

ARCHIVE

Photography

Yuri Dojc
Leda & St-Jacques
Don Dixon

Advertising

Bensimon Byrne D'Arcy
Rethink
Ogilvy & Mather

Student

Capilano University
George Brown College
Sheridan College

Interactive

Cundari
Tribal Worldwide/
DDB Canada
TAXI

Design

Louis Fishauf
Leo Burnett Toronto
Paprika

Illustration

Rick Sealock
Sébastien Thibault
Pol Turgeon

Glory Days

Awards have been the benchmark of talent in *Applied Arts* for 24 of our 30 years. We dug through our archives to share some of the work that's made a lasting impact

PHOTOGRAPHY
Yuri Dojc

Entrant
Yuri Dojc

Title
Untitled

Category
Self-Promotion
Photography – Series

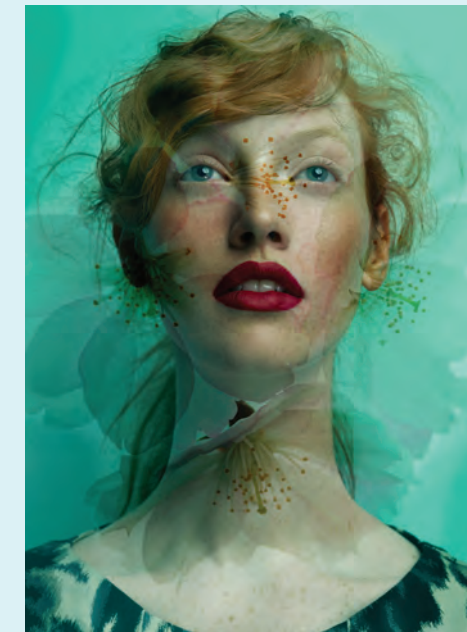
Year
1999

Issue
vol. 14 | no. 1 | p. 205

A sudden realization of the obvious—the aging of parents—propelled me to document the elderly in their surroundings, telling their stories. I began shooting in Eastern Europe and have expanded to wherever my lens finds them. —YURI DOJC, 1999

What Dojc doesn't mention in this caption, which ran alongside his winning portrait (above, along with another photo not shown here) in the 1999 Applied Arts Awards annual is that the woman on the left is his mother. He'd been visiting her in a hospital in his native Slovakia when he took this picture.

"I don't photograph with my eyes; I photograph with my brain first. There are two ways to take a picture: the first is because it's a nice image, and the other is that there is something deeper. There's always more to it for me," he tells me now, in 2016. "When I gave up commercial photography and started working only on projects, it was almost impossible to explain how my thinking process dramatically changed. It's not just about taking pretty pictures. I'm still working with stories, but the stories have to be close to your heart." —KRISTINA URQUHART



PHOTOGRAPHY
Leda & St-Jacques

Entrant
Leda & St-Jacques

Title
Floral Fantasy

Category
Fashion & Beauty
Photography – Series

Year
2012

Issue
vol. 27 | no. 2 | p. 93

Behind every good picture, there is a team. As a couple, we knew from the beginning that our strength was in our complementarity. We soon found out that the same principle applied for the rest of the team. We try to get the best talent available for each job. When you're on set and all the different skill sets are at their max, you get the best images. There is a very powerful feeling when you see through your lens the magic of everything falling into place. Fashion forces you to renew yourself every season and consequently not repeat yourself. And the challenge to go further, to push the limit of your creativity can only be achieved through collaboration. Besides, we love the people in the industry—they're usually open, exuberant and very inspiring!

When we started fashion photography Denis Desro, the art director and fashion editor for *ELLE Canada*, quickly endorsed us. Doing editorials for the magazine has played a significant role in our careers—not only as a learning experience but also for the visibility and credibility it gave us. Shooting for *ELLE* gave us the chance to work with international models. We are very grateful to have had this opportunity.

