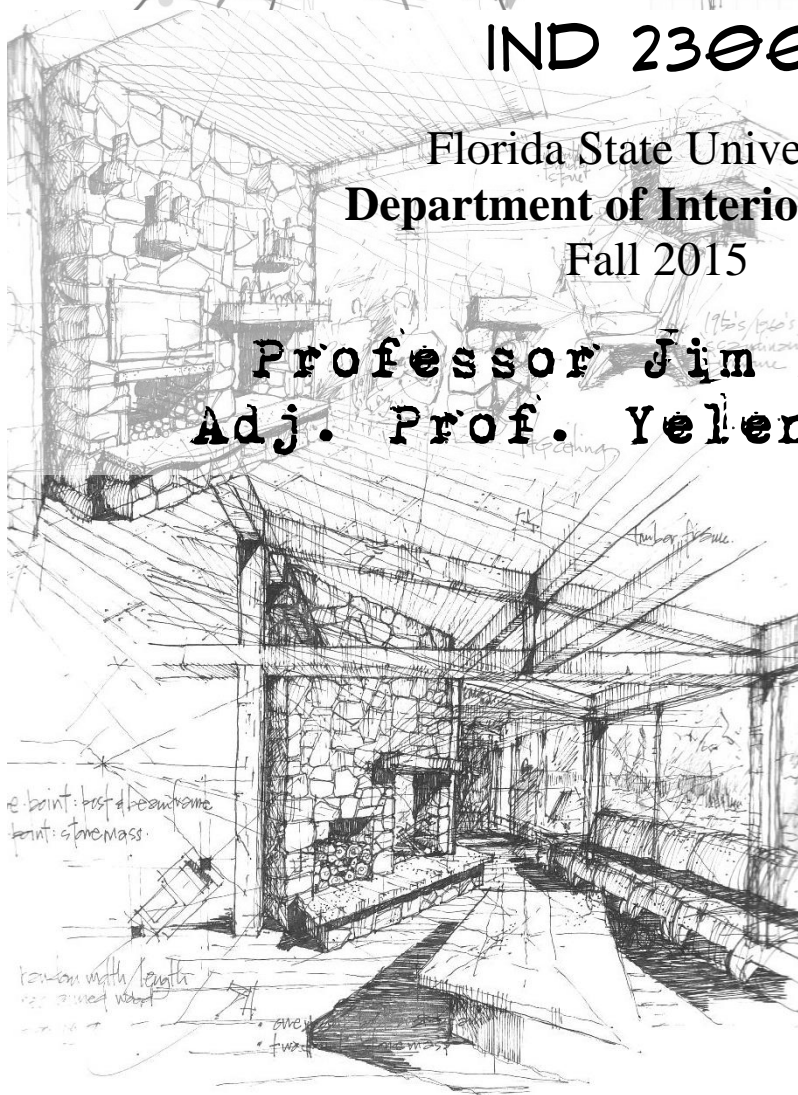# GRAPHIC TECHNIQUES I
IND 2300

Florida State University
Department of Interior Design
Fall 2015

Professor Jim Dawkins
Adj. Prof. Yelena McLane

IND 2300 – GRAPHIC TECHNIQUES I

Department of Interior Design
The Florida State University

Undergraduate Sections

Instructor:	Prof. Jim Dawkins
Office:	WJB 1016
Office Hours:	By semester, posted outside of office and on Blackboard
Phone:	644-1436 (Main Office)
Email:	jdawkins@fsu.edu

	Section 01	Section 02
Course Time and Place	M/W 9a – 12p	M/W 1p – 4p
	WJB 1082	WJB 1082
Teaching Assistants:	Cori Jou	
Office:	1081 William Johnston Building	
Office Hours:	By appointment only	
Phone:	644-1436 (Main Office)	
Email:	csj15b@my.fsu.edu	

Graduate Sections

Instructor:	Adj. Prof. Yelena McLane
Office:	WJB 1040
Office Hours:	By semester, posted outside of office and on Blackboard
Phone:	644-1436 (Main Office)
Email:	ymclane@fsu.edu
Course Time and Place	M/W 3:30p – 5p
	WJB 1076

Course Description and Purpose

An introduction to achromatic media used in sketching and design drawing, with an emphasis on quick sketch techniques and graphic ideation applied to conceptual, schematic, and design development problem solving.

Course Goals
(Also refer to the goals and objectives listed later in this syllabus)

Upon completion of this course, you will be able to:
- Sharpen hand/eye coordination for drawing actual and imagined spaces or objects.
- Utilize various graphic techniques for problem solving in the conceptual, schematic, and design development phases.
- Understand the potentials within the pen, pencil, and art marker medium and be able to apply the media to value rendering of plans, elevations, sections, and perspective sketches.
- Utilize 1-point, 2-point, grid, and quick perspective methods.
- Work hard, do good work, and have fun ……….why not?

Prerequisites/Co-requisites: None

DEPARTMENT POLICIES

Attendance Policy
Each student is allowed two unexcused absences without penalty. Each additional unexcused absence will result in a 1/3 letter grade deduction from the final course grade. (For example, a student with an A- in a class and 2 unexcused absences beyond the 2 allowed will receive a 2/3 of a letter grade reduction, which would result in a final grade of B.) Excused absences are defined by the university to include documented illness, deaths in the family and other documented emergencies, call to active military duty or jury duty, religious holy days, and official university activities. Official documentation required to clear an absence must be presented within one week of the absence. Students arriving more than 15 minutes late or those leaving early will also be considered absent.

Late Assignment Policy
Assignments are due at the start of class on the day they are due. If an assignment is turned in late, a 10% reduction (one full letter grade) will be applied for each day late, including weekends. An assignment is considered 1 day late if it is turned in 1 minute to 24 hours late; an assignment is two days late if it is turned in 24 hours and 1 minute to 48 hours late; and so on. If a student is unable to give a late assignment directly to the instructor she/he should find a faculty member, teaching assistant, or staff member to document the time the project was turned in by marking the date and time on a note attached to the project--otherwise it will be assumed the project was turned in when it was found in the teacher's box, office, etc.

If a student misses an exam/test/quiz, she/he must have an excused absence to make it up. All make-up tests must be completed within two weeks of the absence unless otherwise specified by the instructor.

Minimum Course Grades
Effective January 2013 all interior design students must earn a C- or higher in ALL classes in the major. Failure to do so will require taking the class again or leaving the program. (Courses in which a student earns a grade below a C- may be repeated once. If a student does not earn a C- or higher after the second attempt in a class, they must petition the full-time faculty for the opportunity to take the class a third time.)

Technology, CAD, and Printing Policy

Executing any or part of a course project using the computer involves certain responsibilities. No computer-related excuses of any kind will be accepted if a student fails to meet course deadlines or requirements in any class in the interior design department. Save your work often and be sure that you always have a copy of your files in several different locations! It will be unfortunate if you have computer problems, lose work, have files damaged or lost in the "cloud", etc., but there will be no extensions granted for projects under any circumstances.

The interior design department makes every effort to keep the computer lab and print room in working order. However, keep in mind that equipment does malfunction, ink will occasionally run out, and students may not always be able to print in our print room. When many projects are due at once, students are advised to plan way in advance to ensure they will have time to print. A line at the department printer or at Kinkos/Target will not be accepted as an excuse for a late project. Please keep in mind that the equipment and ink used in the printers is funded by department materials fees. Students who are not in the interior design major should not use our computer or print rooms. Students who are allowed to use these spaces have swipe card access to these rooms—so please do not allow others into these rooms. The department has the ability to track students logging on to the computers and how much they print. If students are

printing excessively, the department reserves the right to remove printing privileges. Students should only print items for interior design classes. Students should never print class notes from Blackboard (including interior design classes). We often find that flyers for campus events, sorority or fraternity newsletters, and even wedding invitations have been printed on our computers—this sort of thing uses ink and is expensive. Printing these personal items such as these will result in a loss of printing privileges.

Computer Lab Rules
Due to the sensitive nature of computers, absolutely no food, drink, pets, or smoking will be allowed in the computer lab or print room (yes, we really have had people bring pets). The only exception to the food and drink rule is a drink in a bottle or other closed container is allowed. We love children (we even have children!), but please do not bring your children to class or into the lab while you work. This is disruptive to other students as well as a liability for the university. Students should not use the projector at the teacher's station for entertainment purposes. Students who ignore these rules will lose their swipe card access to these facilities.

After Hours Access Policy
The William Johnston Building is set up to allow 24/7 access to the building for interior design students. However, with that after-hours access comes quite a bit of responsibility. The safety of our students is a big concern, so please come and go with other students—safety in numbers is the goal. Keep an eye out for one another when you are in the building and please do not let students you don't know into the building at night or on the weekends. Never prop doors open on the outside or inside of the building. If you ever feel you are in danger, you should call the FSU police. Please do this only for emergencies—not just for personal inconveniences. They can be reached at 644-1234.

Students should show respect for the building and the equipment, furniture, and spaces in which they work. Food should be consumed in the dining areas rather than in the classrooms and labs. When working on the weekends, please bring food trash to outside trash receptacles when you leave the building so we can avoid all the negative consequences that comes when food trash piles up (smells, bugs, rats, etc.). Please be respectful of floors and table surfaces and use spray paint or spray mount, exacto knives, and other things that might damage surfaces in an appropriate ways (spraying outside or protecting surfaces when cutting). Students found abusing the building or ignoring the after-hours policies will lose their swipe card privileges to the building and to classrooms and labs. Remember, this building needs to serve our students for many years to come!

Policy For Retaining Student Work
As you may know, the department is NASAD (National Association of Schools of Art and Design) and CIDA (Council for Interior Design Accreditation) accredited, and this process makes it necessary to retain examples of student work. Therefore, the department reserves the right to retain student work for these or for teaching or research purposes for a period of time. We urge you (always) to obtain digital photographs or scans of your work for your portfolio immediately after its completion. The Department also retains the right to photodocument and show student work to others for these purposes.

Interior Design Department Main Office Hours
1038 WJB: 8:00 AM – 5:00 PM   Monday-Friday   (644-1436)

NO SMOKING, FOOD, DRINK (except water), DIP, CHEW, DRUGS, CHILDREN, OR PETS IN OR NEAR THE STUDIOS OR CLASSROOMS!

UNIVERSITY POLICIES

University Attendance Policy
Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

University Academic Honor Policy
The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy.)

Americans with Disabilities Act
Students with disabilities needing academic accommodation should:
1. register with and provide documentation to the Student Disability Resource Center; and
2. bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:
>Student Disability Resource Center
>874 Traditions Way
>108 Student Services Building
>Florida State University
>Tallahassee, FL 32306-4167
>(850) 644-9566 (voice)
>(850) 644-8504 (TDD)
>sdrc@admin.fsu.edu
>http://www.disabilitycenter.fsu.edu/

Syllabus Change Policy
Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

GRAPHIC TECHNIQUES I POLICIES

THIS IS AN IN-STUDIO INTENSIVE CLASS. Minimum expectations are that you will be **completely** prepared to work in class for the full session unless the instructor informs you otherwise. Working in class is an important part of a studio class experience. Ideas exchanged and questions raised by one student benefit all students. Exercises and projects will span longevities of a few days to several weeks, followed by a class critique or presentation, as suitable to the exercise or project.

It is your responsibility to listen to schedule discussions in class, review the class schedule before each class, check in with Blackboard, and read any emails sent out emails PRIOR TO EACH AND EVERY CLASS SESSION. You are responsible for printing out (HARDCOPY) all Warm-Up, Skills, and Project Exercise requirements and bring those materials to class.

ATTENDANCE IS REQUIRED IN ALL STUDIO SESSIONS unless otherwise specified by the instructor. **Students are expected to report to class PREPARED.** **Any student attending class without completing previous assignments or without the necessary working materials may be counted absent for the class and/or asked to leave.** Attendance at project critiques and presentations is *required* even if they are held outside of the usual class meeting times (with at least one week notice.)

Information missed due to tardiness or absence is *your* responsibility. **Class will start promptly on time.** Necessary lecture and assignment submittals will occur at the start of class. **No information will be repeated** as there is insufficient time to bring late-arriving students 'up to speed' on content. *The professor's office hours ARE NOT substitutes for in-class instruction.*

Communication
FSU email is the University preferred method of communication between faculty and students. Additionally, Blackboard will be utilized throughout the semester. It is your responsibility to regularly check your FSU account(s) for any class updates or comments.

Plagiarism
Definition: *To take and use as one's own the concepts, ideas or writings of another.* Although all designers are inspired and influenced by the work of other artists and designers, their ideas, concepts, and images MUST NOT be directly or recognizably utilized in student work without written or verbal attribution. Penalties for plagiarism range from failing the course to dismissal from the program and/or the University.

> **Graphic Techniques I Note: NOTE:** *Photocopies are not to be used for any purpose other than private study, scholarship, or research.*

Cell Phones
You are NOT given permission to use your cell phone in class. Cell phones are to be turned off or to the vibrate position *and placed in the bin provided by the instructor.* If you are expecting a call that cannot be accommodated at any other time, it is your responsibility to notify the instructor(s) ahead of time so that you may take the call. If you are found surfing the web, emailing, Facebooking, texting, tweeting, etc., you will be counted absent for the day and/or asked to leave. This is a matter of showing respect for the subject matter, your fellow students, and your instructor(s).

Textbooks (REQUIRED) - None

Reference Books, Websites, etc. (HIGHLY RECOMMENDED)
While not required, these references are **HIGHLY RECOMMENDED** for exploring graphic techniques. These materials will be referenced throughout the session in one form or another. *The developing interior design student should begin to include these books in a personal collection of graphic references that will help form a lifelong library of materials relative to interior design.*

Architectural Graphics by Francis D.K. Ching, 5th Edition.
Design Process: Hand Sketching for Interiors by Rick Bartholomew
Drawing Shortcuts by Jim Leggitt, 2nd Edition.
The Complete Sketch by Robert S. Oliver.
Interior Design Illustrated by Francis D.K. Ching, 2nd Edition.
Drawing and Designing with Confidence, by Mike W. Lin.
Visual Notes for Architects and Designers by Crowe and Laseau
http://www.beloose.com; http://www.lizsteel.com/; http://www.urbansketchers.org

Required Materials and Equipment
(Most, if not all, supplies can be obtained locally at Utrecht, Dick Blick, Michael's and/or Hobby Lobby) **ALL MATERIALS ARE TO BE PURCHASED PRIOR TO THE THIRD CLASS SESSION.**
- Sketchbook - approximately 9" x 11". To be used for Graphic Techniques I *only*.
- Grid paper – 16 squares per square inch
- Basic drafting equipment such as 30/60 and 45° triangles, scale (US, *not* metric), a metal or durable plastic straightedge, a T-square that will fit the departmental drafting tables.
- Tracing paper (referred to by the instructor as "trash") – white or buff (*not canary yellow*), 12" and 18" wide rolls.
- Pilot Precise V5 and V7 black pens (or other similar pens with comparable quality and durability – consult with the instructor prior to purchasing.
- Sharpies (Black) – Fine Point common marker (Not Super or Chisel), Fine, and Ultra Fine.
- One set of black technical pens (disposable) such as the Micron six pack with sizes 005 to 08, Prismacolor 5-piece or 7-piece Fine Line Marker set, and/or Faber-Castell PITT Artist's Pen set (*no brush ends*). Ink should be non-smearing and/or archival quality. Refillable technical pens such as Rapidograph and Rotring pens *are NOT recommended.*
- Markers in gray values: 10, 20, 30, 40, 50, 60, 70, 80, 90%, and black. All markers should be either cool, warm, neutral, or French gray and all the same brand - your choice. It is recommended that you buy one or two of each type of gray (cool, warm, neutral, or French) and determine your favorite prior to purchasing a full pack of grays.
- Colored pencils in gray values and white. Gray values should be cool or warm to correspond with marker choice.
- Colored pencils in red, green, yellow, and blue.
- White charcoal pencils.
- Roll of ½" masking tape or tape dots.
- Unlined 5" x 8" white index cards.
- Notebook or file folder for collecting and organizing sketch and reference materials.

IMPORTANT NOTES ABOUT DRAWING INSTRUMENTS:
- **DO NOT USE BALLPOINT PENS.** If you choose to use pencil for some of your graphics work, **DO NOT USE THE CHEAP PLASTIC CRUD.** Utilize a mechanical pencil of the caliber of Pentel's Graphgear 1000 (or equal).

Grading Standards and Evaluation Criteria
The final grade will be determined on the basis of 1) successful completion of assigned projects, 2) satisfactory completion of warm-up and skills exercises, 3) performance on design charrette(s) and/or quizzes (if any), 4) sketch book utilization, and 5) attendance, positive utilization of class time, attitude, and respect for yourself, your classmates, and your instructor(s). *Unsatisfactory class attendance and punctuality can have a negative impact on the final course grade.* The specific requirements and objectives for each exercise, project, or charrette will be defined in the assignment handouts and in the corresponding lecture (if any).

It is important to note that the **minimum** passing grade in this interior design class is **C-**. A grade below this mark will result in waiting a year before being able to retake this course (as courses are offered only once per year).

Department Grading Scale   It is helpful to keep in mind the following letter grade descriptors.

95-100	A	A =	Outstanding
90-94.99	A-	A- =	Very good
87-89.99	B+	B =	Good
83-86.99	B	C =	Satisfactory
80-82.99	B-	D =	Weak
77-79.99	C+	F =	Unacceptable
73-76.99	C		
70-72.99	C-		
67-69.99	D+		
63-66.99	D		
60-62.99	D-		
Below 59.99	F		

Submittal of Work
All 'Work' (exercises, project drawings, sketchbooks, charrette drawings, and *any other* documents required by the instructor(s) to be submitted for review or grading purposes) are due at the *beginning of the class* designated as a due date in the course schedule or as directed by your instructor(s) in class. Any Work submitted after the instructor(s) has requested its submittal in class will be considered late and is subject to departmental policies regarding late work.

Presentations of Work
You will be expected to pin up your Work, <u>even if it is incomplete</u>, and discuss your experience with it so that learning from each other can take place. **All Work must be submitted on or ahead of time in order to be graded.** Attendance at project critiques and presentations is *required* even if they are held outside of the usual class meeting times (with at least one week notice.)

Overview of Class Requirements

Activity		Description	Grade weight
Sketchbook, Warm-up and Skills Exercises		General notes and graphic interpretations of lecture information. In-class guided/demonstrated exercises. Warm-up and Skills Exercises graded 'pass' or 'DIA' (Do It Again), 'satisfactory' or 'unsatisfactory', 'great/good/needs work' - drawn or placed in sketchbook. IMPORTANT: *This type of grade is intended to give you a benchmark relative to your effort, ability to follow instructions, and skills development.*	30%
Project Exercises (Required drawings for each Studio I project will adhere to the requirements outlined in each of the Project Exercise descriptions and will be graded per the Project Exercise grading rubric.)		**P1:** One and Two-Point Perspectives: The Basics **Studio I Project:** SRO	10%
		P2: From Basics to Details: Adding Life to Perspective Sketches **Studio I Project:** SRO	15%
		P3: Presentation Level Sketch Perspectives **Studio I Project:** Spiritual Shrine	25%
Design Charrette/Competition		All-Department design charrette/competition	10%
AAAP		**A**ttendance/**A**ttention/**A**ttitude/**P**rofessionalism The design student is on time and prepared for class and project presentations each and every day; participates fully and enthusiastically in class activities and critiques; exhibits honesty in one's work and openness about one's abilities; possesses a great attitude and demonstrates RESPECT for oneself, one's classmates, and the instructor(s) – the 3-R's.	10%

Interesting Note: 40% of your grade is based on your being in class, having a great attitude, doing the daily grind-it-out work, and then *Doing It Again.*

Grading Rubric
General Descriptions of Grade Assignments for Presentation Projects
The following are general descriptions of an example project that would receive a grade of A, B, C, or D. Each project you will complete will have its own specific set of requirements. Every student's project and in fact, every student's situation, is, of course, different as well. Therefore, chances are good that your project and actions will not exactly correspond to any of the following descriptions—they are not supposed to. Instead, the following descriptions are offered to you as a general documentation of an imaginary project's successes and failures and the grade resulting from it.

In GENERAL, a project receiving an A for a grade might possess the following characteristics:
Student successfully communicates (visually) a uniquely creative and functional project solution and fully takes into consideration program requirements through excellent graphic techniques. Graphic conventions are effectively manipulated to produce an easily understood interior solution, either in blackline or with color/tone as required. Text is easily readable and accurate in content and hierarchy. Color palette, if utilized, and tone/shade/shadow are balanced and realistic; focus and contrast is demonstrated in the case of either line quality and shade/shadow. Student took initiative to exceed the required minimum guidelines through extra drawings, sketches, or other means. Presentation is consistent and in keeping with the approach of the solution. All required elements are included. The oral presentation is obviously rehearsed and the student, while perhaps nervous, is knowledgeable in the project solution and can justify decisions made utilizing the graphics presented. Student has consistently attended and interacted in class and has taken constructive criticism into account. Exercises and/or projects are handed in on time or ahead of due date. The graphic techniques employed represent the student exceedingly well in a portfolio and would likely be assessed as the work of a beginning professional by a client or design employer.

In GENERAL, a project receiving a B for a grade might possess the following characteristics:
Student has a clear grasp of subject matter parameters and other impacting elements. Resulting graphics indicate this knowledge, with a few minor flaws in some areas. Solutions requiring graphic communications express creative and inventive techniques. Graphic conventions are sound, but lack fine-tuned refinement. Small notations may be missing, inadequate, or incorrect. Graphics, in their final presentation forms, show clear thinking as they evolved into final project solutions for studio projects, but may possess small flaws that are distracting in minor ways to the overall design communication. The oral presentation supports a competency in using graphic techniques to communicate design ideas and solutions. The presentation may suffer from a short, incomplete, or disorganized explanation of the project through graphics that shows little rehearsal. Student has consistently attended class and interacted with others. Project is handed in on time. *The employment and execution of graphic techniques to illustrate design intent represents the student fairly well in a portfolio and would likely be assessed as competent and adequate student work by clients and design employers.*

In GENERAL, a project receiving a C for a grade might possess the following characteristics:
Student has been attentive in class to lecture, but lacks a definitive grasp of graphic techniques and/or drawing requirements. Graphics for exercises and projects are not overly creative in their use. Elements of graphic guidelines and drawing conventions, while not missing, may be misunderstood or underestimated. View composition components such as scale and proportion are not accurately described. Fair to poor scene selection and view composition presents problems to the exercise's or project's overall success. Drawings and sketches may appear ordinary or even boring through repetitive use of the same ideas, line weight or lack of value variety. Some lines may appear to have been 'free-handed' inappropriately. Text is inconsistent and distracting. Tone, shade, shadow, material, and texture are inconsistent, poorly scaled, or left out completely. Graphic presentation lacks consistency and rendering shows lack of time investment. Oral presentation is marked with stammering or presentation is missed altogether. Exercise or project is handed in on time. *Failure to employ and execute appropriate graphic techniques to illustrate design does not represent the student particularly well in a portfolio and would likely be assessed as beginning student work by clients and design employers.*

In GENERAL, a project receiving a D for a grade might possess the following characteristics:
Through absences from class or aversion to reading, listening, studying and doing, the student has not grasped the goals and objectives of graphic techniques. The work clearly lacks an understanding of the graphic techniques taught, discussed, reviewed, and executed. Graphics are inconsistent. Requirements are largely ignored or incorrectly applied. Some of the drawings, through poor use of time, appear to ignore the conventions of hand produced design documents. Text is inconsistent or entirely unreadable. Elements of the work are missing. Prior constructive criticism is either received with hostility or ignored. The oral presentation is obviously assembled with little or no prior rehearsal. Class attendance is spotty and missed handouts are frequently requested of fellow students. Project is handed in late, resulting in a lowered grade. *The graphics work does not represent the student well in a portfolio and should not be included as an indicator of their work.*

SEMESTER SCHEDULE OVERVIEW – GOALS AND OBJECTIVES

THE BASICS

Goals
1. Continue to develop basic drawing skills learned in DF1/2 required which will form solid sketch drawing foundations.
2. Develop expertise in specific drawing media: black ink-based pens, bond paper, tracing paper, and vellum paper.
3. Develop a clear, concise, and complete comprehension of one and two-point perspective drawing basic skills.

Objectives
1. Create easily readable, clearly organized, and carefully crafted sketch drawings that demonstrate a clear understanding of drawing media, perspective "rules", quick sketch techniques, drawing organization, and graphic design presentation methods.
2. Utilize graphic techniques supporting the Studio I work.
3. Create perspective sketch drawing(s) of Studio I project(s).

Foundations

- Course Introduction
- Warm-up Exercises
- Introduction(s): Drawing and Media Basics – The notion of *FREEHAND* drawing *(why, when, where)*
    - Pens
        - Types
            - Inks – rollerball, felt tip, mechanical pens
            - Pen Tips (construction of the pen)
            - Holding the pen (ergonomics); pen pressure
    - Usage
        - Line weights
        - Line construction
        - Using lines to sketch rather than sketching lines - *FREEHAND*
    - Paper
        - Types
            - Bond and sketch pad
            - Trash
            - Vellum

- Putting The Drawing Media Together
    - Freehand quick sketching - not finished renderings; we are imitating professional 'client and/or project team meeting' drawings, not final presentation drawings. NOTE: Client meeting drawings, *in most cases*, will suffice as presentation drawings for collegiate work.
    - Brainstorming, ideation, conceptual ideas
    - Communication of ideas: presenting your ideas in drawing form
    - Organizing While Drawing
        - Page layouts, storyboarding, lettering, elements and principles of design

Early Development

Defining and Understanding Perspective through Skills Exercises (Deconstructing the perspective – discovering the components via drawings and photographs)
- Examining good perspective drawings – *why* are they "good"?
- Discuss perspective view composition

Perspective "Rules" and Construction Basics
- Elements of correct and successful 3-dimensional freehand idea communication – horizon line, scale figure, vertical true height measure, vanishing points
- One-point perspective
- Two-point perspective
- Other quick sketch perspective methods

Other Communication Graphic Techniques
- Diagrams as design process "tools", means of communication, etc.; not drawn for their own sake
- The notion of 'graphic facilitation'

FROM BASICS TO DETAILS: ADDING LIFE TO PERSPECTIVE DRAWINGS

Goals
1. Reinforce basic skills while developing more detailed graphic techniques to enhance design idea communication.
2. Finely tune the use of 'most-favored' drawing media: black ink-based pens, bond paper, tracing paper, and vellum paper.
3. Develop shade/shadow/tone/texture skills with the addition of gray/black design markers and white wax-type pencils.
4. Continue to develop a clear, concise, and complete comprehension of one and two-point perspective drawing skills linked to project, client, and situation appropriate presentation methods.

Objectives
1. Create easily readable, clearly organized, and carefully crafted sketch drawings for the Studio I project that demonstrate a clear understanding of drawing media, perspective "rules", quick sketch techniques, drawing organization, and graphic design presentation methods.
2. Contribute well-executed and graphically informative sketch drawings to a design competition.

Continued Development

Growth through more complex Skills Exercises emphasizing individual stylistic development without abandoning professional, industry-utilized graphic standards.

The use of entourage - creating drawing 'life' and believability.

Light – Using shade, shadow, tone, texture and materials to describe design intent.

Introduction of more intricate graphic skills into Studio I projects.

PRESENTATION LEVEL SKETCH PERSPECTIVES

Goals
1. Combine a semester's worth of freehand sketch perspective instruction into a personalized and unique method of drawing.
2. Utilize various graphic techniques for problem solving in the conceptual, schematic, and design development phases of a project.
3. Explore color as a means to *highlight* to *increase communication* in sketch drawings (*DO NOT CONFUSE THIS WITH COLOR RENDERING*).

Objectives
1. Create easily readable, clearly organized, and carefully crafted professional presentation level sketch drawings for Studio I projects that demonstrate a clear understanding of drawing media, perspective "rules", quick sketch techniques, drawing organization, and graphic design presentation methods.

