Michelle Dubé

4615 Dozois, Saint-Hubert, Québec – michelle.bsparkx@gmail.com - (514) 915-6089
Langues parlés et écrites – français et anglais

Expérience de travail

Emballeur de thé – David's Tea
Randstad Entrepôt – 5700 rue Paré, Mont-Royal, QC – 22 août 2017 à 12 janvier 2018
Emballé différents poids de thé dans les sacs correspondants. Sceller et placer les sacs dans un contenant approprié (boîtes de conserve, boîte, etc.). Préparer les contenants (en les pliant, en les ouvrant, etc.) pour le thé. Placer les contenants dans des boîtes, puis sceller les boîtes. Espace de travail nettoyé, bacs pour l'emballage de thé et d'autres outils.

Femme de chambre
Best Western – 7746 Taschereau Blvd, Brossard, QC – 3 juin 2017 à 5 août 2017
Premiers mois : femme de chambre. Journées suivantes : aide avec les chambres et petit déjeuner.

Stagiaire
Kuehne-Nagel ltd – 3510 St Laurent Blvd, Montréal, QC - juillet 2015 à aout 2015
Réceptionniste pour première deux semaines, lundi à vendredi pendent le réceptionniste original était en vacation. Classement électronique, courriels et balayage numérique fait pendent les quatre dernières semaines ainsi qu'être la réceptionniste pendent le réceptionniste original était en train de déjeuner.

Études et formation

DEC en « Graphic Design »
Dawson College - Montréal, QC
Août 2018 à mai 2021

DEC en « Digital Arts and New Media »
Collège Champlain Saint-Lambert - Saint-Lambert, QC
Août 2015 à mai 2017

DES en Program General
Heritage Regional High School - Saint-Hubert, QC
Septembre 2010 à juin 2015

Bénévolat

Bénévole à Banque Scotia 21k de Montréal
22 avril 2017 - Parc Jean-Drapeau, QC
Distribution des trousses aux coureurs

Publications

4 histoires et poèmes sur l'amitié et l'image corporelle, publié par Polar Expressions et Poetic Power. «Left Astray», «Nostalgic Impulse», «The Tree House» et «Society's Twisted Game».

Intérêts

Fabriquer des livres – lecture – l'écriture – conception graphique – arts visuels

Des références seront fournies sur demande.

Michelle Dubé

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Languages spoken and written – English and French

Work Experience

Tea packer – David's Tea
Randstad Warehouse – 5700 rue Paré, Mont-Royal, QC – August 22, 2017 to January 12, 2018
Packed various weights of tea into corresponding bag. Sealed and placed bags into appropriate container (tins, box, etc.) Prepared the containers (folding into shape, opening tins, etc.) for tea. Placed containers in boxes and then sealed the boxes. Cleaned work area, bins for tea packing and other tools.

Housekeeping
Best Western – 7746 Taschereau Blvd, Brossard, QC – June 3, 2017 to August 5, 2017
First month: cleaning & making up rooms. Following workdays: Helping with rooms and breakfast.

Intern
Kuehne-Nagel ltd - 3510 St Laurent Blvd, Montréal, QC - July 2015 to August 2015
Receptionist for the first two weeks, Monday to Friday while the original receptionist was on vacation.
E-filing, emailing and scanning done in the last four weeks as well as being the receptionist while the original receptionist was having lunch.

Education

DEC in Graphic Design
Dawson College – Montreal, QC
August 2018 to May 2021

DEC in Digital Arts and New Media
Champlain College Saint-Lambert - Saint-Lambert, QC
August 2015 to May 2017

DES in Regular Program
Heritage Regional High School - Saint-Hubert, QC
September 2010 to June 2015

Volunteer Work

Volunteer at Banque Scotia 21k de Montréal
22 April 2017 - Parc Jean-Drapeau, QC
Distribution of packages to runners

Publications

4 short stories and poems about friendship and body image, published by Polar Expressions and Poetic Power. "Left Astray", "Nostalgic Impulse", "The Tree House" and "Society's Twisted Game".

Interests

Bookbinding – Reading – Writing – Graphic Design – Visual Arts

References will be provided upon request.









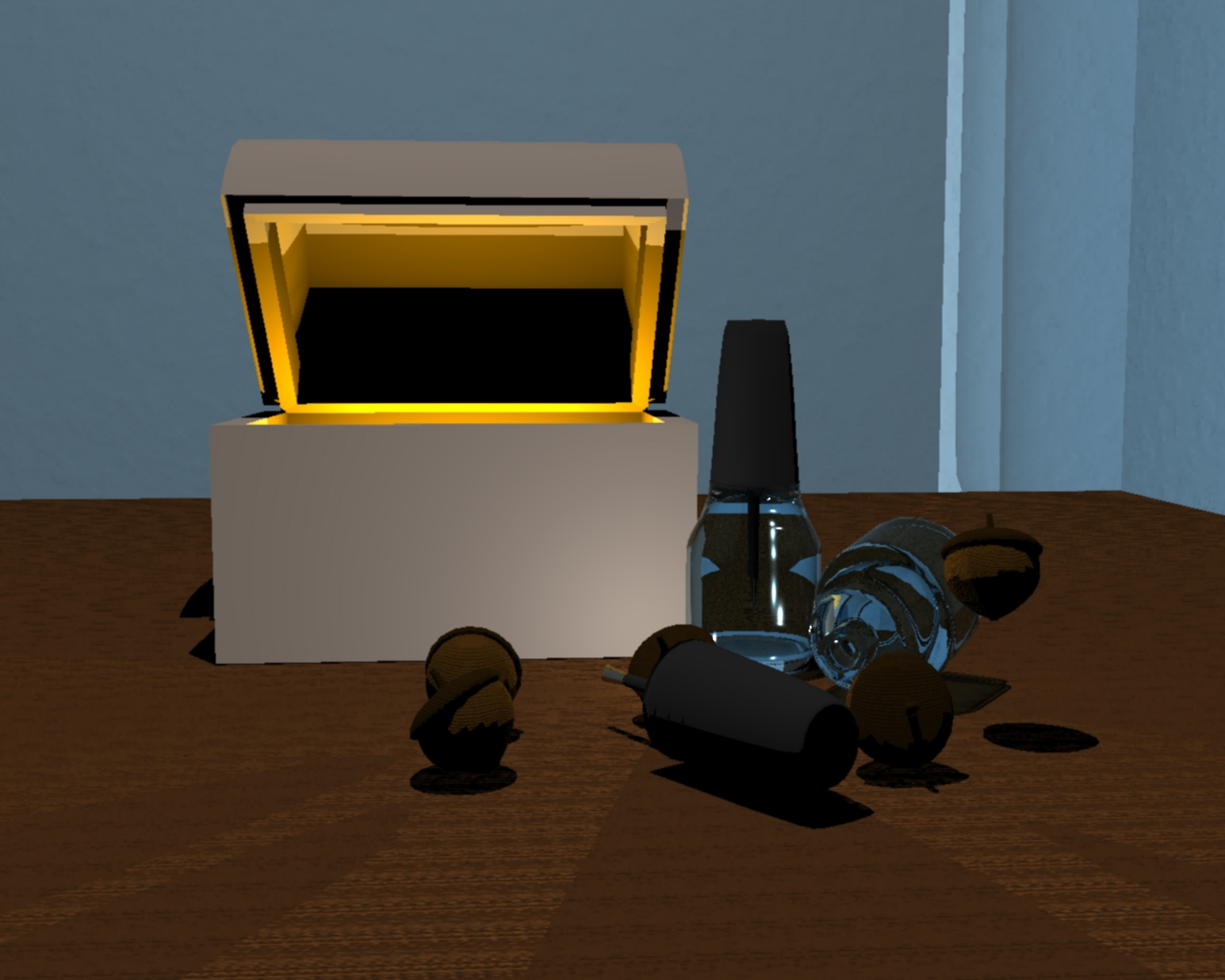


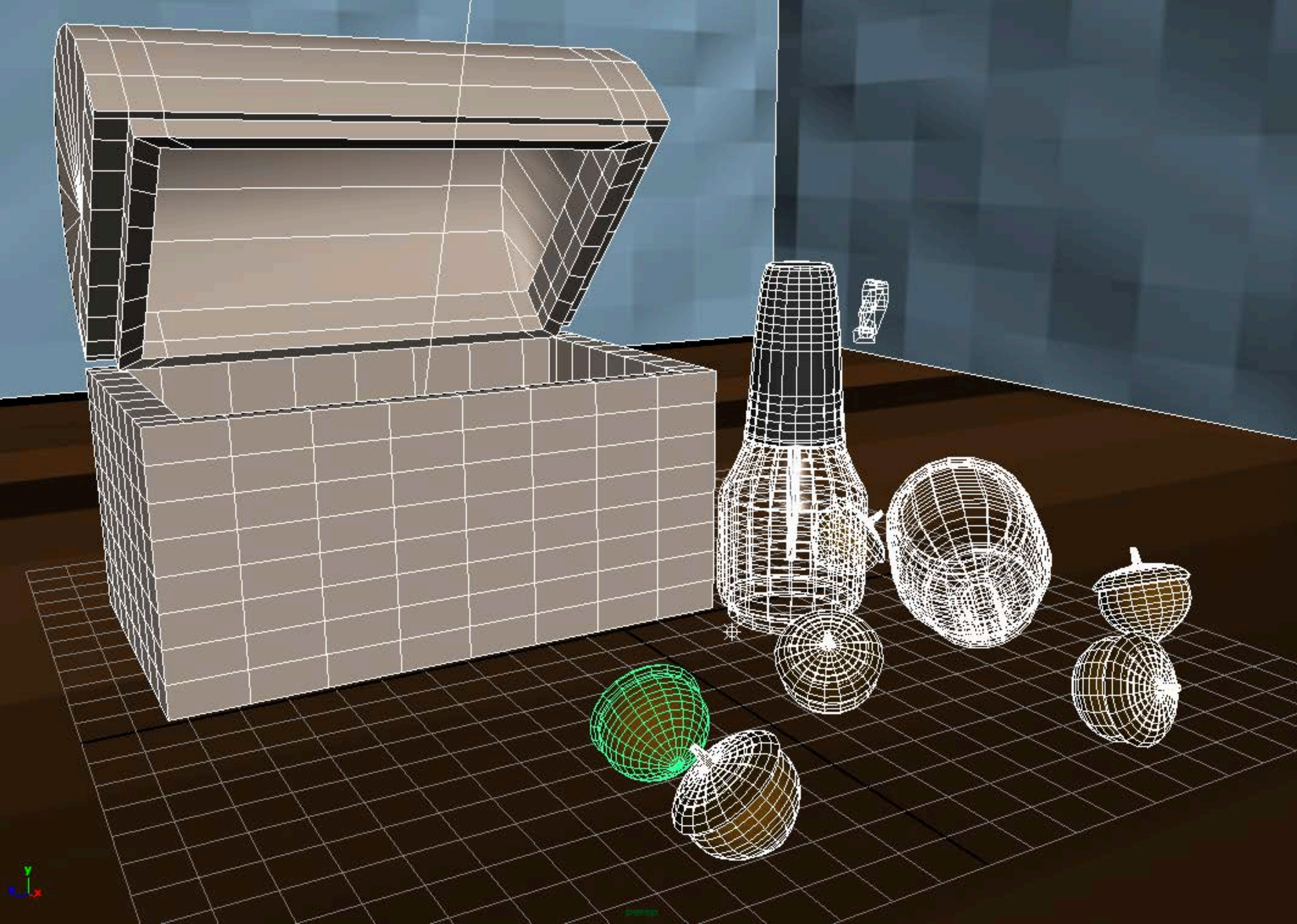















Clawing AT THE DOOR
MICHELLE DUBÉ
Story 2/Untitled
For the past five
And they're right
-25
I wonder what you
that you could never
because I never sent
of a class? Do you rea
Because it does.
Every day for a year I'd
Why do I fear their pien
What if I wasn't afraid?
I'd bound from building to
chance to truly touch the sk
reach the evergreen tree will
Shyness poem
Shyness it's not
What I thought I'd perceived
It's more like an illness
I feel I'm unentitled to speak
I know for others it's worse
And it comes with attacks
Diagnoses are few
And nobody's in on the act
Not even those who are suffering
Are aware of the lie
That's it's more than just shyness
They've thought was the truth
Clawing AT THE DOOR
MICHELLE DUBÉ
Clawing AT THE DOOR
MICHELLE DUBÉ
Clawing AT THE DOOR
MICHELLE DUBÉ
Clawing AT THE DOOR
MICHELLE DUBÉ
Clawing AT THE DOOR
MICHELLE DUBÉ
How the book will physically look like
Board
Across
The Globe



Célébration de la fête du Canada DAY CELEBRATIONS

SMOKE-OUT



Saturday June **30** Samedi Juin







Saturday July **21** Samedi Juillet



4pm/16h00 hotdogs at the park
hotdogs à la parc

5pm/17h00 dinner
dîner

***9pm/21h00** bonfire & fireworks at the beach
feu de joie et feux d'artifices à la plage

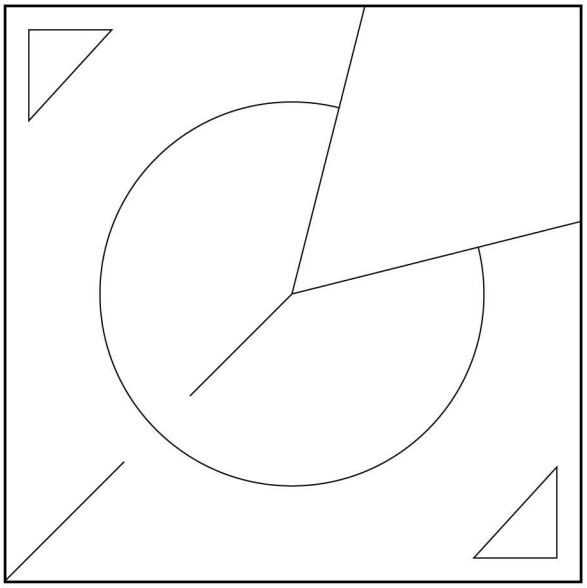


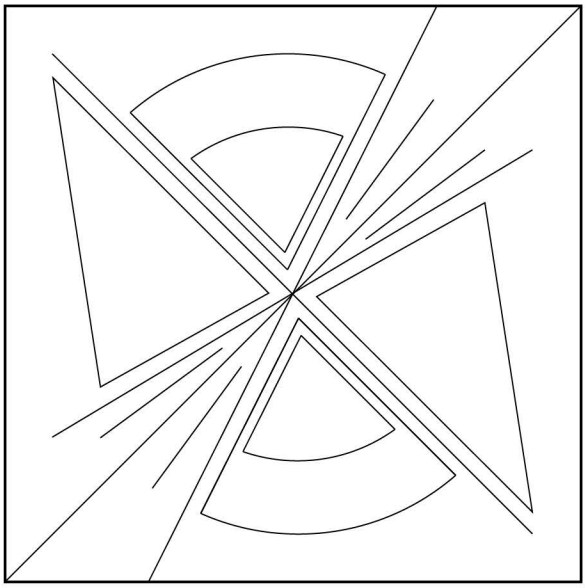
*(Weather permitting/si la météo le permet)

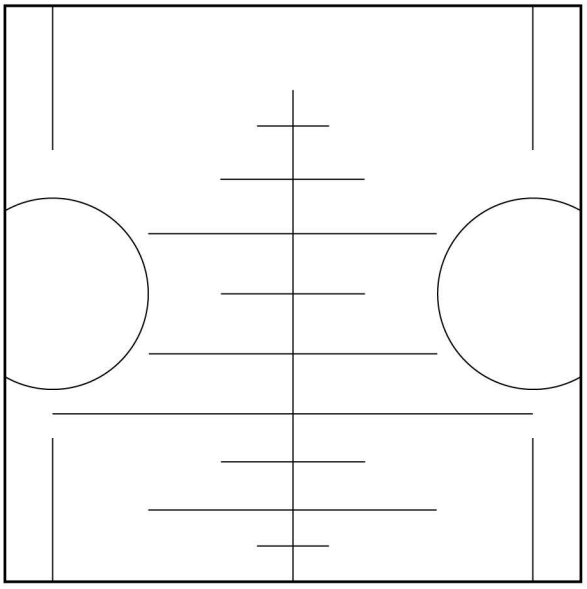
All Day/toute la journée

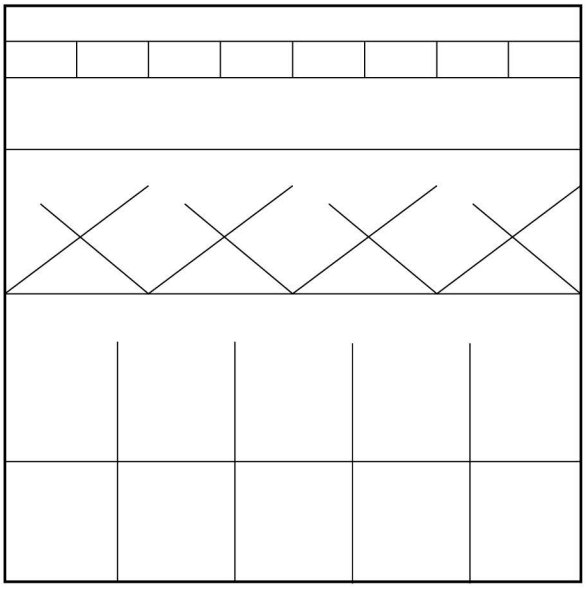
smoking, snacking & socializing
grignoter, fumer et socialiser

