

G R P H C

D S G N

P C K T

B K

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Intro-

1

Is Graphic Design communication?

Is it expression?

Or is it both?

These are frequently asked questions. What would the answer be today regarding this discipline which has changed so dramatically in recent years and now demands such a complex set of skills from those who wish to practice this profession?

This document, produced by the Graphic Design Department at Dawson College, does not claim to answer these questions. But it does describe a sequence of learning experiences that enable a graduate to work successfully in the field of Graphic Design.

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The Graphic Design Program is a three-year technical program that prepares students to enter the workforce as professional graphic designers. Students acquire proficiency in visual communication using both print and digital media. Graduates find employment in graphic design consulting firms, website and multimedia production companies, advertising agencies, publishing houses, corporate and government communication departments, as well as film and television studios. Some establish their own freelance businesses while others choose to further their education in university programs.

Dawson, in Montreal, is the largest public college in Quebec offering pre-university and technical programs, and the only one offering a Graphic Design program among Anglophone colleges.

duction

Program

3

Graphic Design is a three-year technical program which trains students to work as graphic designers. It introduces students to major movements in art and design, teaches students to communicate effectively using graphics, illustration, photography, typography and multimedia, and builds problem-solving and project management skills.

When faced with the challenge of implementing a new program of studies for Graphic Design in the spirit of the ministerial reforms, it was important to reach a common understanding of the new framework. It was concluded that the program approach means the systematic planning of integrated learning. Students acquire competencies of growing complexity leading to the exit profile, which serves as the focal point for all learning. The front cover of this document attempts to illustrate this process. In order for program approach to be successful, the faculty involved must share the following values:

- a common vision of the goals of a program; a belief in the importance of cooperation, coordinated course outlines and synchronized teaching strategies. Graphic design lends itself to the program approach. The concepts of interlinking courses and reinvestment of learning, which are described later in this document, are not new to the program. However the reforms have served as a reminder for faculty as they strive to reinforce these ideas and enlarge the circle of integrated learning to include core education.

New skills required by the industry have been assimilated into the program in a make-shift way over recent years. The new program offers a welcome opportunity to introduce them in a coherent form and a sequence which makes sense. It was obvious from the outset that new skills were to be introduced, that of multimedia for example, and communication and management which have been touched on in the existing program but are emphasized in the revised one. The revisions stress a student-centred approach, one which will allow the students greater autonomy as they enter the work place. In addition,

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the inclusion of teamwork and healthy work habits suggest the shaping of the whole person rather than simply someone able to carry out a series of specialized skills.

Visual communication skills are very much present in the competencies. Designers are being asked to send specific clients' messages to specific target audiences. The task is not simply a question of producing a design where style is the driving factor.

Competencies targeted simultaneously are linked and competencies acquired at one point in the program are reinvested throughout the program wherever appropriate. The designer must be able to deliver a convincing rationale of work or demonstrate professionalism at a job interview. Communication skills are also tested when a student works on a team project.

In order to be creative, graphic designers must have a rich cultural background. They must also be able to decipher the needs of their clients so that their design proposals fill these needs effectively, while taking into account diversity of style and their clients' competitors, budgets, deadlines and target markets. The multi-dimensional character of the profession is reflected in these generic competencies. In addition, stress management has become an important consideration given the fact that graphic designers work in situations where deadlines are short and expectations are high. This aspect is targeted in the generic competencies in order to help the designer maintain a positive frame of mind and manage time effectively. Graphic designers spend long hours at their work stations which may result in profession-related health problems. One of the objectives of the program is to ensure that the designer adopts healthy work habits.

The specific competencies, on the other hand, deal with the mastery of the specialized technical skills required in order to function as a graphic designer. These competencies, which deal with learning the roles and tasks of the profession, ensure that the graphic designer can integrate into the work place with ease.

As they enter the job market, graphic designers may work on projects such as publications, corporate identity, advertising, three-dimensional design (packaging and exhibition) web design, multimedia, motion graphics. In this job context, they work on concepts, analysis of visual communication, the structuring and organization of design elements and the feasibility of their projects.

The purpose of the Graphic Design program is to train students to become professional graphic designers. This outcome will be a result of goals met in both the technical areas of training and in the core

education area.

On one hand, in accordance with the general goals of technical training, the program will enable the student to become competent enough to practise the profession, i.e. allow the student to function as a graphic designer and to carry out the tasks and activities of a graphic designer, having attained the qualifications expected in the labour market; facilitate the student's integration into professional life, through awareness of the labour market in general as well as the specialized area of graphic design; foster the student's personal development and develop his/her professional knowledge and skills; foster the student's professional mobility and adaptability, allowing him/her, amongst other things, to work in the many areas associated with the field (for example, publication design, corporate identity design, marketing, advertising and multimedia).

On the other hand, the Graphic Design program also enables the student to meet the educational objectives set out in general (core) education, as defined in Formation générale: Des collèges pour le Québec du XXI e siècle. In this way, the program combines the two essential aspects of the educational process _ a broad general education and the mastery of technical competence.

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Description

Program

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The program approach means considering as a whole the spectrum of skills, courses, teaching methods, communication and final competencies. Sequencing and inter-linking is key to a successful program approach. In the graphic design program, reinvestment of learning takes place from course to course and semester to semester. It is essential that faculty share this strategy to ensure that only projects and activities which fit into the overall plan are introduced.

Parallel and vertical links have been identified throughout the program. A parallel link is a connection between courses within a semester. A vertical link implies ongoing learning and reinvestment in future semesters. For example, vertical links have been established between courses such as 'Introduction to page layout software', that deals exclusively with software learning, and 'Typographic grids' that deals with the design aspect of page layout.

