



I think
I want to
be a
designer

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I think I want to be a designer



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**You think you want to be a designer...But
you're not absolutely sure.**

Do you like to work with your hands? Build models?

**Do you enjoy taking things apart and finding
out what makes them tick?**

**Do you enjoy looking at art books? Going to
an art gallery?**

**Do you notice the use of pictures in a book?
The arrangement of furniture in a room? The shape
of a car? The cut of a suit?**

**Do you enjoy being part of a group effort to
produce a play, a newspaper, a dance?**

**Do you find it easiest to explain your ideas
by drawing a picture?**

Then you may have what it takes to be a designer.

What it takes to be a designer...

Enthusiasm. Good designers have the desire to change things for the better by creating new objects and environments and by improving those that already exist. They take pleasure in keeping up with constantly changing processes of manufacturing and construction, and new materials and trends in the society they live in. Because they are hired by business to perform a service, they accept the challenge of meeting the goals, budgets and deadlines set by their clients.

Give and take. Designers do not work alone. Generally they work as part of a team with marketing people and production staff. They should certainly be strong in their opinions, yet willing to compromise and accommodate the ideas of others, because that's what design is all about. It's a process of give and take until the best solution is found.

Taste. A highly developed visual sense is essential to a designer, as are all the senses. Some of this comes as natural talent. The rest is acquired by experience, observation and study. In other words, taste can be learned and refined.

Common sense. Besides being attractive, the things designers design must work, and they must take a minimum of materials and effort to produce. That way the people who buy them will get their money's worth, and the client will make a profit.

Patience. Because design is a process that can take months to complete, it is hard but rewarding work. That's the challenge of being a designer. If you're looking for a career which will give your creative streak an outlet and provide you with a good living, we hope you'll take a good look at design.

What exactly do designers do?

Whatever way designers work, they ultimately do their work for business. They can be hired on staff by a manufacturer, employed by a group which specializes in design, or, when they have enough experience, work independently as free-lancers.

The *marketing people in a business tell the designer who the users will be, the benefits the users should derive from the final product, what the competition is doing, and the price the product should sell for. The production staff (the people responsible for actually making the finished item, whatever it happens to be) tell the designer what their equipment and employees are capable of producing. Much of this the designer may already understand, but it is the job of business to provide as much of this information as possible.

Once this information is known, schedules and budgets are established. The designer then proceeds with drawings of the new or improved product, be it a dress, a movie set, or a computer. After these are presented, the client analyzes them: Does the product as designed meet the objectives in terms of cost, function and ease of manufacture?

**Those whose job it is to keep a product or group of products competitive, profitable and in demand.*

And, of course, will it return a profit? Modifications will most likely have to be made after everyone on the team has commented on the designer's recommendations. When the drawings are finally approved, a mock-up may be made to test the product with consumers, to see how it looks, and to find out if it works.

Further changes may be needed. Then the product goes into production. This could involve mass production, as is usually the case with consumer products, or it could be simply one-of-a-kind construction on a large scale—an office interior. Throughout this process the designer is in constant contact with the team, helping to iron out any unforeseen problems that may arise, some of which may involve additional major and minor changes. The result: a product that is well planned, attractive, functional, competitive, and likely to succeed in the marketplace.

For the designer, it has been a fulfilling, creative experience, with the great satisfaction of seeing a project through from beginning to end.

Who designs what?

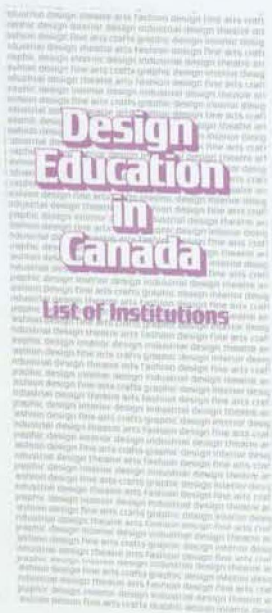
Most designers choose to work in the area that interests them most. For graphic designers, it's communication; for industrial designers, manufacturing; and so on for interior designers, fashion designers, theatre designers, and craftsmen.

