

OCADU — GDES-2006-006 — S1-2017 — PROJECT #1

PROCESS BOOK

EMA DAN

GRPH 2006 006: Graphic Design 1
Fall-Winter 2017
Professor Nancy Snow
OCAD University
Toronto, Ontario, Canada

PROCESS BOOK

EMA DAN
(#3155209)

This book was printed through Blurb.ca.

This book was designed by Ema Dan.

The primary typeface used is Gotham.

If the writing in this book is ever italicized that means it's a quote and it wasn't me who wrote it.

If I say pictures are "saved", that means saved from somewhere on the internet and I definitely forgot where from, but they're not mine.

All the rest of the pictures are mine.

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INTRODUCTION

My name is Ema Dan. I'm a 2nd year student at OCAD University in Toronto, Canada.

This book documents 4 weeks of my process work for Project #1 in my Graphic Design 1 class, during September and October 2017. The project was self-directed, and I ended up making a coloring book.

The instruction for this project was basically, “Go document a public space in a million ways, then make something with what you’ve gathered.”

I chose to use the Art Gallery of Ontario, also known as the AGO, as my inspiration.

At first I had no idea what I was going to make, which was kind of the point, but after the first week I had a clear plan to create a coloring book — a fancy coloring book, with abstract line drawings based on the AGO architecture and further filled in with patterns that evoke the feeling of the AGO and Frank Gehry’s architecture. And hard covers, because I love hard covers. I was really happy to have thought of the coloring book idea because I’ve wanted to make a coloring book for several years now. Finally I had a good reason to make it and great concept to base the line drawings on.

The purpose and intention of the book is to relate and propagate the feelings the AGO and art provides — calmness, inspiration, beauty, creativity — and carry the feelings to other people when they color. My classmates and I joked that it would be “Art Inception” because I use art (the architecture), to create art (photos), which I turn into art (line drawings), and fill them in with art (patterns), in order to design art (page layouts reminiscent of paintings on walls), to create a collection of art (the book), so that people may color it in and create more art (their colored art)! All in the spirit of art itself: inspiration and creativity!

The coloring book is called “Art About Art”.

PROJECT 1

“Art About Art”

STAGE 1

“Observation and Documentation of a Space”

There are several beliefs about what graphic design is. Some see it in service to business, some as an art form, some as storytelling, some in service to human need, and so on... While you continue along your undergraduate journey you will be exposed to several perspectives as to what graphic design is and ultimately you need to decide for yourself in order to determine what kinds of practice you wish to pay attention to and engage in. ... This first project has students exploring a procedure from qualitative research (a descriptive question matrix from Spradley's Participant Observation) in order to document observations made in a public space.

While we are designers, not ethnographers, this project is created in the assumption that graphic design is a practice grounded in culture: design activity is informed by culture(s) while simultaneously producing culture(s). James Spradley a professor of Anthropology (in context to ethnography) states that studying culture means dealing with “three fundamental aspects of human experience: what people do (cultural behaviour), what people know (cultural knowledge), and the things people make and use (cultural artifacts)” (Participant Observation, 1980, p.5).

This stage of the project has you observing and documenting a public space. Public space—for the purposes of this project—is a space that is open to “the” community typically (but not always) provided by government and not typically a space for commercial use. For example: a community centre (basketball court, running track, indoor/outdoor), park (dog, people, garden), library (do not use OCAD U's library), boardwalks, monuments, etc.

The outcome will be developed based off of each students intent and purpose in communicating their chosen space in either a 2- or 3- or 4- dimension piece.

Descriptive question matrix : Spradley, J. (1980). *Participant observation*. New York : Holt, Rinehart & Winston.

	SPACE	OBJECT	ACT	ACTIVITY	EVENT	TIME	ACTOR	GOAL	FEELINGS
SPACE <i>The physical place or places</i>	<i>Can you describe in detail all the places?</i>	What are all the ways space is organized by objects?	What are all the ways that space are organized by actions?	What are all the ways space is organized by activities?	What are all the ways space is organized by events?	What spatial changes occur over time?	What are all the ways space is used by actors?	What are all the ways space is related to goals?	What places are associated with feelings?
OBJECT <i>The physical things that are present</i>	Where are objects located?	<i>Can you describe in detail all the objects? ?</i>	What are all the ways objects are used in acts?	What are all the ways objects are used in activities?	What are all the ways objects are used in events?	What are all the ways objects are used in activities?	What are all the ways objects are used by actors?	How are objects used in seeking goals?	What are all the ways objects evoke feelings?
ACT <i>Single actions that people do</i>	What are all the places acts occur?	What are all the ways acts incorporate objects?	<i>Can you describe in detail all the acts?</i>	What are all the ways that acts are involved in activities?	What are all the ways that acts are involved in events?	How do acts vary at different times?	What are all the ways acts incorporate actors?	What are all the ways acts involve goals?	How do acts involve feelings?
ACTIVITY <i>A set of related acts people do</i>	What are all the places activities occur?	What are all the ways activities incorporate objects?	What are all the ways activities incorporate acts?	<i>Can you describe in detail all the activities?</i>	What are all the ways that activities are involved in events?	How do activities vary at different times?	What are all the ways activities incorporate actors?	What are all the ways activities involve goals?	How do activities involve feelings??
EVENT <i>A set of related activities that people carry out</i>	What are all the places events occur?	What are all the ways events incorporate objects?	What are all the ways events incorporate acts?	What are all the ways events incorporate activities?	<i>Can you describe in detail all the events?</i>	How do events occur over time? Is there an order of events?	What are all the ways events incorporate actors?	What are all the ways events involve goals?	How do events involve feelings?
TIME <i>The sequencing that takes place over time</i>	Where do time periods occur?	What are all the ways time affects objects?	How do acts fall into time periods?	How do activities fall into time periods?	How do events fall into time periods?	<i>Can you describe in detail all the time periods?</i>	When are all the times actors are "on stage"?	How are goals related to time periods?	When are feelings evoked?
ACTOR <i>The people involved</i>	Where do actors place themselves??	What are all the ways actors use objects?	How are actors involved in acts?	How are actors involved in activities?	How are actors involved in events?	How do actors change over time or at different times?	<i>Can you describe in detail all the actors?</i>	Which actors are linked to which goals?	What are the feelings experienced by actors?
GOAL <i>The things people are trying to accomplish</i>	Where are goals sought and achieved?	What are all the ways goals involve use of objects?	What are all the ways goals involve acts?	What activities are goal seeking or linked to goals?	What are all the ways goals involve events?	Which goals are scheduled for which times?	How do the various goals affect the various actors?	<i>Can you describe in detail all the goals?</i>	What are all the ways goals evoke feelings?
FEELINGS <i>The emotions felt and expressed</i>	Where do the various feeling states occur?	What feelings lead to the use of what objects?	What are all the ways feelings affect acts?	What are all the ways feelings affect activities?	What are all the ways feelings affect events?	How are feelings related to various time periods?	What are all the ways feelings involve actors?	What are the ways feelings influence goals?	<i>Can you describe in detail all the feelings?</i>

GRAPHIC DESIGN— FIRST YEAR CORE DESIGN VOCABULARY

When we talk about our work, and that of our peers, we need to share a common ground. The most direct route to a common understanding in any critique is to define, and share, a core vocabulary. Below is the beginning to just such a lexicon (the

vocabulary and language of a discipline)—by no means comprehensive—but more than rudimentary. The terms below vary little across the design disciplines and form a strong base from which to branch out into other, more specialized lexicons.

ELEMENTS	PROPERTIES OF ELEMENTS*	PROPERTIES OF ELEMENTS**	PRINCIPLES	ACTIONS	PRACTICES
<i>Components can be reduced down into basic elements.</i>	CONCEPTUAL— <i>point, line, plane, and volume have origins in euclidean geometry. They are not visible; when they are they are no longer conceptual.</i>	TANGIBLE— <i>when point, line, plane, and volume become tangible we can further define their visual properties.</i>	<i>Means of organizing elements and their relationships.</i>	<i>The manipulation, disruption, or qualification of principles.</i>	<i>To further build upon our core language we look to other practices and their specialized lexicons.</i>
POINT* (DOT**)	NO BREADTH, NO LENGTH, A POSITION, A REFERENCE	EVIDENCE OF MEDIA/MARKING TOOL: FOUND, GRAPHITE, INK, PAINT, PIXEL, ETC.	ASYMMETRY/SYMMETRY ATTRACTION/REPULSION BACKGROUND/FOREGROUND BALANCE/INSTABILITY CLARITY/AMBIGUITY COMPOSITION/STRUCTURE CONTRAST/HARMONY DENSITY/SPARSITY DIRECTION DOMINANCE/RESERVATION EMPHASIS GRADATION HIERARCHY MOVEMENT OPAQUENESS/TRANSPARENCY POSITIVE/NEGATIVE SPACE PROPORTION RADIATION REPETITION RHYTHM SCALE STATIC/ACTIVE TENSION UNITY/FRAGMENT VARIATION	ACCELERATE ADD ALIGN CROP (FRAME) DISPLACE DISRUPT DISTRIBUTE DIVIDE ENLARGE EXAGGERATE EXTRACT EXTRUDE FRACTURE INTERLOCK INTERSECT ISOLATE JUXTAPOSE LAYER MIRROR MODIFY MOVE MULTIPLY NEST OVERLAP PENETRATE REDUCE REFLECT SHEAR SHIFT SPLIT SUBTRACT TORQUE WAVE	CINEMATOGRAPHY COLOUR DRAWING INTERACTIVITY MATERIALITY PHOTOGRAPHY TYPOGRAPHY
LINE* **	BOUND BY POINT, NO BREADTH, DIRECTION, MOVEMENT, PASSAGE, TIME, TRAJECTORY	EVIDENCE OF MEDIA/MARKING TOOL: FOUND, GRAPHITE, INK, PAINT, PIXEL, ETC.			
PLANE* **	BREADTH, LENGTH, IMPLIES SURFACE, NO DEPTH	FOUND, ILLUSORY 3D, SHAPE (SEE BELOW), SURFACE			
VOLUME* **	COMPRISED OF PLANES, ILLUSORY 2D	CONE, CUBE/CUBOID, CYLINDER, DIMENSION, MASS, POLYGON, PRISM, PYRAMID			
SHAPE**		CIRCLE, DECAGON, FREE-FORM, HEXAGON, OCTAGON, ORGANIC, PENTAGON, SQUARE, TRIANGLE			
COLOUR**		BRIGHTNESS, HUE, INTENSITY, LOCAL, NON-LOCAL, PURITY, SATURATION, SHADE, TINT, TONE, VALUE			
DIMENSION**		1/2/3/4-POINT PERSPECTIVE, 2/3/4-DIMENSIONAL, DEPTH			
FORM**		MADE VISIBLE (SUCH AS THE CONCEPTUAL ELEMENTS WHEN MADE TANGIBLE), ARTIFACT OR CONSTRUCT (BOOK, POSTER, INTERACTION, CONCEPT), CONTOUR OF ARTIFACT (ILLUSORY 3D)	GESTALT PRINCIPLES CLOSURE CONTAINMENT CONTINUITY GROUPING PRÄGNANZ PROXIMITY REPETITION SIMILARITY		
TEXTURE**		ILLUSORY, INTERFACE OF MEDIA AND MATERIAL, PHYSICAL, VISUAL			
MATERIAL**		DIGITAL, FOUND, RAW, REFINED			
		ANGULAR CRAFT (QUALITY) COLOUR CURVILINEAR DYNAMIC GEOMETRIC	LINEAR ORGANIC PHYSICAL/ILLUSORY RECTILINEAR SHARP SOFT TEXTURE		

All of the above can have many of these properties as well

OBSERVATION/SAMPLES/VISUALS/DOCUMENTATION OF SPACE:

#1. Printed material provided by the AGO. (3 items)

Art gallery map, entrance ticket, pamphlet.

#2. Audio. (5 minutes)

Museum white noise; mostly footsteps, light chatter, and floor squeaks.

[It's on my phone. I don't know how to upload it anywhere else. Sorry... L I'll solve this problem if I decide to use it somehow next week.]

#3. Video #1, a brief tour. (1:45 minutes)

Brief tour of main floor from entrance walking south to Grange House.

[<http://youtu.be/C2i3bOdB5Yk>]

#4. Video #2, of me walking. (6 minutes)

Video faces the floor, showing my feet as I walk over many different floor surfaces and through different lighting conditions.

[http://youtu.be/YK3r47fg_qM]

#5. Photos of textures, materials, and patterns. (76)

#6. Photos of architecture and shapes. (79)

#7. Photos of art, far and near. (51)

#8. Drawing of relative sizes and placements of (almost all) paintings on the 2nd floor.

I wanted to introduce my own drawing so I made a “map” of hundreds of superimposed rough square shapes—I drew the shape of all the paintings and how they were positioned relative to each other or grouped together as I walked past all of them. This method creates a dense texture or abstract art.

#9. Word map/List of single words describing the AGO.

I asked 80 museum patrons or staff to “describe the AGO in one word; anything you see or feel, anything that pops into your mind”.

• smooth • apaisant • new • variety • huge • diverse • spacious • diverse • bright • vital • inspirational • caramel • colorful • Canadian • beautiful • satisfied • pride • mystery • artistic • variable • excellent • calming • imaginative • beautiful • unique • buenisimo • calming • welcoming • great • beautiful • excellent • interesting • humbling • amazing • eclectic • bangin' • sleek • magical • bright • airy • inspiring • picturesque • calm • vibrant • lost • intricate • lost • search • educational • eclectic • dazzling • necessary • excellent • Canada • pretentious • Canadian • natural • Canadian • fantastic • serene • home • inspiring • accessible • architectural • unexpected • excellent • outstanding • fabulous • diverse • expanding • spacious • activities • eclectic • grand • color • color • inspiring • vast • outstanding • impressive •

#10. 5 Senses word association.

taste --- fresh
sight --- space
touch --- culture
smell --- time
hearing --- footsteps

#11. Dear Diary... I think these words sum up my experience here best.

“I feel... calm. I hear... footsteps. I see... beauty.”

PROCESS/THOUGHTS/PLANNING:

In class when we spoke about documenting a space, my first idea was to use Grange Park because of the natural textures and new landscaping... of course that just had to be the example we used. :(My next favorite public place is the AGO; I started jotting down notes with this location in mind. The morning of the day I went, I was having second thoughts and I almost changed to go use St Patrick Church, St Andrew Church, or Allan Gardens. I decided to go with my gut and use the AGO, even though I feared the lack of textures which I love.

I brought diverse drawing materials, charcoal, and tracing paper, but when I arrived it didn't feel appropriate for the space to document it this way. I used the list of design elements from Comm.Des.2/GDES.1016.002 as well as the descriptive question index from this week to inspire my documentation ideas. I took audio because I wanted to introduce line and thought I could use the sound waves in a future design. I took video because I thought I could use frames to document passing time in colors or textures somehow. I took photos of surfaces and shapes that inspired me for possible future art; things like perspective, sculptural or picturesque lines, and materials are what I focused on. I wanted to take more photos of colors as color swatches but they weren't turning out well due to lighting. I wanted to work more with hand-made lines so I decided to document the placements and relative size of a whole floor of paintings to create a collage of rectangles/lines. The resulting design looks usable for future art in some way. Also, because I love typography, I needed words to use, so I surveyed 80 people for descriptive words of the AGO—this was my favorite documentation process because it doesn't just reflect my singular perspective. It's also fun as an antithesis to “a picture is worth a thousand words”, more like “a word is worth a thousand pictures”, which seems appropriate for documenting an art gallery. Following the theme of word associations, I asked myself something similar: to describe the AGO through the 5 senses, and also in a Dear Diary entry. It was going to be longer, but 3 words was all I needed.

My notes on the first day were to make “ART ABOUT ART” so I tried to use that as a unifying principle for my proof-of-concepts.

PROJECT DIRECTION:

After chatting with peers in class, I've solidified the idea of creating a fancy coloring book of abstract line drawings created using AGO architecture and patterns, in order to relate and propagate the feelings the AGO and art provides—calmness, inspiration, beauty, creativity—and carry the feelings to other people when they color. We joked that it would be “Art Inception” because I use art (the architecture), to create art (photos), which I turn into art (line drawings), and fill them in with art (patterns), in order to design art (page layouts reminiscent of paintings on walls), to create a collection of art (the book), so that people may color it in and create more art (their colored art)... all in the spirit of art itself: inspiration and creativity! I'm really looking forward to this project. I would like to use materials reminiscent of the AGO architecture and environment like etched/cut-out wood or plexi for the book hardcover, and canvas-textured (or at least something toothy) paper for the interior pages. I think it should be square or landscape and smaller than 8.5x11in. I'm looking forward to some kind of silver binding, maybe binder rings so the pages become removable?

PROOF-OF-CONCEPTS:

#1. Advertisement mock-ups. (3 designs)

Advertisements for the AGO using the rectangle drawing, word map, and diary entry.

#2. Art about art. (3 paintings)

Miniature paintings using architecture photos representative of the AGO environment.

#3. Book of art (color). (3 pages)

I could make a book of my art based on AGO architecture, but I won't. I want lines instead.

#4. Book of lines (b&w). (4 mock pages)

Book pages showing proportion of line art to be made using existing AGO art/architecture as inspiration. Instead of black and white I need to make line drawings... lots and lots of line drawings.

I was also planning to make computer desktops/wallpaper, but decided it wasn't the direction I wanted to go in. I also thought about doing mood boards since all the AGO colors and materials word so well together, but again, it's not where I want to go with this project, so this week it's a bit light on the proof-of-concepts. Line drawings coming next week!!

WRITTEN COMPONENT—IN ADDITION:

The AGO opening and closing times cannot be seen with the eye, but the time of day affects how many patrons there are.

The age of the AGO cannot be seen. Years of wear, expansions, and renovations have been covered by the latest version and I cannot see beneath the walls.

I cannot know who the architect(s) were—I only know one of them is Frank Gehry—unless I see some written text about it.

I can't know how the experience of being at the AGO affects individuals.

I can't know the history of Grange House without researching it:

"The Grange was built about 1817 for lawyer and merchant D'Arcy Boulton Jr. in an area of exclusive residential estates in the town of York, now Toronto. One of the few such houses to survive, its symmetrical 5-bay façade and central pediment reflect the conservative influence of 18th century British classical tradition. The west wing represents two later additions. One from the 1840s and the other built in 1885 for the new owner, eminent public figure Goldwin Smith. In 1911, through the bequest of his wife Harriet the house became the property of what is now the Art Gallery of Ontario."

[<http://www.ago.net/grange-history>]

WRITTEN COMPONENT—OBSERVATIONS:

SPACE /SPACE: There are many rooms, many corners, and hallways. I can use a map to move from space to space.

SPACE /OBJECT: Space is organized by the genre of paintings and divided by walls. Each room is then further organized by the placements of the art. In some rooms, there are benches/chairs in the middle.

SPACE /ACT: People's footsteps cut through space.

SPACE /ACTIVITY: People walk from room to room, from painting to painting.

SPACE /EVENT: When people stop to gaze at a painting, that space is now occupied by a person. When a couple talk, most other people avoid the space where they chatter.

SPACE /TIME: The lighting from the vast windows at the front and back of the building create different lighting conditions depending on the time of day.

SPACE /ACTOR: People are the main actors who move, pause, sit on benches, and talk within the space.

SPACE /GOAL: People occupy the space in front of the painting they wish to look at.

SPACE /FEELINGS: Viewing paintings and art evokes emotional responses. Hallways where people socialize more are more friendly environments.

OBJECT /SPACE: Lights on ceiling. Paintings on walls. Chairs/benches scattered along hallway walls or in the middle of rooms with art.

OBJECT /OBJECT: Maybe if I take it one object at a time, but there are thousands of paintings, so no.

OBJECT /ACT: Sometimes people sit up/down from chairs/benches. People with glasses use them to look at pamphlets and paintings.

OBJECT /ACTIVITY: People rest on chairs/benches. I see one person on their laptop. People take pictures with a phone/camera.

OBJECT /EVENT: People take pictures with phone/camera. Chair for sitting down.

OBJECT /TIME: At closing time, staff curtain off certain rooms with stanchions.

OBJECT /ACTOR: People use phones, cameras, wheelchairs, chairs, lights to see, handrails, doors, stairs, elevators, etc.

OBJECT /GOAL: Maps are used to find specific rooms. Elevators and stairs to reach new floors. Stanchions to get patrons to move in prescribed directions.

OBJECT /FEELINGS: Paintings= emotions, thoughts. Stanchions blocking a room I want to enter= annoying. Chairs= relief for my feet. Curved stairs= J

ACT /SPACE: People walk on floor; watch paintings on walls; sit on chairs.

ACT /OBJECT: Talking on phone requires a phone. Walking requires shoes (recommended). Girl needs hair-elastic to tie up hair.

ACT /ACT: Mostly people walking and looking. Some chatting if they come together.

ACT /ACTIVITY: Making steps is how people walk. Taking pictures is how people record memories. Looking at a map is how to get un-lost. Reading is how you learn.

ACT /EVENT: Reading a descriptive plaque is part of understanding what a painting is about. Act of sitting on floor may create the event of staff telling you to get up.

ACT /TIME: People walk faster when they are done with one room and ready for the next. People enter when museum is open and leave when it closes.

ACT /ACTOR: Asking for directions involves people. Can't see a painting without being a living organism with eyes first.

ACT /GOAL: Walking reaches the goal of moving where you want to go. Asking for directions begets directions.

ACT /FEELINGS: Well, I hope people are happy to be at the AGO and not walking around against their will. Moving from painting to painting will change viewers feelings based on each painting's content/subject.

ACTIVITY /SPACE: Shopping happens in the shop. Workshops happen in the basement rooms/area. Toilet usage happens in the washrooms. Ticket sales at front.

ACTIVITY /OBJECT: Bathroom visits involve toilets and mirrors. Viewing paintings involves paintings to be seen.

ACTIVITY /ACT: Studying paintings involves reading and observing.

ACTIVITY /ACTIVITY: Not in detail because everyone is different, but the main activities are walking and looking.

ACTIVITY /EVENT: Reading causes understanding. Walking causes arriving. Looking at your watch/phone lets you know the time.

ACTIVITY /TIME: I think there are special days for children or tours which only happen at specific times. Picking up your coat happens only when you want to leave. Visiting the shop usually happens after visiting the museum, often at closing time.

ACTIVITY /ACTOR: Activity of viewing paintings requires humans (or intelligent life capable of visiting the AGO).

ACTIVITY /GOAL: Activities are done in order to achieve goals. "headdesk"

ACTIVITY /FEELINGS: Museum-going, according to my research, causes inspiration, happiness, and calmness.

EVENT /SPACE: Event of entering the building happens at the entrance. Same for entering and exiting rooms which happens at doorways.

EVENT /OBJECT: Stopping to tie your shoe requires shoes. Checking the time requires a phone or watch. Pausing in wonder at a painting requires the painting.

EVENT /ACT: Checking the time on your watch requires you to lift your arm.

EVENT /ACTIVITY: Moment of inspiration can happen from art study.

EVENT /EVENT: Can I describe the number of breaths people take?

EVENT /TIME: Art literacy happens after lots of observation and reading, not before.

EVENT /ACTOR: Without people, events would be left to nature.

EVENT /GOAL: Event of purchasing something from the museum shop fulfills goal of buying souvenir.

EVENT /FEELINGS: Event of purchasing something from the museum shop should make you happy, not sorry for having emptied your bank account.

TIME /SPACE: "Where do time periods occur?" is a strange question to me. There are art movements/periods in human history that occur on Earth?

TIME /OBJECT: Time unfortunately ages and decays paintings, so we must take care of them!! Time spent sitting is time not spent wearing out my shoes while walking.