Today, we like to think that we have the best job that anyone could hope for. In fashion, every picture is a fantasy to make people dream.—PIERRE ST-JACQUES, photographer (with Leda Montereali)

PHOTOGRAPHY

Don Dixon

Entrant
Don Dixon

Title
Paul Martin

Category
Portrait Photography – Single

Year
2014

Issue
vol. 29 | no. 2 | p. 97

Entrant
Don Dixon

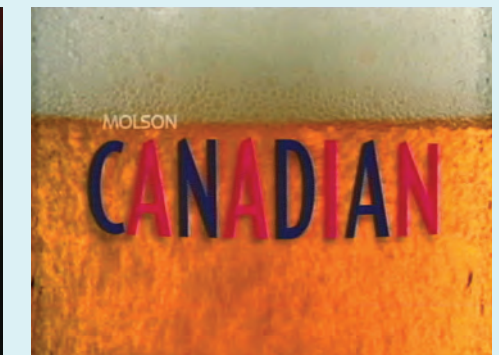
Title
Canadian Icons Project

Category
Unpublished/Personal Photography – Series

Year
2011

Issue
vol. 26 | no. 2 | p. 157

Photographer Don Dixon started his Canadian Icons series several years ago and, along with his team at Asylum Artists, has since turned it into an ambitious project to commemorate Canada's 150th anniversary in 2017. He's aiming to have portraits of 150 of the country's greatest achievers by that point—notables so far include Rick Mercer, Margaret Atwood and Christopher Plummer. "The project presents each life as a short essay," says Dixon. "These images and words tell personal stories of belonging. My objective is to inspire a nation to offer each other and the world the very best of ourselves. Combining their stories into one has turned this project into a much deeper exercise to reveal our true Canadian identity."—KU



ADVERTISING

**Bensimon
Byrne D'Arcy**

Entrant
Bensimon Byrne D'Arcy

Title
The Rant

Category
Television – Cinema (Single)

Year
2000

Issue
vol. 16 | no. 1 | p. 77

Only one TV spot should be put into a time capsule in case Canada gets hit by an asteroid or space junk. Molson Canadian's "The Rant." It wasn't really an ad, 'cause that dude was declarin'. He's wearin' a toque an' all that, and man, he just stood right up there an' told it like it was bein' Canadian, all proud like. My buddies—we knew that thing off by heart. An' even though the guy didn't try to sell ya beer—cuz Molson Canadian was sponsorin' it, we knew that—a few of us switched over anyway. Right on the spot. Howcome they don't run that'un again?—BRENT PULFORD, *freelance copywriter and fan*

ADVERTISING

Rethink

Entrant
Rethink

Title
Playland –
Toupe/Scooter Boy/Zebra

Category
Out-of-Home Advertising –
Single & Series

Year
2003

Issue
vol. 19 | no. 1 | p. 113

We traced the first appearance of Playland ads in *Applied Arts* to the 1995 annual, when the Vancouver amusement park was on the client list at Palmer Jarvis Communications (Chris Staples, once CD there, took the account with him when he started Rethink in 1999). With its fun, fresh, succinct creative, Playland was one of the accounts that helped turn Rethink into one of the winningest agencies in Canada in the last 15 years—and this 2003 campaign is one of our favourites. Twenty-one years have passed since that first Applied Arts Award, and Playland won in 18 of them, making it one of our top winners ever. Talk about a wild ride.—KU