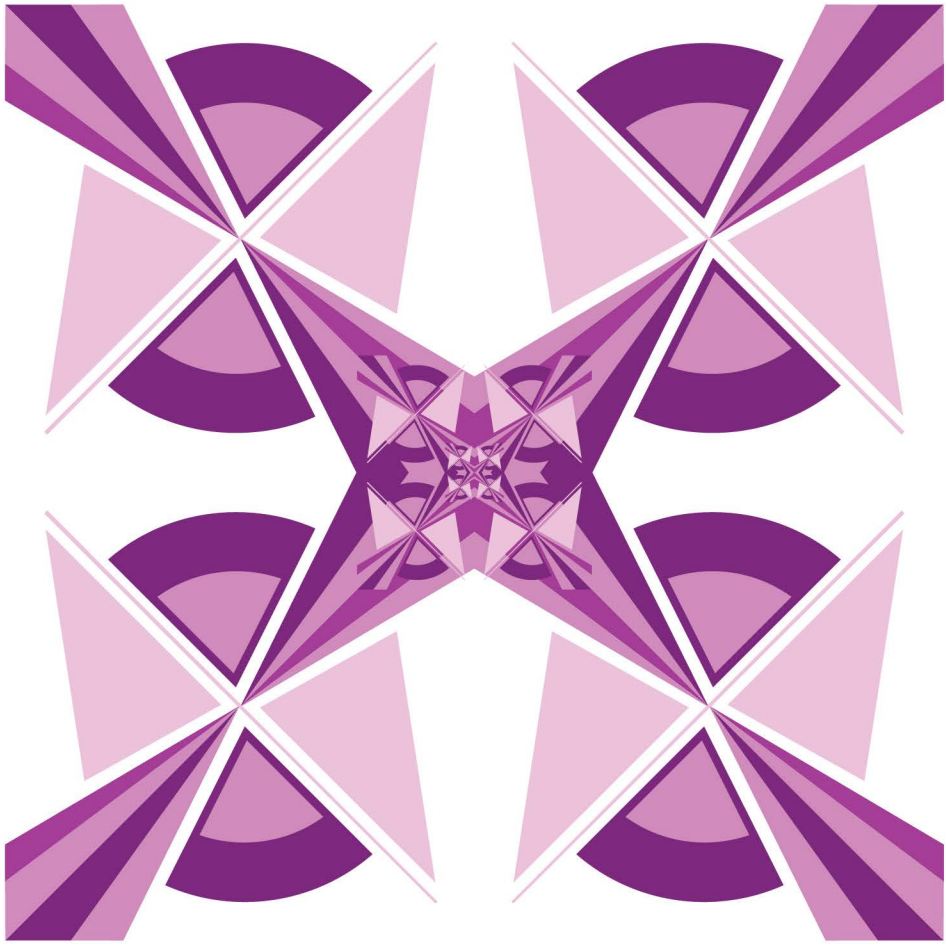
Michelle Dubé
P1 Geometric Shapes

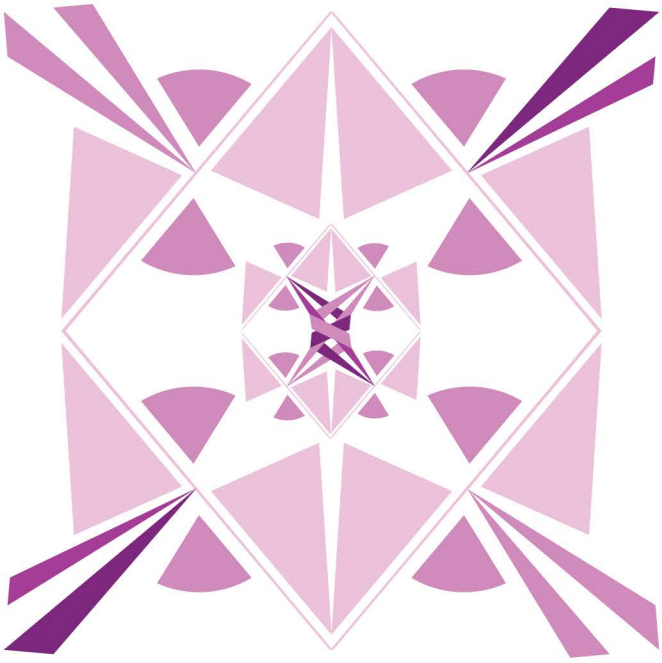


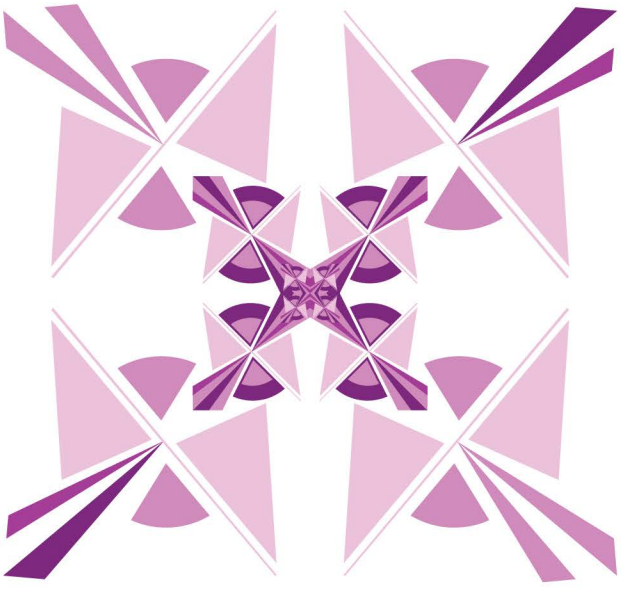


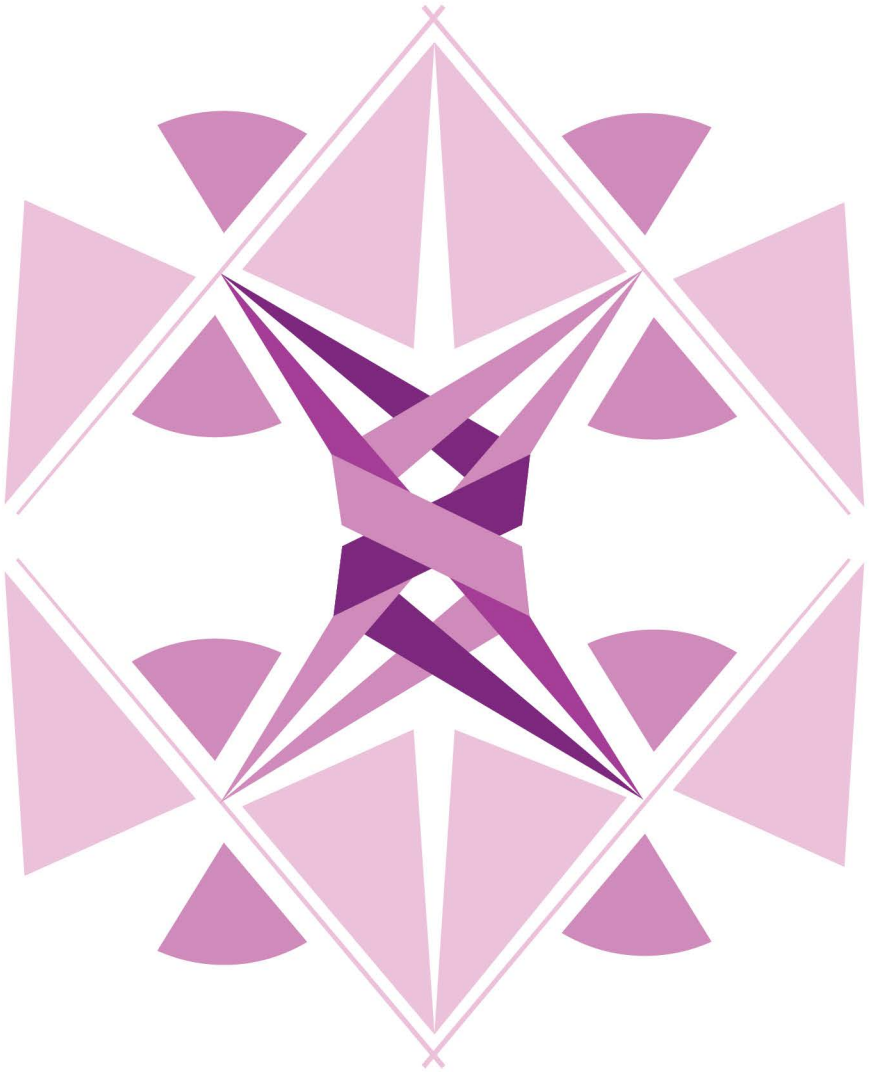


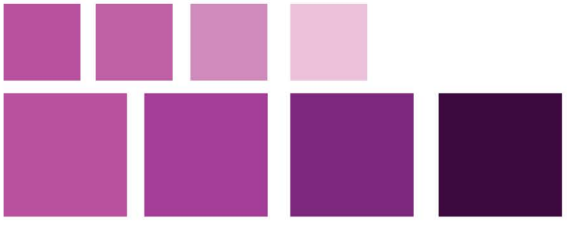


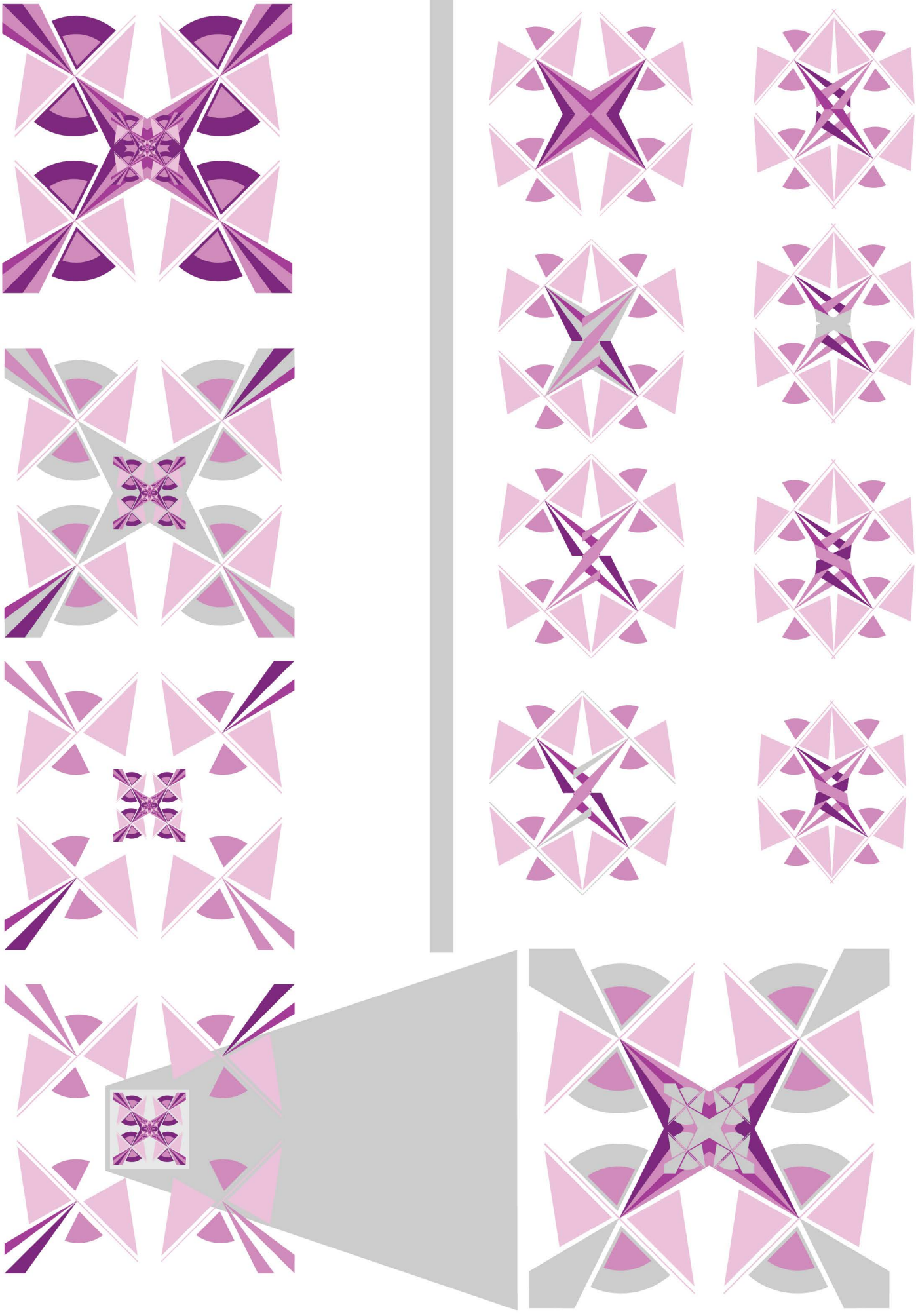


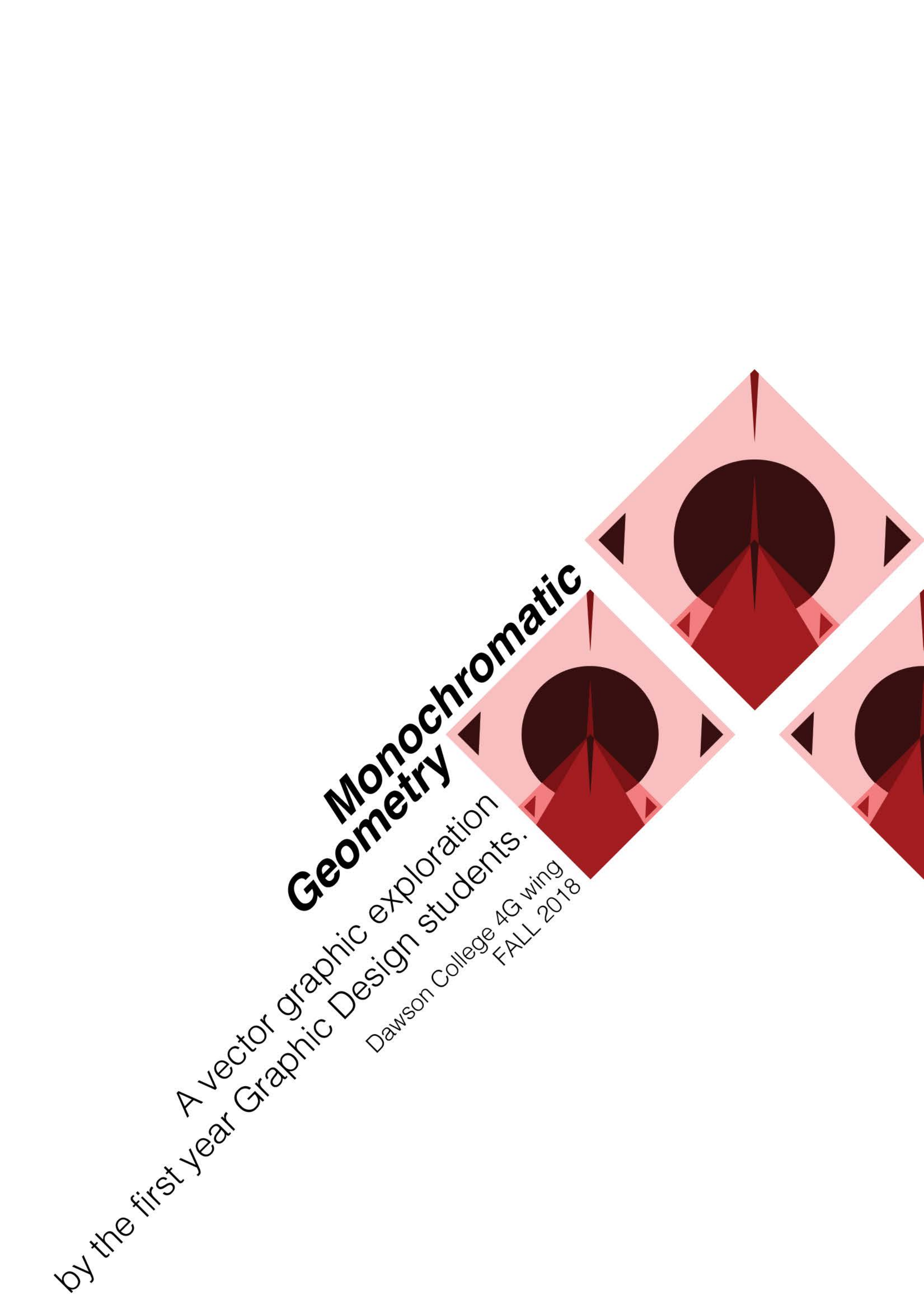











Monochromatic
Geometry
A vector graphic exploration
by the first year Graphic Design students.
Dawson College 4G wing
FALL 2018

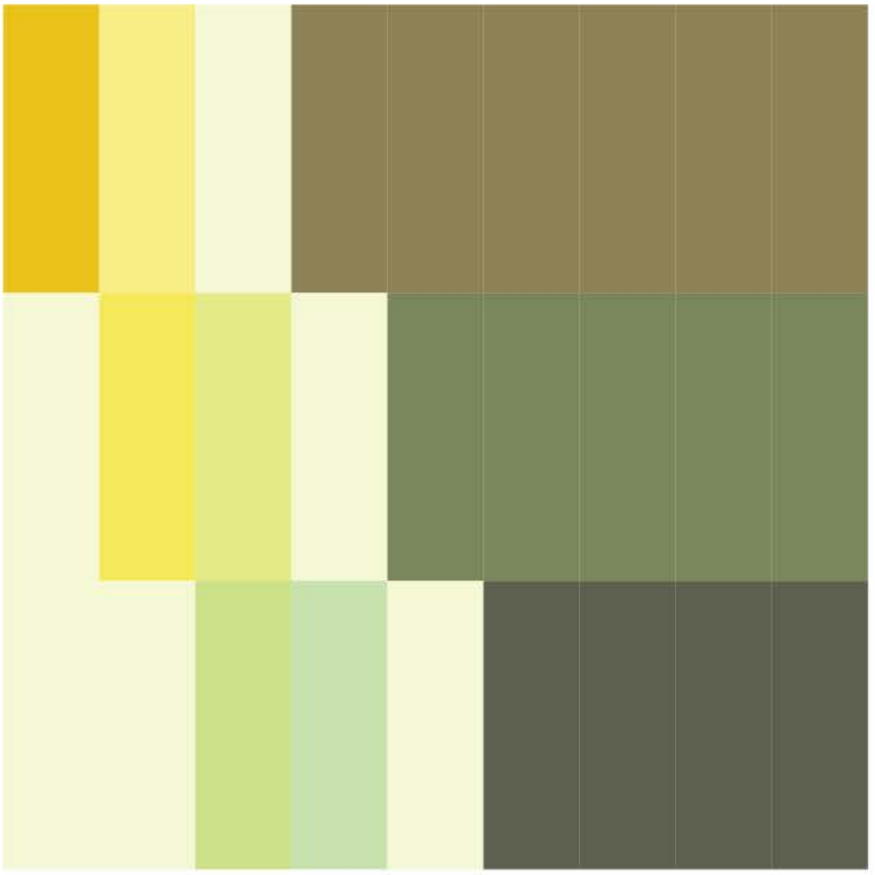
Colour harmony: Monochromatic
shade, tint, or saturation variations of one hue

