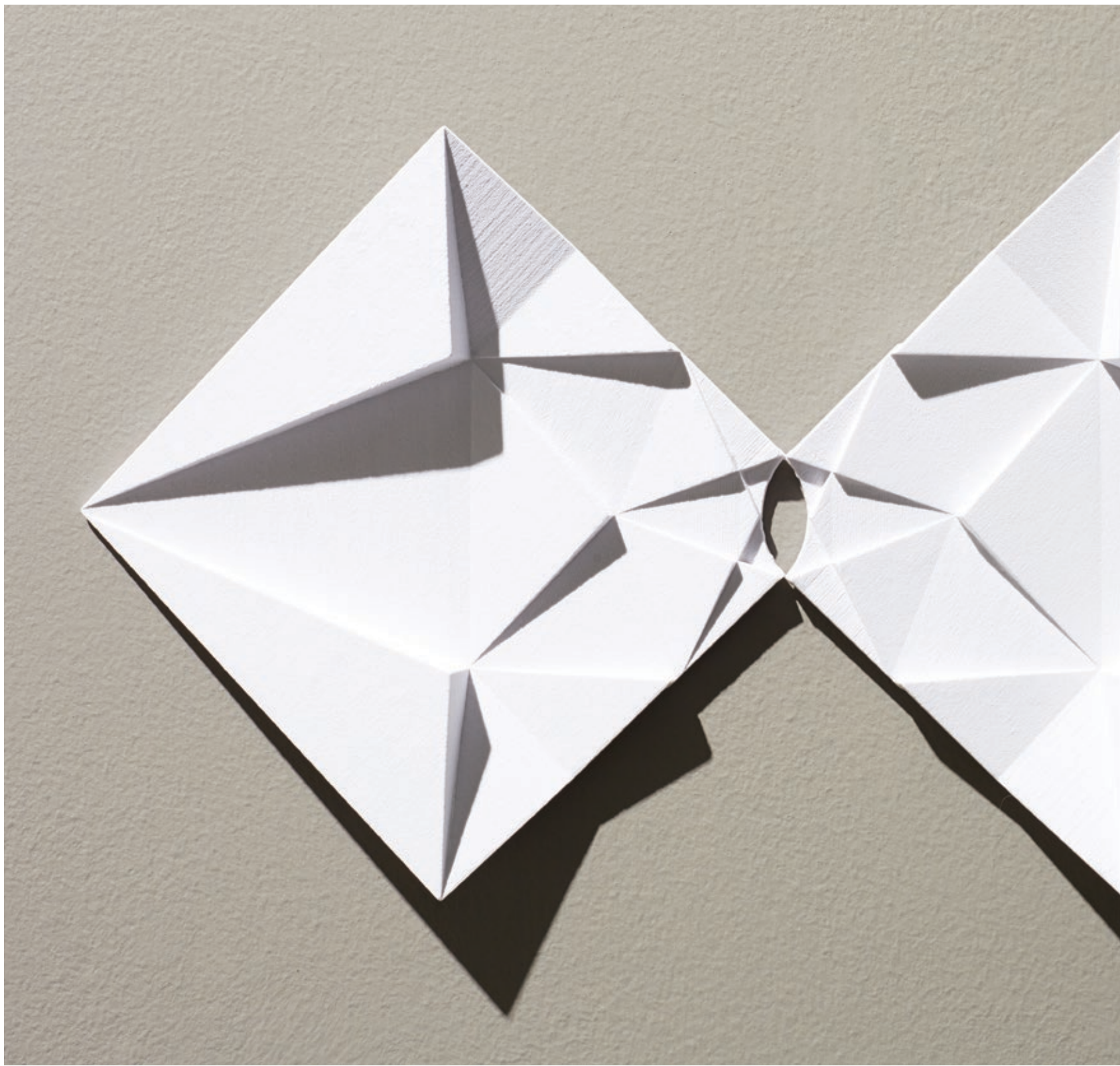
Galle

National Gallery of Canada/
Arnaud Maggs



Arnaud Maggs (1926–2012) was an exceptional artist who had a humbling sense of awe for singular moments and the connections between them. Like other great photographers before him, he leaves behind a wealth of artistic creation that both challenges and enriches our understanding of the photographic medium. We worked closely with him on the design of the catalogue for *Identification*, a survey exhibition presented at the National Gallery of Canada.







Arriz Hasam



Our collaborations with designer Arriz Hasam have not only enhanced the projects' development, but they have catalyzed the exploration of new ideas. For a recent project, he created a unique and highly adaptable graphic pattern with assorted applications for ceilings, windows, floors and screens.

