



### GENERAL RESOURCES

Pratt Institute  
Interior Design Department  
Pratt Studios  
200 Willoughby Avenue  
Brooklyn, NY 11205  
718-636-3630

[www.pratt.edu](http://www.pratt.edu)

### RESOURCES: PEOPLE

**Chair of the Interior Design Department:**  
Anita Cooney [acooney@pratt.edu](mailto:acooney@pratt.edu)  
Interior Design Office, Design Center 2nd floor

**Assistant to the Chair**  
Aston Gibson [agibson@pratt.edu](mailto:agibson@pratt.edu)  
Interior Design Office, Design Center 2nd floor

**Acting Assistant Chair**  
Karin Tehve [ktehve@pratt.edu](mailto:ktehve@pratt.edu) & [int@pratt.edu](mailto:int@pratt.edu)  
Pratt Studios, Rm. 113

For most questions, email is the most successful mode of communication. Please make an appointment via email to see the Chair or the Assistant Chair.

### RESOURCES: HANDY LINKS

Financial Aid  
Bursar's/Billing  
Registrar  
Health & Counseling  
Pratt Student Handbook  
Pratt Academic Guide  
Pratt Undergraduate Bulletin  
Pratt Graduate Bulletin

[http://www.pratt.edu/student\\_life/student\\_services/services\\_financial\\_aid/](http://www.pratt.edu/student_life/student_services/services_financial_aid/)  
[http://www.pratt.edu/student\\_life/student\\_services/bursar/](http://www.pratt.edu/student_life/student_services/bursar/)  
[http://www.pratt.edu/student\\_life/student\\_services/registrar/](http://www.pratt.edu/student_life/student_services/registrar/)  
[http://www.pratt.edu/student\\_life/student\\_services/health\\_counseling/](http://www.pratt.edu/student_life/student_services/health_counseling/)  
[http://www.pratt.edu/uploads/Online\\_Student\\_HandbookFINAL.pdf](http://www.pratt.edu/uploads/Online_Student_HandbookFINAL.pdf)  
[http://www.pratt.edu/student\\_life/student\\_services/registrar/registrar\\_guidelines/](http://www.pratt.edu/student_life/student_services/registrar/registrar_guidelines/)  
[http://www.pratt.edu/uploads/UNDERGRAD\\_Bulletin.pdf](http://www.pratt.edu/uploads/UNDERGRAD_Bulletin.pdf)  
[http://www.pratt.edu/uploads/GRAD\\_Bulletin.pdf](http://www.pratt.edu/uploads/GRAD_Bulletin.pdf)

### RESOURCES: PHYSICAL/ DIGITAL

#### Library

The Pratt Library is located on the Brooklyn Campus, its resources available online here:

<http://library.pratt.edu/>

In addition to books, you can access periodicals, films, maps, photos and more. From the Library's Audio and Visual Department, all students may borrow slide projectors, tape recorders, opaque projectors, 16mm projectors, record players; 2-112" slide projectors, microphones, lights, copy stands, cameras, etc. Reservations must be made 24 hours in advance.

All students are entitled to use the Pratt Library. Special hours are posted for holidays, intersession, and summer.

Off-campus resources: [http://www.pratt.edu/academics/art\\_design/art\\_ug/history\\_of\\_art\\_and\\_design/ug\\_study/nyc\\_libraries/](http://www.pratt.edu/academics/art_design/art_ug/history_of_art_and_design/ug_study/nyc_libraries/)

#### Computers for Student Use

The following are the main centers for student computing. Both Mac's and PC's are available.

Micro Computing Center	Machinery Building, 1st Floor	718-636-3737
Digital Output Center	Engineering Building, 2nd floor	718-230-6858

Conventional size printing on campus

Electronic Design Studio	Engineering Building, 2nd Floor	718-636-3688
Foundation Media Lab	Main Building, 3rd Floors	718-399-4466
Higgins Hall Labs	Higgins Hall North, 2nd and 3rd Floors	718-399-4331
Pratt Library	200 Willoughby Avenue	718-636-3684

Large and Conventional Format Printing on campus

ComD Lab	Steuben 4	718-636-3582
Pratt Store Copy Center	550 Myrtle AVE	718-636-3691
Pratt Manhattan w14 labs	144 West 14th Street, 5th floor	212-647-7197

**Interior Design Resource Library**

Material Library	Pratt Studios, First Floor	718-636-3595
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Our materials library contains material samples that the students or faculty can borrow for use in their academic work. It is staffed by graduate Interior Design students, and is open MF 8-5.

**Center for Sustainable Design Studies**

From the website: "CSDS serves as a physical and virtual hub for Pratt's commitment to educate environmentally responsible citizens."