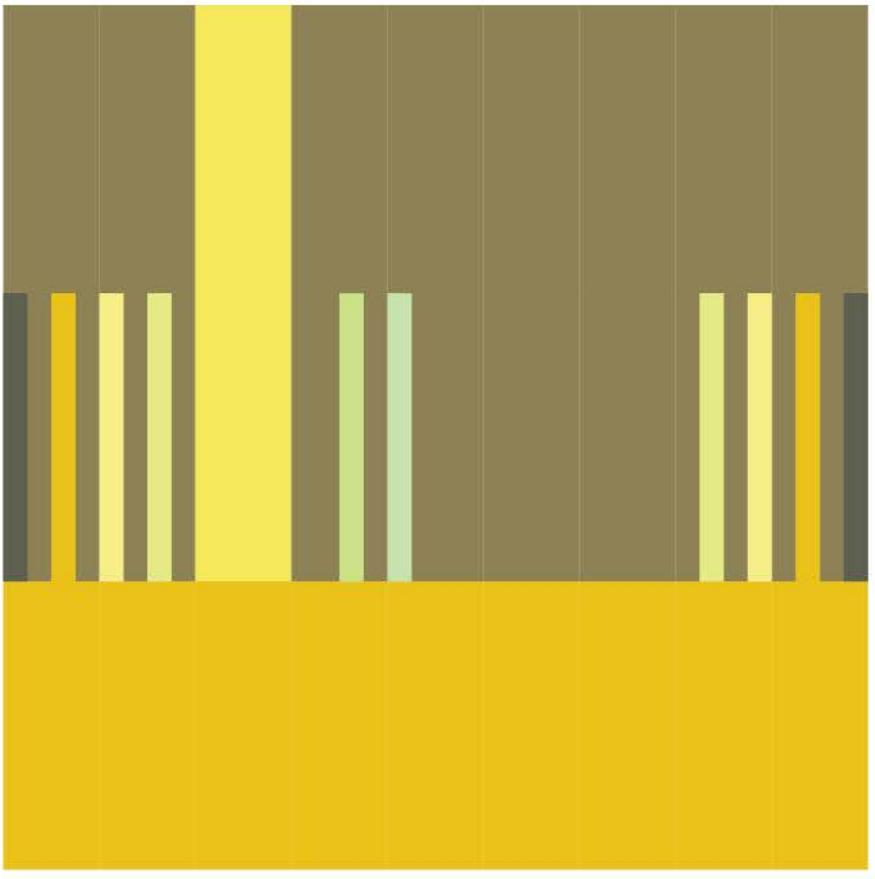




Colour harmony: Analogous
colours adjacent to each other on a colour wheel

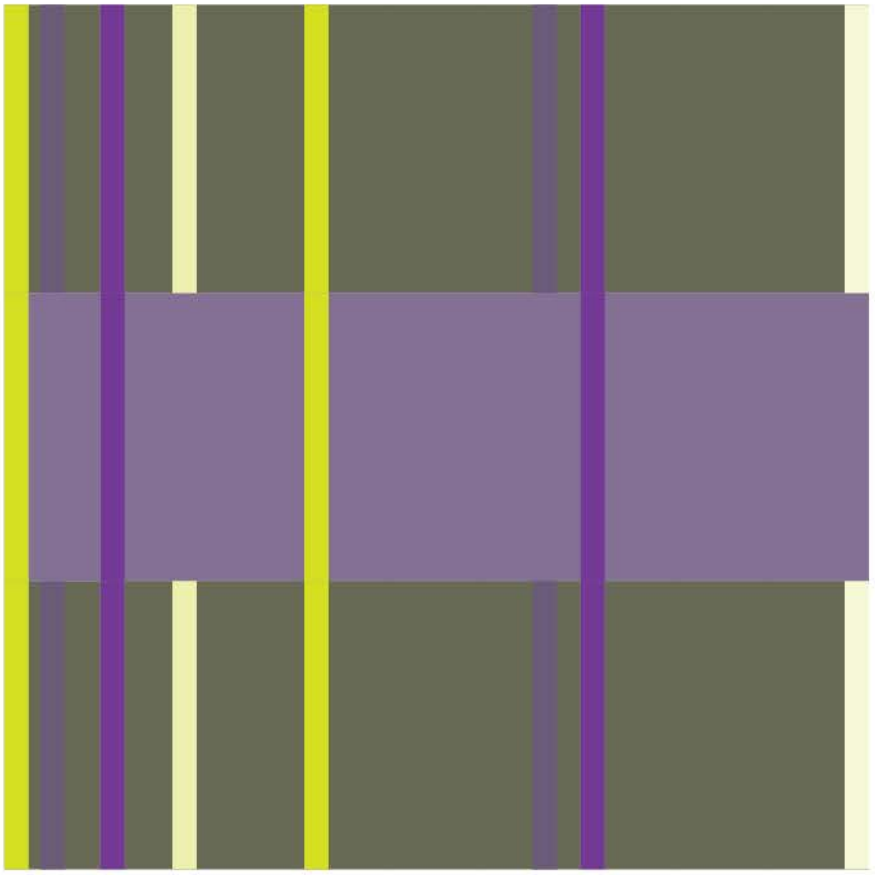


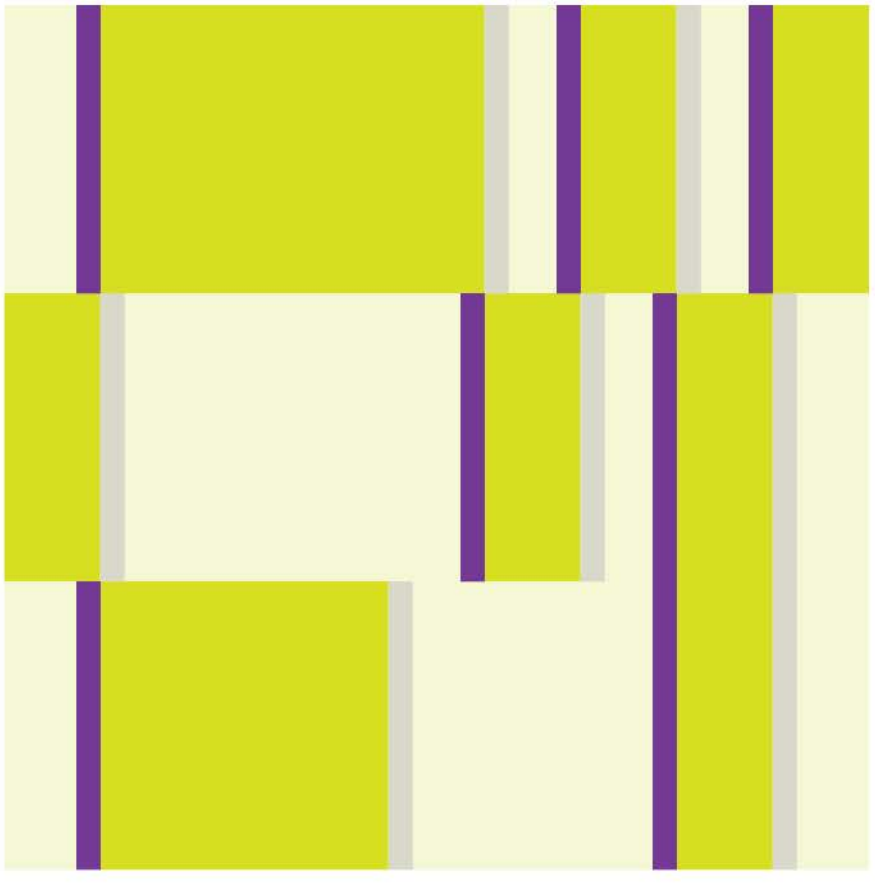




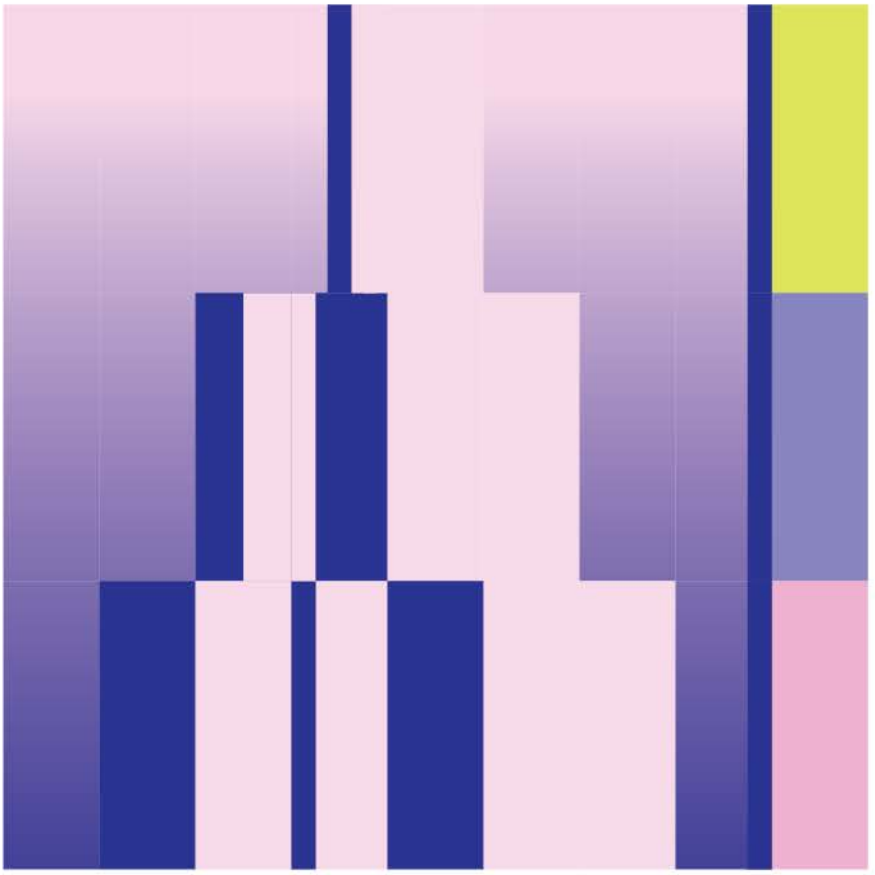
Colour harmony: Complementary
colours across from each other on a colour wheel

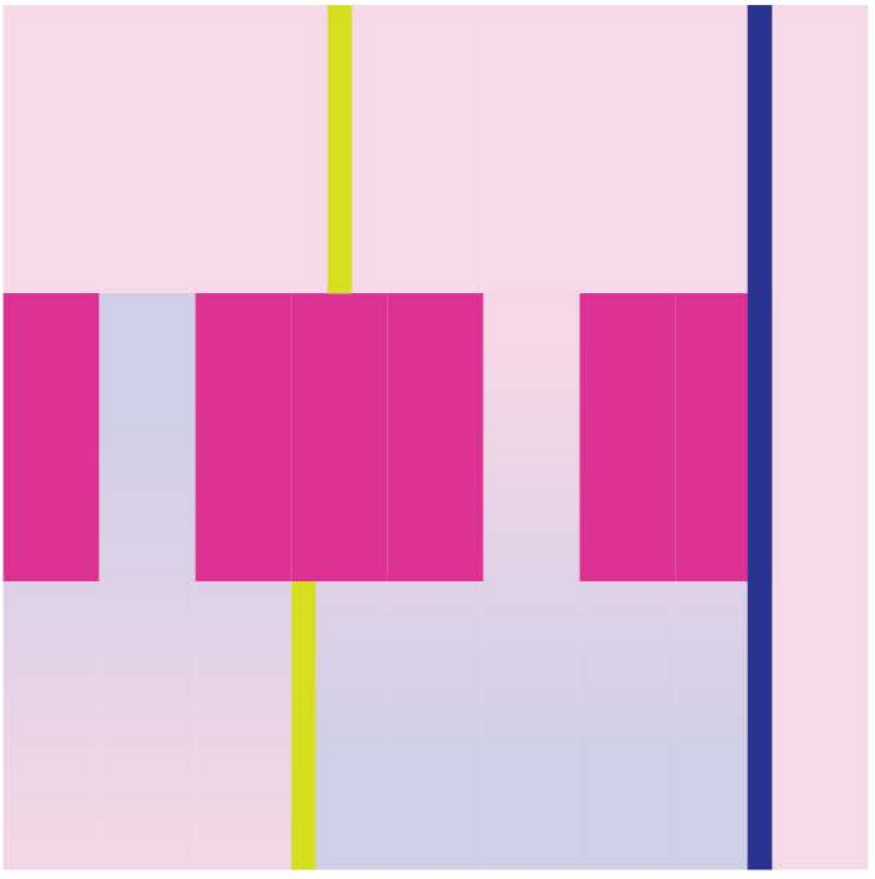






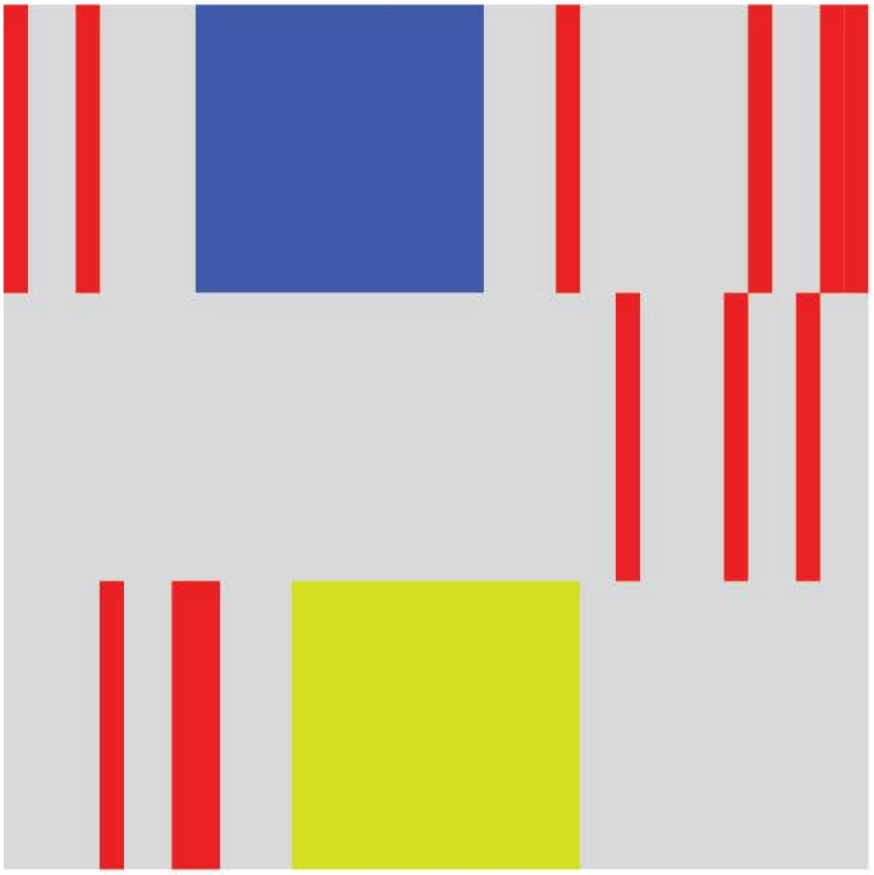
Colour harmony: Split complementary
one hue plus two others equally spaced from its complement