TIME /ACT:
TIME /ACTIVITY:
TIME /EVENT:
TIME /TIME:
TIME /ACTOR:
TIME /GOAL:
TIME /FEELINGS:
ACTOR /SPACE:
ACTOR /OBJECT:
ACTOR /ACT:
ACTOR /ACTIVITY:
ACTOR /EVENT:
ACTOR /TIME:
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ACTOR /GOAL:
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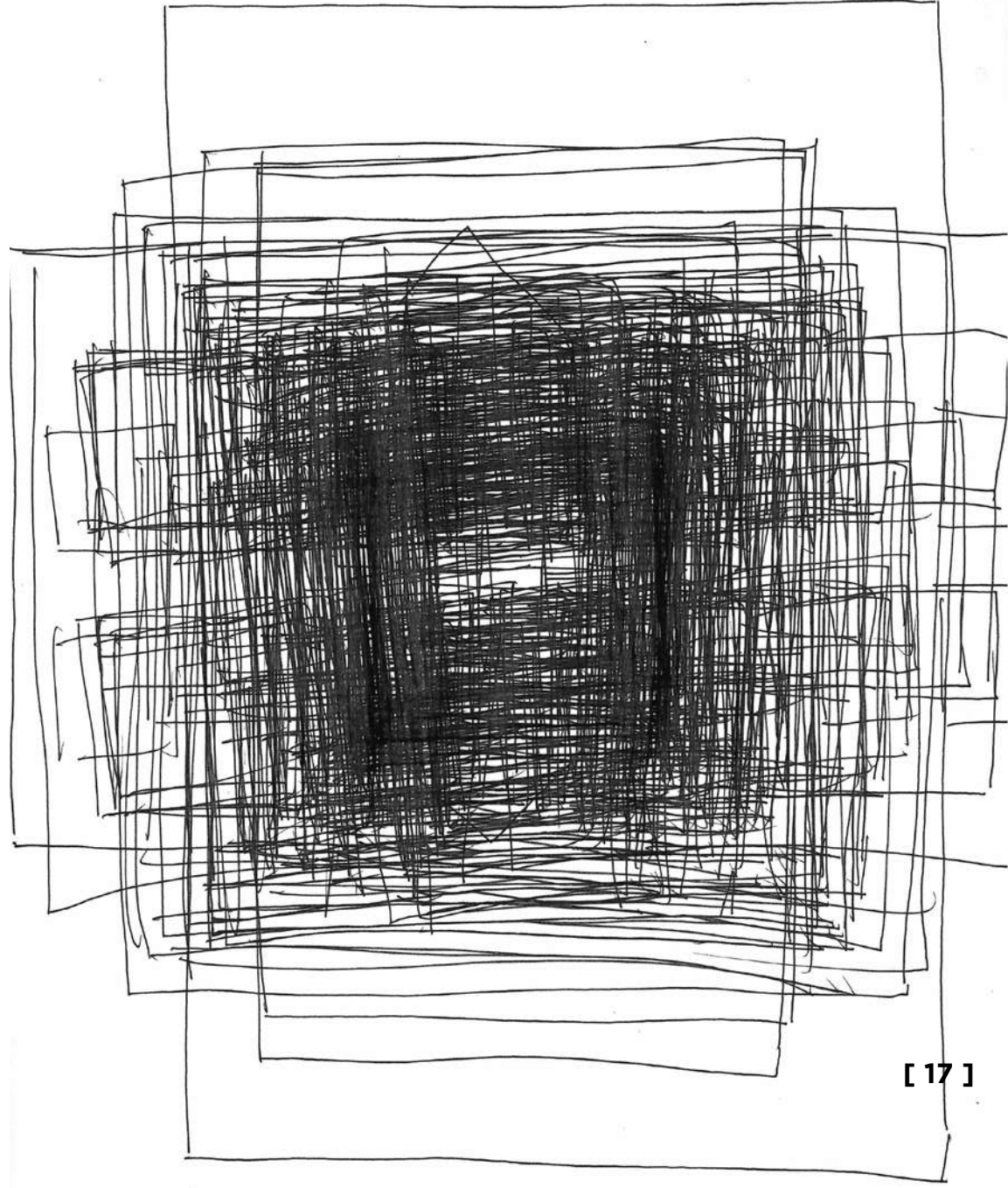
• smooth • apaisant • new • variety • huge • diverse • spacious • diverse • bright •
 vital • inspirational • caramel • colorful • Canadian • beautiful • satisfied • pride •
 • mystery • artistic • variable • excellent • calming • imaginative • beautiful • unique •
 buenisimo • calming • welcoming • great • beautiful • excellent • interesting • humbling •
 amazing • eclectic • bangin' • sleek • magical • bright • airy • inspiring • picturesque •
 • calm • vibrant • lost • intricate • lost • search • educational • eclectic • dazzling •
 • necessary • excellent • Canada • pretentious • Canadian • natural • Canadian •
 • fantastic • serene • home • inspiring • accessible • architectural • unexpected • excellent •
 outstanding • fabulous • diverse • expanding • spacious • activities • eclectic • grand •
 color • color • inspiring • vast • outstanding • impressive •

FIVE SENSES

taste → fresh
 sight → space
 touch → culture
 smell → time
 hearing → footsteps

DEAR DIARY...

I feel... calm.
 I hear... footsteps.
 I see... beauty.





PAINTING IN THE NETHERLANDS IN THE 1600S

The Netherlands were leading in the 1600s. In the Dutch Golden Age, painting flourished across the country. The search for new materials and techniques led to a variety of styles, including the use of oil on canvas, which allowed for greater detail and color. Artists like Rembrandt and Vermeer became famous for their masterful use of light and shadow.

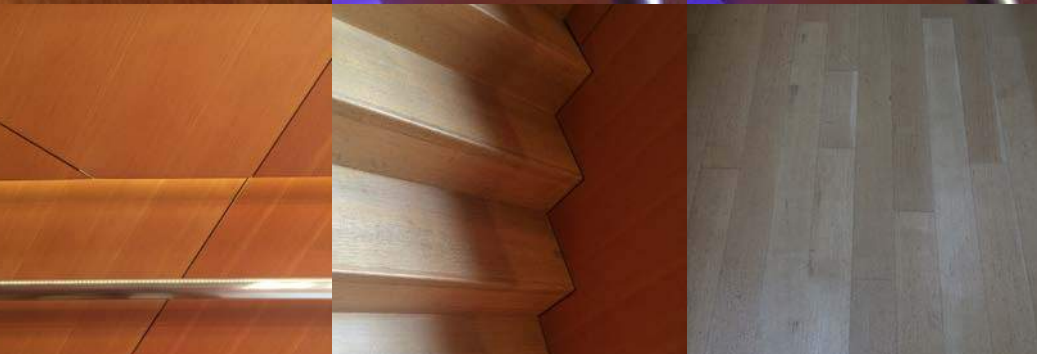
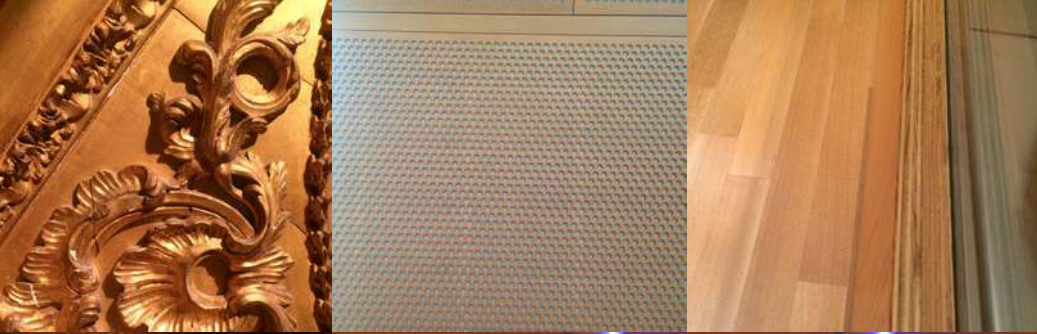
LA PEINTURE AUX PAYS-BAS DANS LES ANNEES 1600

Les Pays-Bas étaient en plein essor dans les années 1600. C'est la Dutch Golden Age, où la peinture a prospéré dans tout le pays. La recherche de nouveaux matériaux et techniques a conduit à une variété de styles, y compris l'utilisation de l'huile sur toile, ce qui a permis un plus grand détail et des couleurs plus vives. Des artistes comme Rembrandt et Vermeer sont devenus célèbres pour leur maîtrise de la lumière et de l'ombre.



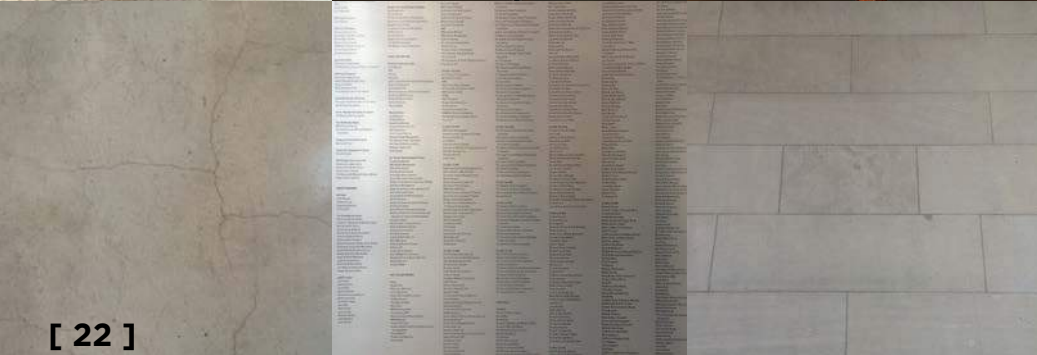
TEXTURES, MATERIALS, PATTERNS





[20]

[21]



[22]

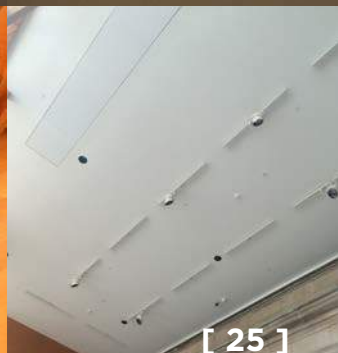
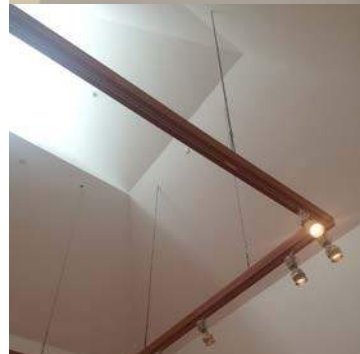
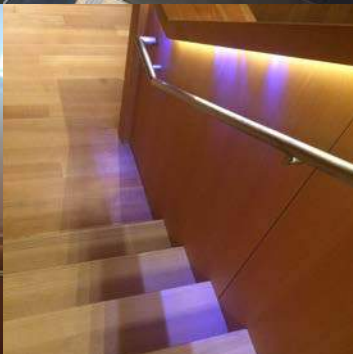


ARCHITECTURE & SHAPES



[23]

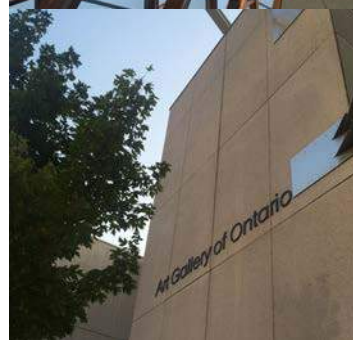
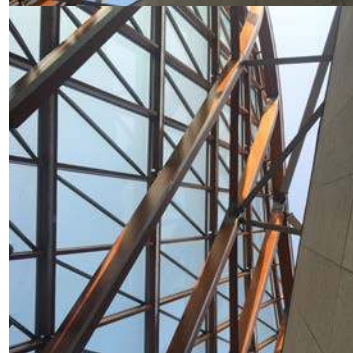
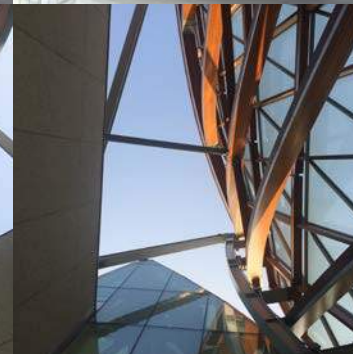
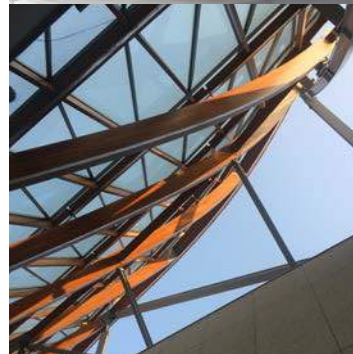
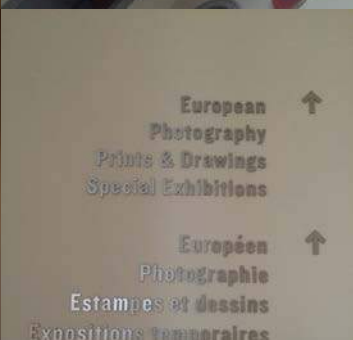
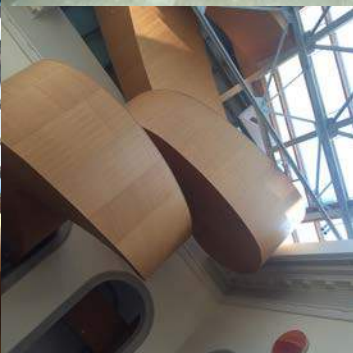


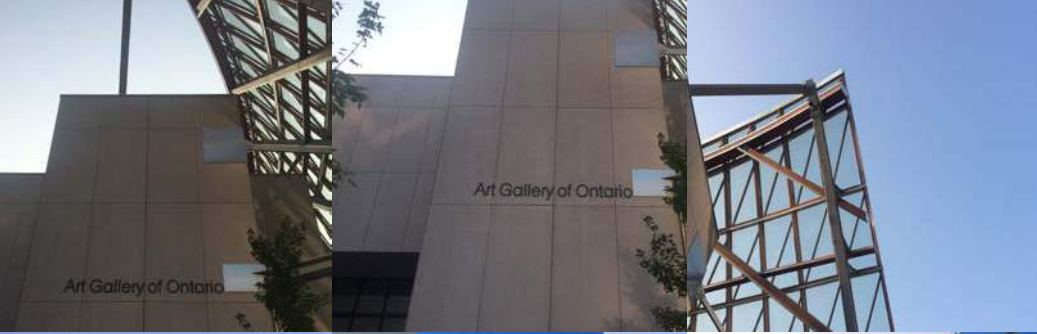


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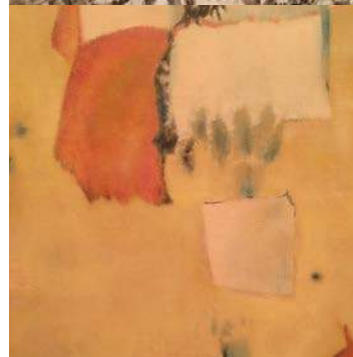
110





**ART,
NEAR & FAR**





[30]

[31]



(That was 206 photos.)



AGO

Art Gallery of Ontario

• smooth • apaisant • new • variety • huge • diverse • spacious • diverse
• bright • vital • inspirational • caramel • colorful • Canadian • beautiful
• satisfied • pride • mystery • artistic • variable • excellent • calming
imaginative • beautiful • unique • buenisimo • calming • welcoming •
great • beautiful • excellent • interesting • humbling • amazing • eclectic
• bangin' • sleek • magical • bright • airy • inspiring • picturesque • calm
• vibrant • lost • intricate • lost • search • educational • eclectic • dazzling
zling • necessary • excellent • Canada • pretentious • Canadian • natural
• Canadian • fantastic • serene • home • inspiring • accessible • architectural
tectural • unexpected • excellent • outstanding • fabulous • diverse • expanding
panding • spacious • activities • eclectic • grand • color • color • inspiring
ing • vast • outstanding • impressive • smooth • apaisant • new • variety
• huge • diverse • spacious • diverse • bright • vital • inspirational • caramel
amel • colorful • Canadian • beautiful • satisfied • pride • mystery • artistic
tic • variable • excellent • calming • imaginative • beautiful • unique •
buenisimo • calming •
welcoming • great •
beautiful • excellent •
interesting • humbling •
amazing • eclectic •
bangin' • sleek •
magical • bright •
airy • inspiring •
picturesque • calm •
vibrant • lost •
intricate • lost •

AGO [35]

Art Gallery of Ontario

search • educational • eclectic • dazzling • necessary • excellent •
Canada • pretentious • Canadian • natural • Canadian • fantastic • serene

Dear Diary -
Guess where I am...
I feel calm.
I hear footsteps.
I see beauty.



[38]



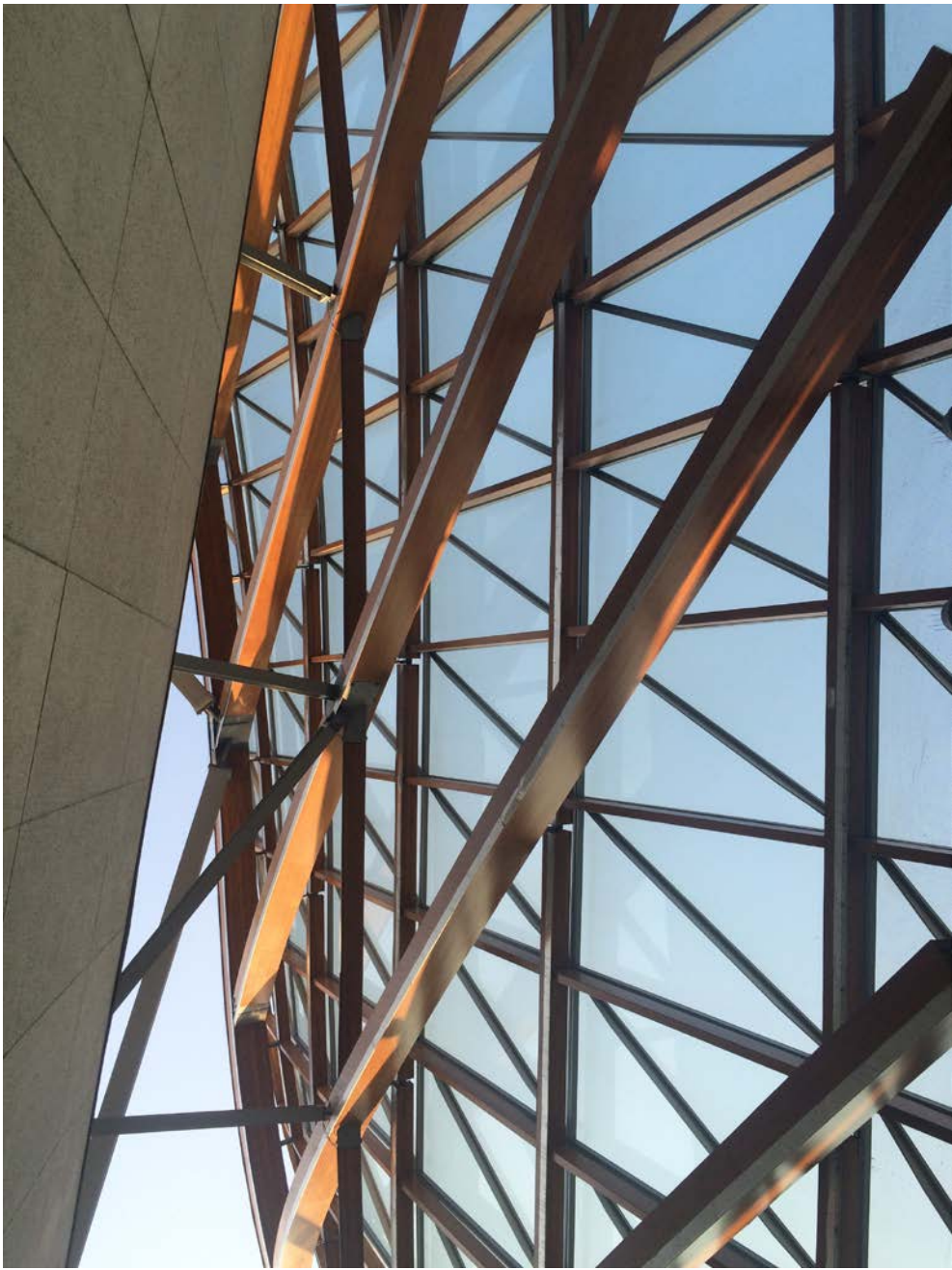
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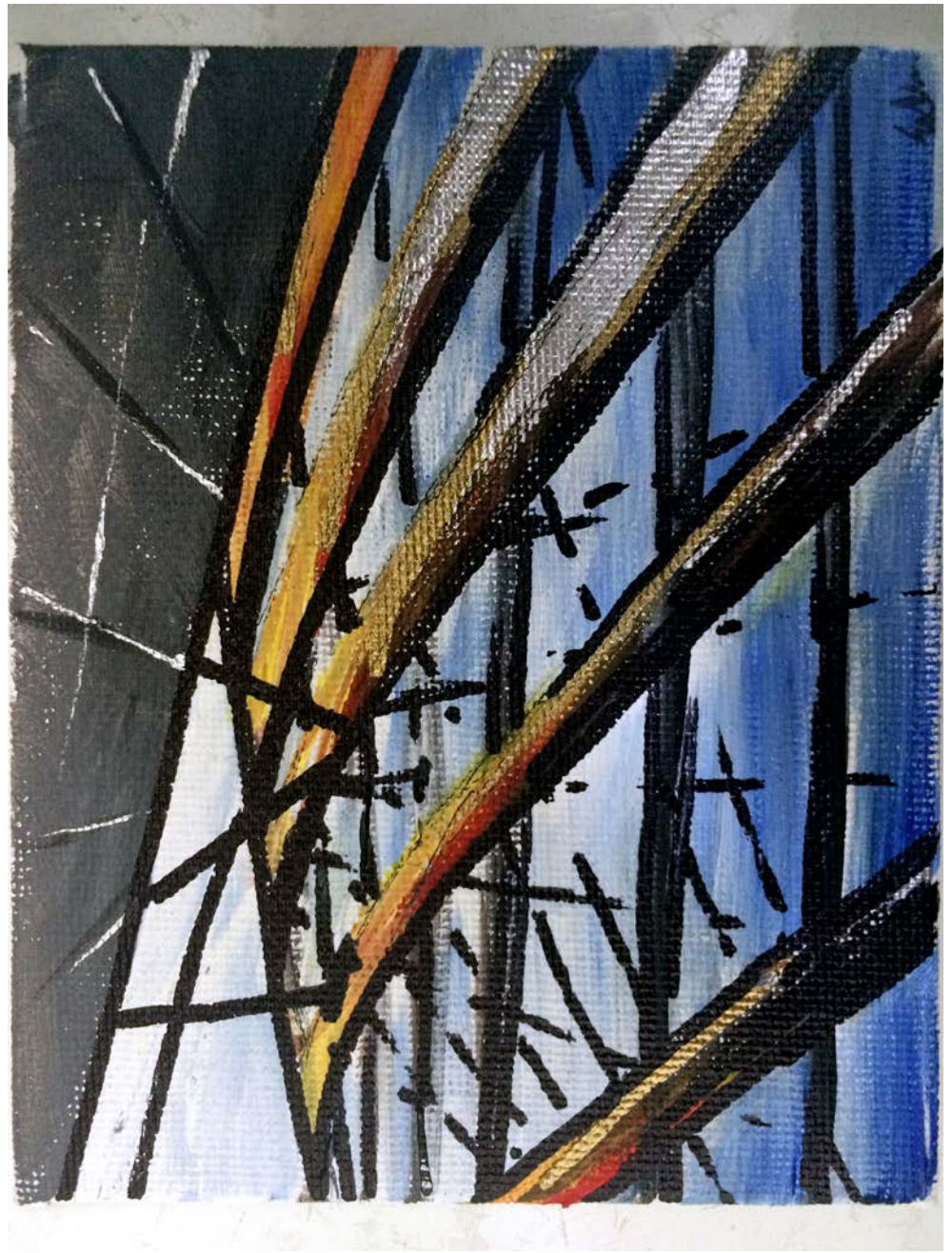
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[41]



[42]



[43]

STAGE 2

“Considerations of Those Who Inspired the Space”

Students must create ... distinct ways (ex. visceral [emotional over logical], conceptual [ideas about, not necessarily literal interpretations of], cultural [social behavior, rituals], functional [navigation, wayfinding, information] etc.) of communicating a space using materials and techniques to support intent. In class we will be discussing—and students will further explore— designers to consider their approach to making and/or thinking about their making. We do not look to others work to copy outcomes, but to study how a designer approaches the challenges/opportunities they faced in a given project.

Self-reflection: Identify one or two designers from the in class discussion (or that you have found on your own) for inspiration to generate this stage of the assignment. Identify the specific aspects of those works that inspired you (e.g., use of materials; use of elements and principles of design, etc.) and explain how and why.

Students must employ a basic design vocabulary to speak and write clearly about their work.

Demonstrate how basic concepts can inform and guide the development of a project.

Demonstrate an ability to make and develop form across dimensions.

Demonstrate an ability to manifest craft as a fundamental quality in all aspects of process and outcome.

PROGRESS/PLAN:

Last week I presented several proof-of-concept ideas: advertisement posters/concepts, painted acrylic on canvas art, a rough book idea, and a line drawing idea. Unfortunately the best idea came last and I wasn't able to document much of it for last week's PDF report. I was leaning towards making a book of line drawings, and going forward in that direction, my plans for this project became pretty solid by the end of last class. By the end of day, I had fleshed out most details in my head.

I will be creating a coloring book of line drawings filled in with line patterns, all inspired by the AGO. The line drawings inside will be created using AGO architecture and patterns,

(INTENT:) in order to relate and propagate the feelings the AGO and art provides—calmness, inspiration, beauty, creativity—and carry the feelings to other people when they color.

Last week, we joked that it would be “Art Inception” because I use art (the architecture), to create art (photos), which I turn into art (line drawings), and fill them in with art (patterns), in order to design art (page layouts reminiscent of paintings on walls), to create a collection of art (the book), so that people may color it in and create more art (their colored art)... all in the spirit of art itself: inspiration and creativity!

Because the plan is pretty solid, my “ways of communicating space” for this week will be centered on the coloring book concept.

