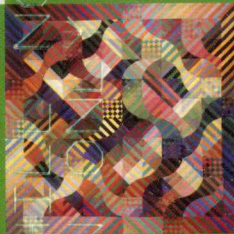
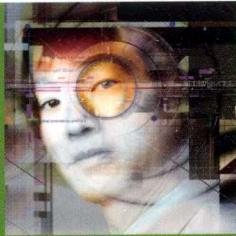


Mary Stewart

S E C O N D E D I T I O N



# Launching the imagination

A Comprehensive Guide to Basic Design

# Launching the Imagination

A Comprehensive Guide to Basic Design

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second edition

Mary Stewart



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## Higher Education

### LAUNCHING THE IMAGINATION: A COMPREHENSIVE GUIDE TO BASIC DESIGN

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*Launching the Imagination:*  
*A Comprehensive Guide to Basic Design*  
is dedicated to my teachers. Especially Garo Antreasian,  
Rudy Pozzatti, Marvin Lowe, and Adrian Tió.



In the beginning of my teaching career, I had the good fortune to audit the courses of two master teachers of design, William Itter and David Hornung. Itter's fundamentals course, derived from Joseph Albers' approach, featured assignments that were methodical, systematic, and highly analytical. Hornung's course, which focused on conceptual and visual patterns, was exuberant, synthetic, and often irreverent. Despite significant differences in their assignments, both teachers brilliantly presented substantial design information.

Based on these experiences and my own teaching, I concluded that a comprehensive approach to design requires experimentation as well as analysis, and that rambunctiousness is the natural partner to rigor. Thus, when McGraw-Hill invited me to write a design textbook, I was determined to present substantial information in the liveliest possible way.

## A Comprehensive Approach for 21st Century Students

*Launching the Imagination* treats design as both a verb and a noun—as a problem-solving process as well as a well-crafted product. It challenges students to use design to explore their own ideas while encouraging them to look closely and learn from the work of other artists. My aim was to write a book that would help students create designs that are both conceptually inventive and visually compelling. I hope that students will be inspired to see the foundations course as a launching pad for their future work, for their entry into the community of artists.

**Thorough coverage of 2D and 3D design.** This book covers all of the topics common to foundations courses, recognizing that artists and designers benefit from a strong shared vocabulary. By combining these topics in one volume, we are able to provide students with a coherent approach to the full-year course that also offers a savings over the cost of multiple volumes. (For instructors who only want a 2D or 3D volume, however, split volumes are available.) This sec-

ond edition has benefitted from the feedback of many foundations teachers, whose suggestions are reflected in the expanded and refined discussions of 2D and 3D elements and principles.

**Unique coverage of time design.** *Launching the Imagination* recognizes that students in today's foundations courses have the opportunity to work in a wider range of media than ever before. I have tried to present a teachable unit on time design or "4D" (Part Four) by exploring the elements and principles at the core of such new and old forms as film, websites, graphic novels, and visual books. Time design is of great interest to our students, and this section is comparable to the 2D and 3D design sections in length and significance.

**Unique coverage of creativity and concept development.** Because foundations courses are as much about process as product, *Launching the Imagination* covers such topics as generating and developing ideas, managing time, and making the most of critiques. This material, found in Part Two, can be assigned any time in the course. Some instructors find it valuable to discuss the material during class time, while others prefer it as supplemental reading.

**Hundreds of full-color images.** An art textbook is only as good as the images it offers—and I've sought images that are diverse and compelling. The stylistic range represents both time-honored masterworks (such as Caravaggio's *Descent from the Cross*) and works by contemporary artists (such as Alfred Leslie's *The Killing Cycle*, which was inspired by Caravaggio's painting). There are examples from many different cultures, representing a wide range of two-, three-, and four-dimensional media. A Maori meeting house is included in a discussion on cultural meaning, a kinetic Japanese tower is presented in a discussion of time, and contemporary and historic masks have been analyzed throughout. Many forms of visual culture are represented, from comic books and product design to video, painting, sculpture, and more.

**Conversations with practicing artists.** Guest speakers have enhanced my own courses, and I tried to recreate that experience in book form through the “Profiles” at the end of each chapter. In these interviews, students learn about working processes and career choices from a remarkable group of masters. The “Profiles” help students see connections between basic design and professional practice. Interviews with sculptor Todd Slaughter and photographer Abelardo Morrell have been added to the second edition.