Whatever your personal preferences, your education should teach you the aesthetic principles of design as well as the technology and business skills to put those principles into practice.

You may choose to enroll in a two- or three-year program at a technical college or college of applied arts,

leading to a certificate or diploma in a specific area of applied design. Or you may prefer to enroll in a four-year degree course in a university, which would offer you theoretical and practical training while allowing you to explore a broader range of educational possibilities before making a career choice.

Developing as a designer is a continuing process. But the depth of satisfaction you receive from that process depends a great deal upon the foundations you build.



"Design Education in Canada" can be obtained free by writing to Design Canada, Department of Industry, Trade and Commerce, Ottawa, Ontario, Canada K1A 0H5

graphic design



You may not realize it, but you already know a little bit about the work of a graphic designer. A graphic designer was responsible for the design of this book.

All graphic designers, whatever the message they are communicating, must be familiar with the tools of the trade: type (the print you read), photographs, drawings, paintings and diagrams, and the materials and processes to reproduce them: ink, paper, printing, film, videotape, neon lights—whatever is effective in relaying a particular message.

They use these tools to design a tremendous variety of things: brochures, posters, catalogues, magazines and other publications; advertisements; exhibits and displays. They may design signs for any number of uses, symbols for companies (the CN symbol, for example), even stamps and coins. They design titles and credits for films, and television graphics—program and station identification, for example. In other words, they design every possible form of visual communication.



A good graphic design course, whether in a technical college, college of applied arts, art school or university, should provide you with the basic principles of design and visual communication. In addition, you are likely to be given actual studio experience in advertising design, illustration, packaging, graphics, cartooning, styles of type, layouts (that is, how to make up the various elements of type and illustration into a finished page), graphic arts technology (printing and reproduction methods, for example) and television graphics.

Technical colleges and colleges of applied arts offer two- or three-year practical programs which can prepare you for a career in graphic design. An art school will teach you graphic design and fine art. Or you may want to enter a degree program in the fine art department of a university, studying related academic subjects and taking studio courses.

When you finish your training you should be equipped to work in a variety of work settings: with other designers, as part of a design studio; as part of the design staff of an advertising agency, television studio, magazine or book publishing company, newspaper, mail order house, or a sales promotion or packaging organization. You may work freelance, when you have enough work experience and business knowledge to work independently.

As with every design specialty, each graphic design you make is unique. It all depends on the message, the audience, the medium (television, film, print), and, of course, the client's budget. Like all the other design specialists, the graphic designer never stops learning.

interior design

If you have the impression that interior designers are decorators, that is, that they are concerned solely with arrangement of furniture or the choice of a certain type of wallpaper, then you are only partially correct. Interior designers must have a good understanding of the fundamentals of space planning, the design of furniture and other furnishings and the effects created by color, texture, and lighting. In addition to creating attractive and functional interiors, however, they must also be trained in building construction, building materials, specification writing, technical drawing (blueprints), and business practices.

The broader knowledge required by interior designers today reflects the more demanding role they play. They may be approached directly by a client to completely renovate an old building, a task which may involve drastic changes to the structure (walls, foundations, floors) and the layout of services (plumbing, wiring, elevators).

Or they may work as consultants as part of a larger team composed of architects and contractors to construct a building from scratch. Either way they must know materials and construction inside out; be able to establish schedules; and know how to administer budgets, which are sometimes very large.

By describing the work of the interior designer this way we are not attempting to take the glamor away from a profession which has a great deal of it! We are simply trying to emphasize the importance of selecting an educational program which will give you a good grounding in design fundamentals, building science, and art history.

It is generally agreed in the profession that a three- or four-year program is necessary for the academic training of an interior designer. One such interior design program offered by a Canadian community college gives students courses in perception fundamentals (psychology), interior drawing, interior materials, furniture design, history of art and furniture, building construction, specification writing and professional practice and office procedures.

An alternative route to a good education in interior design is through one of the programs offered by Canadian universities. Courses include all aspects of interior design, and in addition provide graduates with a broader educational experience.

