

# fortieth anniversary 40e édition anniversaire

#40at40

For our 40th anniversary, we asked 40 National Magazine Award winners to tell us about a particular magazine, story, writer, editor, artist, or art director that has meant a lot to their careers. Or just share a significant magazine memory.

Pour notre 40e anniversaire, nous avons demandé à 40 lauréats des Prix du magazine canadien de partager une anecdote ou de nous parler d'un magazine, d'un article ou d'une personne— un auteur, un éditeur, un rédacteur, un directeur artistique ou un autre créateur— qui a eu un impact sur leur carrière.

# 01

**Saturday Night** magazine folded before I'd started my career, but the legend prevailed. When I briefly worked at the Edmonton Public Library, in 2012, I'd lean on the shelves, flipping through old issues collated in these huge, worn, brown hardcovers. Later that year, I learned they were locking a bunch of magazine archives, including *Saturday Night*, in storage to make space for games and DVDs. I read between the lines and asked to take them home. These brown beauties—seven decades of brilliant journalism and creative nonfiction—are now the centrepiece of my living room. When guests admire the archive, I ask them for their birthday, and then we flip through the happenings of Canada and the world when they were born. There's something special about reading history as the accidental historians were trying to make sense of it. —**Omar Mouallem**, *writer and National Magazine Award winner*

# 02

I don't think there is a photographer in Canada who hasn't been influenced on some level by **Larry Towell**. He is so uncompromising in his approach, his ideas, and his vision. He was so left-field when he started that he had to stay out there by himself for the longest time. When I am stuck, feeling like I am not able to see things differently, I ask myself what he might do. Then I try to put that out of my mind so I don't just look like

a bad Larry Towell. I am wondering if he is pissed that all the hipsters are wearing a long beard. He's always had one, but now it looks like he is following the trend! —**Roger LeMoynes**, *photojournalist and 2-time National Magazine Award winner*

# 03

My dream, when I was a young writer starting out, was to one day write for **Saturday Night** magazine. They published Mordecai Richler's wittily acerbic columns and basically every nonfiction writer of note in Canada. I pitched them ideas, to no avail, until one day in 2005 an editor emailed me out of the blue. I squeaked into one of their very last issues, and I still miss what *Saturday Night* stood for: a space of serious (but not too serious) intellectual engagement and storytelling as good as any in the world. —**Deborah Campbell**, *author and 3-time National Magazine Award winner*

# 04

I admire Canadian magazine creators like **Marq de Villiers**—for believing in me when I was just starting out, for helping me find my voice as a writer, and for teaching me pretty much everything I needed to know about the craft of magazine writing. Also **John Macfarlane**—for publishing "The Divorce From Hell" in the face of staggering risks, for staying the course

when the bombs began falling, and for making me proud to be a journalist. And **Ken Alexander**—for opening the door, inviting writers in, and providing a welcoming home for stories that simply wouldn't have found a home anywhere else in this country. —**Wendy Dennis**, *writer and 4-time National Magazine Award winner*

# 05

My first paying journalism job out of college was as assistant editor of **Muskoka Life** magazine in my hometown of Bracebridge, Ontario. In fact, I was fortunate enough to land the gig as the mandatory work placement for my final semester of college. That was 34 years ago, and here I am, still in magazines. *Muskoka Life* certainly played an instrumental role in launching my career. —**Patrick Walsh**, *editor-in-chief, Outdoor Canada*

# 06

**The Walrus** stepped nicely into the space left vacant by *Saturday Night*. I will never forget the excitement surrounding the early days when the key players were getting *The Walrus* ready to leave the ice floe. I remember Ken Alexander, Paul Wilson, Sarmishta Subramanian, Gillian Burnett, David Berlin—all plotting and dreaming and scheming. I had such admiration for these people taking

## throwback cont...

**1986**  
*Saturday Night* art director **Louis Fishauf** wins both the gold and silver medals in Art Direction of a Single Article. Since 1979 Fishauf has been nominated for over 30 National Magazine Awards for his work in *Saturday Night*, *The City*, *City Woman*, *Executive Magazine*, *T.O. Magazine*, and *Toronto Life*.

