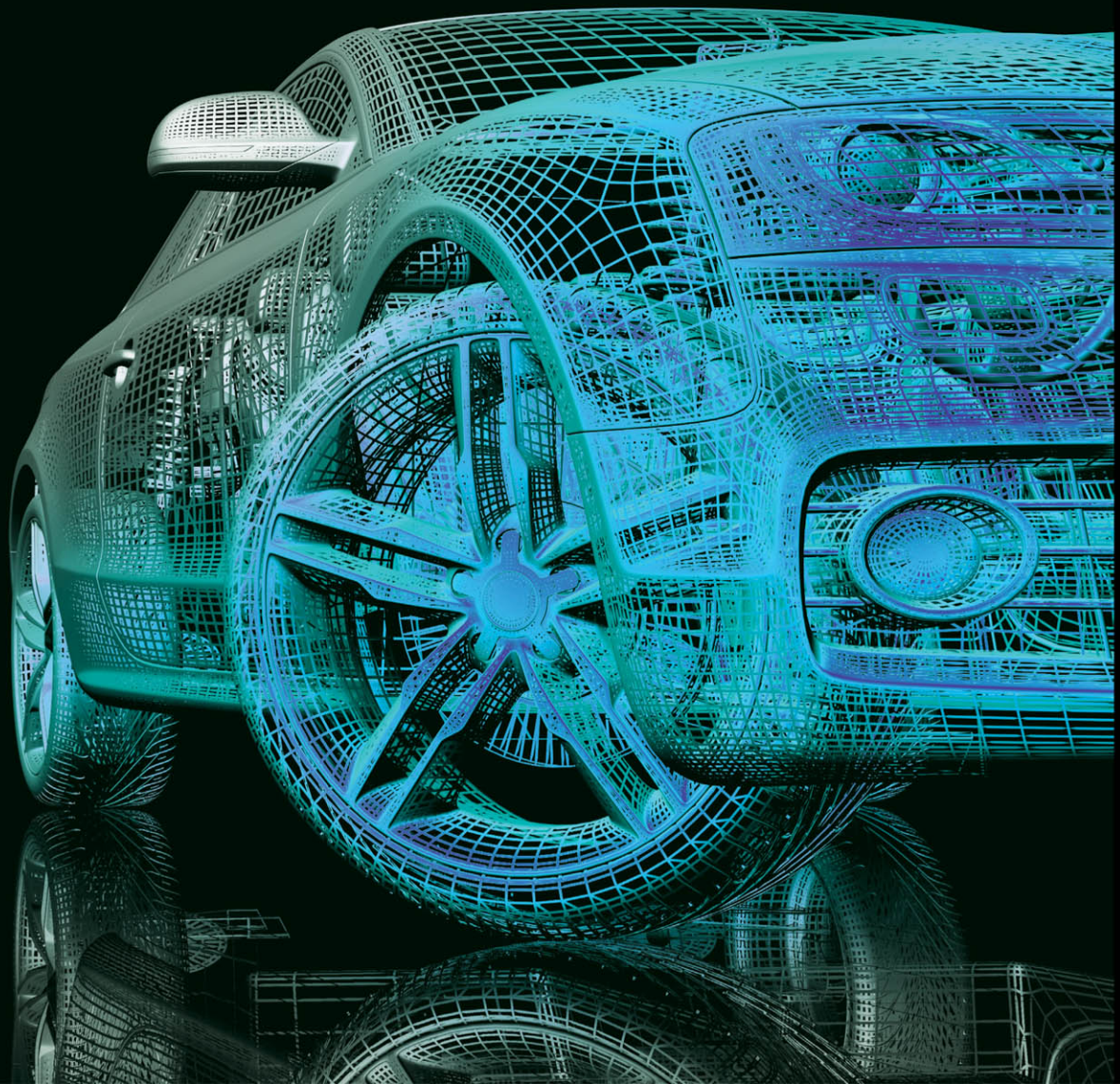


TECHNICAL DRAWING *with* Engineering Graphics

15th Edition

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Marla Goodman | Cindy M. Johnson



FIFTEENTH EDITION

TECHNICAL DRAWING WITH ENGINEERING GRAPHICS

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FIFTEENTH EDITION

TECHNICAL DRAWING WITH ENGINEERING GRAPHICS

ABOUT THIS BOOK

The fifteenth edition of Giesecke's *Technical Drawing with Engineering Graphics* is a comprehensive introduction and detailed reference for creating 3D models and 2D documentation drawings.

Continuing its reputation as a trusted reference, this edition expands on the role that the 3D CAD database plays in design and documentation. It provides excellent integration of its hallmark illustrations

with text and contemporary examples, and consistent navigational features make it easy to find important information.

This edition illustrates the application of both 3D and 2D modeling and technical drawing skills to real-world work practice and integrates drawing and CAD skills in a variety of disciplines.

Updated Content

- Expanded coverage of 3D design and modeling techniques
- CAD coverage focusing on issues that arise in modeling and documenting designs
- Updated introduction illustrates design documentation with an industry case study
- New coverage of geometry useful for 3D modeling
- Updated for current ASME standards
- More examples of plastic and sheet metal parts
- Updated software examples
- Thoroughly checked for accuracy

Teaching/Learning Features

Visually oriented students and busy professionals will quickly locate content by navigating these consistent chapter features.

- **Splash Spread** An attention-getting chapter opener interests readers and provides context for chapter content.
- **References and Web Links** Applicable references to standards and links to handy websites are at the beginning of each chapter.
- **Foundations Section** An introductory section, set off by a topic heading tab at the top of the page for easy navigation,

covers the topic's usage and importance, visualization tips, and theory related to the drawing techniques.

- **Detail Section** This is the “brass tacks” part of the book, where detailed explanations of drawing and modeling techniques, variations, and examples are organized into quick-read sections, each numbered for quick reference in the detailed table of contents.
- **CAD at Work** This breakout page includes tips related to using the 2D or 3D CAD model to generate drawings.
- **Industry Case** 3D modeling practitioners share their best practices for modeling and documenting design.
- **Portfolio** Examples of finished drawings wrap up the chapter by showing real-world application of topics presented.
- **Key Words** Set in bold italics on first reference, key words are summarized at the end of the chapter.
- **Chapter Summary**
- **Review Questions**
- **Chapter Exercises** The excellent Giesecke problem sets feature updated exercises, including plastic and sheet metal parts, modeling exercises, assembly drawings from CAD models, and sketching problems.

The following features were designed to provide easy navigation and quick reference for students and professionals who look to Giesecke both as a helpfully-organized teaching text and a lasting reference.

CHAPTER OPENER

Topics that you can expect to learn about in this chapter are listed here.

A large illustration and an interesting overview give you a real-world context for what this chapter is about.

GRAPHIC LANGUAGE FOR DESIGN

CHAPTER ONE

THE WORLDWIDE GRAPHIC LANGUAGE FOR DESIGN

OBJECTIVES

After studying the material in this chapter, you should be able to:

1. Describe the role of graphics in the design process.
2. Identify stages in the design process.
3. Contrast concurrent versus traditional design processes.
4. List five professions that use technical drawings.
5. Describe four creativity techniques.
6. Explain why standards are important.
7. Identify three purposes for technical drawings.

Refer to the following standards:

- Y14.1-100 Engineering Drawing Practices

THE WORLDWIDE GRAPHIC LANGUAGE FOR DESIGN 3



Conceptual Sketches. Exploring many design options through quick sketches is one method that Lunar, recently named one of the top 10 award-winning American product design firms by BusinessWeek magazine, uses to create beautiful products and successful brands. (Courtesy of LUNAR.)

OVERVIEW

Regardless of the language they speak, people all over the world use technical drawings to communicate their ideas. Graphic representation is a basic, natural form of communication that isn't tied to a particular time or place. It is, in a sense, a universal language.

Accomplishing ideas, from the simplest to the most elaborate, requires teamwork. A new product, machine, structure, or system may exist in the mind of the engineer or designer, but before it can become a reality, the idea must be communicated to many different people. The ability to communicate design concepts quickly and accurately through technical drawings is key to meeting project budgets and time constraints. Effective graphic communication is also an advantage in the global marketplace, where team members may not always share a common language.

Like carpenters who learn to use the tools of their trade, engineers, architects, drafters, designers, manufacturers, and technicians learn the tools of technical drawing. They learn specific methods to represent ideas, designs, and specifications in a consistent way that others can understand. Being an effective graphic communicator ensures that the product, system, or structure that you envision is produced as you specified.

Drawing standards that apply to this chapter are shown here.

"SPOTLIGHT" SECTIONS

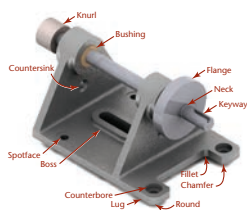
These sections add background information for key topics.

214 CHAPTER 5 MODELING AND REFINEMENT










SPOTLIGHT

Typical Features

Many CAD systems have aids to creating features that are a part of many engineering designs (see Figure 5.63) that can make creating your model even easier.



5.63 Commonly Manufactured Features

Feature	Example
Fillet: A rounded interior blend between surfaces; used, for example, to strengthen adjoining surfaces or to allow a part to be removed from a mold	
Round: A rounded exterior blend between surfaces; used to make edges and corners easier to handle, improve strength of castings, and allow for removal from a mold	
Counterbore: A cylindrical recess around a hole, usually to receive a bolt head or nut	
Countersink: A cone-shaped recess around a hole, often used to receive a tapered screw head	
Spotface: A shallow recess like a counterbore, used to provide a good bearing surface for a fastener	
Boss: A short raised protrusion above the surface of a part, often used to provide a strong flat bearing surface	
Lug: A flat or rounded tab protruding from a surface, usually to provide a method for attachment	
Flange: A flattened collar or rim around a cylindrical part to allow for attachment	
Chamfer: An angled surface, used on a cylinder to make it easier to start into a hole, or a plate to make it easier to handle	

“FOUNDATIONS” SECTION

This introductory section covers the chapter topic’s usage and importance, visualization tips, and theory related to the drawing and modeling techniques.

Color at the top of the page makes it easy to flip to the “Foundations” section.

234 CHAPTER 6 ORTHOGRAPHIC PROJECTION

UNDERSTANDING PROJECTIONS

To make and interpret drawings, you need to understand projections and the standard arrangement of views. You also need to be familiar with the geometry of solid objects and be able to visualize a 3D object that is represented in a 2D sketch or drawing. The ability to identify whether surfaces are normal, inclined, or oblique in orientation can help you visualize. Common features such as vertices, edges, contours, fillets, holes, and rounds are shown in a standard way, which makes drawings simpler to create and help prevent them from being misinterpreted.

Views of Objects

A photograph shows an object as it appears to the observer but not necessarily as it is. It cannot describe the object accurately, no matter what distance or which direction it is taken from, because it does not show the exact shapes and sizes of the parts. It would be impossible to create an accurate 3D model of an object using only a photograph for reference because it shows only one view. It is a 2D representation of a 3D object.

Drawings are 2D representations as well, but unlike photos, they allow you to record sizes and shapes precisely. In engineering and other fields, a complete and clear description of the shape and size of an object is necessary to be sure that it is manufactured exactly as the designer intended. To provide this information about a 3D object, typically a number of systematically arranged views are used.

The system of views is called **multiview projection**. Each view provides certain definite information. For example, a front view shows the true shape and size of surfaces that are parallel to the front of the object. An example of a 3D object and its front view projection is shown in Figure 6.1. Figure 6.2 shows the same part and the six principal viewing directions. Figure 6.3 shows the same six views of a house.

6.1 Front View of an Object

6.2 The Six Principal Views

6.3 Six Views of a House

“DETAIL” SECTION

This is the “brass tacks” of the book, where detailed techniques, variations, and examples are organized into quick-read sections, numbered for easy reference.

Content is broken into individual, numbered sections.

138 CHAPTER 4 GEOMETRY FOR MODELING AND DESIGN

4.6 DRAWING A TRIANGLE WITH SIDES GIVEN

Given the sides A , B , and C , as shown in Figure 4.29a.

Step 1. Draw one side, as C , in the desired position, and draw an arc with radius equal to side A .

Step 2. Lightly draw an arc with radius equal to side B .

Step 3. Draw sides A and B from the intersection of the arcs, as shown.

4.29 Drawing a Triangle with Sides Given

TIP
Using AutoCAD, you can enter the relative length and angle from the previous endpoint using the format: @lengthvalue:anglevalue

4.7 DRAWING A RIGHT TRIANGLE WITH HYPOTENUSE AND ONE SIDE GIVEN

Given sides S and R (Figure 4.30), with AB as a diameter equal to S , draw a semicircle. With A as center and R as radius, draw an arc intersecting the semicircle at C . Draw AC and CB to complete the right triangle.

4.30 Drawing a Right Triangle

4.8 LAYING OUT AN ANGLE

Many angles can be laid out directly with the triangle or protractor. For more accuracy, use one of the methods shown in Figure 4.31.

Tangent Method The tangent of angle θ is y/x , and $y = x \tan \theta$. Use a convenient value for x , preferably 10 units (Figure 4.31a). (The larger the unit, the more accurate will be the construction.) Look up the tangent of angle θ and multiply by 10, and measure $y = 10 \tan \theta$.

EXAMPLE To set off $31\text{--}1/2^\circ$, find the natural tangent of $31\text{--}1/2^\circ$, which is 0.6128. Then, $y = 10 \text{ units} \times 0.6128 = 6.128 \text{ units}$.