THIS WEEK:

This week a lot of my work is unfinished because after starting sketches for the line drawings, it became obvious immediately there was no need. One drawing is enough for me to understand my way forward, I don't need to complete dozen(s), especially not in the wrong size.

I created the design for the coloring book's Front Cover, Title Page, 2nd Title Page, and Back Cover. The “white” pictured on the wood is going to be laser cut-out, that's why the font has no counters, and I continued that design to the title pages.

I drew potential layouts for 9 pages of the book.

I researched the prices, times, materials, and steps required to create the laser-cut book covers.

I researched Frank Gehry's architecture; and inspirational line patterns that fit the AGO theme.

NEXT STEPS:

I'm going to use tracing paper to create all my 40+ (currently the plan is 45) line drawings/pages by hand. Because a coloring book needs actual pages, not just 5-10 of them. I'll do my best. Afterwards I'm likely not going to illustrate the pages into vectors because that's just way too much work. I will just scan and print, I think. I still need to work out what paper to use. If it's bond paper, it'll save me lots of time and money, but of course, that's not as nice. I also need to find suitable binder rings for the binding, which seem to be more difficult to find than one would think. I researched what I need for wood and plexiglass covers but I'm keeping the options open for a few other materials I have in mind. Lastly, depending on the cover material I end up choosing, that will determine how I punch the holes for the binding.

[46]

WRITTEN COMPONENT—3 Ideas:

#1. TOPIC: AGO (2D&3D)

THEME: calmness, inspiration, beauty, creativity

CONCEPT: Create a coloring book of abstract line drawings filled in with line patterns, all inspired by the AGO. “Art About Art”.

#2. TOPIC: AGO (2D)

THEME: learning, Canadian, community

CONCEPT: Create an advertising campaign for the AGO based on the beautiful and inspirational words of patrons and staff.

#3. TOPIC: AGO (2D?)

THEME: creativity, inspiration, translation

CONCEPT: Create a series of acrylic on canvas artworks which translate the artistic architecture of the AGO into modern art. This will put focus on the art that is not on the walls, but is the walls.

WAYS/ATTEMPTS:

1. Coloring book --- cultural [social behaviour, rituals]: because adults enjoy coloring in coloring books to relax these days.

The book is likely going to be between 5.5x5.5 to 7x7 inches in size. Square pages. Hard-covers made from materials evocative of AGO architecture: wood, plexi, metal, and/or similar. Laser cut-out letters on the front cover.

2. Page layout of book --- visceral [emotional over logical]: because each page is a page, not a wall, but I'm choosing to use odd, sometimes drastic shapes.

The placement of the line drawings will differ on each page; each page will be reminiscent of how paintings hang in an art gallery: Each page will look like a wall with a painting on it. Creative freedom will be used to create several unusual or oblique placements.

3. Line drawings --- conceptual [ideas about, not necessarily literal interpretations of]: because I am not recreating any paintings in my attempt to document the AGO, I'm looking at the architecture, and translating that into abstract line drawings.

Line drawings for the coloring book will be created from several dozen photographs which capture the flowing lines and smooth space of the AGO architecture best.

4. Patterns within line drawings --- functional [navigation, wayfinding, information]: because complexity, richness, and diversity of line is what sets adult coloring books apart from childrens'.

For additional visual interest and for more stimulating lines to color, any places within the line drawings that are not dense enough with lines, will be filled in with additional line drawings; but this time I'll use patterns found in the AGO, and patterns I researched that evoke the mood of the AGO.

ADDITIONAL GATHERING:

The Art Gallery of Ontario is where I first experienced art as a child and it was Grange Park where I played, so this project means a great deal to me. The building we envision will connect the city and its people to great art and art experiences.
- Frank Gehry, Architect [<http://www.ago.net/about-frank-gehy>]

I chose to include this quote because as a Toronto native, I feel very similarly about the AGO and its purpose. I hope my coloring book project can also “connect... people to great art and art experiences”.

<http://www.ago.net/new-building>
<http://www.ago.net/frank-gehy-redesigned-ago>
<http://www.ago.net/fact-sheets>

I read about a lot of the history of the AGO, and the Gehry expansion, which AGO debuted in 2008. Then I searched for more of Frank Gehry's architecture, which led me also to some of his furniture and hand drawn sketches. I'm interested in channeling the way his lines converge and move. Lastly, I looked for random line patterns to see what caught my eye.

I've included below a lot of saved pictures that I find inspirational in some way for this project.

WRITTEN COMPONENT—Self-Reflection:

I researched the architect Frank Gehry and looked at the way his lines move and converge. Like the AGO, many of his other projects evoke calmness and monumentality at the same time as flowing serenity and sleek sculptural lines. The quality of these lines which hold power in their simplicity is what I will try to evoke in my coloring book line drawings. I also researched many patterns made of lines (from multiple random designers), so that I can better integrate the kinds of surfaces the AGO has into the abstract line drawings. For example, there were cut-out polkadot patterns on some of the walls, there was the layout of the parquet and hardwood flooring, and many parallel lines on donation billboards. Adding these patterns will “pre-color” the line drawings, making them more intricate to color, and therefore to enjoy.

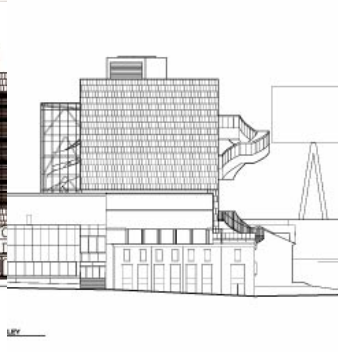
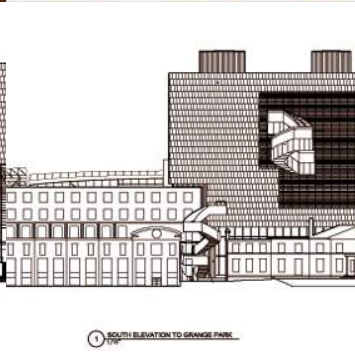
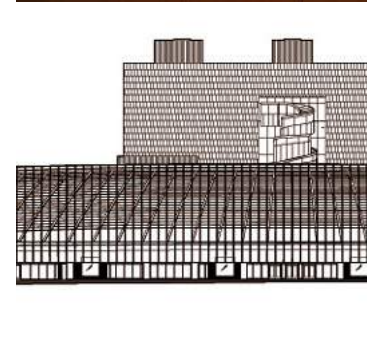
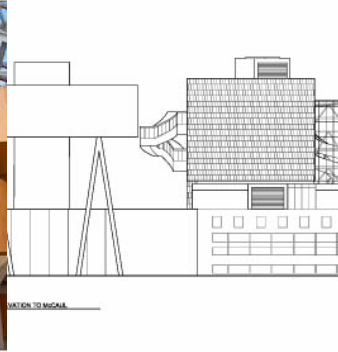
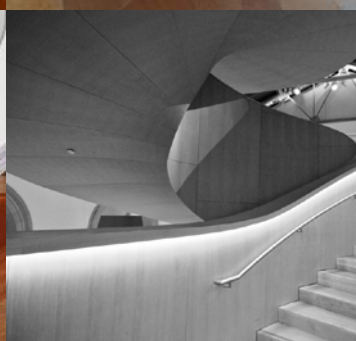
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**SAVED PICS
OF THE AGO**



[48]



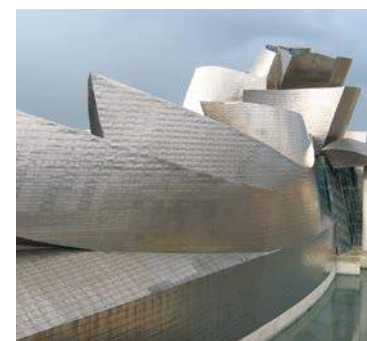
**SAVED PICS
OF FRANK
GEHRY
ARCHITECTURE**

SOUTH ELEVATION TO GRANGE PARK

1/2" = 1' - 0"



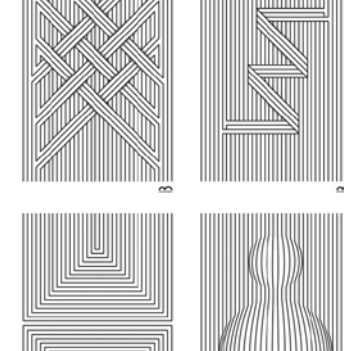
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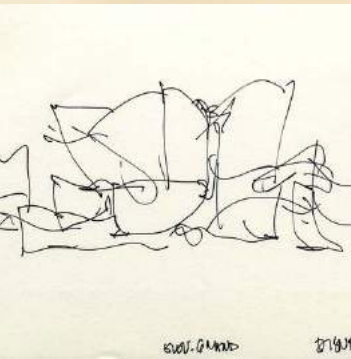




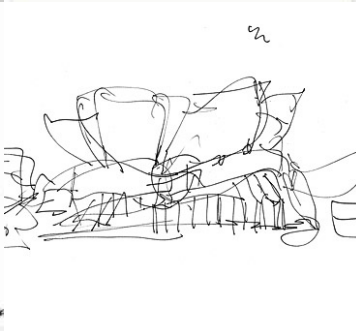
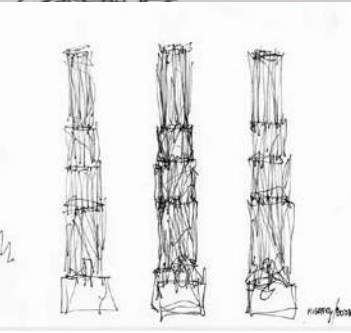
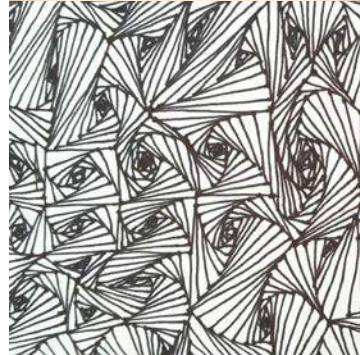
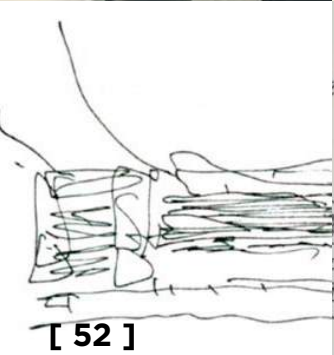
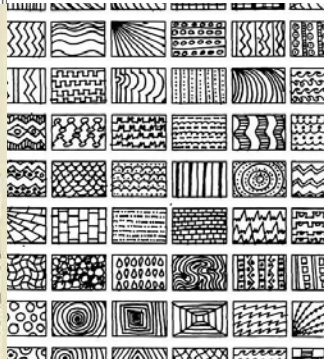
SAVED PICS OF FRANK GEHRY FURNITURE

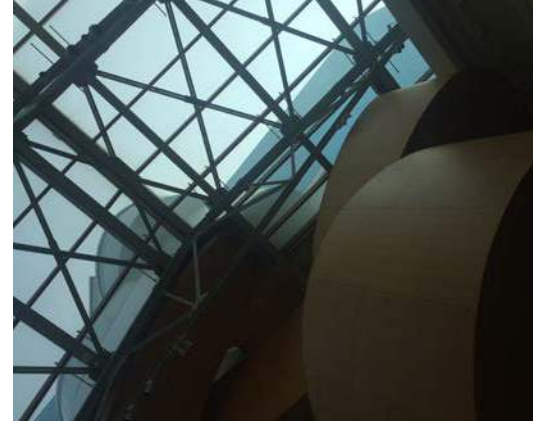


SAVED PICS OF PATTERNS & LINES



SAVED PICS OF FRANK GEHRY'S SKETCHES





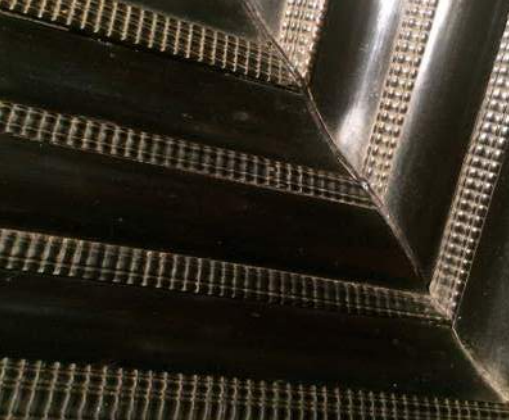
SELECTED PICS TO TURN INTO LINE DRAWINGS

(from everything, narrowed down to 45)



(That was 94 pictures saved from the internet. Meaning, they are not mine.)

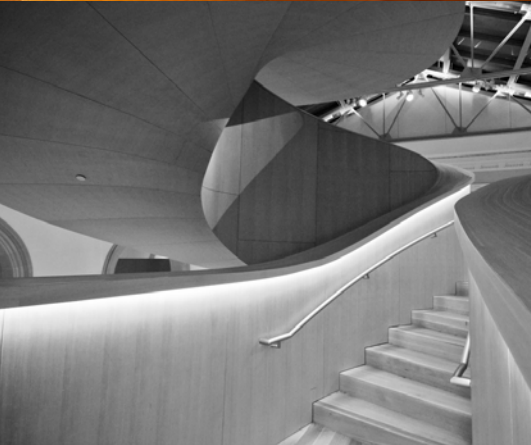




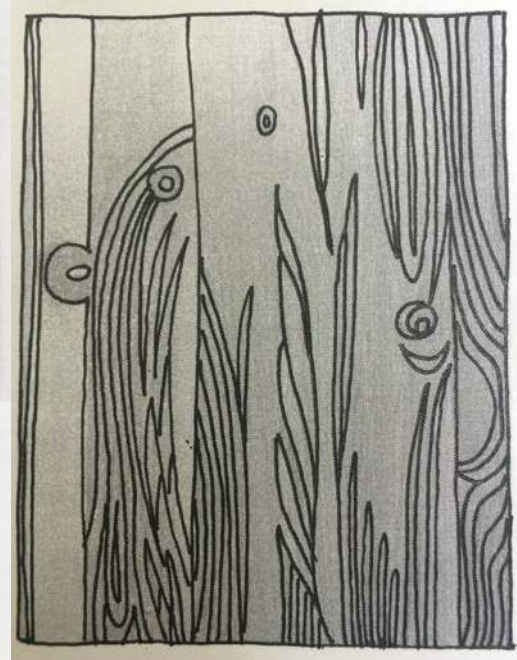
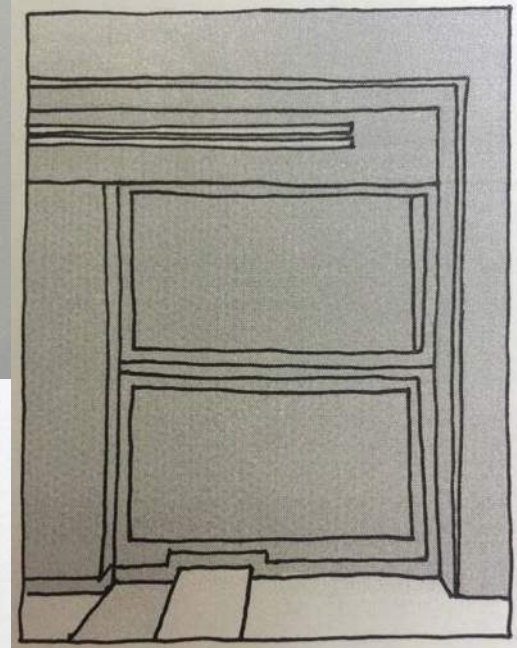
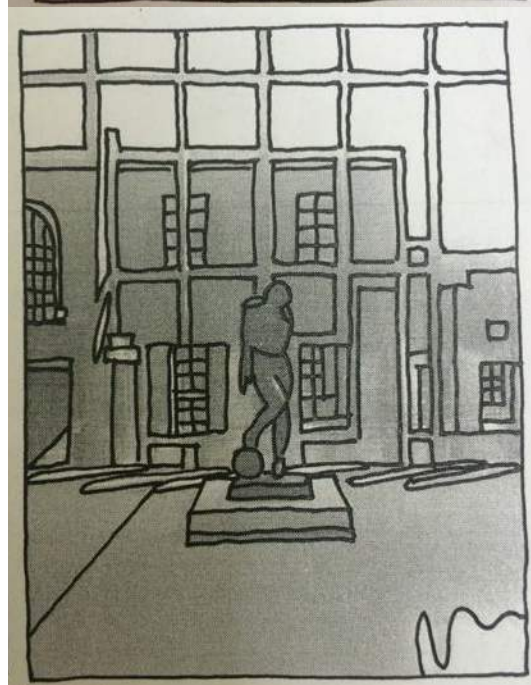
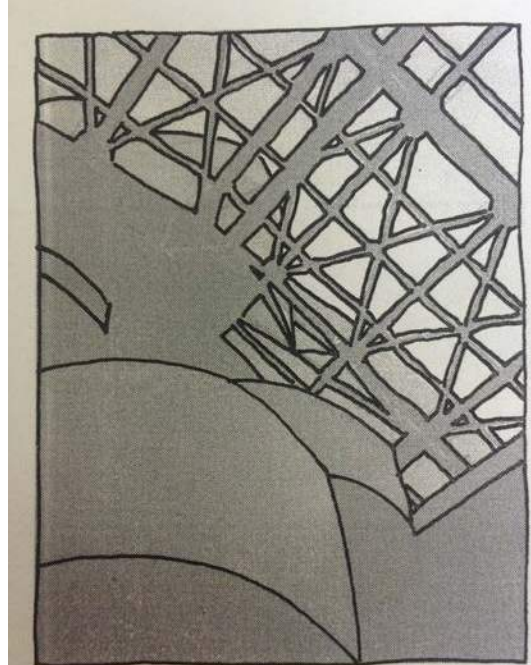
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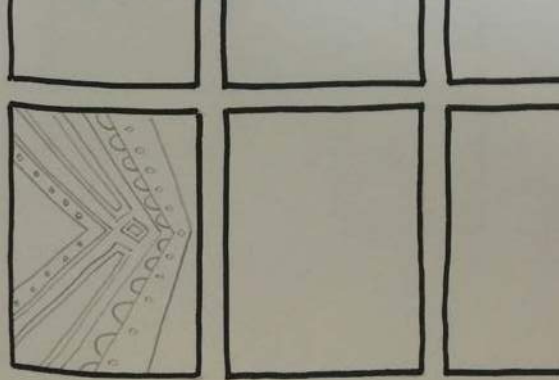




[60]



[61]



WOOD SHOP SCHEDULE - FALL 2017
MCA 108, 100 McCaul Street

MON	TUES	WED	THURS	FRI	SAT	SUN
8:30AM - 10:30AM WOOD 2005 Materials Explorations 2 Tech Number 8:30 - 10:30		WOOD 2005 Furniture Explorations 2 Tech Number 8:30 - 11:30	Technician 555 until 11:30AM		Continuing Studies Course 8:30 - 12:30	
11:30AM - 12:30PM Technician 555 until 4:30PM			FABR 2005 Intro to Fabrication: Wood from Kiyomasa 12:00 - 2:30	Class Assistant 555 10AM - 6PM	Class Assistant 555 12:30 - 6PM	
1:30PM - 4:30PM WOOD 2005 Furniture Construction Tech Number 3:30 - 6:30						
Class Assistant 555 until 6PM		Class Assistant 555 until 6PM	Class Assistant 555 until 6PM			
6:30PM - 7:30PM Class Assistant 555 until 6PM						
7:30PM - 8:30PM						
8:30PM - 9:30PM						
9:30PM - 10:30PM						
10:30PM - 11:30PM						
11:30PM - 12:30AM						

555 = MATERIALS CAN BE PURCHASED AT THESE TIMES

Contact Info:
Joni MacIver
STUDIOS CLOSED: Mon Dec 11
Technician
416-977-6000 x313
jmacIver@theuic.ca

EXTENDED HOURS THIS TERM: Wood Nov 27 - Wood Dec 20
STUDIOS CLOSED: Mon Dec 11
LAST DAY OF STUDIO ACCESS: Wood Dec 20

2015 PLASTIC PRICE LIST

ITEM	UNIT	Unit Price
1/8 acrylic clear	sq/ft	1.5
1/8 acrylic clear	sq/ft	3
3/16 acrylic clear	sq/ft	4.5
1/4 acrylic clear	sq/ft	6
3/8 acrylic clear	sq/ft	10.5
1/2 acrylic clear	sq/ft	18
3/4 acrylic clear	sq/ft	34
mirror acrylic	sq/ft	18
cast clear 1/8	sq/ft	7
cast clear 1/4	sq/ft	5.5
cast clear 3/8	sq/ft	10
cast clear 1/2	sq/ft	3.5
cast clear 3/4	sq/ft	6.5
1/8 black acrylic	sq/ft	6
1/8 orange acrylic	sq/ft	6
1/4 black acrylic	sq/ft	9
1/4 white acrylic	sq/ft	4
1/8 box white/translucent	sq/ft	8
0.3 co-poly	sq/ft	0.75
0.6 co-poly	sq/ft	1.5
1.0 co-poly	sq/ft	3
1.4 co-poly	sq/ft	4
1.8 co-poly	sq/ft	6.5
3.0 co-poly	sq/ft	15
1.2 co-poly	sq/ft	3
1.6 polycarbonate	sq/ft	6
1.4 polycarbonate	sq/ft	6.75
3.0 polycarbonate	sq/ft	11.5
1.2 polycarbonate	sq/ft	4.25
1.6 polycarbonate	sq/ft	6.25
3.0 polycarbonate	sq/ft	12.5
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3.0 polycarbonate	sq/ft	12.5

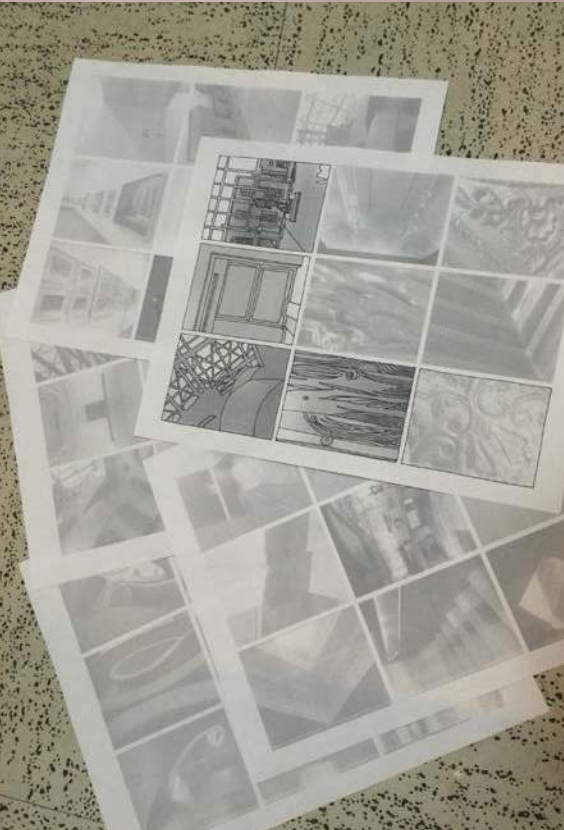
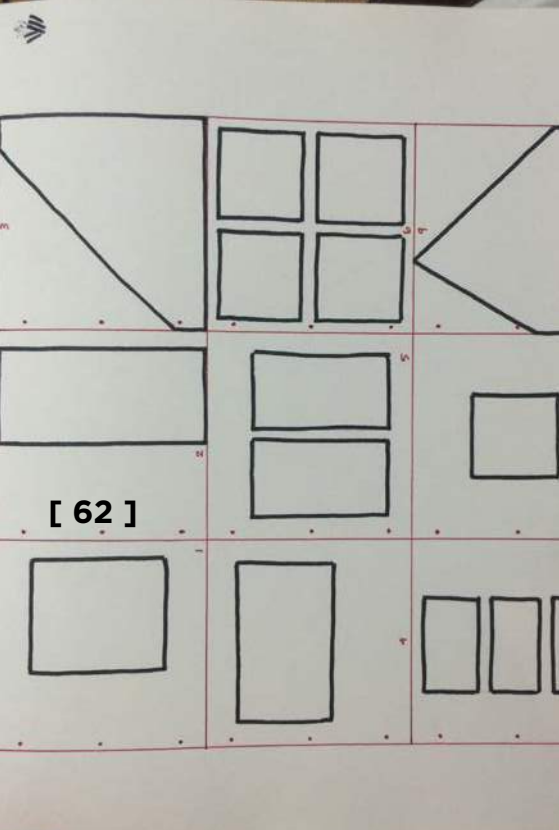
PLASTICS SHOP SCHEDULE - FALL 2017 - as of Sept 18
MCA 117, 100 McCaul Street

MON	TUES	WED	THURS	FRI	SAT	SUN
8:30AM - 10:30AM WOOD 2005 - Materials Explorations 2 Edmond Kampan 8:30AM - 11:30AM		WOOD 2005 - Materials Explorations 2 Edmond Kampan 8:30AM - 11:30AM	Open Studio - Technician 555 8:30AM - 12PM	Open Studio - Technician 555 8:30AM - 12PM	Open Studio - Technician 555 8:30AM - 12PM	
11:30AM - 12:30PM Open Studio - Technician 555 12:30PM - 4PM		WOOD 2005 Intro to Fab. Plastics Edmond Kampan 3:30PM - 6:30PM	Open Studio - Technician 555 12:30PM - 4PM	Open Studio - Technician 555 12:30PM - 4PM		Open Studio - Class Assistant 555 12 - 7:30pm
1:30PM - 4:30PM Open Studio - Technician 555 1:30PM - 4PM			Open Studio - Technician 555 1:30PM - 4PM	Open Studio - Technician 555 1:30PM - 4PM		
5:30PM - 8:30PM Open Studio - Member until 8PM		Open Studio - Class Assistant 555 until 10PM	Open Studio - Class Assistant 555 until 10PM	Open Studio - Member until 8PM		
8:30PM - 9:30PM						
9:30PM - 10:30PM						
10:30PM - 11:30PM						
11:30PM - 12:30AM						

555 = MATERIALS CAN BE PURCHASED AT THESE TIMES

Contact Info:
JOHN DRESZEL
Technician
416-977-6000 x299
jdreszel@theuic.ca

EXTENDED HOURS THIS TERM: Wood Nov 22 - Wood Dec 20
STUDIOS CLOSED: Mon Dec 11
LAST DAY OF STUDIO ACCESS: Wood Dec 20



• **ART** •
• **ABOUT** •
• **ART** •

ART ABOUT ART

A COLORING BOOK INSPIRED BY THE
ART GALLERY OF ONTARIO

ILLUSTRATED BY EMA DAN

STAGE 3

“Now Make Stuff”

Chose one direction from Stage 2 and further build and/or iterate based off in-class feedback and your own incubation over the last few weeks. 2D can lend itself to quick variations (this image printed on this material versus that material, colour options, cropping, scale, etc) while motion and 3D can be intensive in other ways that are not as prolific.