**1987**  
At the tenth anniversary National Magazine Awards, graphic artist **Simon Ng** wins both gold and silver in Best Illustration, for work in *Canadian Business* and *Toronto* magazine. **Blair Dawson** and **Gracia Lam** are the only other illustrators to accomplish that double.

chances to create a cultural space that wasn't there before. I loved the optimism, and I think the entrepreneurial guts of it created an energy in Canadian magazines that we needed then and still feel today. —**Curtis Gillespie**, *NMA winner and editor-in-chief, Eighteen Bridges*

# 07

**Sandy (Alexander) Ross**, then editor of *Toronto Life*, hired me as general editorial dog's body—officially, contributing editor—in 1974. I had no qualifications aside from enthusiasm. The extraordinarily patient managing editor, **Bernadette Sulgit**, taught me how to check, copyedit, and proof; today, I would be an intern, but then I actually had a job that paid about \$5,000 a year. Working with Sandy was like being in an immersion editing course, and by the time he left to create *Canadian Business* magazine, I was managing editor. —**Lynn Cunningham**, *Ryerson University*

# 08

I still remember my excitement when I discovered *Equinox* magazine in the early 1980s. **James Lawrence**, the publication's founder, wanted to create "the most beautiful magazine in Canada," and I think he succeeded. The magazine had unusually high production standards for a Canadian title at that time, and

behind its striking black-bordered covers it boasted some of the best photography you could find anywhere. But for me, the real appeal was the editorial mix—well-written stories about adventure, natural history and scientific discovery. Amazingly, this multi-award-winning magazine was produced in a Victorian farmhouse in the tiny Ontario village of Camden East, near Kingston. Lawrence managed to keep *Equinox* going for about five years, but then was forced to sell it to one of Toronto's publishing giants. Years later, when I became editor of *Explore*, I liked to think that the spirit of *Equinox* lived on with us. —**James Little**, *former editor, Explore*

# 09

Within the landscape of Canadian literary magazines, whose fields I also tilled, the editor I most admired was **Constance (Connie) Rooke**, who spent many years at the helm of the elegant *Malahat Review*. I found her intimidating in person—so stylish, so brainy, so well-connected—though truth be told the few times I met her outside the page she was unfailingly warm and welcoming. As an editor, she was discerning and generous, but also assertive; her own voice and vision evident in the composition of each issue. She was a cogent and deep-going critic as well, attune to both the inner mechanics of a piece of writing and to its generative insights. She was also, I'm told by various former students, a brilliant and beloved teacher. Her opening editorial in issue 71, June 1985, both affirmed and shaped my own editorial vision. I have saved it

all these years. Written in response to a meeting of literary editors organized by the Canadian Periodical Publishers Association, it's a defense of the generalist magazine in particular and of her conviction that it's important to the ell-being of literary culture to have both a diversity and a hierarchy of magazines. "Any magazine with a strong editor," she wrote, "will have at least the flavour of that editor's tastes and persuasions. Reading Rooke's editorial instilled me with confidence (that I should trust my own literary instincts) and also with aspiration to rise within the literary ranks, something *The New Quarterly* has done over its 30-odd years. But I've never matched her particular genius. —**Kim Jernigan**, *former editor, The New Quarterly*

# 10

When I first started out as an editorial illustrator, two respective art directors—**Carmen Dunjko** at *Saturday Night* and **Rick Staehling** at *Vancouver Magazine*—were instrumental in helping shape my work. Carmen was clever and challenging, and left a lot of room for me to play. With Rick, our strong styles were well-paired and each admired by the other, and a long-lasting friendship resulted. Good writing inspires good illustration. It was always a pleasure to hang out with him and talk shop. Works for both publications resulted in my first NMA and WMA awards. I have great memories from those early days. —**Roxanna Bikadoroff**, *illustrator and 4-time National Magazine Award winner*