Photography: Angus Fergusson, Luis Albuquerque,
Michael Graydon, Paul Weeks
Illustration: Jenny Bowers
Styling: Leslie Groves, Suzanne Campos,
Sasha Seymour
Editor: Erica Kirkland

Retail News



REFRESHING IDEAS

COOL NEW PRODUCTS,
HOT NEW TRENDS & SIZZLING
PROMO IDEAS FOR SUMMER

MOROCCAN
STYLE
CGTA
RETAILER
OF THE YEAR
ISSUE

OUR
FAVORITE
OFFER
THE GRILL

NG IT
OL

THE
SHIPED

d the selling power -
as that go a long way
Styling by Leslie Groves

Metal and bristle wreath, \$14 retail, Group One Associates, 888-648-6807, www.groupone.com
Bear ornament, \$12 retail, Candym Enterprises, 800-293-3551, www.candym.com
On left: Berry wreath, \$60 retail, Candym Enterprises, 800-293-3551, www.candym.com

PANTONE®
300 U
PANTONE®
179 C

GELATO SCARVES
Tempt your customers' fashion taste buds by twirling summer scarves into gelato-like balls and placing them into ice cream cones

Sources: Pottery Lane Imports
955-577-2145, www.potterylaneimports.com

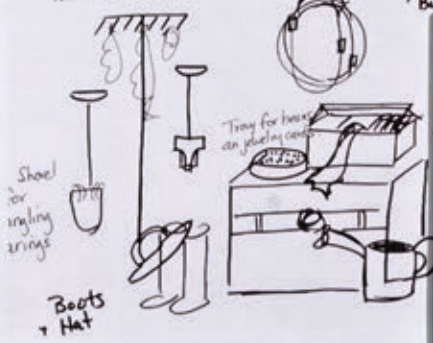


Merchandising Feature
Spring into Fashion
August / September 23

Displaying Jewellery in a spring setting

- Background:
- Jewellery and fashion items hanging off shovels, rakes, branches, etc.

Rake for Necklaces



Background colour for wall
Benjamin Moore
Georgian Green HC-115



Hose Reel
for Belts
& Buckles

Inspiring
Advice,
Remarkable
Products

HARVEST GOLD

FROM CUTTING BOARD
TO CUSHIONS, THE LATEST
GIFTS, DECOR, HOUSE
& FASHION ACCESSORIES



MUST-HAVE
GADGETS
HOUSEWARMING
GIFTS

News



HOW TO PLAN A HAPPY HOLIDAY

INCREASE
TRAFFIC
WITH SPECIAL
EVENTS

THE NEW
RULES
OF RETAIL

Q&A WITH
STYLE
AT HOME'S
MARGOT
AUSTIN

FROM THE BEST ORNAMENTS,
WREATHS, SERVING TRAYS AND COCKTAIL
SHAKERS TO HOW-TO ARTICLES ON
TREE TRIMMING, MANTLE DECORATING
AND HOLIDAY PARTIES

OUR
BEST GIFTS
FOR A
NEW YEAR'S
GROOM



DOWN FALL
FASHIONS
THE BEST
OF CANADA

HOW
TO STYLE
A HARVEST
TABLE

INSIDE
TARGET'S
CANADIAN
EXPANSION

Background

SW



“A fine beer may be judged with only one sip, but it’s better to be thoroughly sure.”
– Czech Proverb

Swansea Homebrew Club



ab

UNDERNEATH IT ALL

People naturally think of design as a visual discipline. But at the same time our role is to be invisible, to vanish behind an idea, a product, an argument, an explanation, as we help to convey meaning. The work in these pages is about that paradoxical tension – between the desire to show the value of our collaborations and the knowledge that if we're really doing our jobs, we'll have largely disappeared. An unseen community.





Shanghoon

Shanghoon's photographs distill ideas and products with technical perfection. We collaborate with him regularly on editorial shoots and branding projects. Shown here is a shot of milk in water from his personal series *Liquid*.

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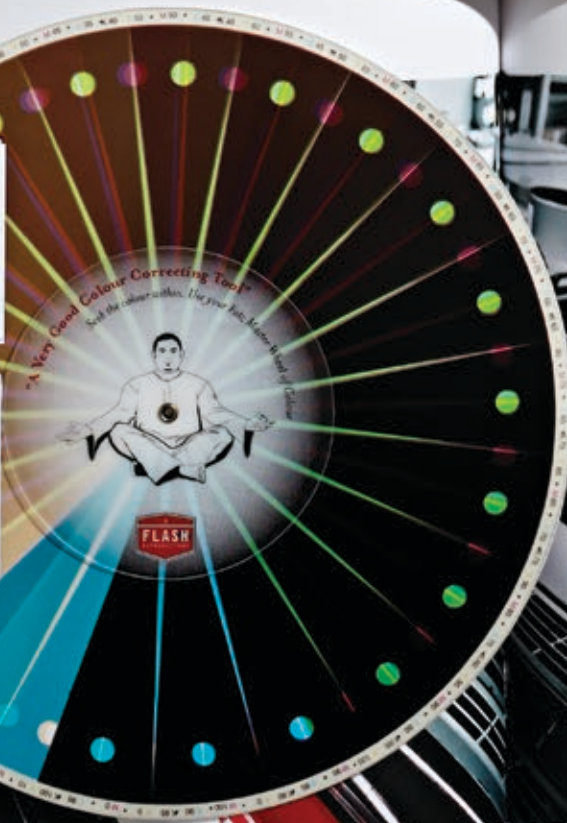
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Contributors