- Make as much as you can and document all your work.

- Where possible show how you considered multiple options through making and not just words (you can have words of course, but if you think it, make it.)

Consider: scale is often left to the printer—8.5x11, 11x17 etc. How can you use scale (or proportion when thinking about what the form will be in relationship to) to further communicate your ideas?

PROGRESS THIS WEEK:

This week I did a lot of things that can't easily be seen, in preparation for the final stages.

I measured and cut paper.

I priced printing and paper options. Price will still be dreadfully high. :(

I went shopping for materials: binder rings (Staples), plexiglass (OCAD Plastics shop), canvas (Above Ground).

I looked at wood for the covers and once I saw it in person I changed to my Plan B cover material: Plexiglass. Once I saw the way the red industrial lettering on protective kraft paper ended up being positioned after cutting, I decided to leave it on and have the best of both worlds: initial brown/organic color I wanted from the wood, and the hard smooth texture of the plexi. Plus the added bonus of having shiny see-through portions on the sides of the plexi.

During the phase I was going to use clear plexi covers I bought natural colored (off-white/sand color) canvas, the stiff kind used for painting, to use as an interior lining between the cover and title pages. It was supposed to add a natural element back into the design once I had eliminated the wood, and reiterate the "art" theme.

I folded temporary covers of 5.5x5.5, 6.6, 6.5x6.5, and 7x7 inches in order to decide on the book size.

Once settled on the 6.5x6.5 size, I punched a lot of holes and carefully measured to create the right amount of space between the covers—important because since the binding is binder rings, not a traditional stitched or glued binding, covers will move vertically and independently of each other.

Carefully created the Illustrator file for the covers to be cut. Then went and cut the covers at OCAD's "Rapid Prototyping Center". Wooo!!! :)

Balance between type size, placements between punch-holes, and borders were important. Lastly, I made one tracing as a test to test techniques and pen, speed, etc.but I'm not really pleased. I'll have to fix the line quality somehow.

WRITTEN COMPONENT—Denotative Description:

Two hard plexiglass sheets, 1/8th inch thick, 6.5x6.5 inches per sheet.

Square shape.

Geometric typeface.

Plexiglass coated in kraft paper with red color writing.

Cut-out title letters.

Shiny silver binder rings, 1-inch diameter.

Light shimmers through plexiglass sides.

72pt geometric sans-serif typeface (Gotham) with no counters.

Rings go through holes in plexiglass, 3 on each sheet.

Connected sheets, can move.

Smooth texture.

Straight lines, right angles.

Asymmetrical type layout, flush left. Dense in a upper-right corner.

Red text on outside covers contrast with clean kraft inside covers.

Materials contrasted/juxtaposed: clear plastic/ opaque brown kraft paper/ silver metal.

Shape contrast: square covers/round bindings.

3 Binding holes align in vertical line, repeated, same round shape&size hole.

No gradation or photos, only solid colors or textures.

Transparency peek-a-boo on sides of plexiglass—reflect light.

Consistent alignment of the words "ART" with punch hole at left.

Red color disrupts kraft colored space—adds unexpected elements.

Asymmetrical placement and alignment of red color elements.

Letters extracted from cover.

Density only in areas with writing. Overall sparse layout.

3D design.

Hard materials.

Extruded letters.

Word "ART" is twice in title—repetition.

Mirrored covers because both are square shapes bound in middle.

Horizontal and vertical directions because there are no diagonal elements to the design (except in the letterforms).

WRITTEN COMPONENT—3 Details & Connotation:

#1. 3-Dimensional design:

Architectural. Innovative. Unusual. Industrial. Tough.

#2. Smooth textures:

Clean. Sleek. Modern. Minimalist.

#3. Geometric shapes:

Basic. Solid. Unadorned. Stable. Mathematical. Approachable.

Rapid Prototyping Centre

The Rapid Prototyping Centre has two Techno ISEL computer numerically controlled (CNC) Routers. Access to the CNC routers is open to all students and faculty of OCAD U for academic based projects only.

Cost

The cost to use the CNC router is \$20 per hour, with a minimum charge of one hour. There is a \$6 file set up fee which includes the review of your file and the set up on the CNC bed. There will be an additional \$5 fee for every sheet of material beyond the first sheet.

Overview

The CNC router can be used for cutting 2d part files and 3d surfacing. The CNC router has a 4'x8' bed with a 4" gantry clearance (Z height). For 2d cutting, there should be a 1" margin no cut zone around the perimeter of your material stock to screw into the router spoil board. The router is a 3-axis router, therefore it cannot make undercuts and bevel cuts.

Materials you can use are:

- Wood, including plywood and hardwood
- Rigid Insulation Foam
- Plastics, such as acrylic and polyethylene (LDPE / HDPE)

Preparing Your Files For CNC

There are a few steps involved in preparing your files for the CNC router.

The first step involves preparing your part geometry. This can be done in any software program (Rhino, 3dsMax, Maya, Solidworks, Sketch-Up). 2D cutting requires only 2d line drawings. Software programs AutoCad and Illustrator can be used to generate 2D line drawing files. 2d cut parts should have all parts joined as a closed vector geometry. Be sure your lines meet exactly at endpoints, and there are no duplicate, intersection, or overlapping lines. 3d surfacing uses a surface or solid model. These files should be at actual scale of the part you are making.

Tool-paths need to be generated to program the machine to cut your part. We use VisualCAM Import file types: DWG is recommended for 2d files, and STL for 3d surfaces. The three basic operations of VisualCAM are profiling (cutting), horizontal roughing (rough cutting of surfaces), and parallel finishing (finish cutting of 3d surfaces).

Cutter Information

To improve cut quality We recommend purchasing your own cutter. Available collet sizes are 1/8", 1/4", 3/8" and 1/2". To determine the best type of cutter for your project, speak to the technician. If you do not provide your own cutter, a \$25 cutter fee will be charged for the use of our stock cutters.

Before your part can be milled, you need to review your file with the technician. The technician will quickly preview your file for errors and correct settings. Do not expect that this part can be run immediately. There is a 3 day lead time for the CNC router.

[70] Material Preparation

Students must supply their own materials. If your material stock is glued up, be sure that it has had at least 24 hours to dry. Use liberal amounts of glue spread evenly across the material to ensure complete adhesion when laminating materials. Please ensure the material is cut square and true. Also please note your actual material thickness, as this may effect your VisualCAM settings. Use calipers to get the exact thickness of your material. For example, if using 3/4" plywood, it is likely the actual thickness is .6875". This information is important when designing your file.

Questions

If you have questions about the CNC router, please drop by the Rapid Prototyping Centre (Room 130) and speak to the technician.

Rapid Prototyping Centre

How to set up a file in Adobe Illustrator CS

We recommend downloading our drawing templates. Templates for Adobe Illustrator can be downloaded here.

The "Art board" size of the template is set to 48" x 27". This is the size of the laser bed. Anything larger than 48" x 27" will not fit on the laser and therefore will not be accepted.

• Set art board to match the size of your material in inches
Go to File -> Document Setup -> Edit Artboards -> Set width/height of your material.



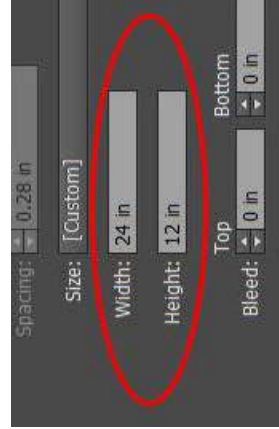
If you are not using the template provided

• Make sure you are working in inches

Select File -> Document Setup -> Units -> Inches



• Set art board to match the size of your materials
Select File -> New -> Set width/height from the menu



• Make sure you are working in RGB mode
Select File -> Document Colour Mode -> RGB

Maintaining continuous vector geometry

Make sure that all your vector paths are continuous. If strokes / closed shapes are constructed from more than one path, make sure that you join / close the paths.

To do this, use the Direct Selection Tool and select the open endpoints.
Select Object > Path > Join (Ctrl+J) from the top menu

Using Text

All text used needs to be Outlined / converted to paths.

Select Type > Font > Create outlines from the top menu

This step converts the text to vectors and preserve your font. If you don't do this and we don't have your font installed on our computers, the file will open in default font (Myriad or Arial)

Using a stencil font can prevent the middle islands of some letters to fall out when laser cut, making the word difficult to read.

Minimum Cut Widths

Noting:
If compiling a file with lots of components on one sheet of material, make sure there is a gap of at least 5/64" or 2mm between the components.

Small details / cut widths:

We recommend that minimum cut widths be no smaller than 1/16". We can go smaller but things can get quite fragile and we cannot guarantee it will work.

Materials

The laser cutter can cut/engrave an abundance of materials including:
Acrylic, Abs, Acell, Styrene, Polypropylene, Zetofeam, Solid Wood, Veneered MDF, Plywood, Paper & Card stock, Fabric and Rubber.

We do not cut materials that are thicker 1/4" with some exception.

Saving your file

Select File > Save As
File Format **Adobe Illustrator ai**

IMPORTANT:
This allows us to open the file in Illustrator and make any necessary edits to your laser file. Please note there is a minimum 24 hour lead time.

Laser Cutting/Engraving Lines

The pre-selected colour group: These colours are the four colour options for laser cutting. These are the only colours that the laser will recognize.

Use Black (RGB: 0,0,0) for everything you would like engraved.

The laser cuts the colours in order. Starting with Red (RGB: 255, 0, 0) followed by Blue (RGB 0,0,255), and finally Green (RGB 0,255,0). All interior cuts should be cut first and therefore should be red, with any further cuts being Blue, and the final exterior cuts being Green.

All laser cuts and engrave lines should have a stroke weight of 0.01pt

Raster Lines and Fills

All vectors you would like raster engraved must be indicated by a vector fill.

Set all fill colours to:
Black: RGB: 0,0,0

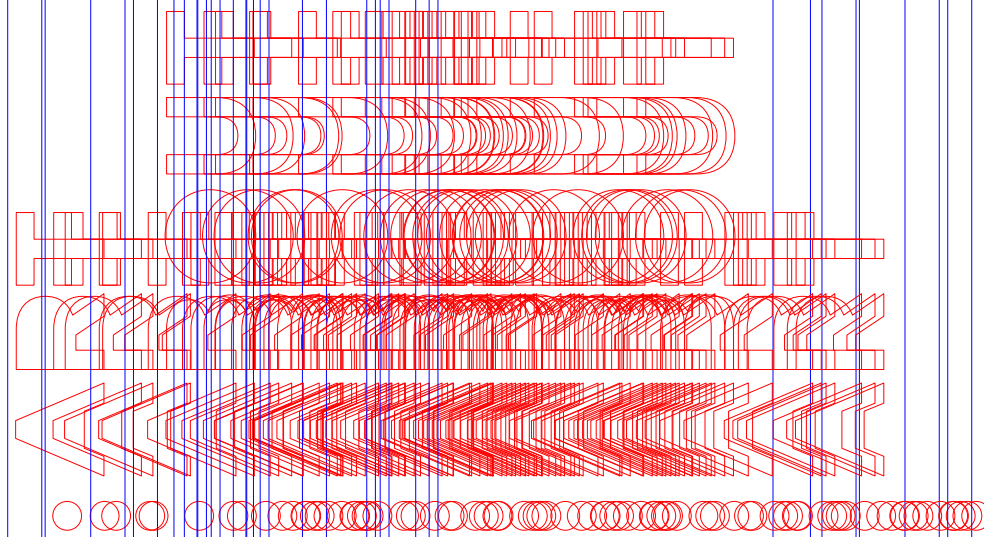
The Rastering Effect is achieved by leaving your paths filled with black. However, different depths of rastering can be achieved by using several tones of grey. Black will always be rastered the deepest, with White not being touched. The darkness of the Grey tone will determine how deep the raster will be. However to achieve the rastering effect, the laser passes over an object hundreds of times removing one beam width per pass. This means very large rastering jobs can get very expensive. So use this technique wisely.



example of laser rastering, engraving and cutting

[71]

ART
ABOUT
ART





NAME: Emma Dan
 STUDENT ID: 3155209
 PHONE: 414 550 7264
 OCCASION/EMAIL: 3155209@student.ocadu.ca

WE DON'T COVER FEES QUOTES. Upon receipt we will provide an estimate for all our projects. We are not responsible for any damage or loss of materials or finished products. For each order, please provide a contact person and phone number.

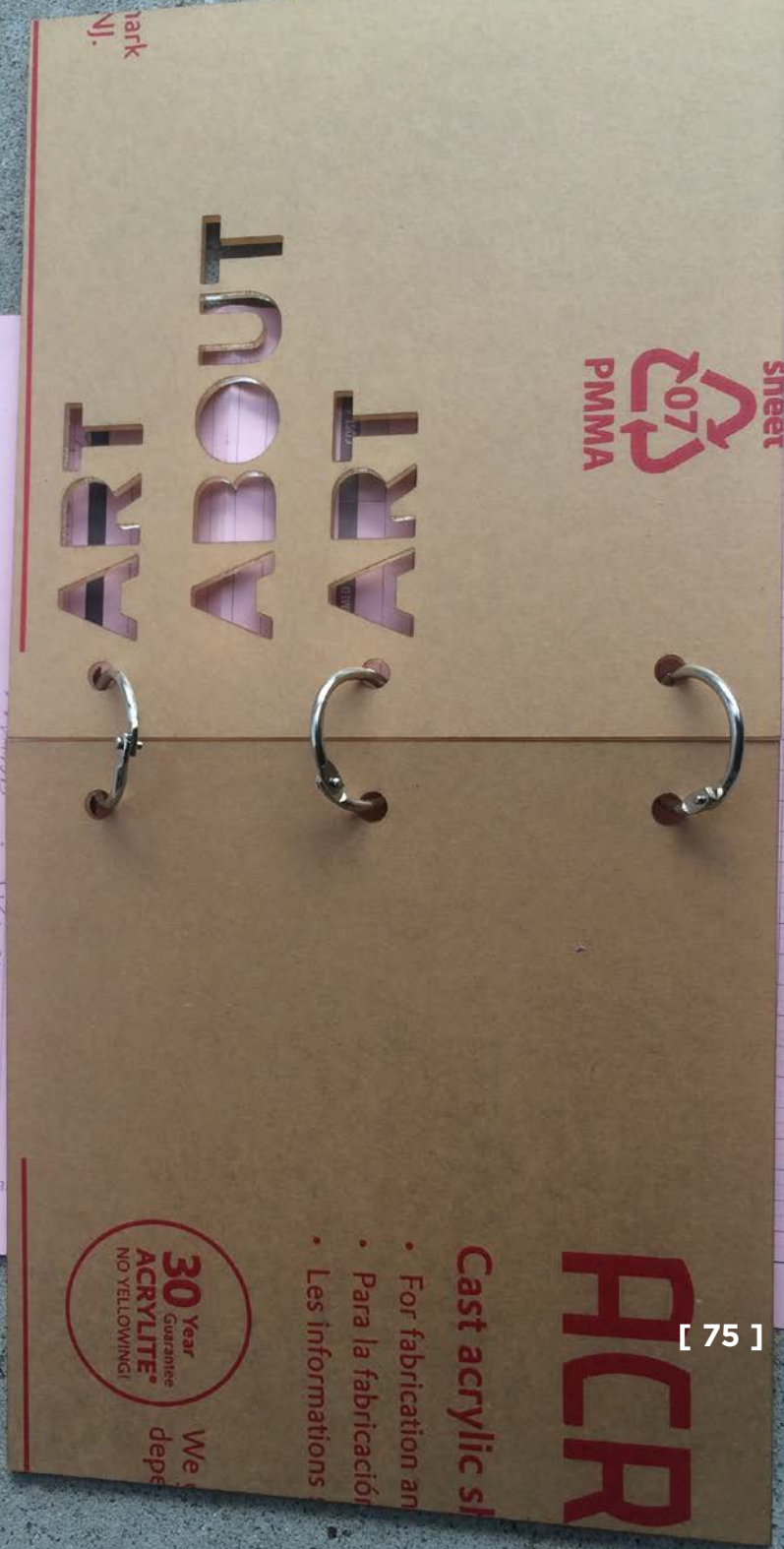
JOB TYPE: IC FDM MJM SON CNC WAX OTHER

FILE NAME: - MUST BE EXACTLY AS FILE IS NAMED

JOB NUMBER: 7264
 DATE/TIME:
 ORDER TAKEN BY:
 COMPLETED BY:

QTY: Book cover, A5

COST:



STAGE 4

“Summation”

Revise work from Stage 3 based off in-class feedback and compile your work for final critique.

A) Extensively document your outcome for this project. Capture at least 25 images of the details of your project for your process submission and for your process book. This can be displayed digitally for the critique. Thoughtfully consider your elements, principles, and actions when generating your imagery.

B) You will need to compile a complete process book documenting your entire four weeks.

Bring your outcome of the project to present to the class.

THIS WEEK:

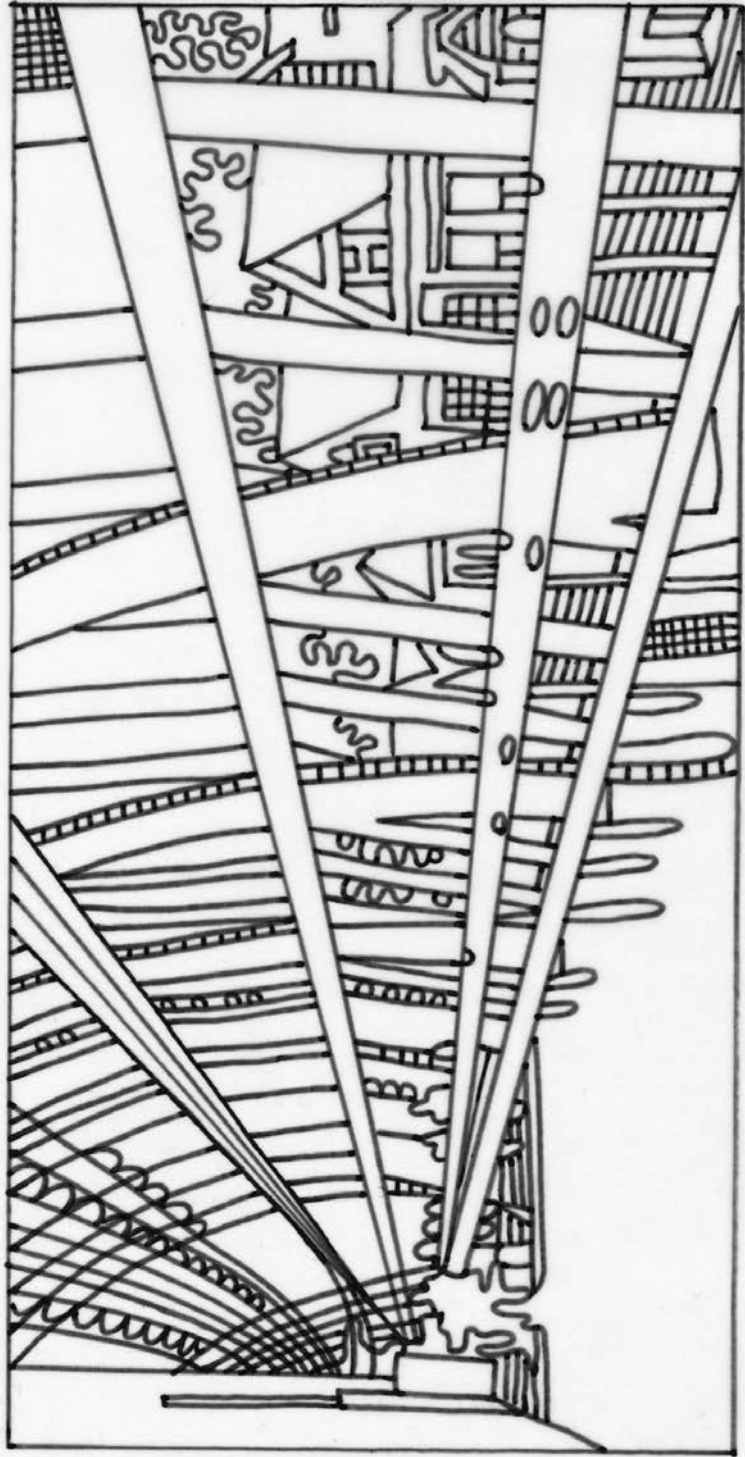
This week I had to draw all the line drawings. I thought it would be the longest part of the work but I was wrong. After testing a million black pens so that I could trace directly on my laptop screen—because on tracing paper a black pen is not just a black pen—I finally picked one. And then the tracing and drawing happened, with lots of added creative embellishments. I ended up making 23 drawings, even though I had planned to do more, these took almost a whole day. Then I scanned the 23 and spent another day Photoshopping out artifacts, small blemishes, and fixing sloppy lines. It took so long, and the drawings still look worse than they should. I didn't expect to have to correct so many of my poorly-drawn lines. If I were to do this project over with unlimited time, I would have illustrated the line drawings from scratch so that I could have vector files instead. I tried Image-Tracing my drawings but it was a disaster no matter what setting I used.