Sine Method Draw line x to any convenient length, preferably 10 units (Figure 4.31b). Find the sine of angle θ , multiply by 10, and draw arc with radius $R = 10 \sin \theta$. Draw the other side of the angle tangent to the arc, as shown.

EXAMPLE Half of $43^\circ 20' = 21^\circ 40'$. The sine of $21^\circ 40' = 0.3692$. $C = 2 \times 0.3692 = 0.7384$ for a 1 unit radius. For a 10 unit radius, $C = 7.384 \text{ units}$.

Chord Method Draw line x of any convenient length, and draw an arc with any convenient radius R —say 10 units (Figure 4.31c). Find the chordal length C using the formula $C = 2 \sin \theta/2$. Machinists’ handbooks have chord tables. These tables are made using a radius of 1 unit, so it is easy to scale by multiplying the table values by the actual radius used.

EXAMPLE To set off $43^\circ 20'$, the chordal length C for 1 unit radius, as given in a table of chords, equals 0.7384. If $R = 10 \text{ units}$, then $C = 7.384 \text{ units}$.

4.31 Laying Out Angles

200 CHAPTER 5 MODELING AND DESIGN

CONSTRAINING A SKETCH

Like a hand-drawn sketch, the sketch for a constraint-based model captures the basic geometry of the feature as it would appear in a 2D view.

STEP BY STEP

- Sketch the basic shapes as you would see them in a 2D view. Many modelers will automatically constrain the sketch as you draw unless you turn this setting off in the software.
- Apply geometric constraints to define the geometry of the sketch. If it is important to your design intent that lines remain parallel, add that constraint. If arcs must remain tangent to lines, apply that constraint. Here, lines A and B have been defined to be parallel; note the parallel constraint symbol.
- Add dimensional constraints. The length of line B was sketched so that the software interpreted the dimensional constraint to be 3.34. The designer changed this dimension to 3.75 (the desired length), and the length of the line was updated to the new length.

6.4 Constraining a Sketch

“STEP BY STEP” ACTIVITIES

Complicated processes are shown as step-by-step activities with each illustration right next to the text that explains it.

6.24 BECOMING A 3D VISUALIZER 259

USING A MITER LINE

Given two completed views you can use a miter line to transfer the depths and draw the side view of the object shown at right.

STEP BY STEP

- Locate the miter line a convenient distance away from the object to produce the desired spacing between views.
- Project the remaining points.
- Draw the view by locating each vertex of the surface on the projection line and across the miter line. To move the right-side view to the right or left, move the top view upward or downward by moving the miter line closer to or farther from the view. You don’t need to draw continuous lines between the top and side views via the miter line. Instead, make short dashes across the miter line and project from these. The 45° miter-line method is also convenient for transferring a large number of points, as when drawing a curve.

6.24 Using a Miter Line

“CAD AT WORK”

CAD at Work sections break out examples related to using the 2D or 3D CAD model to generate drawings.

“INDUSTRY CASE”

Several industry practitioners share their approaches to modeling and documenting design.

INDUSTRY CASE

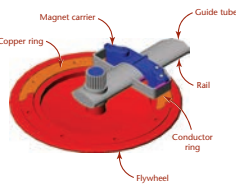
THE GEOMETRY OF 3D MODELING: USE THE SYMMETRY

Stratex ID used magnets to create a clean, quiet, zero maintenance brake for the exercise bike it designed for Park City Entertainment. When copper rings on the bike’s iron flywheel spin past four rare-earth magnets, they create current in circular flow (an eddy current) that sets up a magnetic field.

This opposing magnetic field dissipates power and slows the wheel. Moving the magnets onto and off the copper rings varies the amount of resistance delivered. When Marty Albini, Senior Mechanical Engineer, modeled the plastic magnet carrier for the brake, he started with the magnets and their behavior as the carrier moved them onto and off the copper rings (see Figure 4.84). “There is no one way to think about modeling a part,” Albini said. “The key is to design for the use of the part and the process that will be used to manufacture it.” To make the magnet carrier symmetrical, Albini started by modeling half of it.

The magnet carrier was designed as a part in the larger flywheel assembly, parts of which were already completed.

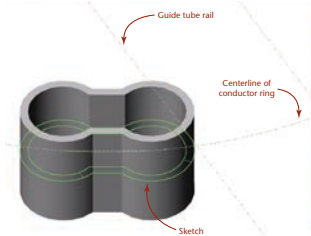
Each pair of magnets was attached to a backing bar that kept them a fixed distance apart. To begin, Albini started with the geometry he was sure of: the diameter of the magnets, the space between them, and the geometry of the conductor ring. He sketched an arc sized to form a pocket around one of the magnets so that its center point would be located on the centerline of the conductor ring (see Figure 4.85). He then sketched another similar arc but with its center point positioned to match the distance between the centers of the two magnets. He connected the two arcs with parallel lines to complete the sketch of the inside of the carrier. This outline was offset to the outside by the thickness of the wall of the holder. (Because this is an injection-molded plastic part, a uniform wall thickness was used throughout.) One final constraint was added to position



4.84 Flywheel Assembly. The magnet carrier for the brake was designed to move onto and off the conductor ring by sliding along an elliptical guide tube, pulled by a cable attached to the small tab in the middle of the carrier.

the carrier against the rail on the elliptical tube along which it would slide; the outside of the inner arc is tangent to this rail. With the sketch geometry fully defined, Albini extruded the sketch up to the top of the guide tube and down to the running clearance from the copper ring.

To add a lid to the holder, Albini used the SolidWorks Offset command to trace the outline of the holder. First, he clicked on the top of the holder to make its surface the active sketch plane. This is equivalent to changing the user coordinate system in other packages; it signals to SolidWorks that points picked from the screen lie on this plane. He then selected the



4.85 Extruding the Carrier. The magnet carrier was extruded up and down from the sketch, shown here as an outline in the middle of the extruded part. Notice that the sketch is tangent to the guide tube rail, and the centers of the arcs in the sketch are located on the centerline of the conductor ring.

“PORTFOLIO”

These pages offer examples of finished drawings showing real-world application of topics presented.

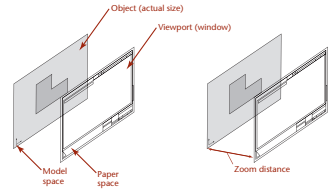
CAD at WORK

MODEL SPACE AND PAPER SPACE IN AUTOCAD

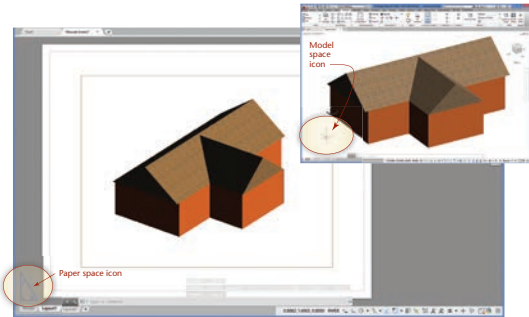
Using CAD, you can make an accurate model of the device or structure. To do this, you create the object at the actual size that it exists in the real world, using whatever system of measurement that you would use when constructing it.

On paper it is a different matter. You would have to have some really large sheets to print your building full size. AutoCAD software uses the concept of two “spaces,” model space and paper space, to describe how to transform the full-size CAD model to proportionate views that fit your sheet of paper.

Understanding scale as it relates to paper drawings or as it relates to creating layouts from a CAD drawing is an important concept for technical drawing because the ultimate goal is for drawings to be interpreted and used in the real world. Therefore, they must be easy to print and read.

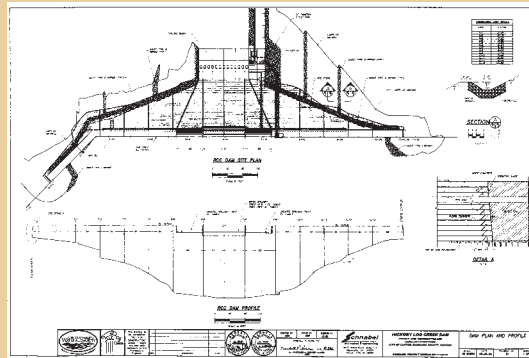


(A) In AutoCAD, paper space allows you to see how various views of the full-size model can be shown on a sheet of paper.

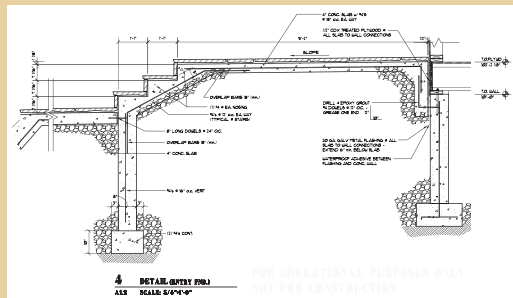


(B) The window at left shows a paper space representation of the full-size CAD model in the smaller window at right. Note that AutoCAD uses icons to help users differentiate the two “spaces.” (Autodesk screen shots reprinted courtesy of Autodesk, Inc.)

542 CHAPTER 11 DIMENSIONING



Plan and Profile for Dam Site (Courtesy of Schnabel Engineering.)

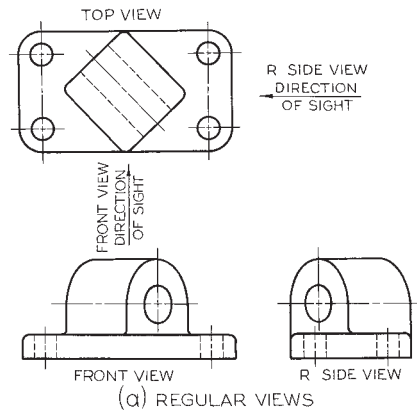
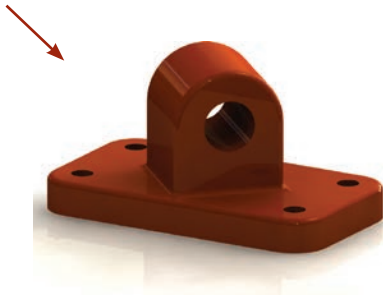


Portion of a Drawing Showing Dimensioned Architectural Details (Courtesy of Locati Architects.)

PORTFOLIO

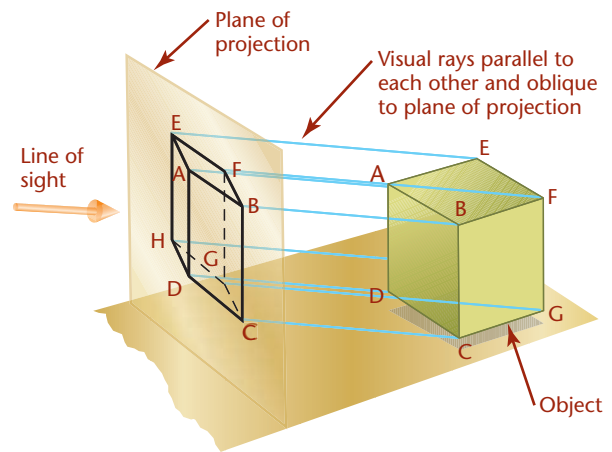
SOLID MODEL VISUALIZATION ART

Solid models bring views to life on the page to help you visualize the drawing.



ILLUSTRATIONS

Colored callouts differentiate explanatory text from annotations in technical drawings. Consistent use of color helps differentiate the meaning of projection lines, fold lines, and other drawing elements. A color key is provided for easy reference.



Color Key for Instructional Art

Item	In instructional art	In a technical drawing
Callout arrow		*
Dimension line		a thin (0.3mm) black line
Projection line		a lightly sketched line
Folding line		used in descriptive geometry
Picture plane on edge		*
Plane of projection		*
Cutting plane on edge		(see Chapter 6)
Cutting plane		*
Reference plane on edge		used in descriptive geometry
Reference plane		*
Viewing direction arrow		(see Chapter 6)
Horizon + ground line		
Rotation arrow		30°

* Not a typical feature of technical drawings. (Shown in this book for instructional purposes.)

CHAPTER REVIEW

Each chapter ends with Key Words, a Chapter Summary, and Review Questions.

Review and exercises are tabbed to make them easy to find. The color stripe corresponds to the alternating chapter color.

CHAPTER EXERCISES

The Giesecke problem sets feature updated exercises including plastic and sheet metal parts, constraint-based modeling, sketching problems, and reverse engineering projects.

KEY WORDS

- Depth
- Edge
- First-Angle Projection
- Folding Lines
- Frontal Plane
- Glass Box
- Height
- Horizontal Plane
- Inclined Edge
- Inclined Surface
- Multiview Projection
- Necessary Views
- Normal Edge
- Normal Surface
- Oblique Edge
- Oblique Surface
- Orthographic
- Plane
- Plane of Projection
- Point
- Principal Views
- Profile Plane
- Projection Symbols
- Surfaces
- Third-Angle Projection
- Three Regular Views
- Width

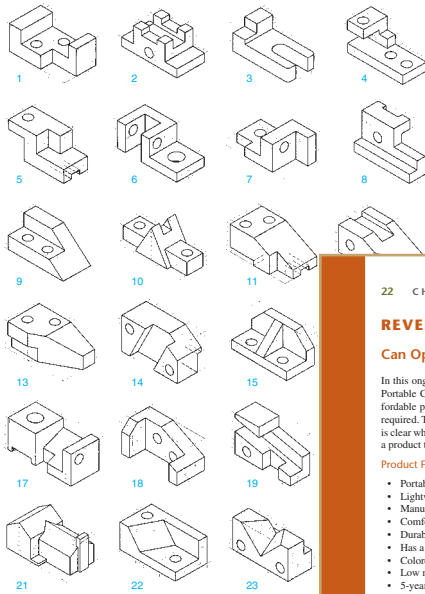
- Choice of scale is important for representing objects clearly on the drawing sheet.
- Hidden lines are used to show the intersections of surfaces, surfaces that appear on edge, and the limits of curved surfaces that are hidden from the viewing direction.
- Centerlines are used to show the axis of symmetry for features and paths of motion, and to indicate the arrangement for circular patterns.
- Creating CAD drawings involves applying the same concepts as in paper drawing. The main difference is that drawing geometry is stored more accurately using a computer than in any hand drawing. CAD drawing geometry can be reused in many ways and plotted to any scale as necessary.

