GENERAL RESOURCES

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

www.pratt.edu

Students should refer to the Pratt Student Handbook (available under “student activities” at www.pratt.edu) for the campus directory as well as listings of additional resources.

RESOURCES: PEOPLE
Chair of the Interior Design Department:
Anita Cooney acooney@pratt.edu
Interior Design Office, Design Center 2nd floor

Assistant to the Chair
Aston Gibson agibson@pratt.edu
Interior Design Office, Design Center 2nd floor

Acting Assistant Chair
Karin Tehve ktehve@pratt.edu & int@pratt.edu
Design Center, Rm. 113

RESOURCES: PHYSICAL
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.

Computers for Student Use
ComD Lab (Imaging Services) Steuben 4 718-636-3582
EDS Lab Engineering Building, E 117 718-636-3565
Foundation Media Lab Main Building, Floor 3
Higgins Hall Lab Higgins Hall North
Information Science Center I SC Lab, 101 718-636-3495
MCC Lab Machinery Building, 1st Floor 718-636-3737 or 718-399-4270

Interior Design Resource Library
Material Library Pratt Studios, First Floor 718-636-3595

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.
CLASSES: POLICY / PROCEDURE
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.

During the semester, the instructor is responsible for holding all scheduled classes or giving make-up classes for sessions, which have been canceled. 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 unexcused absences may result in course failure. Chronic lateness will also affect your grade.

CLASSES: GRADING GUIDELINES
A  Outstanding work only
B+ Very Good work
B  Good work
C+ Slightly Above Average work
C  Average work (lowest passing grade for graduate students)
D+ Poor work with some effort
D  Poor work (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.

CLASSES: STUDIO
Studio is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that the student learns as much from fellow students as from professors. 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, clarifying and doing again. 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: CRITIQUE
In studio courses students should be prepared to pin up their work and be critiqued at each session. At the end of a project or at a critical moment of the work critiques (crits) are scheduled. These are public presentations of the studio's work that provide a forum for discussion. Usually an external critic (or several) is brought in as a teaching tool to provide a fresh perspective. They are more formal than class sessions and should be taken quite seriously. 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 the semester's work. Interior Design students entering the Qualifying Program will have their work reviewed at the end of each semester to determine readiness to move on.

It is never permissible to miss a 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 adversely affect the final grade.
CLASSES: STUDIO: MATERIALS

Required
- parallel bar: 42" or 48" with ball bearings Mayline, with metal edge recommended
- vinyl board cover (borco) on portable drawing board or equivalent
drafting lamp
triangles:
  - 12"-14" 30/60 with inking edge
  - 12"-14" 45 with inking edge
  - large 30/60 adjustable angle
architects scale: 12" triangular plastic
white trace paper: 12" roll minimum, 18" + larger suggested
sketch book: 5 ½" x 8 ½" minimum, 8 1/2" x 11" maximum

Recommended (hard to live without)
drafting brush
drafting dots or drafting tape
push pins (metal or clear only: no colors) or “T-pins”
cutting mat
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
conventional pencil sharpener
eraser: white plastic for pencil Staedtler Mars
Xacto knife with #11 blades
metal ruler: 6" cork backed, 24" cork-backed
Sobo glue or white Elmer’s glue,

Recommended (handy to have)
electric eraser
erasing shield
eraser dust bag
Olfa knife with blades
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
colored pencils
compass 'broken arm' with beam attachment
paints

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 eraser works 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 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

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.
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
(212) 226-6966
www.pearlpaint.com

Closest:
Apple Art Supply
321 Dekalb Avenue
Brooklyn, NY 11205-3737
(718) 399-2800

2nd closest:
Pratt Store
550 Myrtle Avenue Brooklyn,
NY 11205-2606
(718) 789-1105
www.prattstore.net

Canal Lighting
313 Canal Street
(between Mercer St & Broadway)
New York, NY 10013
(212) 343-0218
www.bulnbuls.com

Canal Plastics
345 Canal Street New York,
NY 10013-2215
(212) 925-1032
www.cpcnyc.com

A.I. Friedman
Art Station Ltd.
Blick Art Material
Janoff's Stationary
KA Art Supply
Kate's Art Supply
T and T Plastic Land

Lee's Art Shop
New York Central
Sam Flax
Utrecht
W.C. Art Supply
Young Art Supply
REPRODUCTION SERVICES
The following is a list of locations where students can make large format copies and plots.