Then I laid out the book in InDesign, and finally printed my first draft. Even though I didn't see any artifacts on the computer screen, on bond paper fuzzy gray areas got printed instead of pure white. I went back and fixed all 23 images, printed again and to my great displeasure the second time there was less gray but still gray artifacting, even though the contrast was turned way up and any further would have affected the line quality. I was pretty upset about that, and even more distraught when I didn't make it to the printer before Friday at 5PM when it closes. I considered backing each 20lb bond paper page with 110lb black card but scrapped the idea because it was too thick, also glue= bad idea. I was so close to ending up with bond paper pages but at the super last minute I decided to bite the bullet and spend \$20+ on printing on nice matte 100lb paper. So even though the drawings aren't perfect, in the end the \$40 total on this project was totally worth it because this book is awesome!!! :)

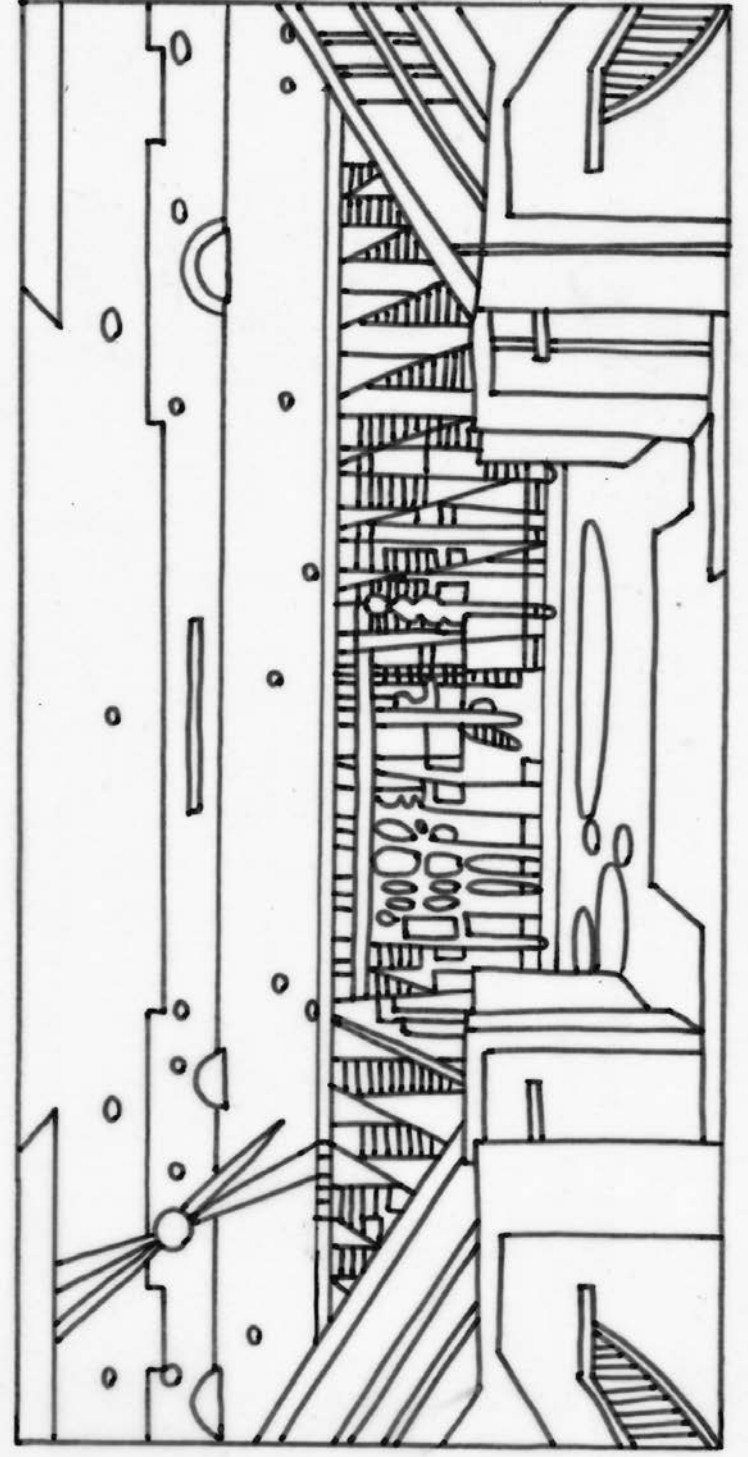
There were a couple accidents along the way, like when I hole-punched a bunch of pages on the wrong side because I was falling asleep; and some low moments in my esteem while creating this book. Like, there was a moment I considered last minute to change the size of the book, to 5.5x5.5 inches, that way I could fold 8.5x11 pages in two and make a much more economical book. I actually considered this heavily from the beginning, because I could do soft-covers; but I think that's a bit small for a coloring book, and it would also be a different size than my plexiglass covers... so no. Maybe I'll make a smaller cheap version in my free time though.

I actually took 618 pictures of the book back when I thought I would leave the book with bond paper pages. I took the pics in the bathtub because bathtubs make great lightboxes. Thankfully I got a new phone this week otherwise my old phone would have died by the 5th picture. The more pictures I took the more creative I became with the lighting and angles. I started with normal 4:3 size, and quickly changed to square pictures because 1:1 matches the book design. This was great practice to know what looks good, so I re-did the photo session again when I changed out the inside pages to the better paper. I took 244 photos of the final product. I included 27 copies of my fav pics at the end, at 800x800px size (the originals are 3024x3024px).

In conclusion, I'm happy with this project. I think I met my objective really well. I hope to find a way to actually get the AGO to sell a version of my book in their gift shop—maybe? I can dream. :)



[80]



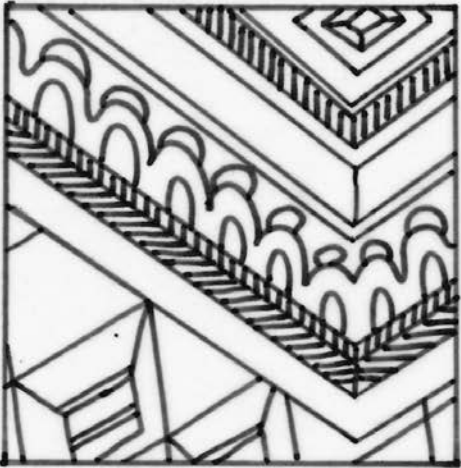
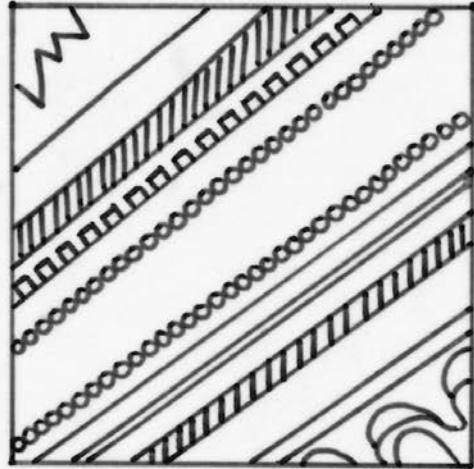
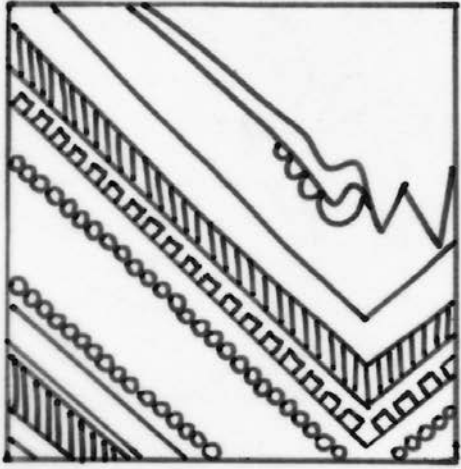
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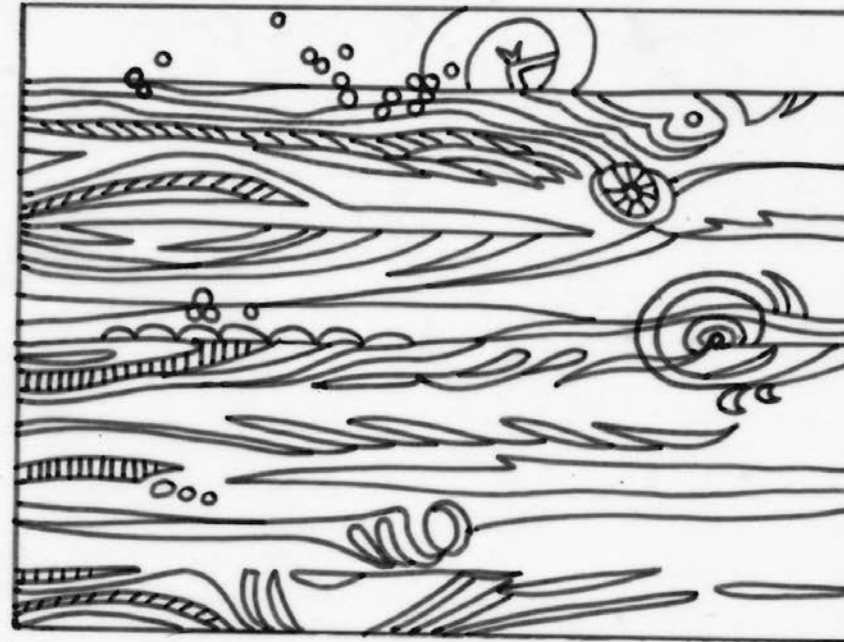
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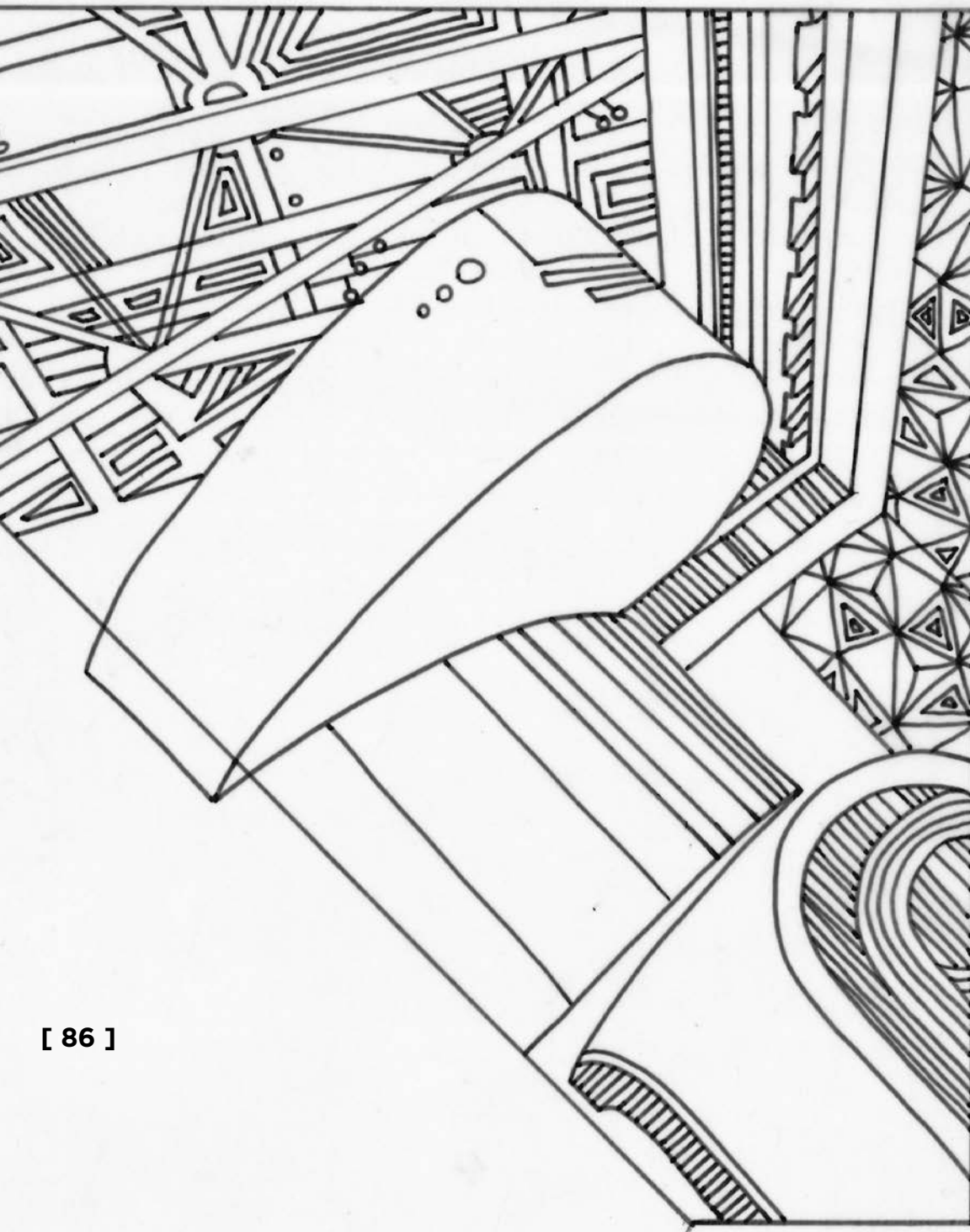
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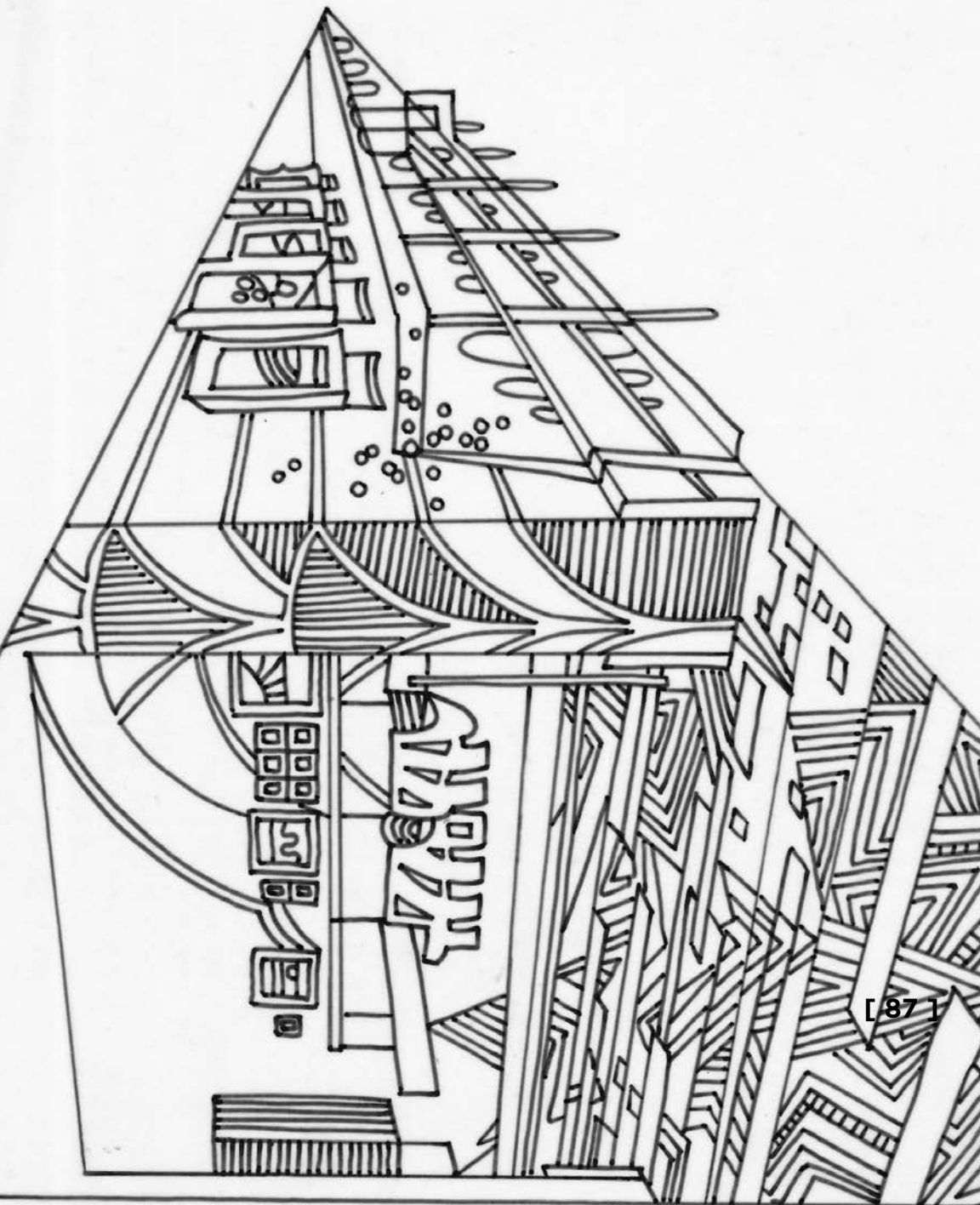
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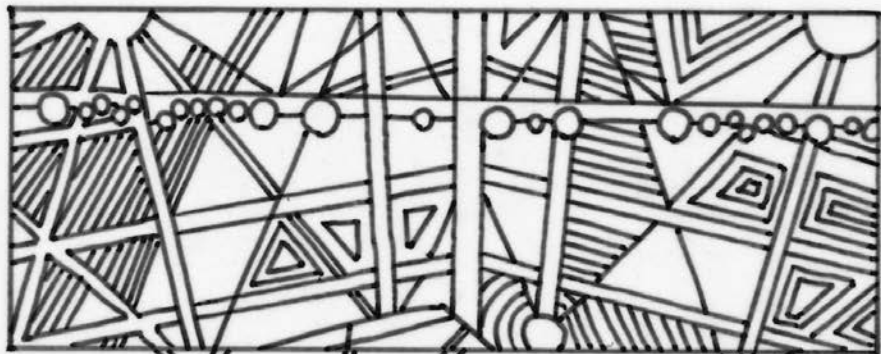
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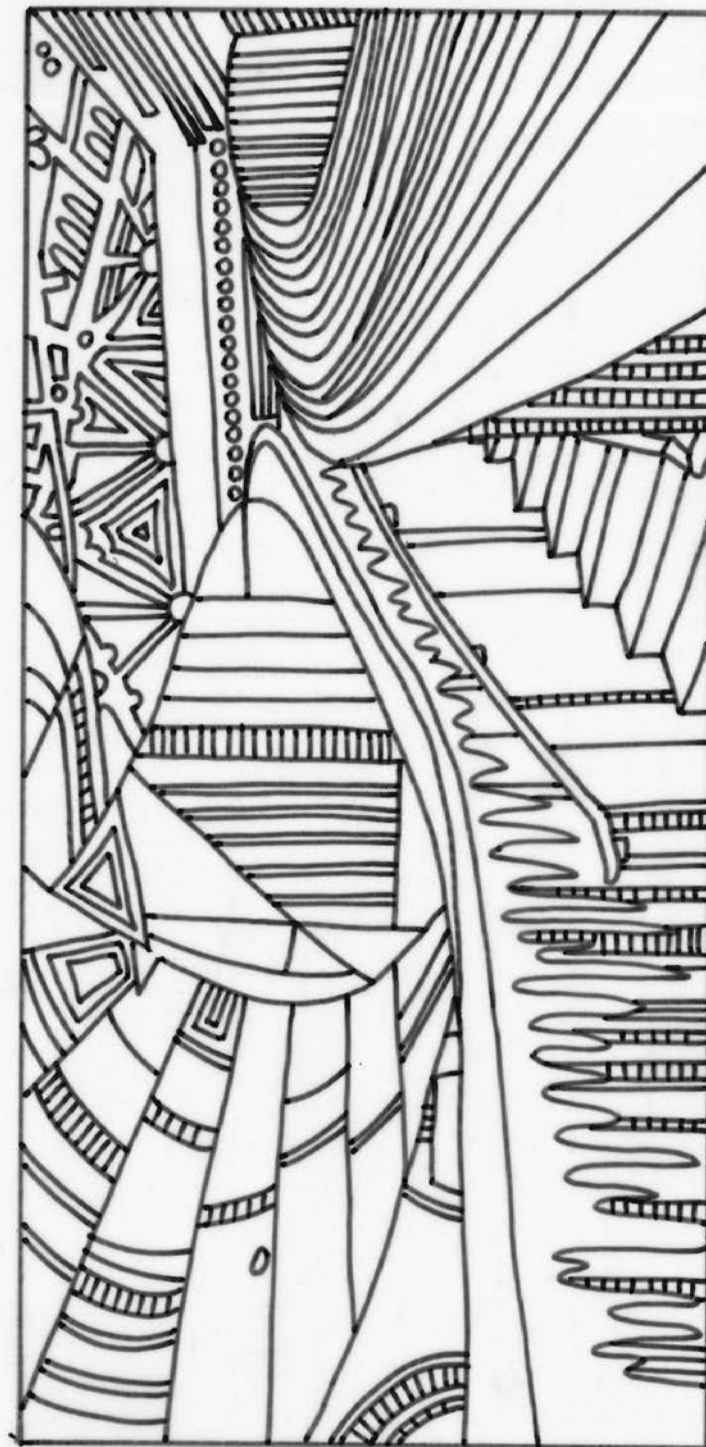
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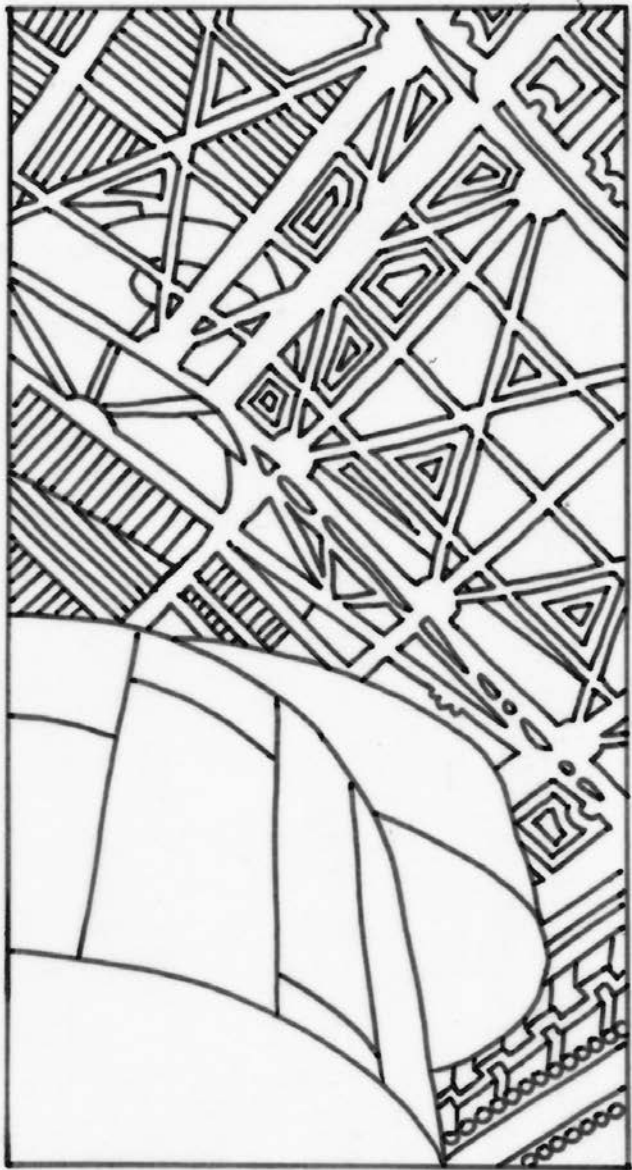
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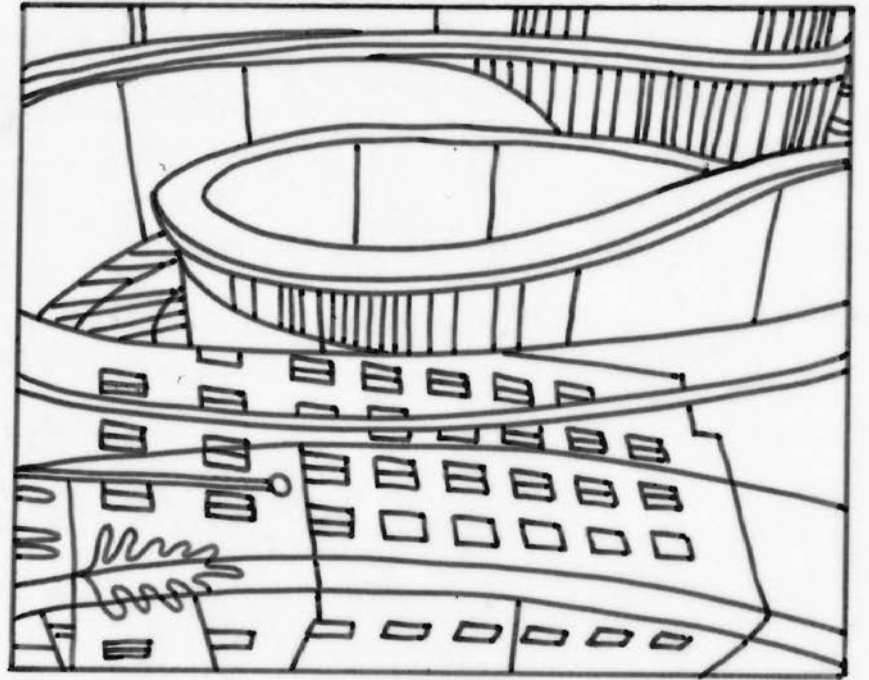
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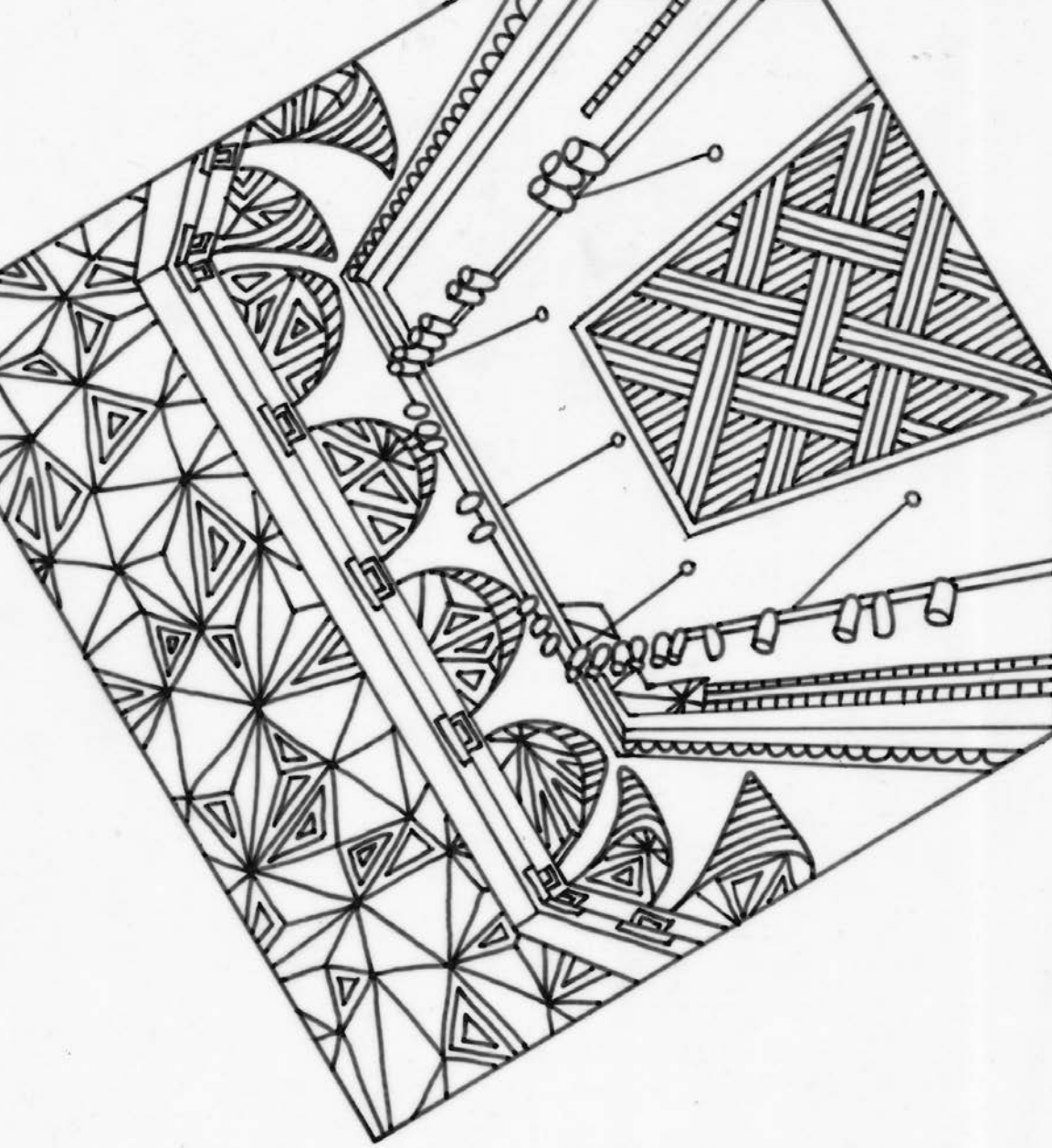
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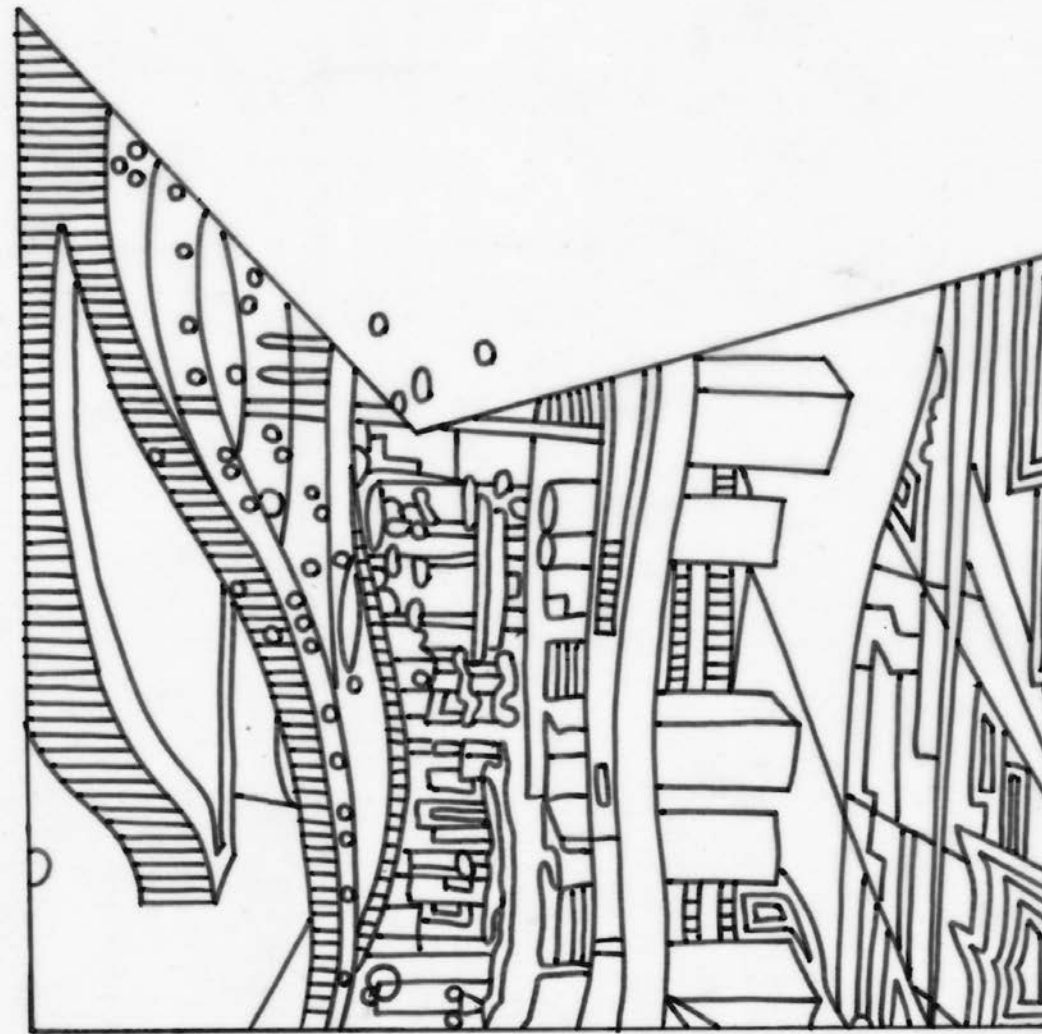
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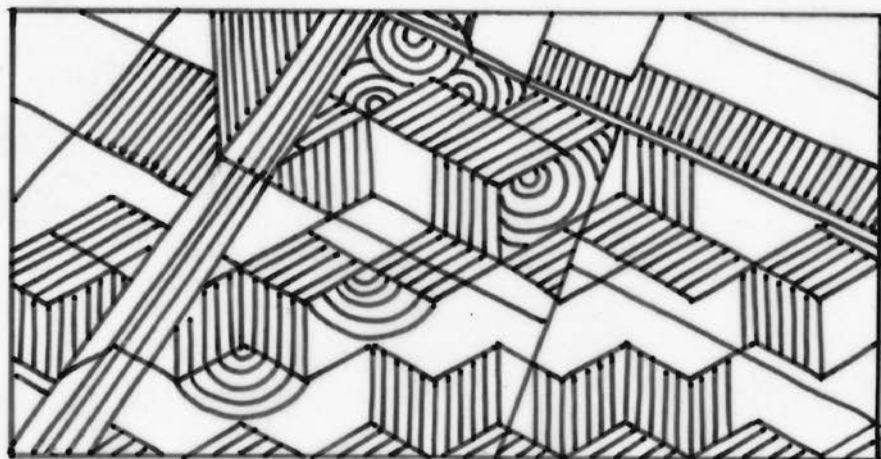
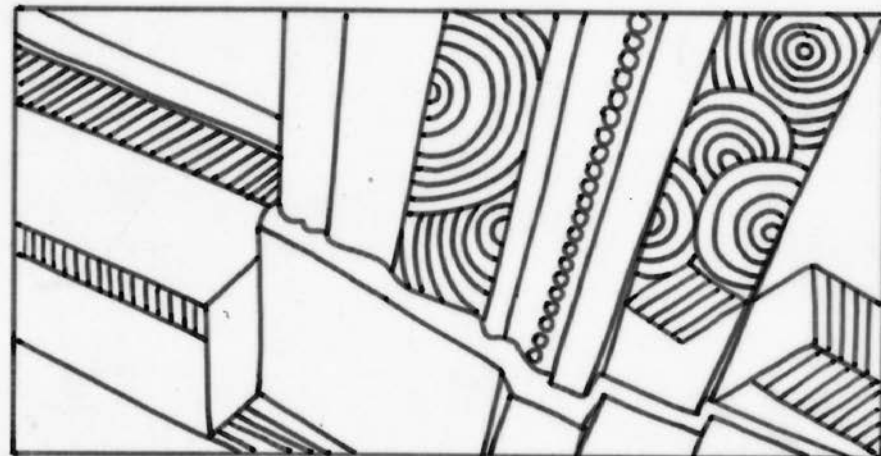
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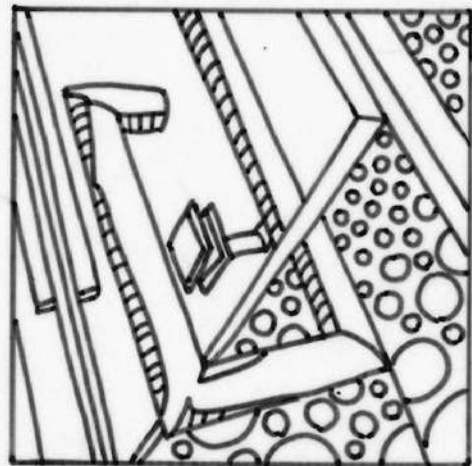
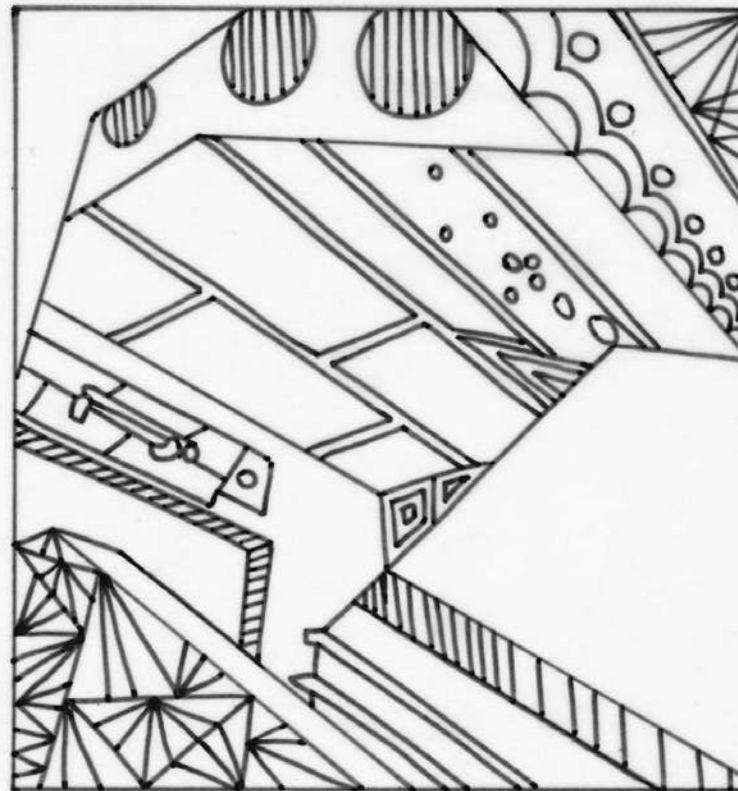
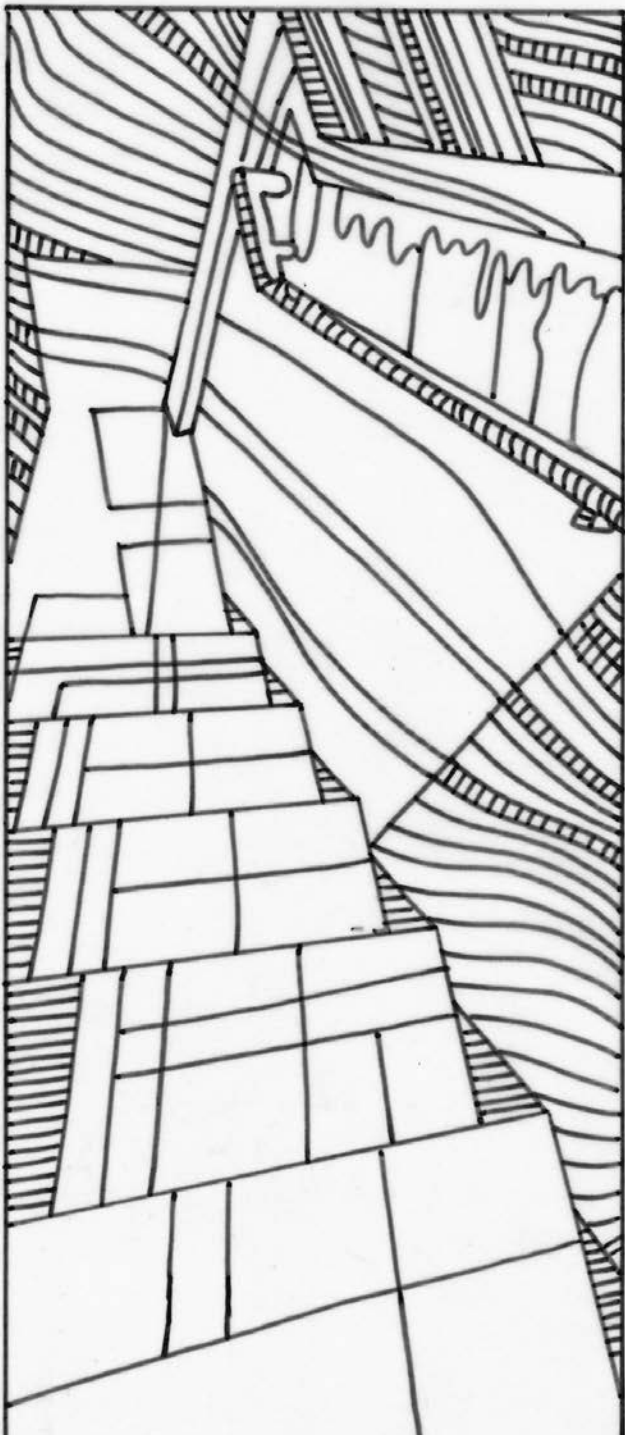