It is imperative that these links be understood by students, so that they are aware of the reasoning behind the construction of the individual learning activities. In order to guide the program participant, both student and faculty member, we have identified and categorized levels of learning that apply to the three years of the program.

Approach

Year 1

Graphic Design

Art and Design History	520.921.DW
Basic Drawing	510.911.DW
Typography 1	570.161.DW
Introduction to Page Layout Software	570.162.DW
Color and communication	570.163.DW
Basic Design	570.164.DW
Introduction to Vector Graphics Software	570.165.DW

General Education

Intro to College English	603.101.MQ
Complementary	109.10X.MQ
Physical Education 101 or 102	109.10X.MQ

Semester 1

Art and Design History develops research and analytical skills regarding the history of visual arts and graphic design, taking into account formal, and societal links between art, architecture and design.

Basic Drawing lays a foundation for drawing skills and observation by identifying important elements that comprise a drawing or sketch, control compositional elements, apply the principles of linear and aerial perspective, and to use light and shade to create different effects.

Typography 1 introduces typography and its essential role in graphic design, giving an appreciation of the history of letterforms as a means of visual communication, the distinguishing features of typefaces, and the use of letter, word and line spacing in typography. Typographic terminology is acquired. Type is hand rendered extensively to become familiar with the characteristics of different typefaces.

Typography 1



Introduction to Page Layout Software introduces the use of page layout software for control of numerous aspects of typography such as style, scale, leading, tracking, kerning, tabs, indents, and hyphenation. Page composition, basic use of margins and grids, legibility, and integration of imagery are examined, as are professional print production terminology, copy mark-up, and proofreading.

Colour and Communication develops perception of colour, enabling students to access its communicative power. Manual and digital techniques are used to examine colour properties, colour interactions, colour systems, and the ways that colour can convey messages and emotions. The rich diversity of colour usage by artists and designers through history and across cultures is also examined.

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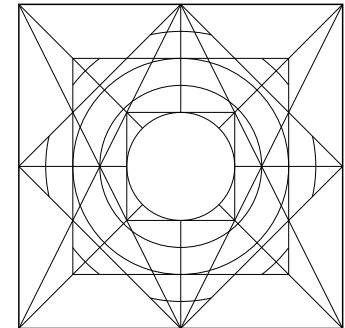
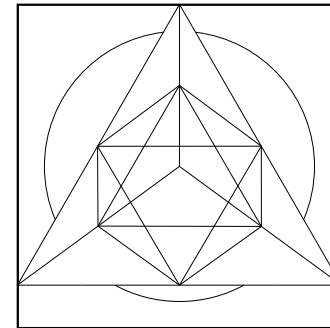
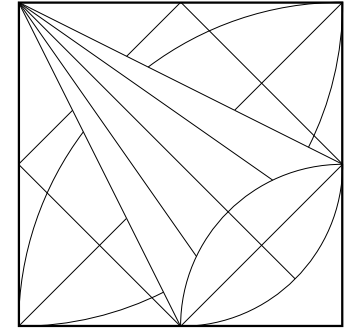
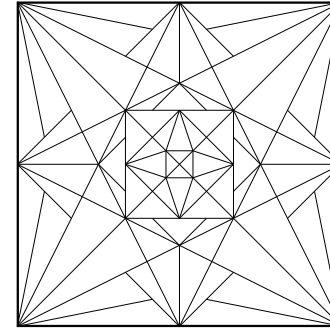
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Basic Design 1 provides an overview of the field of graphic design and lays the basic design foundation for the program with exercises – in line, shape, texture, positive and negative space, cropping and composition – that develop the student’s ‘eye’ and manual skills. Concepts of progression and sequencing are introduced.



Introduction to Vector Graphics Software introduces the production of basic artwork in raster and vector image formats, the correlation between vector image formats and image quality, and the drawing of vector paths using appropriate software for the purpose of clipping, close cutting and filling shapes.



Intro to Vector Graphics Software

Year 1

Graphic Design

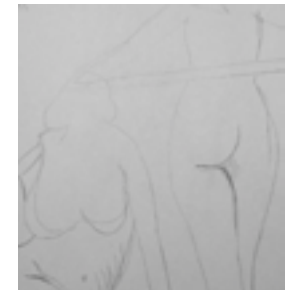
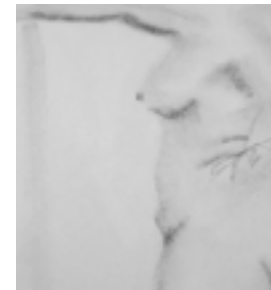
Life and Still Life Drawing	510.921.DW
Typography 2	570.261.DW
Photography for Graphic Design	570.262.DW
3D Foundations	510.922.DW
Typographic Grid Systems	570.263.DW
Basic Design 2	570.264.DW
Digital Imaging 1	570.266.DW

General Education

English 102 or 103	603.10X.DW
French Block A	602.10X.MQ
Physical Education 101 or 102	109.102.MQ

Semester 2

Life and Still Life Drawing enhances and refines drawing from observation skills through life and still-life studies. Elements of composition and their effects in the representation of reality are explored in depth. Notions of time, movement, metamorphosis and serial drawings are introduced as exercises linking the students' imagination to observation-based drawing.



Life and Still Life Drawing

Typography 2 emphasizes the expressive aspect of type. Students combine research with evocative manipulation and creation of lettering and type designs. Students use a variety of tools, materials and techniques and work in 2D and 3D. Techniques are experimental in nature, including basic printmaking, use of found objects, experimental mark making, collage etc.

PART ONE: WHAT WOULD YOU DO FOR LOVE?