# 11

**Ken Rodmell** had a huge impact on my career. Ken was an instructor in communication and design at the Ontario College of Art and introduced me as a student to publication design. At one point, he held up an X-Acto knife and a ruling pen and said, "These are your most important tools as a designer." He made us think about graphic design as a creative practice as much a career. Ken was the award-winning art director at *Toronto Life* with Evelyn Stoyloff. After graduating, I was working in the art department at Key Publishers. After a few years, I had decided to quit and move on to studio work. Ken found out and half an hour later he offered me the assistant art director job at *Toronto Life*. That's how my career as an editorial art director career began. —**Barbara Solowan**, *creative director and 7-time National Magazine Award winner*

# 12

I remember vividly the very first National Magazine Awards night. It was like the Oscars for us. I remember how host **Peter Gzowski** reached into his jacket pocket and pulled a old, heavy-looking coin out and held it up. It was the University of Western Ontario President's Medal for magazine feature writing. I thought it was magnificent. And as serendipity would have it, about two hours later I had one or my own pocket. —**Roy MacGregor**, *writer and 5-time NMA winner*

# 13

Un article paru dans une publication d'ici et primé aux Prix du magazine canadien peut mener... à la réalisation d'un documentaire ! J'en ai fait l'expérience avec mon reportage «**Rencontre du troisième sexe**» sur l'intersexualité, publié dans *Châtelaine* (2014), et porté à l'écran à Télé-Québec sous le titre «Ni fille ni garçon» (2016). Sans la récolte de ce prix, je n'aurais peut-être pas eu l'audace de proposer ce sujet et de le développer pour la télé. Ce fut pour moi un «passeport» pour découvrir de nouvelles contrées médiatiques. —**Mylène Tremblay**, journaliste indépendante et lauréate du Prix du magazine canadien

# 14

My initial impulse was to say something smarty-pants like *Saturday Night* — a great mag that I'm sure will get invoked by others. But the truth is that probably the most significant Canadian title for me was **Chickadee**. It was the first Canadian magazine that I had a subscription to myself, that I treasured and kept and that I anticipated and loved each month. It was of course followed by many others, but *Chickadee* is also the title that I have given as a gift the most often. It continues to impress its readers and be loved in the homes it goes into. —**Käthe Lemon**, editor-in-chief, *Avenue Magazine*

# 15

One night, long ago, when I was still an undergraduate student at U of T, I found myself at **The Idler** pub. Upstairs, I knew, were the offices of the magazine by the same name. That night, a bunch of journos and thinkers of various stripes sat around a long table, arguing and drinking the night away. When I fantasize about magazine journalism, my thoughts often drift back to that: a great watering hole, the exchange of ideas, and writers retreating upstairs to put some of those ideas into words. —**Alison Motluk**, writer and 5-time NMA winner

# 16

Editor **Anne Collins** has been significant to my career. John Cheever's definition of a good editor was someone who "I think charming, who sends me large checks, praises my work, my physical beauty, and my sexual prowess, and who has a stranglehold on the publisher and the bank." While Anne occasionally praised my work, I was out of luck on the other fronts. But she did make me a better writer. I worked with Anne at *Saturday Night* and *Toronto Life* and she saved me from my flaws, indulged my enthusiasms, straightened my wrong turns, and took me for lovely lunches, and if she had edited this note it would have been shorter and wittier. —**Don Gillmor**, author and 11-time National Magazine Award winner

