

# **INDES 265: Design Illustration**

## **Course Syllabus**

### **Instructor:**

**Dan Beert**

Office: L114C email and phone below

Office hours: Th Noon-3:00 F 1:00-3:00, and by appointment or email

**Course Time and Location: MW 9:30-12:50 L116**

### **Course Description:**

Introduces tools and techniques for illustrative graphic presentation of design ideas and products. Covers advanced perspective drawing methods. Students practice simple and rapid illustration techniques in various media including graphite, ink, colored pencils, marker pens, pastels, watercolor, and collage. Topics include concept and descriptive writing and production, duplication, transfer, and mounting techniques for presentation.

Prerequisite: ART 111 and either INDES 160 or INDES 167 with a C- or better

### **OFFICIAL STUDENT OUTCOMES:**

Students successfully completing Design Illustration will be able to:

- Understand the purpose for visual presentation for self, peers, clients, and others, and select appropriate drawing, rendering, and labeling techniques for communication of design ideas and solutions, depending on audience and information to be conveyed
- Select appropriate mounting and display techniques for finished drawings and flat presentations, and competently execute those techniques
- Understand the purpose for, and relationship between, drawings and actual samples of color and materials, and employ several strategies for effective arrangement in presentations
- Select appropriate mounting and display techniques for samples of color, materials, and other three-dimensional presentations, and competently execute those techniques

After successful completion of Design Illustration, student work will:

- Demonstrate the ability to rapidly visualize concepts and preliminary design ideas, and communicate them through convincing illustrations and diagrams, using mechanical perspective methods and quick, freehand sketches or visual impressions developed in sketchbook practice.
- Produce realistic perspective projections that illustrate interior spaces and objects, using a variety of methods (e.g., projection, grids, freehand)
- Produce realistically-rendered two- and three-dimensional drawings that depict form, detail, light, shade, shadow, texture, color, etc., using a variety of media.
- Demonstrate, design and execute a comprehensive visual presentation of a three-dimensional concept and space.
- Demonstrate, design and execute color and materials boards.

### **Required Text:**

*Interior Design Illustrated*. Scalise, Christina M. (2010).

New York: Fairchild Books. ISBN: 1-56367-531-5

### **Recommended Texts** (some available in Interior Design library):

*Art & Fear: observations on the perils and rewards of artmaking*. Bayles & Orland (2001). 978-0961454739

*Drawing on the Right Side of the Brain*. Edwards, Betty (1999) ISBN: 0-87477-424-1

*Drawing Shortcuts. 2<sup>nd</sup> Edition*. Leggit, Jim (2010). ISBN: 978-0-470-43548-9

*Color Drawing. 3<sup>rd</sup> Edition*. Doyle, Michael, E. (2007). ISBN: 0-471-74190-6

*Drawing and Designing with Confidence*. Lin, Mike (1993). ISBN: 0-471-28390-8

*Sketching Interiors: from traditional to digital*. Ding, Suining (2011). ISBN: 978-1-56367-918-6

*Design Graphics. 2<sup>nd</sup> Edition*. Koenig, Peter A. (2005). ISBN: 978-0-131-13701-1

*Basic Colored Pencil Techniques*. Borgeson, Bet (1997). ISBN: 0-89134-736-4

*Color Studies*. Feisner, Edith Anderson (2001). ISBN: 1-56367-213-8

*Design Drawing Experiences*. Lockard, William Kirby (2000). ISBN: 0393-73041-7

*Design Drawing*. Lockard, William Kirby (2001). ISBN: 0393-73040-9

*Interior Design Visual Presentation*. Mitton, Maureen (1999). ISBN: 0-471-29259-1

*The Zen of Seeing: Seeing Drawing as Meditation*. Franck, Frederick (1973). ISBN: 0-394-71968-9

## **INDES 265: Design Illustration**

### **Dan's Additional Student Outcomes:**

- Develop habits of regular drawing practice so that drawing becomes *seeing*.
- Build on existing skill sets from previous art and interior design courses.
- Organize work and time, taking individual responsibility for achieving student outcomes.
- The final outcome of this class is to overcome the greatest obstacle in drawing: FEAR

### **Course Policies:**

1. Late Work: *Unless otherwise announced*, projects, sketches, and other outside assignments due at the beginning of class. Late work receives two points deduction (from 12-point grading scale: see below) and if not turned in at the following class period, it will not be accepted. Absentees can have someone else turn in work for them, or make arrangements with me.
2. Side note re: Late Work: "I will guarantee a letter grade of 'C' or better to anyone who turns in all the work *finished and on time* as long as a visible effort has been made to achieve quality work and meet the project objectives."
3. Absentees and Tardiness: It may affect your final grade if you miss two or more classes or are regularly tardy. Four absences seriously jeopardize your chance of passing the class. You'll need to get any missed instruction from another student outside of class. You are responsible for what you miss (make a class-contact list). Any "open studio" sessions on the schedule are mandatory attendance, and are opportunities for individual feedback on your project work.
4. If you choose to drop, do so. Otherwise, an F grade is assigned.
5. Office hours: Check with me outside of class for advice or help with techniques. That's what my office hours are for. If you cannot make it during regularly scheduled hours, check with me about scheduling another time. Please show some respect and don't use this as a substitute for attending class, unless you absolutely cannot get information by other means and your absence was unavoidable.
6. Assignments must be completed and submitted on time without exception. In the case of a serious illness or emergency situation, the student needs to contact the instructor prior to class and present his or her situation in writing if the student would like to be considered for an extension. Only in the most extenuating of *documented* situations will a request for an extension be granted.