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Born in Portugal and raised in Toronto, Luis Albuquerque has been working as a commercial photographer for over ten years. He mostly works in the studio on still-life projects. Luis is known for his use of vintage props and mini-vignettes in his photography. luisalbuquerque.com

Daniel Ehrenworth:

Daniel Ehrenworth works as a commercial photographer and gallery artist in Toronto. His clients include Bayer, Canada Goose, Google, Sport Chek, and Target. dephoto.ca

Colin Faulkner:

Toronto-based photographer Colin Faulkner's talent for capturing the beauty in everyday objects has earned him his reputation as one of Canada's best still-life photographers. His curiosity and drive to perfection has led to award-winning commercial projects and landed him in countless photo annuals here and abroad. faulknerphoto.com

Angus Fergusson:

Angus Fergusson is a professional photographer based in Toronto, where he lives with his wife and young daughter. Primarily capturing images of food and interiors, he strives to create an intimacy between his subject matter and the viewer. Angus's work can be seen in all of the major national magazines, such as *Canadian House & Home*, *Canadian Living* and *Chatelaine*. angusfergusson.com

Arriz Hasam:

Arriz Hasam has earned a reputation as one of Canada's leading interior designers. His award-winning work has been featured in numerous international publications and has been exhibited at the MoMA, Venice Biennale, IDS and DX. He was a founding principal of renowned firm 3rd UNCLE design and established Arriz +co. based in Toronto in 2012. arrizandco.com

Spring Hurlbut:

Spring Hurlbut is a Toronto based artist who exhibits installations, videos and photo based work nationally and internationally. Meditating on notions of the corporeal and incorporeal, her photographs of the ashes of the deceased result from loans made to her with full permission for the purposes of the project.

Spring would like to thank Kip Southam for the generous loan of the ashes of Ann Southam, the renowned contemporary Canadian composer. Spring wishes to acknowledge pianist Eve Egoyan for her introduction. She also would like to express her gratitude to Louise May, and her daughter, Zona, for sending her the ashes of their pony Nutmeg. georgiascherman.com

Arnaud Maggs:

Arnaud Maggs (1926-2012) was a Toronto-based artist born in Montréal. Maggs' discriminate photographs consistently documented systems of classification and identification. His work has been exhibited and collected widely, both nationally and internationally. susanhobbs.com

Scott M^cLeod:

Scott M^cLeod is the director and curator of Prefix Institute of Contemporary Art. A member of IKT International Association of Curators of Contemporary Art and AICA Canada, he lives and works in Toronto. prefix.ca

Prashant Miranda:

Prashant Miranda grew up in India and then moved to Toronto. He has been chronicling his life and travels through his watercolour journals for the past two decades. He paints, illustrates children's books and animates short films. prashart.blogspot.ca

Joanne Ratajczak:

Joanne Ratajczak is a Toronto-based photographer. Her work has been published in the *Globe and Mail*, *The Walrus* and *Toronto Life*, as well as exhibited at the Moscow Museum of Modern Art and Harbourfront Centre. joanneratajczak.com

Graham Roumieu:

Graham Roumieu is the creator of a series of faux Bigfoot autobiographies, has illustrated for the *New York Times* and *The Atlantic*, and won awards from D&AD, ADC, the ADCC's and others. roumieu.com

Shanghoon:

Shanghoon is an offbeat photographer in the most upbeat possible way. A versatile and technical creative thinker who loves nothing more than a challenge that involves high lights, dark shadows, to put things in motion and sometimes to make things explode. shanghoon.com

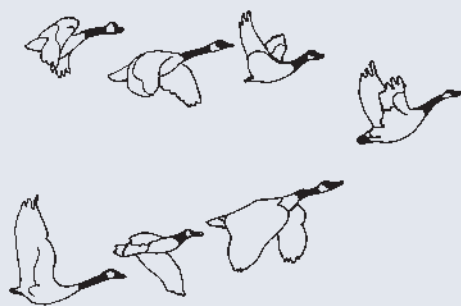
Ben Weeks:

Ben Weeks is known for his illustration work, which aims to help people and brands be interesting, approachable and reputable in visual form. benweeks.ca

Paul Weeks:

Paul Weeks is an award-winning still-life and landscape photographer who creates thoughtfully composed imagery, often with a subtle twist. He works for Canada's top advertising and design firms and their clients. paulweeks.ca





UNDERNEATH

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Invoices photography by Luis Albuquerque
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Tip-in illustrations by Ben Weeks
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UNDERLINE