I

A man begins **dying** . **birth** his of moment the at
 Most people live in denial of **Death's** **life** in late ,until courtship patient
 and deep in **sickness,**
 they become aware of him sitting
 bedside. Eventually, Mitchell Rafferty
 would be able to cite the minute that
 he began to recognise the inevitability
 of his **death:** . **birthday** eight-twenty his of
 short weeks three—morning the in
 11:43 ,14 May ,Monday
 Until then, he had rarely thought of
dying. , **humanity** by amused and
 beauty
nature's by charmed
,optimist born A
 he had no cause or inclination to
 wonder when and how his
mortality
 would be proven. When the call came,
 he was on his knees. Thirty flats of
red **fertile** the but ,fragrance no
 produced flowers The
,planted be to remained
 impatiens purple and
 smell of the soil pleased him. His
 clients, these particular homeowners,
 liked saturated colours: **red,** .pink hot ,yellow deep ,purple

Photography for Graphic Design introduces the relevance of photography as a tool for research, documentation and image making. Students learn about camera usage, lens performance, production of photographic images, and appropriate handling of digital image files.

Photography for Graphic Design

Typographic Grid Systems is an introduction to the role of grids in achieving organization, unity, variety, and rhythmic consistency in graphic design. Students examine the aesthetic and functional aspects of column, modular and hybrid grid systems. Some exercises deal with the hierarchy of text while others combine text and images.

Typographic Grid Systems



Basic Design 2 emphasizes a logical and effective working process in exercises that build on previously acquired skills in composition and visual logic. Students learn basic principles involved in developing a concept in their designs. An experimental approach to methods and materials is also stressed. The three dimensional aspect of graphic design is developed. Manual skills of scoring, cutting and folding are incorporated into design exercises, as are computer skills.

3D Foundations deals with creative methods for the transformation and abstraction of visual elements in an exploration of the three dimensional graphic object. Natural and synthetic materials are to create three-dimensional form with both manual and machine-assisted skills. Visual, tactile, and spatial organization, as well as symbolic and metaphoric awareness are stressed.

Digital Imaging 1 develops the ability to produce black-and-white and colour raster images using desktop devices, applying the required adjustments and manipulations to maximize quality for print and web reproduction. The student will acquire a deeper knowledge of raster image software.



Year 2

Graphic Design

Typographic Explorations	570.361.DW
Photographic Lighting for Graphic Design	570.362.DW
Pictogram and Icon Design	570.363.DW
Illustration Techniques	570.365.DW
Visual Communication 1	570.368.DW
Print and Web Production Processes	570.369.DW
Digital Imaging 2	570.366.DW

General Education

English 102 or 103	603.10X.MQ
Knowledge	345.101.MQ
Physical Activity and Autonomy	109.103.MQ

Semester 3

Typographic Explorations develops a creative and experimental approach to typographic design. Students work with fewer 'given' limitations but at the same time they learn to use approaches and styles appropriate for a target audience. Some exercises deal with typographic forms as graphic elements while others combine text, and graphic and photographic images. Colour is incorporated into designs.

Typographic Explorations

Photographic Lighting for Graphic Design introduces students to basic art direction in photography. Selection and control of various artificial light sources, as well as how to photograph in different lighting situations is covered. Students produce a workbook of photographic lighting techniques that demonstrates thorough diagrams and illustrations on how to apply specific lighting strategies.

Photographic lighting for Graphic Design

Pictogram and Icon Design introduces flat graphic illustration in its simplest form—symbol design. Formal and informal approaches are explored. Freehand drawing skills are used at the beginning stages; later, a series of organic and a series of geometric symbols are created both by hand and on the computer. A book of developmental drawings and process is produced.

Pictogram and Icon Design

Illustration Techniques builds on the drawing courses given in the first year. Students produce preliminary and finished editorial illustrations on a given theme using different techniques such as pencil-crayon and pen-and-ink drawings, scratchboard, block printing, pastels, collage, mixed media, etc. Pictorial research and concept development are stressed. The role of the graphic designer as art director is discussed.

Illustration Techniques

Sketches



43

44



Semi-Compositions



Hierarchy of Sub Icons



Visual Communications 1 focuses on visual communication through graphic design. Special attention is paid to target audiences and use of appropriate communication concepts and ideas. Employing typography and a wide range of image types, students create visual representations which communicate specific concepts and ideas.

Visual Communication 1

Print and Web Production Processes introduces students to basic requirements for producing graphic design in print and on the web. Students examine typical workflows for print and web projects. Students learn about the possibilities and limitations of both environments and consider how production factors influence design decisions and costs.

Print and Web Production Processes

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48



570.366.DW

Digital Imaging 2 expands abilities in visual illustration through digital manipulation of images. Students produce a portfolio of photographic illustrations demonstrating their comprehension and application of creative techniques and strategies.



Year 2

Graphic Design

Semiotics and Visual Communication

570.461.DW

Explorations in Printed Illustration

570.465.DW

Motion Graphics 1

570.462.DW

Logotype Design

570.463.DW

Visual Communication 2

570.468.DW

Advertising Design

570.466.DW

Web Design 1

570.469.DW

General Education

Applied Themes in English

603.BXE.DW

World Views

345.102.MQ

Block B French

602.10X.DW

Semester 4

Semiotics and Visual Communication explores the meanings of visual signs and symbols, how those meanings change according to context and cultural variables, and how they affect responses to visual messages. Design elements such as form and colour are analyzed for their symbolic meaning. Students enhance their abilities to make appropriate, communicative design choices.

Semiotics and Visual Communication

Motion Graphics 1 introduces students to equipment, procedures and concepts in audio-visual production. A proposal, an outline, a script, and a storyboard are prepared. The storyboard describes the sequencing of the images. Upon approval of the instructor the student prepares the imagery and soundtrack. The audio-visual production is finally assembled in video editing software.