**There are no tests, make-up work, or term papers. As in any class, it is advisable to save your work for proof of grade as well as future reference; especially in this class, as "process work" will be featured in the final project.**

### ***Participation and evidence of project development in studio is required.***

Work cannot miraculously appear on the due date without some evidence that it was done by your hand: seeing it in class. Instructor reserves the right to refuse work not in evidence earlier.

### **Course Evaluation:**

- **Grading will be on a 12-point scale: A+=12, A=11, A-=10, B+=9, B=8, B-=7, etc.**  
**A** = Excellent, Remarkable, Exceeds Potential; **B** = Very Good, High Quality, Promising  
**C** = Passable, Developing Skills, Meets Minimum Expectations; **D** = Insufficient, Lacking, Poor
- Two categories of work will be evaluated and an average grade calculated for each category: 1) projects, 2) color drawing and perspective drawing exercises.
- The average grade for all assignments in each category will be weighted using the following scale to calculate the final grade for the course:
 

Project 1 – Sketchbook Case Study Project:	30%
Project 2 – Final Project and Presentation:	50%
Portfolio – Projects 1 & 2 assembled, edited:	10%
Sketchbook, Exercises, and other work:	10%

## **INDES 265: Design Illustration**

### **Course Management:**

1. Major project assignments may be due for substantial completion *prior to* the day they are critiqued in class. This is so that you may benefit from preliminary feedback and have a chance to improve your work before the final submission. In this situation, work must show *substantial completion*, indicating that the student has satisfied the project requirements, aside from some final details. This is not permission to hold off until 100% due date.
2. Some homework assignments will be done on loose sheets. Place these in a folder with your name on it and turn them in at the beginning of class on the day they are due.
3. I will attempt to inform you of what materials you need each week, but I cannot anticipate everything you may require. Make a reasonable effort to anticipate your needs. Plan ahead.
4. The reading material will help develop evaluation criteria for drawing assignments. Students are expected to thoroughly read – and continue to review – reading assignment prior to class.
5. **Bring the textbook and studio materials to class every day.**
6. You are responsible for the completeness and content of your work. Completed assignments should be your best work, neat and as accurate as possible. Completed work should be free of obvious errors and demonstrate mastery of the concepts covered. Strive for perfection.
7. Active participation in class and during critiques (listening, paying attention, contributing if you have something that should be expressed) is required to pass this class. Listen. Take notes.
8. **RESPONSIVENESS:** Please let me know if you have difficulty understanding an assignment. If you have specific concerns with the expectations of the class, your work, or the method of instruction, bring them to my attention. I will do my best to make sure you understand the requirements of the class.
9. I expect students to take advantage of my office hours to cover personal issues relating to the course. If you have questions about how you are doing in class, make an appointment to talk with me. Please don't use class time or the time immediately before or after class.

### **SPECIAL NEEDS:**

**ME:** I suffer from an “invisible” disability: hearing loss. I'll explain – and remind you frequently of – how you can help me pay considerate attention to your questions and comments in class.

**YOU:** If *you* require accommodation based on a documented disability, emergency medical information to share, or need special arrangements in case of emergency evacuation, please make an appointment with me as soon as possible.

If you would like to inquire about becoming a DRC-supported (Disability Resource Center) student you may call 564-2498 or go in person to the DRC reception area in the Student Services Building. Refer to the handout *Student Procedures and Expectations, Arts and Humanities Division* regarding eligibility for accommodation.

### **DIVISION POLICIES:**

Refer to the handout **Student Procedures and Expectations, Arts and Humanities Division** for additional information, including requirements for special needs. With regard to **Academic Honesty**, note that for studio courses ALL WORK MUST be performed by the individual.

<http://www.bellevuecollege.edu/artshum/policy.html>

### **DEPARTMENT POLICY ABOUT KEEPING AND RETURNING WORK:**

As a part of our ongoing development of the program, the Bellevue College Interior Design Department reserves the right to collect and keep student work. It should be considered a great honor to have your work held to present to other students as examples. Student work may include process work, notebooks relevant to projects, and finished projects from the beginning of the quarter through final projects. Students may make arrangements to have selected work photographed or checked out for interviews. This class includes a requirement to scan work for your final portfolio, so you will have a digital copy of the work.

1. All students can pick up their work at the beginning of the following quarter, if it's not being kept.
2. Students may *make arrangements* with the instructor ahead of time to pick up work during break.
3. Projects not picked up by the end of the 2<sup>nd</sup> week of the next term will be discarded. Exception: spring term work will be held until the end of the 2<sup>nd</sup> week of fall term.

**INDES 265: Design Illustration****Recognition of Syllabus**

The syllabus is a contract between the student and instructor, establishing the learning outcomes and context, as well as the expected conduct, rights, and responsibilities of students in this class. It is important that you understand and are prepared for the learning experience ahead by understanding the syllabus contents.

Please sign below, as confirmation that you've read the syllabus and that you will discuss with the instructor any issues that you consider confusing, problematic, or open to dialogue with the entire class. If your discussion is of a personal nature, please make an appointment with me, rather than discuss it during class.

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Please print name

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Signature

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Date