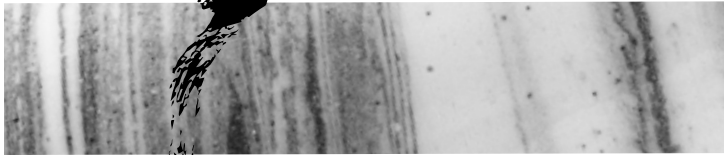
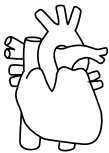


Cadmium



Cadmium January 2014



Hi, my name is Ambrose Li and I am your editor this month. I am in Inclusive Design currently doing my MRP, which is like a thesis but not really a thesis.

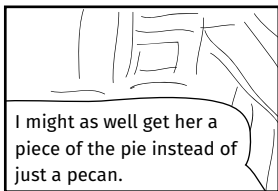
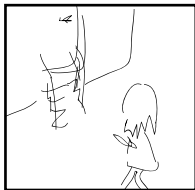
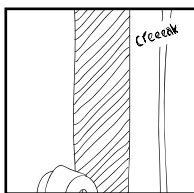
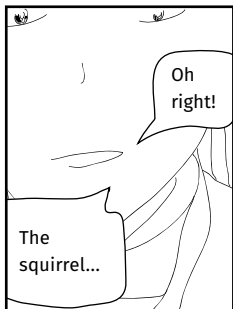
I am pleased to feature three interviews this month, including a discussion on a rarely-talked-about issue that's as serious as unpaid internships.

I hope you like this issue! If you'd like to know why I make some things the way they are please go to ambroseli.ca/cd201401/



Episode

9



I

Just as she started walking she remembered she was going to hide a pecan under the tree. Hurriedly, she headed back inside.

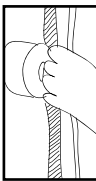
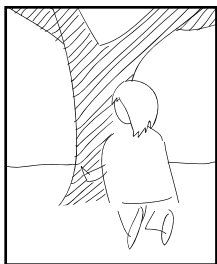
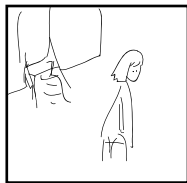
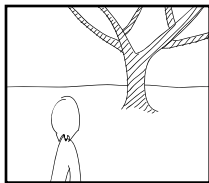
I might as well get her a piece of the pie instead of just a pecan, she reasoned. So she opened the oven, took out the pecan pie she baked earlier, cut out a piece, and went back out.

Halfway to her neighbour's, she stopped by the white oak tree.

She took a quick glance to make sure the squirrel was not around, then she stooped down and hid the pecan.

"Pecan for you!"

Then it dawned on her, *Funny, why do I like squirrels now? I used to hate them so much...*



(Continued on page 13)

I don't know how often you get into a studio course and find yourself doing a school project that will make it to the shelves of a store. So I was really interested in knowing what doing such a project means in terms of learning experience...

Robin Tieu is the Ceramics Studio technician and teaches several ceramics courses at OCAD U.

Cadmium: So this is a project from last semester which produced objects sold at the Merchants of Green Coffee. Can you describe exactly what kind of project it was, what kind of course it was?

Robin: The course is called Domestic Ceramics, a third level course. The third project in this class required students to design and make a small batch of ceramic objects from three categories people could pick from — a coffee filter holder that is very specific, a vessel in which you would be serving the already-made coffee, or a vessel in which people drink from. Students were free to pick either one or two or all three if they were ambitious.

To talk a little bit more about The Merchants of Green Coffee; I approached them about this project because I used to work at the St. Lawrence Farmers Market. The owners came a few years back to set up their coffee stall and I got talking with Derek (one of the owners) and asked him if he was interested in doing a project with us (Domestic Ceramics at OCAD U). He was totally open to it. From then on he had one of his staff, Tristan, give us a tour of the facility and the class met there where he showed us how they're set up and how they process their coffee — “process” in terms of showing a demo of how this filter works and how they like to brew coffee. Along with technical side of brewing coffee,

they encourage people to brew in what they believe to be the simplest way and produces the cleanest tasting cup of coffee.

Cadmium: So is this a non-profit or is this...

Robin: No, no, no, it's totally a private, for-profit organization. They need to make money, but they go one step further than fair trade and reinvest into projects that are for long-term benefits. Also, the profit is split just like a gallery situation. Students are not being exploited and they get full credits.

