

Graphic Techniques I

Designer:

Project Exercise 2

From Basics to Details - Adding Life to Sketch Perspectives

These assessment comments are most useful when they are reviewed and considered with the development of later projects. That is, grades can and should be used to help you refine and improve your skills.

Deliverables and their requirements	Excellent	Good	Average	Improve	Not present
General					
Overall general appearance of materials, submission of all materials, graphic communication illustrating student's understanding of project exercises and deliverables					
Project 1 Deliverables					
Composition					
Line Quality					
Light, Tone and Shadow					
Texture & Materials					
Use of entourage					
Craft and assembly of the project board					

(Instructor/TA: Select those that apply and modify/revise as required per individual student)

Generally nice as an exploration of light via shade shadow, and tone. Good evaluation as well of interior fit, feel, and finishes with texture, pattern and material. Scene compositions are decent but perspective accuracy needs further development. Stick to the 'rules' of good and accurate grids, obeying your vanishing point(s), and stick to your horizon line.

Great work! Nice exploration of light via shade, shadow, and tone as well as defining interior fit, feel, finishes and objects with texture, pattern, and material Good scene composition and perspective accuracy. Look to add more ceiling view in your work (floor/ceiling balance relative to amount of walls you are illustrating).

The shade/shadow/tone overlay is slammin'!!! It's almost overdone, but wow – it's crazy great in telling the story relative to your selection of light! Having said that, remember to use your markers judiciously. Let them weave in and out of your great linework so that your scenes are not so much overwhelming as they are vibrant and believable. Not everything needs to be defined with a marker or line – sometimes the absence of one, the other, or both can do as much to define a scene or object than a tone of lines and markers.

Really nice tone/shade/shadow overlays! They might be a bit overdone with the mid-range markers, but it is not distracting. Keep in mind that you are *defining light* via shade, shadow, and tone. Use markers to tone a scene by establishing *general* perspective visual depth. Let shade and shadow add perspective *detail* depth. You should be expressing the amount of light (or lack thereof) in a space, on an object, its surface, the surface it rests on, and so on rather than to describe the object's color.

The tone/shade/shadow overlays do not exhibit an understanding of light's effect on interior spaces and the objects therein. With few exceptions, the overlays look 'colored'; that markers were used to define objects and not light's effect on objects.

Be very careful when tracing or using photos and digital software (such as SketchUp). Cameras, especially at close range, and SketchUp take advantage of three points (the third one being above or below the horizon) and distort vertical lines. Your living room (?) drawing appears to be pulled from a photo – most of the verticals that should be vertical (the wall lines, cabinet/dresser, TV, other board) are warped.

Are those SketchUp backgrounds? (If not, then ignore the rest of this paragraph). If so, it looks like you have a good grasp of Sketchup and its possibilities in creating views of a design. However, I think you missed a huge opportunity to exhibit growth in your basic sketching skills that we have been discussing and practicing so far this semester. Having said my peace, the drawings are nicely constructed. The left view has a nice composition and feel, but the right view is too flat – SketchUp doesn't do a good job of looking up/down when you are in tight quarters.

It looks like you have a good grasp of Sketchup and its possibilities in creating views of a design. However, I think you missed a huge opportunity to exhibit growth in your basic sketching skills that we have been discussing and practicing so far this semester. It also looks like the Sketchup drawings took more time (and had more care and effort expended on them) than what the project called for, specifically the analysis of light via tone/shade/shadow and texture/pattern/material supported by good line weight sketches.

Remember, you are learning *sketch perspective* skills, not engineered renderings. To that end, find a way to integrate digital techniques such as SketchUp (if you used it) with your hand sketching so that speed is not lost when you are in the brainstorming stages of design. If good ideas have to wait on building something in the computer and then printing it out, you risk losing that 'loving feeling' of what the original idea was all about.

Drawings need depth – look too flat. Avoid perspectives that look like elevations.