[http://www.pratt.edu/academics/academic\\_resources/center\\_for\\_sustainable\\_design\\_studies/](http://www.pratt.edu/academics/academic_resources/center_for_sustainable_design_studies/)

**RESOURCES: PHYSICAL: SHOPS FOR STUDENT USE**

There are various facilities on campus that can be used by students. The information below describes the capabilities of these facilities to give you a sense of what can be done on campus once you get here in the fall. For contact information for the facilities as well as hours of operation consult The Industrial Design Manual: [http://www.pratt.edu/academics/art\\_design/art\\_ug/industrial\\_design/ug\\_for\\_students/](http://www.pratt.edu/academics/art_design/art_ug/industrial_design/ug_for_students/)

**ID Department Main Wood Shop**

Pratt Studios, Fifth Floor

The wood shop is an amazing resource for Interior Design to use for model building. The shop facilities include, but are not limited to, the following:

- Band saws
- Table saw
- Panel saw
- Various belt, disc and spindle sanders
- Several milling machines
- Several drill presses
- Planer
- Vacuum-forming machines
- Lathes
- Spray booth, for use with approved non-toxic water-based paints only, air hose remains pressurized for 24 hour use, you must supply your own spray gun
- Hand tools, which can be signed out
- Some modeling supplies such as chipboard, dowels and wire, which can be purchased with a shop card only
- Down-draft tables

The wood shop is open to graduate students that have passed a shop safety and certification course (available for a minimal fee). This course is called IND-001 and one signs up for this course like any other course, via [my.pratt.edu](http://my.pratt.edu)

Shop Orientation Manual: [http://www.pratt.edu/uploads/Shop\\_Orientation\\_Manual.pdf](http://www.pratt.edu/uploads/Shop_Orientation_Manual.pdf)

**Furniture Shop**

Engineering Building Basement

The same rules found in the department's Main Wood Shop apply to the Furniture Shop. Students are expected to follow all rules, listen to the shop technicians, and clean up after themselves.

The shop facilities include, but are not limited to the following:

- Table saw
- Band saw
- Panel saw
- Horizontal belt sander
- Disc and spindle sanders
- Compound miter saw
- Drill presses
- Vacuum and vacuum-bagging bed

**Rapid Prototyping Lab**

Pratt Studios, Fourth Floor (located off the hallway across from room 42)

The Rapid Prototyping Lab is open for the use of all undergraduate and graduate interior design students. No certification is required to use the RP Lab. However, if you are interested, review the posted instructions and schedules outside the door to the lab.

Facilities include:

- Rapid Prototyping Machines
- CNC Milling Machine
- Laser Cutter

### **Fine Arts Metal Shop**

Chemistry Building, Third Floor

The metal shop is managed by the Fine Arts department, but is open to students throughout the Institute. To use the metal shop students have to register and pass Metal Fabrication, a semester-long class on metal working and shop safety offered through the Fine Arts department.

### **Fine Arts Wood Shop**

Engineering Building, Third Floor

The Fine Arts Wood Shop offers many of the same equipment as the Main ID Wood Shop. To use their facilities, you would have to take their own shop certification class.

### **Drawing Resource Center**

East Hall, Fourth Floor, Room 4D

The drawing resource center is run by the Fine Arts department and is focused on improving figure drawing and other fine art related drawing skills. They have organized three-hour drawing sessions with live model as well as various props to use for still life arrangements. If you're interested in their services, contact the Fine Art office: 718.636.3602 or 718.636.3634

**FOR MORE INFORMATION ON OUR RESOURCES FOR STUDENTS REFER TO THE PRATT WEBSITE:** [www.pratt.edu](http://www.pratt.edu)

### **RESOURCES: SOCIAL**

**Pratt Interiors** is an organization open to Pratt students in any field of study with a keen interest in the world of interiors. This organization not only provides educational opportunities outside of Pratt but it is also a social outlet to get to know other peers as well as networking with industry professionals. Last year, the club hosted lectures such as "Unlocking the Value of Creativity" with the award winning hospitality firm Champalimaud, took field trips to top notch design firms such as SOM, and hosted pizza parties during finals weeks.

Join the Pratt Interiors group on Facebook [here](#) and keep an eye out for postings and emails about this year's activities and events, or you can contact them here: [pratt.interior@gmail.com](mailto:pratt.interior@gmail.com)

### **MORE:**

[http://www.pratt.edu/academics/art\\_design/art\\_ug/history\\_of\\_art\\_and\\_design/ug\\_study/campus\\_resources/](http://www.pratt.edu/academics/art_design/art_ug/history_of_art_and_design/ug_study/campus_resources/)

### **RESOURCES: ARCHIVES**

The Interior Design Department maintains a physical and digital archive for students' work. This work is saved for purposes of the department's self-evaluation, departmental shows, publication on the web and Pratt Bulletin, presentations to trustees or incoming students. Each instructor selects a small number of students from their section to represent that class's efforts. It is an honor to represent your studio or seminar as part of the archive.