Graphic Technique Refinements

Final technique-honing Skills Exercises.

High Tech and High Touch: InDesign, Photoshop, and SketchUp and how they influence hand-drawing (and vice-versa). Exploring the digital influences in sketch perspectives.

Practical applications of graphic techniques in Studio I project perspective sketch drawings while creating 'final' presentation information.

Develop the ability to self-assess individual work.

IN-HOUSE DESIGN CHARRETTE

INTERIOR DESIGN DEPTARTMENT DESIGN CHARRETTE
This semester the ID Department is organizing an in-house design charrette that will occur Wednesday, October 21 through Monday, October 26. Students in Studios 1, 2, and 4 are required to participate. If you are not in these classes you may voluntarily participate—just let Prof. Steve Webber know of your interest. You are required to attend your lecture classes during this time, but studio classes are being suspended and assignment/test dates have been massaged to allow students to focus on the design charrette. It is critical that you plan your schedule accordingly in advance to be able to fully participate in the design competition with your team members for the duration, including the weekend dates of October 23 - 25. A significant portion of your individual grade in your studio course will be based upon your level of participation with your team members and contribution to the design outcome.
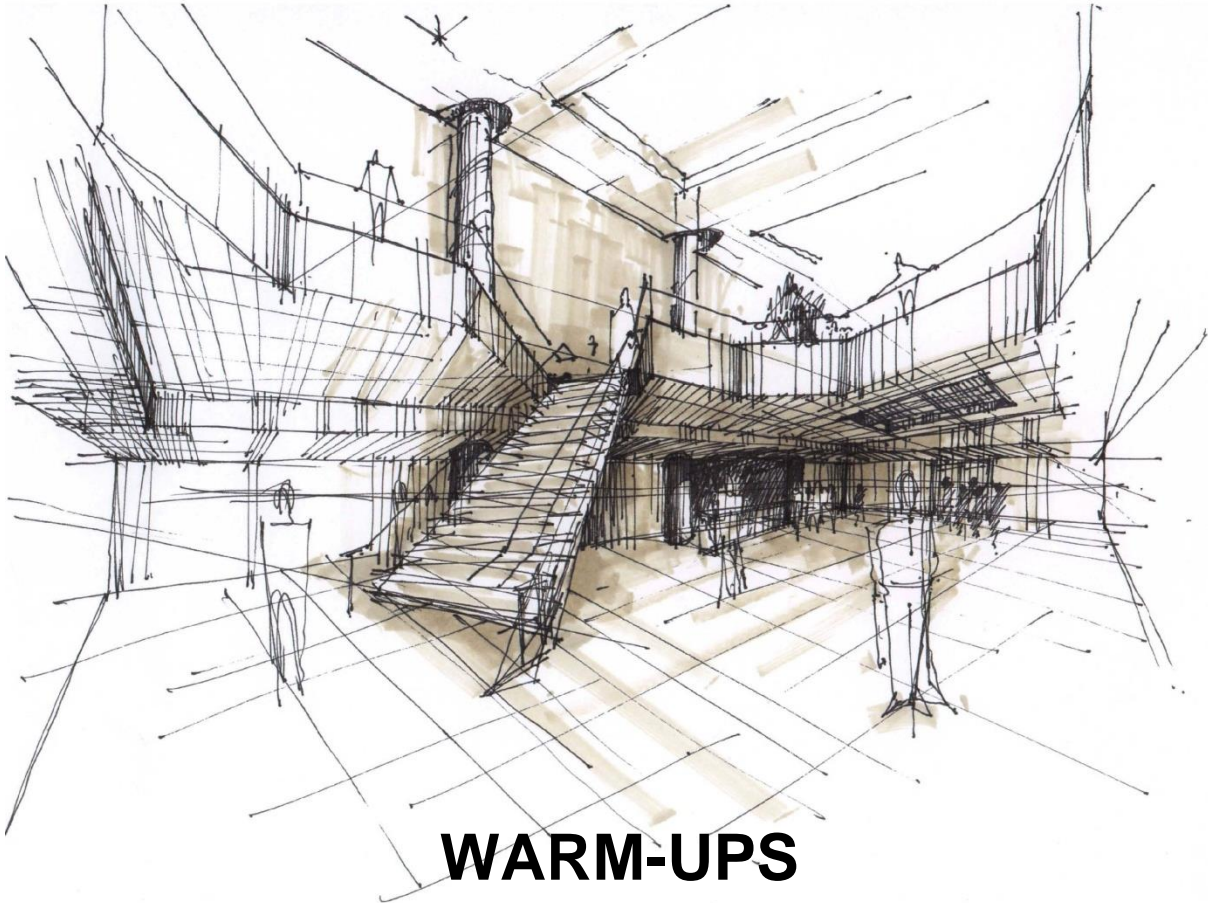
WARM-UPS
and
SKILLS EXERCISES

These **Warm-up (WUP) and Skills Exercises (SE)** will help you learn and apply skills discussed and demonstrated in class and will help you complete your studio projects. Your instructor will review all exercises. *Note that exercises must be thoroughly completed in order to achieve a satisfactory grade.* **"Thoroughly completed" is at the discretion of the instructor.** Exercises are to be repeated as many times as necessary, *during the corresponding timeframe noted in the schedule*, until a pass is achieved. If you have doubts as to the quality of your work, *DO IT AGAIN*.
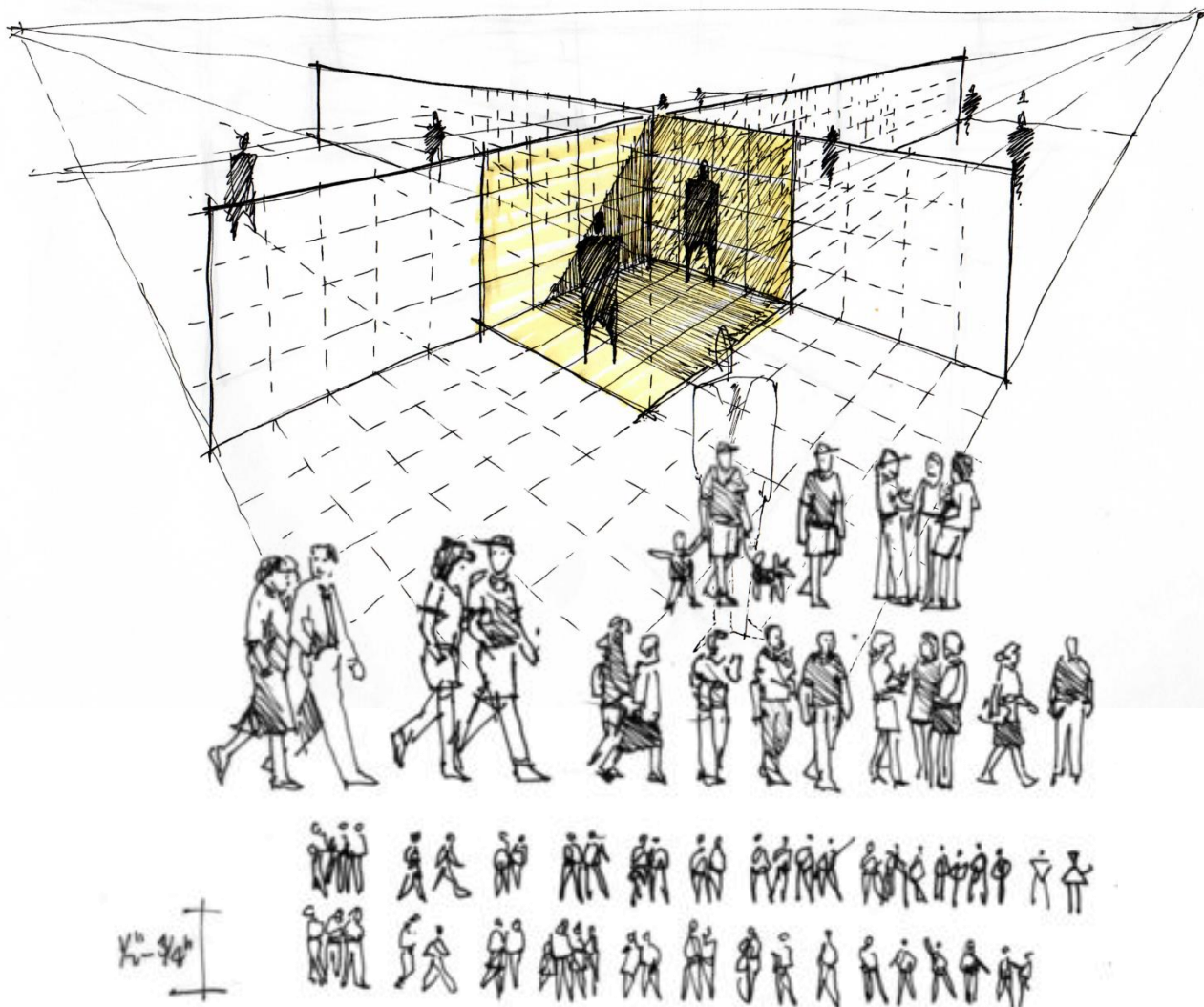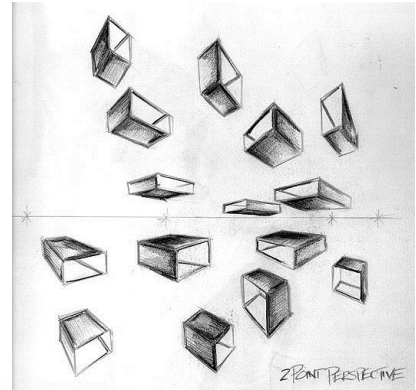
WARM-UP EXERCISES

Warm-up Exercises (WUP)

The following "warm-up" exercises will help you develop a measure of fine motor skills and behavior necessary to quickly, clearly, and concisely communicate thoughts and ideas in graphic form. Clients and project teams are constantly exposed to 'process' drawings as a project moves along. These drawings, while often quickly drawn, must possess a certain presence to convince your client and/or project team that you are capable of producing a quality solution.

Riding a bike, playing a sport, executing a series of dance steps, or driving a car all require developing a foundation of skills that you can rely on at a moment's notice to propel you into action. ***Developing these skills takes regular and deliberate practice.*** The same goes for sketching and drawing. In order to achieve a degree of competency and proficiency, sketching and drawing need to be done every day. To derive the greatest benefit these exercises play in the development of your graphic technique(s), they will be practiced and employed in all your work **DAILY**.

Goals and Objectives
1. Develop the ability to create well-constructed lines.
2. Develop and/or improve hand-lettering skills.
3. Develop beginning familiarity with adding supportive sketch figures to drawings in order to determine accurate and appropriate scale and proportion.
4. Develop competency in drawing a simple form – the cube.

Exercises
- WUP 1   Lines
- WUP 2   Hand Lettering
- WUP 3   Sketch People/Scale Figures
- WUP 4   The CUBE: Line Weight Variation/Profiling; Sketch Perspective Practice

Submittal
Complete your exercises in your sketch book or on tracing paper (mounted in your sketch book). *All work should be easily and cleanly removable from any fixed binding for assignments if it is required to be handed in.* Each page should include the exercise title, your name, and date, all in architectural hand lettering with close attention paid to font size, font accuracy, pen/pencil weight selection, and spelling. Page composition elements such as borders are recommended to bring clarity to your work.

Grading Criteria
- Completeness of each exercise and quality of the graphic presentation.
- Evidence of effort and beginning evolution of your technique and style.
- Ability to adhere to submittal requirements including titling, page size, name and assembly details.
- Cleanliness of submittal - elements are logically composed and organized, imagery is clean (no finger smudges, candy stains, coffee or soda marks, etc.), and final product is worthy of showing to your client.

NOTES:
1. All of the warm-up exercises are to be practiced EACH DAY at the start of class for the entire semester.

WUP 1 - Lines

"The quintessential element of architectural drawing is the line, the mark a pen or pencil leaves as it moves across a receptive surface. Controlling the pen or pencil is the key to producing good line quality and proper line weights." [Ching, F. (2015). *Architectural Graphics*. New Jersey: John Wiley & Sons, Inc.]

A well-constructed line sets the tone for all the drawing work you will do. It has weight (thickness), length. It can have shape and create form. It will eventually possess character. A line can represent your mastery (or not) of care, quality, control, intent, and personality among other things.

Your task
1. Create a series of lines with a variety of weights, lengths, and shapes on a page in your sketchbook. You are to draw more than thirty (30) lines with at least three different weights in your sketchbook *each class session for the entire semester* while the instructor takes attendance and prepares for the session's activities.
2. Practice this exercise on bond (copy) paper and trash (tracing paper) and place in your sketchbook.
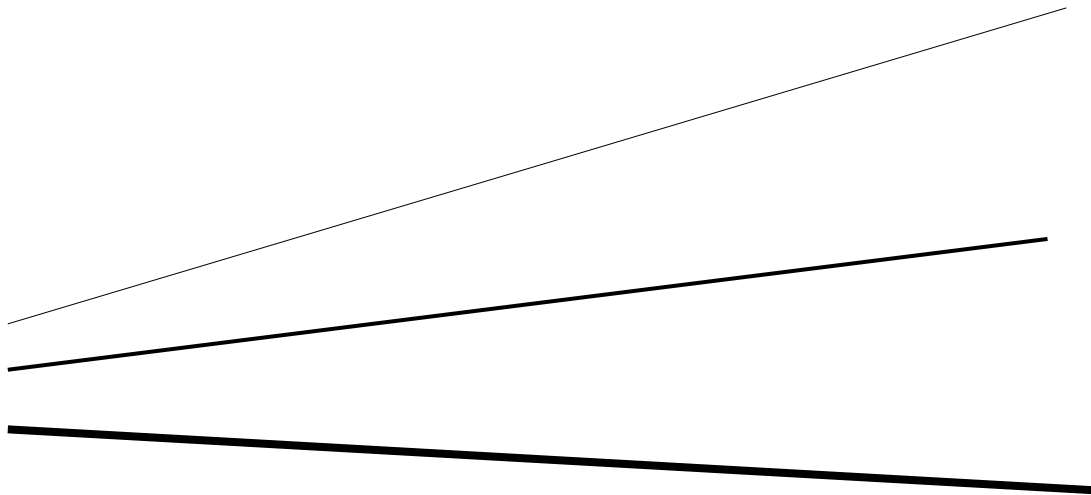
WUP 3 - Hand Lettering

Hand lettering is critical to drawings that require additional explanation or interpretation with written descriptions. In the conceptual, design development and schematic design phases of a project one will often employ hand lettering for such a purpose. Professional hand lettering adds to the 'beauty' of hand-sketched drawings when done clearly and uniformly. Adherence to a standard style of lettering in the beginning of your design education will lay the foundation for more stylistic versions *later*.

Your task
Review the text examples below. Also refer to pages 203-205 of the Ching book and pages 75-78 of the Lin book. Either trace or freehand replicate the alphabet and number sequence below in your sketchbook. Utilize at least three (3) pen weights while completing this exercise, determining appropriate pen weight relative to text usage. You are to perform this exercise in your sketch book five (5) times **each class session for the entire semester** while the instructor takes attendance and prepares for the session's activities. Practice this exercise on bond (copy) paper and trash (tracing paper) and place in your sketchbook.

3/16" Lettering: Notes and Dimensions

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

1/4" Lettering: Room Names, Drawing Labels, and Notes (sometimes)

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z   1 2 3 4 5 6 7 8 9 0

3/8" Lettering: Drawing Labels and Project Titles

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

1/2" Lettering: Project Titles and Lettering as Graphics (Artwork) *(Use of digital lettering is preferred.)*

A B C D E F G H I J K L

M N O P Q R S T U V W

X Y Z

1 2 3 4 5 6 7 8 9 0

DO NOT HAND LETTER ANYTHING LARGER THAN ½" IN SIZE.

WUP 4 - Sketch People/Scale Figures

Sketch people, at the correct scale, add variety, context, and life to a drawing. Creatively drawn they become enhancements, visual cues, and 'human' reasons for the perspective viewer to participate in a drawing. Sketch figures can lend context to a scene and create focus for design items.

Your task
Review the images below. Also refer to pages 79 – 83 of the Lin book and pages 180 – 184 of the Ching book. Trace and freehand the following figures and add only as much detail as necessary to generate a believable person or group of people. Utilize at least three (3) line weights while completing this exercise, determining appropriate pen/pencil weight relative to scale figure scale and usage. You are to draw one page of sketch figures at multiple scales, sizes, and orientations in your sketch book *each class session for the entire semester* while the instructor takes attendance and prepares for the session's activities. Practice this exercise on bond (copy) paper and trash (tracing paper) and place in your sketchbook.
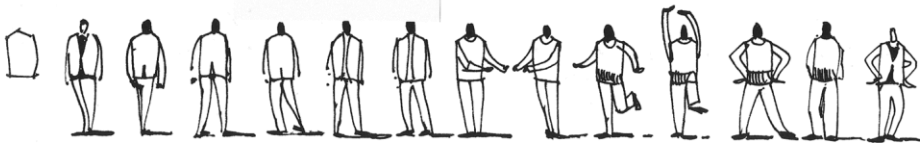
THE FIGURES SHOWN ABOVE AND BELOW ARE DEVELOPED FROM THE SAME TRUNK SHAPE SHOWN ON THE LEFT. LEGS, ARMS, AND FOOT DIRECTION PROVIDE DIRECTION AND ANIMATION TO THE FIGURES.
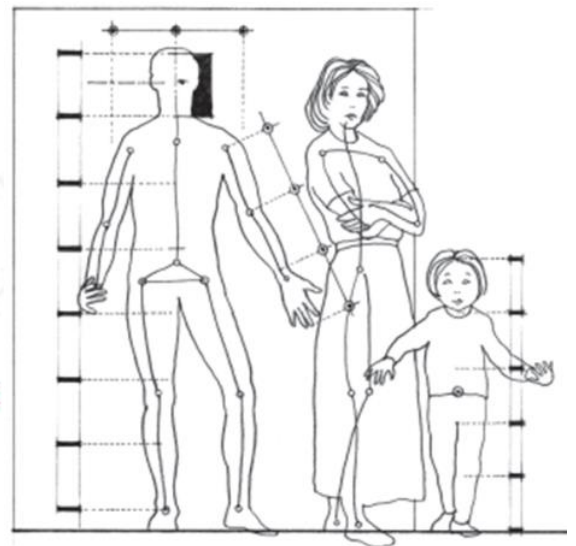
WUP 4 - The CUBE: Line Weight Variation/Profiling; Sketch Perspective Practice

The cube is one of the simplest forms to see in the everyday world. It manifests itself (in a variety of forms) in chairs, sofas, benches, tables, iPhones, backpacks, books, cars, rooms, and buildings. It is also one of the easiest forms to create and manipulate in one's mind. Generally, if you can draw (accurately) a cube, you can draw most any other thing you can imagine. It helps us understand scale, proportion, and form. In addition, it can provide us a background on which to explore line weights and the effects of light on an object via tone, texture, material, shade, and shadow. It allows us to practice sketch perspectives (and re-confirm our understanding of perspective drawing) at the most basic of levels. It literally and figuratively will be the building block of your graphic techniques for the semester.

Your task
In your sketchbook, create a page containing a variety of cubes – different sizes, perspective viewpoints, locations, etc. The key is to construct *an accurate cube* – six equal faces, twelve equal edges (lines). Accuracy is key to developing *realistic and reliable* scale and proportion. You are to draw at least eight (8) cubes **each class session for the entire semester** while the instructor takes attendance and prepares for the session's activities. Practice this exercise on bond (copy) paper and trash (tracing paper) and place in your sketchbook.
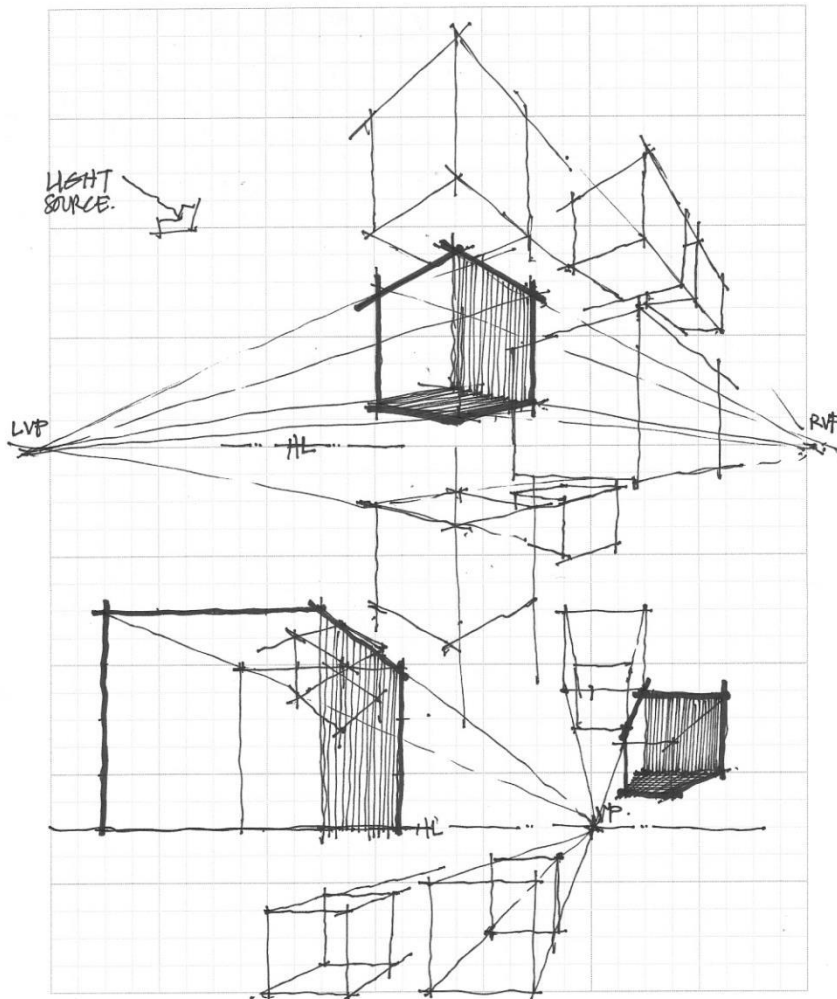
SKILLS EXERCISES

SE1 - Line Weight Variation/Profiling

Good drawings rely on **great** lines; well-drawn, expertly crafted, and carefully and logically placed.