Cadmium: What kind of benefits do you think the students are deriving from a project like this where they have to deliver an actual product instead of just a made-up assignment?

Robin: Well, I like to keep it real. I come from a ceramics background; I make things to be used every day and I have a great appreciation for that. I think it adds a lot to my own life and to other people's as well. And I know that design students and other students here are also just very itchy to make: There's a desire for humans to make something, especially to make something for themselves; but for this assignment they had to think beyond themselves. And these are the qualifications—you actually have a *client*. When you have to deliver something for real — rather than, like, a pretend —, it's much more exciting: You know the public will react to it, and it feels good (or not sometimes). Not only are students learning the ceramic processes, they are asked to consider others and their specific needs. When it comes down to it, a pretend assignment is great, but you never know what it would be like in the real world. I think students overall responded really, really well. It's a very challenging assignment — that's the feedback I've gotten anyways — and at the same time they *wanted* to do it. It was interesting and challenging — but overall still open to interpretation.

Cadmium: Have you heard any feedback from either the store or from the customers?

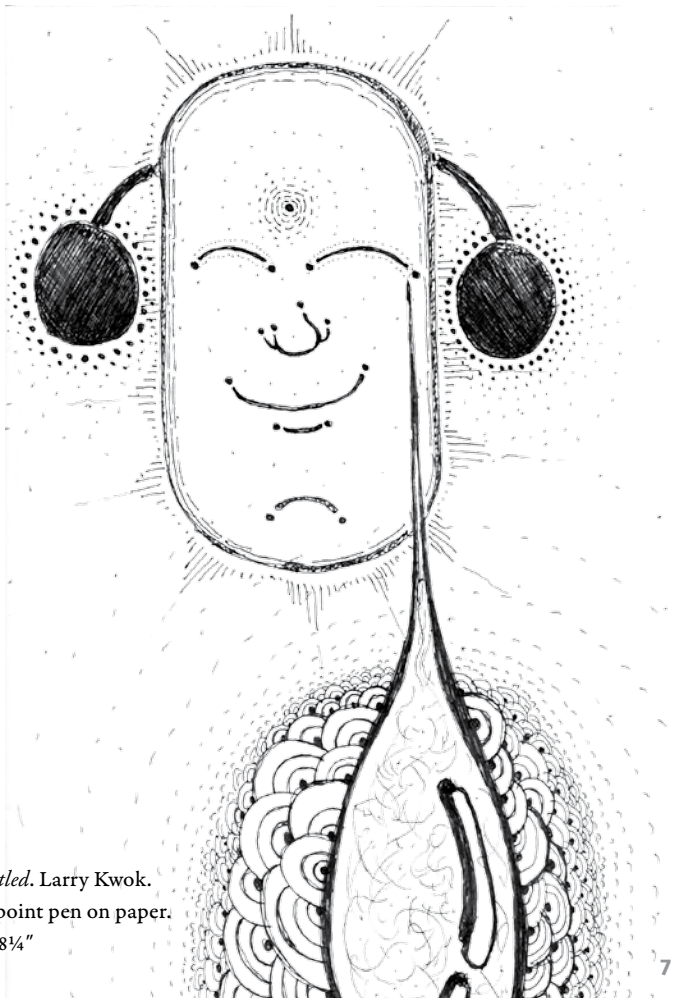
Robin: Not the customers, because I have no idea who bought some of the things. I know Tristan who was working with us was completely thrilled. He was thrilled to be able to come to OCAD U to test out the designs and pick the best ones to go to the shop. For the final crit where the deliverables were placed on the table, I asked Tristan to come make coffee using the Merchants of Green Coffee filter. He brought a pound of coffee and made it right here. A lot of the work was tested to see how well they function. Obviously, some worked better than the others, but he was super excited to see all of them. He actually wanted to showcase everything but that was impossible, really, because some of it didn't end up as appropriate as we would have liked. Nonetheless, he really appreciated all the effort and ideas and the sheer amount of work involved. I guess it is pretty different than his side of the business. He gave some criteria and the rest the students took charge.

Cadmium: So the students had initiative in the project.