Motion Graphics 1



55

56

Typography

cykla

cykla

Altered typography

cykla

cykla

Typography + Visual element

cykla

cykla

Logotype Design introduces the complexities of logotype design. Students learn to identify the important elements that comprise a logotype and explore many different ways to design them. Students learn to make appropriate design choices for different 'clients'. They implement their finished logotypes in selected applications. The exploration and development process is documented.

Logotype Design

Explorations in Printed Illustration deals with the practical aspect of indirect image making by use of screen printing. Students learn principles and basic techniques including colour separation and trapping methods, while continuing their exploration of image making. Organization of form and space, pattern, line and texture are achieved while exploring different design possibilities.

Explorations in Printed Illustration

Advertising Design involves the design of a series of advertisements for an existing product through a process of research, concept development, thumbnail renderings, and mockups. Students develop abilities in the appropriate use of their own photographic imagery and/or illustration and in the creation of copywriting concepts and their subsequent typographic presentation.

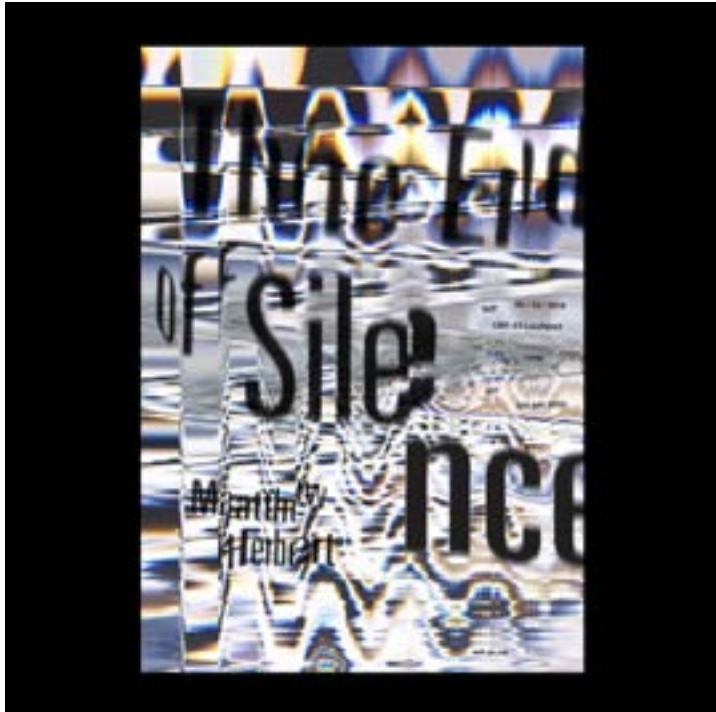
Advertising Design

Visual Communication 2 emphasizes visual communication to a specific target audience. Students use a creative graphic design approach to execute an assignment with strong graphic illustration and typographic content. The process of working emphasizes experimentation with a wide range of solutions, and develops the good judgment necessary to pursue the most effective one.

Web Design 1 builds students' knowledge of interactivity as they design and develop a website and digital brand. Following research for a 'client' and its target audience, students focus on the users needs. They become familiar with software for web layout and HTML/CSS coding as they explore various strategies for representing content, layout, imagery, and navigation.

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Year 3

Graphic Design

Professional Graphic Design Practices 1	570.561.DW
2D and 3D Technical Production for Print	570.560.DW
E-Book Design	570.563.DW
Explorations in Video Production	570.565.DW
Information Design	570.566.DW
Motion Graphics 2	570.562.DW
Packaging Design	570.568.DW
Web Design 2	570.569.DW

General Education

Complementary 2	COM.002.03
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Semester 5

Professional Graphic Design Practice 1 deals with the professional functions and responsibilities of a graphic designer including business and professional ethics, the importance of managing budgets, production schedules, and the adoption of healthy work habits. Communicating with clients and team members, as well making design proposals are also examined.

2D and 3D Technical Production for Print

2D and 3D Technical Production for Print develops experience with the design factors that are involved in creating 3D packaging, including 2D layout of packaging 'nets' and design of 2D packaging components such as promotional brochures. Specialized techniques for printing graphics on folded boxes and other shapes like cylinders and cones are covered in the course together with legibility and visibility problems.

Professional Graphic Design Practices 1





E-Book Design brings together manual and digital techniques in the creation of a cover and typical pages for an e-book publication. Students produce illustrations using any of a variety of techniques (eg: drawing, collage, block printing, collage, photo-montage, type as image, etc.). Then, using the computer and their skills in typography, illustrations are combined with type and integrated into an e-book design project.

Motion Graphics 1 introduces students to equipment, procedures and concepts in audio-visual production. A proposal, an outline, a script, and a storyboard are prepared. The storyboard describes the sequencing of the images. Upon approval of the instructor the student prepares the imagery and soundtrack. The audio-visual production is finally assembled in video editing software.

Explorations in Video Production

Information Design deals with the selection, organization and presentation of information to a given target audience. Assignments may include maps, charts, timetables, or signage which present data or content objectively. Typographic skills and knowledge of pictogram design and graphic illustration are applied to produce effective communications that can be easily grasped by the intended audience.

Information Design

Motion Graphics 2 provides students technical and conceptual knowledge of kinetic graphic design by developing audio-visual animations for web and other screen applications. It focuses on time and movement as significant dimensions of graphic design and combines them with audio elements in student projects. Students produce multimedia documents with appropriate behaviour programming and file formatting.

Packaging Design involves researching a specific product and developing a series of packages for it, aimed at a target audience. Inventive 3D and 2D design is encouraged and students are free to use any technique to create images. Legibility on a variety of surface shapes is explored and the environmental impact of the package is taken into account. Design solutions are presented and defended with a coherent rationale.

75

76



Web Design 2 develops technical and conceptual web design skills. Accessibility, user needs, and creating optimum user experiences continue as primary objectives while students explore current best practices for the creation of highly interactive website design. Special emphasis is placed on responsive web design to control presentation of websites on multiple screen sizes and platforms including mobile devices.



