

COURSE DESCRIPTION: Introduces tools and techniques for illustrative graphic presentation of design ideas and products. Students learn advanced perspective drawing methods and practice simple and rapid illustration techniques in various media including graphite, ink, colored pencils, marker pens, pastels, watercolor, and collage. Other topics include reproduction, transfer, and mounting techniques. Prerequisite: INDES 160 and ART 111.

OFFICIAL STUDENT OUTCOMES:

Students successfully completing Visual Presentations 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 Visual Presentations, student work will:

- Demonstrate the ability to rapidly visualize concepts, preliminary design ideas and studies through convincing perspective sketches, and also by freehand perspective sketches to record visual impressions, for example, drawing in a sketchbook.
- Produce realistic perspective drawings of 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 TEXTS

Color Drawing. 3rd Edition. Doyle, Michael, E. (1999).
New York: John Wiley and Sons. ISBN: 0-471-29245-1

Interior Design Visual Presentation. Mitton, Maureen (1999). (You may already have this.)
New York: John Wiley and Sons. ISBN: 0-471-29259-1

SUGGESTED TEXTS (some available in Interior Design library):

Perspective for Interior Designers. Pile, John (1989). ISBN: 0-8230-4008-9

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

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

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

Drawing Shortcuts: Developing Quick Drawing Skills Using Today's Technology. Leggit, Jim (2002).
ISBN: 0-471-07549-3

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

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

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

VizAbility: Change the Way You See The World. Woolsey, et al. (1996). ISBN: 0-53495696-3

CLASS STRUCTURE & STUDENT EXPECTATIONS:

1. Typical class period will begin with a brief question/answer period where news and ideas, as well as project clarification, can be exchanged. Demonstration of new techniques or introducing new information about the project will occupy the next 50-60 minutes.
2. Drafting tools, sketch paper, class notebook, required textbooks, work in-progress, and other project information (clippings, notes, concept photos/images). Come prepared to work. Unless noted otherwise, your work will be reviewed in group.
3. Some homework assignments will be done on loose sheets. Place these in an 8.5 x 11 manila folder with your name on it and turn them in at the beginning of class on the day they are due.
4. Class presentations will be multiple (more like daily) presentations to the entire class, plus formal Design Reviews presentations.
5. Since daily critiques are intended to generate improvements leading to revisions, expect markups on your work. The instructor will draw on your drawings – typically the felt-tip sketches on flimsy – to demonstrate proper graphic conventions or design refinements. It's not final until it's final. Design is a process. Just as ideas are presented and tested in the design process, the images themselves are tested in this course to determine their effectiveness. Feedback will lead to revisions and re-presenting.
6. **More than four (4) absences may result in a failing grade.** It is YOUR responsibility, not the instructor's, to obtain any notes or handouts you missed. Get to know at least one other students NOW and speak to them to find out what you missed.
7. No late or incomplete work will be accepted, graded or commented on. Assigned work must be ready for review at the beginning of every class period.
8. Try your best. I don't expect first attempts to be perfect, though I may critique them that way. The foundation of a professional degree is your ability to recognize and uphold the highest standards. If my expectations and demands are high, your future boss and client are more so.
9. Be involved. Participation in class discussion and critiques is required to succeed in this class.
10. Attitude. Be positive and try your best. Show respect to the instructor and fellow students and you demonstrate respect for yourself. Employers hire based as much on attitude as on portfolio. Your career starts in this class. Begin practicing the professional attitude you expect to present to your future employers because getting interviews is based on referrals, beginning with your instructors'.
11. Be responsible. 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. Also please note that grade discussions need to be scheduled and will not be addressed during class time. If you have questions about how you are doing in class, please send me an email so that we can set up at time to meet.

ASSESSMENT/GRADING:

- **DAILY PROJECT WORK:** Daily project work will be assessed during group critiques and will contribute to your overall grade. Written evaluations of daily work will not be given. It is the student's responsibility to make note of advice and criticism generated by review of their work, as well as the work of other students being reviewed. This is the forum where you learn to evaluate your own work by comparing it to other examples – learn from others' mistakes and successes. Note: Your studio grade is partly based on participation in critiques. In other words, you must be involved in the critique process, and not just when your work is being discussed. Students are expected to offer feedback of others' work.
- Total Points for class are as follows:

○ Doyle Exercises:	20%
○ Midterm 1: Perspectives	20%
○ Midterm 2: Color + Finishes	20%
○ Final Presentation: Perspectives + Color + Finishes	40%

SPECIAL NEEDS:

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 DSS student you may call 564-2498 or go in person to the DSS (Disability Support Services) 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. See the Arts & Humanities Website:
<http://www.bcc.ctc.edu/ArtsHum/policy.html>

With regard to **Academic Honesty**, note that for studio courses ALL WORK MUST be performed by the individual. Consequently, any studio work that is submitted for a grade that has not been seen by the instructor prior to submittal may be refused as being of questionable origin.

