

ME 110A: Design Sketching

<http://stanfordme110.weebly.com>

Office / Additional Meeting Hours: Optional CoHo weekend sessions +TBD: as needed / upon request. Check for announcements.

Instructors

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CAs

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Supplies Available locally at University Art on El Camino Road

(total suggested outlay for supplies, < \$80.00,+/- = thin Chem. textbook)

1. Marker Paper Pad, 9" x 12" brands: Canson, Bienfang, Letraset...
2. Fine pen: Thin fibertip black pen (Pilot type), or ballpoint Pentel RSVP fine point.
3. Thicker black marker (Sharpie type, with the thinner nib)
4. Prismacolor Pencils: black, white, non-photo blue (required). Indigo blue, Carmine red (optional)
5. Copic, Touch, or Prismacolor Art Markers: Cool Grey Set (you can buy 1 full set and share with a classmate, split in odds and evens)
6. (Optional) Liquid paper pen ('White Out' pen), used to add highlights.

For the second half of the class, please bring laptops/tablets to look up reference images online.

The Fineprint

Grading, and a sort-of-related word on commitment If you're just taking this class 'for the units', please reconsider, unless you need it to graduate (Hey, some do). As a 2-unit S/NC class, it's one of the few fundamental skill-based seminars offered to product design majors @t Stanford. As with any creative profession (music, drama, writing), true ability & facility can only be developed through dedicated practice, & more practice. Did we mention repetition? If you've not 'killed some trees', burned through the entire marker pad in 12 weeks, you've not exerted enough wrist effort to gain the ability you really deserve. You'll pass the class, without the big satisfied smile deserved, & the staff will have all the (visual) fun.

Re: Grading (It's More About the Mentoring) Every sketch and printout is submitted at the end of the quarter and should be portfolio-kept for safekeeping-- in a somewhat logical fashion. Chronological order works well; ('Week #1, Wk.#2' etc.) Clarity's important to show & follow progress.

In-advance explanation's a good thing If you can slip us an e/mail, saying you have to miss (or have missed) class, & what you intend to do about it-- (i.e., how I plan to bug my classmates, steal their ideas, & make up the assignment...), then we know your intention, & it makes us much more willing to work with you, especially @t evaluation time. Scanning, sending stuff when you can't appear is encouraged. Missing a regular class happens: it's your responsibility to recover. The best education in class? -- working on commitments, not visuals.

Week	Topic	Homework (subject to change)
1	Introduction; class structuring, objectives	Personal Object Sketches: (in class, residence); Perspective Sheets: a) place shapes in environment; ; b) basic elements > complexity
2	Ideation / Thumbnails 1,2,3 pt. Perspective: Translation, Rotation	Extruded 3pt. 'Personal Initials Cube': marker tone
3	Perspective (cont'd); Tumble, Views, Facet Shading	Refined Complex Shapes (from basic forms)
4	Unit Measure, Ortho. Design, Shape Combination	Shaded Basic 'Studio' shapes; marker indication
5	Still-life Studies: Gradation, Lighting conventions	Refined 'Studio' Studies: w/ altered lighting, shadows
6	Still Lives'; Visual Editing: Line, Value, Adjust	Class, Personal Project Discussion, Film Noir': (Primitive--shaped movie scene)
7	Element Manipulation & Visual Consistency	Noir Redux': (Detailed refinement, rendering); : Final Project elaboration, issues
8	Basic Rendering Application, Details	Project Thumbnails, Layout, View Studies; Project Refinements: Renderings, Design Drawings
9	Finish & Fit Detailing; Digital Affects; Advanced Graphic Design, Intent; Reproductive Aids: Solid Works / 3-D Demo.; Integrating Computer-aided, digital process(es)	Final Drawing Development, line work and practice rendering.
10	Sketch 'Economy': Implementing a Philosophy	Complete Final Rendering
DW	In class work/feedback/teaching on Final Project	Prepare Portfolio for evaluation

Missed or incomplete assignments must be made up & good by quarter's end. A portfolio submitted with incomplete visual assignments will only be accepted under significant extenuating circumstances. (e.g. "The dog that ate my homework passed (choking on the sketch), & I had to arrange the funeral services".....in a foreign country). The best plan is to keep up with assignments as you go; falling behind?— work with your Mentors on this. We'll work with you to complete.

The cool thing about analog sketching remains its portability If you can't complete it before that 3-day swim meet in Davis, you can at least take the pad & it's ideas with you on your lap for the busride there. (Did you think to ask if you could sketch on your iPad ?) Besides shear time sketching, the discipline of proudly, regularly presenting & handing in something every week is the quickest route to sketch stardom.

Oh, & by the way, after this heavy 'rules' lecture, this is a creative class, right? Hello, & if you're bored by the assignment ("been there / drawn that iPhone-clone in #115B"....), then feel free to propose a better subject, or better yet, 'draw on' work due in another class, leveraging your time & effort. Multitasking and multiplexing are good. You'll learn more from your peers and your mentors than the teachers; if you're already 'there', & can do this stuff in your sleep, it's your duty to help others with the process-- & hey, guess what, you'll feel good doing it, improving all the more, too. Co-teaching's the best way to fast results.

Practicing communication in all forms Communicating by e/mail's not just for missed or omitted assignments. Why not proactively reach out & get your emerging sketch idea pre-approved for the following week? We've had students who've faithfully scanned & sent us their work-up sketches & underlays, especially for the final multi-week assignment as they did them-- a pretty good self-prod to complete the complex project assignment in manageable stages, ahead of the curve. When they came to execute the final rendering, they knew it was both 'right'-- & had our full support.