## CLASSES: POLICY / PROCEDURE

As a student you are responsible for being familiar with all academic policies. The following is a quick summary and is not at all comprehensive. Academic policy is covered quite thoroughly in the Undergraduate Bulletin or the Graduate Bulletin, read them before starting classes. Review the criteria for individual classes as well on the class syllabus, distributed on the first day of class.

At the first session of each course, the instructor in charge will distribute a syllabus to the class. It is the student's responsibility to understand information primarily concerning:

- General nature of the course.
- Course requirements, which must be made in order to receive grade.
- How the final grade will be determined.
- A reading list, if one is required.
- Required materials

During the semester, the instructor is responsible for holding all scheduled classes or giving make-up classes for canceled sessions. Students are expected to attend all classes. ANY class absence must be explained, and professors may require a doctor's note, etc, for excusal. It is the student's responsibility to get the assignment from his or her fellow students. Any unexcused absences will adversely affect your final grade. Three absences may result in course failure, at the discretion of the instructor. Chronic lateness will also affect your grade. Always try to let your instructor know before class starts if you will not be attending for whatever reason.

## CLASSES: A FEW NOTES ON GRADES

Your professors will do their best to explain their policies regarding grading for the classes or studios that they teach, but design's criteria for excellence are complex. All design encompasses both empirical and aesthetic realities. Functional or physical requirements will always be necessary to what we do, but it is only a part. You will also be evaluated on the process by which you made decisions, the sketch or early studies produced, the quality + logic+ originality of your ideas and the degree to which you were able to incorporate them into your work as well as the excellence of the final product. Furthermore, the degree to which you participate actively in the academic life of the class (asking questions, participating in discussions, assisting others, etc.) will have an effect as well.

## CLASSES: GRADING GUIDELINES

A	Outstanding work only
A-	Excellent work
B+	Very Good work
B	Good work
B-	Above Average work
C+	Slightly above Average work
C	Average work (lowest passing grade for graduate students)
C-	Below Average work with some effort (undergraduate only, below C for graduate work is a failing grade)
D+	Poor work with some effort (undergraduate only)
D	Poor work (undergraduate only, departmental review required before continuing with curriculum sequence)
F	Inadequate work
INC	Incomplete

An incomplete will be given only if the student has been in regular attendance, has satisfied all but the final requirements of the course, and has furnished proof that the work was not completed because of illness or other circumstances beyond his or her control. The student must understand the terms necessary to fulfill the requirements of the course and the date by which work must be completed (not to exceed the end of the following term.) If the work is not completed by the agreed upon date, the incomplete will be converted to a failure. Both the student and instructor must complete and submit an incomplete form to the department in order for an incomplete to be granted.

Failure to maintain your required Grade Point Average may result in academic probation (ugrad only) or dismissal from the program (grad and ugrad programs). Please review the Pratt Bulletin for specifics.

A note: as a designer, no employer will ever ask to see your transcripts; it is your portfolio and experience that will concern them.

## CLASSES: STUDIO

Studio is substantially different than a lecture format, more closely approximating a lab class. The basic structure: students work in groups (studio sections) of 8-12 students with a professor. Several projects are assigned throughout the semester. These projects are usually individual effort, although some may be group projects. These might range from problems concentrating on an aspect of design (a formal principle, a material detail, a programmatic vignette) to complex large scale multi-use projects. The degree to which all factors critical to

design in the “real” world are addressed varies with the project and the instructor; for example, a project’s budget is rarely part of a school project’s parameters, no matter how critical a factor that might be outside of academia.

Studio time will involve each student’s active participation in discussion and exercises. The process is an ACTIVE and COMMUNAL one, involving repetitive sequences of doing, looking, articulating, discussing, clarifying and doing again.

You are expected to be in studio, working, for the duration of your studio’s scheduled time. Do not show up late or leave early.

### **CLASSES: STUDIO: THE SOCIAL CONTRACT**

The basic assumption of the studio format is that the student learns as much from fellow students as from professors. All effort and critique are public - therefore, it is essential that students learn to trust and respect one another. A good design studio is necessarily one where the class forms a collective identity.

All students in the interior design department will be assigned a desk within their studio, giving him/her the opportunity of working while surrounded by critics, fellow students, and inspiration. Work in studio. Work in studio. Work in studio. (This cannot be stressed enough!) At no other time in your life as a designer will you have access to so much feedback. Take advantage of it.

### **CLASSES: STUDIO: PROCESS**

This is a term you will hear over and over. It’s used casually but it’s a pretty powerful term. As a burgeoning designer, the most important goal for your academic career is that you develop a sound set of methodologies for problem-solving, a way of approaching a problem.