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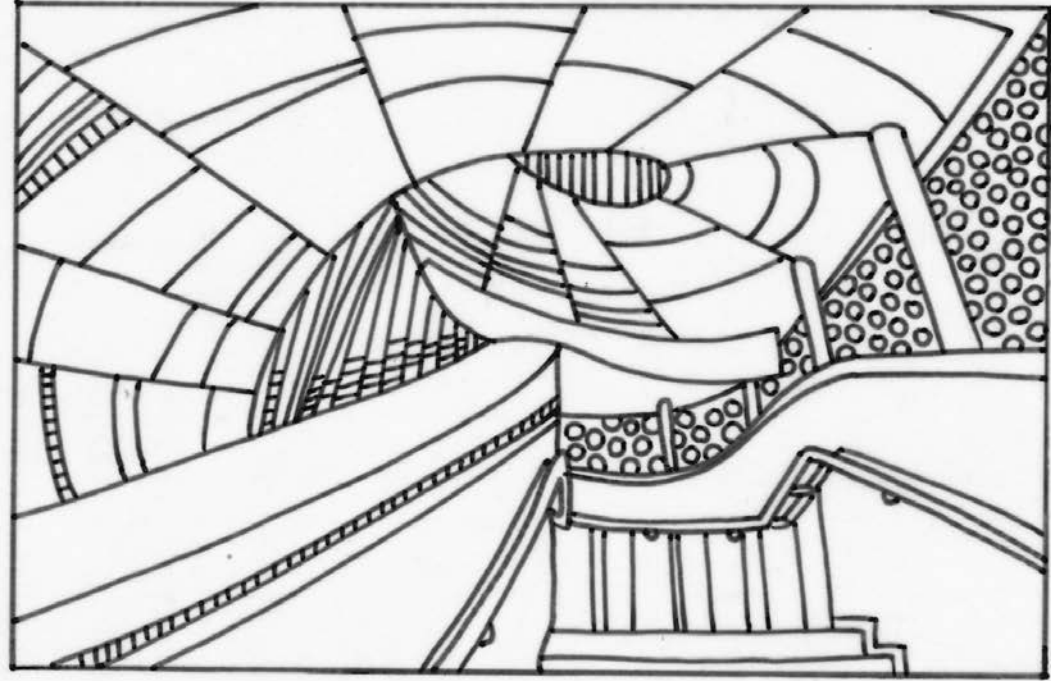
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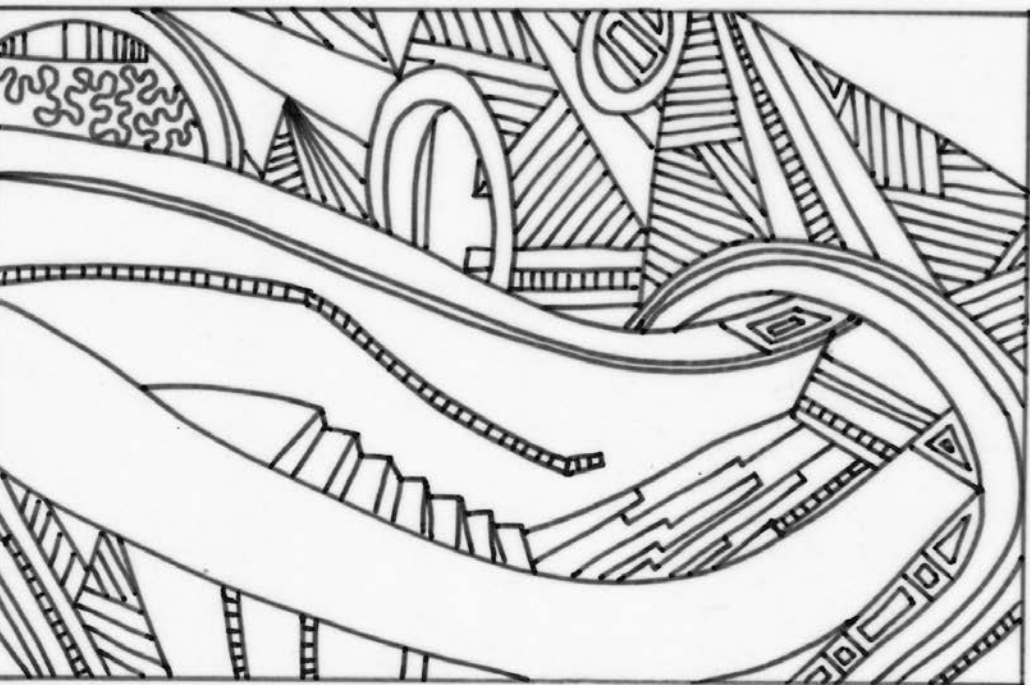
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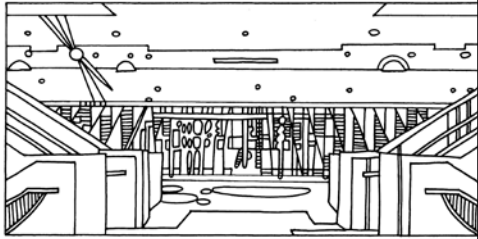
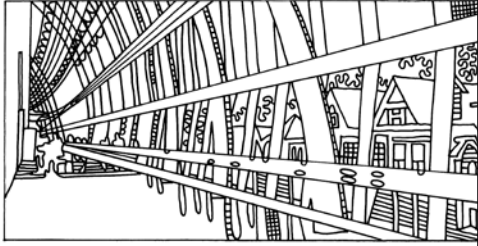
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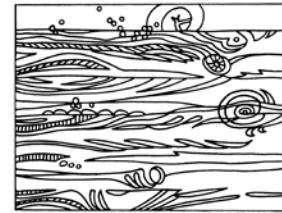
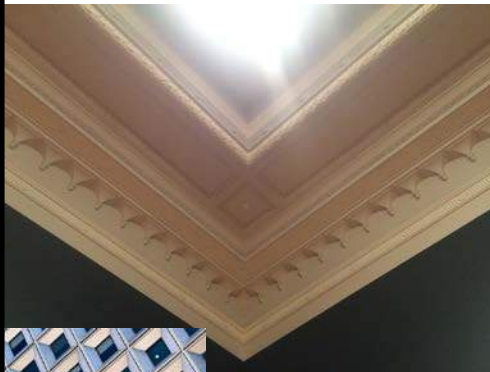
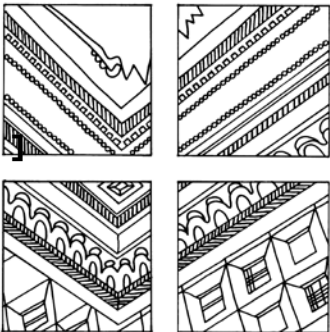
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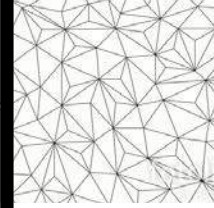
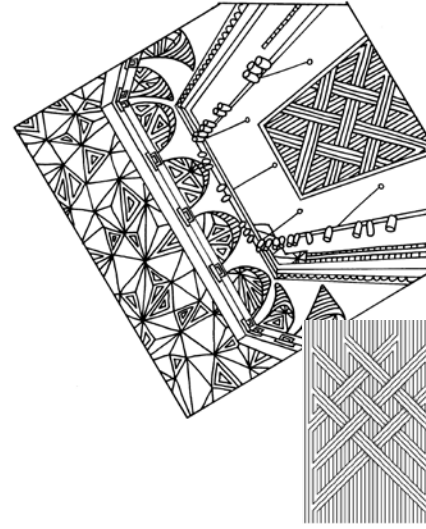
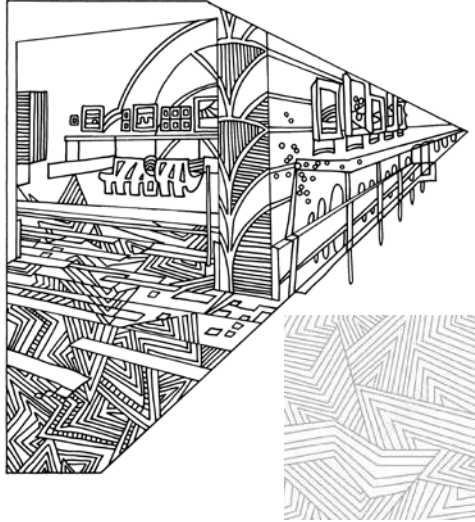
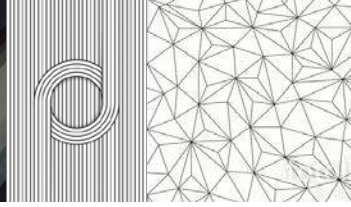
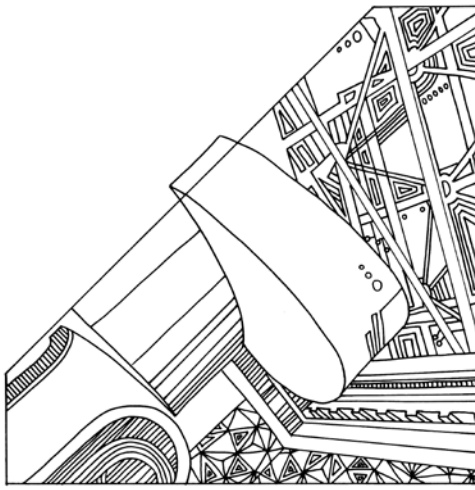


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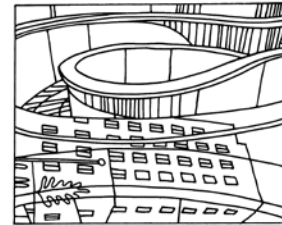
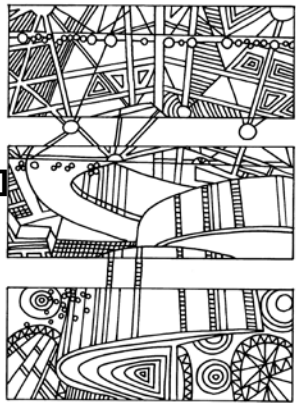


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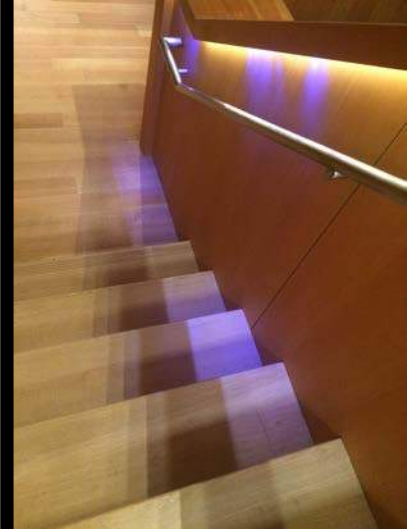
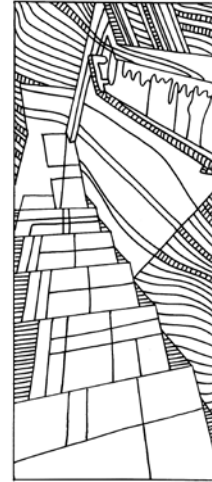
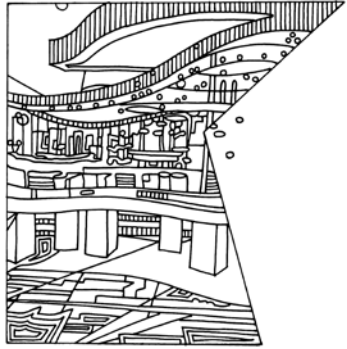
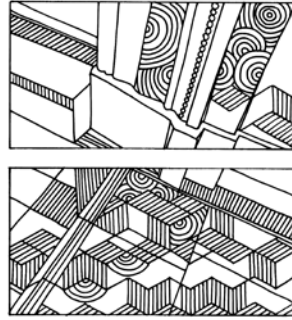