Year 3

Graphic Design

Professional Graphic Design Practices 2

570.661.DW

Production Constraints

570.668.DW

Social and Cultural Promotional Design

570.666.DW

Branding Design

570.665.DW

Publication Design

570.663.DW

Interactive Design and Motion Graphics

570.662.DW

General Education

Applied Ethics in Humanities

345.BXH.DW

Semester 6

Professional Graphic Design Practice 2 builds on previously acquired principles of graphic design project and business management. Using case studies of project management, students develop their knowledge of business practices. Students meet with the designers in the workplace environments in order to conduct research. The course also includes visiting lecturers who share their expertise in current graphic design business practices.

Professional Graphic Design Practices 2

Production Constraints deals with advanced technical details of a variety of printing processes. It consolidates skills and knowledge learned in previous technical courses and overviews current printing technologies. Students learn to evaluate the technical feasibility of a project, as well as its technical, material, and budgetary constraints. They also learn to propose printing solutions for graphic design projects.

Production Constraints

Social and Cultural Promotional Design deals with the design and preparation of the Graphic Design Graduation Exhibition. Promotional printed materials such as an invitation, catalogue and an exhibition poster are designed, produced and evaluated. Students also design a poster campaign related to a social issue after extensive research about their chosen subject.

Social and Cultural Promotional Design

Branding Design includes all aspects of the visual presentation of a company or organization such as logo-type, symbol, colour, and typography as well as related applications. Students research an assigned company, write a strategic plan, explore various design possibilities in sketch form, present proposals and a rationale, then develop a final design including related applications as well as a booklet including all the design guidelines for given company.

Branding Design

◆ ◆ ◆
TRIPLE CROWN
 D I N E T T E

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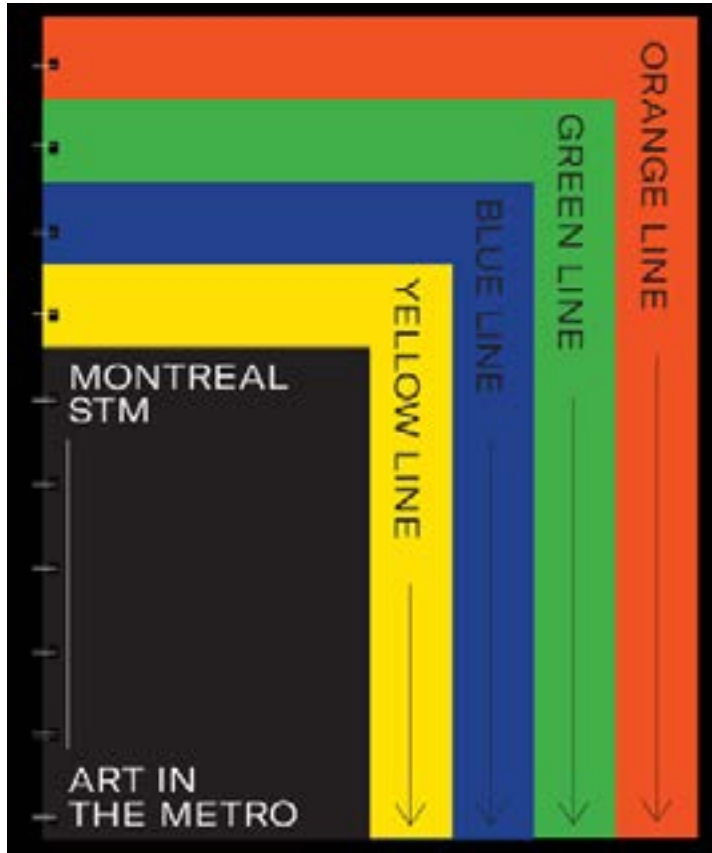


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 D I N E T T E

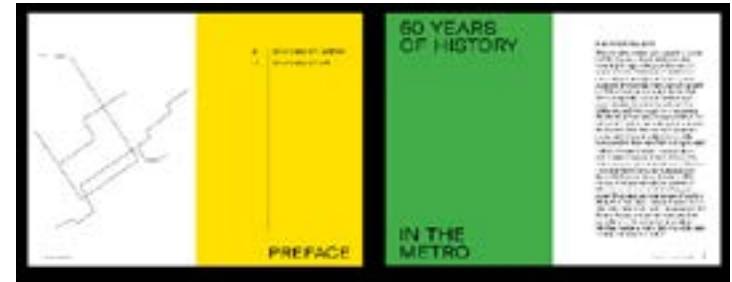


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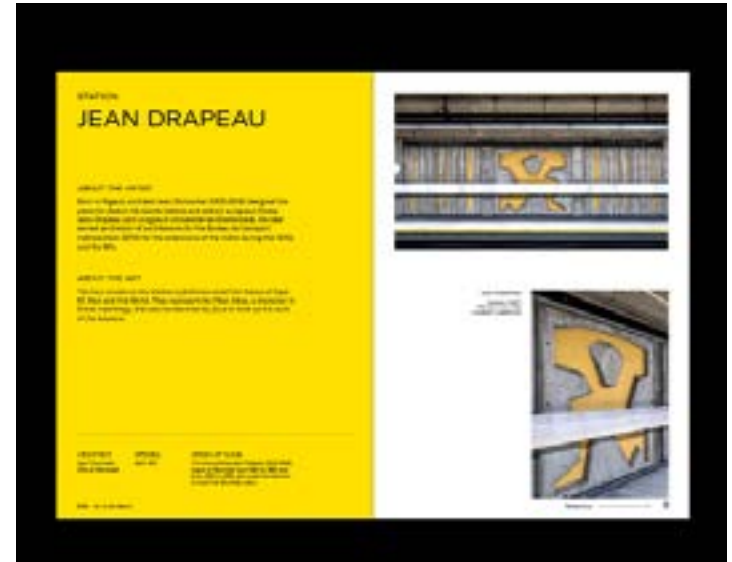
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Compre- hensive

91

All students registered in the Graphic Design Program must pass the Comprehensive Examination in order to graduate.