<u>Your task</u>
Place a layer of sketch paper over the drawing below and FREEHAND trace it with correct line construction emphasizing the three basic line weights: 1) "look past" edges (outlines - heavy); 2) inside corners/lines (receding, internal - medium); 3) outside corners/lines/edges (leading, external - fine). Utilize at least three (3) pen weights while completing this exercise, determining appropriate pen weight relative to the purpose of each line in the drawing.
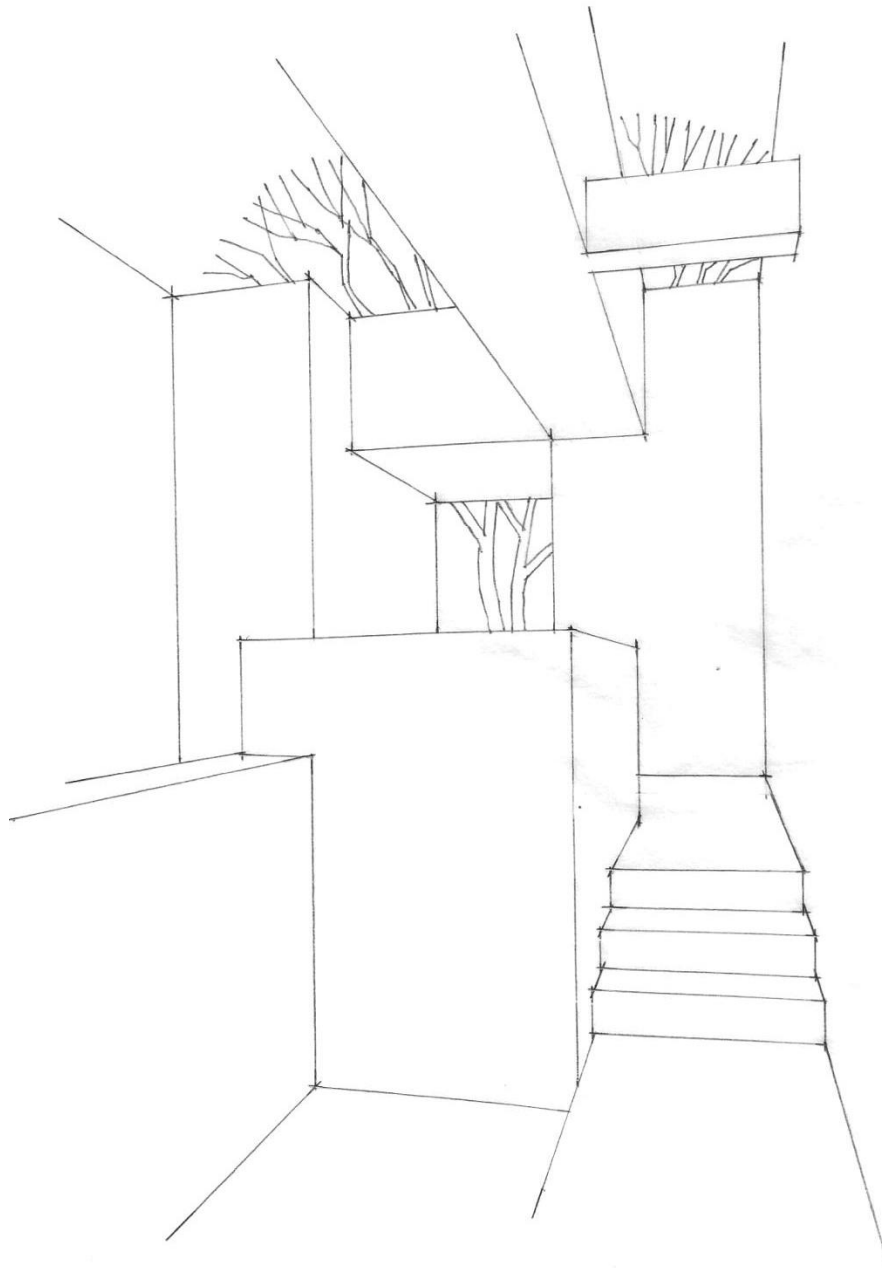
SE1 - Line Weight Variation/Profiling (continued)
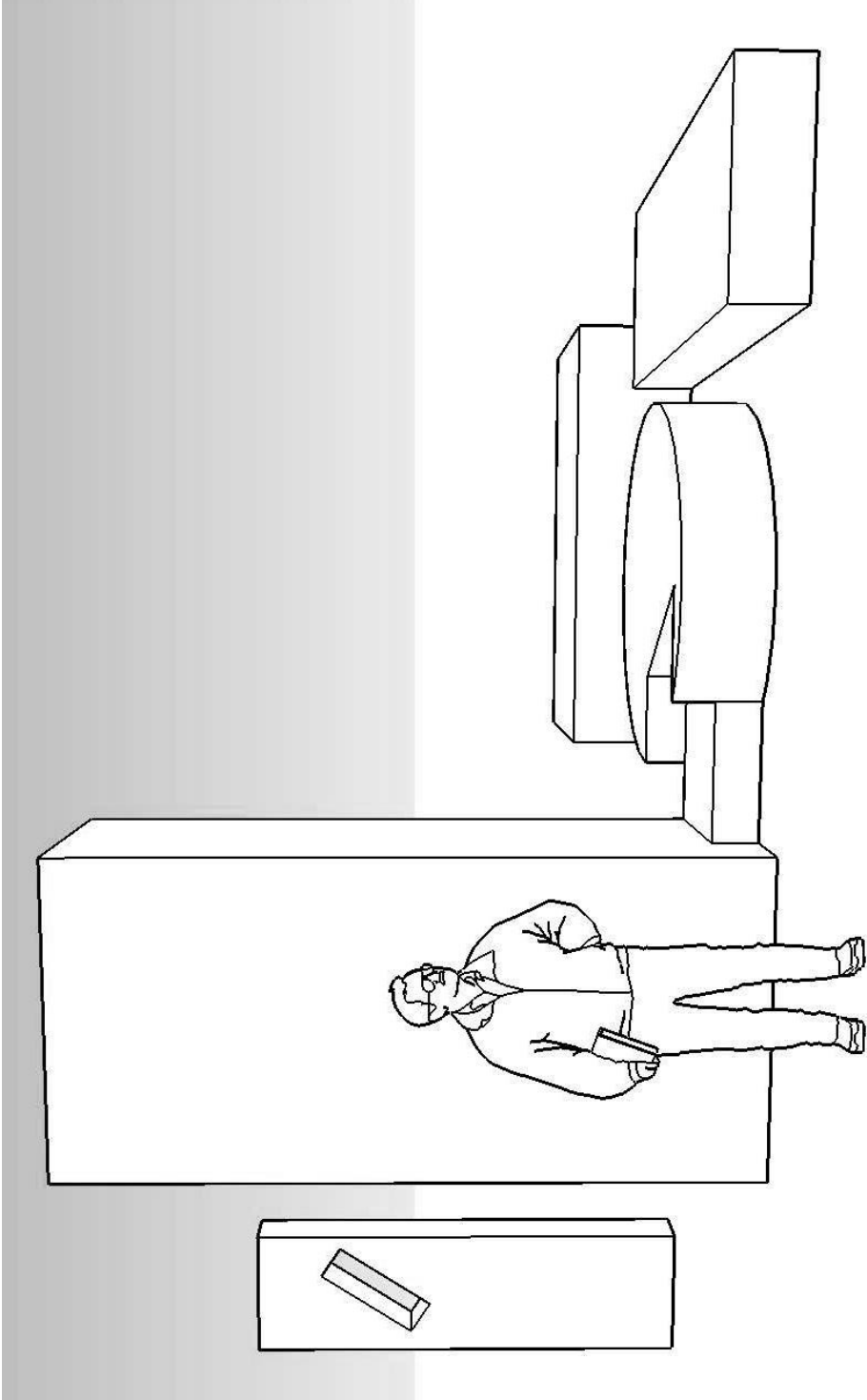
SE1 - Line Weight Variation/Profiling (continued)
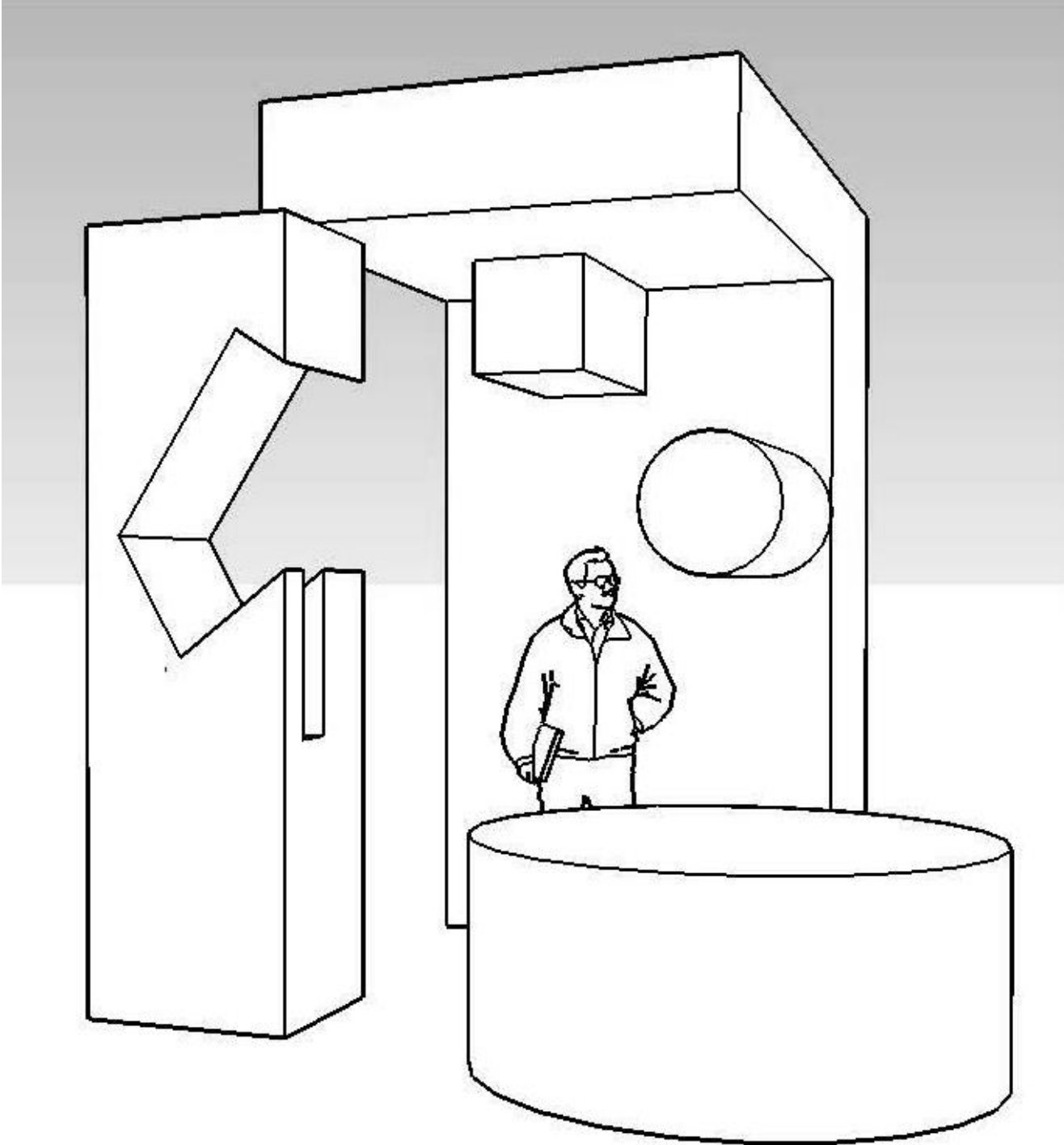
SE2 - Utilizing Bubble Diagrams and Sketching Symbols

Objective
Part of a designer's responsibility is to use the design process to arrive at a solution for a client. Beginning stages of this process often require small, sketch-like drawings using a handful of simple graphic symbols to express merging ideas. This exercise will provide you practice in getting comfortable with this 'vocabulary' of lines, arrows, and special symbols.

Task 1

Diagram the studio as if you were to turn it into a two- bedroom apartment. Visually notate the drawing(s) in a manner that your client will understand.

'**Bubble' Graphics**

The 'bubbling' process is often a series of loose sketches you generate by yourself to help you work through your ideas. Sometimes, though, you want to share your emerging ideas with others (like in your presentations), showing ideas that still look preliminary but more easy to understand. Additionally, you will begin analyzing factors that affect the design and layout of a space such as the flow of circulation, space adjacencies, various hierarchies of space type and usage, furniture, fixtures and equipment/accessories (FF&E), access to views and environmental considerations among others. Below are some examples that show how you can quickly develop symbolic drawings with relevant graphic symbols and techniques. You should decide when to use each for your own way of doing things.
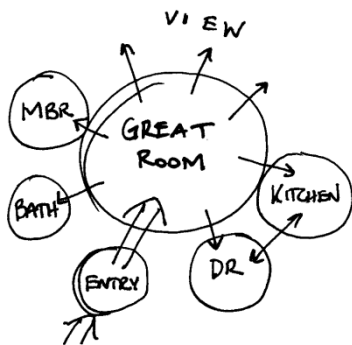
Loose & fast. Uses one or two pen weights and is put down on paper very quickly.
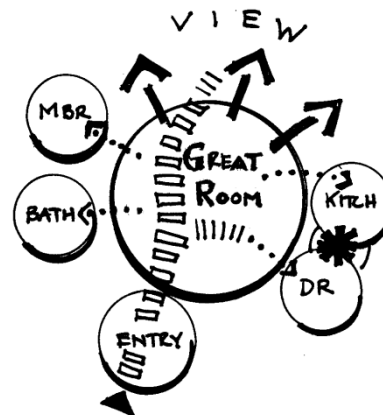
Preliminary client presentation. Still 'preliminary' in feel, but easier for others to understand because different lineweights and/or tone/shadow help items 'pop' off the page. Arrows may be more carefully drawn.
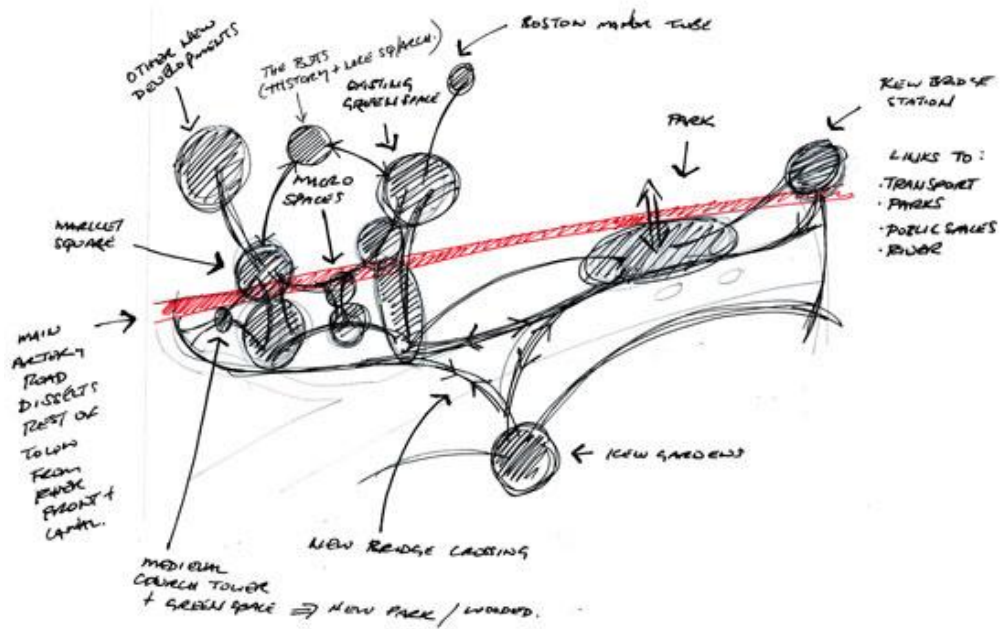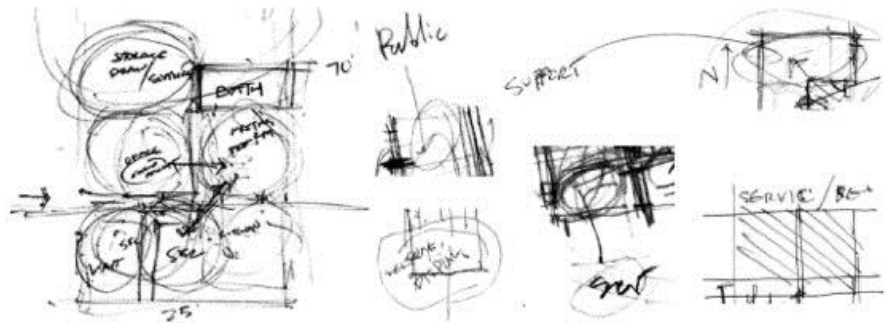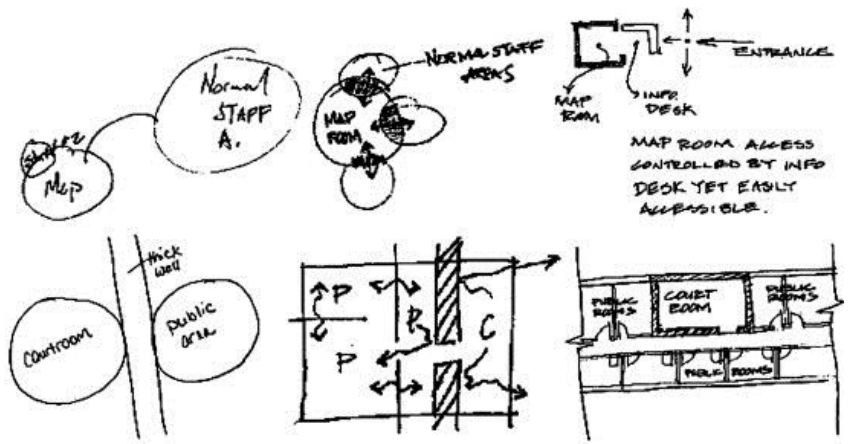
Images above retrieved from http://www.sciencedirect.com/science/article/pii/S0950705105000705

Basic Symbol Vocabulary

You only need to use a few symbols and a handful of simple graphic techniques to produce clear and strong diagrams. Only three types of basic symbols are necessary to produce concept diagrams:

- Bubbles to define areas
- Lines with arrows to indicate circulation
- Special symbols to represent special spots or events.

Next, you need ways to differentiate among same type symbols to convey hierarchy. This is accomplished by

- varying the size of the symbol,
- the line weight of its outline, and/or,
- the texture you use inside the symbol.
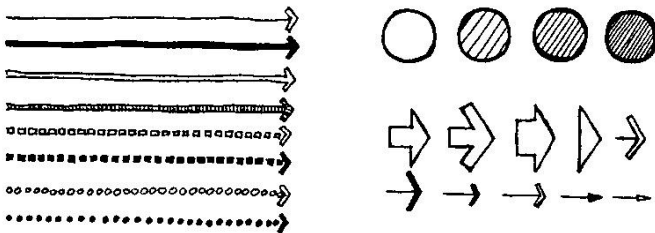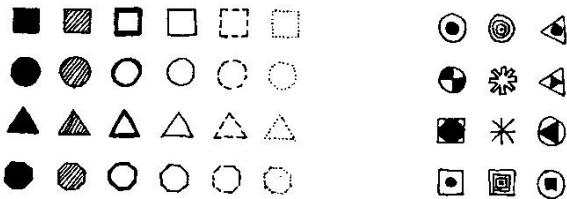
Idea Communication – Visual Notation

During all phases of the design process you will need to communicate your work at various but regular intervals. This may be for your client, your in-house team, or the larger project team consisting of design consultants, purchasing agents, contractors and the like. One of the quickest and simplest ways to convey design ideas is to literally take notes through drawing - a real-time physical notation linking the mind's eye to a reproducible medium through a (set of) recording instrument(s). This is simply drawing while thinking.

(images retrieved from www.lizsteel.com.)

Graphic records of your design process (and developing design solutions) can be linear, non-linear, or even 'frenzied' as so often happens with creative actions. Free-thought scribbles, sketches, and doodles are intrinsically simple, and for designers their power is typically realized (initially) only in a *potential energy* state. As such, it needs to be converted into a corresponding *kinetic energy* in order for it to be transformative. A design is only as good as its understanding by those interpreting your objectives. You are responsible for communicating ideas in an organized manner that clearly, concisely, and completely describes your design intent. An effective method of describing design intent is through *graphic facilitation.*

Graphic facilitation *(retrieved from http://en.wikipedia.org/wiki/Graphic_facilitation)*

Graphic Facilitation is the use of large scale imagery to lead groups and individuals towards a goal. The method is used in various processes such as meetings, seminars, workshops and conferences. This visual process is conducted by a Graphic Facilitator.

The early field of Graphic Facilitation was named "Explicit Group Memory" by Facilitator Geoff Ball, who "discovered" that a shared picture supported group learning or more importantly – a lasting memory in the group.
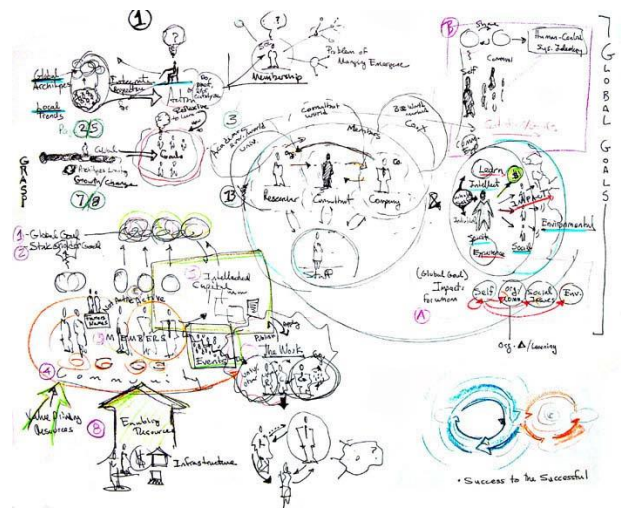
A Graphic Facilitation Retrospective by Graphic Facilitator David Sibbet tells the story of these early pioneers in the field who were inspired by architects (with understanding of large imagery), designers, computer engineers (who started to cluster information in a new way), art and psychology. He describes that what at a glance "just" looked like graphics was so much more: "It was also a dance, and storytelling, since the facilitator was constantly in physical motion, miming the group and its communication with movement, as well as commenting on the displays."

One successful method for designers to illustrate their ideas is to *storyboard* them prior to preparing the final document. Creating a storyboard will help you plan your presentation drawing-by-drawing, title by title, note by note. You can make changes to your storyboard before preliminary and final presentations rather than going through the headache (and anxiety) of changing your mind later and forcing a restart late in your process. Storyboarding will also allow you to get immediate feedback on your ideas, discuss your presentation techniques, and prepare for confident verbal and graphic delivery.
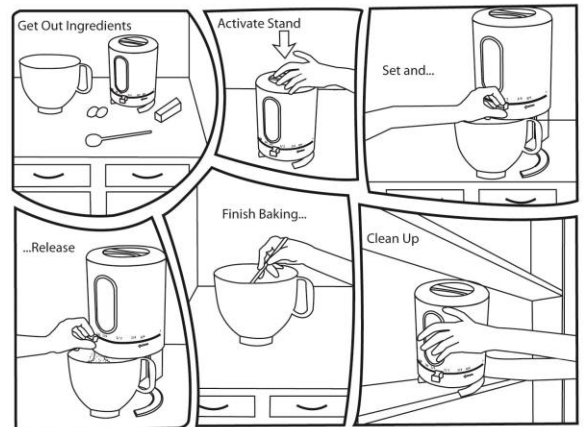
Task 2

Explain your bubble diagram(s) created for Task 1 using visual notation.

SE3 - 'Seeing' Perspective in Your World

Objective
Observe and diagram perspective components as we see them in the "real world" via photos. Understand and accept that the concepts of vanishing points, vanishing lines, and horizon lines are very real constructs for visually analyzing the matrix of our environment.

Your task
1. FOLLOW THE DIRECTIONS.
2. Locate four (4) photographs of building interiors that show large spaces in one and two point perspective (two of each). (Do not use the one below). Cut the original out or get a photocopy of the image. If necessary, use a printer to reduce the photo down to approximately 4" x 4". Predetermine if the photo's perspective is vertical or horizontal and then adhere the photo to a page in your sketch book in either a portrait or landscape direction. Using colored pencils, draw on top of the photo, showing the horizon line (light blue) and the vanishing points (left vanishing point green, right vanishing point red). Draw lines that vanish to the left vanishing point in green. Draw lines that vanish to the right vanishing point in red. In some cases, the vanishing points may be too far out to draw. In these cases, draw lines out to the edge of the paper and explain that the vanishing point is further out. Draw lines that extend from walls or objects to show how you located the vanishing points.
3. Place a sheet of trace paper over the image and tape it down at the top. Redraw the basic components of the scene into simple boxes showing how they respect these vanishing points.

Label your sheet of paper as "Skills Exercise 1: 'Seeing' Perspective in Your World" and include your name.

1.

2.

IND 2300 Graphic Techniques I
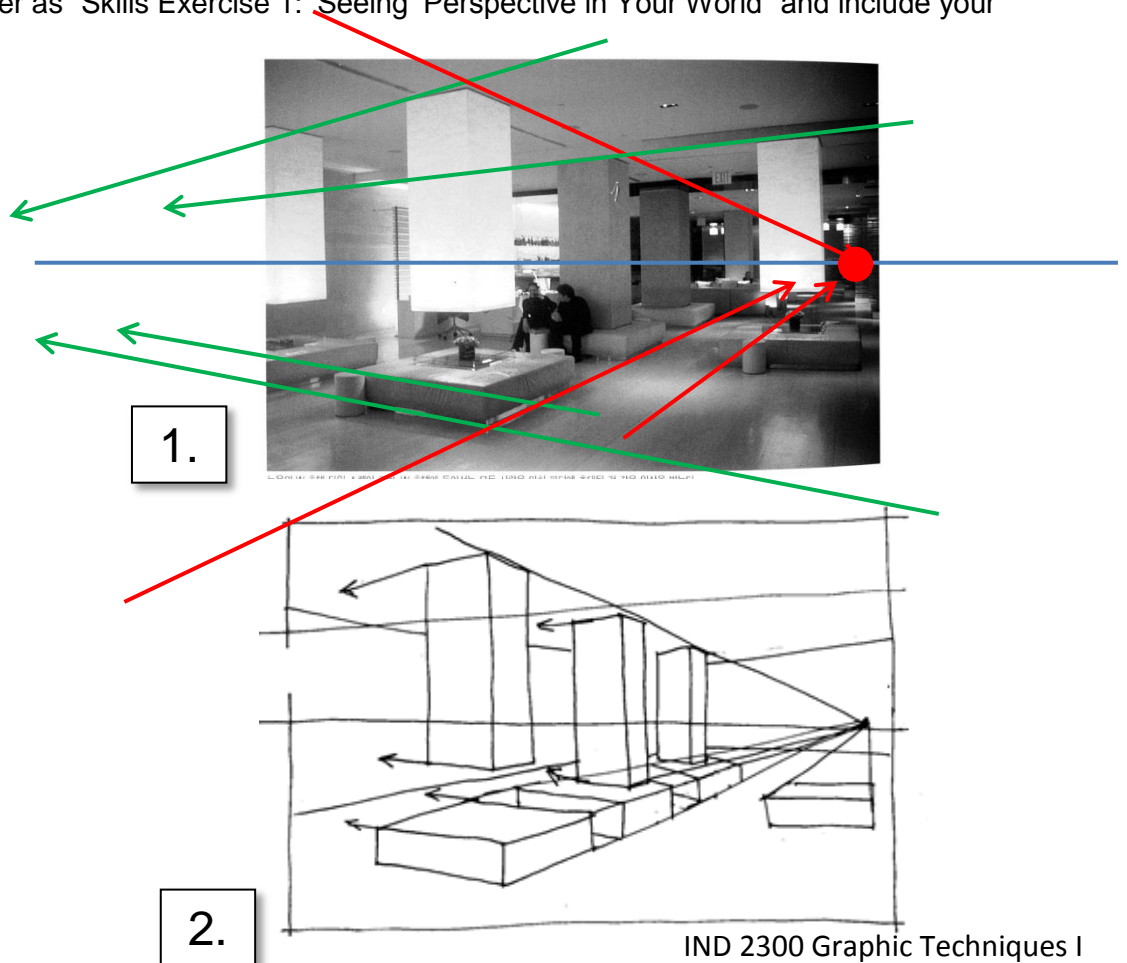
SE4 - Perspective Sketching: Just draw A BUNCH of stuff…..

Objective
Create believable perspective sketches that rely on accurate perspective construction, the perception of depth, great linework, and cues from people for scale.
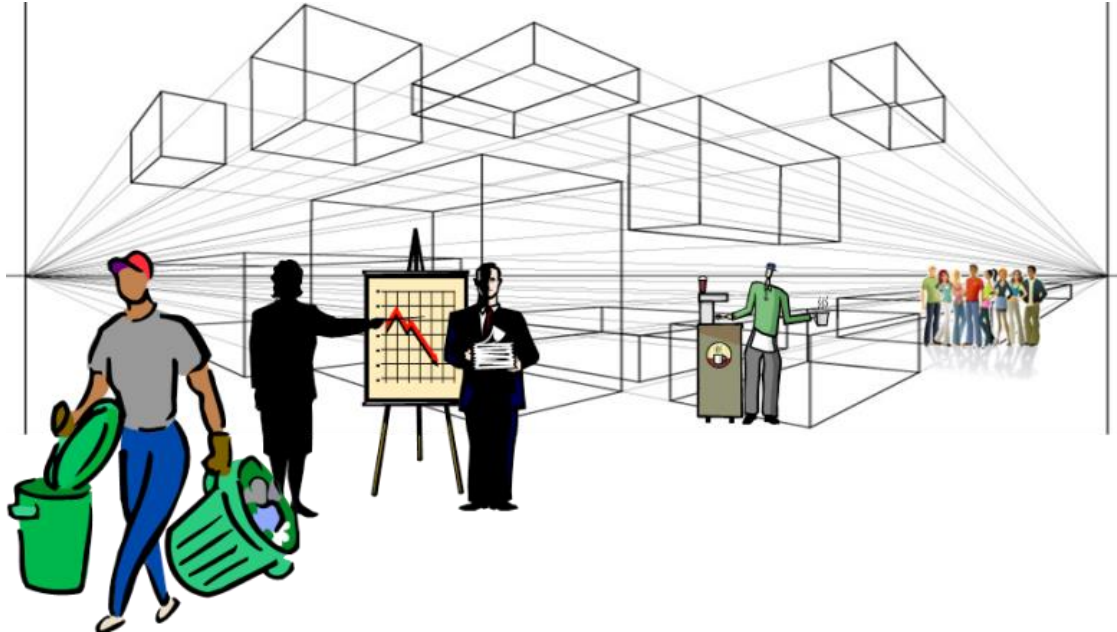
Your tasks

SE4 A. Preparation: Create six (6) perspective grids as follows:

- **One-point** perspective grids:
  - ½" scale; 6' horizon line; vanishing point 4' from the right side; rear wall to be 10' wide x 12' tall. Create a room with at least 12' of depth.
  - 3/8" scale; 6' horizon line; vanishing point 3' from the left side rear wall to be 15' wide x 15' tall. Create a room with at least 15' of depth.
  - ¼" scale; 6' horizon line; vanishing point 10' from the left side; rear wall 20' wide x 30' tall. The scene should have at least 20' of depth.
- **Two-point** perspective grids:
  - ½" scale; 6' horizon line; true height line to be 12' tall. Create a room with at least 12' of depth. Perspective should favor 1/3 of the scene right of page center.
  - 3/8" scale; 6' horizon line; true height line to be 15' tall. Create a room with at least 15' of depth. Perspective should favor 1/3 of the scene left of page center.
  - ¼" scale; 6' horizon line; true height line to be 30' tall. The scene should have at least 20' of depth. Perspective should favor equal amounts left and right of center.

SE4 - Perspective Sketching: Just draw A BUNCH of stuff…..

SE4 B. One point perspective grids: Sketch a window in a side wall that is at least 5 feet wide and 5 feet tall and straddles the horizon line in the sketch. Draw items that you can see out the window.

Draw a person standing in the room. Note that their eyes should be located at the horizon line. The rest of their body should be sufficiently long so that they make proportional sense where you place them in the room. Draw at least five other people at varying depths in the room.

Sketch an array (10 or more) of cubes, cones, cylinders, rectangular boxes, and pyramids above the horizon line, at the horizon line, and below the horizon line, all at varying depths in the perspective.

SE4 C. Two point perspective grids. Sketch an open door in a side wall that is at least 3 feet wide and 7 feet tall and straddles the horizon line in the sketch. Draw items that you can see out the door.

Draw a person standing in the room. Note that their eyes should be located at the horizon line. The rest of their body should be sufficiently long so that they make proportional sense where you place them in the room. Draw at least five other people at varying depths in the room.

Sketch an array (10 or more) of cubes, cones, cylinders, rectangular boxes, and pyramids above the horizon line, at the horizon line, and below the horizon line, all at varying depths in the perspective.

SE5 - One-Point LC2 Chair in an Interior Space

Objective
Using a one-point grid to quickly generate a perspective view of furniture and architectural items within an interior space. Construct a drawing where scale and proportion support the accuracy and believability of depth in a perspective view.