# 17

The office of **Shift Magazine** in the late 1990s was the greatest incubator of creative talent I ever encountered and surely one of the best in Canadian magazines ever. It was in the old Balfour Building on Spadina Avenue in Toronto, just as the neighbourhood was flipping from old industrial decay to digital-age hip. I was fresh out of j-school and had no idea how rare this was, that I would never again share a room every day with this many talented writers, editors, designers, and artists. Not just the magazine's pages but also those people and the ideas that pinged around that office every day were crucial to finding the freelance career that I did. —**Chris Turner**, author and 9-time National Magazine Award winner

# 18

Well, it has to be **This Magazine**. And that's not just because I'm a former editor. I started reading *This* when I was still a teenager, searching my high school's library stacks for a publication that would speak to me (and my angsty teenage desire to change the world). *This Magazine* taught me that journalism could be courageous; it could be scrappy; it could be a vehicle for awareness and change. That's powerful stuff. I immediately wanted to be a part of it. And I'm so grateful that, in my relatively short career, I've had a chance to do just that. —**Lauren McKeon**, author and 2-time National Magazine Award winner

## throwback cont...

**1968**  
**Elaine Dewar's** "The Mysterious Reichmanns: The Untold Story" (*Toronto Life*) wins the President's Medal for best article (it also wins the gold medal for Investigative Journalism and Illustration). The Reichmann family, known for their real estate empire, had sued Dewar and *Toronto Life* for libel, for \$102 million. According to a contemporary story in the *Ryerson Review of Journalism*, in a show of journalistic support at that year's NMA gala, "virtually everyone in the Grand Ballroom at Toronto's Sheraton Centre stood up and cheered when (Dewar's) victories were announced."

# 19

*Venue Magazine* had the most significant impact on my career. Beyond the fact that I met my wife (the editor) there, they pushed for images that conveyed the artist's individual style as well as creatively expressing the idea of a story or feature. The team of creatives that worked on *Venue* have continued to excel in their fields in Canada and around the world. —**Colin Faulkner**, *photographer and 7-time National Magazine Award winner*

# 20

When I worked as the production coordinator for what was then called the National Museum of Science and Technology in Ottawa, **Wendy McPeake**, the original publisher of *Sky News*, was one of my colleagues, around the time that it won Best New Magazine at the National Magazine Awards. Wendy (and our colleague **Lynn Wilson**) taught me almost everything I know about the production process, from which I have benefited from ever since and which I have applied in my capacity first as the co-editor of *Arc* and second as the editor of *The Malahat Review*. Design software and printing methods used to produce magazines keep changing, but the firm grasp of the production process that I gained from Wendy over twenty years ago is still relevant to my daily work as a magazine publisher and has stood the test of time. —**John Barton**, *editor, The Malahat Review*

# 21

The first time I was at the NMAs also happened to be the first Awards ever held, in 1978. **Peter Gzowski** was the MC, and I won two Silvers Medals—one for fiction in *Saturday Night*, one for sports writing in *Toronto Life*. At the gala I happened to be wearing the only truly cool, totally current suit I've ever owned: a boxy blue garment with a loud paisley lining. When I went up to collect my sports award, Gzowski did a double take and said, "Wow, in my day sportswriters never wore suits like that." I still consider it the best writing-related compliment I've ever received. (Though to this day I'm not sure whether he liked the suit or thought it was atrocious.) —**Jay Teitel**, *writer and 15-time National Magazine Award winner*

# 22

As a photographer and directly as a result of working with Canadian magazines, I have shared a joke with **Farley Mowat** and also with **Miley Cyrus**, stood in the same room with a tiger and also a teenaged murderer, sailed the Grenadines and driven cattle on horseback in Alberta, stood on glaciers and also on stage with the Cirque du Soleil. The magazine industry has given me some of the most memorable experiences of my life. —**Chris Nicholls**, *photographer and 20-time National Magazine Award winner*