Calendar - Tentative

9/21 Studio introduction, supplies, Assignments and projects
Bring Black Prismacolor & Graphite Pencils, sharpener, tracing paper/vellum
Tonal Value Demonstrations
Read Doyle Chapters 1-3 & 7 for class on Wednesday

9/23 Introduce Doyle Color Exercises
Bring Color Drawing Materials from MyBC
Demonstration: Doyle Exercises – Marker & Toned Paper Rendering

9/28 **Exercises DUE: B/W value + contrast studies on sketch paper**

9/30 Work in class

10/5 **No Class**

10/7 **Exercises DUE: Doyle Exercises**

10/12 Introduce Interior Design Project #1
Introduction to 1-point perspective drawings – **do not miss class today!**
Bring 1-Point perspective grids (from MyBC), drawing tools, and flimsy

10/14 From your project site – bring the following information:
• floor plan at 1/4" or 1/2" scale and estimated heights of major architectural elements and interior features
• furniture layout on floor plan or separate overlay
• pictures/samples of interior furnishings and materials
Writing Concept Statements and Captions: beginning your writing assignment

10/19 1-pt perspective review – work in class

10/21 1-pt perspective review – work in class

Calendar - Tentative - cont'd

10/26 Introduce 2-point perspective drawings. Print out the grid and instructions from MyBC. **Do not miss class today!**

10/28 2-pt perspective review – work in class

11/2 2-pt perspective review – work in class

11/4 2-pt perspective review – work in class

11/9 **Midterm Review No. 1: 1-Point & 2-Points Perspectives**

11/11 **No Class**

11/16 Scanning, Photoshop
Revise materials selections and begin adding color to both Perspectives

11/18 Work in class

11/23 **Midterm Review No. 2: Color rendered perspectives with proposed finishes**

11/25 **No Class (day before Thanksgiving)**

11/30 Work in class

12/2 Work in class

12/7 **FINAL REVIEW**

165 Supply List (These can all be purchased in the small bookstore by the cafeteria – Colin is manager of store and very helpful)

Pencils

Prismacolor Pencils – recommended: 120 Color Set
Additional Color Pencils – Black & White Prismacolor, *Derwent* Blue Violet Lake #27

Pens

Black Sakura Micron #005 (0.20mm line width – VERY thin) felt-tip Pen
Niji Stylist 100
Black Pentel Sign Pens (box of 12 around \$10) or Sakura Pigma Graphic #1 point

Prismacolor Markers – Please ask Colin about finding these quickly with his dots!

Grays: 108 cold gray 10%, 110 cold gray 30%, 112 cold gray 50%, 114 cold gray 70%, 116 cold gray 90%, 155 French Gray 10%, 157 French Gray 30%, 159 French Gray 50%, 161 French Gray 70%, PM-163 French Gray 90%,
Colors: Sand, Light Tan, Sienna Brown, Light Cerulean Blue, Carmine Red, Brick Beige, Putty, Cream, Deco Pink, Cloud Blue, Mineral Orange, Goldenrod, Terra Cotta, Eggshell, Dark Umber, Black, Lime Green, Greyed Lavender, Navy Blue

Pastels: Rembrandt

Raw Sienna 234.9; Gold Ochre 231.7; Ultramarine Deep 506.5; Permanent Green Deep 619.9; Light Oxide Red 339.9; Lemon Yellow 205.3; Yellow Ochre 227.5; Ultramarine Deep 506.9; Indian Red 347.9

Note: names and # shown, recommended in Doyle exercises; or similar colors/brands

Papers

12" or/and 18" Roll White Flimsy (Sketch paper)
Canson – assorted colors in 8.5 x 11" (try: Tobacco, Pearl, Dark Grey, Sand)
Assorted sheets of Bristol paper or Strathmore 300 or 400 papers,

Misc.

8.5 x 11" Manila Envelope with your name on it – you will use this to turn in work.

Please note:

I am assuming that all of your tools from INDES 160 will be used also