Your task
1. Review notes from your classroom exercises in one-point grid construction.
2. Construct a 1-point interior grid:
     - 10 foot tall ceiling
     - 12 foot wide back wall
     - 10 foot of depth from back wall to foreground
     - Place the VP at 5'-0" AFF and 4 feet from the left back corner on the back wall.

Next, draw Le Corbusier's LC2 chair in the room:
3. Create a 36"x36"x36" box to place the chair (32"x32"x32"). Place this box in the front half of the room. You will draw it so the seat cushion is facing the viewer. The majority of the chair should be to the left or right of the vanishing point. Use the nearest wall's grid to determine the height of this box.
4. Draw three or more scale figures at different room depths to confirm the chair's scale.
5. Thinking of the chair's front as an elevation for a moment, translate the major divisions of the chair (its bottom edge, the seat cushion's top) to the front of the box.
6. Translate the side elevation to the box like you did the front.
7. Finally, carve away the seat opening, leaving the arms.

Add a window of your choice in one of the side walls showing the full thickness (+/-5") of the wall.

SE6 - Two-Point LC2 Chair in an Interior Space

Objective
Create a two-point eyeball grid to quickly generate a perspective view of furniture and architectural items within an interior space. Construct a drawing where scale and proportion support the accuracy and believability of depth in a perspective view.

Your task
1. Review notes from your classroom exercises in two-point grid construction.
2. Construct a 2-point interior grid:
   - 12 foot tall ceiling
   - Place the VP at 5'-0" AFF.

Next, draw Le Corbusier's LC2 chair in the room:
3. Create a 36"x36"x36" box to place the chair (32"x32"x32"). Place this box in the front half of the room. You will draw it so the seat cushion is facing toward the viewer angled toward the right. Use the nearest wall's grid to determine the height of this box.
4. Draw three or more scale figures at different room depths to confirm the box's scale.
5. Thinking of the chair's front as an elevation for a moment, translate the major divisions of the chair (its bottom edge, the seat cushion's top) to the right front of the box.
6. Translate the side elevation to the box's left side like you did the front.
7. Finally, carve away the seat opening, leaving the arms.

Add a door opening of your choice of style in one of the walls. The door opening should show the full thickness (+/-5") of the wall and should be a minimum of 3 feet wide and 7 feet tall.

SE7 – Participating in Perspectives

Objective

In order to become familiar with constructing perspectives of complex spaces, it is helpful to 'reverse engineer' a drawing, deconstructing it to see what basic shapes and forms have been created, and where the vanishing point(s) and horizon line are located.

SE7a – One-Point Perspective Deconstruction and Analysis

Your task

Examine the perspective below and complete the following:

1. With a blue colored pencil and straightedge, locate and draw the horizon line. Identify the vanishing point with a yellow pencil.
2. Shade all walls that vanish (and are parallel to) the vanishing point with a red colored pencil.
3. Shade all walls that are perpendicular to the vanishing point with a green colored pencil. Do these vanish?
4. Utilizing the horizon line and vanishing point in the drawing, draw a 2'x2'x2' box on the table.
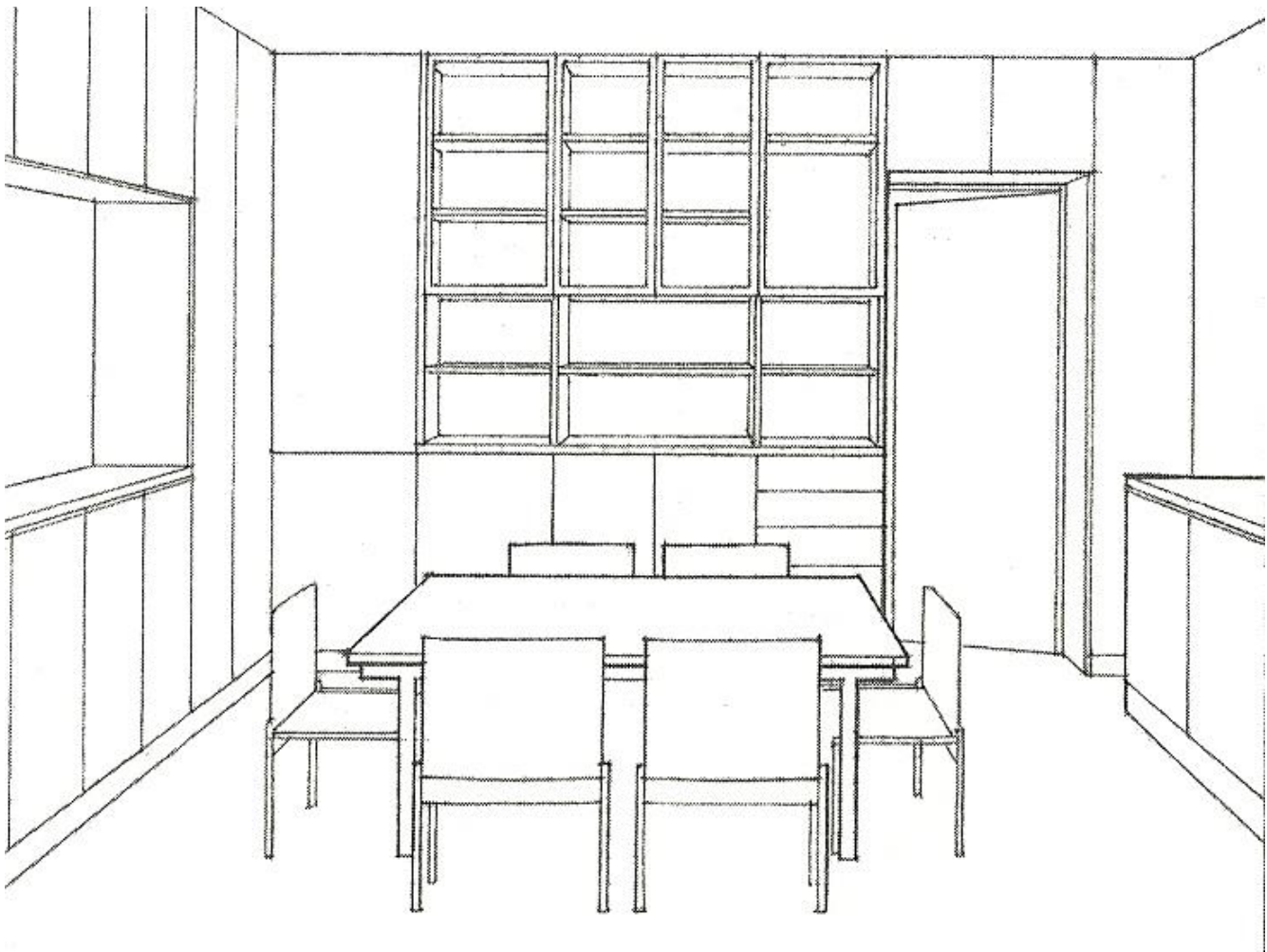
Taken from Ching's *Interior Design Illustrated*, 2nd Edition, p. 126.

SE7 – Participating in Perspectives (continued)

SE7b – Two-Point Perspective Deconstruction and Analysis

<u>Your task</u>
Examine the perspectives below and on the next page and complete the following:
1. With a blue colored pencil and straightedge, examine the walls and then locate and draw the horizon line. Identify the left vanishing point with a green pencil and the right vanishing point with a red pencil.
2. Shade all walls that use the right vanishing point with a red colored pencil.
3. Shade all walls that use the left vanishing point with a green colored pencil.
4. In the second perspective drawing, shade the two angled walls with a yellow pencil. These two walls use a third vanishing point; locate it.
5. In the second perspective, utilize the horizon line and vanishing points in the drawing to draw a box that would contain a 6' long loveseat sofa. Draw a box next to it that would contain an end table. Finally, draw an area rug underneath both objects.

http://hiattconstruction.com/pics_drawings/island_cad.jpg

SE7 – Participating in Perspectives (continued)

SE7b – Two-Point Perspective Deconstruction and Analysis (continued)
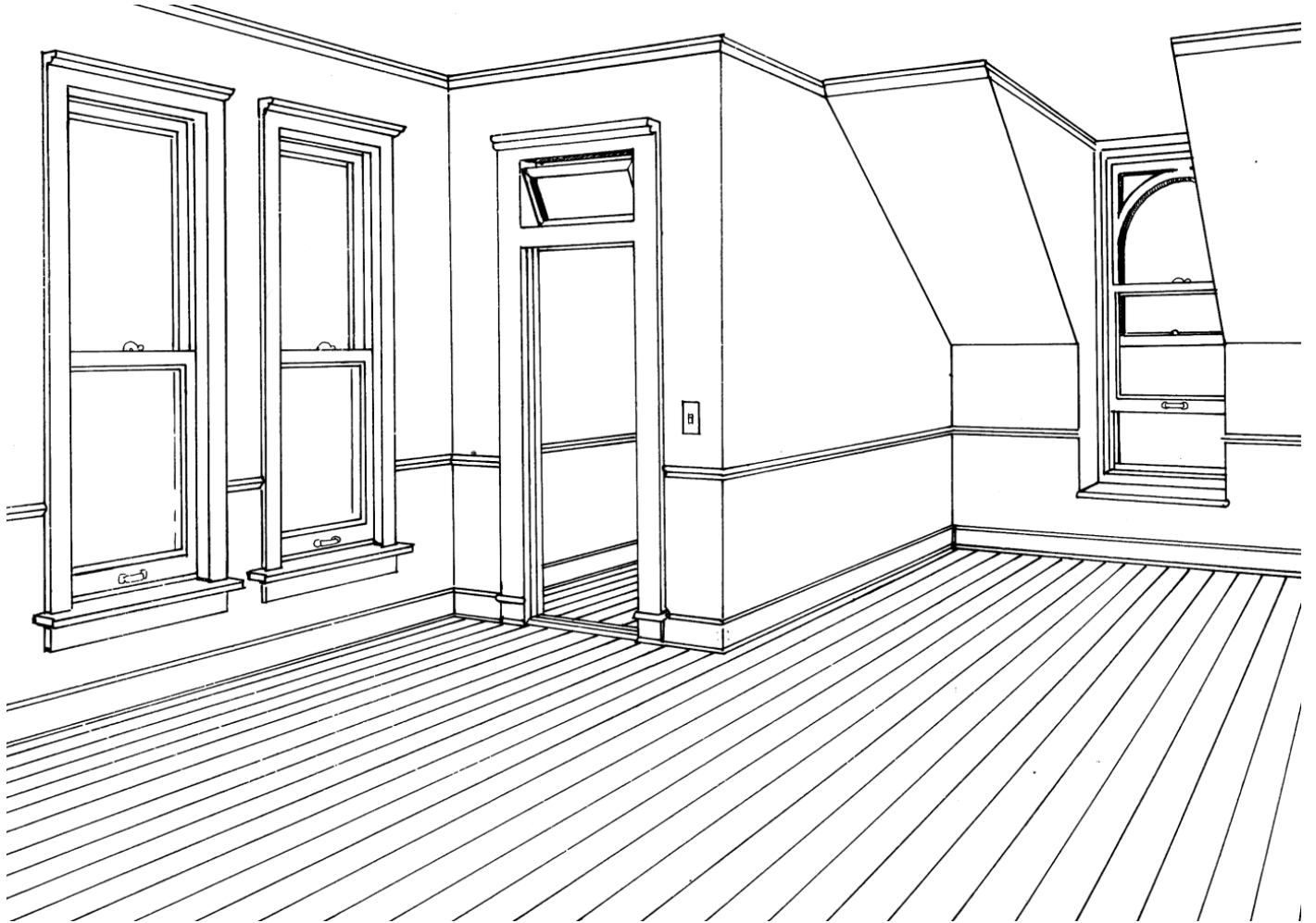
Adapted from Montague, J. Basic Perspective Drawing: A Visual Approach. NY: VNR.

SE7 – Participating in Perspectives (continued)

SE7c – Perspective Analysis – Mixed Perspectives

<u>Your task</u>

Examine the perspective below and complete the following:

1. With a blue colored pencil and straightedge, locate and draw the horizon line. Identify the vanishing point for the room with a yellow pencil.
2. Shade all walls that vanish (and are parallel to) the vanishing point with a red colored pencil.
3. Shade all walls that are perpendicular to the room vanishing point with a green colored pencil. Do these vanish?
4. Utilizing the horizon line in the drawing, draw a 2'x2'x2' box on the table. What is unique about the table in this drawing?
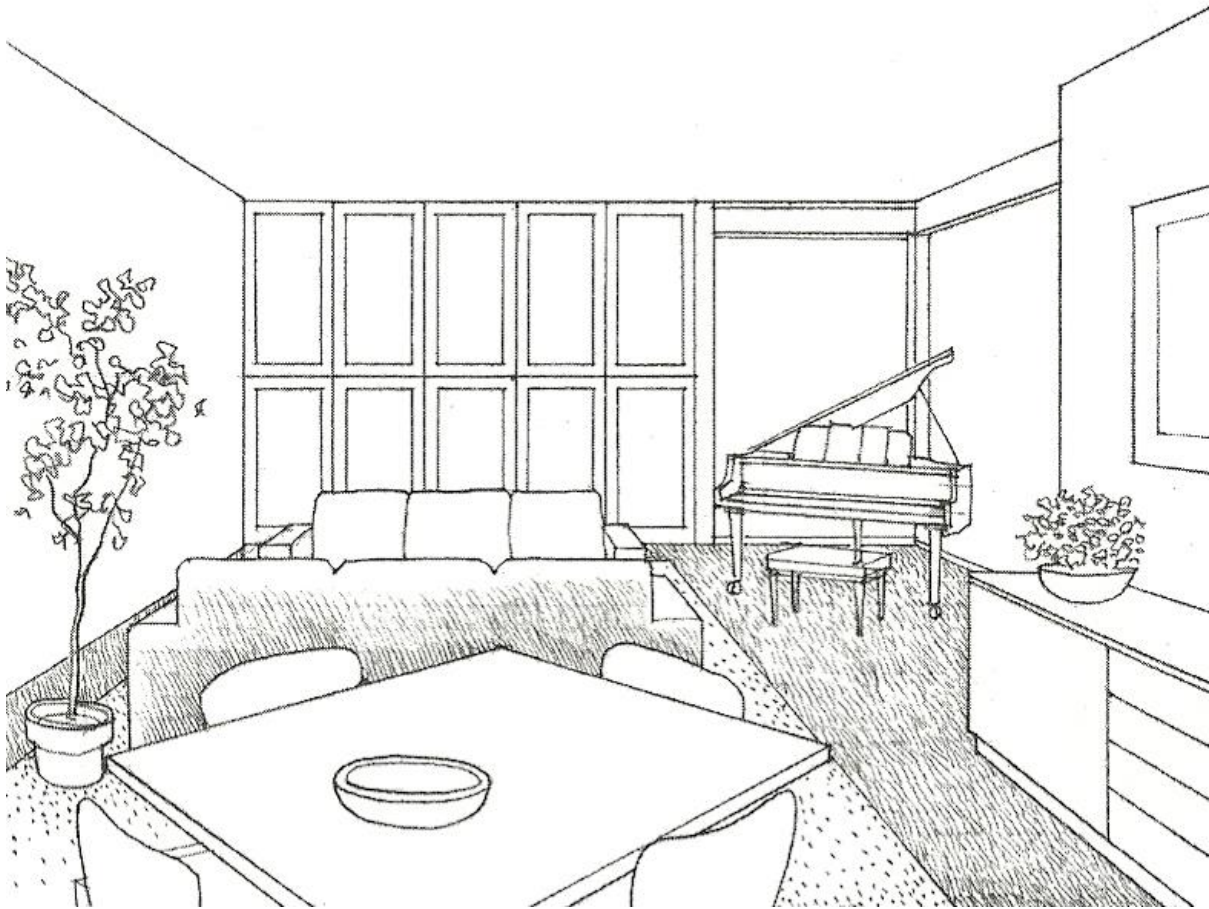
SE8 - Volume Perspective Doodles

Interior space can take many different shapes with different types of details, and it is important to become familiar with how to sketch them quickly and confidently. Here are 24 rooms provided in plan, reflected ceiling plan or elevation view. Sketch each room in one point perspective in your sketchbook. Place the vanishing point wherever you would like on the back wall. Include one or more scale figures in each sketch. Be sure to label your pages as "Skills Exercise 3: Volume Perspective Doodles." Write the number of the sketch in the box under each perspective sketch.

- "10^0 AFF" means the ceiling is 10 feet above the finished floor.
- RCP means the drawing is a Reflected Ceiling Plan, as if a mirror were on the floor reflecting the ceiling plane onto it.

Here is an example.

12'-0"

12° AFF

SP2   SP1

1 PLAN

20'-0"

6° AFF

SP2   SP1

2 PLAN

10'-0"

20° AFF

SP2   SP1

3 PLAN

15'-0"   20'-0"

10'-0"

4 ELEVATION @ REAR WALL

2A

1.5A

A

5 ELEVATION @ REAR WALL

6 ELEVATION @ REAR WALL
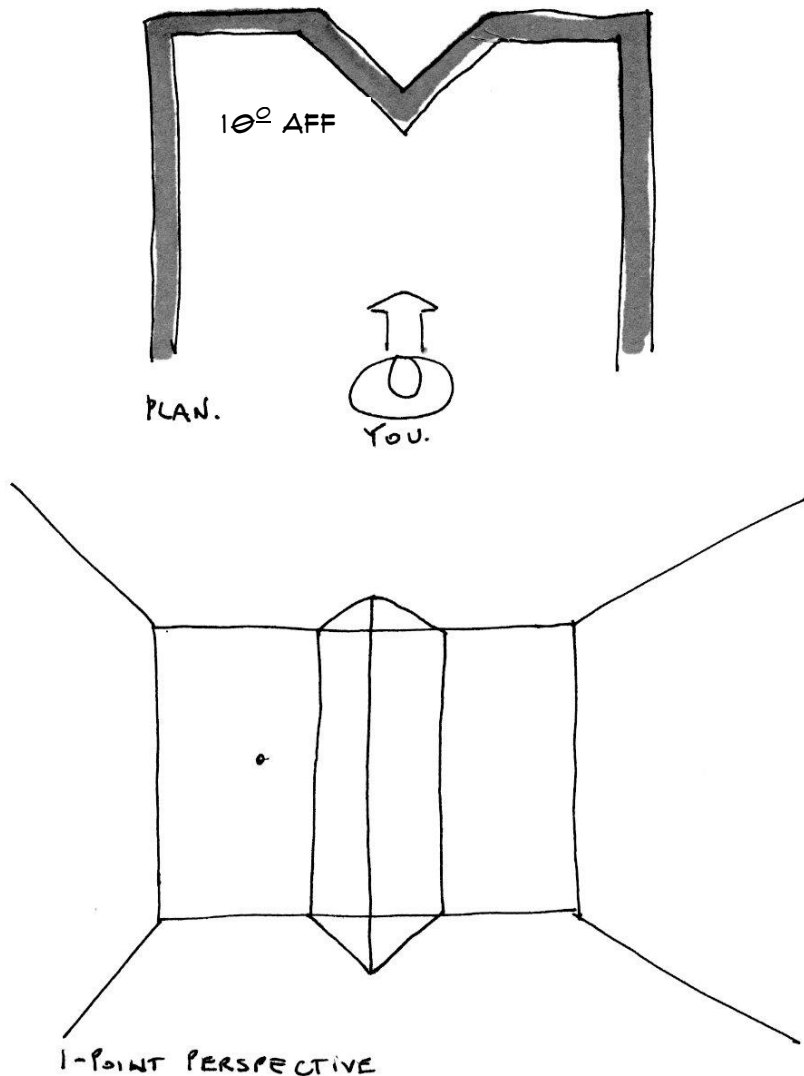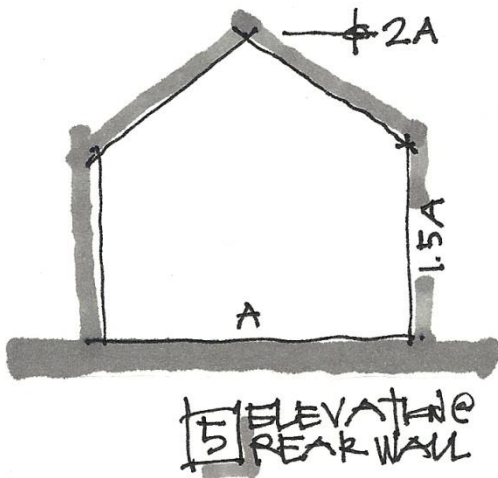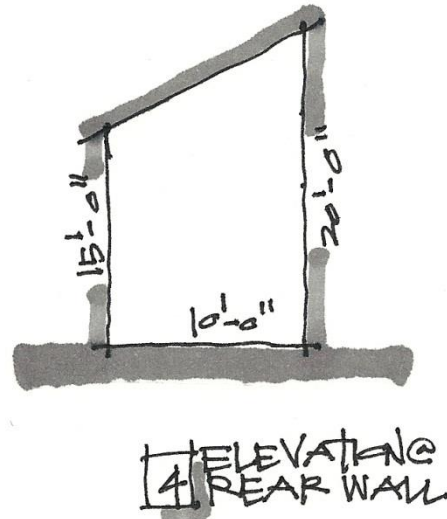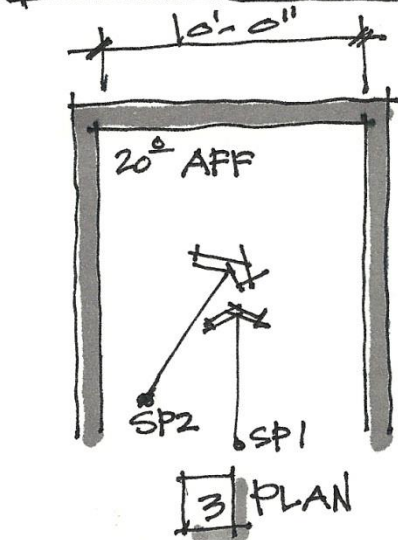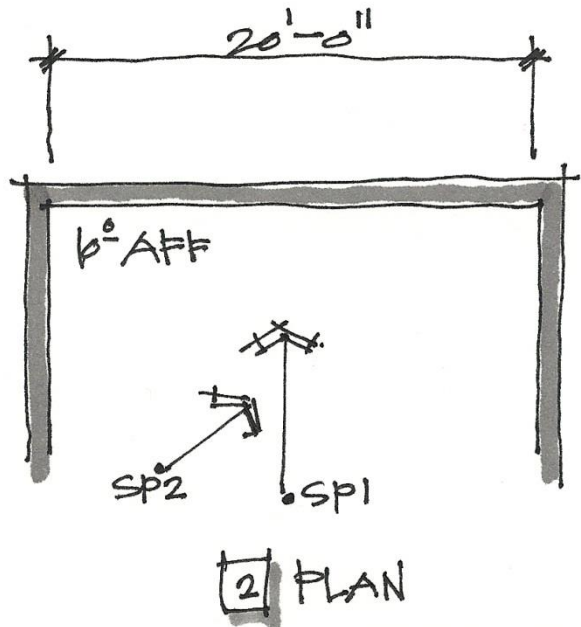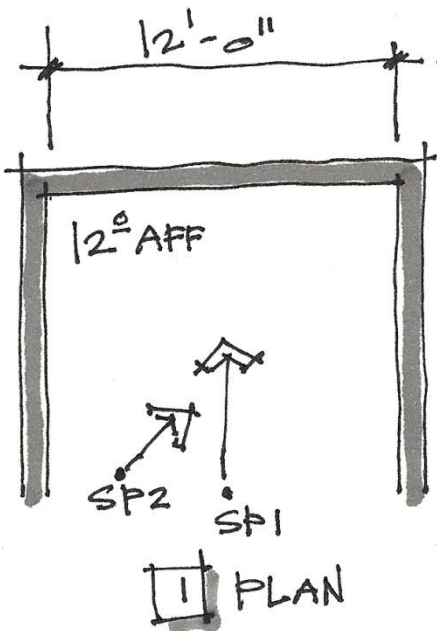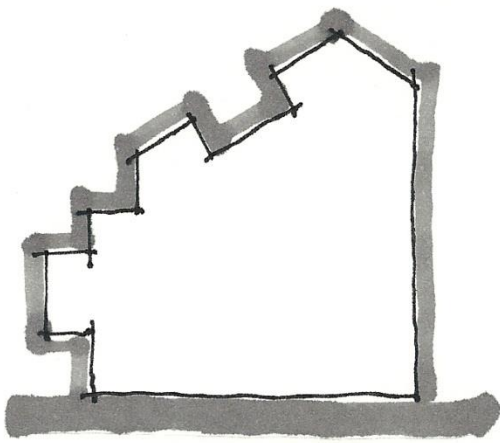
7 ELEVATION @ REAR WALL

8 ELEVATION @ REAR WALL

10'-0"

5'-0"

15'-0" AFF

10'-0" AFF

SP2

SP1

9 PLAN

10'-0"

5'-0"

10° AFF

SP2

SP1

10 PLAN

10'-0"

10° AFF

3° × 8° OPENING CENTERED ON WALL STARTING FROM THE FLOOR

11 PLAN

10'-0"

10°

FLOOR TO CEILING COLUMNS

SP2

SP1

12 PLAN

Finish the ramb: high
against the rear wall,
low against the floor
in the foreground

Build two ramps; one
going up, the other down

13 VIEW @ RAMP

14 VIEW @ RAMPS

10'-0"
10° AFF
2° HIGH BENCH
SP1   SP2

15 PLAN

10'-0"
10° AFF
UP
(2) 6" STEPS
SP2   SP1

16 PLAN

10'-0"
10° AFF
UP
SP2   SP1
(2) 6" STEPS

17 PLAN

10'-0"
10° AFF
-0'-0"
-0'-6"
SP2   SP1

18 PLAN

IND 2300 Graphic Techniques I

3'-0" x 7'-0" DOOR OPENING

5'-0" x 5'-0" LOCATED 2'-0" OFF THE FLOOR

10'-0"

10° AFF

2'-0" HIGH BENCH IN A 5'-0" x 5'-0" OPENING ABOVE BENCH HEIGHTS

SP1

SP2

19 PLAN

COFFER ABOVE @ 11'-0"

COFFER ABOVE @ 12'-0"

6'-0"

10° AFF

3'-0" x 7'-0" DOOR OPENING

SPHERICAL PENDANT LIGHTS

SP2

SP1

20 PLAN

10'-0"

15° AFF

SP2

SP1

(3) 6" STEPS

21 PLAN

10'-0"

10° AFF

3'-0"

6'-0"