A deeply problematic simplification: do-evaluate-repeat.

Here follows a list of aspects of a design process: a close read and analysis of the stated problem, sketches of initial images and ideas, research, search for precedents, redefining the problem to be solved, ideation, initial studies (drawn, built, danced, etc.), editing of initial work, selection of an approach, further development and refinement of ideas and studies.. Note: this is a deeply subjective and incomplete list.

There is no absolute rule in terms of a design process, indeed anything absolute is anathema to the very core of what a process IS. One designer may draw first, one may read first, one may work on related issues. In an academic environment, certain aspects of a design process may be proscribed, especially early on the studio sequence. The goal is to introduce a student to unfamiliar methods, or to estrange a student from what they THINK they know about a project (or their own process) in order to clear a path to a fresh perspective.

If there is one common feature to a sound process, it is that they are all iterative. Virtually every step is repeated. Steps in the process may be shuffled, certain steps privileged but it is NEVER linear, one step following another to some inevitable conclusion. More iterations more better.

Keep your process materials close at hand throughout a project’s duration. It is often useful to refer back to an earlier study during critiques, so do not store your process work at home!

### **CLASSES: STUDIO: CONCEPT**

Another common term that needs some airing out. A concept is an idea, pure & simple. When we refer to a project’s concept, it is the group of ideas that constitute the means and ends of your process to which we refer. It answers the who-what-why-where of a project, privileging the why & the how. It is NOT your project’s inspiration, an initial image or study or precedent that helps get you started (a way to check: it it’s not an idea but a THING, it’s probably not your concept). It is not an a priori condition, coming before design work but a parallel condition, the verbal or text description of your project and process, and should be considered like any representation of your work-provisional, a sketch, malleable.

### **CLASSES: STUDIO: CRITIQUE**

In studio courses the primary form of feedback and evaluation is in the form of verbal critiques. These vary in formality & frequency studio to studio.

A desk critique (or crit) consists of an instructor & a student discussing the student’s progress at..(wait for it).. their desk in studio. This is the most informal form of feedback, generally- work is in process and might consist of sketches, completed and incomplete studies, precedent images, etc. Desk crits might involve a single student, or several students at once.

Several times during a project students should be prepared for pin-up critiques: students pin their work to a wall and present their progress to the instructor and their studio section, public presentations of the studio’s work that provide a forum for discussion. Pin-ups are a bit more formal than desk-crits; because anyone presenting has to represent their thinking to a group not uniformly familiar with their project, greater care should be taken to represent one’s project clearly- this might involve a combination of process work & artifacts constructed for that pin-up specifically (drafted drawings, models, etc.).

Pin-ups might be strictly in-house or external critics are brought in to provide a fresh perspective.

Critics come in on their own time and expend much energy trying to understand the studio’s endeavors and to provide thoughtful feedback. Students should think of these presentations not as a moment of judgment, but as an opportunity to get input on their design implications and possible directions for development. Crits are evaluations of a student’s work and should never be taken as personal attack on ability or taste. Each student’s critique is important to the education of the entire studio in that all students are exploring similar questions within the design problem.

The final crit is the culmination of a project. It is the most formal, and will generally involve a list of minimum required forms of representations.

**It is never permissible to miss a pin-up critique, especially a final critique.** Nor is it permissible to arrive late or leave early. It will be considered insulting to your classmates, professor and the invited critics and may significantly adversely affect the final grade.

## **CLASSES: STUDIO: PHYSICAL**

Every student enrolled in a studio course is assigned a desk and a locker. We are seriously short of adequate storage space, so students are encouraged to make arrangements elsewhere for completed projects. Photograph and document your work before it leaves the building, much too easy for damage to occur!

Some seminar rooms may be used in the evenings for group projects or model-building, with the understanding that they are to be left clean when finished. Please be considerate of your studio-mates in regards to trash, especially food-trash and while we're at it food: there are mice in the building that are alarmingly not-afraid-of-people. Do not do not do not cut on any surface especially our poor sweet worktables without a cutting mat.