REVIEW QUESTIONS

1. Sketch the symbol for third-angle projection.
2. List the six principal views of projection.
3. Sketch the top, front, and right-side views of an object of your design having normal, inclined, and oblique surfaces.
4. In a drawing that shows the top, front, and right-side view, which two views show depth? Which view shows depth vertically on the sheet? Which view shows depth horizontally on the drawing sheet?
5. What is the definition of a normal surface? An inclined surface? An oblique surface?
6. What are three similarities between using a CAD program to create 2D drawing geometry and sketching on a sheet of paper? What are three differences?
7. What dimensions are the same between the top and front view: width, height, or depth? Between the front and right-side view? Between the top and right-side view?
8. List two ways of transferring depth between the top and right-side views.
9. If surface A contains corners 1, 2, 3, 4, and surface B contains 3, 4, 5, 6, what is the name of the line where surfaces A and B intersect?

CHAPTER SUMMARY

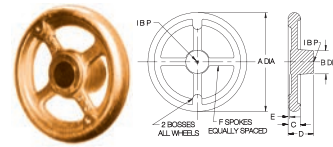
- Orthographic drawings are the result of projecting the image of a 3D object onto one of six standard planes of projection. The six standard views are often thought of as an unfolded glass box. The arrangement of the views in relation to one another is important. Views must line up with adjacent views, so that any point in one view projects to line up with that same point in the adjacent view. The standard arrangement of views shows the top, front, and right side of the object.
- Visualization is an important skill. You can build your visual abilities through practice and through understanding terms describing objects. For example, surfaces can be normal, inclined, or oblique. Normal surfaces appear true size in one principal view and as an edge in the other two.



Exercise 6.5 Multiview Sketching Problems. Sketch necessary orthographic views either one or two problems per sheet as assigned by your instructor. These exercises are on metric A4 paper. The units shown may be either .500" and .250" or 10 mm and 5 mm.

Exercises for two reverse engineering projects are keyed to the chapter they best accompany.

Exercise 6.19 Create a constraint-based model of the four-spoke hand wheel shown such that it can be resized to match the dimensions in the table.



STRAIGHT SPOKES

PART NO	A	B	C	D	E	F
CL-2-HWSF	4	1-1/4	5/8	1-11/16	1/8	4
CL-3-HWSF	5	1-1/2	3/4	1-13/16		
CL-5-HWSF	6	1-3/8		2-1/8	5/32	
CL-8-HWSF	8	1-7/8		2-1/2	1/8	
CL-10-HWSF	10	2-1/4	1	2-1/2	5/32	
CL-12-HWSF	12			2-1/4	1/8	
CL-14-HWSF	14	3		3-3/4	3/32	

REVERSE ENGINEERING PROJECTS

Can Opener Project

In this ongoing project, you will reverse engineer an Amco Swing-A-Way 407WH Portable Can Opener. It is recommended you purchase a readily available and affordable product similar to this one, so you can make measurements directly when required. This effective and low-cost can opener seems simple in its familiarity, but it is clear when you begin to take one apart that considerable effort went into designing a product that is inexpensive, reliable, and easy to operate for most people.

Product Features

- Portable
- Lightweight
- Manually operated
- Comfortable to hold
- Durable construction
- Has a bottle opener
- Colored handles available
- Low maintenance
- 5-year warranty



SHOULDER
SPOKE
(R)R(N)H(D)
18 CL-2-SS
6 CL-2-SS
6 CL-4-SS

CLM-1055-SS
CLM-1010-SS
CLM-1010-SS
CLM-1312-SS

Exercises for Chapter 1

RE 1.1 How many ways? This is far from the only can opener on the market. Use the Web to research manual can opener designs. Find at least three can opener models that are different from the Amco Swing-A-Way. Make a list of the features of each of the three.

RE 1.2 Create a diagram for the can opener. How many distinct parts are used in its manufacture? Which parts can be grouped together and preassembled as a unit?

Exercises for Chapter 2

RE 2.1 Make a table listing the dimensions of the can opener parts. Do not worry about measurements for now. Give names to the dimensions, such as lower handle length, lower handle height, and hole diameter.

RE 2.2 Which dimensions in the list you created are critical to the function of the can opener? Identify in your list the dimensions that must match dimensions on other parts for the can opener to function. Which dimensions will not be very important to the can opener's function?

RE 2.3 To accurately reverse engineer the can opener, you will need to make measurements for the part features. Metrology is the science of making measurements. The digital caliper is one commonly used measurement tool. The accuracy of a measurement is dependent on several factors, including the following:

- the skill of the operator

PREFACE

For many decades, *Technical Drawing with Engineering Graphics* has been recognized as an authority on the theories and techniques of graphics communication. Generations of instructors and students have used and retained this book as a professional reference. The long-standing success of *Technical Drawing with Engineering Graphics* can be attributed to its clear and engaging explanation of principles, and to its drawings, which are unsurpassed in detail and accuracy.

Although not a departure from its original authoritative nature and hallmark features, the book is thoroughly revised and updated to the latest technologies and practices in the field. With the addition of topics related to the role of the 3D CAD database in design and documentation, this fifteenth edition of *Technical Drawing with Engineering Graphics* will prepare students to enter the marketplace of the twenty-first century and continue to serve as a lasting reference.

Shawna Lockhart, author of the fourteenth edition, first used Giesecke's *Technical Drawing* when teaching engineering graphics at Montana State University. Throughout her 15 years as an award-winning professor, she selected this text because, in her words, "It was the most thorough and well-presented text with the best graphic references and exercises on the market."

The quality of the illustrations and drawing examples was established by the original author, Frederick E. Giesecke, who created the majority of the illustrations in the first edition of *Technical Drawing*, published in 1933.

Giesecke, founder of the first formal architectural education program in Texas at what is today Texas A&M University, has been described as "a wunderkind of the first magnitude." He joined the A&M faculty at the age of 17, after graduating in 1886 with a B.S. in Mechanical Engineering, and by the age of 19, was appointed head of A&M's Department of Mechanical Drawing.

Having studied architectural drawing and design at Cornell University and the Massachusetts Institute of Technology, Giesecke also served as head of the Department of Architecture and the official college architect at Texas A&M, designing many campus buildings that are still standing today.

A long-time admirer of Giesecke's legacy, Lockhart was honored to carry on the commitment to clear, engaging, thorough, and well-organized presentation that began with the original author.

Lockhart is known as an early adopter and authority on CAD technologies. She is an instructor noted for outstanding dedication to students and for encouraging a broad spectrum of individuals, particularly women and

minorities, to follow careers in engineering-related fields. Lockhart now works fulltime to ensure that the Giesecke graphics series continually applies to an evolving variety of technical disciplines.

THE FIFTEENTH EDITION

The fifteenth edition of *Technical Drawing with Engineering Graphics* continues its long history as an introduction to technical drawing and an easy-to-use reference for techniques and practices. Reviewers advised us on how to make *Technical Drawing with Engineering Graphics* a superb guide and resource for today's students. New content includes:

- Expanded coverage of 3D design and modeling techniques
- Updated introduction that illustrates the design documentation process with an industry case study
- Additional sketching content, including sketching assemblies and case study on sketching for ideation
- New coverage of geometry useful for 3D modeling
- All new chapter on modeling tools and techniques
- More examples of plastic and sheet metal parts
- Updated coverage of modeling for manufacture with all new sections on using the model for simulation and analysis
- Web chapters available for axonometric projection and perspective drawing

ONLINE RESOURCES

An Instructor's Manual (9780134308241) and Lecture Slides in PowerPoint format (9780134308258) are available on the companion site for this book at www.pearsonhighered.com/program/Giesecke-Technical-Drawing-with-Engineering-Graphics-15th-Edition/PGM281463.html.

Web chapters on axonometric projection and perspective drawing may be downloaded from peachpit.com. To access and download the bonus chapters:

1. Visit peachpit.com/register.
2. Log in with your Peachpit account, or if you don't have one, create an account.
3. Register using this book's ISBN, 9780134306414, then click the Access Bonus Content link next to this book on your account's Registered Products page.

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CONTENTS

CHAPTER ONE

THE WORLDWIDE LANGUAGE FOR GRAPHIC DESIGN 2

UNDERSTANDING THE ROLE OF TECHNICAL DRAWINGS 4

- The Design Process 5
- Concurrent Engineering 6
- Computer-Aided Design and Product Development 6
- Designing Quality into Products 7
- The Digital Database 7

1.1 GRAPHICS TOOLS IN ACTION 8

- Design Phase: Problem Identification 8
- Design Phase: Ideation 9
- Design Phase: Decision Process/Design Selection 9
- Design Phase: Refinement 10
- Design Phase: Analysis 11
- Design Phase: Decision Process/Design Selection 12
- Design Phase: Implementation 13
- Design Phase: Documentation 14

1.2 RAPID PROTOTYPING 15

1.3 DRAFTING STANDARDS 16

1.4 CREATIVITY TECHNIQUES 16

- Examine Manufactured Products 16
- Study the Natural World 16
- Watch the Web 16
- Research Patent Drawings 17
- Design Groups 17