SP1

SP2

3'-0" x 3'-0" x 3'-0" CUBE SITTING ON THE FLOOR

22 PLAN

HL — VP

GRID THE ENTIRE ROOM WITH SQUARES USING THE 'X' METHOD

23 VIEW OF 'X' ROOM

VPL — VPR — HL

FINISH GRIDDING THE ROOM WITH THE 'X' METHOD
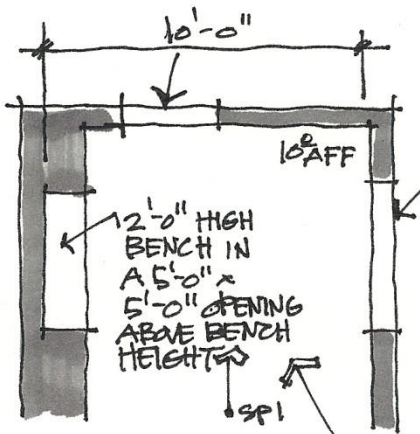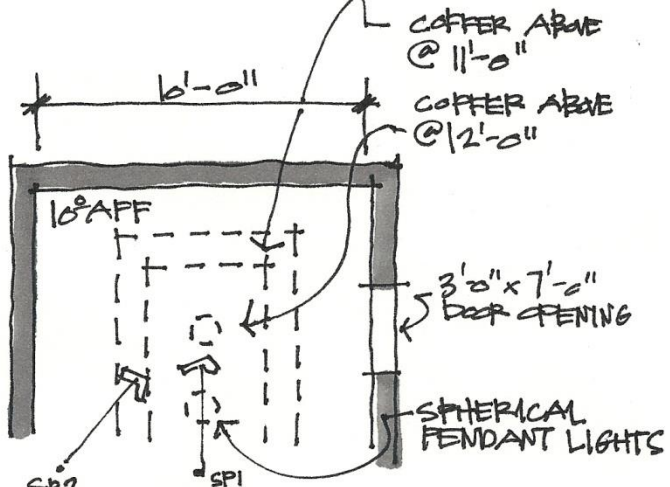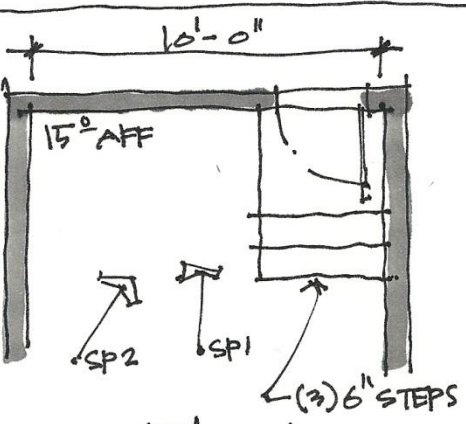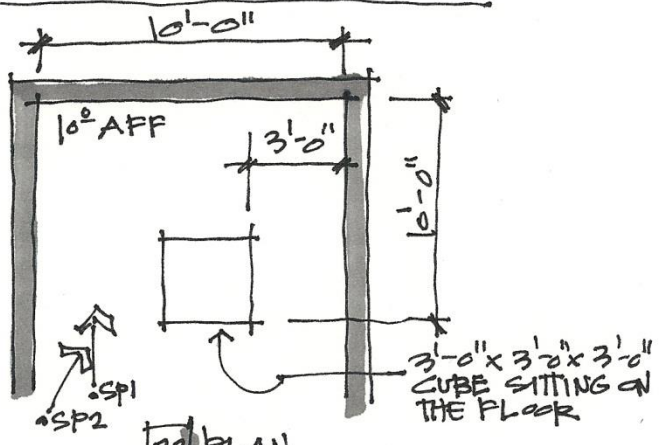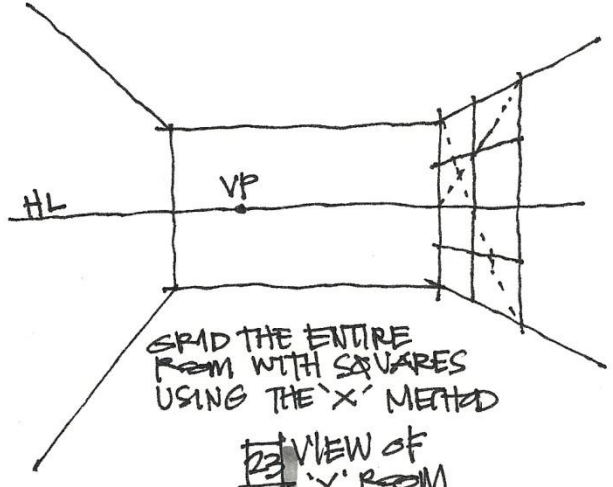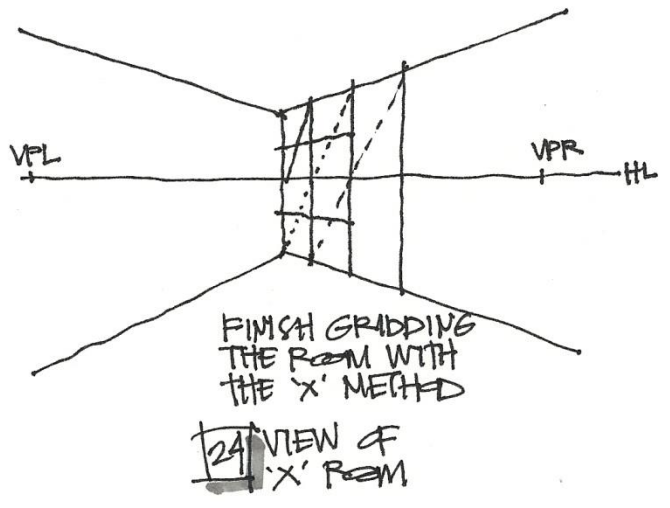
24 VIEW OF 'X' ROOM

SE9- Tone and Light

Objective
Understand why light plays a large part in how interior spaces appear via tone, shade and shadow. Recognize that light falls differently across various parts of walls, floors and ceilings, which, properly sketched, can bring credibility to your perspective drawings. Learn how lighting effects can enliven walls, floors and ceilings and bring focus to a drawing.

Your task

Using the single line blowups below and on the next pages, assume a light source coming from and over your left shoulder and going past you to the right. Using your grayscale markers, pencils, etc., slowly build up areas of tone in the scene starting with the lightest values first. Add darker values to reinforce the depth of the scene. Do this exercise with trash overlays and on bond copies of the pages.
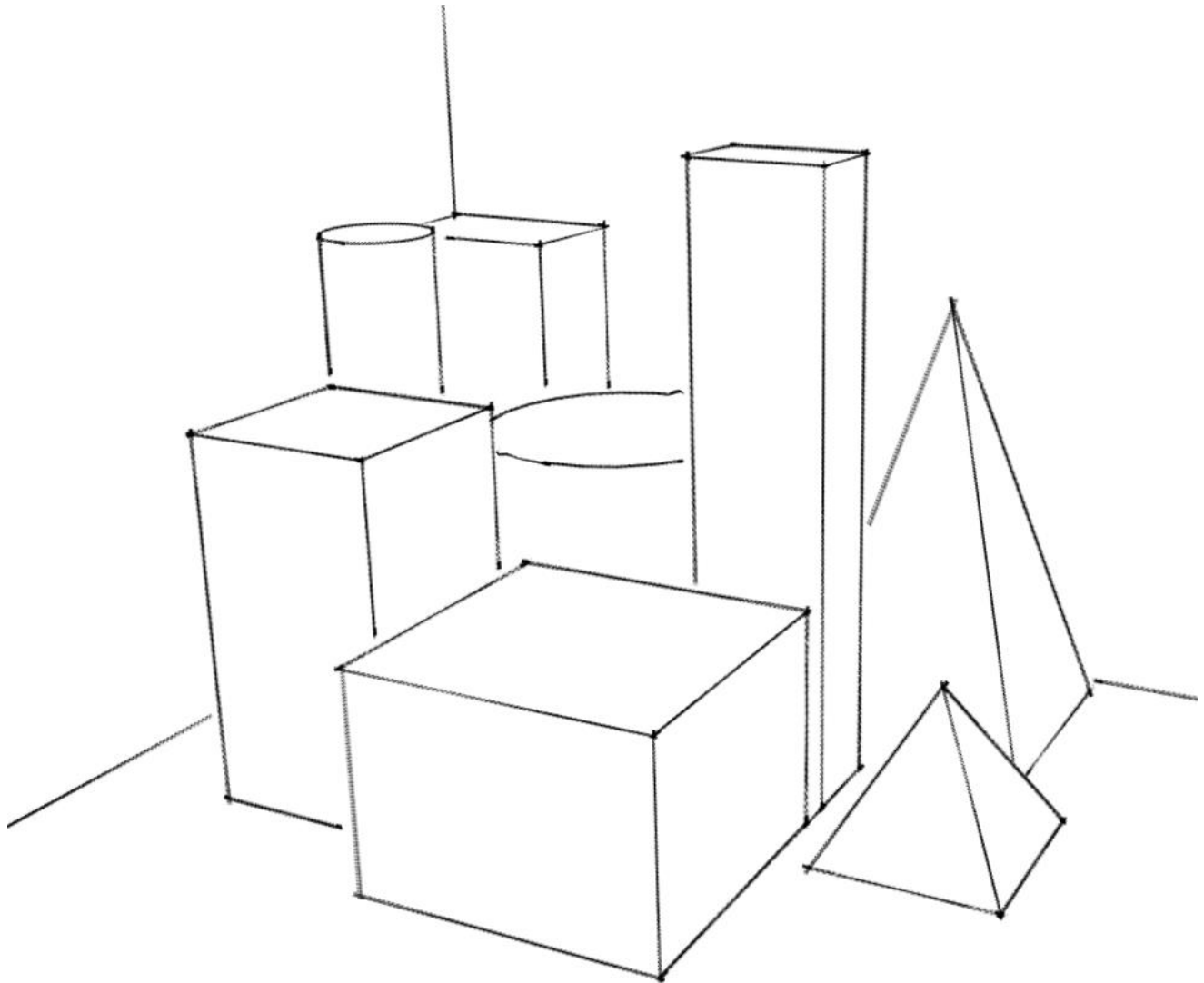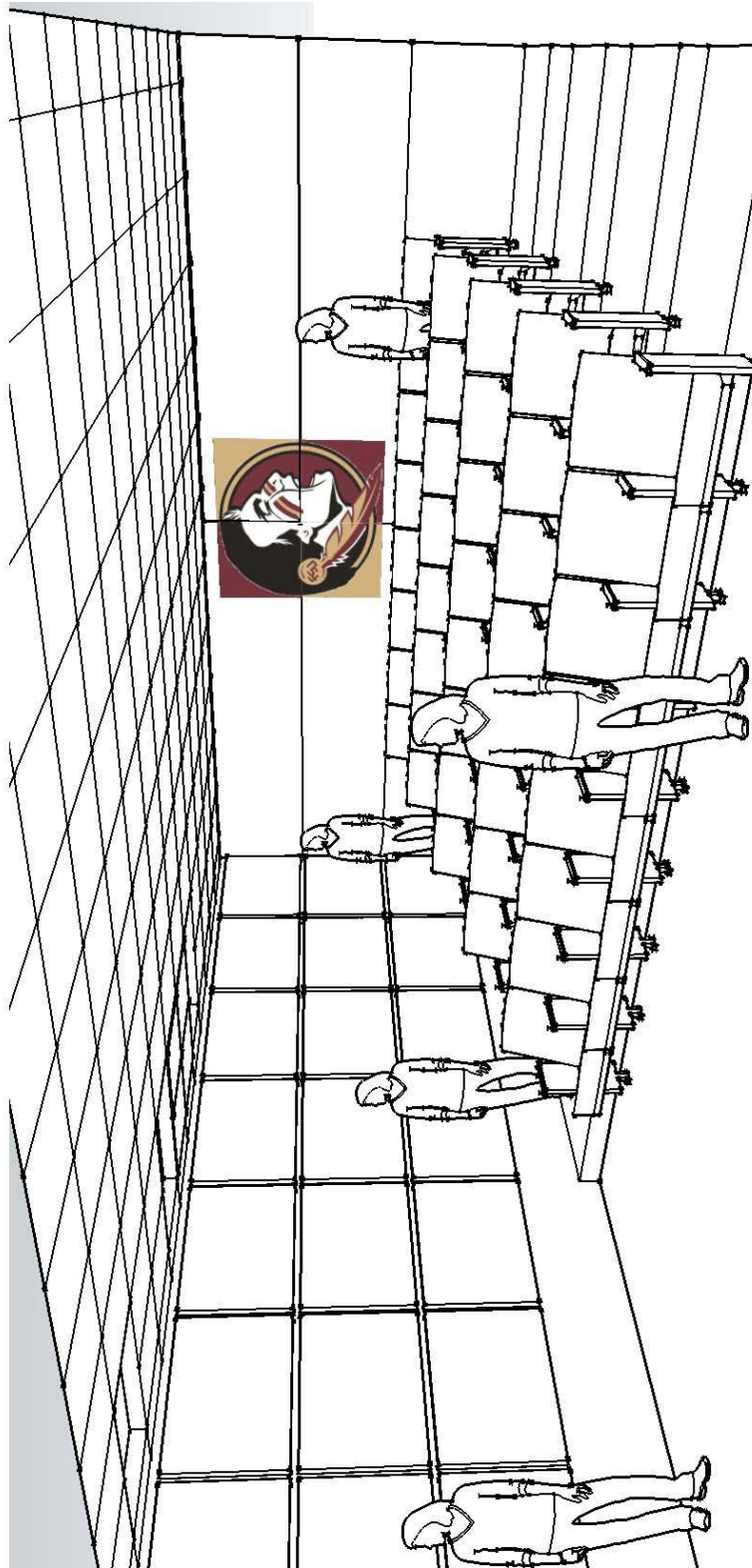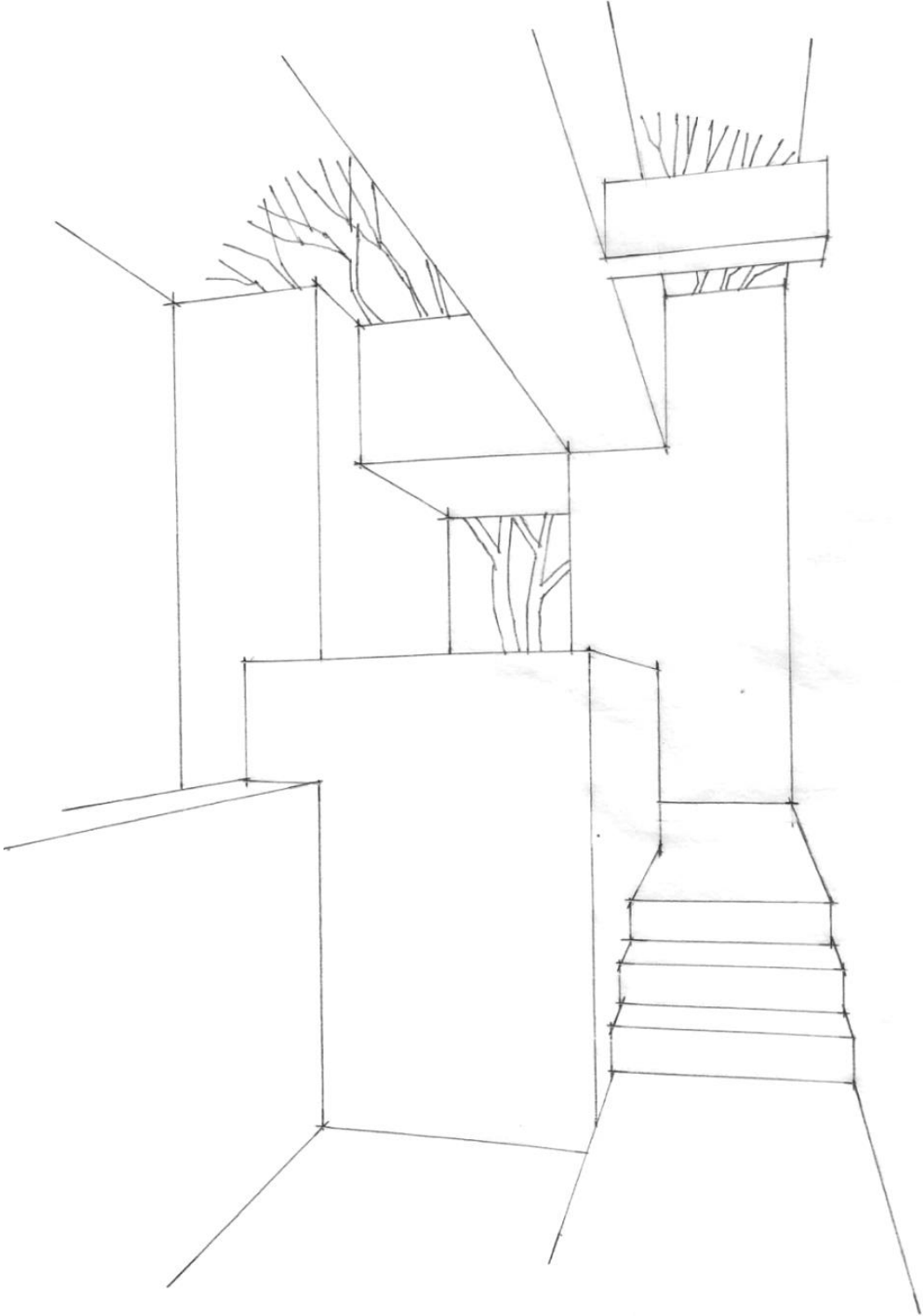
SE10 – Shade and Shadow

Objective
Understand how perspective sketches can seem more believable and realistic when they include cast shadow, whether it is from the sun or other sources. Including shadows does not need to be a geometry-intensive ordeal. The 'flagpole' approach can produce believable effects in a sketch.

Your task
Using the single line blowups below and on the next pages, assume a light source coming from and over your left shoulder and going past you to the right. Using your grayscale markers, pencils, etc., cast shadows and indicate shade. Do this exercise with trash overlays and on bond copies of the pages.
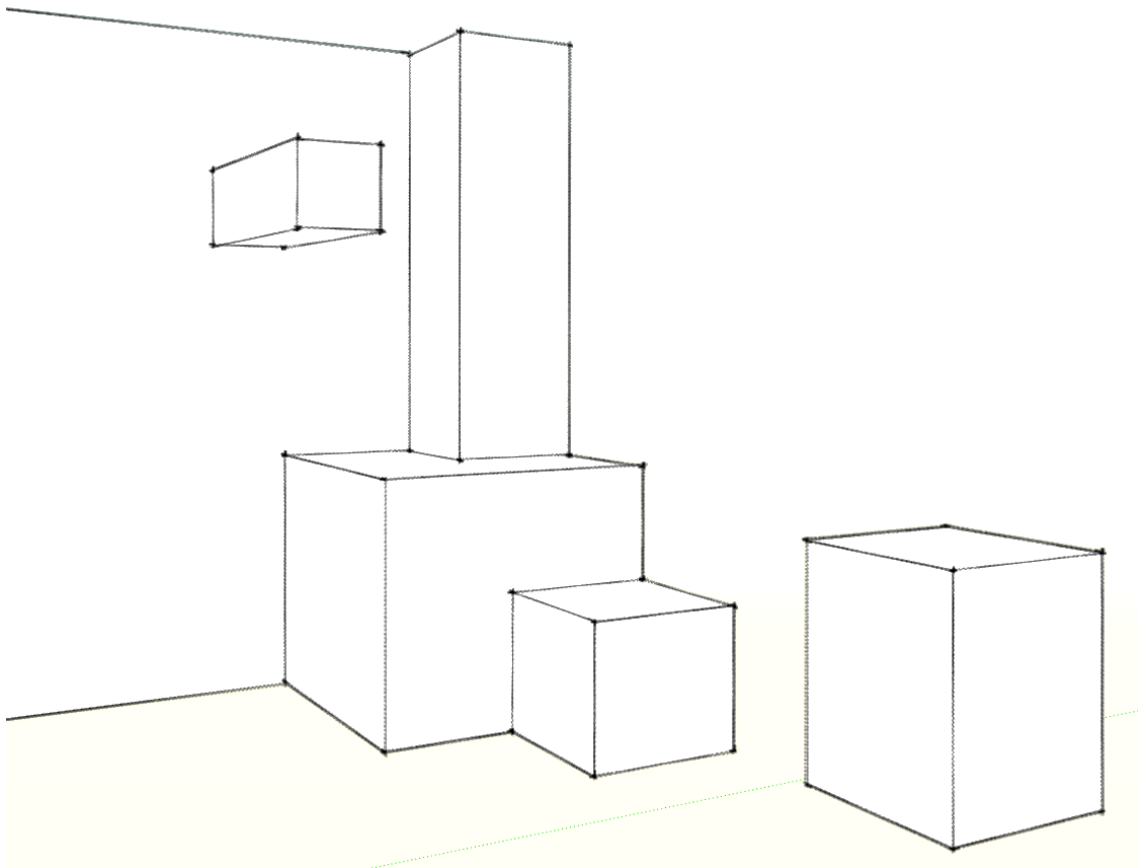
SE10 – Shade and Shadow (cont.)
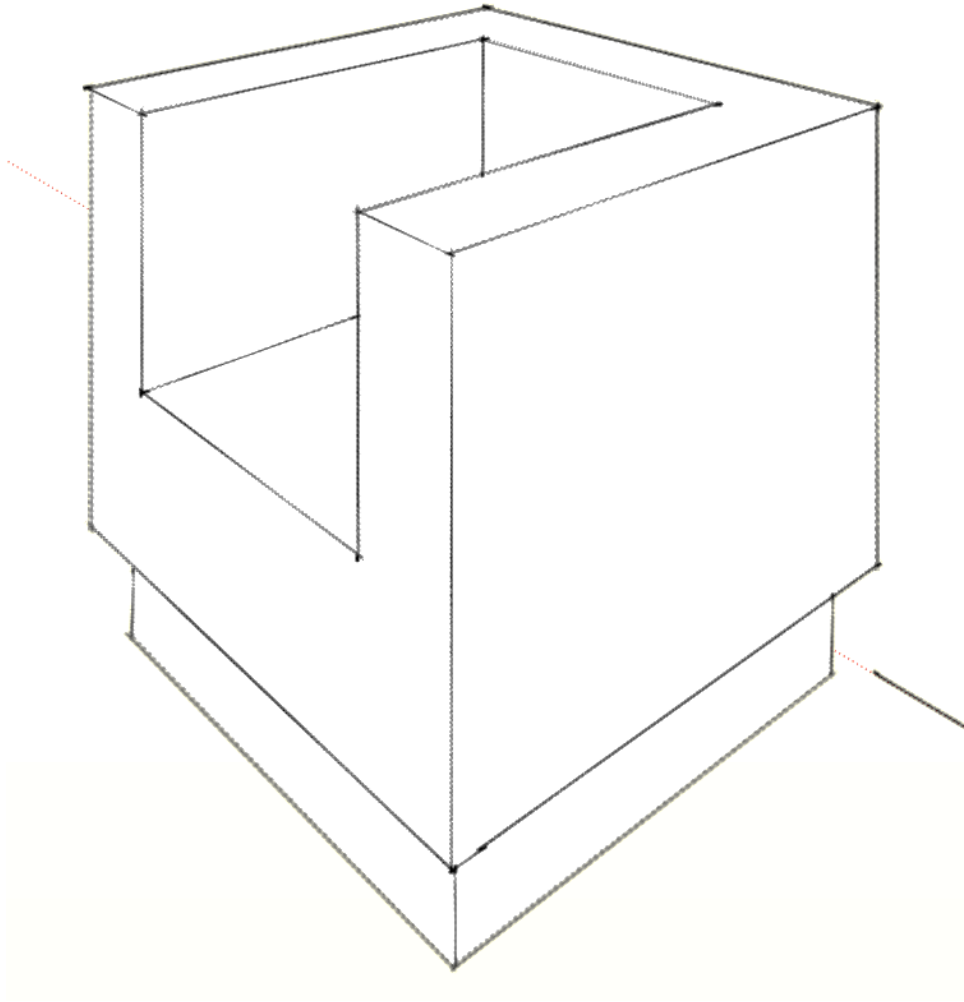
SE10 – Shade and Shadow (cont.)
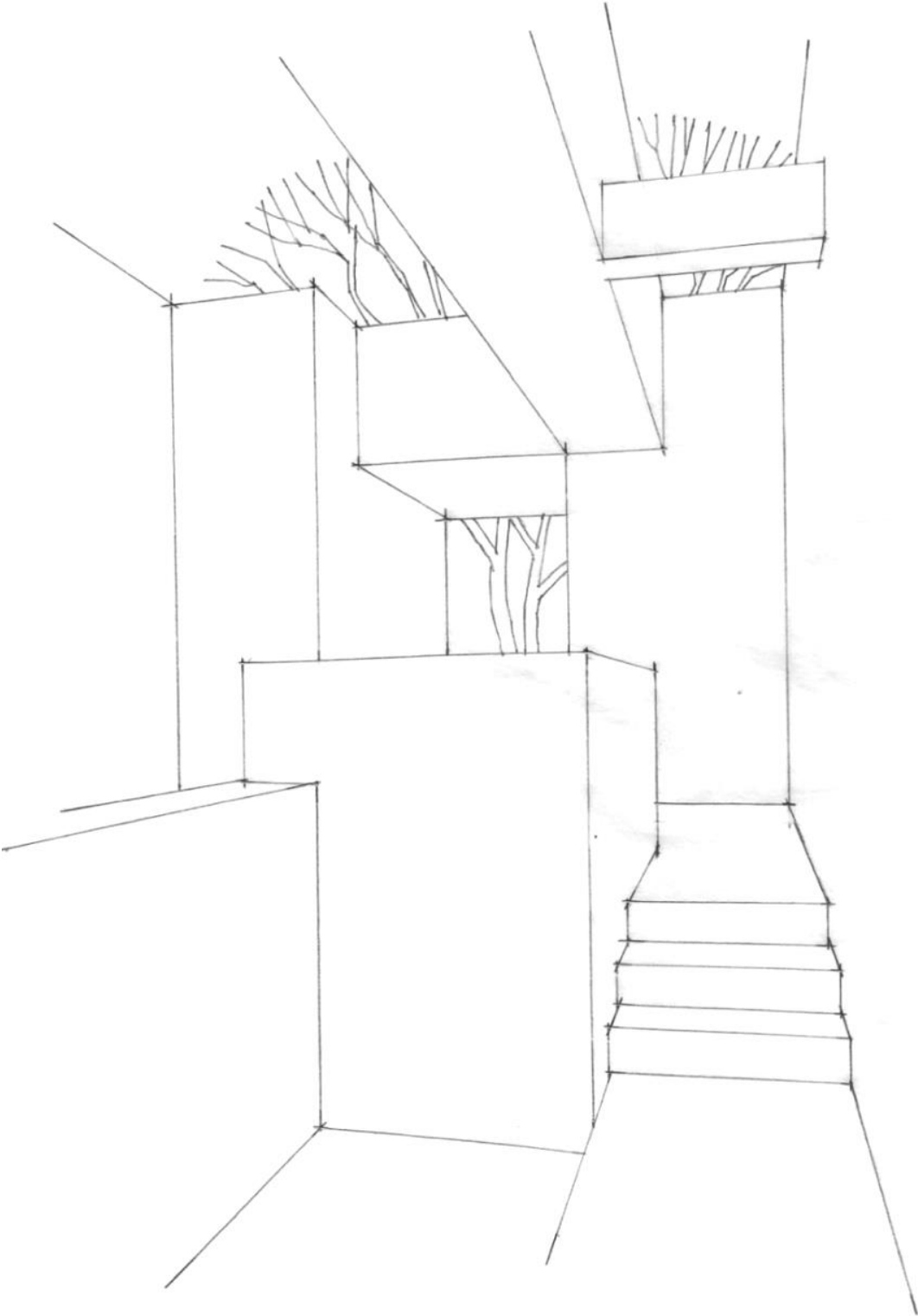
SE10a – Shade and Shadow Analysis: the Bookcase

Analyze an object for shade and shadow using plan, elevation, and section drawings.