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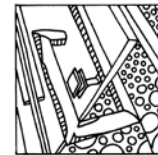


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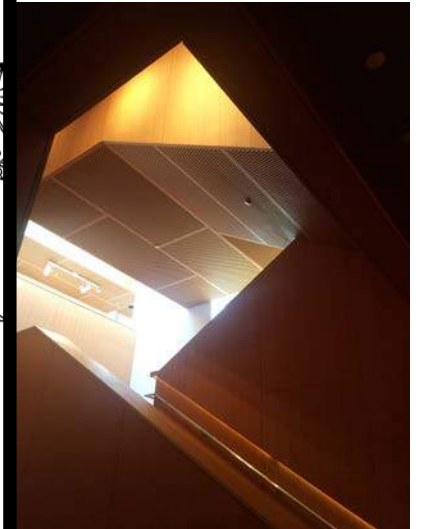
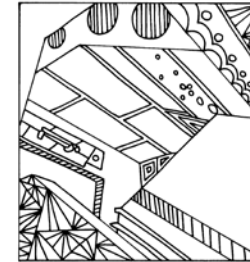
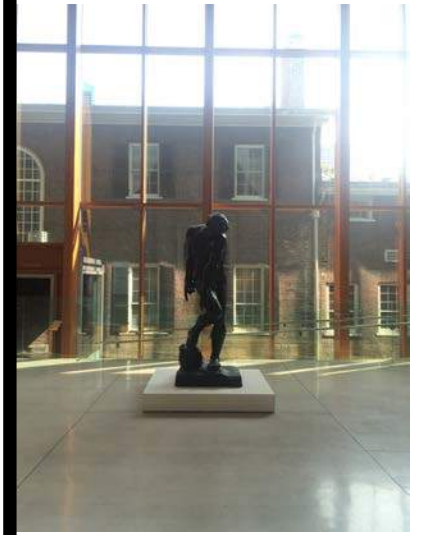
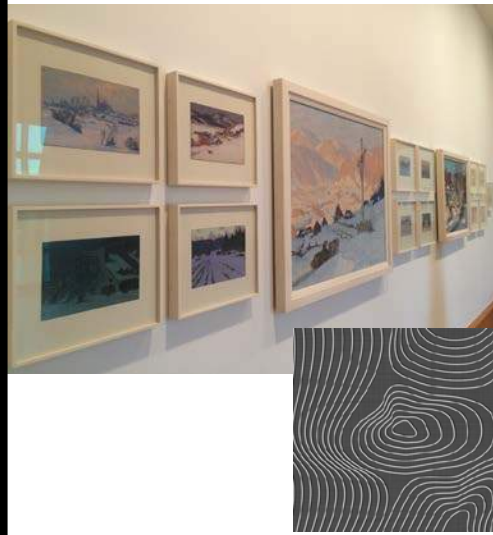
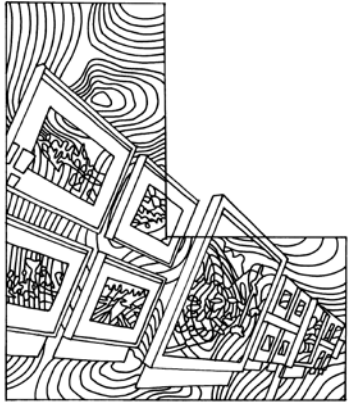


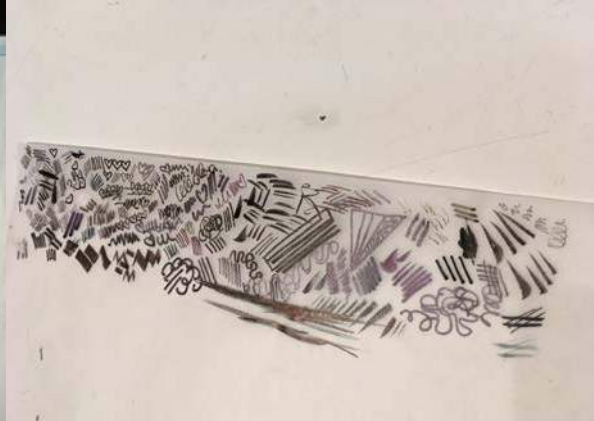
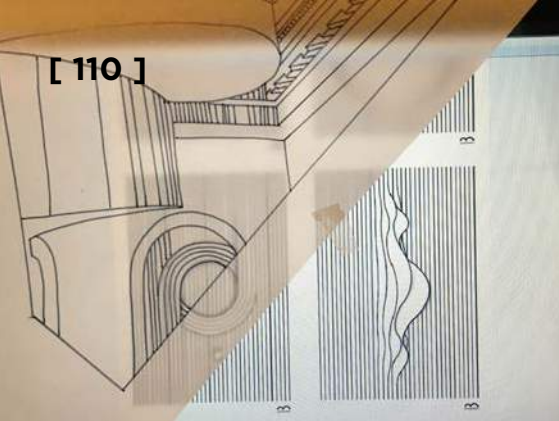
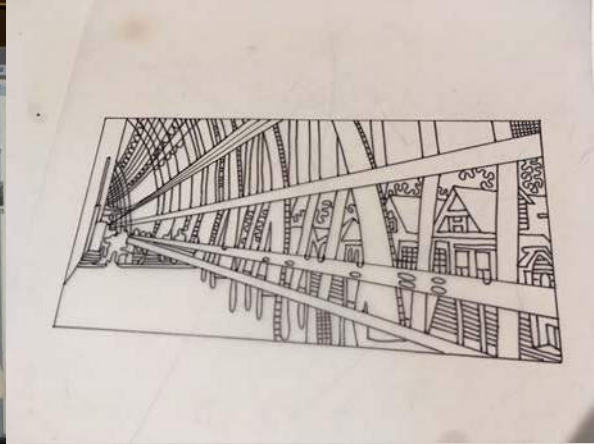
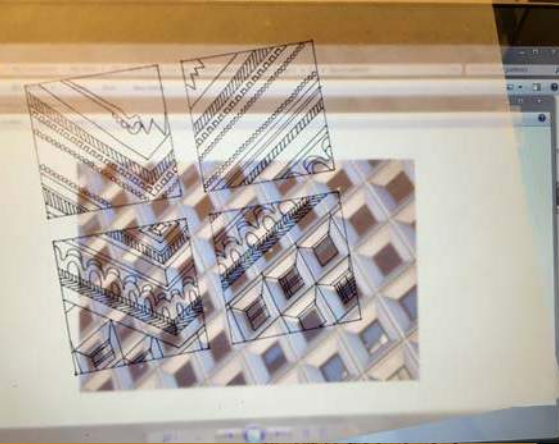
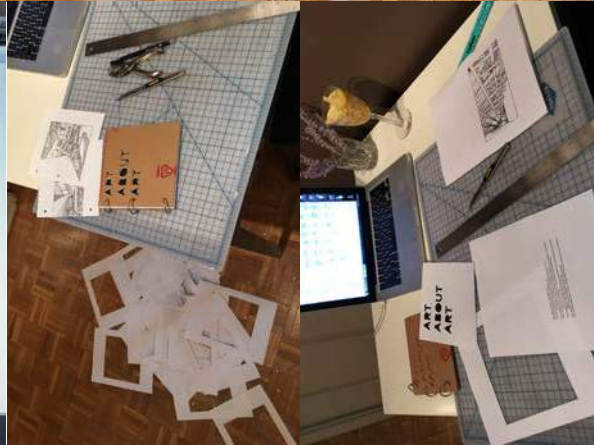
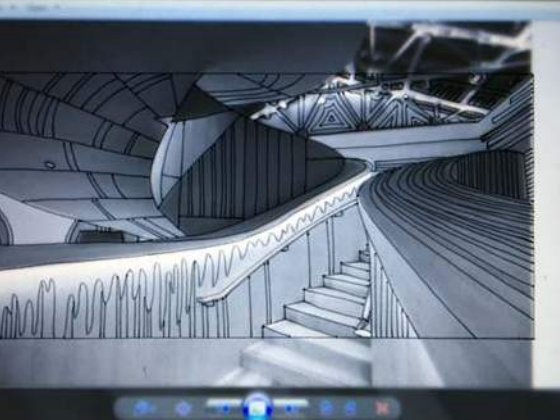
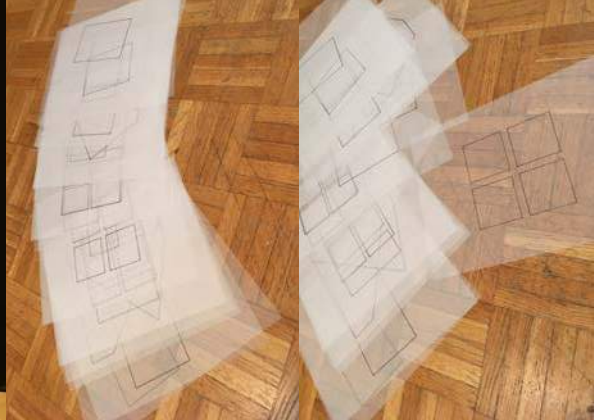
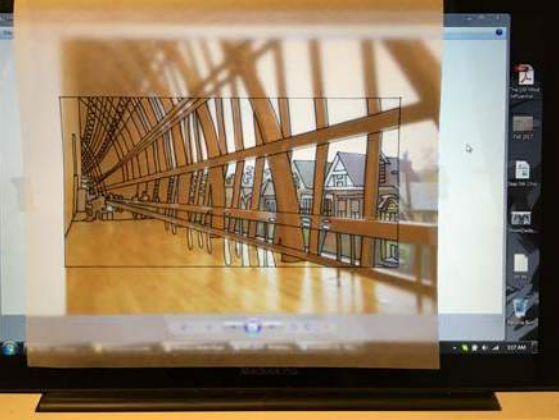
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[107]







ART ABOUT ART



**618 Pictures
taken in a bathtub.**

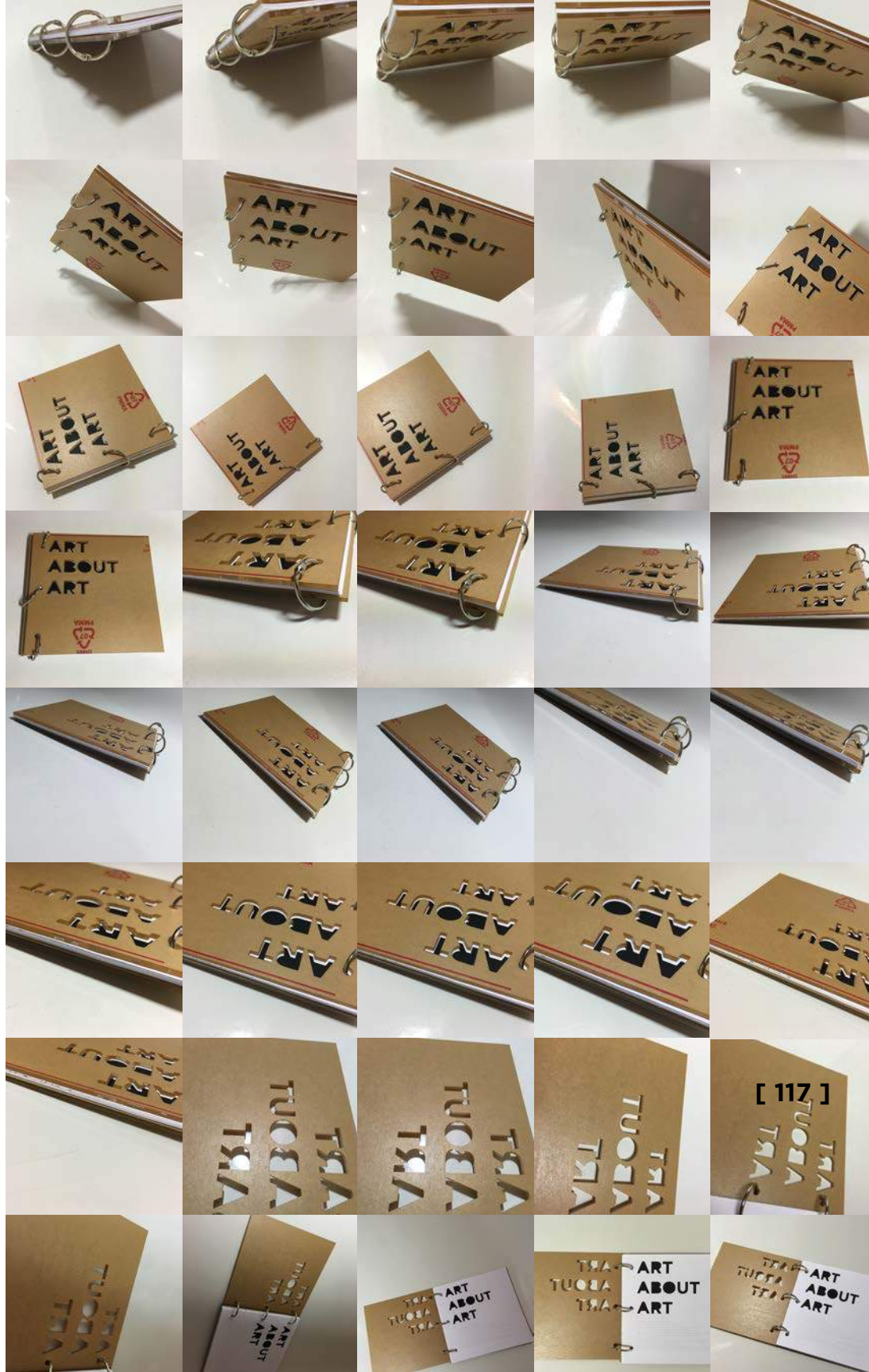
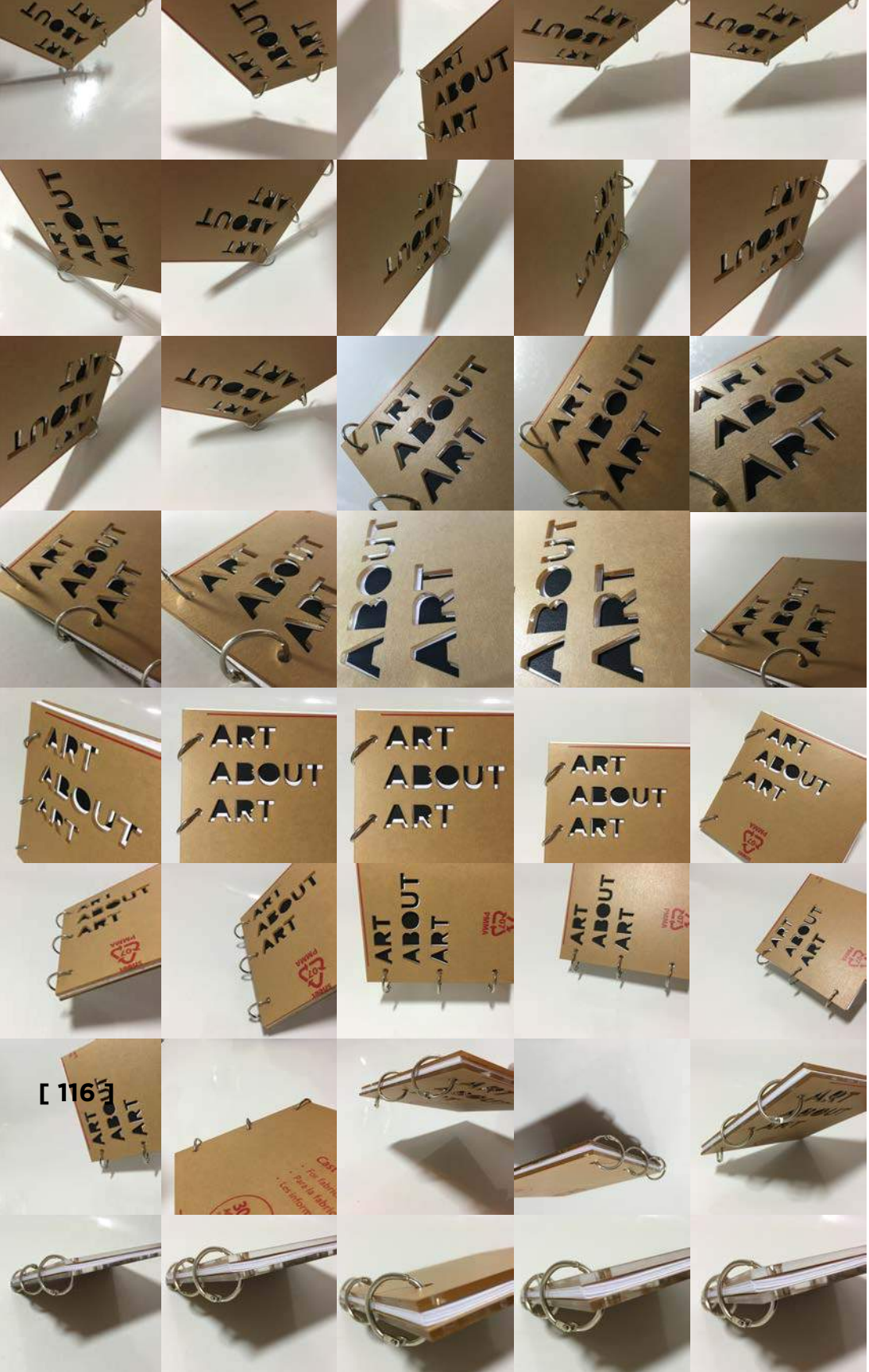
... The first time.
This was practice using the "almost done" book.

[112]

ART ABOUT ART IS A COLORING BOOK.
THE LINE DRAWINGS ARE DRAWN BY EMA DAN.
SHE WAS INSPIRED BY THE ARCHITECTURE AND MATERIALS AT THE
ART GALLERY OF ONTARIO, IN TORONTO, CANADA.
EMA SUGGESTS THAT YOU USE A LIMITED COLOR PALETTE WHEN COLORING IN THIS BOOK.
THEN YOU MAY TAKE THE PAGES OUT AND DISPLAY THEM SOMEWHERE.
OR NOT. IT'S UP TO YOU.
THE PURPOSE OF THIS BOOK IS TO PASS ON TO OTHERS THE CALM FEELING AND CREATIVE
ENERGY THAT ONE FEELS AT THE AGO.
EMA PRINTED THIS BOOK AT THE OCADU PRINT SHOP AND CUT THE PAGES HERSELF.
THE COVERS WERE LASER CUT AT THE RAPID PROTOTYPING CENTER AT OCAD UNIVERSITY.

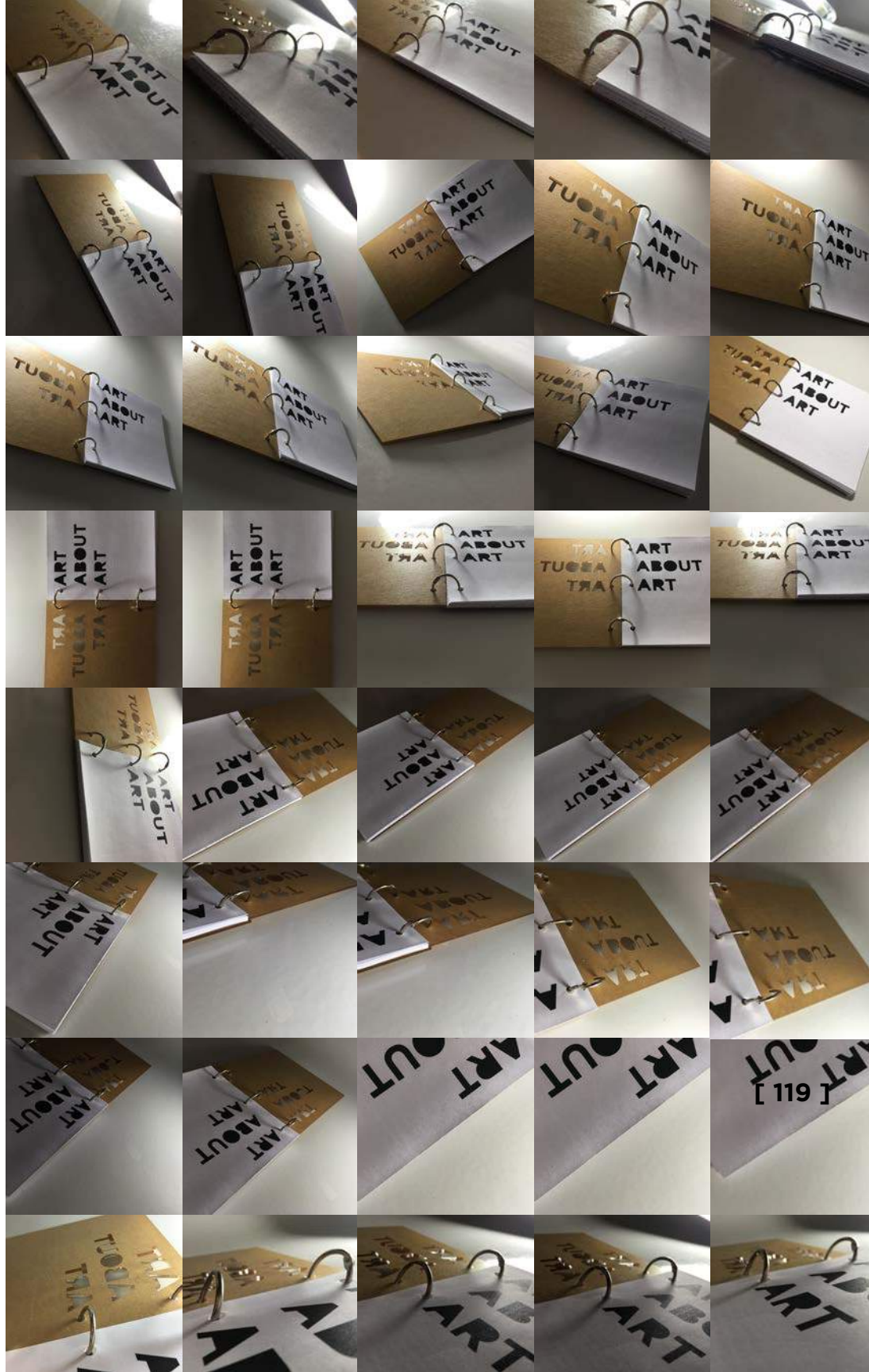
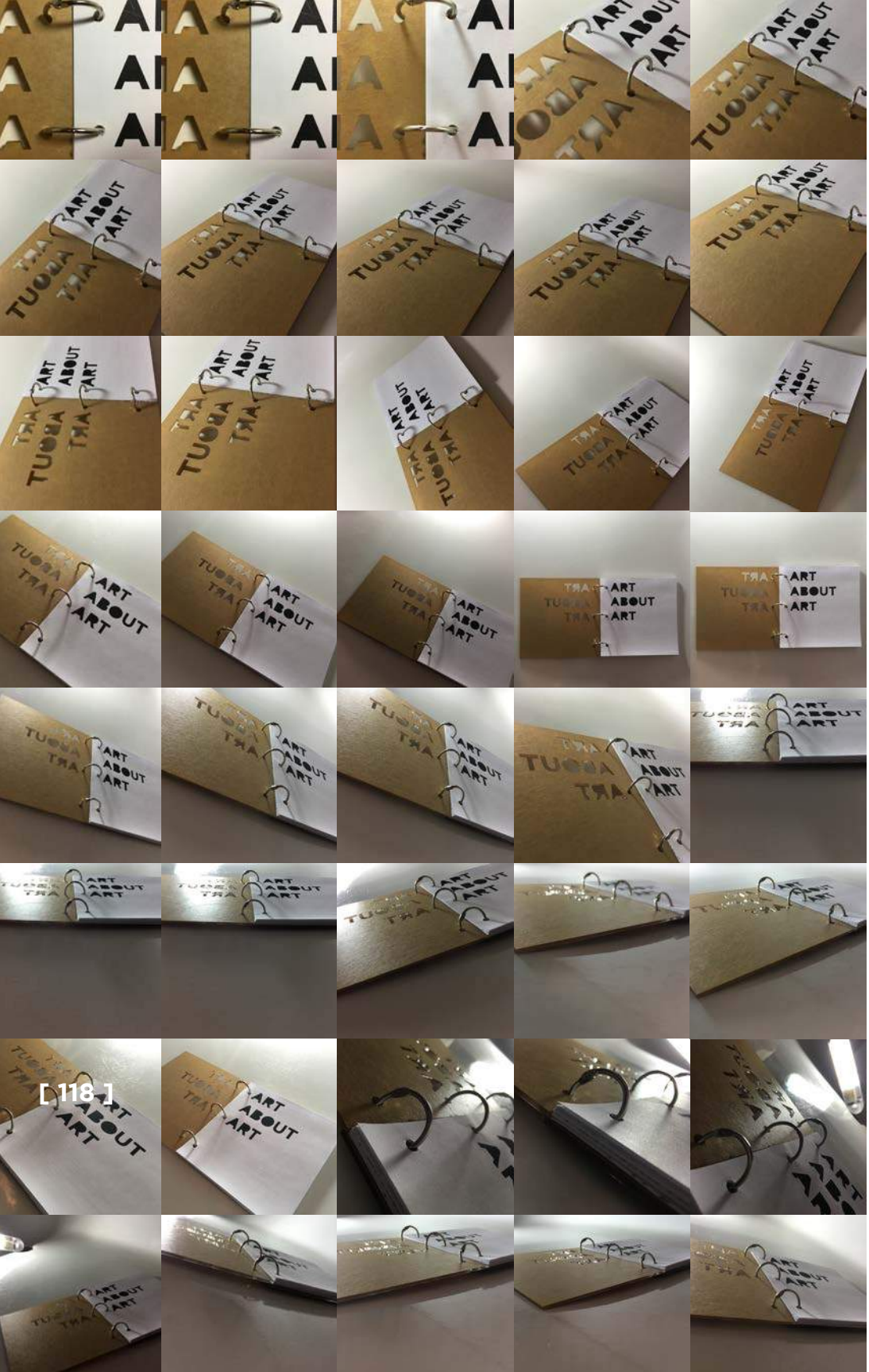
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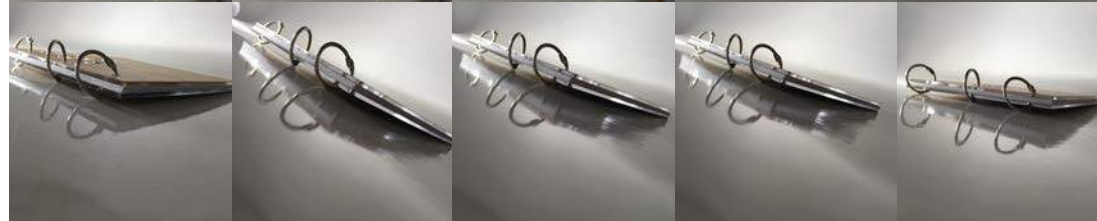
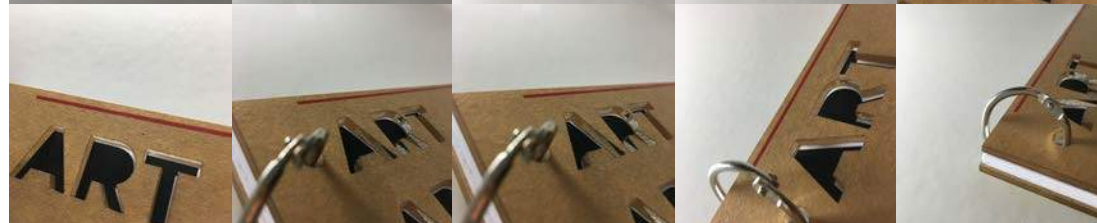
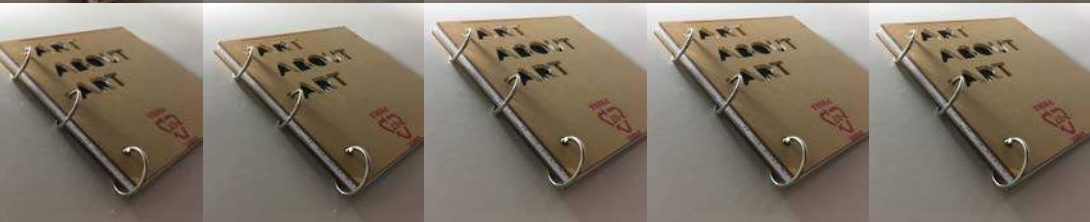