1.5 PRODUCT DEFINITION 18

1.6 SHOWING THE DESIGN PROCESS IN A PORTFOLIO 18

KEY WORDS 20

CHAPTER SUMMARY 20

REVIEW QUESTIONS 20

CHAPTER EXERCISES 21

REVERSE ENGINEERING PROJECTS 22

- Can Opener Project 22
- Locking Pliers Project 28

CHAPTER TWO

LAYOUTS AND LETTERING 30

UNDERSTANDING PROJECTIONS 32

- Types of Projections 32
- Drawing Vocabulary 34

2.1 ALPHABET OF LINES 34

2.2 FREEHAND LINES 36

2.3 MEASUREMENT SYSTEMS 36

- U.S. Customary Units 36
- The Metric System 36

2.4 DRAWING SCALE 37

2.5 SPECIFYING THE SCALE ON A DRAWING 37

2.6 LETTERING 40

2.7 LETTERING STANDARDS 40

2.8 USING GUIDELINES FOR HAND LETTERING 40

2.9 VERTICAL AND INCLINED LETTERS AND NUMERALS 41

2.10 FRACTIONS 43

2.11 SPACING OF LETTERS AND WORDS 44

2.12 LETTERING FOR TITLES 45

2.13 DRAWING PENCILS 46

2.14 TEMPLATES 47

2.15 CAD TOOLS 47

2.16 SKETCHING AND DRAWING MEDIA 49

2.17 STANDARD SHEETS 49

2.18 STANDARD LAYOUT ELEMENTS 50

- Margins and Borders 50
- Zones 50
- Typical Letter Sizes 50
- Title Block 51

2.19 LAYOUTS 52

2.20 PLANNING YOUR DRAWING OR SKETCH 52

Show Details Clearly 52

KEY WORDS 57

CHAPTER SUMMARY 57

REVIEW QUESTIONS 57

CHAPTER EXERCISES 58

Drawing Exercises 58

Lettering Exercises 60

CHAPTER THREE

VISUALIZATION AND SKETCHING 62

UNDERSTANDING SOLID OBJECTS 64

Types of Solids 64

UNDERSTANDING SKETCHING TECHNIQUES 66

Analyzing Complex Objects 66

Viewpoint 68

Shading 68

Edges and Vertices 69

Points and Lines 69

Angles 70

Drawings and Sketches 70

Freehand Sketching 71

3.1 TECHNIQUE OF LINES 72

Lineweights 72

3.2 SKETCHING STRAIGHT LINES 73

Blocking in a Freehand Drawing 73

3.3 SKETCHING CIRCLES, ARCS, AND ELLIPSES 75

Circles 75

Sketching Arcs 77

Sketching Ellipses 77

3.4 MAINTAINING PROPORTIONS 77

3.5 ONE-VIEW DRAWINGS 79

3.6 PICTORIAL SKETCHING 80

3.7 PROJECTION METHODS 82

3.8 AXONOMETRIC PROJECTION 82

Axonometric Projections and 3D Models 83

3.9 ISOMETRIC PROJECTION 84

Isometric Axes 84

Nonisometric Lines 84

Isometric Scales 84

3.10 ISOMETRIC DRAWINGS 85

3.11 MAKING AN ISOMETRIC DRAWING 86

3.12 OFFSET LOCATION MEASUREMENTS 88

Isometric Drawings of Inclined Surfaces 89

3.13 HIDDEN LINES AND CENTERLINES 89

3.14 ANGLES IN ISOMETRIC 90

3.15 IRREGULAR OBJECTS 91

3.16 CURVES IN ISOMETRIC 91

3.17 TRUE ELLIPSES IN ISOMETRIC 92

3.18 ORIENTING ELLIPSES IN ISOMETRIC DRAWINGS 93

3.19 DRAWING ISOMETRIC CYLINDERS 95

3.20 SCREW THREADS IN ISOMETRIC 95

3.21 ARCS IN ISOMETRIC 95

3.22 SPHERES IN ISOMETRIC 96

3.23 OBLIQUE SKETCHES 98

Appearance of Oblique Drawings 98

Choosing the Front Surface 98

Angle of Receding Lines 98

3.24 LENGTH OF RECEDING LINES 99

Cavalier Projection 99

Cabinet Projection 99

3.25 CHOICE OF POSITION IN OBLIQUE DRAWINGS 100

3.26 ELLIPSES FOR OBLIQUE DRAWINGS 100

3.27 ANGLES IN OBLIQUE PROJECTION 101

3.28 SKETCHING ASSEMBLIES 103

3.29 SKETCHING PERSPECTIVES 104

The Three Types of Perspective 105

Bird's-Eye View Versus Worm's-Eye View 107

3.30 CURVES AND CIRCLES IN PERSPECTIVE 107

3.31 SHADING 108

3.32 COMPUTER GRAPHICS 108

3.33 DRAWING ON DRAWING 109

KEY WORDS 116

CHAPTER SUMMARY 116

REVIEW QUESTIONS 116

SKETCHING EXERCISES 117

CHAPTER FOUR

GEOMETRY FOR MODELING AND DESIGN 124

- COORDINATES FOR 3D CAD MODELING 126**
 - Specifying Location 127
- GEOMETRIC ENTITIES 130**
 - Points 130
 - Lines 130
 - Planes 131
 - Circles 132
 - Arcs 133
- 4.1 MANUALLY BISECTING A LINE OR CIRCULAR ARC 134**
- 4.2 DRAWING TANGENTS TO TWO CIRCLES 135**
- 4.3 DRAWING AN ARC TANGENT TO A LINE OR ARC AND THROUGH A POINT 135**
- 4.4 BISECTING AN ANGLE 137**
- 4.5 DRAWING A LINE THROUGH A POINT AND PARALLEL TO A LINE 137**
- 4.6 DRAWING A TRIANGLE WITH SIDES GIVEN 138**
- 4.7 DRAWING A RIGHT TRIANGLE WITH HYPOTENUSE AND ONE SIDE GIVEN 138**
- 4.8 LAYING OUT AN ANGLE 138**
- 4.9 DRAWING AN EQUILATERAL TRIANGLE 139**
- 4.10 POLYGONS 139**
- 4.11 DRAWING A REGULAR PENTAGON 140**
- 4.12 DRAWING A HEXAGON 140**
- 4.13 ELLIPSES 141**
- 4.14 SPLINE CURVES 142**
- 4.15 GEOMETRIC RELATIONSHIPS 145**
- 4.16 SOLID PRIMITIVES 146**
 - Making Complex Shapes with Boolean Operations 147
- 4.17 RECOGNIZING SYMMETRY 149**
 - Right- and Left-Hand Parts 149
 - Parting-Line Symmetry 150
- 4.18 EXTRUDED FORMS 151**
 - Swept Shapes 151
- 4.19 REVOLVED FORMS 152**
- 4.20 IRREGULAR SURFACES 152**

- 4.21 USER COORDINATE SYSTEMS 153**
- 4.22 TRANSFORMATIONS 154**
 - Geometric Transformations 154
 - Viewing Transformations 155

KEY WORDS 161

CHAPTER SUMMARY 161

SKILLS SUMMARY 161

REVIEW QUESTIONS 161

CHAPTER EXERCISES 162

CHAPTER FIVE

MODELING AND DESIGN 170

REFINEMENT AND MODELING 172

KINDS OF MODELS 173

Descriptive Models 173

Analytical Models 174

- 5.1 2D MODELS 176**
 - Paper Drawings 176
 - 2D CAD Models 176
 - 2D Constraint-Based Modeling 178
- 5.2 3D MODELS 179**
 - Physical Models 179
 - 3D CAD Models 181
- 5.3 TYPES OF 3D MODELS 182**
 - Wireframe Models 182
 - Surface Models 184
 - Solid Models 190
- 5.4 CONSTRAINT-BASED MODELING 191**
- 5.5 CONSTRAINTS DEFINE THE GEOMETRY 193**
 - Feature-Based Modeling 196
- 5.6 PLANNING PARTS FOR DESIGN FLEXIBILITY 197**
- 5.7 SKETCH CONSTRAINTS 199**
 - Overconstrained Sketches 203
 - Underconstrained Sketches 203
 - Applying Constraints 203
 - Setting the Base Point 204
- 5.8 THE BASE FEATURE 205**
 - Adding Features to the Model 206
 - Parent-Child Relationships 207
 - Datum Planes and Surfaces 209
- 5.9 EDITING THE MODEL 212**
 - Standard Features 213
 - Working with Built-in Features 213
 - Complex Shapes 216

- 5.10 **CONSTRAINT-BASED MODELING MODES** 216
 - Assemblies 217
 - Drawings from the Model 218
- 5.11 **CHOOSING THE RIGHT MODELING METHOD** 222
- KEY WORDS** 228
- CHAPTER SUMMARY** 228
- REVIEW QUESTIONS** 228
- CHAPTER EXERCISES** 229

CHAPTER SIX

ORTHOGRAPHIC PROJECTION 232

UNDERSTANDING PROJECTIONS 234

- Views of Objects 234
- The Six Standard Views 235
- Principal Dimensions 235
- Projection Method 236
- The Glass Box 236
- Spacing between Views 238
- Transferring Depth Dimensions 238
- Measuring from a Reference Surface 238
- Necessary Views 239
- Orientation of the Front View 240
- First- and Third-Angle Projection 240
- Third-Angle Projection 241
- Alternative Arrangements for Third-Angle Projection 242
- First-Angle Projection 242
- Projection System Drawing Symbol 242
- Hidden Lines 243
- Centerlines 244

- 6.1 **HIDDEN LINE TECHNIQUE** 244
- 6.2 **PRECEDENCE OF LINES** 244
- 6.3 **CENTERLINES** 246
- 6.4 **LAYING OUT A DRAWING** 246
- 6.5 **DEVELOPING VIEWS FROM 3D MODELS** 247
 - Placing the Views 248
 - Isometric Views 249
- 6.6 **VISUALIZATION** 250
 - Surfaces, Edges, and Corners 250
- 6.7 **VIEWS OF SURFACES** 250
- 6.8 **NORMAL SURFACES** 251
- 6.9 **INCLINED SURFACES** 251
- 6.10 **OBLIQUE SURFACES** 251
- 6.11 **EDGES** 252

- 6.12 **NORMAL EDGES** 252
- 6.13 **INCLINED EDGES** 252
- 6.14 **OBLIQUE EDGES** 252
- 6.15 **PARALLEL EDGES** 252
- 6.16 **ANGLES** 253
- 6.17 **VERTICES** 253
- 6.18 **INTERPRETING POINTS** 253
- 6.19 **INTERPRETING LINES** 253
- 6.20 **SIMILAR SHAPES OF SURFACES** 254
- 6.21 **INTERPRETING VIEWS** 254
- 6.22 **MODELS** 256
 - Rules for Visualizing from a Drawing: Putting It All Together 256
- 6.23 **PROJECTING A THIRD VIEW** 256
- 6.24 **BECOMING A 3D VISUALIZER** 258

- KEY WORDS** 262
- CHAPTER SUMMARY** 262
- REVIEW QUESTIONS** 262
- CHAPTER EXERCISES** 263

CHAPTER SEVEN

2D DRAWING REPRESENTATION 284

PRACTICES FOR 2D DOCUMENTATION DRAWINGS 286

- Common Manufactured Features 286
- Conventional Representations 287
- Intersections and Tangencies 287
- Removed Views 287

- 7.1 **VISUALIZING AND DRAWING COMPLEX CYLINDRICAL SHAPES** 288
- 7.2 **CYLINDERS WHEN SLICED** 289
- 7.3 **CYLINDERS AND ELLIPSES** 290
- 7.4 **INTERSECTIONS AND TANGENCIES** 290
 - Intersections of Cylinders 291
- 7.5 **FILLETS AND ROUNDS** 293
- 7.6 **RUNOUTS** 294
- 7.7 **CONVENTIONAL EDGES** 295
- 7.8 **NECESSARY VIEWS** 296
- 7.9 **PARTIAL VIEWS** 297
 - Showing Enlarged Details 298
 - Conventional Breaks 298

- 7.10 ALIGNMENT OF VIEWS 299
- 7.11 REMOVED VIEWS 300
- 7.12 RIGHT-HAND AND LEFT-HAND PARTS 301
- 7.13 REVOLUTION CONVENTIONS 302
 - Common Hole Features Shown in Orthographic Views 303
 - Common Features Shown in Orthographic Views 304

KEY WORDS 307

CHAPTER SUMMARY 307

REVIEW QUESTIONS 307

CHAPTER EXERCISES 308

CHAPTER EIGHT

SECTION VIEWS 326

- UNDERSTANDING SECTIONS 328**
 - Sections of Single Parts 328
 - Full Sections 328
 - The Cutting Plane 328
 - Lines behind the Cutting Plane 328
 - 8.1 PLACEMENT OF SECTION VIEWS 331
 - 8.2 LABELING CUTTING PLANES 332
 - 8.3 LINE PRECEDENCE 332
 - 8.4 RULES FOR LINES IN SECTION VIEWS 333
 - 8.5 CUTTING-PLANE LINE STYLE 334
 - Visualizing Cutting-Plane Direction 334
 - 8.6 SECTION-LINING TECHNIQUE 335
 - Section Lining Large Areas 336
 - Section-Lining Symbols 336
 - Section Lining in CAD 337
 - 8.7 HALF SECTIONS 337
 - 8.8 BROKEN OUT SECTIONS 338
 - 8.9 REVOLVED SECTIONS 339
 - 8.10 REMOVED SECTIONS 340
 - 8.11 OFFSET SECTIONS 342
 - 8.12 RIBS IN SECTION 343
 - 8.13 ALIGNED SECTIONS 343
 - 8.14 PARTIAL VIEWS 345
 - 8.15 INTERSECTIONS IN SECTIONS 346
 - 8.16 CONVENTIONAL BREAKS AND SECTIONS 346
 - 8.17 ASSEMBLY SECTIONS 346
- KEY WORDS 350

CHAPTER SUMMARY 350

REVIEW QUESTIONS 350

CHAPTER EXERCISES 351

CHAPTER NINE

AUXILIARY VIEWS 362

UNDERSTANDING AUXILIARY VIEWS 364

- The Auxiliary Plane 364
 - Primary Auxiliary Views 365
 - Visualizing an Auxiliary View as a Revolved Drawing 366
 - Classification of Auxiliary Views 366
 - Successive Auxiliary Views 368
 - Secondary Auxiliary Views 368
 - Reference Planes 369
 - 9.1 USING TRIANGLES TO SKETCH AUXILIARY VIEWS 371
 - 9.2 USING GRID PAPER TO SKETCH AUXILIARY VIEWS 371
 - 9.3 USING CAD TO CREATE AUXILIARY VIEWS 373
 - 9.4 CIRCLES AND ELLIPSES IN AUXILIARY VIEWS 373
 - 9.5 HIDDEN LINES IN AUXILIARY VIEWS 373
 - 9.6 PARTIAL AUXILIARY VIEWS 375
 - 9.7 HALF AUXILIARY VIEWS 375
 - 9.8 REVERSE CONSTRUCTION 375
 - 9.9 AUXILIARY SECTIONS 376
 - 9.10 VIEWING-PLANE LINES AND ARROWS 377
 - 9.11 USES OF AUXILIARY VIEWS 378
 - 9.12 TRUE LENGTH OF A LINE 378
 - 9.13 POINT VIEW OF A LINE 380
 - Showing the Point View of a Line 380
 - 9.14 EDGE VIEW OF A PLANE 381
 - Showing the Edge View of a Plane 381
 - 9.15 TRUE SIZE OF AN OBLIQUE SURFACE 382
 - Showing the True Size and Shape of an Oblique Surface 382
 - 9.16 DIHEDRAL ANGLES 384
- #### UNDERSTANDING DEVELOPMENTS AND INTERSECTIONS 385
- Surface Terminology 385
 - Developable Surfaces 386
 - Principles of Intersections 386

9.17 DEVELOPMENTS	387
Finding the Intersection of a Plane and a Prism and Developing the Prism	387
Finding the Intersection of a Plane and a Cylinder and Developing the Cylinder	389
9.18 HEMS AND JOINTS FOR SHEET METAL AND OTHER MATERIALS	390
9.19 MORE EXAMPLES OF DEVELOPMENTS AND INTERSECTIONS	390
Developing a Plane and an Oblique Prism	390
Developing a Plane and an Oblique Cylinder	391
Developing a Plane and a Pyramid	391
Developing a Plane and a Cone	391
Developing a Hood and Flue	392
9.20 TRANSITION PIECES	393
9.21 TRIANGULATION	393
9.22 DEVELOPING A TRANSITION PIECE CONNECTING RECTANGULAR PIPES ON THE SAME AXIS	394
9.23 DEVELOPING A PLANE AND A SPHERE	394
9.24 REVOLUTION	395
Axis of Revolution	395
Creating a Revolved Drawing	395
9.25 PRIMARY AND SUCCESSIVE REVOLUTIONS	396
9.26 TRUE LENGTH OF A LINE: REVOLUTION METHOD	396
KEY WORDS	398
CHAPTER SUMMARY	398
REVIEW QUESTIONS	398
CHAPTER EXERCISES	399
Design Project	399
Auxiliary View Exercises	399
Revolution Exercises	407
Development Exercises	410