Robin: Yes. So basically there are some guidelines that they had to follow, for example the filter comes in different sizes. We chose the smaller of the two sizes that they sell, and they had to make their ceramic filter holder fit. Working with clay... well, clay shrinks and is a challenge for some students because they're not experienced enough with it. They also did not have a lot of time to resolve some technical challenges of working in the medium. Ceramics has an extremely high learning curve. It is such a deceiving material.

A bit more about the filter... It is simply a solid stainless steel round rod that is bent and has a handle. Essentially it looks like a big bubble blower and is tension loaded/fitted so that it has a little lock that once unlocked, the spring opens. An organic cotton sack with a sleeve, slides over the opened metal ring. You close the ring so that it doesn't fall out. This is all made in the east side of Toronto. So the

(Continued on page 15)



Untitled. Larry Kwok.
Ballpoint pen on paper.
5" x 8¼"

This started off in an online forum as a discussion on why written sentences should not start with a digit. I proposed this might have started when lowercase figures were the norm, as a natural extension of the rule against starting sentences with a lowercase thing. Dick Margulis quickly pointed out that “There are no lowercase or uppercase figures, just hanging or lining” ...

Cadmium: You mentioned that there are no lowercase or uppercase figures, just hanging or lining. But the term appears in Bringhurst’s *The Elements of Typographic Style* and I’m sure I’ve seen it elsewhere. How, then, is it that you say the term doesn’t exist?

Dick Margulis: It exists, in the same sense that a lot of usage exists, in a purely descriptive sense. That is, some people use the term (just as some people write “for all intensive purposes” or call every centre an epicentre, even when it isn’t). But those are people who have never laid eyes on book cases[†] (upper and lower cases) and think a font is something that shows up on a computer screen.

But for people who deal with type professionally, hearing someone call oldstyle figures “lowercase” just sounds ignorant.

Cadmium: But in today’s world even people who deal with type professionally aren’t likely to have seen physical type cases. Here at OCAD U, unless I take a printmaking class,

In this issue Cadmium brings you Dick Margulis, an editor and graphic designer based in New York, to talk about generation gaps in graphic design.

† Type cases with a case layout used for book work

What is spec work and why you should care

*Cadmium
is honoured
to bring you
Stüssy Tschudin,
VP of Ethics of
the Association of
Registered Graphic
Designers (RGD) to
talk about an issue
as serious as unpaid
internships.*

Cadmium: Can you explain briefly what spec work is and why we should care about the issue? I know some students have never heard of spec work.

Stüssy Tschudin: Very simply, spec work is doing work for free in

type is pretty much just something I see on the screen. Is it really fair to see us as ignorant?

Dick: When desktop publishing first came on the scene, it freed graphic designers from the need to spec type and ship copy off to a composition house, but the people working in graphic design at the time understood type. So when they took to the mouse and keyboard to produce their own type, they had a good grounding in the fundamentals. (They had to, in order to communicate with the compositors they were ordering type from.)

But that was more than thirty years ago, and the creative kids who have filled the design courses since those days have a spotty understanding of how type works. Heck, for the most part, their instructors have a spotty understanding of how type works. But in my experience, the people who become the true masters of any art or craft are the ones who know the history, know the fundamental principles, know the rules, and then go out and bash those rules when that's the right thing to do. (Jackson Pollock could draw, dammit!) The people who don't learn their field from the ground up are, for the most part, going to produce mediocre work.

Does that make you ignorant? You be the judge. But ignorance, unlike stupidity, can be fixed. All it takes is a little extra study. 📖

an attempt to get hired and get paid, after the fact. You do the work, nothing else is guaranteed. NoSpec has a good definition — <http://www.nospec.com/faq>

Cadmium: There seems to be many student competitions that reward money to the artists if their submissions are chosen. Is there anything we need to watch out for? What kind of competitions should we enter and which ones should we avoid?

Stüssy: If you are being asked to develop *original creative*, there is *no guarantee of any form of compensation* and it *may be used in a commercial way*, then it is spec work and students should not participate. It is basically a lottery although instead of buying a ticket, you are paying with your creative abilities. The odds of winning are slight; you've just wasted your time and there's always a chance — since your creative is out there — that it will be used, your copyright violated and you will have virtually no recourse to stop that. Competitions where you are submitting work that you have already created and you are being judged on its merit and effectiveness are fine.

There is some debate over competitions where you create new work but there is no clear commercial benefit to be received from it and most, if not all, of the creative work will be shown, such as a poster competition for the World Wildlife Fund. It's not really spec but it still has the potential for your creativity to be wasted effort, particularly if only some of the creative work will be shown.