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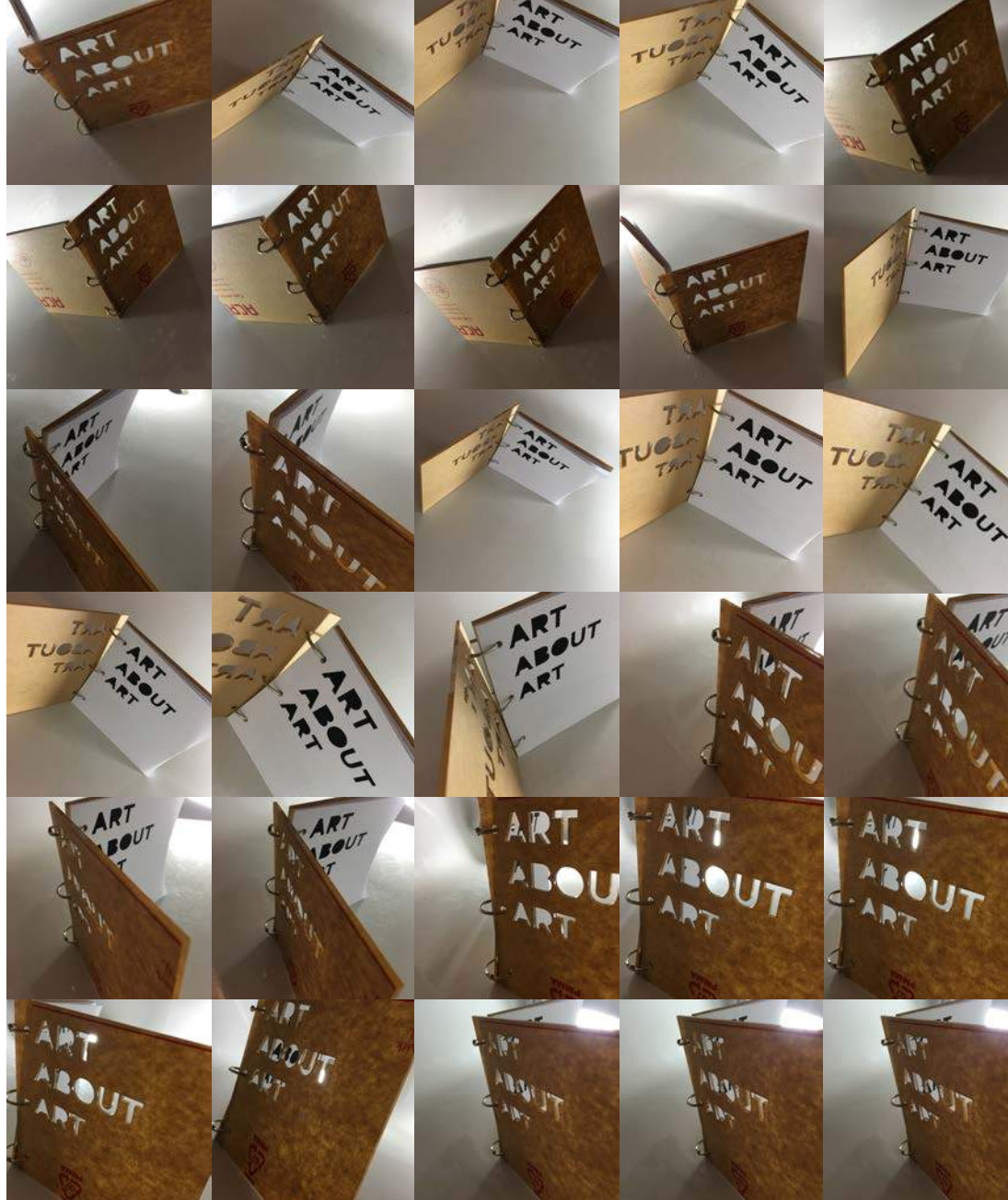
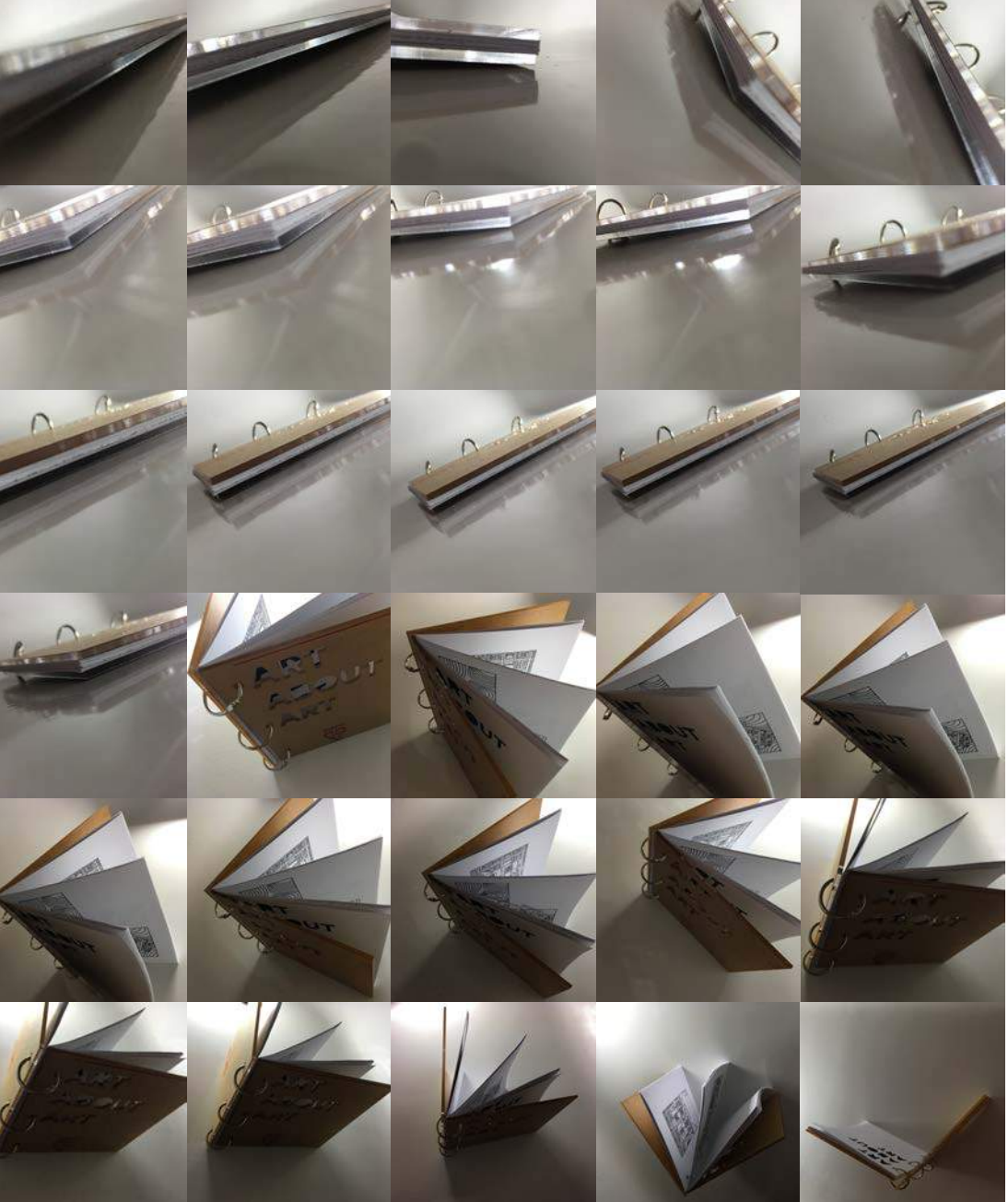
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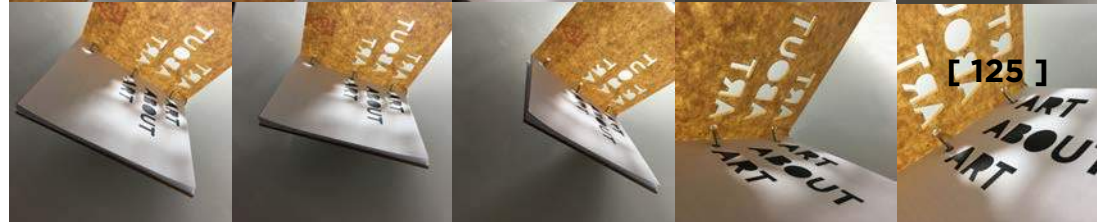
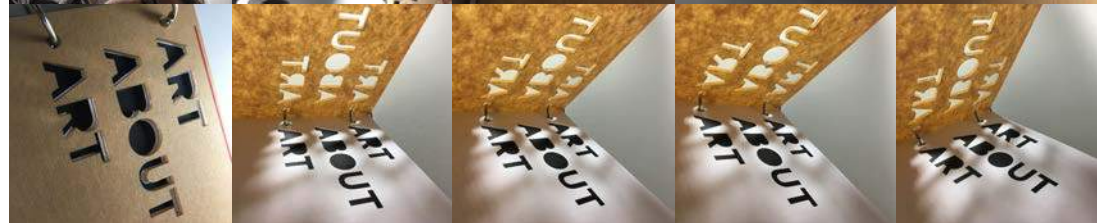




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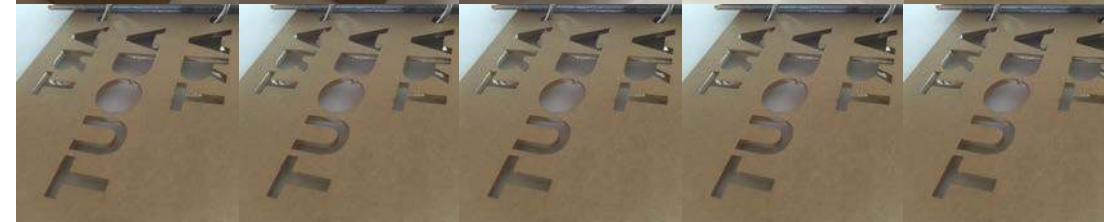
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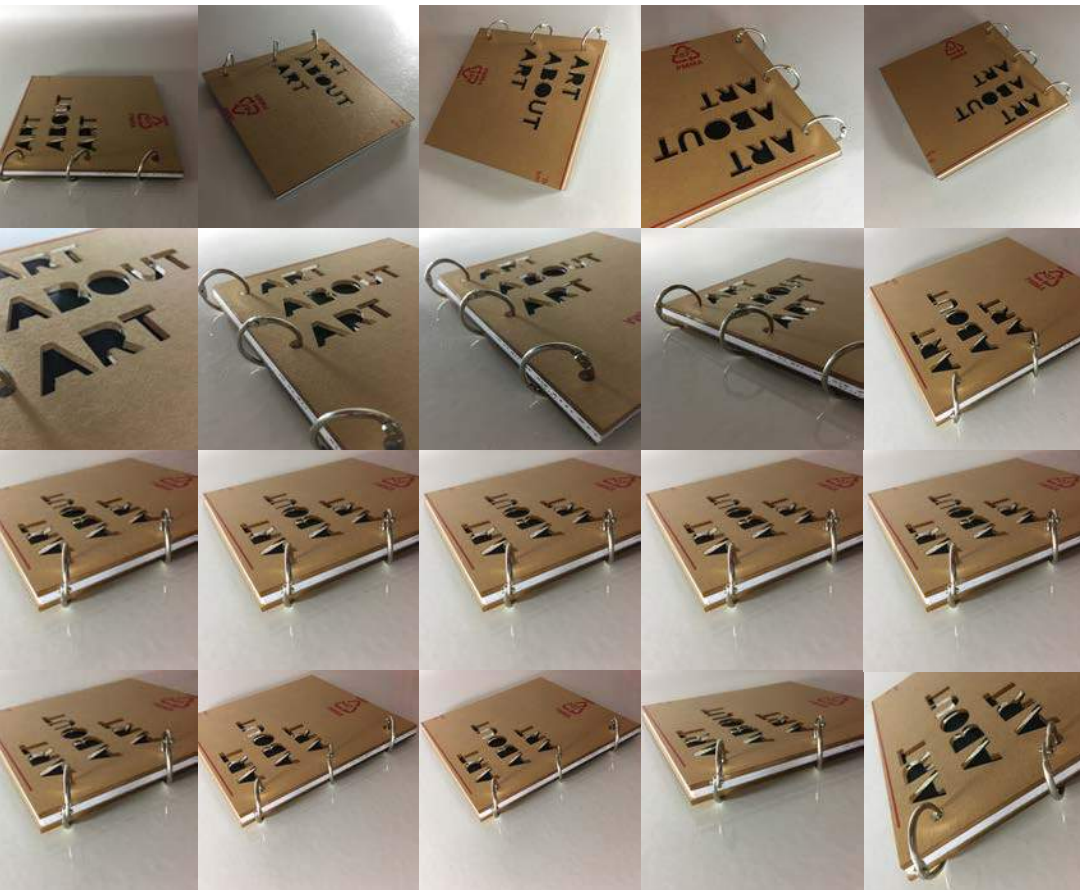
[124]

[125]



[126]

[127]



Can I just say that bathtubs make *fantastic* light-boxes??

**Ok. Now the final pictures.
225 of them. :)**

[128]



[129]



[130]



[131]





[132]

[133]





[134]

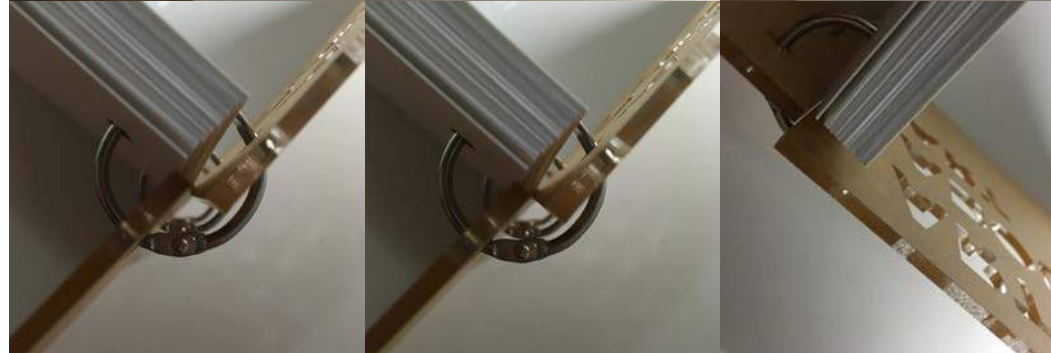


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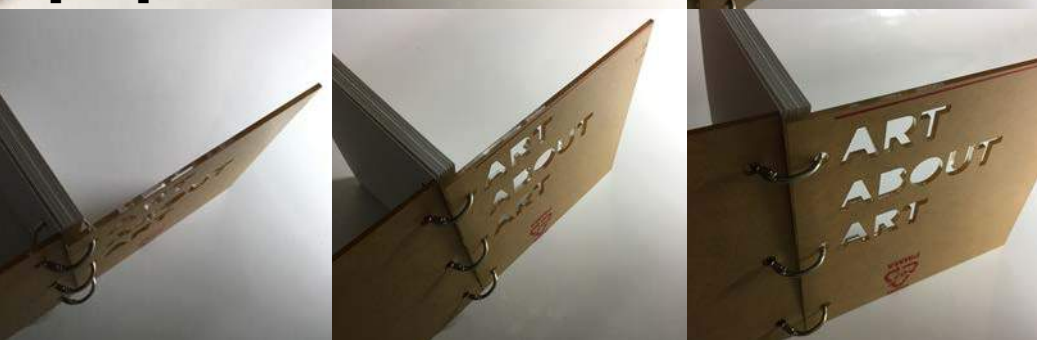


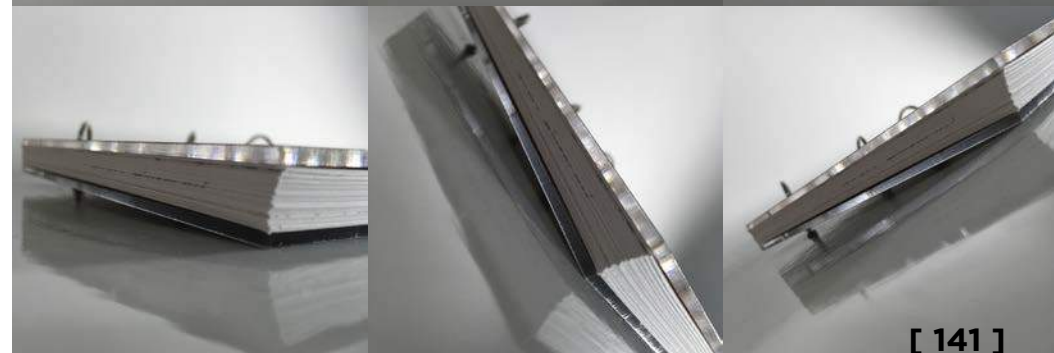


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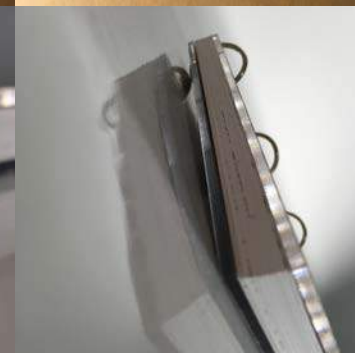
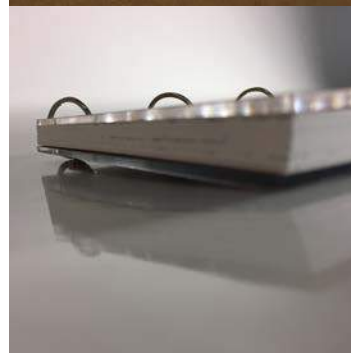
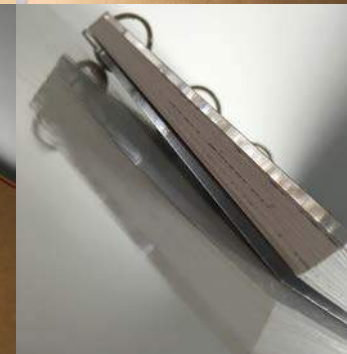
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[140]

[141]



[142]

[143]

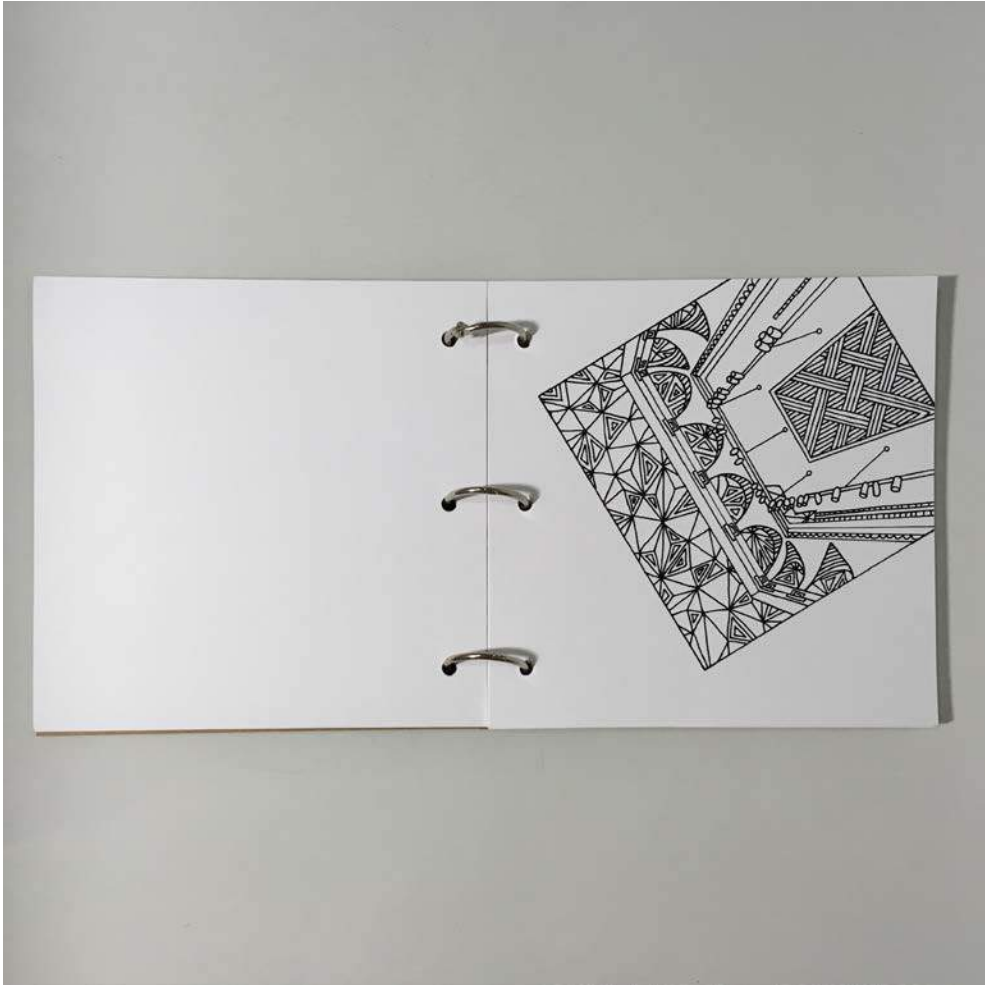




[144]



[145]



[146]



[147]



[148]



[149]



[150]



[151]



[152]



[153]



[154]

THE END.

[155]