CHAPTER TEN

MODELING FOR MANUFACTURE AND ASSEMBLY 414

DESIGN FOR MANUFACTURE, ASSEMBLY, DISASSEMBLY, AND SERVICE 416

10.1 ASSEMBLY MODELS	418
Constraint-Based Assemblies	419
Choosing the Parent Part	420
Assembly Constraints	421
Managing Assembly Files	423

10.2 ASSEMBLIES AND DESIGN	424
Layout Drawings	425
Assembling to a Skeleton	425
Global Parameters	427
Seed Parts	428
Constraint-Based Drawing Elements	429
10.3 ASSEMBLIES AND SIMULATION	429
10.4 PARTS FOR ASSEMBLIES	430
Standard Parts	430
Fastener Libraries	431
10.5 USING YOUR MODEL TO CHECK FITS	432
Interference Checking	432
Accessibility Checking	433
10.6 MANUFACTURING PROCESSES	434
Designing Plastic Parts	434
Cast Parts	437
Modeling Machined Parts	437
Modeling Sheet Metal Parts	438
Other Methods of Production	440
10.7 DOS AND DON'TS OF PRACTICAL DESIGN	441
Casting Design	441
Practical Considerations	441
10.8 MANUFACTURING MATERIALS	443
Material Assignment in Models	444
10.9 APPEARANCE, SERVICE LIFE, AND RECYCLING	445
10.10 DIMENSIONAL ACCURACY AND SURFACE FINISH	445
10.11 NET-SHAPE MANUFACTURING	446
10.12 COMPUTER-INTEGRATED MANUFACTURING	447
10.13 SHARED MANUFACTURING	448
10.14 MANUFACTURING METHODS AND THE DRAWING	448
10.15 MODELING FOR TESTING AND REFINEMENT	451
10.16 DETERMINING MASS PROPERTIES	451
Understanding Mass Property Calculations	454
10.17 EXPORTING DATA FROM THE DATABASE	456
File Formats	456
Common Formats for Export	457
Vector versus Raster Data	459
10.18 DOWNSTREAM APPLICATIONS	460
Spreadsheets	460
Equation Solvers	460
Finite Element Analysis	463

Simulation Software	468
Human Factors	470
Integrated Modeling and Design Software	472
10.19 PROTOTYPING YOUR DESIGN	474
Rapid Prototyping	474
Translating the Model	474
Rapid Prototyping Systems	476
Rapid Tooling	480
KEY WORDS	486
CHAPTER SUMMARY	487
REVIEW QUESTIONS	488
CHAPTER EXERCISES	490
Mass Properties Exercises	500

CHAPTER ELEVEN

DIMENSIONING 502

UNDERSTANDING DIMENSIONING	504
Three Aspects of Good Dimensioning	505
Tolerance	505
Geometric Breakdown	506
11.1 LINES USED IN DIMENSIONING	506
11.2 USING DIMENSION AND EXTENSION LINES	508
11.3 ARROWHEADS	508
11.4 LEADERS	509
11.5 DRAWING SCALE AND DIMENSIONING	509
11.6 DIRECTION OF DIMENSION VALUES AND NOTES	510
11.7 DIMENSION UNITS	510
11.8 MILLIMETER VALUES	510
11.9 DECIMAL-INCH VALUES	511
11.10 RULES FOR DIMENSION VALUES	512
11.11 RULES FOR ROUNDING DECIMAL DIMENSION VALUES	512
11.12 DUAL DIMENSIONING	512
11.13 COMBINATION UNITS	513
11.14 DIMENSIONING SYMBOLS	513
11.15 PLACING AND SHOWING DIMENSIONS LEGIBLY	514
Rules for Placing Dimensions Properly	514
11.16 SUPERFLUOUS DIMENSIONS	516
11.17 DIMENSIONING ANGLES	517
11.18 DIMENSIONING ARCS	517
11.19 FILLETS AND ROUNDS	517
11.20 SIZE DIMENSIONING: PRISMS	518
11.21 SIZE DIMENSIONING: CYLINDERS	518
11.22 SIZE DIMENSIONING: HOLES	519
11.23 APPLYING STANDARD DIMENSIONING SYMBOLS	520
11.24 DIMENSIONING COUNTERBORES AND SPOTFACES WITH FILLETS	521
11.25 DIMENSIONING TRIANGULAR PRISMS, PYRAMIDS, AND CONES	522
11.26 DIMENSIONING CURVES	522
11.27 DIMENSIONING CURVED SURFACES	523
11.28 DIMENSIONING ROUNDED-END SHAPES	523
11.29 DIMENSIONING THREADS	524
11.30 DIMENSIONING TAPERS	524
11.31 DIMENSIONING CHAMFERS	524
11.32 SHAFT CENTERS	525
11.33 DIMENSIONING KEYWAYS	525
11.34 DIMENSIONING KNURLS	525
11.35 FINISH MARKS	526
11.36 SURFACE ROUGHNESS	526
Applications of Surface Roughness Symbols	527
11.37 LOCATION DIMENSIONS	530
11.38 MATING DIMENSIONS	532
11.39 COORDINATE DIMENSIONING	533
11.40 TABULAR DIMENSIONS	534
11.41 DIMENSIONING FOR NUMERICALLY-CONTROLLED MACHINING	534
11.42 MACHINE, PATTERN, AND FORGING DIMENSIONS	535
11.43 SHEET METAL BENDS	536
11.44 NOTES	536
11.45 STANDARDS	538
11.46 DOS AND DON'TS OF DIMENSIONING	538
KEY WORDS	543
CHAPTER SUMMARY	543
REVIEW QUESTIONS	543
CHAPTER EXERCISES	544

CHAPTER TWELVE

TOLERANCING 546**UNDERSTANDING TOLERANCE 548**

- Tolerance 548
- Quality Control 548
- Definitions for Size Designation 548
- Variations in Form 549
- Tolerance Envelope 549
- Implied Right Angles 550
- Fits between Mating Parts 551
- Selective Assembly 553
- Hole System 554
- Shaft System 554

- 12.1 SPECIFYING TOLERANCES 556**
- 12.2 GENERAL TOLERANCE NOTES 556**
- 12.3 LIMIT TOLERANCES 557**
 - Single-Limit Dimensioning 557
- 12.4 PLUS-OR-MINUS TOLERANCES 558**
- 12.5 TOLERANCE STACKING 559**
 - Chained or Continuous Dimensioning 559
 - Baseline Dimensioning 559
- 12.6 USING AMERICAN NATIONAL STANDARD LIMITS AND FIT TABLES 560**
- 12.7 TOLERANCES AND MACHINING PROCESSES 561**
- 12.8 METRIC SYSTEM OF TOLERANCES AND FITS 562**
- 12.9 PREFERRED SIZES 564**
- 12.10 PREFERRED FITS 564**
- 12.11 GEOMETRIC DIMENSIONING AND TOLERANCING 565**
- 12.12 SYMBOLS FOR TOLERANCES OF POSITION AND FORM 566**
- 12.13 DATUM FEATURES 568**
 - Datum Features Versus
 - Datum Feature Simulator 569
 - Datum Reference Frame 569
 - Datum Targets 570
- 12.14 POSITIONAL TOLERANCES 572**
- 12.15 MAXIMUM MATERIAL CONDITION 574**
- 12.16 TOLERANCES OF ANGLES 575**
- 12.17 FORM TOLERANCES FOR SINGLE FEATURES 576**
- 12.18 ORIENTATIONS FOR RELATED FEATURES 578**
- 12.19 USING GEOMETRIC DIMENSIONING AND TOLERANCING 580**

12.20 TOLERANCES AND DIGITAL PRODUCT DEFINITION 581**12.21 COMPUTER GRAPHICS 582****KEY WORDS 587****CHAPTER SUMMARY 587****REVIEW QUESTIONS 588****CHAPTER EXERCISES 588**

- Design Project 588
- Tolerancing Projects 588

CHAPTER THIRTEEN

THREADS, FASTENERS, AND SPRINGS 592**UNDERSTANDING THREADS AND FASTENERS 594**

- Screw Thread Terms 595
- Screw Thread Forms 596
- Thread Pitch 597
- Thread Series 598
- Right-Hand and Left-Hand Threads 598
- Single and Multiple Threads 599
- American National Thread Fits 599
- Metric and Unified Thread Fits 600
- Three Methods for Drawing Thread 600

- 13.1 THREAD NOTES 604**
 - Acme Thread Notes 605
- 13.2 EXTERNAL THREAD SYMBOLS 606**
- 13.3 INTERNAL THREAD SYMBOLS 606**
- 13.4 DETAILED REPRESENTATION: METRIC, UNIFIED, AND AMERICAN NATIONAL THREADS 608**
 - Detailed Internal Square Thread 608
 - Detailed External Square Thread 608
- 13.5 THREADS IN ASSEMBLY 610**
- 13.6 MODELING THREAD 610**
- 13.7 AMERICAN NATIONAL STANDARD PIPE THREADS 610**
- 13.8 USE OF PHANTOM LINES 612**
- 13.9 TAPPED HOLES 612**
- 13.10 BOLTS, STUDS, AND SCREWS 613**
- 13.11 STANDARD BOLTS AND NUTS 614**
- 13.12 DRAWING STANDARD BOLTS 615**
- 13.13 SPECIFICATIONS FOR BOLTS AND NUTS 615**
- 13.14 LOCKNUTS AND LOCKING DEVICES 617**
- 13.15 STANDARD CAP SCREWS 618**

- 13.16 STANDARD MACHINE SCREWS 619
- 13.17 STANDARD SET SCREWS 620
- 13.18 AMERICAN NATIONAL STANDARD WOOD SCREWS 621
- 13.19 MISCELLANEOUS FASTENERS 621
- 13.20 KEYS 622
- 13.21 MACHINE PINS 622
- 13.22 RIVETS 623
 - Riveted Joints 623
 - Rivet Symbols 624
 - Small Rivets 624
 - Blind Rivets 624
- 13.23 SPRINGS 625
 - Helical Springs 625
- 13.24 DRAWING HELICAL SPRINGS 626
- 13.25 MODELING SPRINGS 627
- KEY WORDS 631
- CHAPTER SUMMARY 631
- REVIEW QUESTIONS 631
- CHAPTER EXERCISES 631
 - Design Project 631
 - Thread and Fastener Projects 631

CHAPTER FOURTEEN

WORKING DRAWINGS 636

WORKING DRAWINGS OR CONSTRUCTION DRAWINGS 638

- Assembly Drawings 639
 - Detail Drawings or Piece Part Drawings 640
- 14.1 SUBASSEMBLIES 642
- 14.2 IDENTIFICATION 642
 - Multidetail Drawings 643
- 14.3 PARTS LISTS 644
- 14.4 ASSEMBLY SECTIONS 645
- 14.5 WORKING DRAWING ASSEMBLY 646
- 14.6 INSTALLATION ASSEMBLIES 647
- 14.7 CHECK ASSEMBLIES 647
- 14.8 WORKING DRAWING FORMATS 648
 - Number of Details per Sheet 648
 - Digital Drawing Transmittal 648
 - Title and Record Strips 649
- 14.9 DRAWING NUMBERS 650
- 14.10 ZONING 650
- 14.11 CHECKING DRAWINGS 650

- 14.12 DRAWING REVISIONS 650
- 14.13 SIMPLIFYING DRAWINGS 651
- 14.14 PATENT DRAWINGS 652
- KEY WORDS 657
- CHAPTER SUMMARY 657
- REVIEW QUESTIONS 657
- CHAPTER EXERCISES 658
 - Design Project 658
 - Working Drawing Exercises 659

CHAPTER FIFTEEN

DRAWING CONTROL AND DATA MANAGEMENT 710

DOCUMENTATION AND THE DESIGN DATABASE 712

- 15.1 REQUIREMENTS FOR ENGINEERING DOCUMENTATION 713
- 15.2 DRAWING CONTROL METHODS 713
 - Drawing Approval and Release 713
 - Change Orders 714
 - Revision Block 714
 - A Drawing as a Snapshot in Time 715
- 15.3 GOOD PRACTICES FOR ELECTRONIC DRAWING STORAGE 715
 - Storing Electronic Files 715
 - Organized Directory Structures 715
 - File Naming Conventions 716
- 15.4 DRAWING STANDARDS 717
- 15.5 PERMISSION AND OWNERSHIP 718
- 15.6 BACKING UP DRAWING FILES 718
- 15.7 STORAGE MEDIA 718
- 15.8 USING THE 3D DESIGN DATABASE IN CONCURRENT ENGINEERING 719
- 15.9 QUALITY MANAGEMENT 719
 - ISO 9000/9001 719
- 15.10 PRODUCT DATA MANAGEMENT 721
 - Organized by Product 721
 - A Relational Database 722
- 15.11 MANAGING WORK FLOW 724
 - Archiving Work History 724
 - Individual Productivity 724
- 15.12 DATA MANAGEMENT AND THE WEB 725
 - CAD Files on the Web 725