Upon completion of a formal education, graduates may find jobs in the offices of interior design consultants, architects, and manufacturers of the materials used by the profession (furniture, wall coverings, floor coverings, to mention a few). With experience, they may choose to set up their own practices (businesses), and they frequently specialize in the types of interiors they most enjoy designing—restaurants, stores, offices, schools, hospitals, perhaps even mass transit. Whatever they work on, interior designers have the satisfaction that they are enhancing the lives of us all.



Industrial design

Whether they are designing better consumer products for industry or working for government to design pollution control devices, industrial designers are concerned with the quality of the human environment.

But whether they work for industry or government, industrial designers work



to perform a service, interacting with a whole range of other experts to produce a product that meets a specific need. And that need must be kept in mind throughout the creative process.

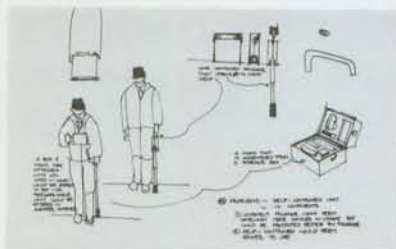
By definition, industrial designers design for mass production. Canadian firms now design for world markets, competing at home and abroad with products designed and manufactured in many other countries. A good industrial designer must be an expert at

creating products that can compete in these markets, in terms of how they function, how they appear and how much they cost. That job requires a working knowledge of engineering, familiarity with materials and new techniques, and a working knowledge of marketing as well, plus a strong visual sense.



How and where do industrial designers work?

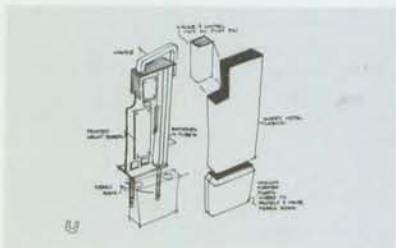
The staff designer is employed by a company which has enough design work to hire one or a number of designers full time. In a large corporation, a designer may be part of a large design staff, or in a smaller company, the only designer.

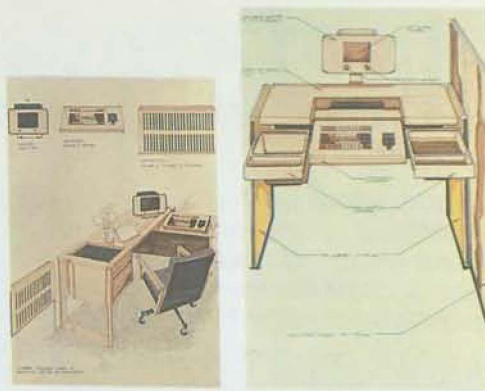


The consultant is a free-lance industrial designer, usually hired for a specific job by a company which is too small to have its own design staff, or does not have a large enough workload to hire a designer full time. Or the design consultant may be hired by a large company which has a special design requirement.



The designer-manufacturer. Some designers with a strong business sense are successful at designing a product and supervising the manufacturing and marketing themselves, often in partnership with others. The Laser, a Canadian-designed sailboat, is one such success story.





In the past, few Canadian corporations maintained design staffs. Today corporations large and small are seeing the benefit of design and employing designers on a full-time or part-time basis.

An industrial designer needs to be near industry, and in most cases this means living in or near an urban centre. It is unlikely that you could support yourself as an industrial designer in the country, unless you had a well-established reputation as a design consultant.

If you think you want to be an industrial designer, there are a number of educational programs open to you. You may approach industrial design through a fine art-oriented course, in which aesthetics and styling will be emphasized; or through an engineering-oriented course, in which the materials and processes of industry will be stressed.

Whichever program you choose, you will study industrial processes, the properties of materials, and the principles of good design. Your classes will be a combination of lectures and practical sessions in studios or labs.

There are two- and three-year programs in industrial design at a number of community colleges in Canada. In addition, there are four-year

degree programs at a number of universities, in the schools of fine art, architecture, or engineering. Of course, there are good courses in industrial design in schools outside Canada.

Before you enroll in an industrial design course, you may want to read *Opportunities in Industrial Design* by Arthur Pulos, published by Vocational Guidance Manuals, Universal Publishing and Distributing Corporation, 235 East 45th Street, New York, New York, U.S.A. 10017



theatre design



Illustrated are set designs for plays staged in Ottawa's National Arts Centre. Designers are identified and, in brackets, the play titles.