ADVERTISING

Ogilvy & Mather

Entrant
Ogilvy & Mather

Title
Evolution

Category
Television – Over 30
Seconds

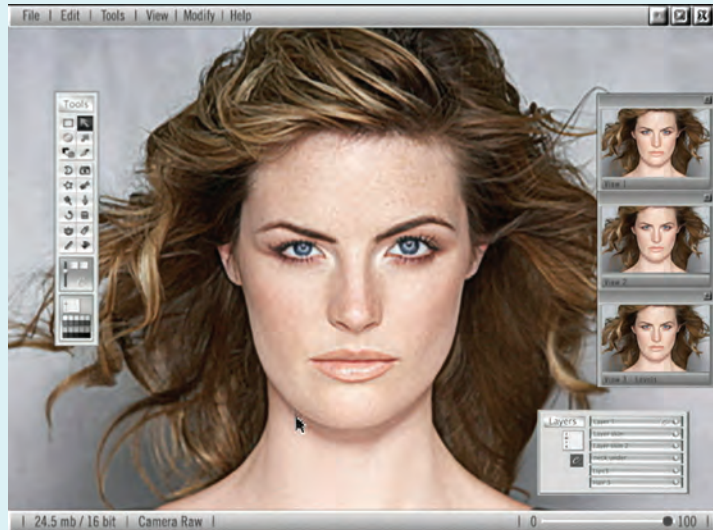
Year
2007

Issue
vol. 22 | no. 6 | p. 56

I was at Ogilvy London when Dove’s *Evolution* went live. I had come in late and someone in the office asked me if that was because I’d been watching *Good Morning America*. “You guys got 6 minutes on *GMA!*” Huh?

Evolution was the first branded film to “go viral,” thanks to three things that had happened in the preceding couple of days: the video went up on the Campaign For Real Beauty website; Tim Piper, *Evolution*’s creator, uploaded it to YouTube; and Edelman waved its PR wand. The rush of attention crashed the site. Millions watched it on YouTube. And, like that, it was everywhere.

In 2006, advertising and the web were still like two wary dogs sniffing each other; conventional wisdom was that no one wanted ads polluting the “pristine” Internet, that you had to dupe people into engaging, and above all, that they should never say your name. But *Evolution: A Dove Film* didn’t miss a beat. Happily, all you really had to do was be riveting and relevant.—JANET KESTIN, *co-creative director of Evolution (with Nancy Vonk)*



STUDENT

**Capilano
University –
IDEA Program**

Entrant
Jenny Kim

Title
Lamb to the Slaughter

Category
Illustration – Series

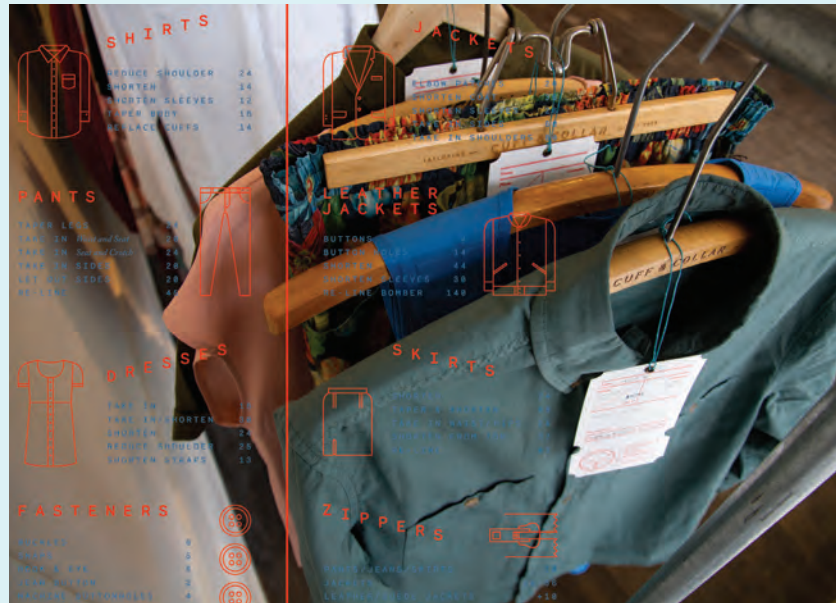
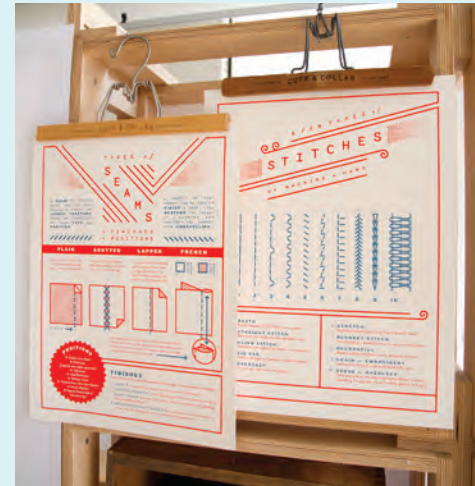
Year
2009