KEY WORDS 728

CHAPTER SUMMARY 728

REVIEW QUESTIONS 728

CHAPTER EXERCISES 728

CHAPTER SIXTEEN

GEARS AND CAMS 730**■ UNDERSTANDING GEARS 732**

Using Gears to Transmit Power 732

Spur Gear Definitions and Formulas 732

16.1 CONSTRUCTING A BASE CIRCLE 734

16.2 THE INVOLUTE TOOTH SHAPE 734

16.3 APPROXIMATE INVOLUTE USING
CIRCULAR ARCS 734

16.4 SPACING GEAR TEETH 735

16.5 RACK TEETH 736

16.6 WORKING DRAWINGS OF SPUR GEARS 736

16.7 SPUR GEAR DESIGN 737

16.8 WORM GEARS 738

16.9 WORKING DRAWINGS OF
WORM GEARS 739

16.10 BEVEL GEARS 740

16.11 BEVEL GEAR DEFINITIONS AND
FORMULAS 74016.12 WORKING DRAWINGS OF
BEVEL GEARS 741

16.13 CAMS 743

16.14 DISPLACEMENT DIAGRAMS 744

16.15 CAM PROFILES 744

16.16 OFFSET AND PIVOTED CAM
FOLLOWERS 746

16.17 CYLINDRICAL CAMS 747

16.18 OTHER DRIVE DEVICES 747

KEY WORDS 750

CHAPTER SUMMARY 750

REVIEW QUESTIONS 750

CHAPTER EXERCISES 751

CHAPTER SEVENTEEN

ELECTRONIC DIAGRAMS 756**■ UNDERSTANDING ELECTRONIC
DIAGRAMS 758**

Standard Symbols 758

CAD Symbol Libraries 758

Types of Electronic Diagrams 760

17.1 DRAWING SIZE, FORMAT, AND TITLE 762

17.2 LINE CONVENTIONS AND LETTERING 762

17.3 STANDARD SYMBOLS FOR ELECTRONIC
DIAGRAMS 762

17.4 ABBREVIATIONS 763

17.5 GROUPING PARTS 763

17.6 ARRANGEMENT OF ELECTRICAL/
ELECTRONIC SYMBOLS 764

17.7 CONNECTIONS AND CROSSOVERS 766

17.8 INTERRUPTED PATHS 766

17.9 TERMINALS 767

17.10 COLOR CODING 768

17.11 DIVISION OF PARTS 769

17.12 ELECTRON TUBE PIN IDENTIFICATION 769

17.13 REFERENCE DESIGNATIONS 770

17.14 NUMERICAL VALUES 770

17.15 FUNCTIONAL IDENTIFICATION
AND OTHER INFORMATION 771

17.16 INTEGRATED CIRCUITS 771

17.17 PRINTED CIRCUITS 772

17.18 COMPUTER GRAPHICS 773

KEY WORDS 775

CHAPTER SUMMARY 775

REVIEW QUESTIONS 775

CHAPTER EXERCISES 776

CHAPTER EIGHTEEN

STRUCTURAL DRAWING 780**■ STRUCTURAL DRAWINGS 782**

18.1 WOOD CONSTRUCTION 783

Nominal Sizes for Wood Products 783

Symbols for Finished Surfaces on

Wood Products 783

Wood Joints 784

Connector Designs 784

Metal Ring Connectors 784

Straps and Plates 785

18.2 STRUCTURAL STEEL 786

Piece Marks 786

Erection Plans 786

18.3 STRUCTURAL STEEL SHAPES 788

18.4 SPECIFICATIONS 788

18.5 WELDED AND BOLTED CONNECTIONS 789

18.6	RIVETED CONNECTIONS	789
18.7	FRAME BEAM CONNECTIONS	790
18.8	WELDING	791
18.9	HIGH-STRENGTH BOLTING FOR STRUCTURAL JOINTS	792
18.10	ACCURACY OF DIMENSIONS	794
18.11	CONCRETE CONSTRUCTION	794
18.12	REINFORCED CONCRETE DRAWINGS	795
18.13	STRUCTURAL CLAY PRODUCTS	797
18.14	STONE CONSTRUCTION	798
	KEY WORDS	802
	CHAPTER SUMMARY	802
	REVIEW QUESTIONS	802
	CHAPTER EXERCISES	803

CHAPTER NINETEEN

LANDFORM DRAWINGS 808

	UNDERSTANDING LANDFORM DRAWINGS	810
	Definitions	810
	GETTING INFORMATION FOR MAPS	812

19.1	SYMBOLS	815
19.2	BEARINGS	815
19.3	ELEVATION	815
19.4	CONTOURS	816
	Interpolating Elevation Data	817
	3D Terrain Models	819
19.5	CITY MAPS	819
	Subdivision Plats	820
	Uses for Subdivision Plats	821
	Landscape Drawings	821
19.6	STRUCTURE LOCATION PLANS	822
19.7	HIGHWAY PLANS	823
	KEY WORDS	826
	CHAPTER SUMMARY	826
	REVIEW QUESTIONS	826
	CHAPTER EXERCISES	827

CHAPTER TWENTY

PIPING DRAWINGS 828

	UNDERSTANDING PIPING DRAWINGS	830
	Standard Symbols	830
	Types of Drawings	830
	Dimensioning Piping Drawings	833

20.1	STEEL AND WROUGHT IRON PIPE	834
20.2	CAST IRON PIPE	834
20.3	SEAMLESS BRASS AND COPPER PIPE	835
20.4	COPPER TUBING	835
20.5	PLASTIC AND SPECIALTY PIPES	836
20.6	PIPE FITTINGS	837
20.7	PIPE JOINTS	838
	Flanged Joints	838
	Welded Joints	838
20.8	VALVES	839
	Globe Valves	839
	Check Valves	839
	Gate Valves	839
	Solenoid-Actuated Valves	840
20.9	AMERICAN NATIONAL STANDARD CODE FOR PRESSURE PIPING	840

	KEY WORDS	843
	CHAPTER SUMMARY	843
	REVIEW QUESTIONS	843
	CHAPTER EXERCISES	844

CHAPTER TWENTY-ONE

WELDING REPRESENTATION 846

	UNDERSTANDING WELDMENT DRAWINGS	848
	Welding Processes	848
	Standard Symbols	848
	UNDERSTANDING A WELDING SYMBOL	849
21.1	TYPES OF WELDED JOINTS	850
21.2	TYPES OF WELDS	850
21.3	WELDING SYMBOLS	851
21.4	FILLET WELDS	853
21.5	GROOVE WELDS	855
21.6	BACK OR BACKING WELDS	856
21.7	SURFACE WELDS	856
21.8	PLUG AND SLOT WELDS	856
21.9	SPOT WELDS	857
21.10	SEAM WELDS	857
21.11	PROJECTION WELDS	858
21.12	FLASH AND UPSET WELDS	858
21.13	WELDING APPLICATIONS	859
21.14	WELDING TEMPLATES	860

21.15 COMPUTER GRAPHICS 860

KEY WORDS 864

CHAPTER SUMMARY 864

REVIEW QUESTIONS 864

CHAPTER EXERCISES 865

Roof Truss Exercises 869

CHAPTER TWENTY-TWO

**AXONOMETRIC
PROJECTION** ONLINE ONLY

■ UNDERSTANDING AXONOMETRIC PROJECTION

Projection Methods Reviewed
Types of Axonometric Projection

22.1 DIMETRIC PROJECTION

22.2 APPROXIMATE DIMETRIC DRAWINGS

22.3 TRIMETRIC PROJECTION

22.4 TRIMETRIC SCALES

22.5 TRIMETRIC ELLIPSES

22.6 AXONOMETRIC PROJECTION USING
INTERSECTIONS

22.7 COMPUTER GRAPHICS

22.8 OBLIQUE PROJECTIONS

Directions of Projectors

22.9 ELLIPSES FOR OBLIQUE DRAWINGS

Alternative Four-Center Ellipses
Four-Center Ellipse for Cavalier Drawings

22.10 OFFSET MEASUREMENTS

22.11 OBLIQUE DIMENSIONING

22.12 COMPUTER GRAPHICS

KEY WORDS

CHAPTER SUMMARY

REVIEW QUESTIONS

CHAPTER EXERCISES

CHAPTER TWENTY-THREE

**PERSPECTIVE
DRAWINGS** ONLINE ONLY

■ UNDERSTANDING PERSPECTIVES

23.1 PERSPECTIVE FROM A MULTIVIEW
PROJECTION

23.2 NONROTATED SIDE VIEW METHOD FOR
PERSPECTIVE

23.3 DRAWING AN ANGULAR PERSPECTIVE

23.4 POSITION OF THE STATION POINT

23.5 LOCATION OF THE PICTURE PLANE

23.6 BIRD'S-EYE VIEW OR WORM'S-EYE VIEW

23.7 THE THREE TYPES OF PERSPECTIVES

23.8 ONE-POINT PERSPECTIVE

23.9 ONE-POINT PERSPECTIVE OF A
CYLINDRICAL SHAPE

23.10 TWO-POINT PERSPECTIVE

23.11 THREE-POINT PERSPECTIVE

23.12 MEASUREMENTS IN PERSPECTIVE

23.13 DIRECT MEASUREMENTS ALONG
INCLINED LINES

23.14 VANISHING POINTS OF INCLINED LINES

23.15 INCLINED LINES IN PERSPECTIVE,
JOINING ENDPOINT METHOD

23.16 CURVES AND CIRCLES IN PERSPECTIVE

23.17 THE PERSPECTIVE PLAN METHOD

23.18 PERSPECTIVE DIAGRAM

23.19 SHADING

23.20 COMPUTER GRAPHICS

KEY WORDS

CHAPTER SUMMARY

REVIEW QUESTIONS

CHAPTER EXERCISES

GLOSSARY G-1

APPENDICES A-1

INDEX I-1

CREDITS C-1

FIFTEENTH EDITION

TECHNICAL DRAWING
WITH ENGINEERING
GRAPHICS

CHAPTER ONE

THE WORLDWIDE GRAPHIC LANGUAGE FOR DESIGN

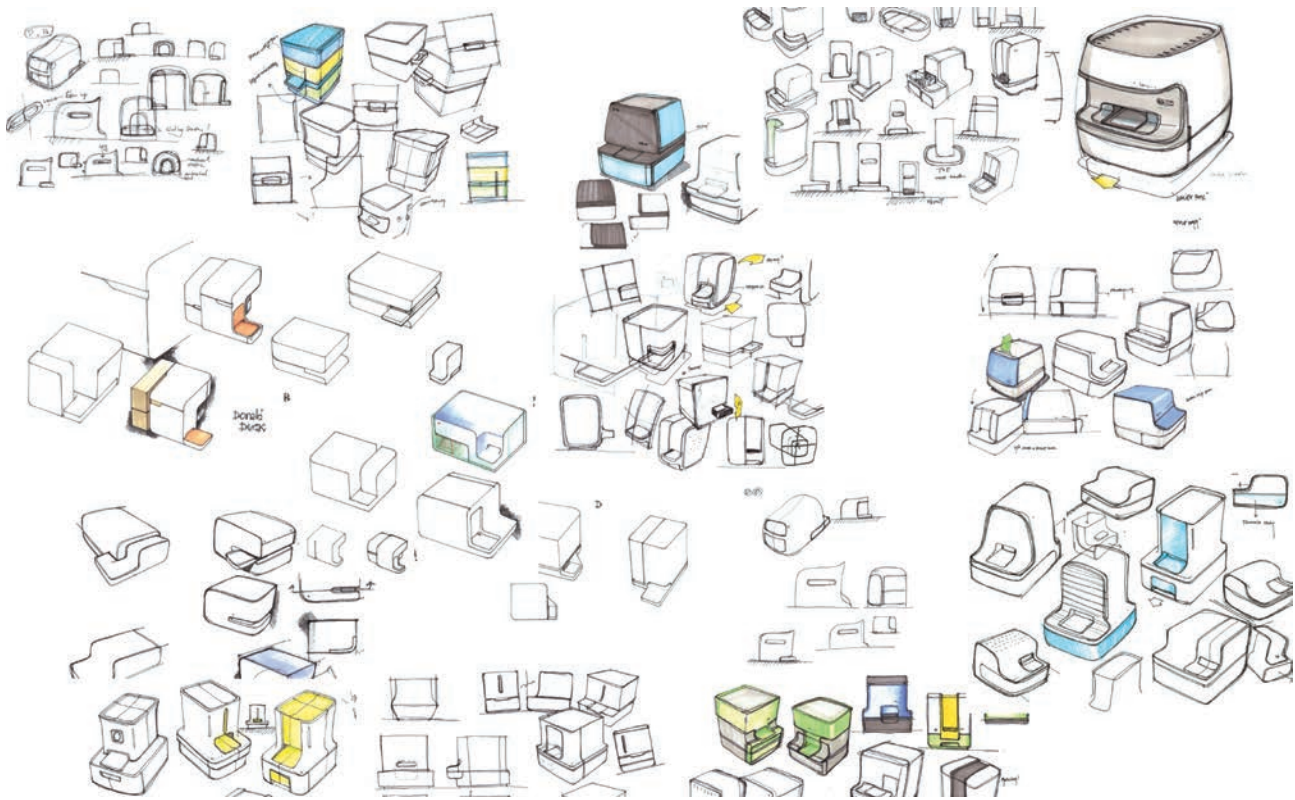
OBJECTIVES

After studying the material in this chapter, you should be able to:

1. Describe the role of graphics in the design process.
2. Identify stages in the design process.
3. Contrast concurrent versus traditional design processes.
4. List five professions that use technical drawings.
5. Describe four creativity techniques.
6. Explain why standards are important.
7. Identify three purposes for technical drawings.