All components of the Comprehensive Examination must be successfully completed in order for students to obtain a “Pass” standing.

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A portfolio website presenting an overview of graphic design projects created within the Graphic Design Program. Each student will submit his/her individual portfolio website in the context of the Interactive Design and Motion Graphics course.

Participation in the design and production of the Graduation Exhibition which takes place at the end of the sixth term. Students work collaboratively in teams to prepare all aspects of the exhibition including the design of a promotional poster and invitation, catalogue, and website portal (which provides access to each student’s individual portfolio website). Students must curate their work for display, prepare mock-ups and photo documentation of their selected work to professional standards, and design the exhibition space layout. Performance of these tasks by each student, as well as the ability to work in a team and the effective management of time and stress, are evaluated using an Integration of Student Learning Form.

A bilingual (English and French) résumé demonstrating integration of writing and professional layout skills with knowledge of the job function of a graphic designer. The résumé is submitted in the context of Professional Graphic Design Practice 2.

Exami- nation

Exit

Graduates of the Dawson College Graphic Design Program will have acquired both a general education and the specific aesthetic, conceptual, technical and managerial competencies required by graphic designers in the labour market. They will have the ability to develop design strategies and solutions that give form to the spectrum of print, web, multimedia, and three-dimensional applications. They will strive to create innovative visual ideas that inform, instruct or persuade the intended audience.

Upon successful completion of the Dawson College Graphic Design Program, graduates will be able to:

- Integrate into the workplace as graphic designers, either as freelancers, employees, or small-business operators;
- Identify, research, and analyze client needs and goals;
- Conceptualize creative and appropriate design proposals;
- Adapt to the constantly evolving methods and technologies required for visual communication;
- Communicate ideas and concepts to clients;
- Critique their own work and that of others;
- Participate as fully functioning members of design teams;
- Evaluate the feasibility of different concepts and plan production accordingly

- Supervise the production of design projects;
- Take ongoing responsibility for personal health, stress management, and physical activity;
- Communicate effectively in English and functionally in French, particularly in the field of graphic design;
- Understand literature as an exploration of experience;
- Demonstrate critical thinking and problem solving skills;
- Demonstrate an awareness of worldviews and cultural diversity;
- Demonstrate an understanding of ethical issues and adhere to ethical and legal practices established in the field of graphic design.

Profile

Faculty

Chantal Audet

Daniel Cianfarra

Lise Charbonneau

Tania Chiarotto

Suzanne Cote

Marvin harderGyula Gefin

Francois Martin

Luc Parent

Laurence Pilon

Susan Scoytt

Nelly Danhan

George Vaitkunas

Rock Antil

Chantal

After obtaining her diploma in Social Sciences, Chantal Audet moved from the Eastern Townships to Montreal to study Graphic Design at Dawson College. Upon graduation in 1988, she was hired by Rolf Harder & Associates. She worked as Harder's assistant for five years on many projects for clients such as Canada Post, Hoffman Laroche, and Consolidated Bathurst. The influence of Rolf Harder, a member of AGI, was fundamental in shaping her approach to design.

From designing full-time, she went on to teaching part-time, freelancing, and raising a family. While teaching pre-press procedures in her hometown and then for the Marie-Victorin School Board, Chantal obtained a certificate in education from l'Université de Sherbrooke. To keep active as a designer, she worked on many projects, some involving the development of educational and art-therapy tools for the Marie-Enfant Hospital now attached to Ste-Justine Hospital, and others.

She has designed over thirty corporate identities over the last twenty years. In 2000 she became a member of the graphic design faculty at Dawson College. Aside from her full-time teaching at Dawson, she is currently working on branding a new line of fine chocolate, constructing her own house and doing research in the history of visual communication.

Audet

Daniel

Graphic Design

Pocket Book

99

100

Daniel graduated from Dawson College's photography program in 1993 and has been shooting professionally for over 20 years. A lover of impactful and dynamic images he is best known for his mastery of light. His fashion clients include Le Chateau, Rudsak, La Vie en Rose and has shot advertising campaigns for Air Canada, Agence Cossette, Agence Marketel.

He's shot covers for Elle Quebec and editorials for Clin d'Oeil as well as having won numerous awards from Applied Arts, Créa, and Concours Lux.

Cianfarra

Lise

101

102

A part-time lecturer at Dawson College in 1997 and 1998, Lise joined the Graphic Design Department in 2002. She brings a broad range of expertise acquired as creative vice-president, creative director, and artistic director at Goodhue & Associates, a company well known for its expertise with logos, branding, annual reports, corporate brochures, packaging, multimedia and web design.

Goodhue was merged with the prominent agency Publicis in 2001, giving her experience with major projects in Montreal and Toronto. She worked closely with the Montréal Museum of Fine Arts, Rona, Canada Post, Lise Watier, CN, Fido, Laurentian Bank, Labopharm and Métro, to name a few.

Some previous experiences allowed her to reinforce her computer skills and to give creative workshops. At SNC-Lavalin & Lavalin she refined her conceptual approach by working on cultural mandates for Lavalin Gallery, the Montréal Museum of Fine Arts, La Cinémathèque québécoise and Imax, and on corporate projects designing logos, corporate identities, brochures and annual reports.

Lise has been awarded in national and international competitions. She has served as a design jury member in Toronto and as an invited guest speaker. Her commitment has been recognized in several books, magazines, and TV programs.