Your task
Using a 30^0 light angle (altitude) and a 330^0 bearing from north ($0^0/360^0$), cast shadows and indicate shade on the perspective, plan, section, and elevation drawings.
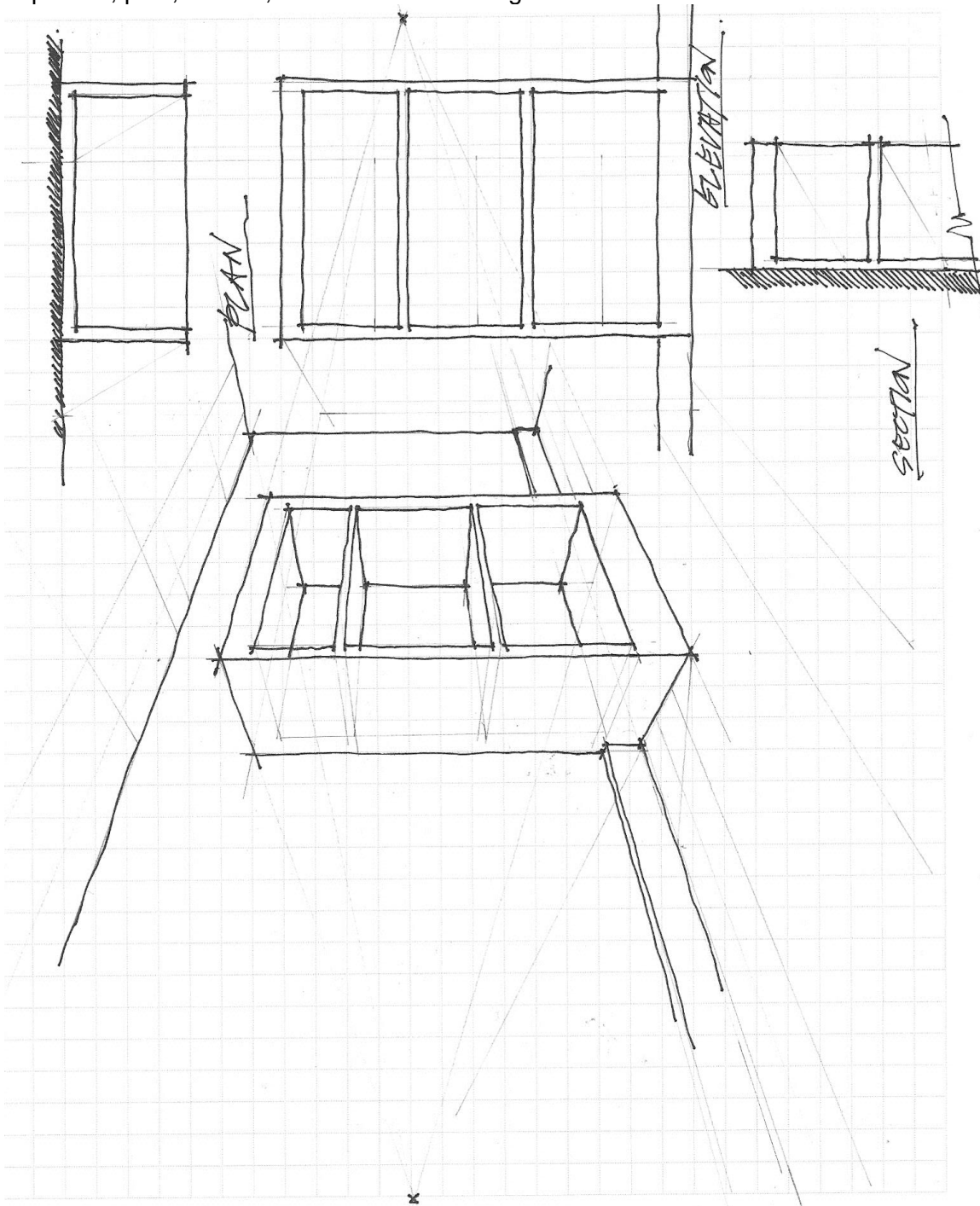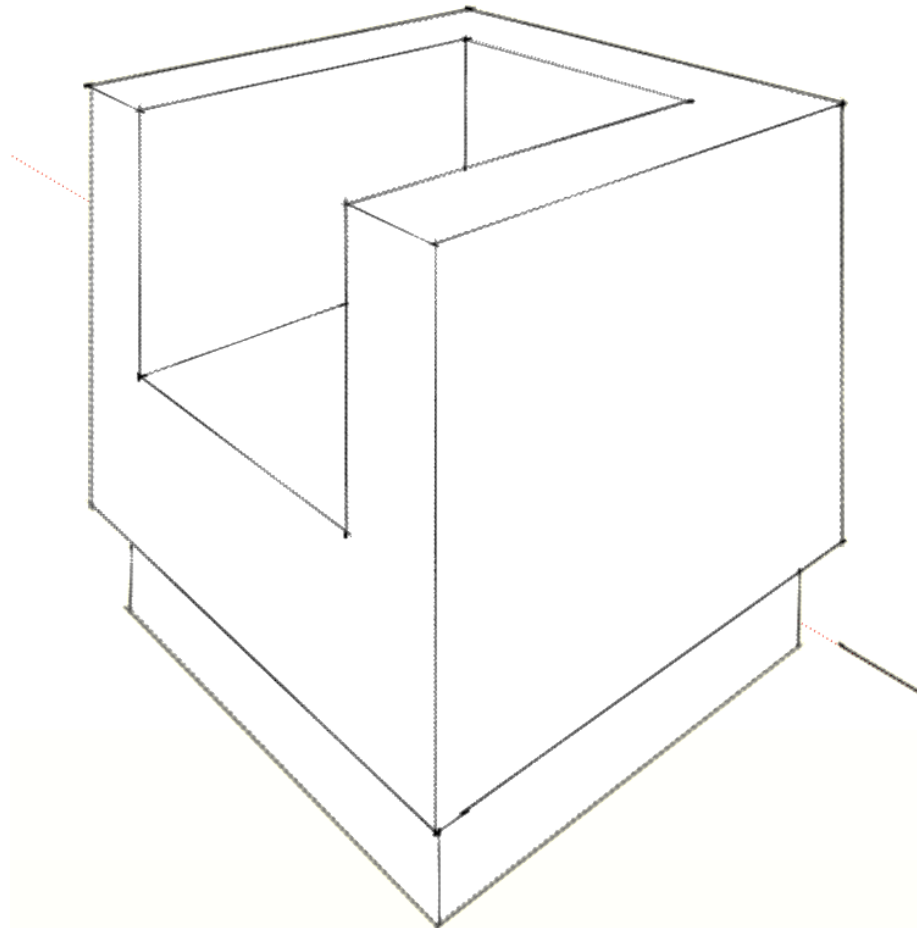
SE11 – Texture and Material

Objective
Understand why texture and material can play a large part in how interior spaces "feel". Learn to describe objects' surfaces with realistic or graphically generic textures in order to add a level of believability to your perspective sketches. Textures and materials begin to describe a perspective in greater detail, and their proper use can enliven spaces and bring focus to the entire drawing or highlighted portions of a drawing.

Your task
Using the single line blowups on the next two pages, define all surfaces with textures and/or materials *without drawing any construction lines*. Let the materials and textures define the surfaces and edges. First explore the top drawing with generic textures (regardless of actual or perceived materials) and then try your hand at mimicking real materials on the bottom drawing.

Remember that textures, scaled appropriately and taking advantage of vanishing directions, can reinforce depth in a perspective drawing.
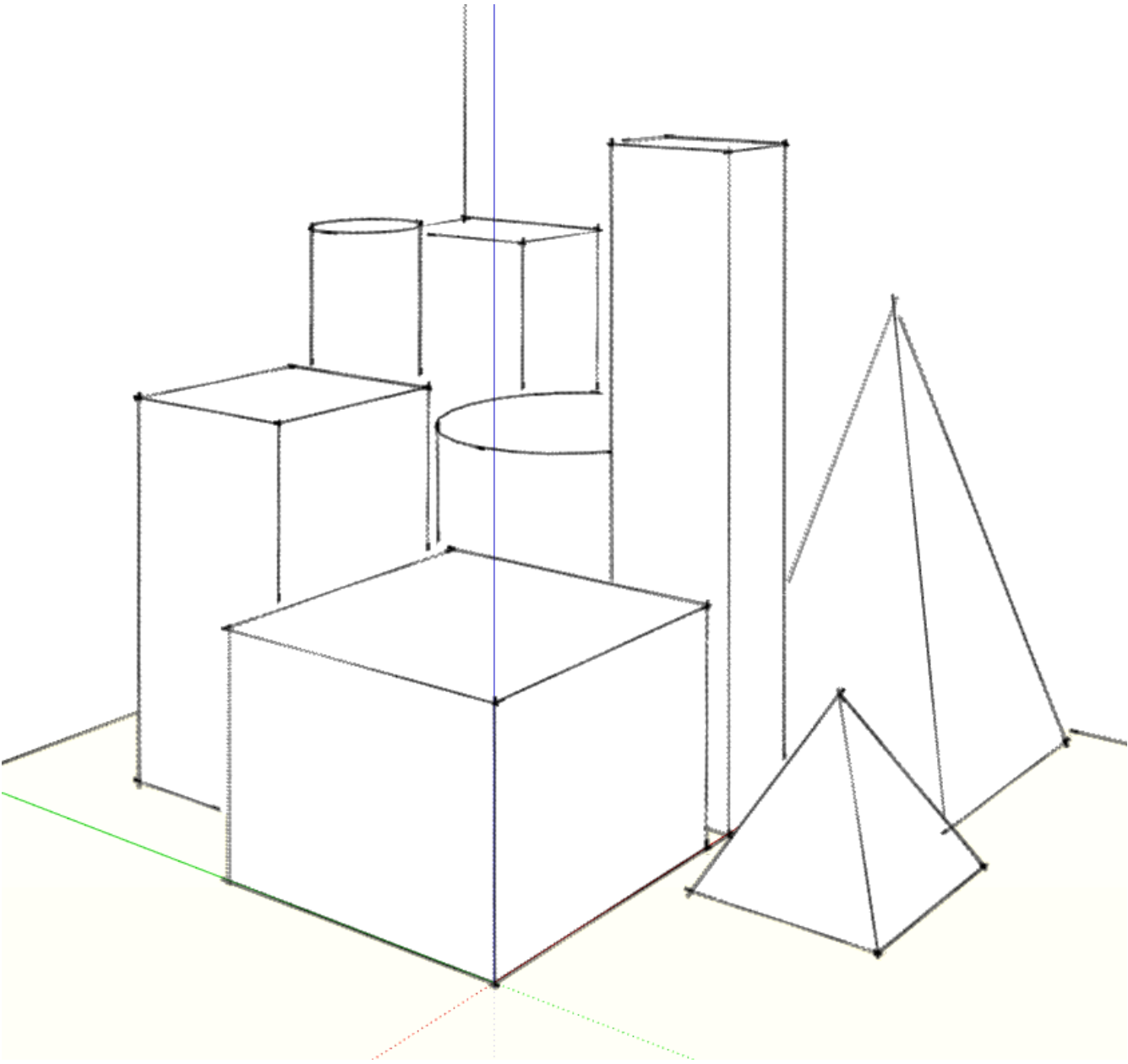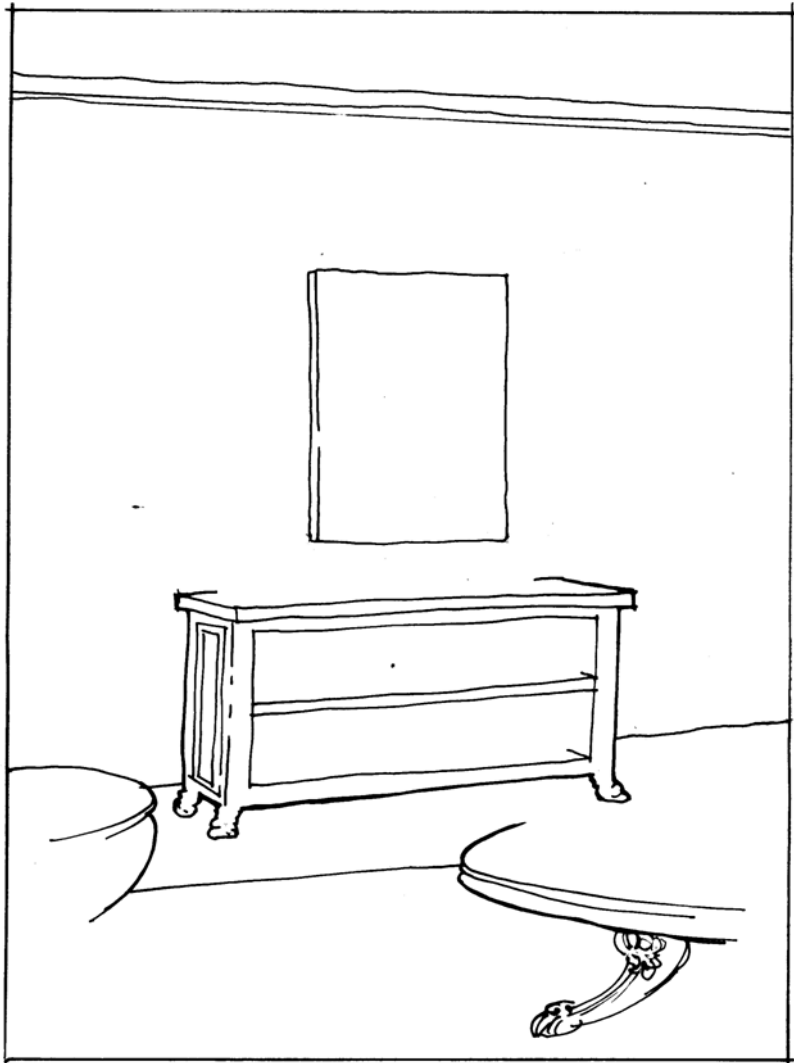
SE12– Entourage – Adding "Stuff" to Your Drawings

Objective
Understand the importance of providing cues in your drawings that 'humanize' the space(s) so that the view is convincing and makes a connection to your client. Details like art and plants and accessories such as books and other table items make a space look inhabited. The trick with entourage is to provide an *abstracted idea* of these items so they don't take attention away from the drawing's main intent.
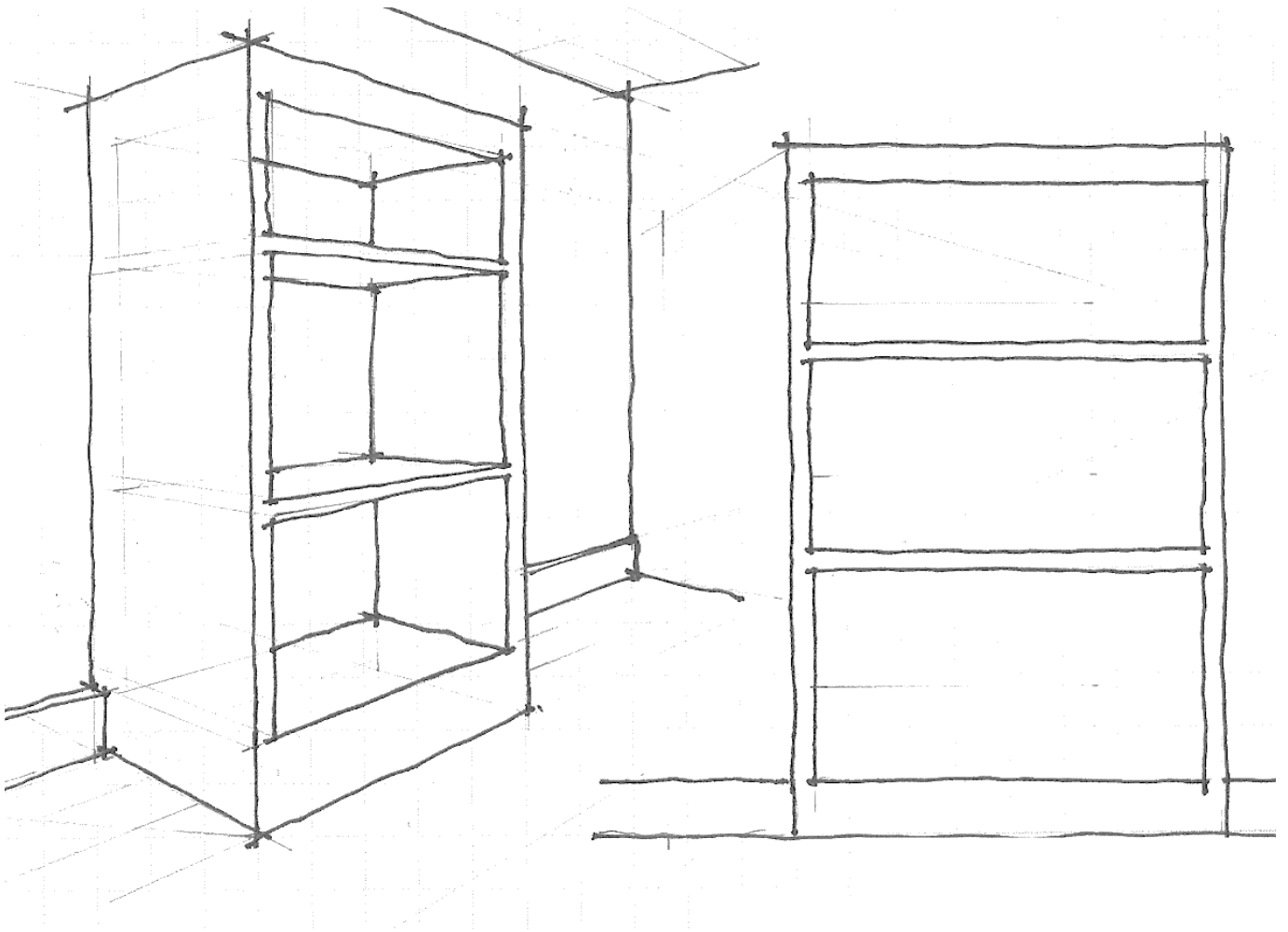
Your task
Make three additional copies of this page. Gather some photos of plants, art and accessories (books, candles, framed photos, lighting fixtures, etc.). Using the starter sketch on this page, practice adding detail and entourage to complete the scene. Add vegetation in the container on the left and add items to the coffee table on the right. Provide abstract, subtle detail to the wall frame. Don't forget baseboards where the wall meets the floor. On the next three pages, create three totally unique scenes utilizing only entourage.

# SE12– Entourage – Adding "Stuff" to Your Drawings (cont.)

SE13 - Sketch Perspective Construction

Objective
Begin visualizing unbuilt spaces and employ graphic techniques to clearly, concisely and accurately depict a scene or multiple scenes within that space.

Your task
Utilizing the plan, section, and elevation drawings below, create a two-point sketch perspective of the space looking from the entry door to the opposite diagonal corner. Utilize your perspective analysis, deconstruction, and construction methods. Pay attention to objects in the foreground, mid-ground, and background. Be conscious of an object's three-dimensional quality. Utilize line weights to define the room's depth from the foreground to the background. Be conscious of view composition when selecting your station point. Add tone, shade, shadow, texture and material to the perspective view.

PLAN

REFLECTED CEILING PLAN
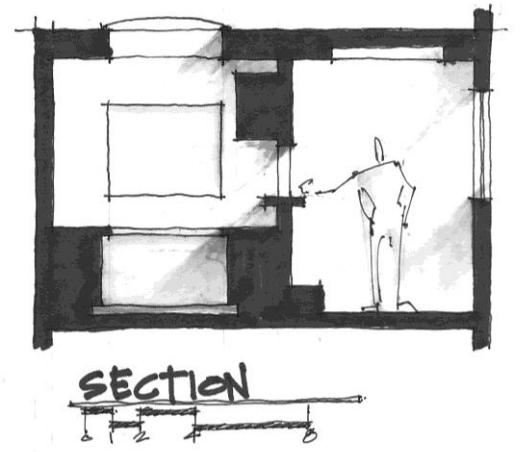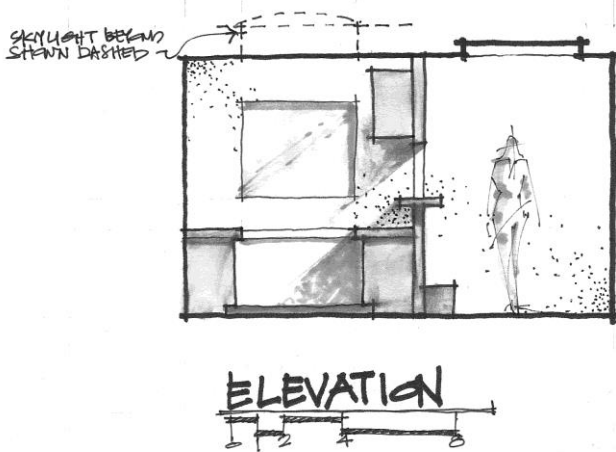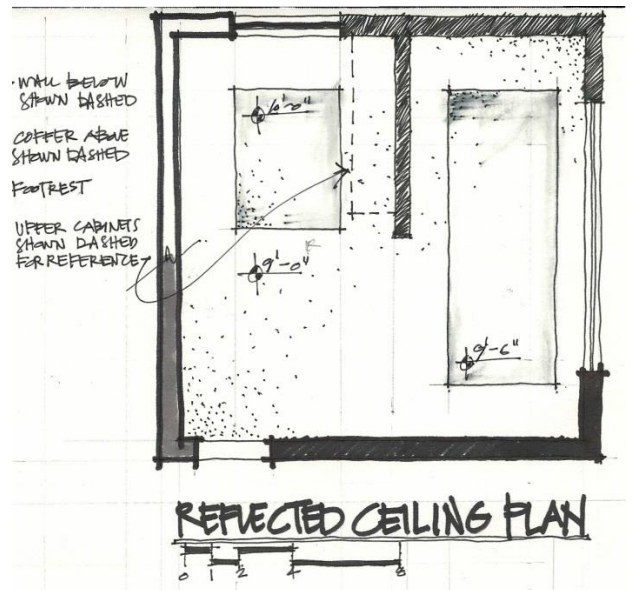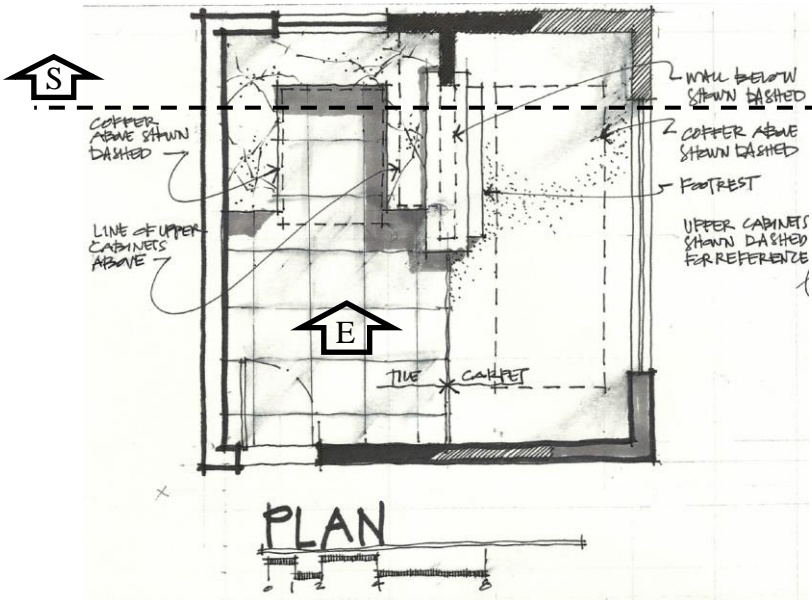
ELEVATION

SECTION

SE14 - Plan, Elevation, and Section View Sketch Graphics

Readable plans (floor and reflected ceiling plans, finish plans, reference plans), elevations, and sections (details) are the basic lines of defense against misinterpretation and misappropriation of *your* design intent. Line weight variation defines materials, systems, and proportions of building elements. Line weights help clients, consultants, and contractors alike determine depth of objects, location of elements (above, in plane, or below the imaginary plan, elevation, and section cut lines), relativity of one object to another, types and sizes of materials, and other items necessary for clearly, concisely, and completely constructing the design.

Objective

Learn how quick graphics that include line, shade, shadow and texture are essential additions to orthographic drawings such as plans, elevations and sections. These details allow furniture, millwork, casework, built-ins, etc. to appear three-dimensional, provide clients more cues about finishes, and very often make these drawings easier to read. Line enhancements, shade, shadow and texture need not be overly time-consuming. This exercise provides you practice and strategies for adding quick enhancements to your 2D drawings.
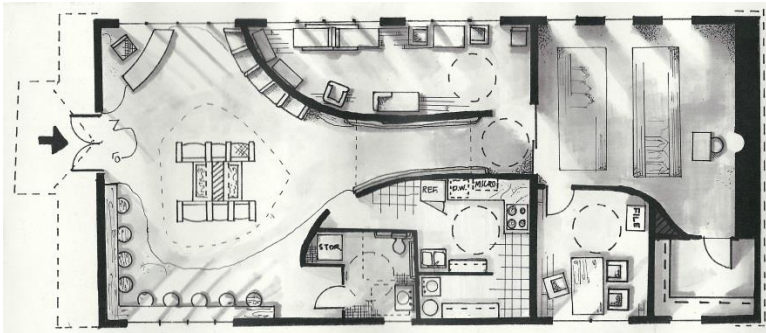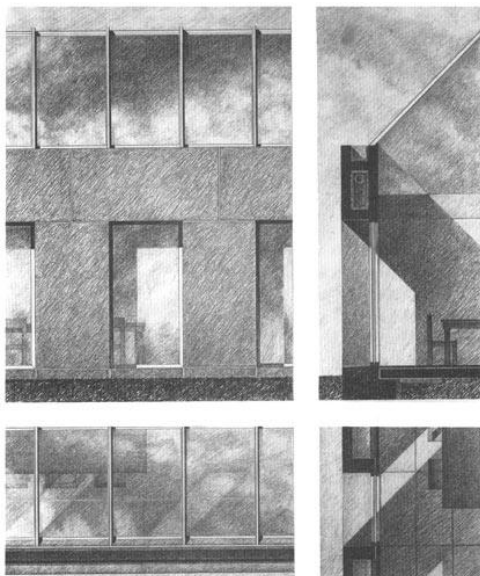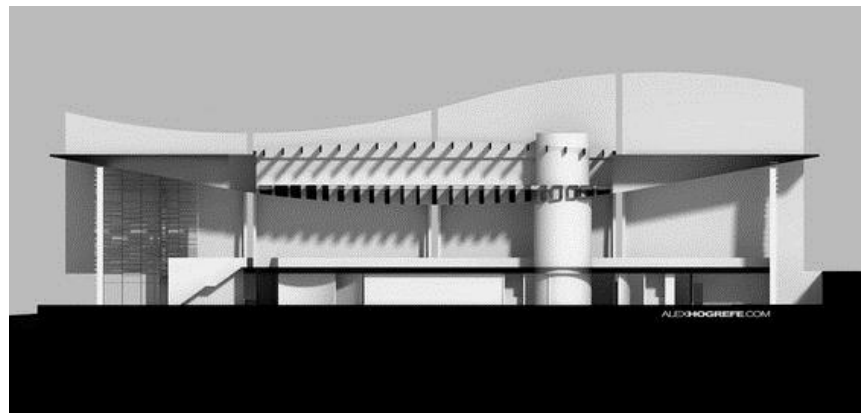

Alison Rainey, FSU 2011

Retrieved from: http://www.intiaz.com/2012/12/42-northside-condominium/
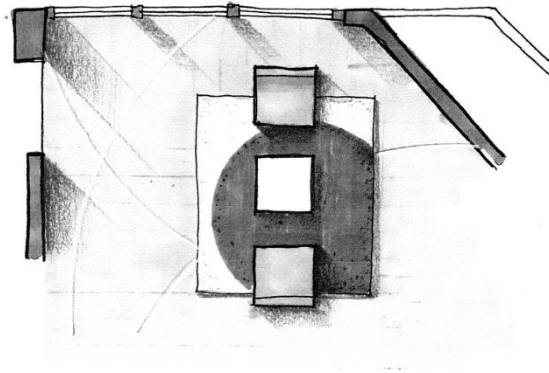

Pelli & Associates (Bradford Fiske, delineator), *The Long Gallery House* (plan, section, elevation)

Retrieved from: http://www.alexhogrefe.com/blog/2012/9/23/building-section.html

SE14 - Plan, Elevation, and Section View Sketch Graphics

Dark poche walls, gradient shadows
Dark poche walls compliment the overall light value of the floor material.

Concrete floor: 2-way stroke grey marker, white and dark grey pencil scoring for pattern.

Area rug: 2-way stroke grey marker, 80% grey color pencil texture pointillism.

Note profiling of exterior edges of furnishings for 'pop' off the floor.

Medium poche walls, marker drop shadow
Medium poche walls works well when floor values vary throughout the plan.