**PRATT CAMPUS**...more info: [http://www.pratt.edu/academics/academic_resources/technology_resources/academic_computer_labs/](http://www.pratt.edu/academics/academic_resources/technology_resources/academic_computer_labs/)

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<td>Pratt Copy Center</td>
<td>Main Building: lower level</td>
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<td>Pratt Library</td>
<td>Main Library: lower level</td>
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<tr>
<td>Computer Graphics Dept.</td>
<td>Main Building: 3rd floor</td>
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<tr>
<td>ComD Lab (Imaging Services)</td>
<td>Steuben 4</td>
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<tr>
<td>MCC Lab (Large Scale Plots)</td>
<td>Machinery Building: 1st Floor</td>
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**Manhattan**

**Best:**
Atlantic Blueprint  
575 Madison Avenue  
New York, NY 10022-2572  
(212) 755-3388  
[www.atlanticblueprint.com](http://www.atlanticblueprint.com)

National Reprographic  
44 West 18th Street  
New York, NY 10011-4611  
(212) 366-7000  
[www.nrinet.com](http://www.nrinet.com)

**Closest:**
East Side Copy Center  
15 East 13th Street  
New York, NY 10003-4405  
(212) 807-0465  
[www.eastsidecopy.com](http://www.eastsidecopy.com)

Ever Ready  
200 Park Avenue South  
212.228.3131  
[www.everreadyblueprint.com](http://www.everreadyblueprint.com)

SMP Graphic Services  
26 East 22nd Street  
212.254.2282  
[www.smpdigitalgraphics.com](http://www.smpdigitalgraphics.com)

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<th>Location</th>
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<tr>
<td>Blueprint</td>
<td>295 Madison Avenue</td>
<td>212.686.2436</td>
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<tr>
<td>Colorite</td>
<td>115 East 31st Street</td>
<td>212.532.2116</td>
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<tr>
<td>Colorwheel</td>
<td>227 East 45th Street</td>
<td>212.697.2434</td>
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<td>Com Zone</td>
<td>21 East 15th Street</td>
<td>212.645.6428</td>
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<tr>
<td>Foxy Copy</td>
<td>211 West 92nd Street</td>
<td>212.724.1770</td>
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<tr>
<td>Giant Photo</td>
<td>200 Park Avenue South</td>
<td>212.477.1792</td>
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<tr>
<td>Jelly Bean Photographic</td>
<td>99 Madison Avenue</td>
<td>212.679.4888</td>
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<tr>
<td>Kinko's Copy</td>
<td>24 East 12th Street</td>
<td>212.924.0802</td>
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<tr>
<td>Metro Giant</td>
<td>200 Park Avenue South</td>
<td>212.477.1792</td>
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<tr>
<td>Pro Print</td>
<td>236 Park Avenue South</td>
<td>212.473.3200</td>
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<tr>
<td>Smart Copy</td>
<td>143 8th Avenue</td>
<td>212.724.2777</td>
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<tr>
<td>SMP Graphic Services</td>
<td>26 East 22nd Street</td>
<td>212.254.2282</td>
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<tr>
<td>Soho Services</td>
<td>69 Greene Street</td>
<td>212.925.7575</td>
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<tr>
<td>Speedgraphics</td>
<td>150 East 58th Street</td>
<td>212.682.5861</td>
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Brooklyn

Closest and 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
- Staples Copy Center 348 4th Avenue 718.222.5732

HARDWARE STORES

- 7 Corner Hardware
- Adami Hardware
- Bhiuyan Hardware & Paint Supply
- Home Depot
- Kevin & Richard Hardware
- Hardware Stores
- M&S Hardware & Paint

- New Town Home Center
- True Value Home Center
- Penziner Hardware
- Sister’s Community Hardware
- RT Building Supply
- Daffodil Hardware & Building Supply
- Mayday Hardware & Supply Co

Home Depot
585 Dekalb Avenue
Brooklyn, NY 11205
(718) 230-0833
www.homedepot.com

Adami Hardware
450 Myrtle Ave
Brooklyn, NY 11205
(718) 858-8897

Kevin and Richard Hardware Inc.
645 Myrtle Ave
Brooklyn, NY 11205
(718) 596-0605

Mayday Hardware and Supply Co.
755 Washington Ave
Brooklyn, NY 11238
(718) 783-7177

Sister’s Community Hardware
900 Fulton St
Brooklyn, NY 11238
(718) 399-7023
BOOK STORES

Oh yes, there will be books.