Refer to the following standard:

- *ANSI/ASME Y14.100 Engineering Drawing Practices*



Conceptual Sketches. Exploring many design options through quick sketches is one method that Lunar, recently named one of the top 10 award-winning American product design firms by BusinessWeek magazine, uses to create beautiful products and successful brands. (Images courtesy of LUNAR.)

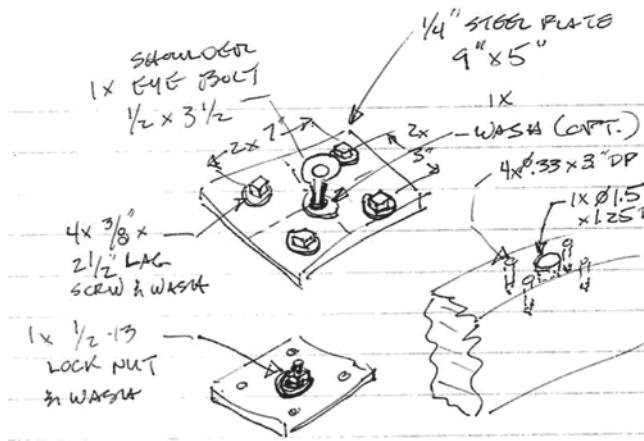
OVERVIEW

Regardless of the language they speak, people all over the world use technical drawings to communicate their ideas. Graphic representation is a basic, natural form of communication that isn't tied to a particular time or place. It is, in a sense, a universal language.

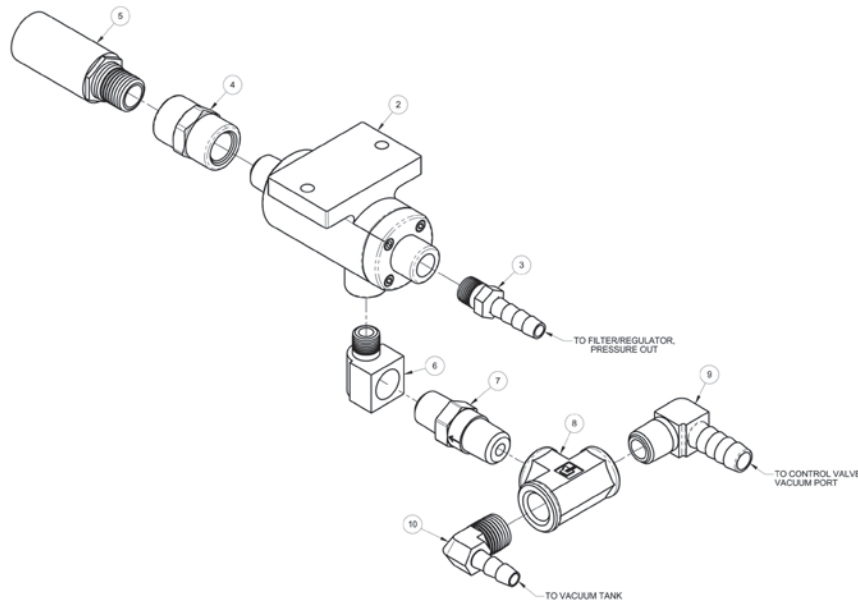
Accomplishing ideas, from the simplest to the most elaborate, requires teamwork. A new product, machine, structure, or system may exist in the mind of the engineer or designer, but before it can become a reality, the idea must be communicated to many different people. The ability to communicate design concepts quickly and accurately through technical

drawings is key to meeting project budgets and time constraints. Effective graphic communication is also an advantage in the global marketplace, where team members may not always share a common language.

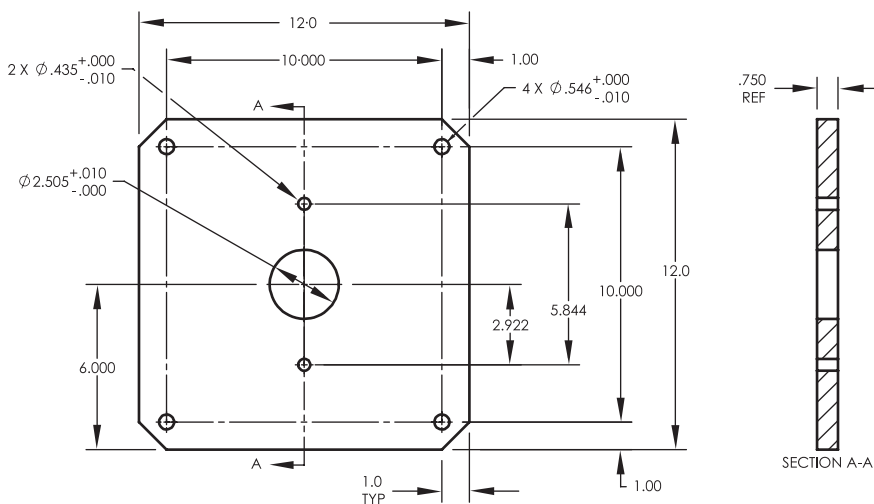
Like carpenters who learn to use the tools of their trade, engineers, architects, drafters, designers, manufacturers, and technicians learn the tools of technical drawing. They learn specific methods to represent ideas, designs, and specifications in a consistent way that others can understand. Being an effective graphic communicator ensures that the product, system, or structure that you envision is produced as you specified.



1.1 Computation Sketch Detail (Courtesy of Jeffrey J. Zerr.)



1.2 Excerpt from an Assembly Drawing (Courtesy of Woods Power-Grip Co., Inc.)



1.3 A Part Drawing (Courtesy of Dynojet Research, Inc.)

UNDERSTANDING THE ROLE OF TECHNICAL DRAWINGS

Drawings and specifications control the many details of product manufacture, assembly, and maintenance. Both ease in freehand sketching and the ability to use computers to produce CAD models and technical drawings are valued skills in the global marketplace. Conveying information graphically requires knowledge of the standards that allow drawings to concisely communicate designs around the world.

Technical drawings can take many forms: idea or concept sketches (such as the sketches on the previous page), computation sketches, design sketches, layout drawings, part drawings, working or construction drawings, electrical drawings, installation drawings, and assembly drawings are all examples. Sketches, 2D CAD drawings, and 3D CAD models are all forms of technical drawing. Some of these types of technical drawings are shown in Figures 1.1 through 1.3. Each of these types of drawings and others have a place in the process of designing and building a product, system, or structure. In general, technical drawings serve one of three purposes:

- **Visualization**
- **Communication**
- **Documentation**

A wide variety of professions use technical drawings to communicate and document designs. Some examples are civil engineering, mechanical engineering, electrical engineering, architecture, bio-resource engineering, landscape design, landscape architecture, industrial design, construction engineering, construction technology, pattern making, project management, fabrication, and manufacturing. There are many others.

Whether you are designing a bridge, installing underground power lines in a subdivision, or designing a plastic housing for a new toaster, understanding and using technical drawing is a key skill you will need.



1.4 These drills all perform similar functions, but a consumer's choice of one over another may depend on the product's styling and aesthetics as well as function. (©Shutterstock/Vereshchagin Dmitry.)



1.5 A project engineer in a hard hat examines a blueprint. (Courtesy of Dennis MacDonald/Photo Edit, Inc.)

The Design Process

The organized and orderly approach to solving problems is known as the *design process*. The engineering design process addresses society's needs, desires, and problems by applying scientific principles, experience, and creativity.

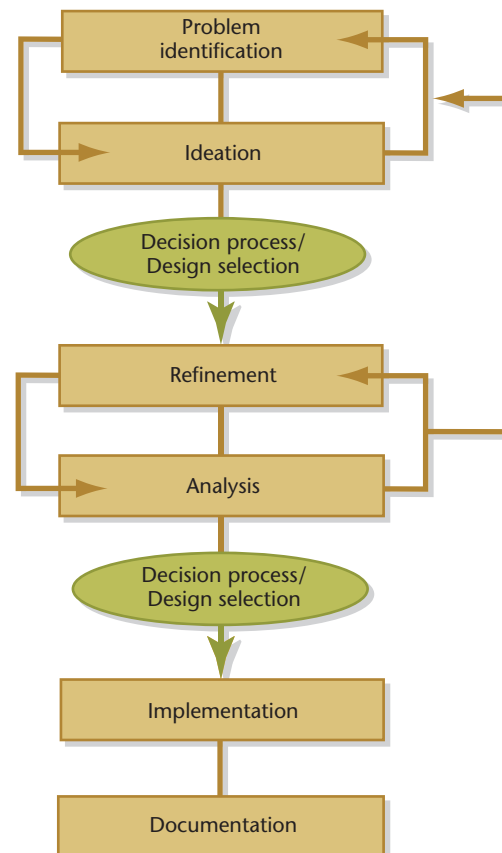
Different types of technical drawings have a specific function in the engineering design process. For example, freehand sketches capture and document the ideation process. Later in the process, CAD models and drawings capture the design and specify the details necessary for manufacture.

The design process for any product requires a clear understanding of the functions and the performance expected of that product. The steel beam construction shown in Figure 1.5 is very different from the styling and functional requirements of the products shown in Figure 1.4, but the stages in the design process are similar for both.

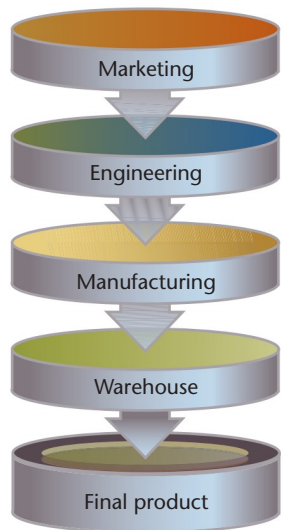
It has been estimated that 70% to 80% of the cost of product development and manufacture is determined during the initial design stages. Although many industrial groups may identify them in their own way, one procedure for designing a new or improved product follows the stages shown in Figure 1.6:

1. **Problem identification:** First, a clear statement of the need for and objectives for the design must be written.
2. **Ideation:** Technical sketches are often used to convey concepts to multidisciplinary teams.
3. **Refinement/analysis:** Designs may be rethought, based on engineering analysis. CAD models and sketches are useful during the analysis and compromise stage. Accurate 2D or 3D CAD models and drawings are created to refine the design.
4. **Implementation/documentation:** Production and/or working drawings providing the details of manufacture and assembly are finalized and approved.

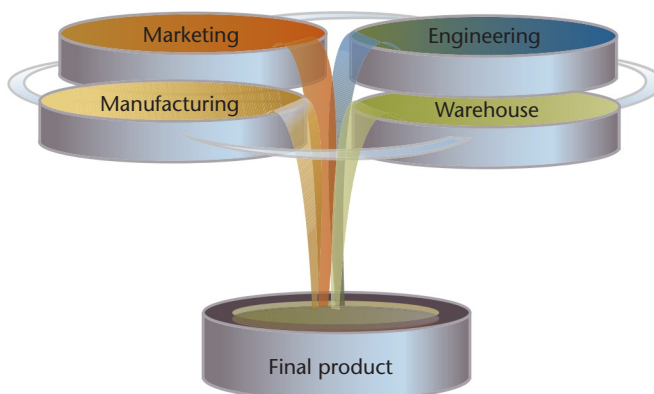
Ideally, the design moves through these stages, but as new information becomes available, it may be necessary to return to



1.6 The Stages of the Design Process

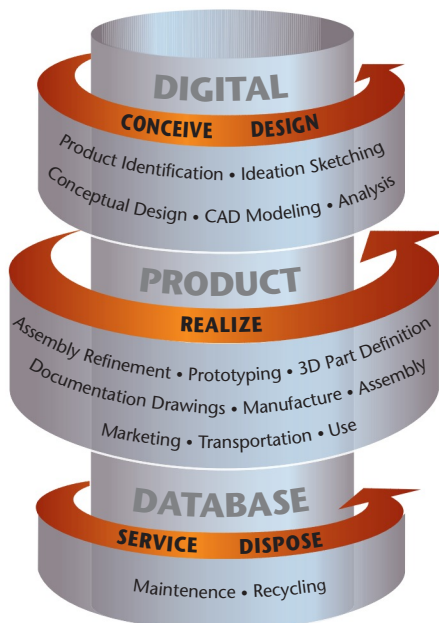


(a) Sequential Process



(b) Concurrent Process

1.7 A Model of the Concurrent Design Process



1.8 The Life Cycle of a Product

a previous stage and repeat the process. For example, based on engineering analysis, the familiar phrase “back to the drawing board” might come into play at the refinement/analysis stage.

Concurrent Engineering

Traditionally, design and manufacturing activities have taken place in sequential order rather than concurrently (simultaneously). Designers would spend considerable effort and time analyzing components and preparing detailed part drawings, and then forward them to other departments. For example, the materials department would use the drawing to identify the particular alloys and source vendors to use. The manufacturing department would then identify the processes needed for efficient production. This step-by-step approach seems logical, but in practice it has been found to be wasteful.

For example, if a manufacturing engineer wanted to taper the flange on a part to make it easier to cast in metal, or to choose a different alloy, the design analysis stage would have to be repeated to ensure that the product would still function effectively. These iterations, illustrated in Figure 1.7a, may be necessary, but they waste resources, and more importantly, time. Time is important because early product introduction makes possible a greater market percentage (and hence greater profits) and a longer life before the product becomes obsolete (clearly a concern with products such as consumer electronics).