Wood plank floor: 1-way stroke 20% grey marker, .005 pen or grey pencil for pattern. (should be *subtle).*

Area rug: 2-way stroke 40% grey marker, 60% grey marker pointillism.
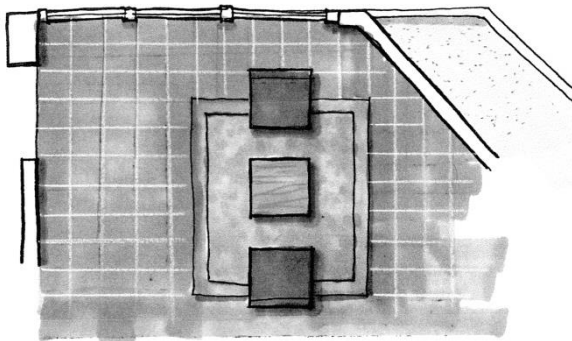
Note profiling of exterior edges of furnishings for 'pop' off the floor.
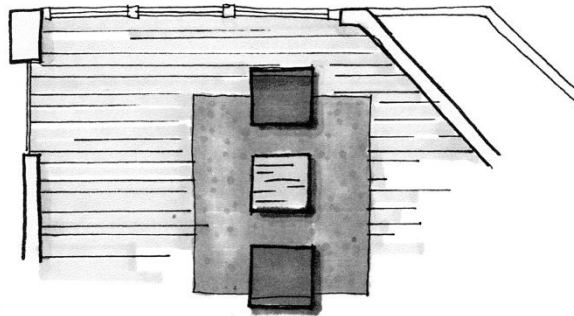
No-poche walls, marker drop shadow
No-poche walls works well when floor values are relatively dark.

Ceramic tile floor: 2-way stroke 40% grey marker, 50% grey and white pencil for tile pattern. A whiteout pen can also be used for tile divisions if it doesn't create too much contrast/distraction.

SE14 – Plan View Sketch Graphics

Your task: PLAN GRAPHICS

Using pen and gray-scale markers, create a variety of floor surfaces within areas of the plan below. Try out a wall poche and shadow style choices as well. Two floor plans are provided so you can experiment.

Image used with permission of Slifer Designs.

IND 2300 Graphic Techniques I
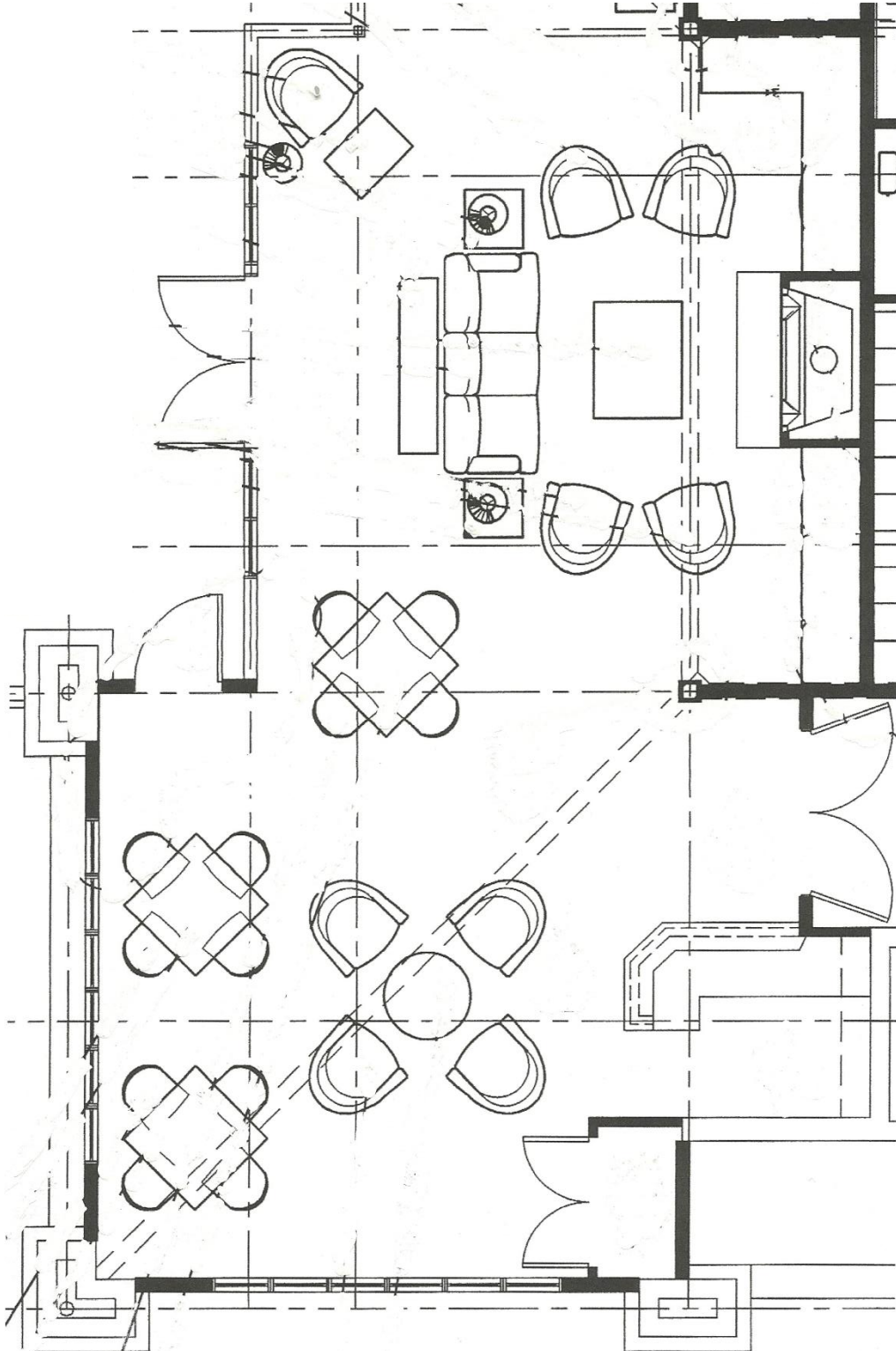
SE14 – Plan View Sketch Graphics
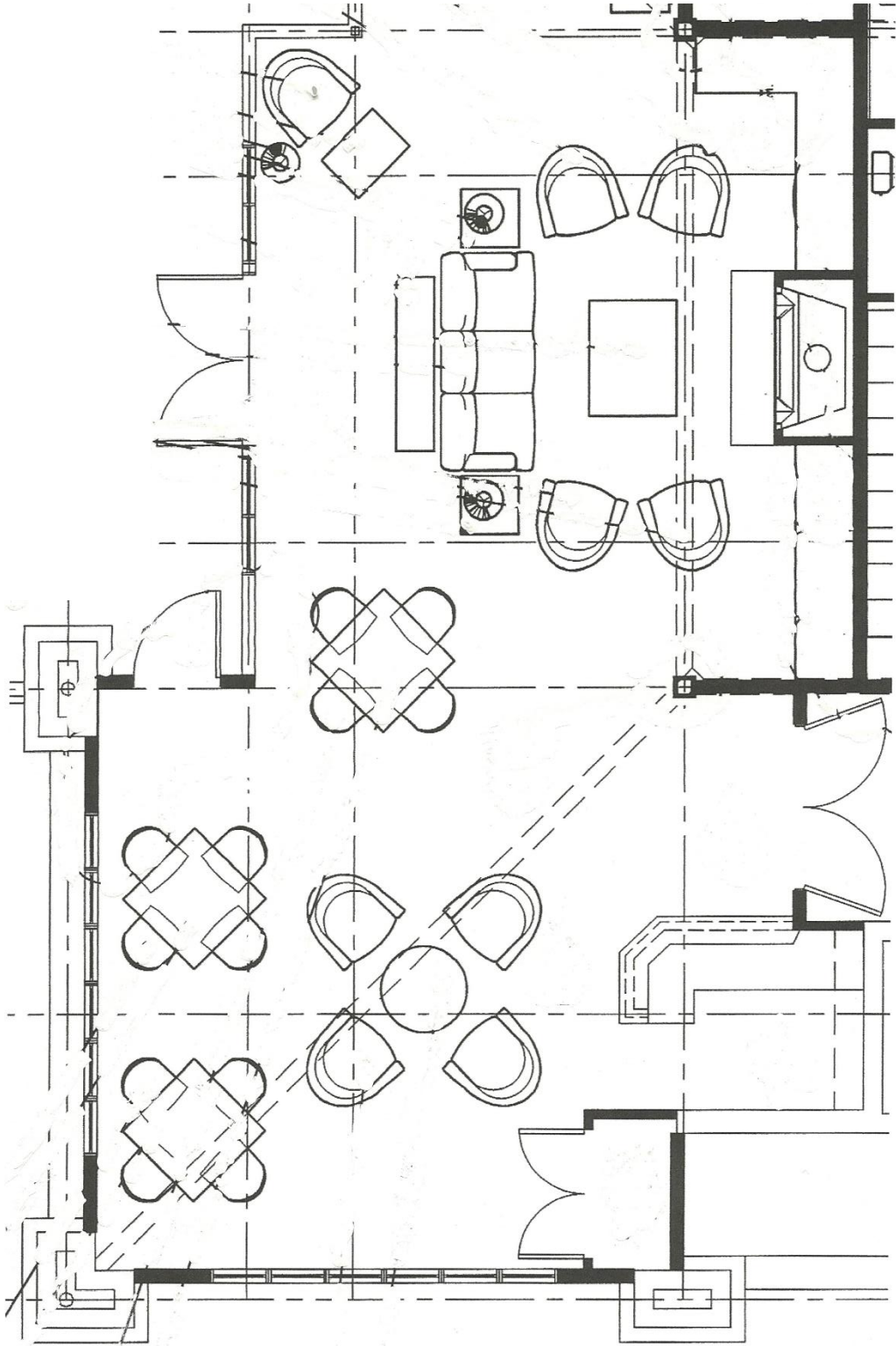
Image used with permission of Slifer Designs.

SE14 – Elevation View Sketch Graphics

Your task: ELEVATION GRAPHICS
Using pens and gray-scale markers, concentrate on line weights for depth, material textures, and shadow styles on the elevations below.

Image retrieved from Interior Design Visual Presentation, Mitton, 3rd Edition.

SE14 – Elevation View Sketch Graphics

Image retrieved from Interior Design Visual Presentation, Mitton, 3rd Edition.

SE14 – Section View Sketch Graphics

Your task: <u>BUILDING SECTION GRAPHICS</u>
Using pens and gray-scale markers, concentrate on line weights for depth, material textures, and shadow styles on the building sections below.
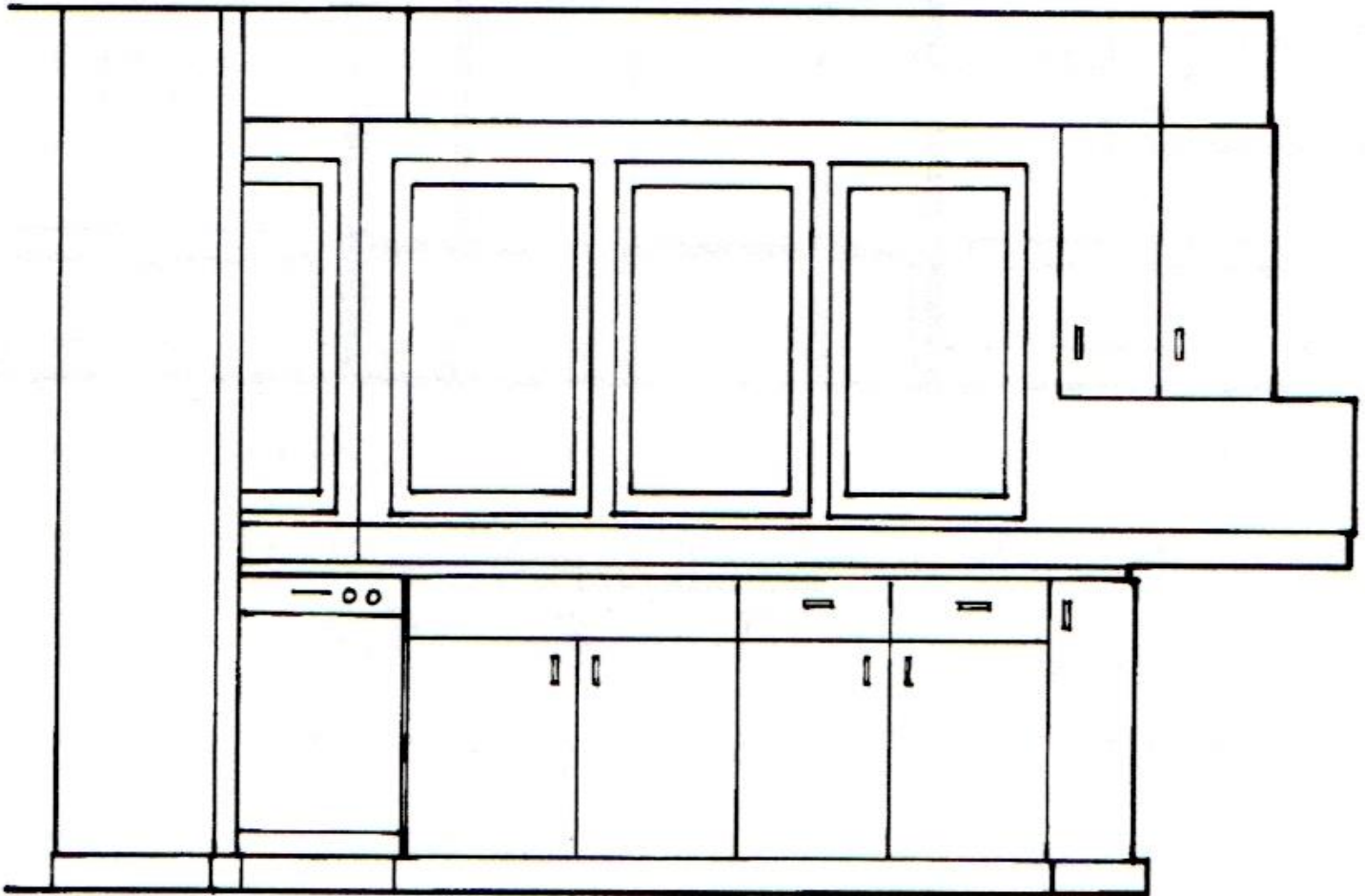
Image retrieved from <u>Interior Design Visual Presentation</u>, Mitton, 3rd Edition.
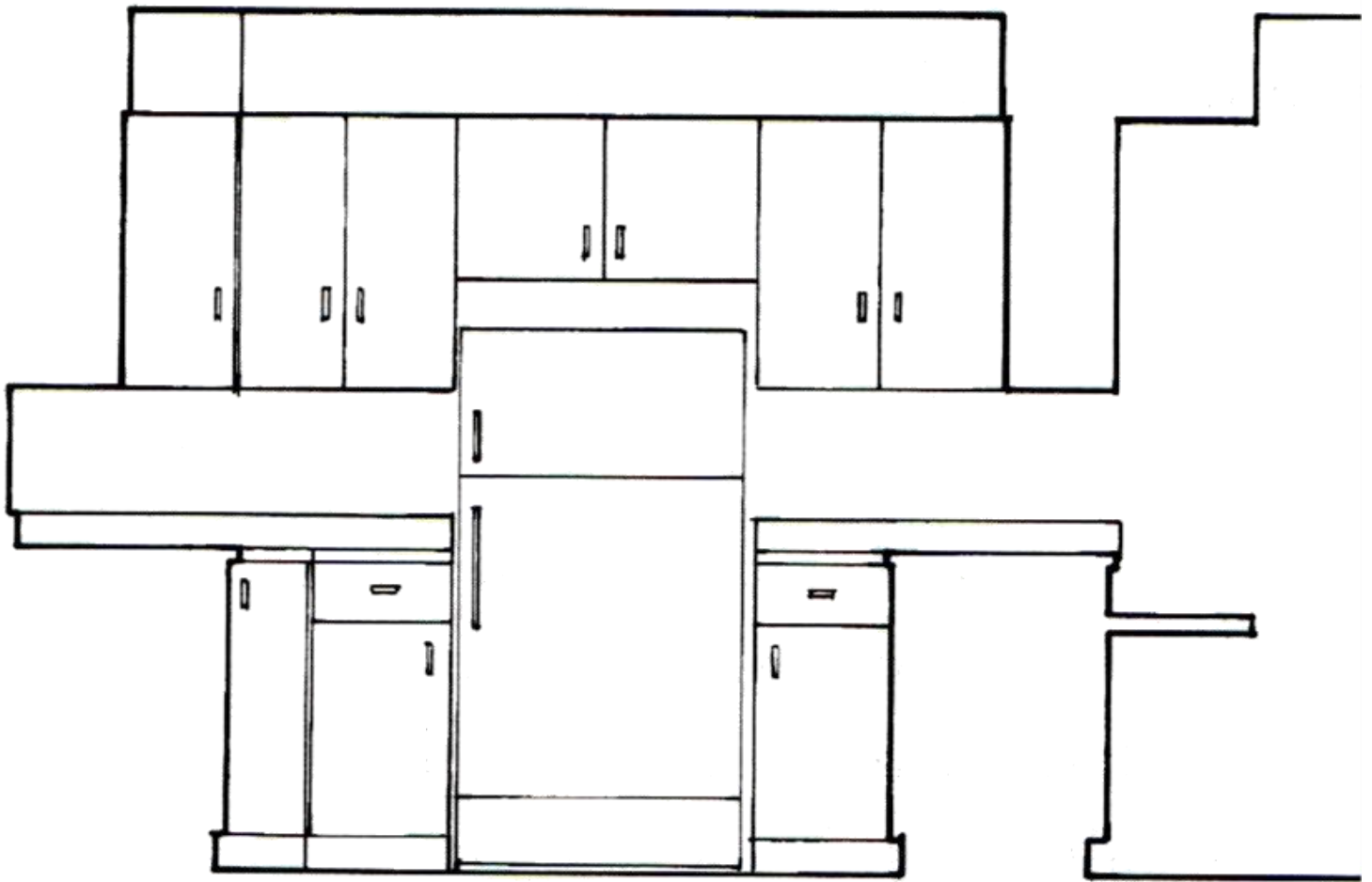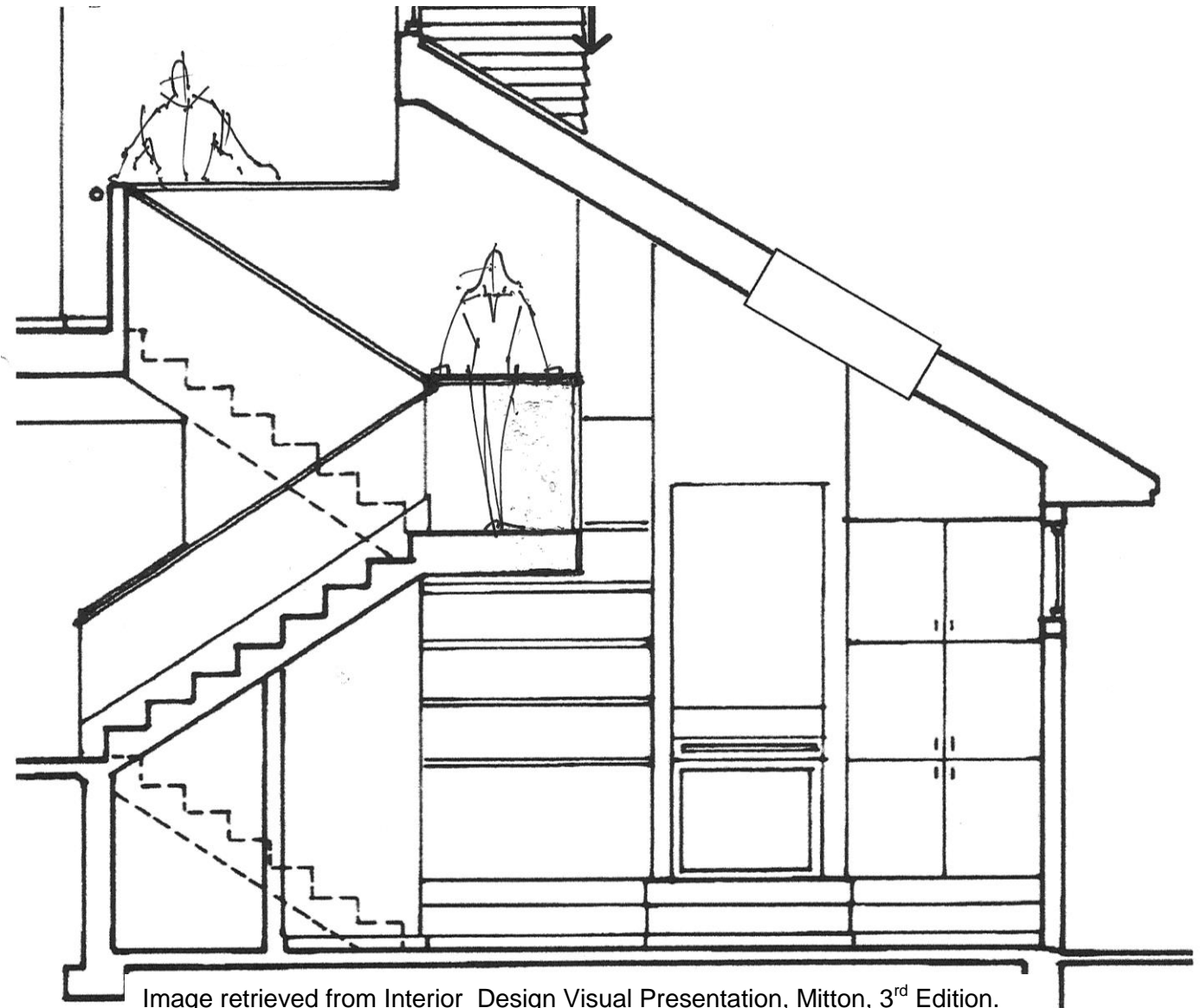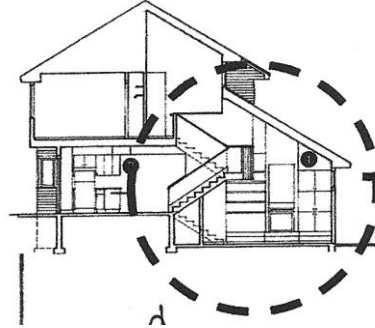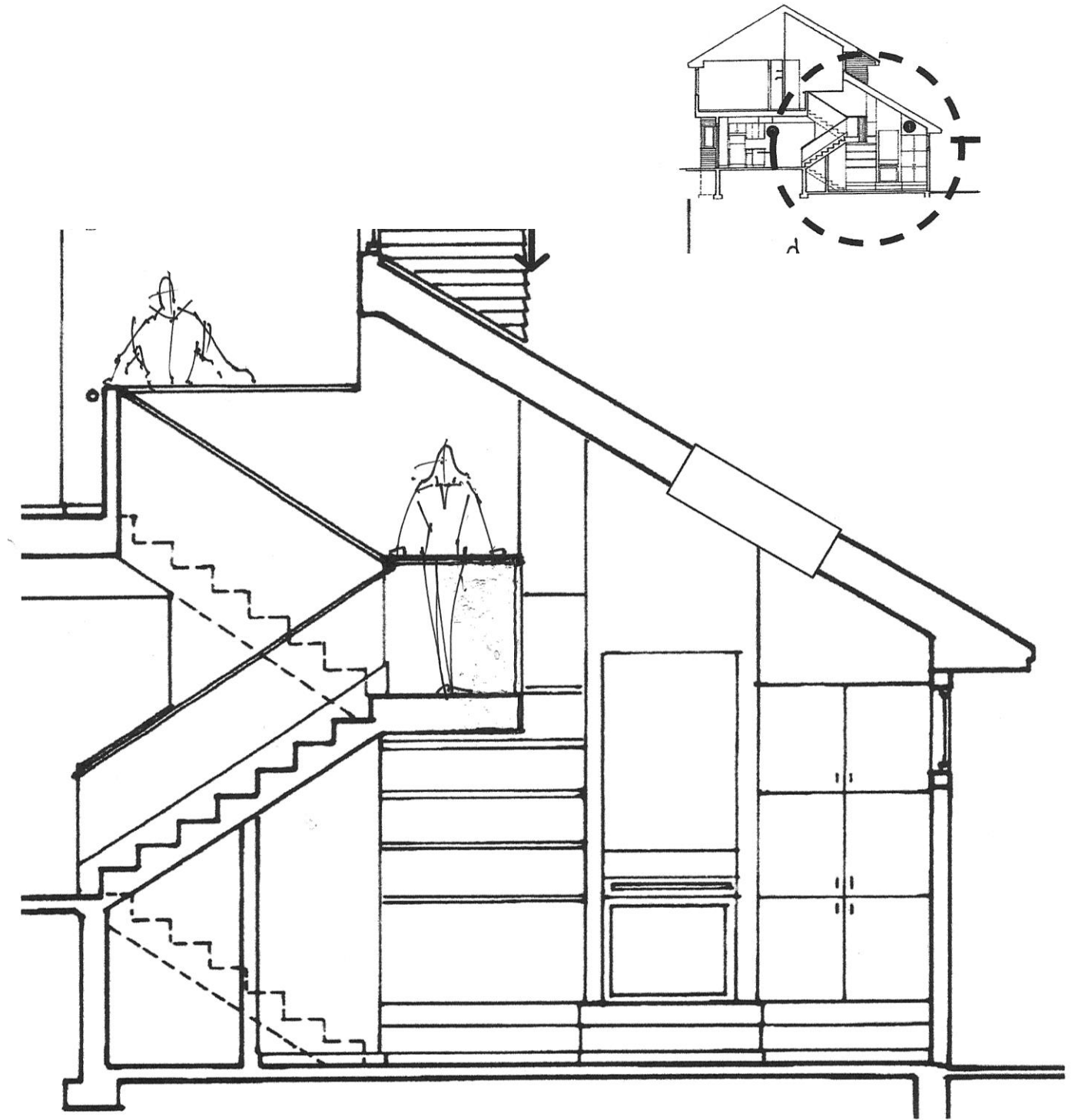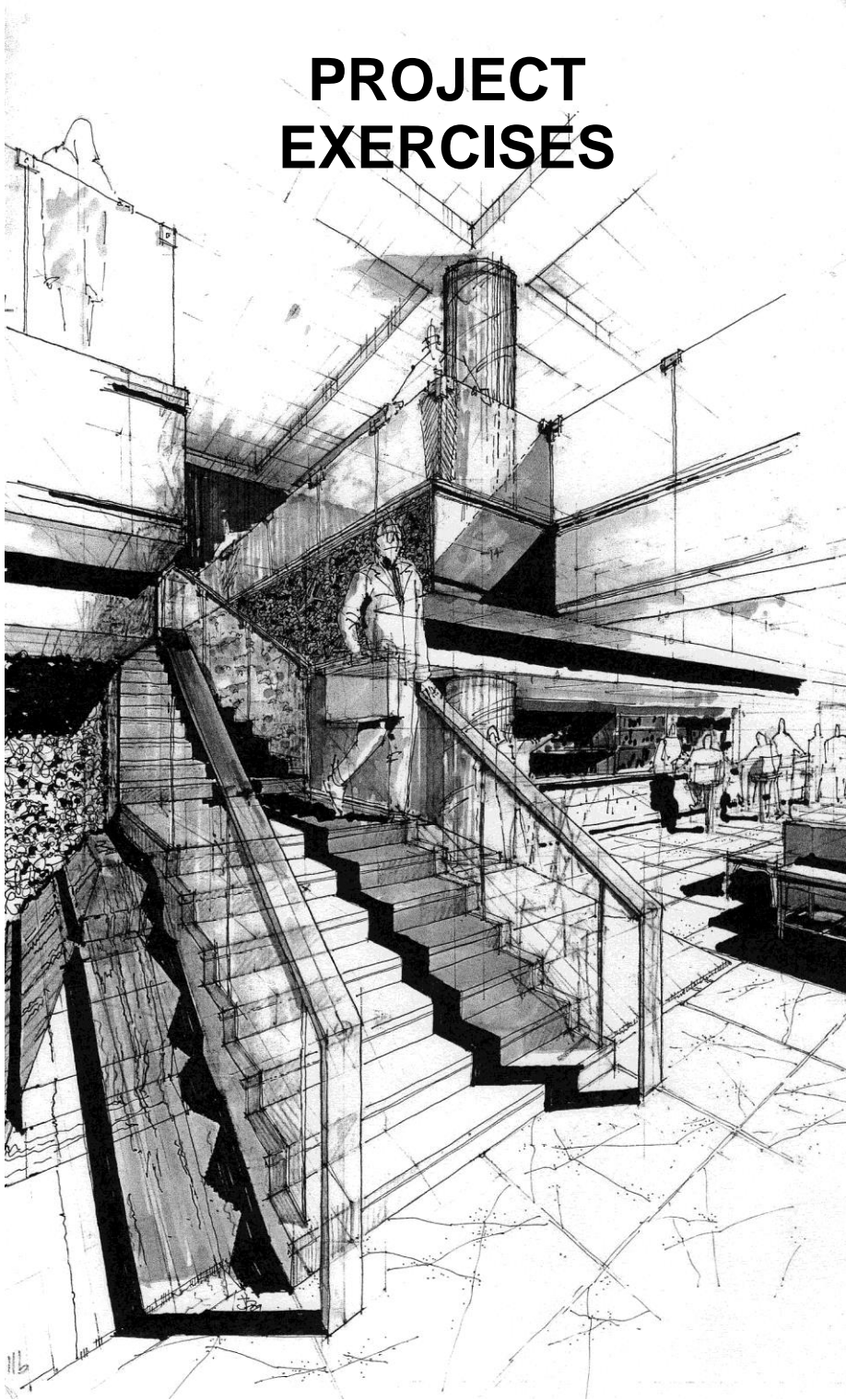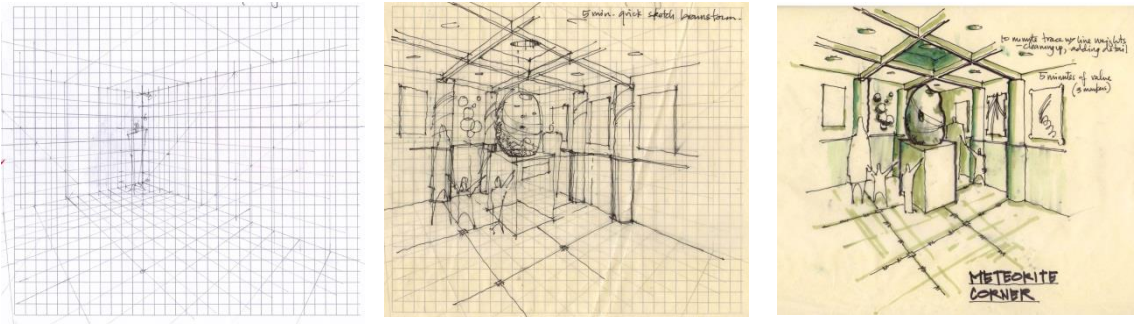
SE14 – Section View Sketch Graphics

Image retrieved from Interior Design Visual Presentation, Mitton, 3rd Edition.