MoMA Design and Book Store
11 W 53RD St
New York, NY 10019
(212) 708-9700
AND
81 Spring St
New York, NY 10012
(646) 613-1367
www.momastore.org

Strand Book Store
828 Broadway (at 12th Street)
New York, NY 10003
(212) 473-1452
www.strandbooks.com

St. Mark's Bookshop
31 Third Avenue
New York, New York 10003
Tel: 212-260-7853
Fax: 212-598-4950
www.stmarksbookshop.com

St Mark's Bookshop Morton Book Parlor
Kinokuniya Bookstore McGraw Hill
Barnes and Noble Museum Books
East Village Books Rizzoli
Hacker Strand Art Books Taschen
Hotaling's Ursus
Jaap Rietman Wendell's

Online resources (omits the obvious):

Prairie Avenue Bookshop www.pabook.com
William Stout Books 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).

**Buildings/Spaces (classic)**

- New York Public Library (main reading room)  
  - Carrere and Hastings  
- 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  
- Caroline Ladd Pratt House  
- Old Custom House  
- Bartow Pell House  
- Van Cortlandt Mansion  
- Dykeman House  
- Morris Jumel Mansion  
- Central Park  
- Morgan Library  
- Low Library (Columbia University)  
- University Club  
- Rockefeller Center  
- US Custom House  
- 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

**Buildings/Spaces (modern)**

- Alfred Lerner Hall (@ Columbia)  
  - Bernard Tshumi  
- Terminal 4 (@ JFK Airport)  
  - Eero Saarinen  
- Perry West  
  - Richard Meier  
- Morgan Library  
  - Renzo Piano  
- New York Times HQ  
  - Renzo Piano  
- 42nd Street Studios  
  - Platt Byard Dovell Architects  
- The Ford Foundation  
  - Dinkeloo and Roche  
- 40 Mercer Residences  
  - Jean Nouvel  
- The Porter House  
  - SHoP Architects  
- One York Tribeca  
  - Enrique Norten  
- 360 Madison Ave  
  - Richard Cook  
- Hearst Tower  
  - Norman Foster  
- 50 Gramercy Park North  
  - John Pawson  
- Seagram Building  
  - Mies Van der Rohe  
- United Nations  
  - lead planner: Wallace Harrison  
- Conde Nast cafeteria  
  - Frank Gehry  
- LVMH tower  
  - Christian de Portzamparc  
- Lever House  
  - Gordon Bunshaft (SOM)  
- Metlife Building  
  - Walter Gropius  
- Second stage theater  
  - OMA  
- Pier 11 Wall Street Ferry Terminal  
  - Smith Miller + Hawkinson  
- Symphony Space  
  - Polshek and Partners  
- Lincoln Center  
  - renovation by Diller + Scofidio  
- Bohen Foundation  
  - LOT-EK  
- Korean Presbyterian Church  
  - Greg Lynn, FORM  
- Manufacturer's Trust Co.  
  - Gordon Bunshaft/SOM  
- Daily News Building  
  - Raymond Hood  
- Paley Park  
  - Zion and Breen
MUSEUMS

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)
- The Metropolitan Museum of Art
- The Museum of the City of New York
- The Brooklyn Museum
- The Whitney
- PS1 (James Turrell's Sky Space)
- The Guggenheim

Recommended (all amazing)
- Museum of Arts & Design
- American Folk Art Museum
- Neue Gallery
- The Skyscraper Museum
- The New Museum
- The Brooklyn Museum
- American Museum of Natural History & Rose Center

Recommended
- Museum for African Art
- Swiss Institute
- Studio museum in Harlem
- The Bronx Museum of Art
- The Cloisters
- The Frick Collection
- The 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)
- The Socrates Sculpture Park

Galleries
- Gagosian
- Storefront for Architecture
- Rotunda Gallery
- Cooper Union Gallery
- Van Allen Institute
- The Scandinavian House
- Austrian Cultural Institute
- Max Protetch
- The Urban Center Galleries
- Bohen Foundation
- Smith & Thompson
- Sebastian + Barquet
- Gallery for International Photography
- Mary Boone Gallery
- Andrea Rosen Gallery
- Chaim & Read
- Donald Judd Foundation
- Tenri Cultural Institute
- Walter de Maria Earth Room, Broken Kilometer