1. Sets: MICHAEL EAGAN (*De la Manipulation De Dieu*)
2. Sets: MAURICE STRIKE (*One Way Pendulum*)
3. Sets: MAURICE STRIKE (*Rivals*)
4. Sets: GUY NEVEU (*Soudain L'Été Dernier*)
5. Sets: MICHAEL EAGAN (*Voljezek*)
6. Sets: ROBERT PREVOST (*Rien*)

The last ten years in Canada have seen a surge of interest in Canadian theatre and the performing arts. As Canadians take a closer look at their culture, new momentum has been generated in all of the arts.

While still appreciating talent from around the world, more and more Canadians want to hear and see their own performers, and to provide the opportunity for those talents to be used in Canada. The "Canadian content" rule for radio and television reflects this new interest.

The growing awareness of Canadian culture has created a market for actors, and for designers as well. With more and more good theatre developing in Canada, the work of designers and all other theatre personnel becomes more competitive.

As theatre becomes more competitive, it becomes more of a business. Designers have to work within strict budgets and deadlines to accomplish results.

And also because of competition, training for theatre design has become more important. A combination of classroom study and actual theatre experience is a requirement for anyone who wants a career in this area.

Work in the theatre can lead you to work in television or films as well, designing sets for series programs, special programs, or commercials. The theatre designer may design sets for dramatic performances, opera, or ballet; or may completely design a production from sets to costumes and props to posters, combining the talents of the graphic designer and the fashion designer (see the sections on graphic and fashion design in this book). Or a theatre designer may be part of a team to put a production together.

If the field of theatre design interests you, you have several educational choices. You may choose a program that emphasizes the physical side of theatre design—set design, costume design, lighting—or a theatre arts program that includes acting and directing as well. Programs in theatre design are offered by community colleges, schools of art and design, and universities across Canada. Consult *Design Education in Canada* for a detailed list of theatre design education programs.

fashion design



You may be wondering if you would like to work in the fashion industry...you notice what other people wear, and you choose your own clothes creatively. You like to draw, and you often make fashion sketches. Or you like to make your own clothes, following patterns or changing them to make your own designs.

All of these skills—on an expert level—are needed in the fashion world. But fashion is business, and you will need to learn the fashion designer's relationship to the market, and refine your skills, to compete in that market.

Why does fashion design exist?

Designers are image makers. You project an image every day, and the designer helps you do that. Because you care about your image, you choose well-designed clothes when you shop. Thus good design means good looks for you and good business for the manufacturer and retailer.

Designers create trends. One very successful fashion design can inspire thousands—even millions—of people to change their style of dress. But even when they aren't best-sellers, well-designed clothes make their mark on the changing fashion scene. And they keep shops, manufacturers, and designers in business.

2.



Clothing designers in some typical work settings. Note: completed garments and those being made—as samples or for modelling.

1. AULD
2. K. FRANCIS
3. R. LASALLE
4. B. MCGEE
5. SEMRICK



Designers watch trends. Most fashion designers design for a specific market, a specific set of tastes and lifestyles. They watch the trends in the fashion mood of that market as well as in new fabrics, construction techniques, and other fashion technology. The consumer may be looking for a dress that sets an old-fashioned mood, but will expect to find it translated into today's fashion needs. It must look fragile but be machine-washable; it must look individual, but it will have to be mass-produced in order to sell at an affordable price.

Like designers anywhere, fashion designers work within limitations set by the manufacturers or retailers who employ them. Since most fashion designers in Canada work for large manufacturers, they may be asked to design anything from work clothes to baby clothes, from an airline uniform to protective clothing for nuclear reactor personnel.

Who designs what fashions, and where?

Within the fashion industry there is a broad range of career possibilities. From sewing of sample clothing in the clothing factory, to workroom supervision, to professional designing, jobs range from the technical to the business-oriented to the creative.