Imagine instead meeting up with a small charity, understanding what their mission is and working with them to create a poster that they can use to raise money or spread awareness. You've just used your skills as a designer to make a real difference, you've learned about the design process by working with a real client and you have added a real piece to your portfolio. This is a great example of pro bono. It is not spec and it has many benefits for all involved.

Cadmium: I know that if the winning submission for a competition is eventually used for a commercial or non-profit purpose then the competition is considered spec work. But I heard that some such competitions are still okay because of their educational value. As students how do we know what is legitimate?

Stüssy: A competition that is run through a school, involves a non-profit organization, and where all of the student participants receive *instruction along the way* and *a grade at the end* is fine. In this case, the commercial value (which is likely nominal) goes back into the community; every single student receives compensation in the form of learning and a mark. For these situations to be acceptable, it would be important that copyright ownership be clarified so that the design that was selected was going to be used in very clearly defined ways and the student retained copyright. For instance, for a large charity to acquire the design of an ad (designed by a student pro bono) that they were going to then pay to have presented in national newspapers and magazines and use to raise thousands of dollars would mean that the commercial value of the design was not insignificant and the student would have been exploited.

Cadmium: Do you have any closing thoughts?

Stüssy: As with most ethical and legal issues, spec work is not a simple concept and there are many situations where things can be very complex and difficult to clarify. Is it unethical, for instance, for a prospective employee to require a potential new hire to do a creative test before being hired? Is it unethical for a national magazine to invite five design firms to design a cover where one will be selected as a winner and appear on the cover but all five design firms will be profiled in the magazine, with their cover designs. The questions that are good to ask are:

(Continued on page 15)

Ingredients

- 2 tablespoons vegetable oil
- 8 ounces Chinese dried mushrooms, soaked overnight in water
- ½ cup dried shrimp, soaked in water overnight and drained
- 1 pound pork sausage, sliced
- 1 tablespoon vegetable oil
- 2 slices fresh ginger root
- 3 turnips, shredded
- 1½ teaspoons Chinese five-spice powder
- 2 teaspoons salt
- ½ teaspoon chicken bouillon granules
- 1 tablespoon ground white pepper
- ⅔ pound white rice flour

Preparation

- 1 Heat 2 tablespoons oil in a wok or large skillet over high heat. Add mushrooms, shrimp and sausages and sauté for ½ minute. Remove from skillet and set aside.
- 2 Heat 1 more tablespoon oil in wok or skillet. Add ginger and sauté for 2 minutes. Add shredded turnips and stir fry for about 3 minutes (do *not* remove turnip water).

Chinese New Year Turnip Cake

...because it's Chinese New Year XD

Did you know...

If you are a student member of the RGD or the Ontario Crafts Council, you get free or discounted admission to almost 90 galleries and museums in Ontario. For details see oaag.org/membership/reciprocal.html

On Monday, Feb 10 from 5:00–7:30pm, RGD is hosting **Freelance Design Disclosures** in Room 284. Details and RSVP at facebook.com/events/415063575294718/

Not an OCAD SU event but...

(Continued from page 3)

“Hello, anybody home?”, she shouted as she knocked on her neighbour’s door.

There was no answer. She pushed the handle and found it unlocked...

II

“Where do I go to incorporate a new country?” the Writer asked.

“You mean a new *company*? That’s provincial jurisdiction. You’re in the wrong place.”

“No, a new *country*. Where do I go?”

“What? Secession? Don’t even think about that! No one has ever managed to pull that off!”

The Writer was not impressed. Astonished at the lack of customer service that he was getting at the Town Hall, he couldn’t but blink his eyes. Suddenly, he felt a strong blow to his head and passed out...

- 3 Add 5-spice powder, salt, chicken bouillon and white pepper and toss all together until evenly distributed.
- 4 Extract ginger slices from mixture.
- 5 Turn off heat. Top turnip mixture with rice flour and use chopsticks to toss and mix flour in evenly. Add reserved sausage mixture and toss to mix in. Remove mixture from wok/skillet and place into a 9×2 inch deep round cake pan.
- 6 Clean wok/skillet, fill with water and bring to a boil. Place cake pan on a round wire rack over boiling water. Reduce heat to low and let simmer, steaming cake “batter”, for 45 minutes. (Note: you can also use a large bamboo steamer if you have one). When “cake” is steamed through, slice into pieces and serve hot *or* cool on wire rack before covering tightly with plastic wrap and placing in refrigerator to chill.