The scene is hard to understand with multiple implied horizon lines and vanishing points. The scenes should obey the idea of one horizon line and vanishing point for one-point perspective and one horizon line and two vanishing points for a two-point perspective. The view doesn't seem to have a single horizon line or vanishing point. Stick to the 'rules' of good and accurate

grids, obeying your vanishing point(s), and stick to one horizon line with one (for a one-point perspective) vanishing point.

Marker work needs more contrast...avoid scenes of 30% - 60% gray mush, like a foggy London day. Remember that a good starting point for a scene would be about 50% no marker (indicating the presence of full light), 15% - 20% of dark (shadows and look past lines), and 30% - 35% mid-range of no more than 3-4 markers well blended (in support of tone).

Texture and material graphics need to exhibit the correct scale from front to back in the scene, from closest to furthest. Use a good grid to help define scale in your texture and material work. Start using a variety of pen sizes to accurately describe the scale of texture and materials in a scene – smaller in the distance, larger when they are closer to the viewer.

With your upcoming Project Exercise 3 (Shrine Project in Studio I) drawings, look to establish a balanced level of contrast in your scenes via markers and line work. Start putting all the skills pieces together with a variety of line weights, line styles, marker range, and unique perspective composition.

Your line work is nice and tight, clean, crisp and has really good character in its construction. Keep it up!

There is nothing like the value of a lot of good lines in communicating the details of your design.

Your lines are nice and controlled but you need to work on getting those verticals straight up and down. Also, look to craft straight lines for straight items such as walls, ceilings, shelves, millwork, etc. Be careful about getting too loose at the expense of perspective accuracy.

Loosen up with your drawings. I know I hammer on you for your 'uncontrolled' style, but don't abandon it altogether. Find a way to tame it without losing its character. Have more confidence (via practice) in your freehand lines. Stop using straight edges to draw your lines. Instead, use a few judiciously placed straight edges as guidelines to help with perspective accuracy, but not as a technique for all of your final lines. Remember, you are learning *sketch perspective* skills, not engineered renderings.

Be careful about being *too* loose...make sure you hit all the marks for perspective accuracy before your drawing style and character take over. *Hint: Accuracy is what will separate you from your colleagues in freehand sketching.* Your 'style' (am I allowed to say that just yet?☺) is fun and loose without being messy. Keep on honing and refining!

Generally, the drawings would look more believable if they had more line work. Don't underestimate the value of a lot of good lines in communicating the details of your design.

Line weights need better variety in their sizes.

A thinner pen might also be something to consider.

Bold, 'look-past' lines are not strong enough.

Your work will benefit from a bolder look-past line that is short of a Sharpie.

Line weights are incorrect relative to look-past (bold), inside/receding corners (medium), and outside/projecting (fine) lines.

Drawings need more “stuff” – the loose items in and around your space that help define a scene’s context. Entourage is completely missing. Don’t forget to include entourage in your work – it’s that next level of detail that will help add life and activity to your designs.

Good use of scale figures in your scenes.

Scale figures? It is difficult to interpret the scene as ‘real’ without scale figures. Perspective proportion and scale are hard to judge without scale figures.

Scale figures are getting better. Continue to work on them – it will help your drawings out tremendously and support your designs more effectively. Find a way for them (multiple, not solos) to enhance the scene by participating in the view rather than having them just stand around posing for the picture☺

Be more conscious of board craft. Make sure your presentation is clean and crisp. Always craft a presentation that not only looks good, but meets the project requirements.

The bottom right drawing should have been a single line (weight) original drawing rather than one with line weights. Remember to craft a presentation that not only looks good, but meets the project requirements.

The lower two drawings were supposed to be the single line (weight) original drawings, *not* copies. Additionally, the copies were not to be line weight drawings. *Always craft a presentation that not only looks good, but meets the project requirements.* Please take the time and make the effort to make it right before you present. This will be critical not only in the remainder of your education, but your business attitude, behavior, and culture as well once you move into the profession.