What do fashion designers design? Everything from hats, men's and women's apparel, lingerie, gloves, handbags, and shoes, to furs, baby clothes, sport and work clothes. For each kind of clothing, there are specialists in the fashion industry.

Where are the jobs in fashion? All along the line, from manufacturing to retail. You may want to work as a designer for the industry; in the actual construction of clothing; in management; in marketing; fashion illustration; as a wholesaler; as a buyer for a retail store, or in retail sales.

The lifestyle of a fashion designer is likely to be city centred, because fashion design and manufacture are concentrated in major cities. Opportunities do exist in smaller communities as well, however, for work in retail stores, boutiques, even manufacture of clothing.

After acquiring design and business skills and some working experience in the fashion world, you may want to compete in the highly competitive boutique market, designing, managing, and selling for your own store.

How can you learn more about fashion design? Consult *Design Education in Canada* to find out which schools offer courses in fashion design. You will find a variety of programs offered at colleges across Canada.

The fashion design program in one community college offers a one-, two-, or three-year program. Instruction in the first year includes pattern making, clothing construction, study of textiles, the history of fashion and fashion drawing. Second year studies include advanced pattern drafting, draping of fabric on model forms, and advanced and special sewing. Students may choose options in specialized areas: knitting, costume design, hat or shoe design, etc. The third year program concentrates on management skills for the fashion industry.

Most fashion design courses include practical work in all aspects of fashion design, and on-the-job training in the clothing industry.

You may also find that fine arts courses, whether in college or university, may prove helpful.

Craft

If you are interested in crafts, you have probably already made things in addition to what was required in your high school art class. You made them strictly for your own satisfaction, for the pleasure of creating something with your hands.

In a way, a craftsman is part artist and part designer. The artist creates a work of art, from a need to express something, and then tries to sell it. The designer works with others to design a product which will fill a need demanded by society and which, to be successful, must sell in the marketplace. The craftsman is motivated by the artist's ability to create and the designer's desire to produce a product that will sell.

Craftsmen by definition are not usually involved with mass production, and this is the basic difference between craft and design for industry. However, some craftsmen specialize in model making or molds for mass produced products. Like industrial designers, successful craftsmen must find markets for their products, but unlike industrial designers, they are responsible only to themselves. While independent craftsmen are close to their products all the way along, they are also close to the risks of the marketplace.

Some craftsmen find that their design skills—whether in textile design, metalwork or jewelry, furniture design, glass or pottery—equip them for work in industry. For them, the choice of careers may be a choice between different ways of life. While a designer for industry must normally find work near industry, an independent craftsman may choose to take the greater financial risk of being self-employed in exchange for the pleasure of living in a country setting, without the restrictions of urban life.

Craftsmen may work alone, or in studios with other craftsmen. Some work as designers in industry or as teachers. Most spend a few years as apprentices to more experienced craftsmen before they have the skill, experience, and business knowledge to work independently.



Whatever your choice of work setting, if crafts appeal to you, you will probably want to begin with a solid training in craft skills and techniques. You may get this at a number of art, craft, and design schools in Canada, and at a number of community colleges. (The booklet *Design Education in Canada* will help you decide which schools offer programs that interest you.) After craft training, you may want to take additional courses at a degree-granting institution to prepare you for teaching crafts.

One of the best ways to explore the possibilities of a career in crafts is to talk to other craftsmen. Your provincial craft organization and provincial government can provide you with schedules of craft fairs in your province, where you can watch craftsmen at work, and meet and talk to them informally. (Use the list of craft associations at the end of this book.) You should also ask for the names of any craft organizations in your area. A phone call or two will then put you in touch with others with craft interests similar to your own.

For an introduction to the business of being a craftsman, you should read *Crafts Are My Business*, available for \$3.50 plus 5.50 postage from the Canadian Crafts Council, 46 Elgin Street, Ottawa.



If you want to learn more...

If you think you are interested in a specific field of design, find companies with design staffs and organizations that specialize in the kind of work you're interested in—the yellow pages may provide the clue—and go and talk with them. This will give you a better understanding of what they do and their working environment.