Issue
vol. 24 | no. 5 | p. 152

The design and illustration program at Capilano University has reinvented itself a few times over the years, most recently in its 2014 evolution from the well-known IDEA diploma program to a four-year Bachelor of Design in Visual Communication. All that made the IDEA program successful and distinctive remains, with the addition of branding, interactive and illustration concentration streams, and a three-month industry practicum in the final year.

We've built our reputation on the excellence and industry-readiness of our grads, as well as on the impressive number of awards our students win every year in regional, national, and international scholarships and (non-spec) contests. Our students' work is recognized year after year in *Applied Arts*, *DesignEdge* and *3x3* magazines, and online for GDC and RGD scholarships, CAPIC Rodeo Awards and others. In addition to encouraging our students, this industry acknowledgement provides them with valuable resume highlights and indicates to potential employers their abilities, their potential and their standing among those competing in the same creative job market.—CAROL AITKEN, *chair, IDEA School of Design, Capilano University*





STUDENT
**George Brown
College – Design**

Entrant
Petra Cuschieri

Title
Cuff & Collar

Category
Complete Design Program

Year
2012

Issue
vol. 27 | no. 5 | p. 121

About 13 years ago, George Brown College rebranded its Graphic Arts programs into a new School of Design. I was hired to build a 21st-century design school with completely new programs that fostered design thinking, design strategy and technological innovation. We launched the globally acclaimed Institute without Boundaries interdisciplinary think tank, the first full-time program in Design Management in North America, and a suite of new undergrad and grad certificate programs in interaction design and game design and development. The school developed partnerships with industry and invited industry professionals to mentor and work with our students.

Awards programs have become fundamental to benchmarking our students' improving performance. When I started in 2002, we may have received one or two awards per year. Currently, our students win between 50 to 60 awards per year locally and globally. This has encouraged us to emphasize interdisciplinary collaboration and co-creation with real world clients, and to use solid design research to create more intriguing projects.— LUIGI FERRARA, *dean of arts, design and information technology, George Brown College*

STUDENT

Sheridan College – Animation

Entrant
Nneka Myers

Title
Solace

Category
Digital Animation – Single

Year
2014

Issue
vol. 29 | no. 5 | p. 189

It's been over 40 years since Sheridan College launched its animation programs. Today there are over 600 students studying in our Bachelor of Animation, Computer Animation, Visual Effect and Character Animation programs. The years have yielded great success stories for our alumni—Academy Awards, Annie Awards, Applied Arts Awards. The pixie dust for Sheridan is the commitment to the art of animation, from classical hand-drawn instruction to the state-of-the-art technologies that open up the creative energies of our recent cohorts. With a faculty that remains connected to industry, and facilities unique to animation education, Sheridan excels in training the next generation of leaders in global animation.—ANGELA STUKATOR, *associate dean of animation and game design, Sheridan College*





INTERACTIVE
Cundari

Entrant
Cundari

Title
Walls

Category
Online Video

Year
2012

Issue
vol. 27 | no. 4 | p. 195

Automakers have consistently been at the forefront of interactive advertising—we’ve featured two examples here, and there were several more on our shortlist. In 2011, we took a behind-the-scenes look at the making of “Walls” for BMW’s 1M Series car on our website. Two days after launching online, it was the most viewed automotive video on YouTube, and, at the time of publication, the fifth most shared car commercial of all time. It also was on track to make BMW Canada have its most successful sales year ever. What made “Walls” so special? Some pretty cool stunts (now seemingly de rigueur for online car videos). Cundari’s concept was inspired by a Japanese game show, *Hole in the Wall*, and involved a car driving at high speeds through 1M-shaped concrete cutouts to showcase its precision performance. The hair-raising scene is still stressful and exciting to watch, four years later.—KU

INTERACTIVE
**Tribal Worldwide/
DDB Canada**

Entrant
Tribal Worldwide/
DDB Canada

Title
Our Food. Your Questions.