Lise has a diploma in graphic design, and studied fine arts at the Université du Québec à Montréal. During her career, she took classes at Collège de Maisonneuve in computer science, at CESAM in multimedia, at The Québec Institute of Graphic Communications in business communications, at the Saidye Bronfman Centre in drawing and painting, and recently with Seymour Segal creative workshops. In the summer of 2008, she participated in the workshop “Le roman graphique” offered by Lino at École internationale de Percé of the Université Laval.

Her passion for traveling motivated her to study Japanese language at McGill University. She also took part in several group art exhibitions, and, in 2007, had a solo exhibition at the Warren Gallery of Dawson College. She appears in “Seymour Segal: The Power of Painting,” a film for which she is credited with original concept and participation.

Charbonneau

Tania

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After obtaining a degree in Sociology from McGill University, Tania Chiarotto decided that the field of public policy was not for her and went on to pursue career in the more exciting field of Graphic Design. After graduating from the Graphic Design program at Dawson College in 2002, Tania began working at OrangeTango under her mentor, Mario Mercier. It was here that she learned about and cultivated a greater interest in editorial design and branding. Several years later, she was hired as Associate Art Director for enRoute Magazine, Air Canada's inflight publication where she notably oversaw a complete redesign of the publication - the design of which is still being used today.

Tania has since freelanced for several Montreal-based firms including Sid Lee and LG2 Boutique. Notable projects include the branding of RISE Kombucha and complete rebranding of the National Theatre School of Canada. She was one of 16 Quebec-based designers commissioned by Marc H. Choko to create a poster celebrating the 25th anniversary of Publicité Sauvage. The resulting poster is commemorated in a book by the same name.

Tania's work has received numerous awards and distinctions on an international and national level and has appeared in the Communication Arts Design Annual, Applied Arts Design and Photography Annuals, Grafika, Boomerang and Coupe Magazine. She has participated as a judge for the National Magazine Awards several times.

She began teaching at Dawson as a part-time teacher in 2011.

Chiarotto

Suzanne

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Upon completion of her bachelor's degree in graphic design l'Université du Québec à Montréal in 1985, Suzanne studied under Mieczyslaw Gorowski at the Academy of Fine Arts in Krakow. Back in Canada, she worked for firms in Montréal and Toronto, as Artistic Director at both Graphème and Goodhue & Associates.

Suzanne then co-founded l'Atelier du Presse-citron, a boutique firm, in 1995. The design studio specializes in exhibition and package design, creating award-winning work for clients such as The Canadian Museum of Civilization, The Bata Shoe Museum, Fruits & Passion and many others. Suzanne has recently started teaching package design to emerging designers at Dawson College.

Since 1988, she received numerous awards notably from The Art Directors Club of New-York, Art Directors Club of Toronto, Graphisme Québec, The Package Design Council International, Studio Magazine Awards, Applied Arts Awards, Grafika, Communication Arts, How magazine, Gilbert Papers, Art 2000/Royal Canadian Academy of Arts, Les prix de la créativité Domtar and Design Inspiration Awards/ Fraser Papers.

Marvin

Graphic Design

Pocket Book

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After studying Fine Arts at the Nova Scotia College of Art and Design (BFA '00), Marvin Harder studied Graphic Design at Dawson College in Montreal (DEC '04). His interest in fine typography and information design led to a number of years living and working on the west coast of Canada designing books and exhibition catalogues for clients across North America. In 2006 Marvin went on to pursue a MA Book Design from the University of Reading in the UK (MA '07). He returned to Montreal and works and collaborates internationally out of his studio.

His work has received more than a dozen Alcuin awards for excellence in publication design, as well as awards from the Association of American University Presses and the Alberta Book Publisher's Association. In 2012 his work was shortlisted to appear in the "Most beautiful books in the world" exhibition at the Stiftung Buchkunst in Frankfurt. Marvin is a member of the Society of Graphic Designers of Canada (GDC), and has served as a design competition juror.

Notable clients include The New York Times, the Musée D'Art Contemporain de Montréal, The Council on Foreign Relations, and the Avataq Cultural Institute.

Harder

Gyula

Gyula Gefin is principal of Gefin Design, a studio based in Montreal that offers creative services in all aspects of graphic design. In 1982, after graduating in Graphic Design from Dawson College, Gyula moved to Milan, Italy where he remained for the following 15 years. His first four years working for Contact Studio, led by a Swiss designer, became an important period in his professional formation. In 1987 he and two partners formed Trio Design, a small innovative graphic design studio offering complete design services.

In 1990 a merger with another studio led Gyula and his partners to create Design in Progress, a multidisciplinary design studio. In 1993, continuing his career as an Art Director at Sudler & Hennessey Milano (a division of Young & Rubicam), he soon became Creative Director of the International Business Unit where he produced numerous award winning projects.

Gyula returned to Montreal in 1997 and, aside from running his design studio, he teaches several design courses at Dawson College.

Géfin

François

Graphic Design

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After obtaining his Bachelor's degree in Graphic Design from l'Université du Québec à Montréal in 1993, François began working at Paprika as a freelancer and subsequently joined Gottschalk+Ash International as a senior designer for four years. In 1998, he founded Fugazi inc., a design studio where both partners work as consultants in visual communication, with corporate and cultural institutions.

His work includes book design, exhibition catalogues, as well as developing visual identities and printed corporate communications. François devotes his talent to the development and application of a graphic language that is adapted to a prestigious clientele. He joined Dawson College forces in 2002.

Martin

Luc

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After studying Graphic Design at Concordia University and l'Université du Québec à Montréal, Luc Parent worked as designer and art director in the magazine publishing field. Later, he worked as a freelance designer for many design offices in Montreal. In 1981, he joined Jean Morin (AGI) designers Ltée and was involved in the development of corporate identities and signage system for large Canadian and Quebec Corporations.