## **CLASSES: STUDIO: MATERIALS**

### **Required**

Laptop: [http://www.pratt.edu/academics/academic\\_resources/technology\\_resources/laptop/interior/](http://www.pratt.edu/academics/academic_resources/technology_resources/laptop/interior/)

parallel bar: 42" or 48" with ball bearings Mayline recommended  
vinyl board cover (borco) on portable drawing board or equivalent  
drafting lamp

triangles (good to have various sizes of these):

12"-14" 30/60 with inking edge

12"-14" 45 with inking edge

adjustable angle

architects scale: 12" triangular plastic

white trace paper: 12" roll minimum, 18" + larger suggested

sketch book: 5 1/2" x 8 1/2" minimum, 8 1/2" x 11" maximum

drafting brush

drafting dots AND/OR drafting tape

push pins (metal or clear only: no colors) or "T-pins"

cutting mat (the bigger the better)

Olfa knife with blades AND/OR Xacto knife with #11 blades

lead holder and drawing leads: 4H, 2H, H, HB, 2B, 4B

lead pointer

pens for sketching of different thicknesses (don't forget an extra-bold pen, like a Sharpie)

pencils for sketching: 4H, 2H, H, HB, 2B, 4B

colored pencils (do not forget white as a color)

colored markers

conventional pencil sharpener

eraser: white plastic for pencil Staedtler Mars

metal ruler: 6" cork backed, 24" cork-backed, 36" cork backed

Sobo glue or white Elmer's glue

Spray mount (spray adhesive)

Glue sticks

### **Recommended (handy to have)**

electric eraser

erasing shield

eraser dust bag

yellow Elmer's wood glue

sandpaper (variety of grits)

safety goggles and hair ties

### **Recommended**

dremel

soldering iron and lead free paste flux

circle template made for inking

flexible curve/ ship's curve

compass 'broken arm' with beam attachment

paints

charcoal or pastel, pencils or blocks

## CLASSES: STUDIO: MATERIALS: GLOSSARY

### parallel bar

For 'hard-line' drafting, to keep lines straight and parallel (or at any given angle with use of triangles.) To be installed on drafting table with screws/screwdriver (hand-held drill is helpful.) Metal edge is recommended for consistent straight edge (plastic edge wears with use).

### vinyl board cover (a.k.a. 'Borco')

Borco is laid atop drafting table before installing parallel bar. Provides smooth, consistent background on which to draw.

### cutting mat

Stiff plastic sheet about 3/16" thick used specifically as a cutting surface – is mandatory in design studio situation where space is limited and one surface must serve for both drafting and model building (do not cut on borco or drafting table!!!)

### sketch book

Come in variety of sizes, shapes, etc. Select one that is easy to draw in whether you're sitting down, standing up, with or without support surface, and one with desirable paper to draw on inside.

### lead holder/drawing leads

A lead holder is a mechanical pen holding leads that are thick enough to be sharpened to a very sharp point. Drawing leads come in various weights for different drawing intentions. The 'H' series is the hardest lead, leaving sharp and potentially very faint lines on the paper (often used to make initial guidelines). The 'B' series is the softer lead, better for shading and filling. As you go up in number, the hardness or softness increases (i.e. a 6B is softer than a 2B, a 6H is harder than a 2H). 'HB' is right in the middle of the range. Different leads can be used together to create gradations of shading for shadow and depth effects.

### lead pointer

To sharpen lead while encased in lead holder.

### sketching pens

Sketching pens come in a variety of colors and thickness. Thinner pens can be more accurate, thicker pens more gestural.

### sketching pencils

Pencils in a variety of hardnesses, same as drawing leads.

### erasers

Staedtler Mars erasers work well with lead without leaving residue on the paper. Special yellow eraser is made for use with inking pens and mylar.

### triangles

Used in conjunction with parallel rule. 30/60 and 45 refer to angle the triangle makes, adjustable can adjust to any desired angle. 'Inking edge' implies the triangle's edges are beveled so that they can be used with inking pens without the ink pooling.

### architect's scale

A ruler used to make/take measurements at a variety of scales typically used for architectural drawings. Engineer's scale or metric scale used sometimes as well.

### drafting brush

Large brush used to sweep any eraser flecks or other loose particles off the drawing surface. Used so that any dirt/oil on hands will not transfer to drawing.

### Xacto knife/Olfa knife

Both knives typical for model building. #11 blades are typical blades for Xacto knife, good for straight, somewhat curvy cuts and most effective for small detailed cuts. Olfa knife better for thicker and/or denser boards, but not as good for detail.

### metal ruler

18" is good medium length, although rulers come in lengths up to 48". Provides straight edge for cutting, resists damage. Cork back or foam back prevents slipping.

### Sobo glue

White non-toxic craft glue. Dries clear and with an amount of give so models aren't brittle or easily breakable.

## white trace paper

Can be bought in a roll or a pad of separate sheets. 18" width is typical mid-size, good for sketching, setting up 18"x24" drawings, etc. Larger and smaller rolls/pads are available.

## drafting dots/drafting tape

Used to tape paper to drawing board. Important not to use masking or scotch tape for this because drafting tape easily detaches from paper unlike other tapes (also useful when building models). Dots come in strip, providing separate tabs, while tape comes in role. Artists tape is acceptable alternative.