Begin to look at the designs of products around you. How successful are they in meeting the needs they were designed for? If you can, visit a college or university that teaches design (consult *Design Education in Canada* for a listing), talk to teachers and students, attend a class or two.

You might also try writing to one of the following *design careers organizations*:

DESIGN CAREERS LIST OF ORGANIZATIONS

Executive Secretary
Design Council of British Columbia
4635 Clovelly Walk
West Vancouver, British Columbia
V7W 1H3

Chairman
Manitoba Design Institute
Department of Industry and Commerce
1 Lakeview Square
709-155 Carlton Street
Winnipeg, Manitoba
R3C 3H8

Executive Secretary
New Brunswick Design Council
Department of Commerce and Development
Centennial Building
P.O. Box 6000
Fredericton, New Brunswick
E3B 5H1

Executive Secretary
Nova Scotia Design Institute
Department of Development
P.O. Box 519
5151 George Street
Halifax, Nova Scotia
B3J 2R7

Design Canada
Department of Industry, Trade and Commerce
Ottawa, Ontario
K1A 0H5

GRAPHIC DESIGN

Secrétaire
Société des Graphistes du Québec
640, rue Cathcart
Bureau 100
Montréal (Québec)
H3B 1L9

Secretary
The Society of Graphic Designers of Canada
45 Lowther Street, Studio 2
Toronto, Ontario
M5R 1C5

INTERIOR DESIGN

Secretary
Interior Designers of Canada
43 Eccles Street
Ottawa, Ontario
K1R 6S3

Secretary
Interior Designers of Ontario
185 Bloor Street East
Toronto, Ontario
M4W 1C8
The Interior Decorators' Society of Québec
Galerie de la Place d'Armes
Studio 'G'
451, Saint-Sulpice
Montréal (Québec)
H2Y 2V9

INDUSTRIAL DESIGN

Secretary
The Association of Canadian Industrial Designers (Ontario)
159 Bay Street
Suite 208
Toronto, Ontario
M5J 1J7

Secretary
The Association of Canadian Industrial Designers (Québec)
C.P. 1488
Place Bonaventure
Montréal (Québec)
H5A 1H5

THEATRE DESIGN

Martha Mann
Associated Designers
141 Roxborough Street East
Toronto, Ontario
M4W 1V9

FASHION DESIGN

Secretary
Fashion Designers' Association of Canada
4626 ouest, rue Sainte-Catherine
Montréal (Québec)
H3Z 1S3

Fashion Canada
Department of Industry, Trade and Commerce
112 Kent Street, Tower "B"
Ottawa, Ontario
K1A 0H5

CRAFT DESIGN

Canadian Crafts Council
46 Elgin Street
Ottawa, Ontario
K1P 5K6

The British Columbia Craftsmen's Association
801-207 West Hastings Street
Vancouver, British Columbia
V6B 1J7

Alberta Potter's Association
P.O. Box 3038, Station "A"
Edmonton, Alberta
T5J 2G6

The Saskatchewan Crafts Council
1915 Osler
P.O. Box 3181
Regina, Saskatchewan
S4P 3G7

Interim Crafts Council of the
Northwest Territories
c/o Jane Royea
P.O. Box 185
Pine Point, Northwest Territories
X0E 0W0

Ontario Crafts Council
346 Dundas Street West
Toronto, Ontario
M5T 1G5

Centrale d'Artisanat du Québec
1450, Saint-Denis
Montréal (Québec)
H2X 3J8

Métiers d'Art du Québec
4547, Saint-Denis
Montréal (Québec)
H2J 2L4

Guilde canadienne des Métiers d'Art
2025, rue Peel
Montréal (Québec)
H3A 1T6

New Brunswick Craftsmen's Association
c/o Joan Shaw
R.R. #6
Fredericton, New Brunswick
E3B 4X7

The Nova Scotia Designer Craftsman
P.O. Box 3355 (So)
Halifax, Nova Scotia
B3J 3J1

Prince Edward Island Craftsman Council
P.O. Box 1573
Charlottetown, Prince Edward Island
C1A 7M3

Newfoundland and Labrador Craft
Development Association
P.O. Box 5295
Water Street East
St. John's, Newfoundland
A1C 1E8