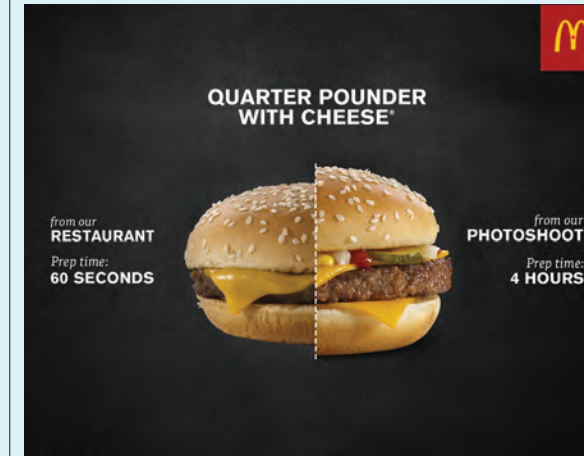
Category
Integrated Campaign

Year
2013

Issue
vol. 28 | no. 4 | p. 163

Following the launch of “Our Food. Your Questions.” our agency and many advertising careers took off as a result of the accolades lauded onto the campaign. When *Applied Arts* asked for a perspective from the team almost four years after program launch, it dawned on me that only a handful of members from the original team remain. While it’s sad to see talent leave for bigger roles in bigger markets, it also satisfying watching a great idea catapult so many careers. Some might look at this as a loss, but we are proud of the results and happy for the team. It also enabled us to recruit hungry, new talent that was eager to work with the brave clients minding the golden arches, and to show where they could take the brand next. Since then, we’ve taken OF.YQ. around the world to over 20 markets throughout the DDB network and evolved the platform to focus on the invaluable role Canadian farmers play in the sourcing of our food.

So, the next time one of your ideas hits big—encourage your teams to have a look around. You’ll be thrilled at how high they can soar, and there will always be those who choose to stay or come back for more.—ANDREW Mc CARTNEY, *president of Tribal Worldwide Canada*