# 23

**Shelley Youngblut**, founding editor of *Swerve* magazine and current Wordfest CEO, has had a significant impact on magazine writers like me. In creating *Swerve*, an unconventional city magazine with a playful sensibility, Shelley gave Calgary a better sense of its civic self. Working with Shelley, you always knew that stories here matter—and she gave you lots of space to tell those stories. Was it weird? Was it deemed "not a story" elsewhere? Then Shelley was all over it. An entire crop of Western Canadian writers, photographers and illustrators are deeply grateful. —**Jeremy Klaszus**, *2-time NMA winner, including Best New Magazine Writer in 2006*

# 24

Mon reportage pour *L'actualité* « **Le virage vert de la Chine** » (médaille d'or, catégorie Affaires, 2015) m'a ouvert les yeux sur un enjeu qui me semble crucial pour l'avenir du monde et m'a permis d'aller au-delà des préjugés. « **Guérir par les microbes?** » (médaille d'or, catégorie Santé et médecine, 2010) a aussi eu un impact important pour moi, à sa manière, en me permettant de plonger à l'intérieur du corps humain pour le voir sous un nouvel angle. —**Valérie Borde**, *journaliste indépendante et lauréate de huit Prix du magazine canadien*

## throwback cont...

**1990**  
*The Idler* wins its first National Magazine Award (for Best Cover). Writing in *The Globe and Mail* in 2007, novelist and NMA winner **Russell Smith** remarked of *The Idler*: It was "a bit like *The Walrus*, but more eccentric and unpredictable, and with less reporting and more reflection. It was an elegant, brilliant and often irritating thing, proudly pretentious and nostalgic, written by philosophers, curmudgeons, pedants, intellectual dandies."

**1991**  
*West Magazine* wins Magazine of the Year at the National Magazine Awards, hosted for the third and final time by Pierre Berton. The magazine then folds later that year.

**1992**  
At the 15th anniversary NMA gala, **Andrew Cohen** of *Saturday Night* wins 3 medals, including the President's Medal, for his profile of the former Prime Minister called "That Bastard Trudeau."

# 25

One of the great Canadian magazines is **This Magazine**. I wrote my first piece for *This* in 1997, and followed friends like Naomi Klein and Clive Thompson onto its editorial board soon after. I have published much more often in other places, but *This* remains a place that feels honest and critical in a hostile, corporatized world. —**Mark Kingwell**, *University of Toronto professor and 2-time National Magazine Award winner*

# 26

**Tyler Brûlé**, avec *Wallpaper* puis *Monocle*, a énormément contribué à l'univers des magazines, au cours des vingt dernières années. En continuant à valoriser la qualité et le papier, mais en n'ayant pas peur de proposer de nouveaux modèles d'affaires, il a tracé la voie pour toute une génération de créateurs de magazines. —**Nicolas Langelier**, *rédacteur en chef, Nouveau Projet, Magazine de l'année 2014*

# 27

A Canadian magazine story that made a big impact on my life was "**Rape in the Military**," by Jane O'Hara, published in *Maclean's* in 1998. It was such a

groundbreaking and heartbreaking story—20 years later, it haunts me still. The raw honesty of the women who shared their stories, and the abusive betrayal of those who destroyed their lives and careers. You can feel the mastery of the interviewer in how she was able to get these victims to open up to her and feel her sensitivity in how she told the story. The story won 2 NMAs that year. —**Dawn Chafe**, *editor-in-chief, Atlantic Business Magazine*

# 28

*The New Quarterly* (TNQ) published my first print publication in a literary magazine. My essay "The Wrong Way" won TNQ's 2012 Edna Staebler Personal Essay Contest and later helped me garner the NMA for Best New Magazine Writer. TNQ nonfiction editor **Susan Scott** called my piece "a trenchant critique of conventional grief theory using powerful family stories that enlighten and unnerve." (I thought that was very flattering, but I had to look up "trenchant.") In my essay, I wrote about my family, about the deaths of my sister and my father and how they affected those of us left behind. I mentioned how my estranged mother never called me, unless someone had died. After TNQ published my piece, they invited me to read at their Wild Writers Festival in Ontario and Susan Scott offered to let me stay in her home. She even picked me up from the airport. When I climbed into her car, I told her about a recent call from my mother, who was dying of brain cancer. Susan said, "It's just like in your essay. I feel like I'm living