## dremel with attachments

A dremel is a rotary tool that holds a variety of bits that can be used for drilling, grinding, sharpening, cutting, cleaning, polishing & sanding.

## PAPER

Different papers provide different aesthetic results and should be carefully selected based on the desired effect.

## trace

Sold in rolls, in white, buff & canary yellow (if in doubt, try white). You will use this everyday. It's cheap- you can sketch freely, make a mess, tear that piece off, keep going. Buy several different lengths. Takes most dry media wonderfully.

## vellum

Drafting paper with a fine tooth so that lead goes on smooth but can be blended and shaded, so drawings can be hard-lined or rendered or a combination of both. Semi-transparent allowing for tracing of drawings beneath and/or using both sides of paper as drawing surface. Opalux has a similar transparency, but with a sharper tooth and heavier weight.

## mylar

A drafting 'film' specifically formulated for architectural drafting with technical pens. Smooth, plastic texture, takes ink very well but allows for easy erasure. Is semi-transparent and comes in glossy or matte finish and a variety of thickness.

## Strathmore/Bristol Paper

Strathmore and Bristol are high quality drawing papers with a denser tooth than vellum. Thicker than vellum and nearly opaque at its thinnest, these papers come in range of thickness, up to a thick card-stock. These plus other drawing papers come in various textures. Used for quality rendered and shaded drawings (i.e. good for final presentation drawings).

## MODELLING MATERIALS: BOARDS/SURFACES

### foam core

This material is one of the most common building materials for sketch and presentation models. Foam core cuts easily with a mat knife or utility knife and can be scored and folded. The size of foam core usually comes in 18"x24" or 32"x40" with a range of thickness (1/8", 3/16", 1/4" or 1/2")

### chip board

Most common material for sketch models/working models, but can be nice medium for presentation models if handled appropriately. Typically comes in 32"x40" sheets with a range of thickness (single ply, double ply, triple ply.)

### bass wood

Type of wood most commonly used for model building, comes in range of thickness and dimensions, from thin strips to wide sheets. Popular for presentation models and very easy to work with. When purchasing, make sure you're getting bass wood and **NEVER balsa wood** (they are typically displayed right next to each other) which is lighter, more porous and flimsy and much poorer in texture and appearance.

### museum board

A dense, high quality poster board coming in a range of colors. Texture is like a fine drawing paper, good for presentation models.

### Plexiglas / Acrylic / Lexan

Clear plastic used to signify windows or the idea of transparency and can be sanded for semi-opaque/translucent effect. Most art supply stores carry thinner thickness while plastic specialty stores carry thickness of 1/8" and up. **Note: Acrylic & Lexan (also transparent & translucent sheet plastics) are MUCH easier to cut (try Canal Plastics).**

## Plywood

When basswood dimensions are too small, plywood is the next choice. Typically used for model bases, its surface is coarser than basswood, but comes in much larger dimensions.

## MDF

Medium-density fiberboard is an alternative to plywood, has much smoother surface and doesn't tend to warp as much but is also considerably heavier.

## Homasote

Homasote is a type of wallboard made from recycled paper that is compressed under high temperature and pressure and held together with glue. It can be cut with a utility knife and patience. Students should wear a mask when working with this material.

## Paper

Various types of paper can be used in model building, especially for sketch models for its ease of use. Multi-ply Bristol is a good place to start.

## Note:

Deeply distrust anything that can be purchased from Michael's Hobby stores. This includes glue guns, or anything else Martha Stewart every suggested. If you ever saw it being used to populate a model train diorama, you probably do not want to use it in a model. Unless you deeply understand the difference between camp & kitsch, steer clear of glitter.

## ART SUPPLY STORES

The following is a list of art supply stores where student can purchase supplies for studio related courses.

Many of these stores provide student discounts.

### Most comprehensive:

Pearl Paint	308 Canal Street, New York, NY 10013	(212) 431-7932
Blick	1-5 Bond Street, New York, NY 10021	(212) 533-2444
Utrect	111 Fourth Avenue, New York, NY 10003	(212) 777-5353
	237 W23rd Street, New York, NY 10011	(212) 675-8699

### Closest:

Apple Art Supplies	321 Dekalb Avenue, Brooklyn, NY 11205	(718) 399-2800
Pratt Store	550 Myrtle Avenue, Brooklyn, NY 11205	(718) 789-1105
Canal Lighting & Parts	313 Canal Street, New York, NY 10013	(212) 343-0218
Canal Plastics Center	345 Canal Street, New York, NY 10013	(212) 925-1032

### Others to consider:

A.I. Friedman  
Charette  
Janoff's Stationery  
Kate's Paperie  
Lee's Art Shop  
New York Central  
Sam Flax  
W.C. Art & Drafting Supply Co.  
T&T Plastic Land

## REPRODUCTION SERVICES

The following is a list of locations where student can make large format copies and plots off-campus.