PROJECT EXERCISES

Project Exercise 1:
One and Two-Point Perspectives - The Basics

Image Perspectives

Objectives
- Demonstrate your ability to create image perspectives depicting preliminary views of a design solution.
- Explore the power of quick, thumbnail volumetric sketch doodles to inform project design, scene selection and composition, and presentation appropriateness (PROCESS).
- Use the eyeball grid or grid method to create one and two-point perspective scenes.
- Employ line profiling to enhance the readability of a perspective view.
- Explore marker value and its potential for perspective scene readability.

Submittal
Imagine you have been hired to provide four interior sketches of your SRO project for an apartment developer's sales team. In order to create relevant and useful views, you need to study the views and scenes that will best describe the space.
1. Based on your final design, start by quickly sketching numerous views (more than four) from various station points in your space on your index cards.
2. After consulting with your instructor and TA, select four (4) of the views for final sketching.
3. Re-create and submit four (4) 'clear and clean' 4.25" x 8.5" *image perspective* scenes of your choice that clearly communicate various aspects of your project. Sketches are to be completed on either bond, sketch or trash paper. If using trash, affix white paper beneath the trash paper for readability. Drawings are to be mounted on a cardboard background not larger than 24" in any direction. Note that image perspectives are *loose*, but *accurate*. You are not to use straightedges to draw lines. Full bleed or vignette perspective scenes should be considered.

Deliverables
- Two (2) one-point image perspectives including your 'way cool feature' in its SRO context in at least one view.
- Two (2) two-point image perspectives including your 'way cool feature' in its SRO context in at least one view.
- All scenes should have multiple (greater than two) scale figures in them.
- *At least* three widths of lines should be used as taught in this class.
- Drawing titles should be well executed but subtle. Place your name below the title.

Craft expectations. *Note that craft matters- assembly should not distract the viewer from the content of the perspective scenes.* Drawings should be cut cleanly and straight. Some options for adhering your trash paper to presentation boards or white backing paper (if used) include spray glue, drafting dots, or other dry-style adhesives. Double-stick tape may be used if done cleanly.

Grading criteria

      a. Composition of the perspective scene
      b. Sketch quality (perspective accuracy)
      c. Use of pen and marker media (profiling, use of multiple line weights, application of marker value)
      d. Quality of the overall submittal (craft)
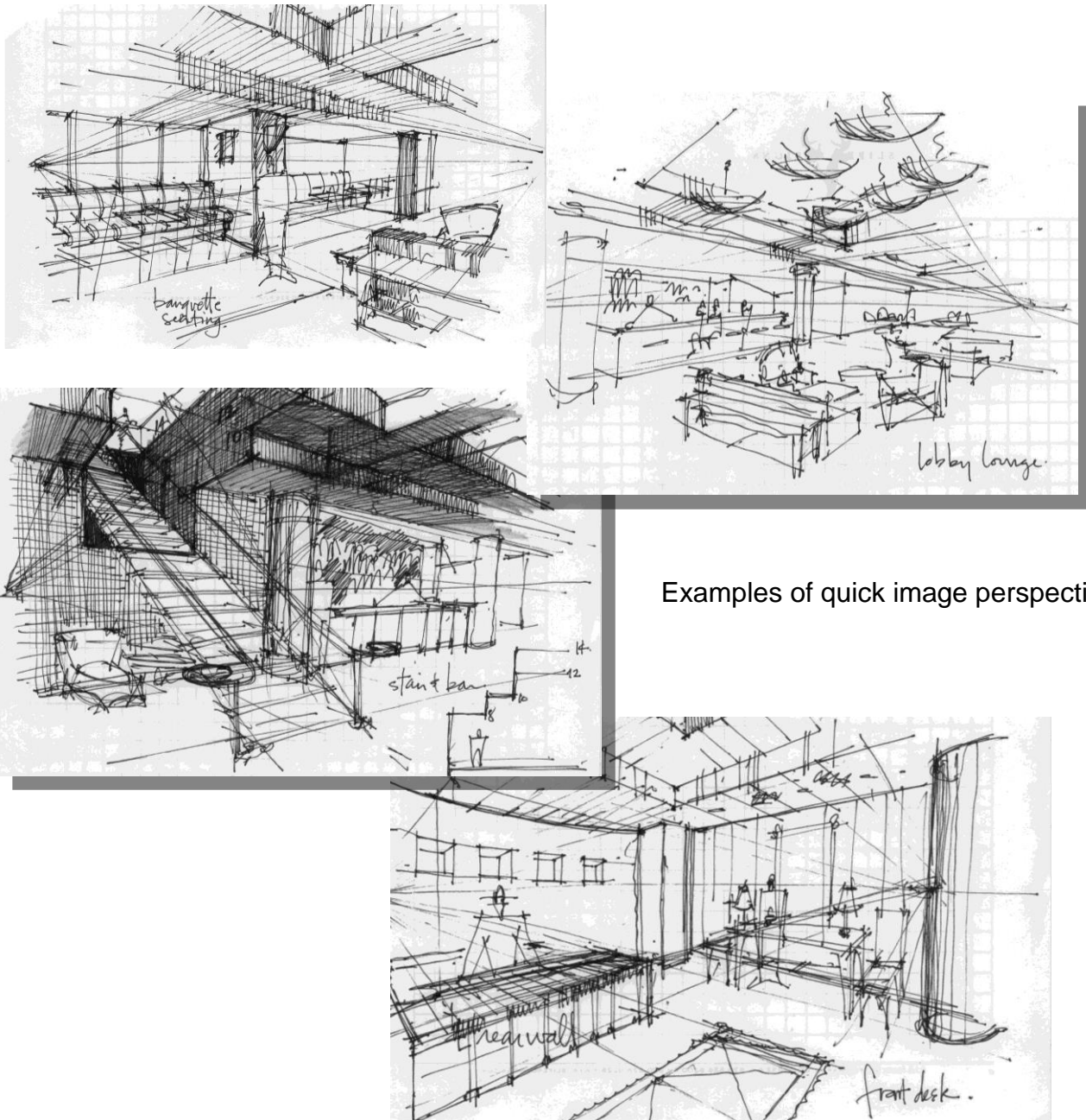
Examples of quick image perspectives

Project Exercise 1 Extra
Effective Perspective Sketching: Composition Studies/View Analysis

Objective
Composition is an important part of an effective perspective sketch. Too much or little **balance** affects a perspective sketch's success. **Layering objects** in front of one another reinforces depth in a scene, and **locating objects or planes in back, mid and foreground areas** often completes a scene and makes a viewer feel a part of it. Lastly, having one or more **focal points** gives a perspective sketch logic and makes it interesting to observe. Doing quick composition studies prior to an image perspective or final perspective drawing allows you to plan for these goals in advance.

Your task:
1. As part of this project exercise, you are to evaluate your image perspectives' compositions relative to the elements and principles of design. Your first quick index card sketches should be annotated to clearly communicate your observations.
2. Be sure to include three or more scale figures in your sketches because they can affect composition. Circle the major and minor focal points and show a heavy dotted line that explains where you would crop the scene. On the back of each index card, in two or three sentences, justify your choice incorporating the "language" of composition studies relative to the elements and principles of design.

Examples of view analysis and composition studies.
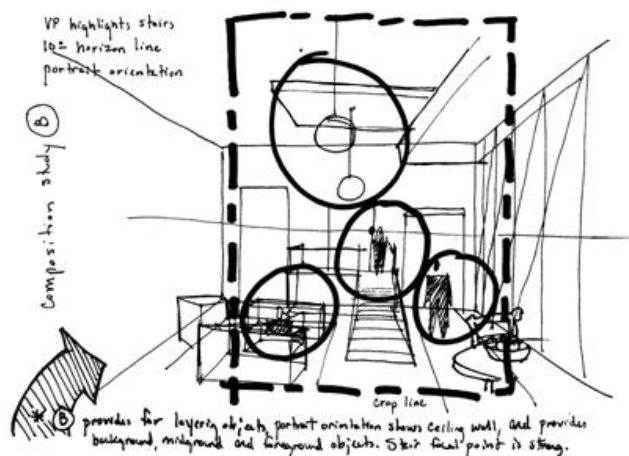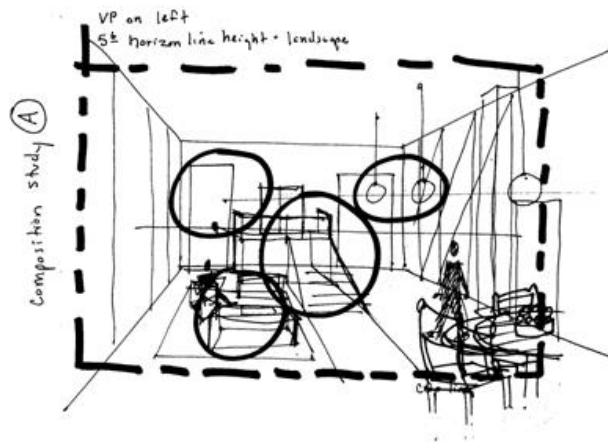
Images courtesy of Dr. Jill Pable.

Project Exercise 2:
From Basics to Details - Adding Life to Sketch Perspectives

Objectives
- Develop a perspective scene from a composition study.
- Depict an interior scene with further detail than explored previously.
- Explore an interior environment from multiple station points.
- Apply tone, shade, shadow, and texture/materials to define depth.
- Apply entourage items to enhance the space's believability.

Submittals
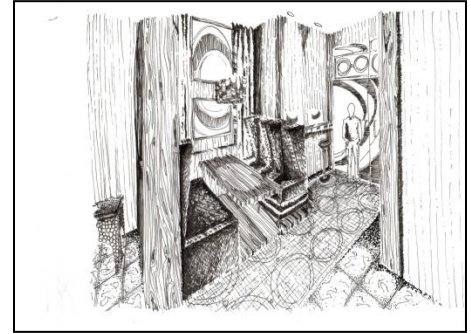1. Review all four of the image perspectives you created for Project Exercise 1 and select two (2) that will function as composition studies for further analysis. Compose both drawings horizontally in a 9" x 6" format and re-draw *all lines* with accurate single (thinnest) lines.
2. Photocopy each drawing onto bond paper and ensure a crisp, clean copy.
   - Drawings should evidence technically competent and accurate perspective construction methods taught in class and/or available in the resources provided.
   - Use good line quality: *free-hand line style lines are required.*

These sketches will be utilized as view and composition studies and will require extra detail and entourage to make the view more realistic. *Note that these drawings are still studies, which implies speed and looseness all the while maintaining accuracy.*

3. On trash paper, create **a line weight study overlay** for each of the (2) perspectives.
   - Use a minimum of three (3) line weights to describe look past edges, inside edges (receding), and outside edges (leading).

4. On trash paper, create **a tone/shade/shadow study overlay** for each of the (2) perspectives.
   - Use a full range of values in a composition supportive of the single line drawing.
   - Explore one or more light sources that create cast shadows and light patterns.

5. On trash paper, create **a texture/materials study overlay** for each of the (2) perspectives.
   - Show textures so that they support a sense of depth in the scene (that is, less detail as the scene recedes into the background).

Project Exercise 2 Overlay Order

Top: Texture, material study

Middle: Tone, shade, shadow study

Bottom: Line weight study

Base Drawing: Photocopy or scanned print of the single line drawing

Originals of the single line drawings mounted to the board

Overlay mounting suggestion

Piece of chipboard or matboard

Example shown in landscape format
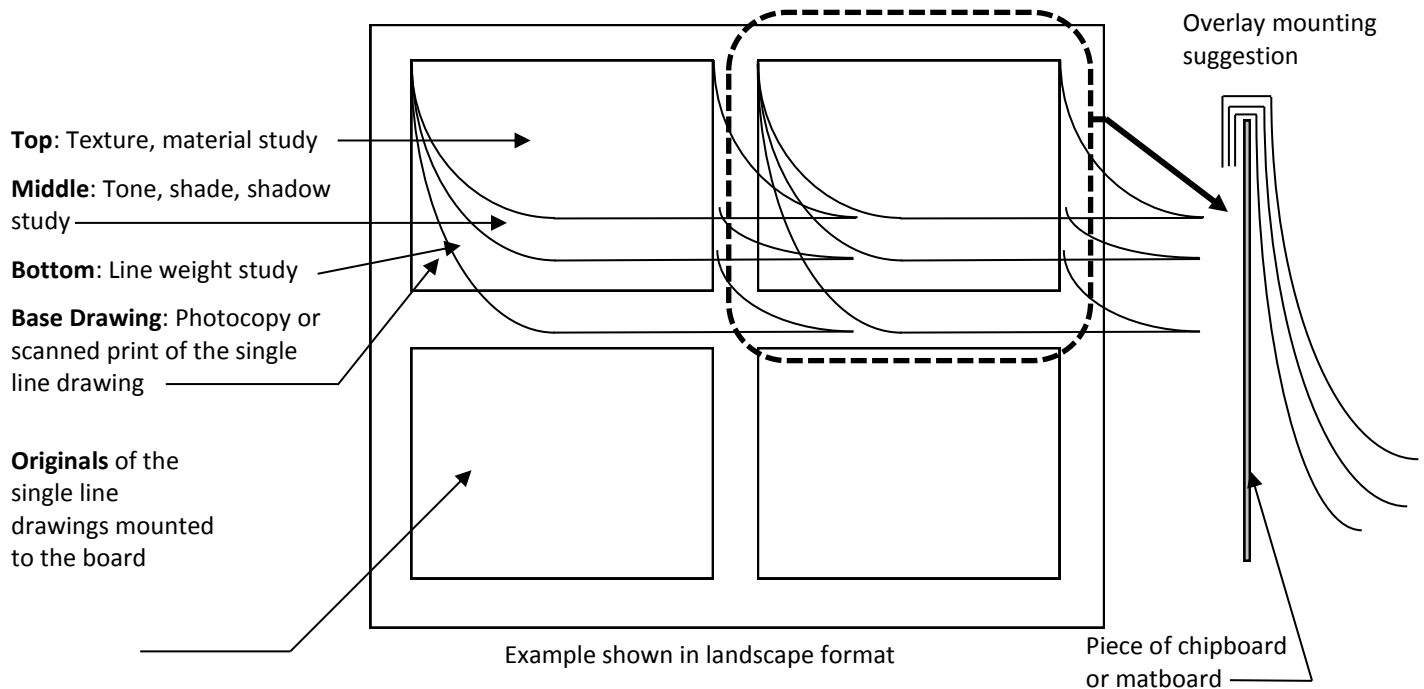
Submittal

- Attach a copy of the line drawing (base drawing) to a piece of sturdy board (see overlay mounting suggestion above). Attach each of the three (3) overlays (see Overlay Order above) on top of the single line drawing by tucking a ½" edge behind the top of the chipboard or matboard piece and affixing with single-sided tape on the back. Make sure overlay paper is cut evenly and cleanly and is easily pulled up from the base drawing.
- Attach all four single line blowup drawings and the overlay combinations to a *cleanly and evenly cut* white matboard or chipboard measuring 15" x 21". This will leave 1" of space around all sides of two sets of two 9" wide x 6" scenes. DO NOT mix and match portrait and landscape layouts. Choose either all portrait or all landscape.
- Affix the single line blowup drawings to the board, making sure that all edges are secured.
- Write your name on the back of the board. Keep in mind that craft of assembly is critically important.
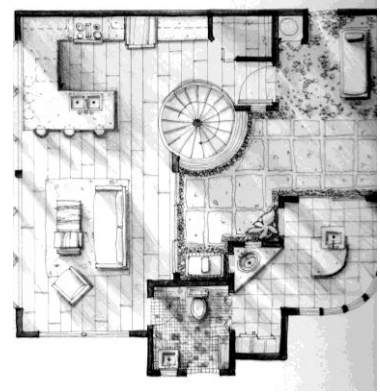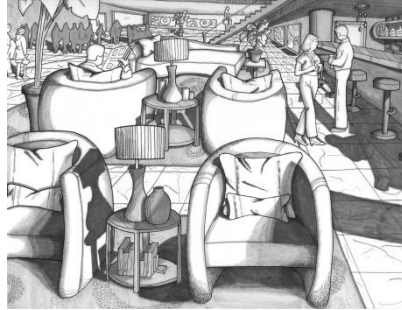
Grading Criteria

For each study:

- Composition
- Line
- Quality
- Light, Tone and Shadow
- Texture & Materials
- Use of entourage
- Craft and assembly of the project board

Project 3:
Presentation Level Sketch Perspectives

Objectives
- Use compositional studies to help make decisions for your perspective drawing.
- Add tone/shadow and texture to both the perspective drawing and plan view drawing.
- Include appropriate entourage and stylized people to a perspective scene.
- Apply all the knowledge learned in this graphics class to the entire drawing package required by and supporting your Studio I class presentation.

Process
- Consider the conceptual design of your shrine project. Using sketch perspective (image perspectives) views, work through 6-8 compositional studies on 5"x8" notecards studying the interior space(s) of your Studio I Shrine Project. This is so you can make decisions:
    - Will your scenes be portrait or landscape?
    - Will they be full bleed or vignette?
    - Where will light come from in the scenes?
    - What finishes will you be including?
    - How will you suggest depth (overlapping of items)?
    - Horizon line height
    - Placement of the vanishing point(s)
    - Positive-negative space
    - Foreground-midground-background development
    - How do you plan to zoom in and/or crop the scenes?
- Discuss and obtain approval for *at least four (4)* of these studies with your instructor/TA. *You should choose views that capture <u>significant and meaningful</u> portions of the space(s).* You will use marker and pen to describe tone, shade, shadow and texture. You will apply the overlay elements of tone, shade, shadow and texture to each scene, this time combining them into one physical sheet of paper. You will include <u>more enhanced entourage</u> in these larger scenes in order to illustrate details that are critical to successfully communicating your design intent.
- Once your shrine has reached a more refined point in its design:
    - Choose two composition studies and then generate **single line blowups** on tracing paper at an approximate size of 11" x 17". Use the quick eyeball or grid eyeball perspective method.

Here you will show cleaned-up line detail and profiling lines on a second generation trace. *Rely heavily here on the style and detail of objects in your Studio I project.*
  - o On a piece of trash paper laid on top of each of your single line blowups do several **shade, shadow and tone studies**. Experiment with light coming into the scenes from several directions.
  - o On a piece of trash paper laid on top of each of your single line blowups do several **texture studies**. Most of your elements in the scenes should have texture in these studies, though you may not apply all these textures to your final submitted copies.
- When you are satisfied with your tone, texture, shade and shadow studies, start fresh with your final presentation level drawings.
- Render the **plan** view of the Spiritual Shrine/Retreat utilizing marker and pen to describe tone, shade, shadow and texture. Apply labels to identify functional zones within the space. Annotation is required for objects that are not otherwise obvious but have significant meaning to the design.
- Render any and all other **elevation** and **section** views of the Spiritual Shrine/Retreat utilizing marker and pen to describe tone, shade, shadow and texture. Annotation is required for objects that are not otherwise obvious but have significant meaning to the design.

Deliverables
- Your *interior perspective views* should be approximately 11" x 17" in size - your choice of full bleed or vignette style. Affix the loose sheets to stiff backings of a size and material suitable to your Studio I project presentation requirements. Write your name on the back of the boards. *Reproductions of these drawings should conform to the size/scale requirements of your Studio I project presentation.*
- Submit the perspective composition studies you completed on a 5"x 8" index card. This should show all changes you make to the scenes as you develop the perspectives.
- Submit a file folder that contains the photos (of entourage, etc.) that helped you develop your perspective scenes. Be sure to place your name on the tab of the file folder. Locate photographs that show:
  - o People in the context of your scene
  - o Other relevant entourage, such as scenes outside windows, floor treatments, window treatments, desk accessories, etc.

Grading Criteria
Composition
  Focal point
  Positive/negative space
  Fore/mid/background development
  Perspective construction
Line quality
  Profiling
  Line consistency
Light, Tone & Shadow
  The effect(s) of light are clearly communicated
Texture & Materials
  Supports foreground/background
  Supports but does not overwhelm the scene
Detail and entourage
  People lend context and scale cues and are well placed
  Design details are *clearly and abundantly* illustrated

Graphic Techniques I - Schedule

IND 2300 - Fall 2015

Subject to change at any time and for any reasonby the Instructor.

NOTE: *Schedule items labled as "TBD" will be developed at the instructor's discretion based on students' skills development and Studio I project needs.*

Mtg. No.	Week	Day	Mth.	Date	Activities	Homework	Studio I
1	**1**	M	Aug	24	Introductions, Course Overview, Warm-up Exercises	Review **SE2 Diagramming and Notation**	**SRO** review floor plan
2	No game	W		26	**SE1 Profiling**, Bubble diagramming, visual notation, **SE2 Diagramming and Notation, Sketch Problem**	Perspective review	concept development, floor plans
3	**2**	M		31	Perspective review; **SE3** seeing perspective; perspective construction instruction	**SE4A** One-point Perspective Grids	bubble diagrams stairs
4	Texas State	W	Sep	2	Review **SE4A Perspective Grids**, complete **SE4B and SE4C Drawing a Bunch of Stuff…**	**SE4A** Two-point Perspective Grids	models space planning
5	**3**	M		7	**LABOR DAY - NO CLASS**		
6	USF	W		9	**SE4 Part C** Review, **Introduce Project Exercise 1**, perspective Q&A work session	TBD	final model storyboard present.
7	**4**	M		14	**SE's 5/6** in class, **PE1** work session	**SE's 5/6** with new grids for grade	final model present. boards
8	at BC Friday night	W		16	**SE's 5/6 due, PE1 due** (review only), **SE7, SE8**	**SE8** DIA in your sketchbook	finalize everything
9	**5**	M		21	**Turn in PE1 for grading**; return and review SE's 5/6; **Introduce Project Exercise 2**; light: tone, shade, shadow	Tone, shade, and shadow with cubes, cylinders, pyramids	**SRO presentation** start **Poetry A Project**
10	Open	W		23	Return and review **PE1**; Group review tone, shade, shadow homework; **SE's 9/10**	Tone, shade, and shadow with SE's 9/10	planning, program idea generation
11	**6**	M		28	Review tone/shade/shadow homework; Studio Poetry Project A *brainstorm sketching*; **Shade/shadow** with the bookcase	Shade/shadow wth a custom bookcase	planning, concepts narratives
12	at Wake Forest	W		30	Review bookcase homework; Studio Poetry Project A brainstorm sketching or Graphics I PE2 drawing; **SE11**	Textrure/material with a scene	design sketching idea generation
13	**7**	M	Oct	5	Review texture/material homework; **SE12;** Studio I work session for graphics	Studio Poetry Project A graphics	plan options Houzz pinups
14	Miami	W		7	**SE13** in class; **Sketch Problem**	Graphics **PE2** finish	**Poetry A Project Due** peer presentation
15	**8**	M		12	**PE2 Due and review**; **SE14** plan and elevation graphics	Studio Poetry Project B graphics	choose plan floor plan drafting
16	Louisville	W		14	**SE14 section graphics**; work session for Studio Poetry Project B graphics	Studio Poetry Project B graphics	elevations/perspectives final plan

Graphic Techniques I - Schedule

IND 2300 - Fall 2015

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Mtg. No.	Week	Day	Mth.	Date	Activities	Homework	Studio I
17	**9**	M		19	**Introduce Project Exercise 3**; general work session TBD	**TBD**	**Poetry B Project Due presentation**
18	at GaTech	W		21	General work session TBD; **Sketch Problem**		**Shrine Project Intro** concept development, floor plans
19	**10**	M		26	**Charrette Due - No Class (rest and recuperate)**		**Charrette Due**
20	Syracuse (Parents' Weekend)	W		28	Observational Drawing		space typicals, bubble diagrams statements
21	**11**	M	Nov	2	The role of digital drawing in quick, freehand sketch graphics		adjacencies bubble diagrams
22	at Clemson	W		4	General work session TBD; **Sketch Problem**		**preliminary floor plan due** model start
23	**12**	M		9	General work session TBD; **Sketch Problem re: Shrine Project**		desk model work section
24	NC State (Homecoming)	W		11	**NO CLASS - VETERAN'S DAY**		
25	**13**	M		16	General work session in support of Shrine Project; **Sketch Problem re: Shrine Project**		finalize model sketching, diagrams
26	Chattanooga	W		18	General work session TBD; **Sketch Problem**		sketches due
27	**14**	M		23	General work session in support of Shrine Project; **Sketch Problem**	n/a	finish selections statements due
28	at Florida	W		25	**NO CLASS - THANKSGIVING**		
29	**15**	M		30	General work session in support of **PE3**	n/a	review deliverables
30	ACC Championship Game	W	Dec	2	**PE3 Due** (review during Studio I project presentation);		**Shrine Project Due** formal presentation
	16			7 9	**EXAM WEEK**		