Assignment 2:  Due TUESDAY, SEPT. 26  
Duration: 8-12 Hours

ORTHOGRAPHIC PROJECTION – ELEVATIONS AND (UNCUT) PLANS

For this assignment, you will create compositions [in both model and drawing form] that reveal and celebrate the movement of an object. You may choose to work with the tool you used in Assignment 1 or select a new one. Study potential objects for a few minutes and think about how each object moves [opens/hinges/turns] and how it moves through space [how it is used in real life]. How could you express this motion in a diagram model and in a two-dimensional drawing?

BUILD: DIAGRAM MODEL

Using basswood sticks and the steps described in Assignment 1, construct a diagram model that reveals the fundamental components/geometries/axes of your object as it moves through space. Motion should be described in one direction only [i.e. do not twist or turn the object in three-dimensional space—the model should relate to your drawing]. Thoughts to consider: You may need to have multiple basswood “frames” in your diagram. Do not place the diagram on a base; it should float in space. Find a common guideline or line of motion [see step 3 below] and use it as a means to attach the frames.

Note that you may find that is best to work back and forth between the model and drawing (described below)—you do not need to completely construct one first, and then do the other. In fact, they may inform each other as they develop.

DRAW: ELEVATION - TWO PROJECTIONS, 3-5 STAGES OF MOTION

Evaluate your second iteration from Assignment 1 in terms of the five criteria—construction lines, accuracy, line quality, line weight, and use of the page—and think about how you would like to improve your next drawing. Remember that all drawing in the course is to be done freehand, without the assistance of other tools.

1. Study the object selected. Which two views/elevations of your object would be most useful in the composition to show its motion? Sketch “cartoons” of various stages of motion in your sketchbook. Your composition will need to use 3 to 5 stages of movement for each of the two elevations selected (6 to 10 elevations total).

2. Select which stages of motion you will use. In your sketchbook, create various possible versions of your composition in cartoon form. Be sure to study how the composition will use the space of the page. The various elevations may overlap as appropriate to your composition. Your trace paper may be helpful to test and evaluate different compositions. Orient your paper to best fit the drawing layout.

3. Study your object and composition to find guidelines that help to describe [or guide] the object’s motion and the placement of views. Use light construction lines to draw these guidelines.

4. Along these primary guidelines, form the “bounding boxes” for all of the selected views/elevations. Construct each pair of drawings so that they work in concert; the two views/elevations must always be projections of one another. Size and space the constructions to appropriately fit the page.

5. Look for axes, symmetries, and geometries present in the object and add these structural lines to each elevation. Work from large details [primary elements] to small ones [secondary and tertiary elements]. Remember to carry construction lines from one elevation to another whenever possible.

6. When all construction lines are present, lightly outline the primary form of the object first then, fill in detail. Develop the entire drawing simultaneously. Do not complete one elevation at a time. Bring the drawings up together.

7. Add the final finished lines using appropriate line weight and line quality. Think about line weight carefully if you have overlapping views. How can line weight help to best express the motion you are trying to show?

Terms to understand: elevation, projection, picture plane, projectors, diagram, symmetry, axis, center line, hierarchy

Text: Review and understand these reference pages from Ching’s Design Drawing:

p. 124-133  multiview drawings
p. 148-152  elevations