Concurrent engineering is a systematic approach that integrates the design and manufacture of products with the goal of optimizing all elements involved in the life cycle of the product. Figure 1.7b illustrates the concurrent design process.

Life cycle design means that all aspects of a product (such as design, development, production, distribution, use, and its ultimate disposal and recycling) are considered simultaneously. Figure 1.8 depicts the life cycle of a product from conception to disposal.

The basic goals of concurrent engineering are to minimize product design and engineering changes and to reduce the time and cost involved in taking a product from concept through production and ultimately to the marketplace. In concurrent engineering, all disciplines are involved in the early design stages, so that natural iterations result in less wasted effort and lost time.

Communication between and within disciplines is especially important in a concurrent design process. Effective interaction among engineering, marketing, and service functions, as well as among engineering subdisciplines, is recognized as crucial to this type of process. Cross-disciplinary communication also helps provide a fertile environment for innovative approaches that can lead to savings in material and production costs.

Computer-Aided Design and Product Development

For both large and small companies, product design often involves preparing analytical and physical models of the product that can be used to study factors such as forces, stresses, deflections, and optimal part shape. The necessity for these

types of models depends on how complex the product is. Today, the process of constructing and studying analytical models is simplified by using *computer-aided design* (CAD), *computer-aided engineering* (CAE), and *computer-aided manufacturing* (CAM) techniques. These systems allow rapid design analysis for simple objects as well as complex structures.

CAD allows for a range of activities, from modeling 2D and 3D geometry to creating drawings that document the design for manufacturing and legal considerations.

CAM provides computerized control for manufacturing processes. Examples include using a computer interface to control a lathe, or generating the path for milling machine tools directly from the CAD model. In more sophisticated systems, CAM can be used in materials handling, assembly, and inspection.

CAE allows users to simulate and analyze structures that will be subject to various temperatures, static loads, or fluctuating loads. Kinematic analysis studies moving parts. Some of these functions are integrated with CAD software, and other packages import data from a CAD system. Using these tools, engineers can simulate, analyze, and test designs efficiently, accurately, and quickly.

Designing Quality into Products

Companies use a number of systematic ways to try to design “quality” into their products as well as to measure performance and make decisions based on data. Designers may feel that their creative approach to problem solving is stifled when these systems are poorly implemented in the workplace; but when these systems are well implemented, organizations can show quality improvement.

DFSS Design for Six Sigma is an approach that uses engineering and statistical tools to design products in a way that predicts and minimizes customer and manufacturing problems.

Six Sigma is a process originated at Motorola to improve quality by reducing or eliminating defects.

DMAIC Define, Measure, Analyze, Improve, and Control are steps defined in a continuous improvement process that attempts to define and ensure critical to function (CTF) characteristics.

QFD Quality Function Deployment is a tool for decision making that helps companies focus on a customer-driven approach and set of product characteristics.

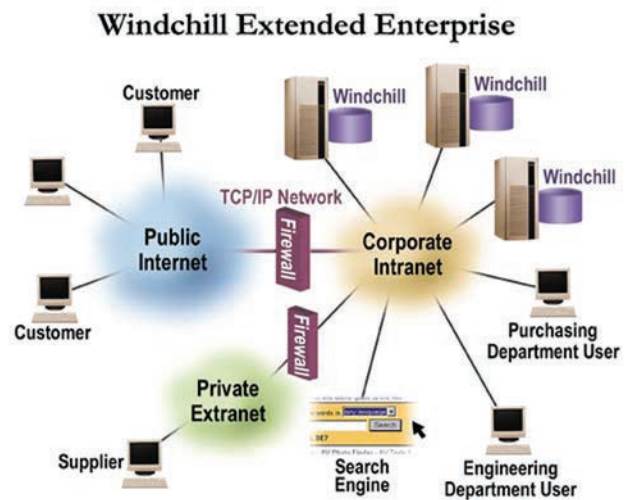
The Digital Database

Computer use continues to change the way products are produced. All the information to manage, design, analyze, simulate, package, market, and manufacture a product can be shared with a diverse (and perhaps geographically distant) group of users through a single complex digital database.

Product data management (PDM) systems or **enterprise data management** (EDM) systems electronically store the various types of data associated with designing and manufacturing



A Structural Designer Working with CAD. (Courtesy of Kryczka/iStockphoto.com.)



1.9 Product Data Management. PTC’s Windchill is an enterprise-wide product data management system designed to be extended to serve data over the internal network (or intranet). Data from the database are provided to external users via a secure, password-protected site (to share nonpublic information with suppliers and other partners in remote locations). (Courtesy of Parametric Technology Corporation.)

a product. An effective PDM system allows all the product data to be quickly stored, retrieved, displayed, printed, managed, and transferred to anywhere in the organization. This allows for designs to be optimized or directly modified at any time. Costs, product revisions, and **engineering change orders** (ECOs) can be analyzed, tracked, and implemented quickly. Managing enterprise data requires commitment and planning, but companies who implement PDM effectively can capture product data once and utilize it many ways to achieve a competitive advantage (Figure 1.9).

1.1 GRAPHICS TOOLS IN ACTION

Designers and engineers use graphics for visualization, communication, and documentation throughout the design process. A case study from Santa Cruz Bicycles will illustrate the tools used in the redesign of its V10 model, a downhill racing mountain bike, shown in Figure 1.10.

Design Phase: Problem Identification

The impetus for the V10, as for most racing bikes, was higher performance. In 2000, Santa Cruz Bicycles (SCB) purchased three patents for suspension systems that had never been developed. Most bikes have suspension on the front wheel; these patents showed how rear suspension could be manipulated to improve performance and control.

The bicycle's suspension has two roles: absorbing bumps and translating the pulsing motion coming from the human pedaler into forward movement. The balance between how far the wheel can move up and down and maximal forward motion determines bike performance.

The first V10 was ridden in 2002. Its rear suspension allowed the wheel to travel vertically 10 inches. At that time, 8–8.5 inches of travel was common among competitors.

When SCB set out to update the V10 design, better performance was a key criterion. The design team included the product manager (who interfaced with marketing), two design engineers, and racers who rode the V10. The team members had plenty of information for defining the problem: they were familiar



1.10 *The V10 is a generation of downhill racing bikes first sold in 2002 and continually improved based on race team results and rider feedback. The 3D model of the new design is shown here. (Courtesy of Santa Cruz Bicycles.)*

with the design drawings, performance specifications, and manufacturing costs of the V10 already being produced. Racing teams provided feedback about how the current design handled and where they envisioned improvement. Racers and engineers viewed race videos to see how the bike performed on courses with more or less rugged terrain. Marketing provided information about competitors' bikes and how the V10 measured up against them.

At the problem identification stage, the team worked to enlarge the criteria for judging the solution. The team identified three primary goals for the redesign:

- Get maximum forward movement from a suspension that also absorbs bumps.
- Improve the handling to give the rider better control.
- Minimize the weight to make a lighter bike.

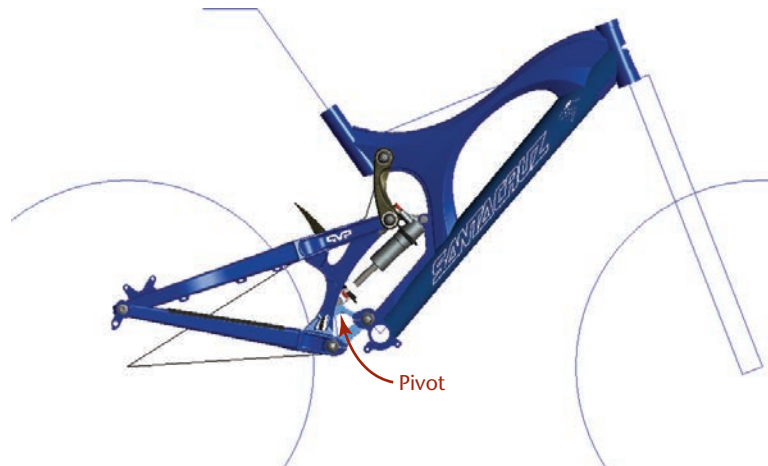
SPOTLIGHT

Santa Cruz Bicycles

The team at Santa Cruz Bicycles believes that to build a good bike, you have to first really love riding bikes. They all ride daily—from the owner to the engineers to the salespeople. This creates a very strong relationship between the design team and their customers—each model is constantly being refined and improved based on feedback from riders who want to—and do—win races with a Santa Cruz bike. Their engineers are proficient 3D modelers who use

the many features of Pro/ENGINEER to visualize, analyze, and test designs before they are built. More important, the 3D model supports the continual improvement that is built into the Santa Cruz culture. They can quickly modify parts, see how the new part affects the movement of the bike, assess the stresses on the new part, and send it to be prototyped for the ultimate test: riding on unpredictable terrain.

1.11 The V10's rear wheel attaches to a triangular swingarm that connects to the front part of the frame with a pivot. This allows the rear wheel to travel up and down. (Courtesy of Santa Cruz Bicycles.)



Design Phase: Ideation

The design team focused first on the geometry of how the parts of the bike are arranged. Unlike the frame of a conventional bicycle, the V10's frame is in two parts. The back wheel connects to a triangular "swingarm" that attaches to the front frame with a pivot (see Figure 1.11). The length of the parts, the angles between them, and their movement determine how the bike handles. In the ideation phase, the team captured and evaluated different combinations of handlebar placements, seat, crank, pivots to the wheels and shock absorbers, and more. How much the shock absorbers allow the wheel to travel vertically, the pivot locations, and link sizes all affect how the bike will perform.

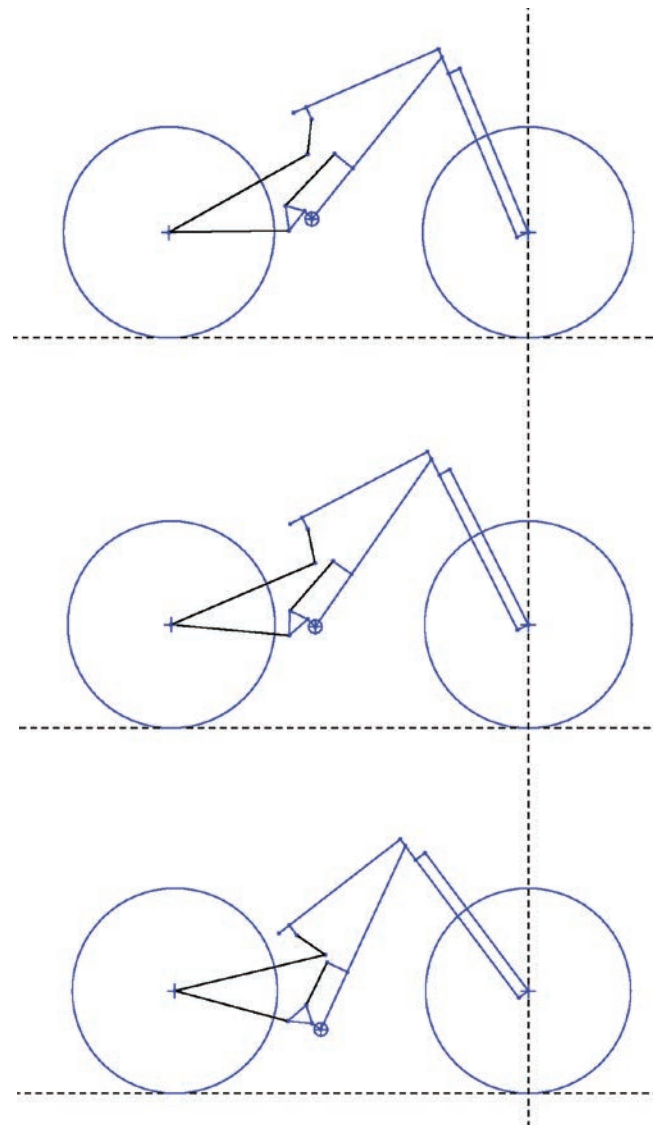
At the ideation stage, being able to draw a readable free-hand sketch is vital to "selling" your idea to your design team colleagues. This stage is called *universal possibilities* because the group seeks to consider every possible solution and not limit the design by preconceived notions of what will be best.

For each subsystem of the bike, the team generated and evaluated many concepts. For example, they brainstormed all the ways a pivot assembly might be made. They also employed a kind of "contest" to spur creativity and generate options. One engineer would be given 1.5 days to come up with a combination of parts and materials to make a subsystem, such as a link mechanism. Then, the design tasks would be shuffled and a different engineer would have 1.5 days to define an alternative approach to the link mechanism. Using a whiteboard, the team would then list the pros and cons of each subsystem design.

Design Phase: Decision Process/Design Selection

The design selection process varies by company and by the design challenge. It may be informal and conducted by a single individual, or it may be a highly formal process in which different teams compete for development dollars for new products. In all cases, design selection narrows the field of options for the final design.

SCB's team needed to evaluate how the parts would *move*. They created 3D skeleton models in CAD. A skeleton model is a simplified representation of the centerlines and other shapes that capture the design geometry. These skeleton models are useful for kinematic analysis (Figure 1.12).



1.12 Skeleton models were used for kinematic analysis of different combinations of the swingarm geometry. The model shows how much the swingarm can pivot. (Courtesy of Santa Cruz Bicycles.)