INTERACTIVE
TAXI

Entrant
TAXI

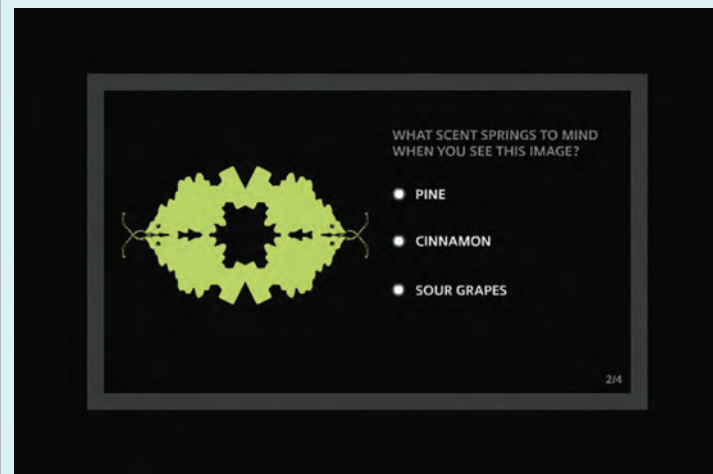
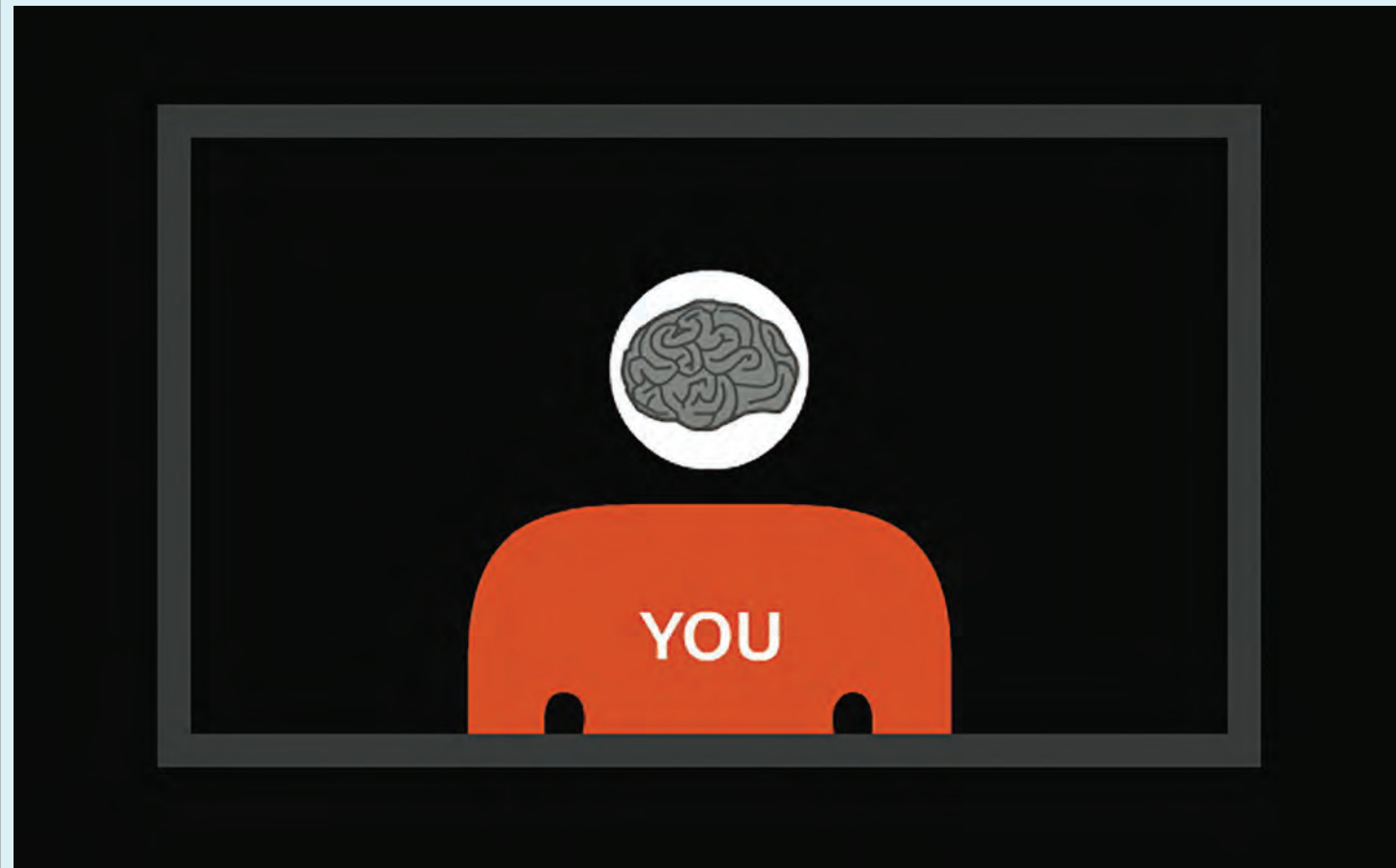
Title
MINI Wants to Know
What's in Your Head

Category
Digital Media –
Advertising

Year
2004

Issue
vol. 20 | no. 1 | p. 262

Our digital media award archives prior to the early to mid-2000s were essentially a slew of website designs. TAXI's work for MINI, though, was one of the first instances that an agency created an online experience for the viewer, much in the same way that a piece of direct mail might have created interaction. Creative director Steve Mykolyn and team amassed an email list of consumers and sent them a digital Rorschach test. With every click, different inkblots appeared on screen and viewers had to click what shapes resembled them. It culminated in a MINI-shaped inkblot asking customers to rate whether they were thinking of value or performance—and, of course, all that data was recorded for future campaigns. “MINI Wants to Know What's in Your Head” went on to win a bronze Cyber Lion at Cannes, and launched several follow-up campaigns, which garnered TAXI two gold Cyber Lions over the next two years.—KU