He has been recipient of two design bursaries from the government of Quebec and was invited to be on juries for the Conseil des arts et lettres du Québec, le Ministère des Affaires culturelles and for Concours Grafika. In 1986-87, he worked at Total Design in Amsterdam, Netherlands. On his return to Montreal he joined Lavalin Communication and then La Direction des communications de l'Université de Montréal.

From 1988-2000 he operated his own design studio, serving cultural, institutional and corporate clients. In 1990, he began teaching at Dawson College, Collège Athunsiac, Collège du Vieux-Montréal and l'École de design de l'Université du Québec à Montréal. Since 1997, Parent has been a permanent teacher at Dawson College and was the Chairperson of the Graphic Design Department from 2006 to 2018.

His work has been published in several Canadian, American and European publications. He has also been published in l'Affiche au Québec and le Design au Québec by Marc H. Choko. He has won mentions and awards at design competitions and design biennials in Europe, Canada and USA. Some of his posters are in the permanent collection of the Plakatmuseum am Niederrhein, Germany and in the permanent collection of the Dansk Plakatmuseum, (Danish Poster Museum), Denmark.

Parent

Laurence

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Laurence Pilon is a multidisciplinary designer focused on developing design systems and strategies for various print and online visual communications. Although her skill set is vast, her expertise lies in web design, user experience / interface design, and brand identity.

She holds a recent master's degree in Information Design from the University of Reading (United Kingdom); and a BFA in Design and Computation Arts from Concordia University, where she graduated as valedictorian for the Faculty of Fine Arts in 2016. After completing her studies, she started working as a freelancer for small corporate institutions as well as non-profit organizations. Parallel to her practice, she teaches graphic design at Dawson College and Collège Ahuntsic. Outside of work, Laurence enjoys winning soccer games, practicing outdoor photography and refining her baking skills.

Pilon

Susan

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Susan Scott was educated in England, completing her Dip. Ad in Graphic Design at the Central School of Art and design in London. At her graduate show, she was invited by Colin Forbes to join Crosby, Fletcher, Forbes (now Pentagram) as a junior designer. Emigrating to Canada in 1970, she worked as a book designer at McClland and Stewart in Toronto. In 1972, she moved to Montreal and worked at Gottschalk+Ash as a designer and illustrator for clients such as the Canadian Wildlife Service, The Montreal Museum of Fine Arts, Canada Post and Caisse de dépôt et placements du Québec.

In 1976, she joined the Graphic Design Department as a part-time teacher but continued to work as a graphic Designer and Illustrator. In 1980, she became full-time at Dawson and served two terms as the Chairperson of the Graphic Design department. With Roy Carter, she co-wrote the revised Graphic Design Program.

Susan has won a number of design awards and has been published several times in Grafika, Applied Arts and Graphis. She has been a member of design juries at Concordia University and Grafika.

In 2009, Susan retired from full-time teaching to set up design514 and to work as a book and stamp designer. She continues to teach illustration and poster design as a part-time teacher at Dawson. Her work can be seen on www.design514.com.

Scott

Nelly

Graphic Design

Pocket Book

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After completing studies in Pure & Applied Science, Nelly worked towards a degree at the McGill School of Architecture. She subsequently worked for Michael Mills Productions, an award winning animation/live-action commercial film studio, in various creative capacities for many years. After graduating from Commercial Photography at Dawson College, and working in the medium, photography became her first love. She has enjoyed sharing it over a long teaching career in the Graphic Design and Professional Photography departments.

Dahan

George

Graphic Design

Pocket Book

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Educated in design at the University of Alberta (BA '79, BFA '81), Yale University (MFA '84) and the Brissago program in Switzerland, George was a designer with Gottschalk+Ash International, Toronto, and Logowitz+Moore Associates, Boston, before opening his own office in Vancouver in 1989. In 2006 he relocated to Montreal. He is the recipient of national and international design awards, including 22 Alcuin Awards for Book Design in Canada and has taught graphic design at the Emily Carr Institute of Art and Design, Simon Fraser University and the Maine School of Art.

Among his design credits are the visual identity for Cantel, Inc., annual reports for Xerox Canada, Bank of Nova Scotia and Campbell's Soup, as well as product literature for Polaroid. Recent projects include the design of books for Douglas & McIntyre, UBC Press, Canadian Museum of Civilization, Canadian Centre for Architecture, National Gallery of Canada, Art Gallery of Ontario, Vancouver Art Gallery and Monacelli Press, as well as signage programs with Patkau Architects.

George has served on the executive of the Society of Graphic Designers of Canada (GDC), was an editor of the GDC Journal, and has been a book design competition juror. For several years between 1974 and 1981, he hosted and produced jazz and classical music programs for the CKUA radio network in Alberta.

Vaitkunas

Rock

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Born in the Eastern Townships, Rock Anctil studied graphic design at Collège de Sherbrooke and graduated with a DEC in 1981. He worked freelance then majored in Graphic Design at the Université du Québec à Montréal, graduating in 1985.

He worked for various design offices in Montreal. He and Carina Marinelli created Marinelli+Anctil Art & Design in 1987. The studio has a large variety of clients and has won several awards in Québec, Canada and abroad. Their works have appeared in design publications here, in the USA, Europe and Asia.

Parallel to his practice, he taught graphic design and typography at Collège de Sherbrooke from 1987 to 2000. He also taught typography at Concordia University. He was the co-author of the new graphic design program for Collège de Sherbrooke. Rock Anctil now teaches full time in the Graphic Design Department at Dawson College in Montreal.

As a member of the Société des designers graphiques du Québec (SDGQ), he collaborated in the publication of the book Devenir designer graphique. He previously wrote and lectured about typography and legibility in exhibit design contexts.

Why teaching? “This is the best way to keep learning all the time!”

Antil