in your story." Four days before I flew from BC to Ontario, my mother's husband called and said, "The hospice nurses say she's going to die soon. If you want to see her before she dies, you have to come today." And so I flew to Sacramento, and stayed two nights with my mother, and I made her laugh, and I promised to come back after my trip if she could hold on till the following Tuesday. That weekend I met writers and went to workshops, and I talked with Susan about my mother and what I should share at my reading. When Susan drove me back to the airport on Sunday, I promised to keep in touch. The next day, my mother was still alive, still holding on till Tuesday, waiting to see me one more time. But she was unresponsive and her husband said not to come because she would die before I got there. He held the phone up to her ear and I said, "Mom, I will get on a plane and be there tomorrow, if that's what you want. But if you're tired, and you want to go to Jehovah, then that's okay too." She died that night. Susan and I have remained in touch over the years. —**Sierra Skye Gemma**, *2013 winner of the Best New Magazine Writer Award*

# 29

Des dizaines de reportages publiés dans le magazine *Châtelaine* de la fin des années 70, sous **Francine Montpetit**, et dans le magazine *La Vie en Rose* dans les années 80, ont eu un grand impact dans ma vie. Ces deux magazines ont nourri mes ambitions en donnant une voix à des femmes qui luttèrent pour l'égalité et rêvaient d'un monde différent. Pouvoir économique et politique, dé-

médicalisation de l'accouchement, équité salariale, liberté sexuelle... Toutes ces questions faisaient vibrer les pages de ces magazines, ouvraient de nouveaux horizons, brisaient des isolements, suscitaient des délinquances créatives. —**Carole Beaulieu**, *consultante stratégique, MishMash Média (L'actualité)*

# 30

I'm indebted to a number of literary-magazine editors, but none more so than **Kim Jernigan** of *The New Quarterly*. She published some of my earliest work in the NQ—and nominated one piece, "Approaches to Lhasa," for a poetry NMA in 1989—and almost thirty years later she remains at the magazine, where she continues to publish and support my writing. And she has done the same for many others. —**Steven Heighon**, *author, poet, and 5-time National Magazine Award winner*

# 31

Lorsque je travaillais comme rédactrice en chef pour le magazine *Ricardo*, **Marie-José Desmarais** (ancienne éditrice de *Châtelaine*, *Loulou* et *Ricardo*) m'a montré ce que ça veut dire, la rigueur journalistique. Elle a aussi pris énormément de temps pour me coacher. Et je sais que je ne suis pas la première femme qu'elle prend sous

son aile. Dans sa carrière, elle a donné énormément de chances à de jeunes femmes, par simple générosité. —**Catherine Perreault-Lessard**, journaliste indépendante et lauréate de deux Prix du magazine canadien

# 32

I would have to say the story of **Philip Halliday** [written by Noah Richler] in *The Walrus* was significant. It was the first time when I realized that how and what I chose to focus on my illustrations could impact the way readers perceive a real-life situation, an individual, and a family. —**Min Gyo Chung**, illustrator and National Magazine Award winner

# 33

The art staff at *The Canadian* magazine were known for taking long liquid lunches each Friday. Every now and then the publisher of the magazine would wander through the art department around 2pm to make sure we were all back at our desks. One Friday morning, one of the artists, **Harry Shepherd**, took some foam board and magic markers, and cut out full-sized, silhouette likenesses of each designer. He slumped them over their drawing boards with scalpels in hand so they looked hard at work. The strong backlight from the windows made them look very convincing—it was

spectacular! We all had to work late that night. —**James Ireland**, art director and 1997 recipient of the Outstanding Achievement Award