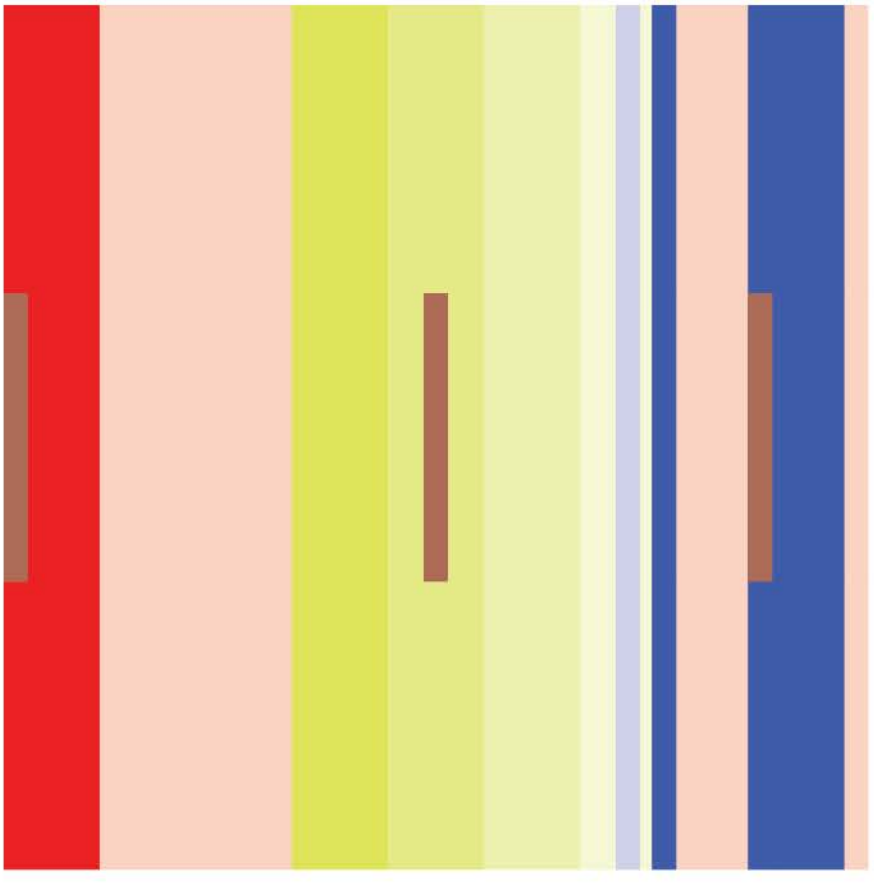




Colour harmony: Triad
three hues equally far apart on a colour wheel

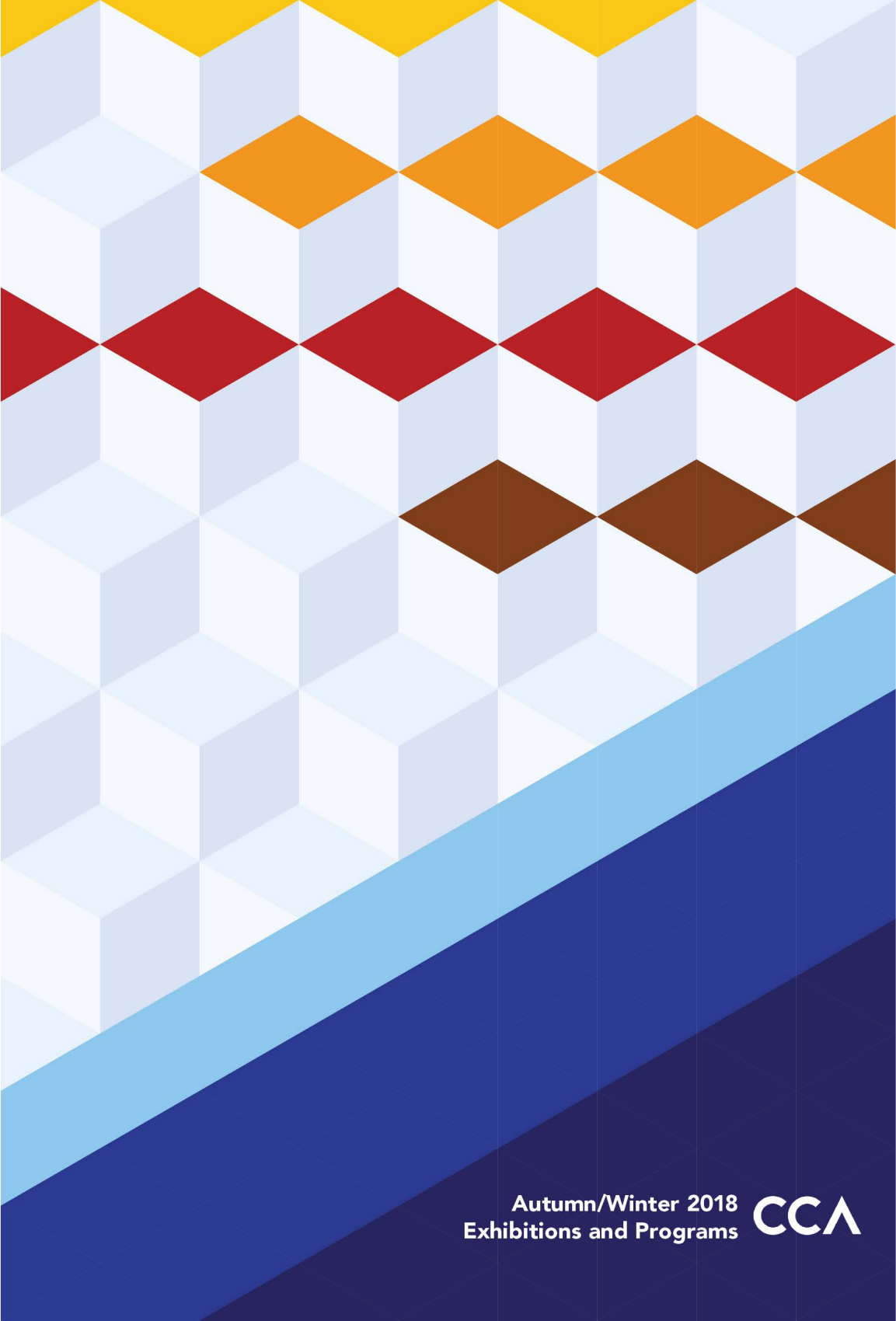






Spring/Summer 2018
Exhibitions and Programs

CCA


Autumn/Winter 2018
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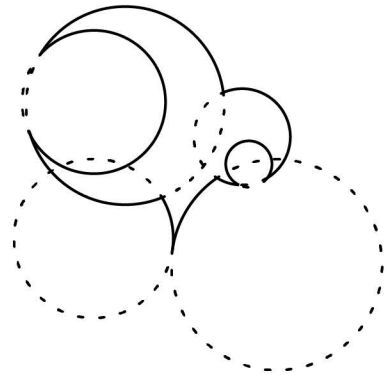



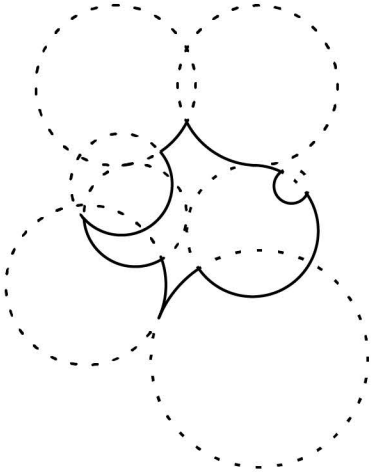

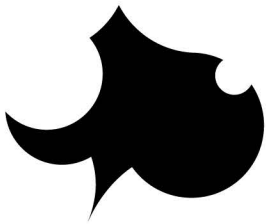

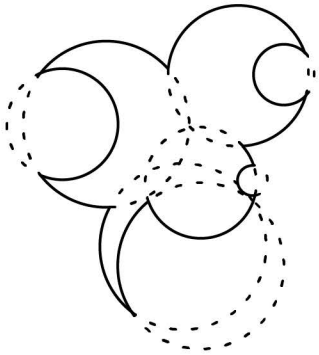

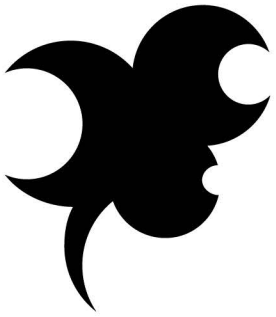

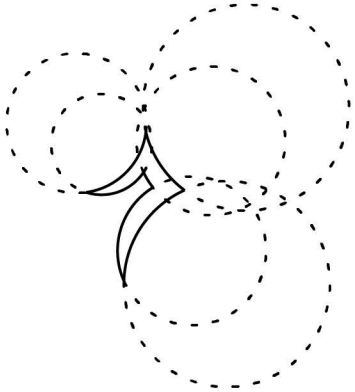



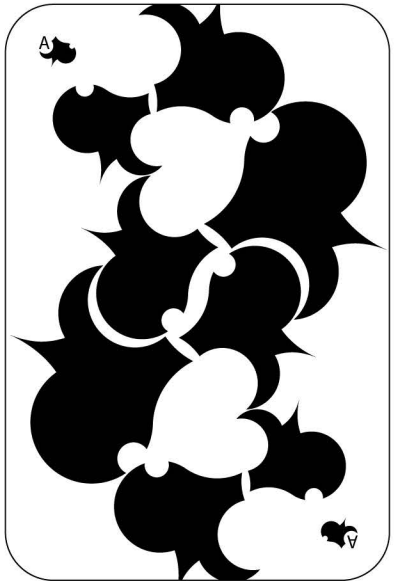
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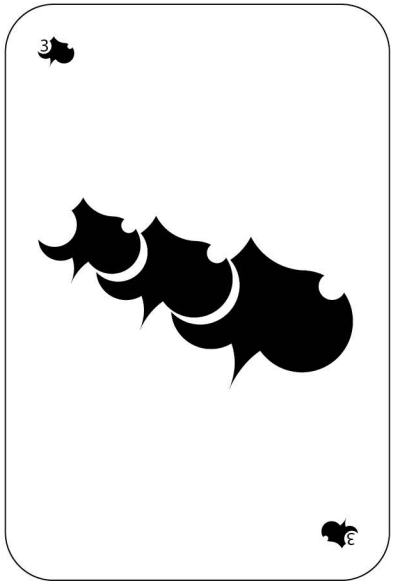
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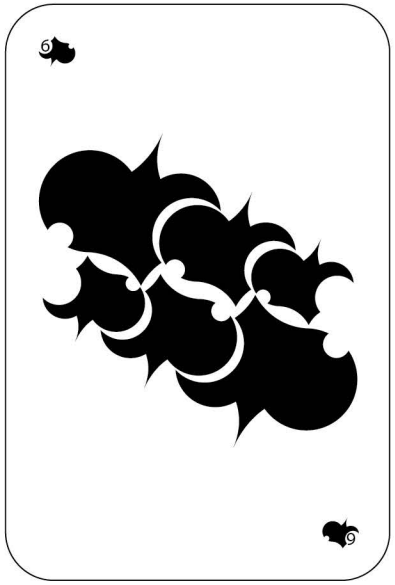
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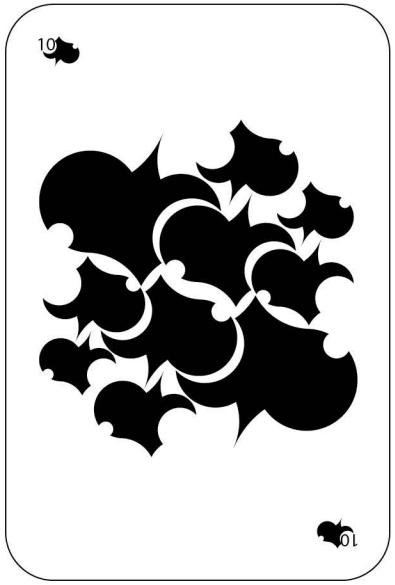
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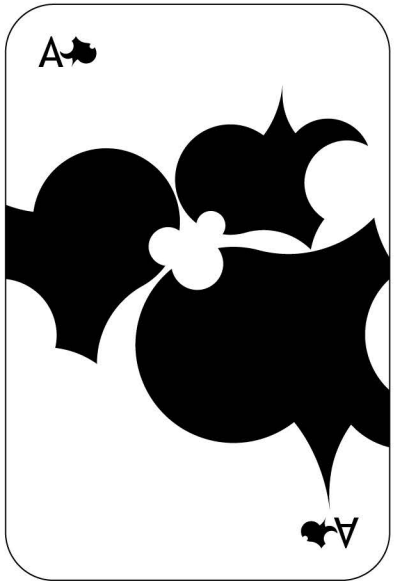
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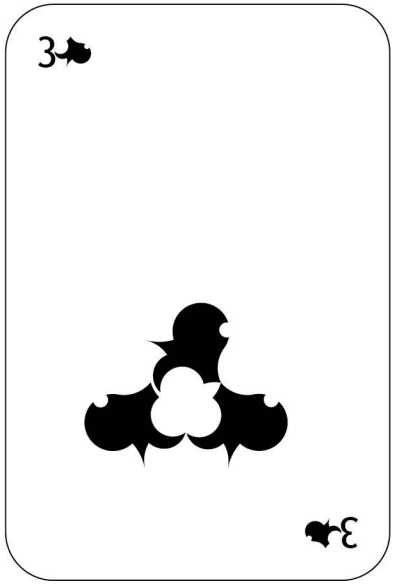
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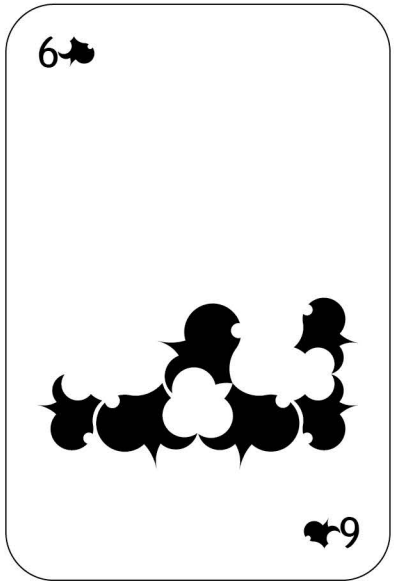
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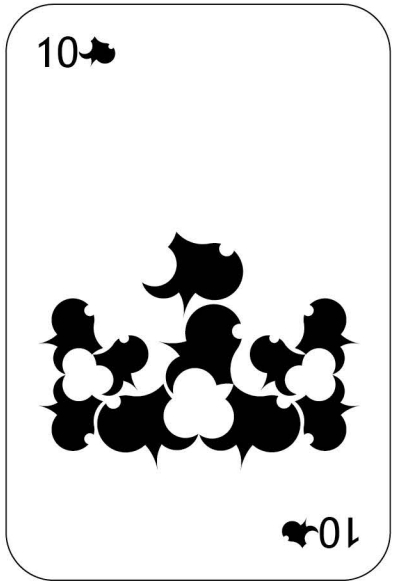
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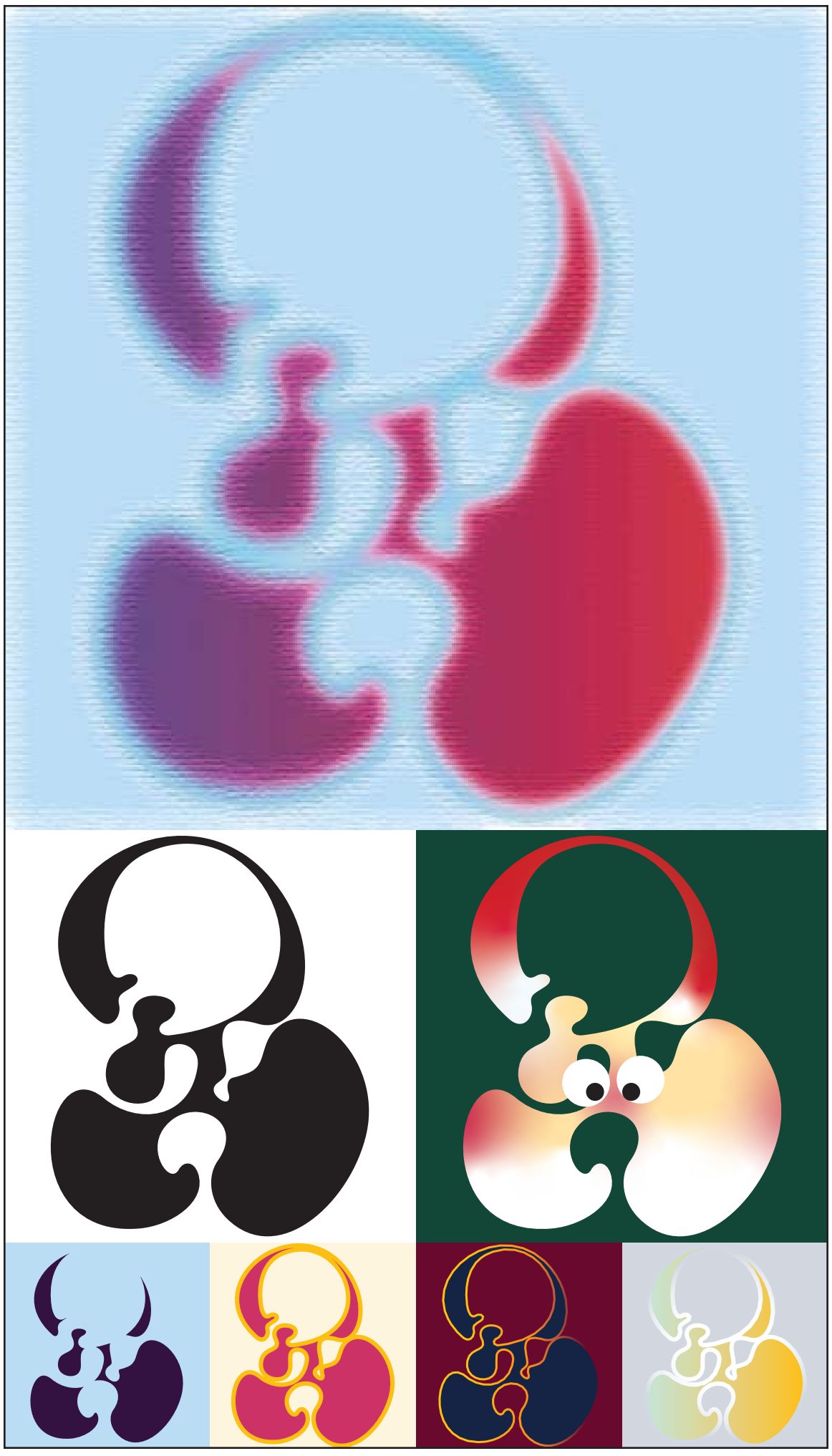


1. Special
Freeform gradient fill on blob, yellow to mint green stroke with scribble effect applied. Indigo background fill.