DESIGN
Louis Fishauf

Entrant
Louis Fishauf

Title
Power to the Planet

Category
Miscellaneous – Computer
Imagery

Year
1993

Issue
vol. 8 | no. 3 | p. 182

In 1991, I was invited by Felipe Taborda of the Design Rio Promotion Center to participate in an international poster exhibition titled “30 Posters on Environment and Development” to be held in conjunction with the upcoming United Nations ECO '92 Conference in Rio de Janeiro. Thirty designers from 30 countries were each asked to create a poster on a subject of their choice related to the environment, and I was honoured to be chosen as Canada's representative. The posters were exhibited in Rio de Janeiro and other cities around Brazil before travelling around the world in an international touring show.

I chose solar power as the subject of my poster. A stylized figure, inspired by the look of high voltage hydro transmission towers, holds a lens above its head, converting the sun's golden rays to electrical energy.

All 30 designers were invited to come to Rio for the opening of the exhibition and give a presentation of their work to an audience of local designers and students. Travelling to Rio, and getting a chance to meet and mingle with other graphic designers from around the world, was certainly the highlight of my career up to that point.—LOUIS FISHAUF, *designer*

DESIGN

**Leo Burnett
Toronto**

Entrant
Leo Burnett Toronto

Title
The Street House

Category
Public Service/Charity
Design - Series

Year
2013

Issue
vol. 28 | no. 3 | p. 121

With dream team Judy John and Lisa Greenberg at the helm of its creative department for the past few years, Leo Burnett Toronto has shed any doubts that it's just another old, buttoned-up ad agency. Indeed, the Canadian office has become a design heavyweight, too, churning out win after win in international awards programs for its recent design work. We still have a soft spot for "The Street House," an experiential project for national charity Raising the Roof. The installation was mounted for a local Doors Open festival to challenge stereotypes the public may have about homelessness; the work won our Design ACE Award for being the top-scored entry that year. And it's a perfect example of what Leo does best—bridging the gap between advertising and design.—KU



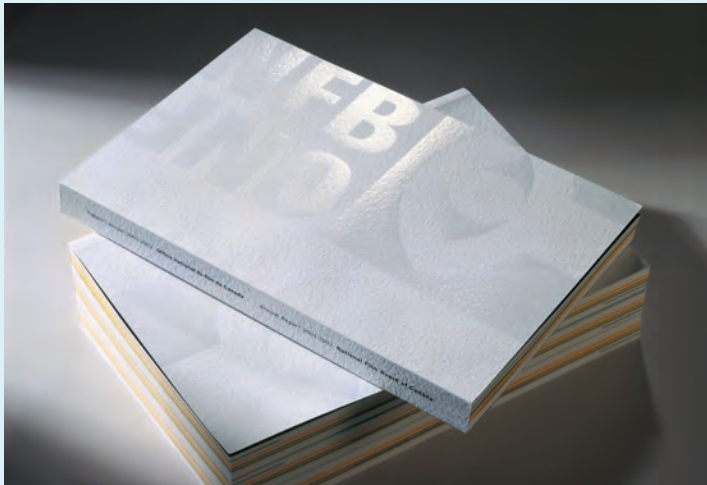
**You need money to buy stuff.
Stuff like food. Now imagine you're
homeless and don't have money.
— How will you earn cash?**

b.

I will work in the sex trade.

Bon appétit! Assuming you don't get any STIs, get raped or mind the social stigma, this is a pretty good way of putting food on your table. If you had a table.





DESIGN

Paprika

Entrant
Paprika

Title
National Film Board of
Canada Annual Report

Category
Annual Report Design –
Single

Year
2003, 2004, 2005

Issue
vol. 19 | no. 1 | p. 133
vol. 20 | no. 1 | p. 138
vol. 21 | no. 1 | p. 134

This collaboration started when the NFB mandated Paprika to revitalize its logo as well as the whole branding platform. Since the launch was about to happen around the time the annual report would be printed, we modified the initial concept of the document’s cover page to present the new identity in a very subtle way (stamped varnish on white).