### Manhattan

#### Closest:

East Side Copy	15 East 13th Street	212.807.0465	<a href="http://www.eastsidecopy.com">http://www.eastsidecopy.com</a>
Ever Ready	200 Park Avenue South	212.228.3131	<a href="http://www.everreadyblueprint.com">http://www.everreadyblueprint.com</a>
Giant Photo	200 Park Avenue South	212.477.1792	
Kinko's Copy	13 Astor Place	212.228.9281	<a href="http://www.fedex.com/us/office/">http://www.fedex.com/us/office/</a>
Smart Copy	4412 18 <sup>th</sup> Street	212.633.6999	
SMP Graphic Services	44 W24th Street	212.691.6766	<a href="http://www.smpdigitalgraphics.com/">http://www.smpdigitalgraphics.com/</a>

**Best:**

Atlantic Blueprint	575 Madison Avenue	212.755.3388
Blueprint	295 Madison Avenue	212.686.2436
Colorite	115 East 31 <sup>st</sup> Street	212.532.2116
Com Zone	21 East 15th Street	212.645.6428
Copy Experts	2440 Broadway	212.724.1770
Digital City	315 W36th Street	212.244.1254
National Reprographic	666 3rd Avenue	212.366.7000
Pro-Print	236 Park Avenue South	212.473.3200
Speedgraphics	342 Madison Street	212.682.5861

**Brooklyn**

**Closest & Best:**

Print Out Copy	829 Bedford Avenue	718.855.4040
Brooklyn Progress	193 Joralemon Street	718.875.0696
Park Slope Copy	123 7th Avenue	718.783.0268
Fedex Kinkos	16 Court Street	718.852.5631
Staples Copy Center	348 4 <sup>th</sup> Avenue	718-222-5732

**HARDWARE STORES**

**Closest:**

Home Depot	585 Dekalb Avenue	(718) 230-0833
Lowe's	118 2 <sup>nd</sup> Avenue	(718) 249-1151
Kevin and Richard Hardware Inc.	645 Myrtle Ave, Brooklyn, NY 11205	(718) 596-0605
Adami Hardware	450 Myrtle Ave, Brooklyn, NY 11205	(718) 858-8897
Daffodil Hardware	570 Vanderbilt Ave.	(718) 789-4031
Mayday Hardware and Supply Co.	755 Washington Ave, Brooklyn, NY 11238	(718) 783-7171
Penziner Hardware	731 Bedford Ave	(718) 855-1043
Bhuiyan Hardware & Paint Supply	249 Nostrand Ave.	(718) 623-1900
RT Building Supply	646 Franklin Avenue	(718) 399-0532
New Town Home Center	519 Flushing Ave.	(718) 222-1022
Sister's Community Hardware	900 Fulton St, Brooklyn, NY 11238	(718) 399-7023
M+S Hardware	203 Clifton Place	(718) 623-1021

**BOOK STORES**

Oh yes, there will be books.

MoMA Design and Book Store	11 W 53RD St, New York, NY 10019	(212) 708-9700	
	81 Spring St, New York, NY 10012	(646) 613-1367	
St. Mark's Bookshop	31 Third Avenue, New York, NY 10003	(212)-260-7853	stmarksbooks@mindspring.com
Jaap Rietman	134 Spring Street, New York, NY 10012	(212) 966-7044	
Strand Book Store	828 Broadway, New York, NY 10003	(212) 473-1452	

Barnes and Noble

East Village Books

Kinokuniya Bookstore

Rizzoli

Taschen

Ursus

Online resources (omits the obvious):

Chronicle Books (Princeton Architectural Press)

William Stout Books

[www.chroniclebooks.com](http://www.chroniclebooks.com)

[www.stoutbooks.com](http://www.stoutbooks.com)

We recommend you familiarize yourself with the amazing built & cultural environment. This is by no means an exhaustive list. A great resource: [AIA Guide to New York City](#) by Norval White & Elliot Willensky ...comprehensive AND witty. For new projects, keep an eye on magazines like [Frame](#) & [Wallpaper](#) (available in the Materials Library & the Pratt Library on the Brooklyn Campus).