2. Vector
Organic black and white shape by Michelle Dubé

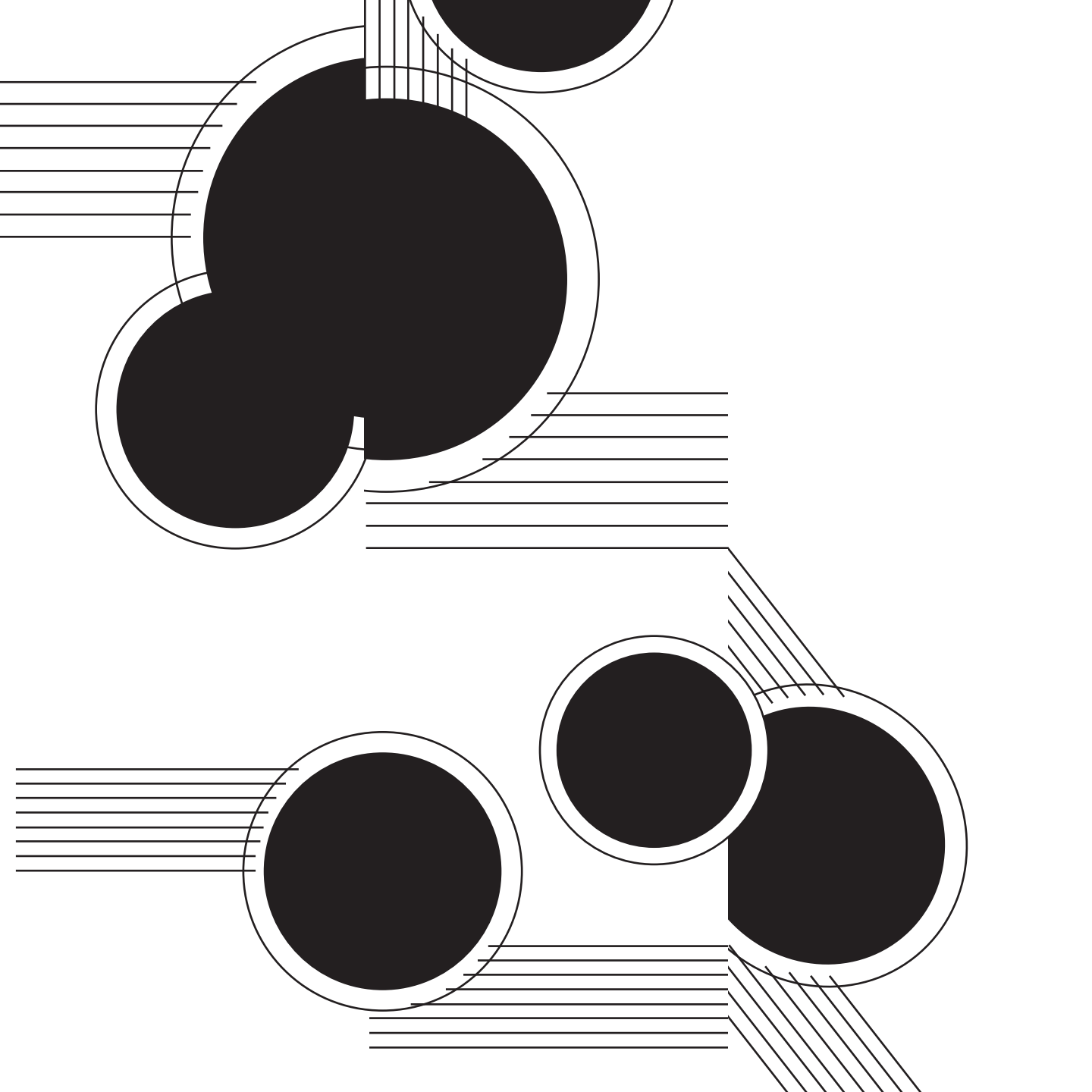
5. Warm
Dark magenta fill on blob with two point mustard yellow stroke erasing the fill.

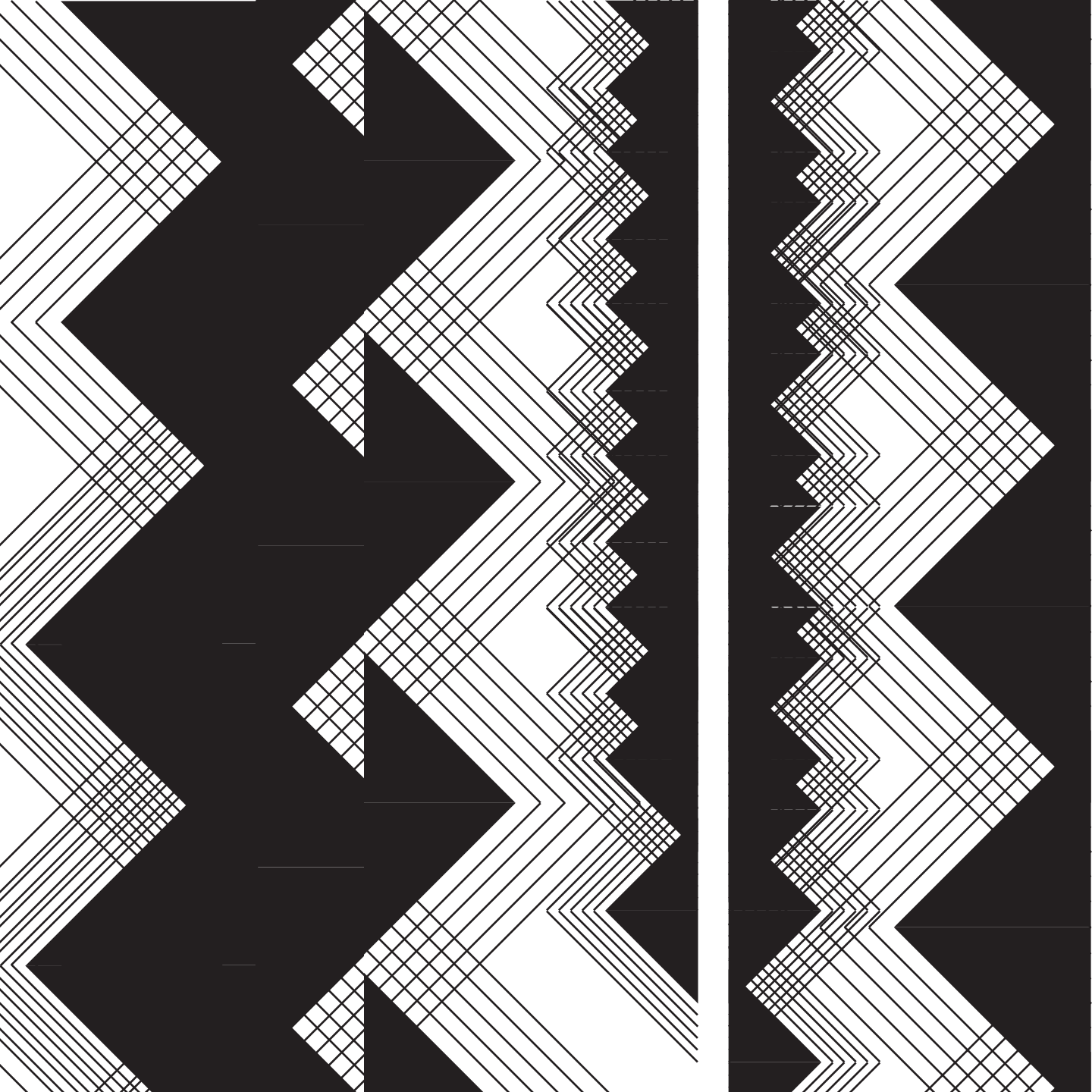
3. Adding Elements
Freeform gradient fill on blob to resemble Santa Claus. Circles added for eyes.

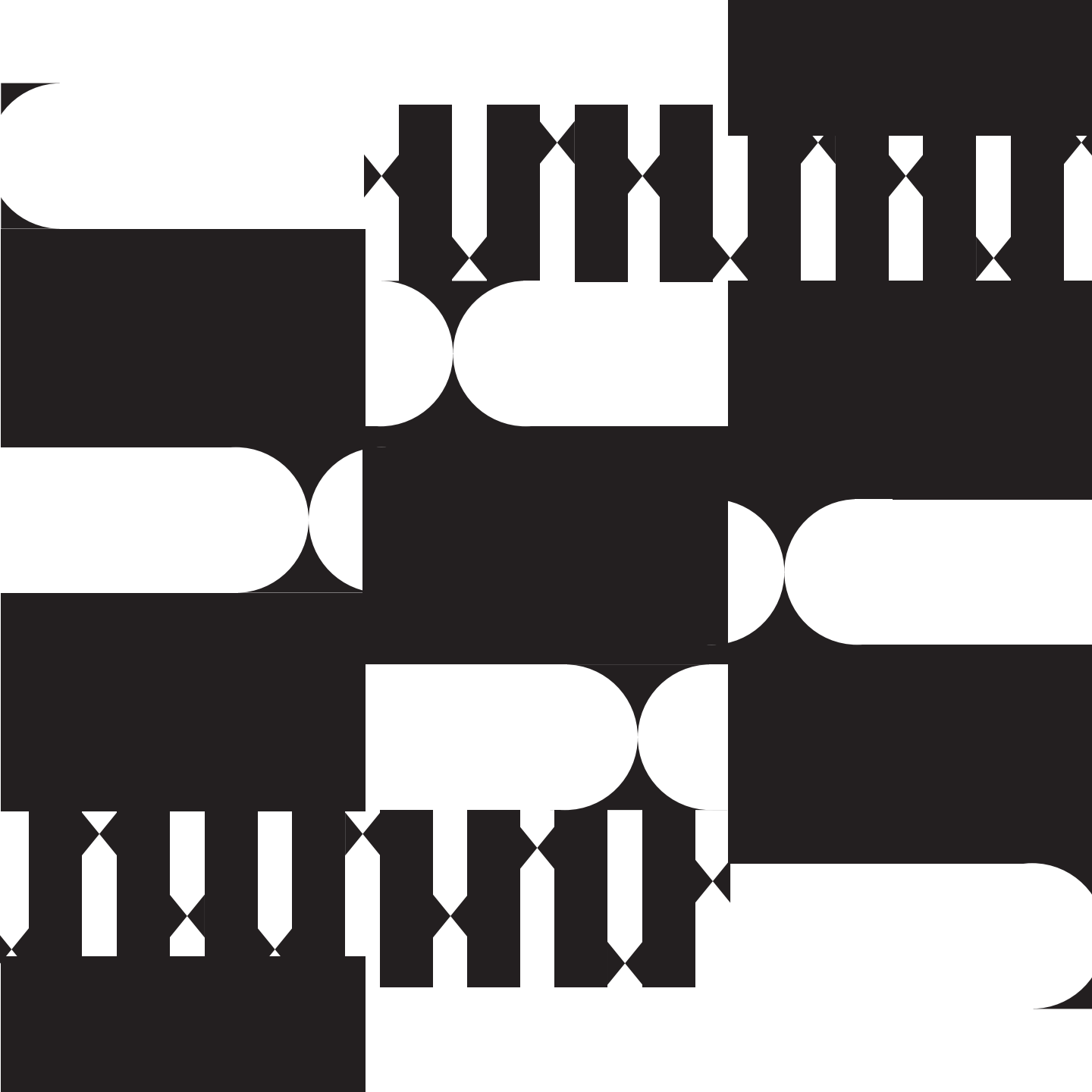
4. One Gradient
Yellow to brown gradient stroke, appearing to blend with background fill.

4. Cool
Three point pale blue stroke to match background fill, making the blob sink into it.

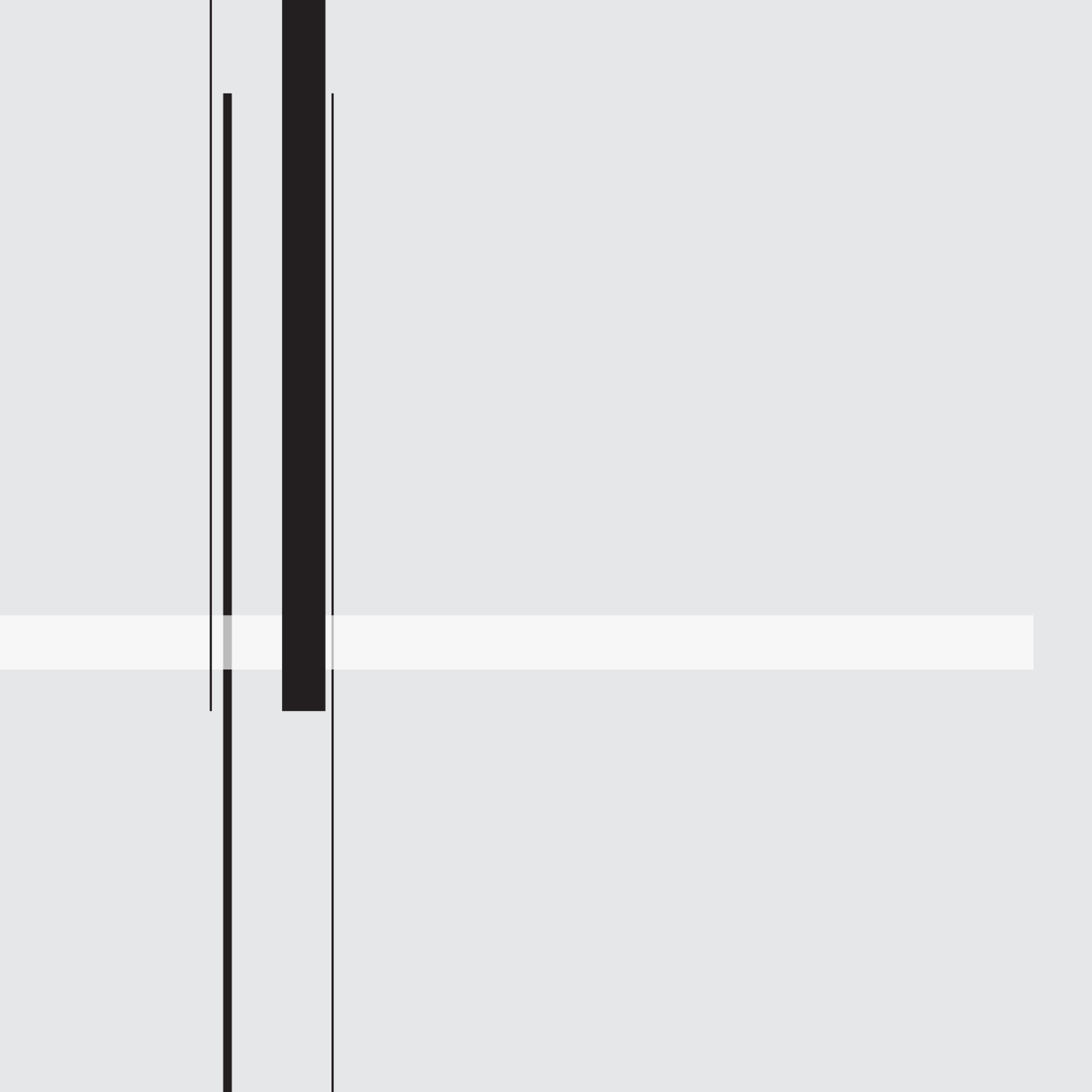
7. Two Gradients
Light green to yellow gradient on blob with white to grey stroke, appearing to blend with the background.

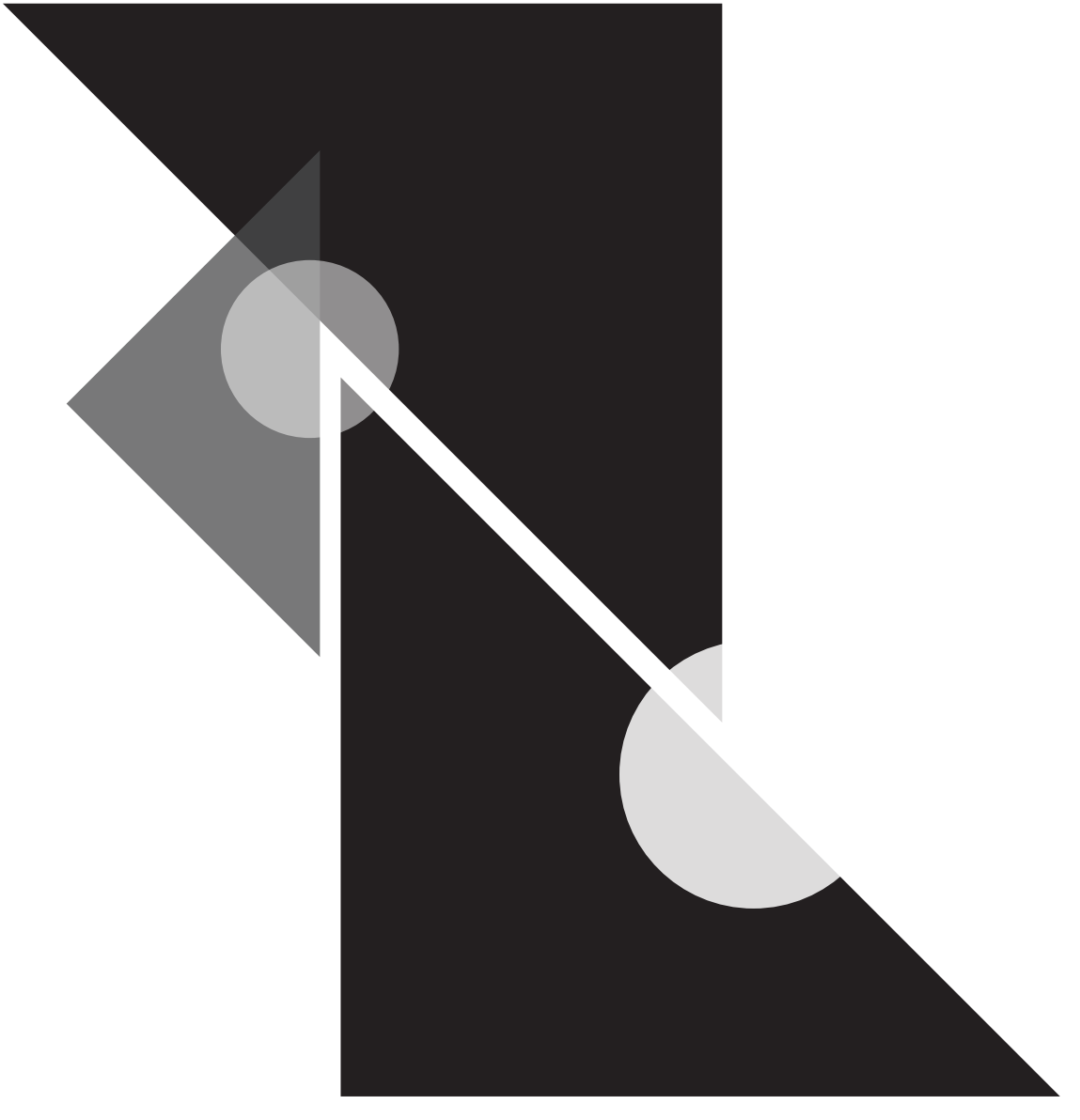






















Condensed

Garamond - *Baskerville* - Didot - ***Futura*** - **Gill Sans**

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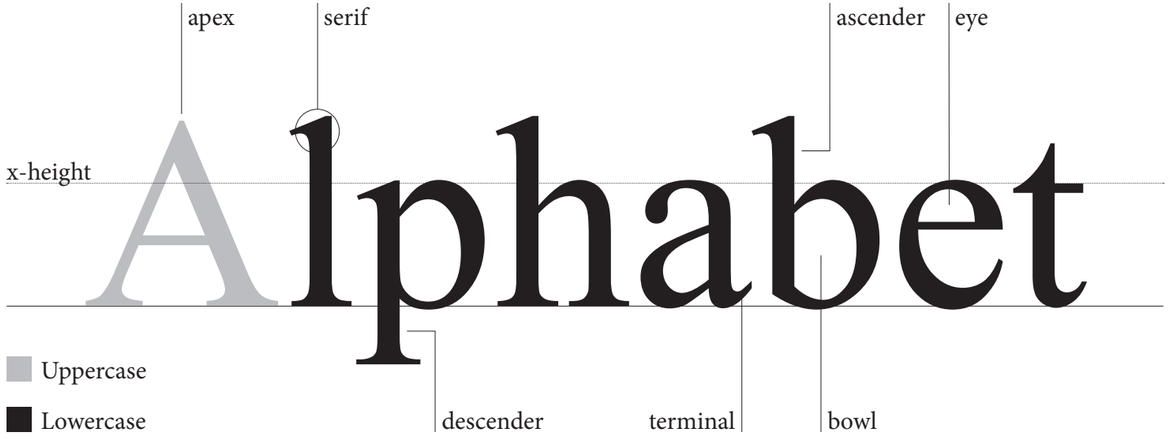
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ascender
eye
x-height
Alphabet
Uppercase
Lowercase
descender
terminal
bowl

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1234567890,.:;!?@#$%^&*()-_=+



The Huffington Post Logo

Usage

The typeface has been known to be used by many international companies such as Google, Apple, Abercrombie & Fitch, Charles Schwab, The Huffington Post and more. In a day to day basis Garamond is used for many newspapers and magazines, since it has a natural flow to it almost like handwriting making it more legible and easy for the eye to follow.