We needed to remind people that the NFB is a gem—a beacon for Canadian talent in the industry. It’s created 13,000 productions and won over 5,000 awards. Creativity had to stand out in all pieces created and produced. I remember that the manager at the time told us, “We want the report to be a design competition piece. A winning one.” And those reports were awarded many, many times!

This was a huge challenge considering the fact that sometimes, budgets were very tight. We ended up creating the annual report four years in a row, all very different, all creative, all promoting excellence in movie and animation.

—JOANNE LEFEBRVE, *president, Paprika*

ILLUSTRATION

Rick Sealock

Entrant

Rick Sealock

Title

The Man Who Loved Rabbits... Too!

Category

Complete Book Illustration

Year

2014

Issue

vol. 29 | no. 2 | p. 125

Call me irresponsible! Tell me I'm impractical, foolish for adoring the last illustration I created or the last award I received from *Applied Arts*.

From Mars is a book of short stories, the compelling brainchild of illustrator, writer, and publisher Melissa Untch. Her dastardly daring plan was to give total freedom on concept and content of a story, design and typography, visual direction, number of illustrations, and deadline. She offered fruit baskets as enticement! And it worked! And was deliciously cathartic.

With much gusto and glee I jumped at the chance to write a story for Melissa's book. First I created images of *The Man Who Loved Rabbits... Too!*, next I wrote the story in limericks.

*There once was a man named Sue,
who loved each rabbit he knew.
He'd play them Jazz, Blues, and Hulla-baloooo,
all on his banjo, Bluegrass too!*

The limericks went gold as did the raucous rabbits that inspired a mouth-watering assignment with the Crafty Distilling Co., and appeared in *Lürzer's* 200 Best Illustrators Worldwide 14/15. —RICK SEALOCK, *illustrator*



ILLUSTRATION

Sébastien Thibault

Entrant
Sébastien Thibault

Title
Life Under Russia's
"Gay Propaganda" Ban

Category
Editorial Section
(mag, news) Illustration

Year
2014

Issue
vol. 29 | no. 2 | p. 130

When he illustrates for *The New York Times*, a regular client, Sébastien Thibault often has just a couple of hours to come up with a concept and produce a sketch. Which is what makes his win in 2014 for the powerful "Life Under Russia's 'Gay Propaganda' Ban" all the more impressive. "You have to be able to react immediately and have a great idea," Thibault told our writer Wendy Helfenbaum in the March 2015 issue of *Applied Arts*, where we had announced him as the 2014 Applied Arts Creative Excellence (ACE) Illustration Award winner. "This illustration needed to be very iconic, so I thought of the lighter's flame symbolizing the Kremlin and melting a rainbow, which is indivisible." The image ran alongside an eponymous article challenging Russia's homophobic laws, published shortly before the start of the Sochi 2014 Olympic Winter Games.—KU





ILLUSTRATION

Pol Turgeon

Entrant

Pol Turgeon

Title

Corpus Herbarius

Category

Complete Book
Illustration - Series

Year

2007

Issue

vol. 22 | no. 4 | p. 67

It's not too clear to me when I was featured for the first time in *Applied Arts*—I think it goes back to 1993, when a piece of mine was published on what was called the “Fresh Faces” page. But I remember how reassuring this felt. It's important to get some sort of confirmation that what one is doing is somehow solid and relevant. Getting pieces selected in annuals does that, besides the obvious promotional aspect.

It became even more crucial to me with this series, “Corpus Herbarius,” since I was swimming in the deep, dark, menacing waters that personal work can sometimes be, at least in the beginning.

I had been working on the series for one or two years, in between commissions, and in 2006–2007, I showed the entire series (18 pieces) at La Luz de Jesus Gallery in Los Angeles. And a few pieces got selected in the *Applied Arts* annual. It kind of made me feel better...until the next day. We're always the same *débutant* when starting a new piece of art, and thank god, we never know where the journey will take us.—POL TURGEON, *illustrator*