Foodista.com — The Cooking Encyclopedia Everyone Can Edit



OCAD SU Workshop Series, “**Love & Kittens**.” This series focuses on building friendships, love and healthier sex lives in a lead up to the OCAD SU’s annual Sexy Bingo party. Refreshments will be served at each workshop, and tickets for Sexy Bingo will be available for sale at the end of each one. Space for each workshop is limited. Be sure to RSVP to ocadsu@ocadsu.org to reserve your spot.

- ♥ Tuesday, Feb 4th from 1–3pm in Room 187, “**BFFs: Building Meaningful Connections**,” with Dr. Solomon Shapiro. Find details online here: facebook.com/events/1412817745630821/
- ♥ Friday, Feb 7th from 6–8pm in Room 187, “**I <3 U: Performing Love & Navigating Non-Normative Relationships**,” with Natalie Amber. Find details online here: facebook.com/events/482987168472768/
- ♥ Wednesday, Feb 12th from 3–4:30pm in Room 284, “**XXX: Let’s Talk About Sex (& Sexual Health)**” with Chi Ching Hui. Find details online here: facebook.com/events/247609178746228/
- ♥ **Sexy Bingo with Dirty Shirley** will take place on Friday, Feb 14th at the United SteelWorkers Hall, 25 Cecil Street from 7pm–12am. This is a 19+ event and will feature sexually explicit content. Tickets can be purchased in the lobby of 100 McCaul on Tuesday & Thursday from 10am–4pm at Campus Cupboard. Find details online here: facebook.com/events/1432124987023937/
- ♥ **SAVE THE DATE!** OCAD SU Web Radio is hosting a social mixer the evening of Friday February 28th. Details to be determined. You can “Like” OCADSU Radio on Facebook for more details!

(Continued from page 11)

- (1) What is the (potential) commercial value of the work I am being asked to do? (For instance in the first example above, if the test is not going to be used in any commercial way and is just to test your abilities, then it is likely fine.
- (2) Will I and all those who are submitting be compensated in a way that is proportionate to the value of the work done? (For instance in the second example, if the magazine is well-known and has a large reader base, then it may be fine. If the magazine has a very small reader base and the work you do will be used to increase subscriptions, then this does not sound like a fair exchange.
- (3) Do I retain copyright in the work that I am doing? (In all cases, if you are asked to give up your copyright, there is always the possibility that your work will be used for commercial gain and in ways that you cannot control.) 🐼

(Continued from page 6)

pouch is made by a fibre artist in the building, and the stainless steel mechanism is made by a sword maker who rents the basement below. The coffee beans are roasted in the same building as the brewing devices are made. How perfect that students from OCAD U designed and made coffee paraphernalia made right in downtown Toronto. I just thought it was a great opportunity and was mutually beneficial.

Cadmium: Do you have any comments to add to this?

Robin: I think from how the students reacted, this is something I would like to continue doing. 🐼

If all you got is a single sheet:

1. Fold the half sheet with pages 3/14/6/11 towards 2/15/7/10
2. Fold the quarter sheet with pages 5/12 towards 4/13
3. Fold page 9 towards page 8
4. Staple after checking pages are in order
5. Cut the bottom edge & two side edges (10–11 and 14–15) with an X-Acto

If printing from a PDF, make sure to print at *Actual Size* and *Flip on Short Edge*

As with lead, cadmium stains can produce food-safe colours. However as with lead, cadmium can be leached from the fired glaze. A sample of any cadmium stain-tinted glaze used on potential food surfaces should be tested for leaching by a qualified laboratory.



www.ocadsu.org/cadmium.php

*Quotation credits: Back page: "Four Ways to Red" by Dave Finkelnburg / Works depicted on page 4: Biwei Tan, Ryan Pollard / Design, layout, photography, editing and Ongoing Story Episode 9: Ambrose Li / **Special thanks:** Dick Margulis (copyediting-l); Robin Tieu (MAAD); Christina Dahl, Hilary Ashworth, Stüssy Tschudin (RGD); and Larry Kwok (INCD class of 2014).*