Origin

The typeface Garamond, which is considered to be among the most legible and naturally readable serif typefaces available, is named after Claude Garamond. Although there is an uncertainty about Garamond's birth researchers give dates between 1480 and 1510. The 15th century French type designer and publisher started his career training as a punch-cutter with Simon de Colines.

Garamond

Regular - *Italic* - **Semi Bold** - ***Semibold Italic*** - **Bold** - ***Bold Italic***

Sample Text

In order that reading be comfortable words must be easily recognizable. You will notice that the words set in uppercase and lowercase have a more distinct outline than words set in all caps. This outline makes the words more quickly recognizable and, therefore, more comfortable to read.

Smooth brackets
Flag shaped top serifs
Terminals resembling handwriting

Tale

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1234567890,.:;!?@#$%^&*()-_=+

Origin

John Baskerville born in England in 1706 is the designer who created the well-known font called Baskerville in 1757. It was designed with the intention to refine the types of William Calson. Baskerville, however, disappeared until the 20th century because it had been overly criticized. Bruce Rogers rediscovered it in the1920s and brought it back to life so it could be used in the Harvard University Press.

Baskerville

Regular - *Italic* - **Semi Bold** - **Semibold Italic** - **Bold** - ***Bold Italic***

Sample Text

In order that reading be comfortable words must be easily recognizable. You will notice that the words set in uppercase and lowercase have a more distinct outline than words set in all caps. This outline makes the words more quickly recognizable and, therefore, more comfortable to read.





Mondo Pen Magazine Cover

Usage

Baskerville was used for the Harvard Press in the 1920s and is now used in many published books in articles. The University of Birmingham has been known to use it their distributed documents. It is often used to give off a classic look. The Canadian government used a modified version of this font in the past.

Tail of lowercase g does not close
Lower arm of capital E is longest
Small curve on left stem of lowercase m



Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890,.:;!?@#$%^&*()-_=+



Vogue Magazine Cover

Usage

Generally, the narrow versions of this font were used for theatre postings. The font was offered by many French type foundries until the end of the last type foundries in France in the 1960's. Currently, this font can be seen on movie posters and magazines. Didot is widely utilized in the fashion industry.

Origin

Didot is known as the first Modern typeface designed by the Frenchmen Firmin Didot. It was first printed in the late 1700's. When designing the font, Firmin moved away from the occurring practices in typeface design during his era in search of another legible and cleaner alternative. It features very straight serifs with no bracketing and thin flowing lines.

Didot

Regular - *Italic* - **Bold**

Sample Text

In order that reading be comfortable words must be easily recognizable. You will notice that the words set in upper-case and lowercase have a more distinct outline than words set in all caps. This outline makes the words more quickly recognizable and, therefore, more comfortable to read.

Vertical axis
Unbracketed serif
High contrast between thick & thin

goAt

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890,.:;!?@#$%^&*()-_=+

Origin

The typeface Futura is a geometric sans-serif that was first introduced and commercially released in 1928 to the public. Belonging to the international school style, it was created between 1924 and 1926 in Germany, incorporating Bauhaus design elements to it. It was meant to be a very modern and new typeface that separated it from most previous typeface designs.

Futura

Light - *Light Oblique* - Book - *Book Oblique* - **Bold** - ***Bold Oblique***

Sample Text

In order that reading be comfortable words must be easily recognizable. You will notice that the words set in uppercase and lowercase have a more distinct outline than words set in all caps. This outline makes the words more quickly recognizable and, therefore, more comfortable to read.



BBC logo

Usage

Futura has been used for many things though most of them were for a commercial and advertisement purpose and heavy number of logos. Futura still remains to be one of the most used typeface and the one that represents modernity at its best, it is still a success to this day.

Perfect circle
Perfect triangle in the A
No thick and thin in letter s



Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy
Zz 1234567890,.:;!?@#$%^&*()-_=+

Origin

Gill Sans is a humanist sans-serif font designed by Eric Gill. In other words, this font is neither angular nor mechanical. It all started with the request of Douglas Cleverdon, a bookseller, who wanted Gill to paint a shop sign. The lettering he just created from doing that task turned out to be a sans-serif typeface, which was suggested by Morrison.

Gill Sans

Regular - *Italic* - **Semi Bold** - ***Semibold Italic*** - **Bold** - ***Bold Italic***

Sample Text

In order that reading be comfortable words must be easily recognizable. You will notice that the words set in uppercase and lowercase have a more distinct outline than words set in all caps. This outline makes the words more quickly recognizable and, therefore, more comfortable to read.



Tommy Hilfiger Logo

Usage

Generally, Gill Sans is used for company's identities, station signage, online maga-zines, restaurant menus, timetables and advertising posters. The font has been adopted into many companies and organizations as their corporate typeface such as BBC, Network Rail, Royal Society of Arts and many more. A local retail eye-glasses store Eyeglass World even incorporated the "g" as a use of eyeglasses.

"Double storey" g
Vertical endings
Modular use of strokes



CLARENDON

! @ # $ % ^ & * ( ) - _ = + < > [ ] { } \ / | , . ;: ‘ “

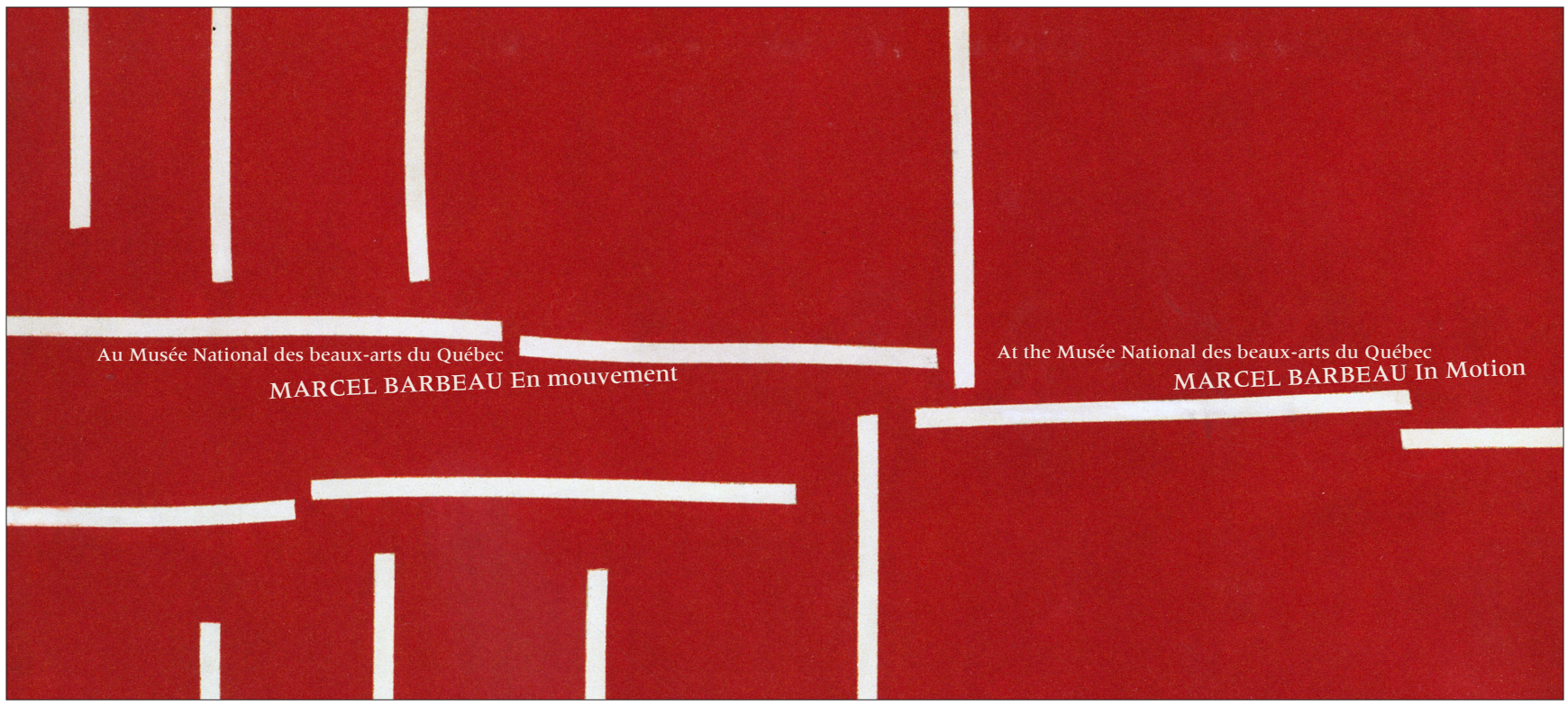


$12,345 $67,890

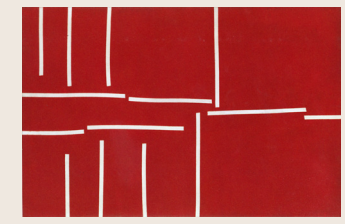
Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo
Pp Qq Rr Ss
Tt Uu Vv Ww
Xx Yy Zz

Clarendon is a bold english slab-serif and is a variation of the nineteenth century slab serif “Antique” with the addition of curves on the bracketed serifs which make it appear friendlier. It is considered as the **first patented typeface** and was named after the Clarendon Press in Oxford. This typeface was created and released in 1845 in England by **Robert Besley** who was in search of a way to emphasize sections of a text without using italics. Besley created Clarendon for Thorowgood and Co. also known as Thorowgood and Besley and previously named the Fann Street Foundry. After its creation, Clarendon became wildly popular. The typeface was commonly **used on Wanted posters** and reward signs in the Old West. Some attribute the creation of this typeface to **Benjamin Fox** as well; these two designers were both partners at the foundry. Besley patented Clarendon under Britain’s Ornamental Designs Act of 1842.

ight Light Regular Regular Bold Bol



La directrice du Musée National des beaux-arts du Québec, Line Ouellet,
a le plaisir de vous inviter au vernissage de l'exposition.



Jeudi 7 octobre 2018 à 18 heures
L'exposition se poursuit jusqu'au 6 janvier 2019

Thursday, October 7, 2018, at 6 pm
The exhibition will continue until January 6, 2019

Line Ouellet, takes great pleasure in inviting you to the opening of the exhibition.
The Director of the Musée National des beaux-arts du Québec,

Musée National des beaux-arts du Québec
179 Grande Allée Ouest
Québec (Québec) G1R 2H1
Canada
Renseignements : 418 643-2150

Musée National des beaux-arts du Québec
National Battlefields Park
Québec City QC G1R 5H3
Canada
Information: 418 643-2150

Typographic grid systems
Invitation Card for an Art Exhibition with visible grid

Dubé Michelle


print
DESIGN TYPOGRAPHY VISUAL ARTS
MARCH 2019
A Woman's Eye
Dominique Malaterre
Interview with a renowned
photographer
By Larry Frascella
Les moutons de Zeus, DP Art direction: Dominique Malaterre
Client : Les éditions du passage







Parks Canada*

Birthplace
Rabat, Morocco, 1958

Education
Université de Montréal Art History

Professional Practice
Founder of her advertising photo studio Tilt Inc.

Teaching
Photo Concept École de design UQAM

Major Distinctions
She has earned over 100 major awards in Canada and the United States. She is one of the few Canadians to have been a member of the Jury for Communication Arts magazine.

DOMINIQUE MALATERRE

To be an advertising photographer, you need nerves of steel a complete command of the different aspects of photography, in terms of lighting, production requirements and deadlines. An advertising photographer is not allowed to make mistakes: a female advertising photographer. Even less so!



MALATERRE

"Still, I find it is less time-consuming to compose using the camera than to use Photoshop, to spend 20, 30 hours-pick, pick, pick a erasing pixels.

Using multiple exposures, found images, coloured gels, exaggerated perspectives (or, as she says, "whatever works"), Dominique Malaterre has created a staggering amount of personal yet profitable work. Her multi-image photographs can be symbolic, highly graphic and/or classical. They echo several schools of art: Russian Constructivism, Surrealism and Post-Modernism among them. And they've helped her build a client list that's as varied as her imagery: from QVC to the Royal Mint of Canada, from CompuServe to Bloomberg Financial. In Montréal, where she lives and works, her images may be seen all over, on billboards for eggs, posters for The Milk Board, or outside the city's contemporary art museum where a huge Malaterre photograph of a translucent rose-colored clothespin currently welcomes you.

Malaterre's studio is in Vieux- Montréal, the historical riverside neighbourhood that was once the extent of the entire fortified city. The setting gives her access to the design community. "All the people who work on multimedia, and design firms like Epoxy, are here," she says in her strong French accent. "I like having them as neighbours. And I am inspired by the European feel of this area."

Indeed, the area sends you travelling in place and time. It's an old-world setting, densely atmospheric, with its narrow cobblestone streets and adapted gaslight fixtures. In the background, you can hear the clip-clop of horses pulling carriages full of tourists. Her studio is in a small granite warehouse that dates back to the 1800s when, she thinks, it was used to store furs brought into the harbour from the St. Lawrence River.



Parks Canada*

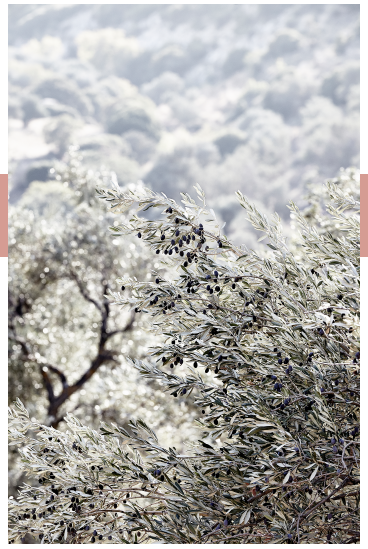
At one point, the interior design of her studio might have made a modern contrast to the environment that surrounds it. But over the nearly two decades she's been there, the look of her workplace has become almost classical in itself. It's the archetypal photographer's space: mfr1imally black and white, with matte-gray counters, and light-gray painted wood floors. The only thing that's missing is her work on the walls. "No, no, no," she says rapidly, fluttering her hands dismissively in the air, "I don't like to have my own work around." Malaterre is one photographer with a surprisingly in-check ego.

Malaterre doesn't always work under her own name (perhaps another sign of her egolessness). Arriving at her studio, you'll find her listed under the word "Tilt."

"My name is very French, and when I arrived here in Montréal, I was spending all my time spelling it. So one day, I decided I'd had it. I needed something easier. So· I took a name that is both English and French. In French cartoons, when a character gets an idea, it says 'Tilt' above his head. So I thought that was good. And graphically, the word is fun to play with-no curves, straight lines.

*Series of images for the exhibition Moving with the river. Birthplace of the first colonies and passageway to the Great Lakes and the Canadian West for millions of immigrants, the St-Lawrence River played a fundamental role in the building and settling of Canada. The exhibition retraces the river's historic path with the Iroquois' thousand-year presence on the land, Franco-Aboriginal alliances, growth of a French settlement in the St. Lawrence Valley and multiethnic European immigration for which Québec served as a gateway.

Art direction : atelier du Presse-citron Client: Parks Canada



Les moutons de Zeus_02 Art direction: Dominique Malaterre
Client : Les éditions du passage



Les moutons de Zeus_05 Art direction: Dominique Malaterre
Client : Les éditions du passage
Parks Canada*



Obviously, it was a good choice, although some people call me Miss Tilt," she says, laughing.
The 43-year-old photographer moved to Montréal when she was 17. "My family is from Southern France, near Toulouse," she says. "But I travelled a lot as a kid. My father was a doctor for the prevention of epidemics. So, we went wherever there was an outbreak of cholera or whatever. Basically, I was raised in Europe, North Africa and Canada. It was a good experience, on one hand. But on another, it is good to have stability. Studio work is the best thing that could have happened to me.

"I came to Canada to study architecture and then art history. I was destined, I thought, to work in a museum. I was definitely an intellectual, someone who was entirely into concept and knowledge. But when I did my museum apprenticeship, I found it too political. It was not for me."