# 34

There are others who were more important to my own career—Dianna Symonds, John Macfarlane—but **Richard Rhodes**, the penultimate editor of *Canadian Art* magazine was an immensely knowledgeable, urbane and imaginative editor who made a point of supporting authors who were unlikely contributors with interesting and remunerative assignments. The magazine was terrific with Richard at the helm, and he was in this way a great friend to Canadian writers. —**Noah Richler**, author and 3-time National Magazine Award winner

# 35

**J.B. MacKinnon** is a national treasure. He's a deep and conscientious thinker, as well as a masterful writer, journalist, and essayist. His ability to suss out the essential questions, and execute brilliantly on writing about them in both feature writing and books (like *The Once and Future World*), is the envy of many nonfictioneers, myself included. —**Tyee Bridge**, writer and 4-time National Magazine Award winner

# 36

**Ian LeTourneau** was my boss when I worked at *The Fiddlehead*. And while I used the job to assuage my own anger at my mailbox's slew of rejection slips by spurning everyone who had the misfortune of sliding their work across my desk, Ian took considerable care with each submission. He would point out each author's successes and how they might overcome their shortcomings. I watched him and thought, "I want to write something worthy of this generosity"; that desire has remained. —**Richard Kelly Kemick**, National Magazine Award-winning writer

# 37

Coming into the business in the early 1980s, I read **David Macfarlane** regularly in *Saturday Night* (and *Toronto Life* as well). He combined elegant writing with excellent researching and reporting and, like me, he was a generalist, writing on everything from crime to politics to culture to sports. Along with the U.S. literary journalism icon, **Gay Talese**, David was a model for what I wanted to do. —**David Hayes**, National Magazine Award-winning writer

## throwback cont...

**1993** **Paul Quarrington** wins his first of two consecutive NMA gold medals in Humour, for *Harrowsmith* magazine (he would later win a third humour award for *Outdoor Canada*). The beloved novelist, playwright, musician, and magazine writer died in 2010, shortly after writing his final memoir, *Cigar Box Banjo: Notes on Music and Life*.

**1994** The **One-of-a-Kind** category makes its NMA debut, celebrating magazine writing whose style or content is so unique it just can't be classified into any other category. **Zoe Landale**, writing in *Saturday Night*, wins the first gold medal.

**1996** For the only time in its history, the NMAs present an award for best **Display Writing**, at a gala hosted for the first time by **Ian Brown**. *Vancouver Magazine* wins the award, but the category is discontinued the following year.

# 38

**Filling Station** magazine out of Calgary—this was a magazine that a group of students (me included) in the University of Calgary creative writing program started in 1993 to publish new poetry, visual art and fiction. It is still going and publishing writers from across Canada and around the world. —**Shane Rhodes**, *writer and National Magazine Award-winning poet*

# 39

**Lynn Cunningham**, my editor at *Toronto Life*, assigned me a major feature on the AIDS crisis in 1988 when I had no magazine experience and when I was mostly known for having been on trial for publishing immoral, indecent, or scurrilous matter. She took a chance on me, and thanks to her support and encouragement my writing career took off. —**Gerald Hannon**, *13-time National Magazine Award-winning writer*

# 40

**Shift** on Beck... never forget it. —**Malcolm Brown**, *15-time National Magazine Award-winning art director*

throwback cont...

**1997**

**Edward Burtynsky** wins the gold medal in Photojournalism for his famous "Tailings" series—highlighting the environmentally degrading waste produced by heavy industry—published in *Canadian Art*.

**1998**

Hosting the NMA gala for the second consecutive year, Massey College master **John Fraser** presents the Outstanding Achievement Award to former *Saturday Night* editor **Robert Fulford**. Since 1978, Fulford has won more NMA gold medals (15) than any other writer or artist.

**1999**

**Jane O'Hara's** investigative report "Rape in the Military" (*Macleans*) wins two National Magazine Awards, including the President's Medal. It remains one of the most significant and studied feature stories in the history of Canadian magazines.

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