### MUST SEE

New York Public Library (main reading room)  
 Cathedral of Saint John the Divine  
 Grand Central Train Station (whispering gallery)  
 The Chrysler Building  
 The Empire State Building  
 Flatiron Building  
 Woolworth Building  
 Leferts Homestead  
 Central Park  
 Morgan Library  
 Low Library (Columbia University)  
 Rockefeller Center  
 US Custom House  
 Alfred Lerner Hall (@ Columbia)  
 Terminal 4 (@ JFK Airport)  
 Hearst Tower  
 50 Gramercy Park North + GP Hotel  
 Seagram Building  
 United Nations Visitors Center  
 Conde Nast cafeteria  
 LVMH tower  
 Lever House  
 Metlife Building  
 Lincoln Center  
 Ford Foundation  
 The Glass House  
 The Four Seasons Restaurant

### RECOMMENDED

University Club  
 Perry West  
 New York Times HQ  
 42nd Street Studios  
 The Ford Foundation  
 40 Mercer Residences  
 The Porter House  
 One York Tribeca  
 360 Madison Ave  
 Second stage theater  
 Pier 11 Wall Street Ferry Terminal  
 Symphony Space  
 Bohen Foundation  
 Korean Presbyterian Church  
 Manufacturer's Trust Co.  
 Daily News Building  
 Paley Park  
 Leferts Homestead  
 Caroline Ladd Pratt House  
 Old Custom House  
 Bartow Pell House  
 Van Cortlandt Mansion  
 Morris Jumel Mansion

Carrere and Hastings

William Van Alen  
 Shreve, Lamb & Harmon  
 Daniel Burnham  
 Cass Gilbert

Frederick Olmsted  
 McKim, Mead & White  
 McKim, Mead & White  
 Raymond Hood  
 Town & Davis  
 Bernard Tschumi  
 Eero Saarinen  
 Norman Foster  
 John Pawson  
 Mies Van der Rohe  
 lead planner: Wallace Harrison  
 Frank Gehry  
 Christian de Portzamparc  
 Gordon Bunshaft (SOM)  
 Walter Gropius  
 renovation by Diller + Scofidio

Philip Johnson  
 Philip Johnson and Mies van der Ro

McKim, Mead & White  
 Richard Meier  
 Renzo Piano  
 Platt Byard Dovell Architects  
 Dinkeloo and Roche  
 Jean Nouvel  
 SHoP Architects  
 Enrique Norten  
 Richard Cook  
 OMA  
 Smith Miller + Hawkinson  
 Polshek and Partners  
 LOT-EK  
 Greg Lynn, FORM  
 Gordon Bunshaft/SOM  
 Raymond Hood  
 Zion and Breen



History of Interior Design II visit to The Glass House Spring 11

## MUSEUMS

### Pratt Relationships

Faculty, staff and students may show ID to the following museums for discount or free admission

The Brooklyn Museum  
The Brooklyn Botanical Gardens  
The Cooper Hewitt  
The Frick Collection  
The Museum of Arts and Design (MAD)  
The Whitney Museum of American Art

### Note:

The Metropolitan Museum of Art, the Museum of the City of New York and the Brooklyn Museum house exhibits of historic interiors. A rare resource.

### Recommended (you cannot miss these)

MOMA  
Cooper Hewitt  
Noguchi Museum  
Metropolitan Museum of Art  
Whitney  
PS1 (James Turrell's Sky Space)  
Guggenheim  
Dia: Beacon (accessible via metro north)

Yoshio Taniguchi  
Babb, Cook & Willard  
Sage and Coombe Architects

Marcel Breuer  
Frederick Fisher and Partners Architects  
Frank Lloyd Wright

### Recommended (all amazing)

Museum of Arts & Design  
American Folk Art Museum  
Neue Gallery  
The Skyscraper Museum  
The New Museum  
Brooklyn Museum  
American Museum of Natural History  
& Rose Center

Allied Works  
Tod Williams + Billie Tsien

SOM  
SANAA  
recent additions by Polshek & Partnership  
(Rose Center by Polshek Partnership)

### Recommended

Swiss Institute Contemporary Art  
Studio Museum Harlem  
Bronx Museum of Art  
The Cloisters  
Frick Collection  
Museum of the City of New York  
National Academy of Design  
New York Historical Society  
Queens Museum of Art (check out the adjacent model of the City Of New York)  
Socrates Sculpture Park

Rogers and Marvel

### Galleries

Cooper Union Gallery  
Gagosian  
Storefront for Architecture  
Rotunda Gallery  
Van Allen Institute  
The Scandinavian House  
Austrian Cultural Institute  
Bohen Foundation  
Smith & Thompson  
Gallery for International Photography

Gluckman Mayner Architects  
Steven Holl  
Smith-Miller + Hawkinson  
Lewis Tsurumaki Lewis  
Polshek and Partners  
Raimund Abraham & Ove Arup  
LOT-EK  
Smith & Thompson Architects  
Gwathmey Siegel

Sebastian + Barquet  
Max Protetch  
The Urban Center Galleries  
Mary Boone Gallery  
Andrea Rosen Gallery  
Chaim & Read  
Donald Judd Foundation  
Tenri Cultural Institute  
Walter de Maria Earth Room, Broken Kilometer

**MORE:**

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