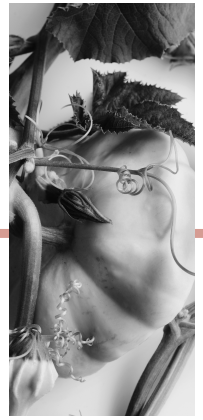
During her early years in Montréal, she found herself increasingly drawn to photography, although she did not derive her inspiration from fellow photographers so much as from contemporary artists. She cites Joseph Beuys, Christian Boltanski and Jenny Holzer as major influences. "At 21," she says, "I decided to go to school here in Montréal to study photography. And I was there until I was 24." As it turned out, photography was a perfect fit. Her transition from student to professional happened rapidly and naturally.

"Right after I graduated, I borrowed all the money I could, especially from my family, and started Tilt right here in this space. And within two weeks, I had my first big job. I took my student portfolio of about twelve images to Cossette which is a major advertising agency here in Canada and it was a case of extraordinary synchronicity. They needed exactly my style for an annual report for the Royal Mint of Canada. So they hired me. From that annual report, I started doing brochures, billboards. And that was it! I was done. I was in."

Over the years, Malaterre's work has evolved from what she refers to as rather crowded assemblages (constructions made on the set and merely captured by the camera) to work that is more subtly technological, the result of multi-exposures in-camera and projections. She confesses that she "loves technology" but, surprisingly, she does not use computers to create her multilayered images. "It does not matter to me that people may think my work is done by computer," she says. "I have no ego in that way. I understand that, in a way, my kind of images are popular because the computer created a certain aesthetic.











Parks Canada*

*Series of images for the exhibition Moving with the river. Birthplace of the first colonies and passageway to the Great Lakes and the Canadian West for millions of immigrants, the St-Lawrence River played a fundamental role in the building and settling of Canada. The exhibition retraces the river's historic path with the Iroquois' thousand-year presence on the land, Franco-Aboriginal alliances, growth of a French settlement in the St. Lawrence Valley and multiethnic European immigration for which Québec served as a gateway.
Art direction : atelier du Presse-citron
Client: Parks Canada

"I do almost everything with my two hands," she continues. "I have to touch the set. For me, it is a very physical dialogue between the hands and the eye. You can feel with your hand that suddenly everything is in the right position. And when you know it, you don't touch anymore."

In putting her images together, Malaterre often draws from her own huge battery of objects. Her studio maybe spare but, as she explains, "We have three rooms full of objects in various buildings throughout Montréal. Anyone who does images with objects starts to collect. Even a piece of cardboard on the street can be useful."

Although her work is often done with a client in mind, much of it remains highly idiosyncratic. Her photographs may possess seductive surfaces, their light and texture may please the eye, but Malaterre views them as very cerebral. She maintains certain qualities of the art historian, underscoring the fact that many of her images feature heads-and brains. "Every picture I do, I do a lot of research. There is always an underlying meaning, even if it is not obvious. I have to put it in. The picture is never just a beautiful object on the background."
Some of her symbolism is very direct. A CD cover for a jazz collection by Benny Goodman (the King of Swing) makes a map-like image out of a checkerboard ballroom floor, a microphone and a clarinet. But a recent photograph for Greenpeace requires some explanation. It's a haunting picture, showing a whale floating on a pale background surrounded by plump electronic tubes. "It's about species in danger of extinction," Malaterre is happy to clarify. "The whale is like in an electric chair. He is condemned." Even her most non-representational images-simple plays of shape and colour have their symbolic element. For instance, take a certain stacked array of yellow acrylic plastic rectangles. "This picture is for a software storage company. So, since it was about storage, I began with this idea of layering. Although the final image is very abstract, for me it is the continuation of my same vocabulary."

Since so much of her work derives from her own personal associations, it's only natural to ask how she works out conflicts with clients. She smiles and simply says, "Negotiation." And although one can see that she's open, charming, endlessly creative and unthreatened-in other words, the perfect negotiator-the deeper truth is that she's one of the lucky photographers who has found a style that suits both her needs and those of the consumer culture.

Although she has been at it for seventeen years, Malaterre continues to be beamingly enthusiastic about her work. And her career continues to expand. She has only just had her first exhibition. Currently, she is excited to be working on the background photographs for a new film by Alexander Gavras, son of Costa Gavras (director of Z). She is exploring even more abstract imagery lately, delving into the possibilities of blur. And she also feels that she's moving forward as a person. "When I was younger, I was very serious and concentrated. But the technical language is there now-and I have definitely reached a new freedom." Although she is dressed head-to-toe in black cotton and leather, there is an apparent and contagious lightness to her laughter and manner.

Malaterre does not travel much ("maybe because I moved around so much as a kid," she says), but it's important for her to feel plugged into the world. She loves the fact that Montréal sits in a space between the U. S. and Europe. It helps her maintain a planet-wide view in her work. For example, she points to the eerie, sombre Valentine's Day card she created a few years back. It is an amber-coloured image of a head, with one clear eye, and a device that evokes a gas mask. Printed on the card are the words: Who said you could be blinded by love?

"It was during the war in Bosnia," she explains. "I could not imagine sending people a little angel or something like that. It was not possible. I had to do something about love, yes, but also about the traumatic period that we were in at that time. As we are in again now. We must always be affected by what is going on around us." And given the agile responsiveness of her work, that final statement seems to hold the key to her success.

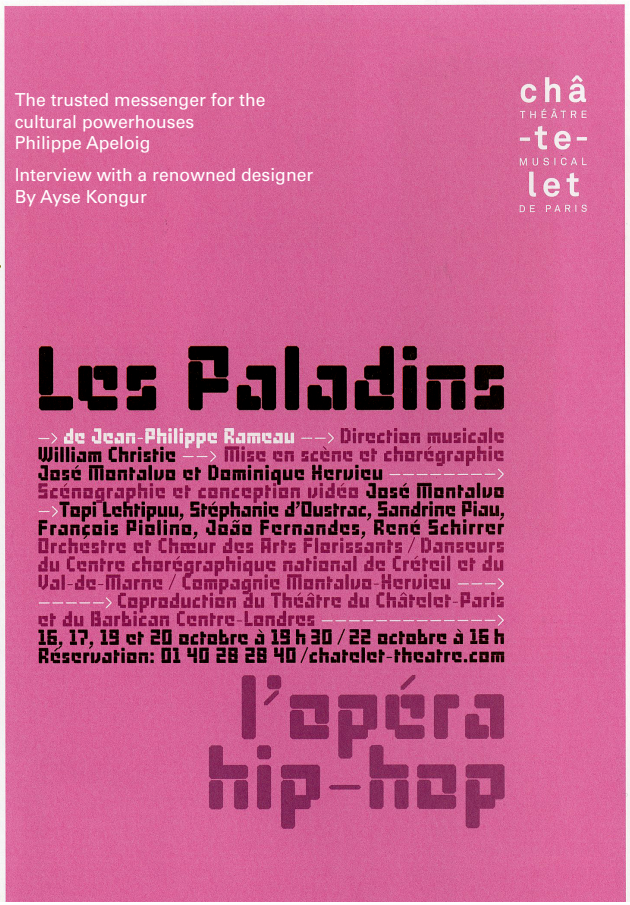
print

DESIGN TYPOGRAPHY VISUAL ARTS

MARCH 2019

The trusted messenger for the cultural powerhouses
Philippe Apeloig

Interview with a renowned designer
By Ayse Kongur







Birthplace
Paris, France, 1962

Education
École Supérieure des Arts Appliqués and École Nationale Supérieure des Arts Décoratifs, Paris

Design Practice
After working for Total Design, Amsterdam and April Greiman, Los Angeles, founded his own office in 1989 in Paris, working primarily in the cultural sector

Teaching
Has taught at École Nationale Supérieure des Arts Décoratifs, Paris and Cooper Union, New York. Gives lectures and workshops worldwide

Major Distinctions
Admitted to Alliance Graphique Internationale in 1997. Recipient of numerous awards and honors including membership in the Ordre des Arts et des Lettres in 2011.



Poster for the Fête du livre in Aix-en-Provence, France, 2009.

PHILIPPE APELOIG

The unofficial French ambassador happens to be a trusted messenger for the cultural powerhouses – museums such as the Louvre and Musée d'Orsay, publishers such as Éditions de La Martinière and Robert Laffont and luxury brands such as Hermès and Yves Saint Laurent. His brilliance has the rest of the world requesting his skills, too, including Gagosian Gallery, Design Museum London, Phaidon Press and more. Graphic designer Philippe Apeloig takes lines, letters and shapes and transforms them into captivating structures of movement – which explains why he compares his craft to that of an actor or a dancer. Never one to approach a project the same way, Apeloig captures a lively, impulsive essence in his visual imagery, largely thanks to his typography and steady consumption of culture.

APEL OIG

Interview

PRINT: You're known for capturing life and movement within your typography and posters. How do you bring those qualities to your work?

PA: Originally, I wanted to be a painter, a set designer for the theatre or a choreographer, but I was also attracted by literature and philosophy. While studying art and design, I signed up for modern dance classes and attended many performances. These subjects helped me veer away from a conventional typography approach or severe functionalism into ambiguity and vitality. My imagery connects to the human figure in motion. With type elements, I use repetition and overlapping signs (like kaleidoscopic patterns) to explore synchronicity or de-synchronicity, patterning and rhythm. A poster should sustain visual vitality and richness, which can happen through an unexpected mix of graphic shapes: grids, letters, symbols, photos. I try to give the poster a coherent sensibility and style so that an emotional resonance and tension accrues from its unpredictable formalism.

Print: Can you tell us how your process has changed from 20 years ago to today?

PA: Clearly the technologies have changed our methods of working. The introduction of the computer generation had the impact of electroshock. However, I think that I am loyal to my own creative process, relying on the way I learned design from the beginning. I do research, reading, drawing, sketches, collages and computer tests with typography. We might note how easy it became to use letters – to select a font – in the computer age. The choice is now incredibly huge, without any limit. Most of the time my entire project starts with typographic elements at different stages of development. A project drives me onto a path until I have a fresher eye. All of a sudden, I discover connections and mental references that I've collected over the years, haunted by my constant desire to invent something new while communicating the subject of the project. I am surrounded by the technology – it attracts me and repulses me.

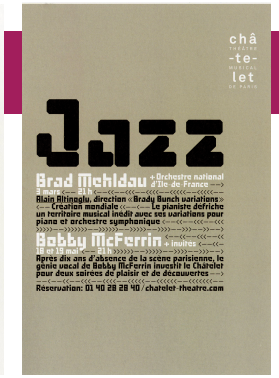


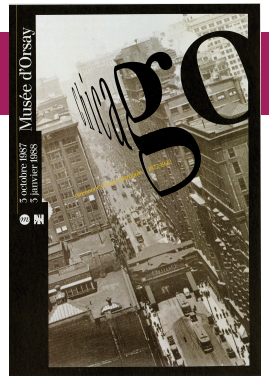
Book cover and interior spread from Cave Art/L'art des Cavernes, Phaidon Press, 2008.

Print: Much of your work is related to the arts or to cultural affairs, would you ever consider working on a very commercial project?

PA: There is not much room to work outside the arts and cultural arenas for graphic designers in France. Of course, I have considered working for commercial projects several times, but I never go looking for it by canvassing corporations or companies, I am simply not into this behavior. I like to be surprised by the business world, and to surprise them. That said, promoting art and culture has brought profound rewards by providing me with a deeper knowledge of the world. There is always new information coming in, and each project pushes my consciousness a step further. I try never to be tempted by fashion, or influenced by the rules of advertising, or corrupted by the pressures of the marketplace. Sometimes the market wants to dictate a particular approach or design language, but I avoid all these things.







Print: Having designed many posters, how do you see the future of this medium in a time where people increasingly get their news from the screen?

PA: The electronic screen will replace the printed poster, no doubt. Maybe the screen itself will eventually dematerialize and images will float in the air. It is all fascinating to think about but doesn't have anything to do with my vision for posters. It is much more connected to motion graphic work, which I also do. Whatever the format – print or digital, I hope I will be able to retain my deep concentration on space, shape, typography, colour, and form. Strong design combines, or fuses, these elements to capture the public's attention. Creating a poster is about distilling a strong message within a condensed visual format… equivalent to writing an abstract or précis of a text.

Print: Many of your projects use custom typography – do you prefer to use your own creations rather than existing typefaces?

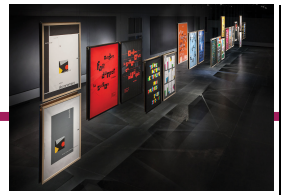
PA: I do not refuse to use existing typefaces. I like simple, basic use of perfect type. Letters should introduce a subtle, expressive element. They must also project analogies, or serve as metaphors, for technique, functionality, and art. I did a 'call for entries' poster design for an annual design competition held by an organization in New York in 2007, for instance. I selected 'Akkurat' a typeface designed in 2004 by Laurenz Brunner that I chose for its simplicity, perfection, and open connotations. My composition employed a grid of four equal columns into which the information about the event was set. The font itself, along with this democratic structure, enhanced the poster's sense of order tremendously. It was a case in which the typeface's clarity and eloquence fit perfectly with the subject, an annual event honouring the freshest and most creative new typographic solutions.

Nevertheless, there is often a dichotomy between the logical problem of communicating directly to the consumer and emphasizing the experiential qualities of art or of an artist's vision or universe. In the end, my decision – whether or not to use an official 'house' type or invent one of my own – depends on the expectations of the target audience (which can be quite diverse) and the goal of the design project.

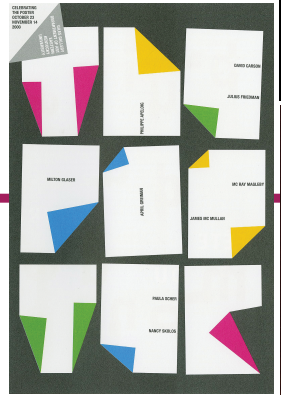
Creating a new font – or designing just those letters and characters needed for a particular poster – cannot be separated from the global work, or overall concept, of the poster design. Sometimes, it is the type invention, with its hazardous experimentation, that carries the design process. This is because the type and typography mediate two communicative ends: universal legibility and the creation of a complex, refined visual solution.

Print: Which project have you learned the most from?

PA: Many projects are important, but one of my favourites was the poster I designed for the Musée d'Orsay's inaugural exhibition in Paris, titled Chicago, Birth of a Metropolis, 1877–1922. I did it in 1987 when I was not yet 25 years old… I dream of a second chance at being so innocent!











Installation view of Typo Apeloig at Galerie Zola, Aix-en-Provence, France, 2014.

Poster for Street Scene at the Théâtre du Châtelet, Paris, 2012.

Book cover and interior spread from Cave Art/L'art des Cavernes, Phaidon Press, 2008.

"I cannot create a design without having researched the context first. I need to know everything I can about the client's world before I jump in with some of my own ideas. I read a lot and I often start with doodles or with more sophisticated drawings. When I design a poster, I contextualize it and combine elements significant to the subject."

Print: What qualities do you look for in a new employee or intern?

PA: Three talented young designers work with me right now: Jean-Charles Bassenne, a graduate of the École régionale des beaux arts de Besançon; Anna Brugger, graduated from Schüle für gestaltung in Basel; Yannick James, a graduate of the École régionale des beaux arts de Valence. We're in this together – managing the challenges of transforming clients' needs into visual and emotional signs. I insist that my team be accurate in every step of the design process. We are always looking for new ways to express ideas through design and typographic form. Once we decide on a vision for a project, which is often complex and always has an emotional component, we apply our individual skills and strengths towards completing that goal. And we do so according to standards of excellence that cannot be compromised.

Print: What qualities do you try to teach a new employee or intern?

PA: To demonstrate intense curiosity. To have boundless ambition for creating new forms with typography, pushing the boundaries of the discipline and a non-stop hunger to achieve as well as to contribute.

Print: What is the best approach to dealing with clients?

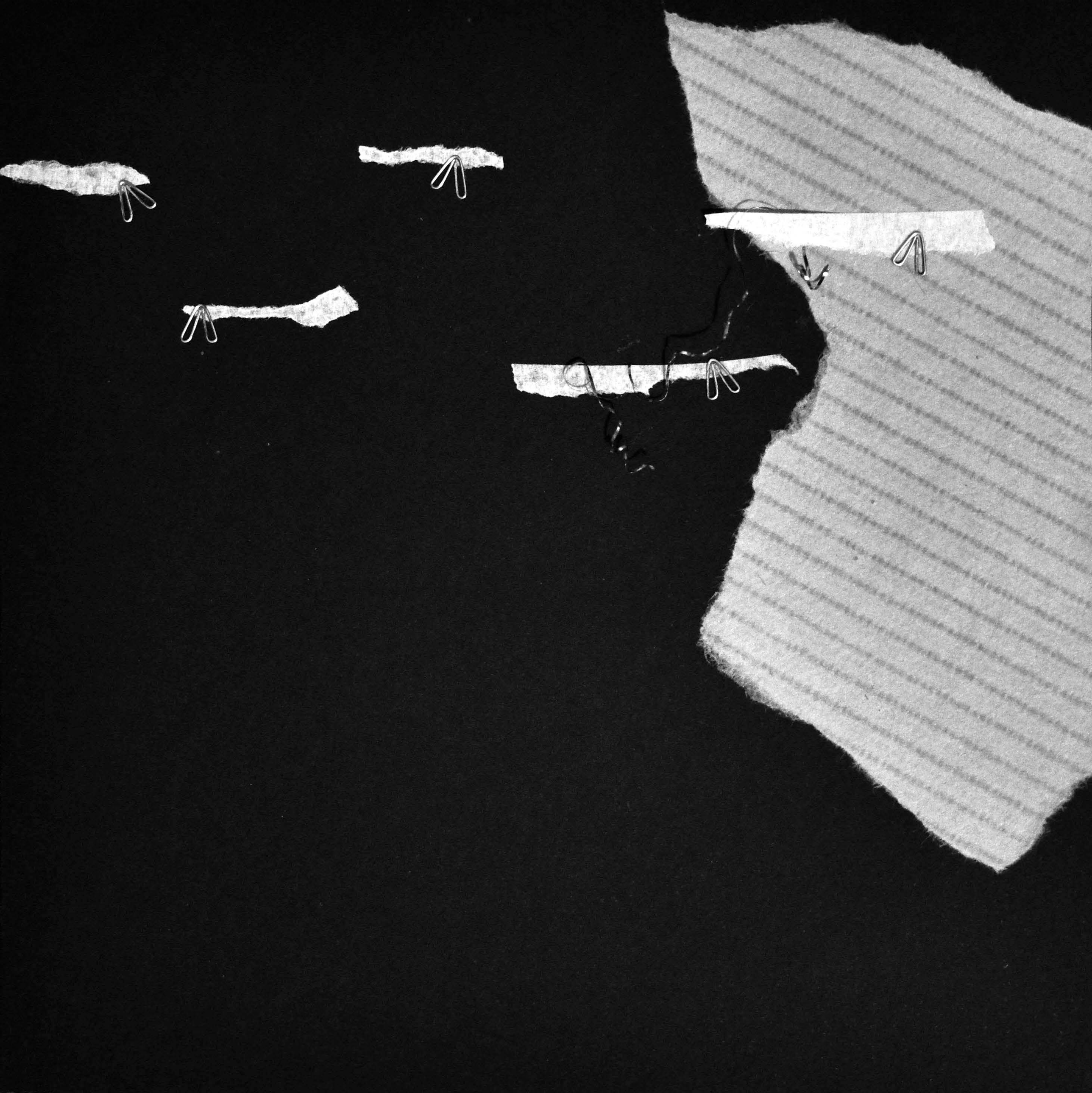
PA: First, you have to be honest – honest with the client who comes to you, and honest with the people who will see the work. So, honesty. Loyalty too. This sounds very moral, but it needs to be in your mind at all times. You dare as a designer to educate the client and the consumer. You help them to look and to feel. You don't do this through gimmicks or what they already know. You have skill and knowledge, and that gives you the right to push people a little bit further from the outcome they had in mind. That's our role.

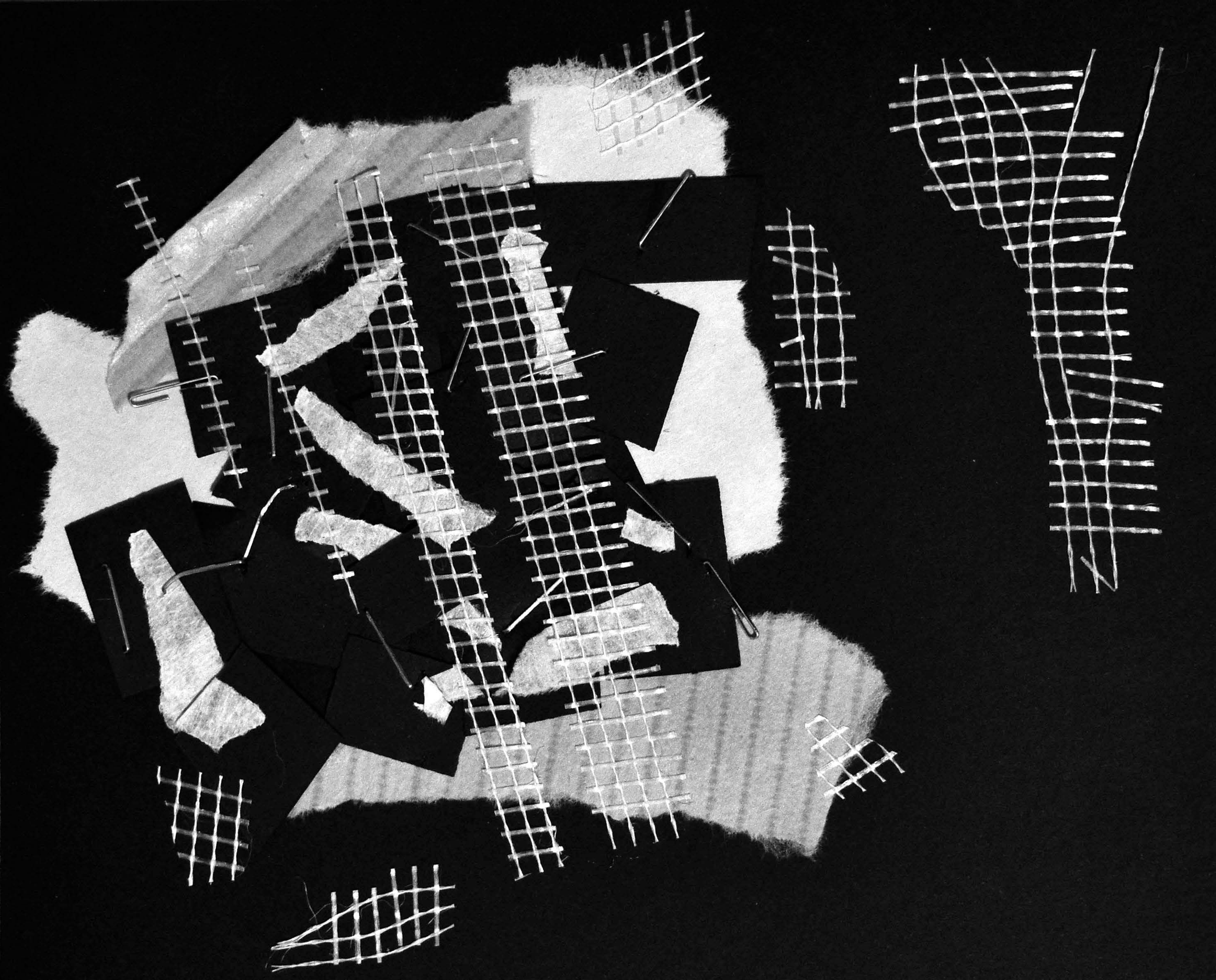
Print: Relationships with clients can sometimes be very strained, and designers often feel abused or misunderstood. Has this been a problem for you? Do you still have to negotiate quite hard?

PA: Every day, every hour, every minute, every second. From yesterday, until today. It's crazy. I feel really sad because I'm not a young creator anymore. I have some experience behind me. When I emerged from Total Design with all these modernist ideas I wanted to implement, I had a hard time understanding why they were not accepted. I couldn't understand why people were stuck in ugly, old-fashioned traditions of typography and communication. But I told myself I had to be understanding, because these people were responsible for huge administrations and companies. They were not trained to know what design is. It was another time, 25 years ago. But today it's different. There's no excuse. When I'm faced with young people responsible for communication and I bring my ideas and I hear, "Oh, we can't do that", I ask them, "What do you have in mind?" When they suggest some old recipe from Grandpa, that for me is a tragedy.
When I was at school, there was only one design book in the whole library. It was by Milton Glaser. Admittedly, there were very few books on the subject then, and no design magazines. Most people in the old days learned on the job. But today, when a young person comes to you with old-fashioned ideas, it's just unacceptable. And not only poor ideas, but no energy, no audacity to do something creative. I'm worried, because fear dominates everything and everyone today.

Print: In the hierarchy, you mean?

PA: In all the ways people behave – in the hierarchy, in the fact that people are afraid to assert themselves. I sense that people would rather smooth things over than mix them up. Or they provoke just to provoke. Taking action stupidly is even worse than being afraid to make waves. It's a pity. Every day I'm so surprised by the poverty of spirit and fear that control people's behaviour.







Don't mistake legibility for

COMMUNICATION

timid

COURA
GEOUS

An x: **ety**

Serenity



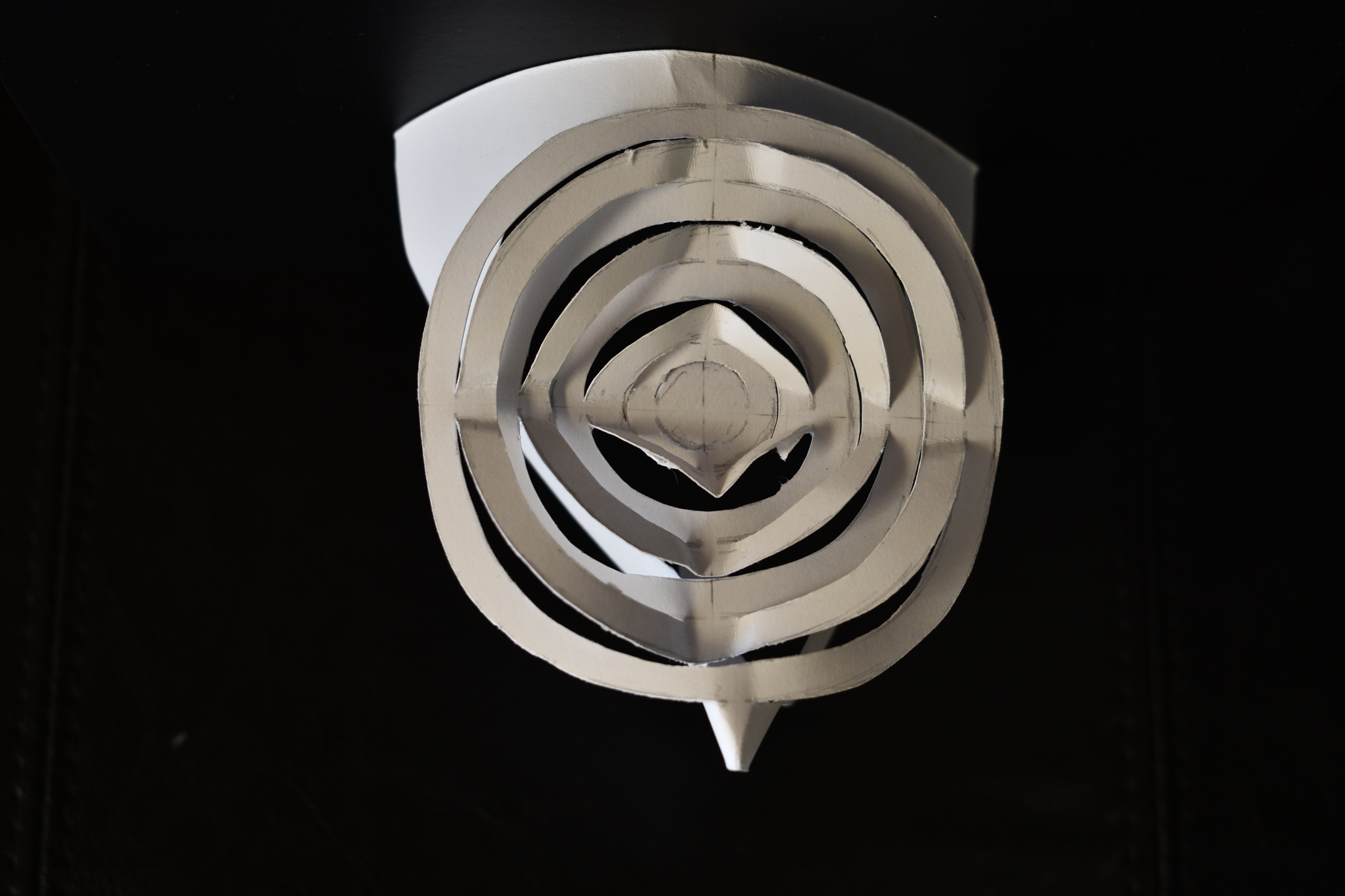

sorrowful



Every rose has it's thorn.

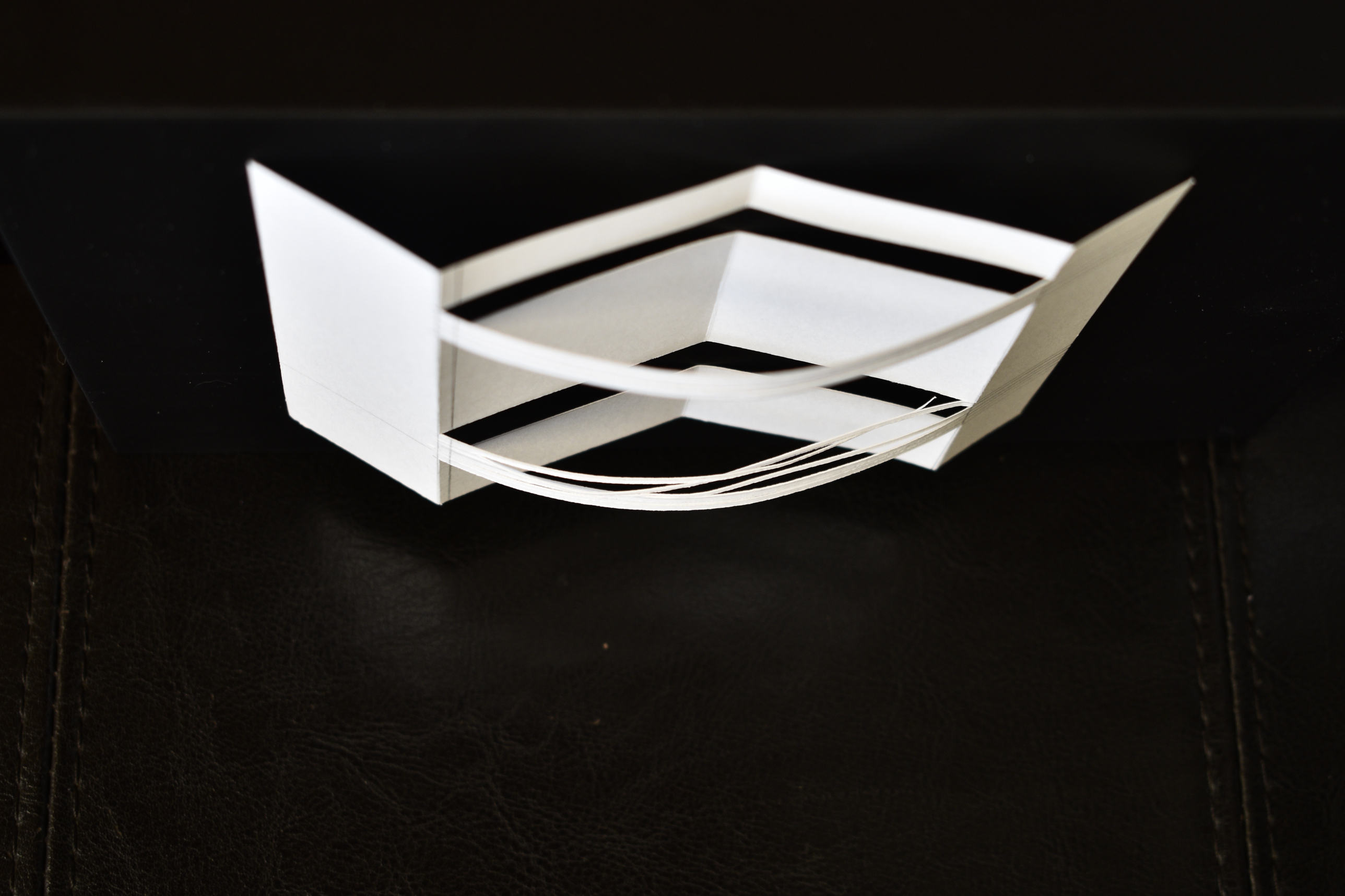














Scale 1:24
CCA Entrance Exhibition Panel
Spring/Summer 2019

Student Name

You're a falling star

you're the getaway car

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burning

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Montréal and surrounding communities
1434 Sainte-Catherine Street West
Suite 500
Montréal QC
H3G 1R4

Toll free: 1-800-567-8563
Phone: 514-871-1551
Fax: 514-871-9385

Body mass and heart rate target zones for training

How to calculate your BMI (body mass index)
1. Multiply your height by itself
2. Divide your weight in kilograms by the value calculated in step 1

Example: Paul weighs 70 kgs and is 1.8 metres tall. Multiply Paul's height by itself: 1.8 x 1.8 = 3.24
Next, we divide Paul's weight by his height in meters^2 as just calculated: 70 / 3.24 = 21.6 (healthy)

BMI: Mass ÷ height^2	**Interpretation**	**Risks of disease**
Calculate your BMI:	Height ^{2} =	Weight ÷ Height ^{2} =
Less than 15	Starvation	Extremely high
15 - 18.5	Thinness	Increased
18.5 - 25	Normal body type	Weak
25 - 30	Moderate obesity	Higher
35 - 40	Severe obesity	Very high
40 and more	Morbid obesity	Extremely high

A healty BMI is between 18 to 24 for people with height from 152 to 193 cm (5 feet to 6.4 feet)

Calculate your BMI

How to calculate your BPM maximum heart rate training zone.
1. BPM (beats per minute): 220 minus age equals maximum BPM.
2. Target zone intensity: Maximum BPM multiply by the intensity percentage

Example: 220 – 20 years = 200 maximum BPM x 70% = 140 BPM

Max BPM	BPM	Training target zone
220 – age =	x	% =

Target zone	Intensity % HR max. BPM	Ex. duration (mins.)	Training benefit
Maximum	90-100% 171-190 bpm	< 5	Benefits: Increased maximum sprint race speed. Feels like: Very exhausting for breathing and muscles. Recommended for: Very fit persons with athletic training background.
Hard	80-90% 152-171 bpm	2-10	Benefits: Increased maximum performance capacity. Feels like: Muscular fatigue and heavy breathing. Recommended for: Fit users and for short exercices.
Moderate	70-80% 133-152 bpm	10-40	Benefits: Improved aerobic fitness. Feels like: Light, muscular fatigue, easy breathing, moderate sweating. Recommended for: Everybody for typical, moderately long exercices.
Light	60-70% 114-133 bpm	40-80	Benefits: Improved basic endurance and helps recovery. Feels like: Comfortable, easy breathing, low muscle load, light, sweating. Recommended for: Everybody for longer and frequently repeated shorter exercices.
Very light	50-60 % 104-114 bpm	20-40	Benefits: Improved health and metabolism; helps recovery. Feels like: Comfortable, easy for breathing and muscle. Recommended for: Basic training for novice exercisers, weight management and active recovery.

HR target zones for training