## New to the Second Edition

Working with invaluable feedback from adopters of the first edition, I have expanded, reorganized, refined, and updated the presentation—all with an eye to creating a better learning experience. The following summarizes the key changes in this edition:

- **Expanded and improved coverage of 2D design.** All three chapters of Part One have been thoroughly revised, with clearer writing, improved image choices, and larger image sizes. Chapter 1 goes into greater detail on the elements of line, shape, texture, and value. Chapter 2 offers a more precise introduction to color theory and a more thorough introduction to color schemes and composing in color. Chapter 3 has been significantly reorganized, and greater attention has been given to gestalt theory, the illusion of space, and the illusion of movement.
- **Expanded and improved coverage of 3D design.** Part Three has been expanded to four chapters, making for a more coherent and manageable presentation of 3D elements, principles, materials, and concepts. Because an understanding of the practical and expressive qualities of materials is essential to work in 3D, I have created a separate chapter (10) on construction methods and materials. Throughout Part Three, illustrations have been added and concepts have been explained in greater detail.

- **New coverage of visual communication.** The unit on Concepts and Critical Thinking (Part Two) has been strengthened by the addition of a new Chapter 7, entitled “Constructing Meaning.” This new chapter provides a lively and concise introduction to the theory and practice of visual communication. In it, students will explore the role of audience in communication and consider the importance of intent, context, visual drama, and metaphor.
- **Better placement of “Key Questions.”** To help students immediately see the relevance of a topic to their own studio work, the “Key Questions” now appear at the end of sections within the chapter rather than at the end of the chapter.
- **New media resource guides.** This book is supported by a website and CD-ROMs that adds another dimension to the learning environment. A page at the end of Parts One, Two, Three, and Four shows you what types of media resources are keyed to each of those parts. These guides also include lists of studio projects that are available in the Instructor’s Manual.

## Multimedia Resources for Students and Instructors

*Please contact your local McGraw-Hill representative for details on the following supplements, including policies, prices, and availability, as some restrictions may apply. If you are not sure who your representative is, you can find him or her by using the rep locator at [www.mhhe.com](http://www.mhhe.com).*

### For Students:

- **The Core Concepts CD-ROM** is made up of five components to offer students essential study material in conjunction with this text. *Elements and principles of art* are illustrated with interactive exercises and animations. *Art techniques* are demonstrated and explained with brief video segments. *Chapter*

*Resources* include study guides and quizzes. *Internet Resources* provides a guide to using the Internet for research. *Study Skills Primer* provides students with essential advice on how to be successful when studying during college.

- **The Online Learning Center**, located at [www.mhhe.com/launching2](http://www.mhhe.com/launching2), offers resources for each chapter of the text, including chapter objectives, discussion questions, online testing, and links to websites for additional research of the topics covered. In addition, the site hosts links to promote getting involved in art and in conducting research on the Web.

## For Instructors:

- **The Instructor's Manual** includes more than 50 studio assignments, with examples, in a consistent format that makes them easy for instructors to use as is or adapt to their own purposes. For new foundations teachers, the IM offers suggestions for constructing a syllabus. The Instructor's Manual is available on the instructor's section of the Online Learning Center, located at [www.mhhe.com/launching2](http://www.mhhe.com/launching2), and on the **Instructor's Resource CD-ROM**. Adopters may obtain a password and/or CD-ROM from their local McGraw-Hill representative.

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*Mary Stewart*

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## CD-ROM CONTENTS

The five icons on the main menu correspond to the five components of the *Core Concepts in Art* CD-ROM.



Main menu of *Core Concepts in Art*



### Elements and Principles of Art

Explore the elements of 2D, 3D, and time design through interactive exercises and animated demonstrations. Experiment with the principles of unity and variety, pattern and rhythm, balance, scale and proportion, emphasis and focal point, and illusion of space.



### Art Techniques

Observe techniques for painting, sculpture, printmaking, glass, jewelry, photography, and new media in a series of video demonstrations.



### Chapter Resources

Review the content of each chapter in *Launching the Imagination*, Second Edition, in this section of the CD-ROM.



More extensive chapter review materials are also available at the McGraw-Hill **Online Learning Center** ([www.mhhe.com/launching2](http://www.mhhe.com/launching2)), which can be launched from the Internet Resources section.





## Internet Resources

This section is helpful if you are new to using the Internet for research. It offers basic “how-to’s” on using the Web, along with an introduction to computer terminology and netiquette.



You can also access the McGraw-Hill **Online Learning Center** through a link in this section.



## Study Skills Primer

Applicable to all your courses, this primer offers tips on study and organizational skills. It also includes advice on documenting sources.



## EXPLORING ELEMENTS, PRINCIPLES, AND TECHNIQUES

The following screen shots are examples of the types of demonstrations and interactive exercises found in the CD-ROM. For a guide to correlating the CD-ROM with this text, see the “Multimedia Resources” pages at the end of every part.

home help credits exit

**Function of Light - Additive**  
 People who work with light, such as theatre technicians or computer artists, use the additive color system. In this system, beams of red, green and blue light are mixed to create all of the colors. (Additive is also known as RGB.) Mixing light using the RGB system is very different from mixing paints utilizing the subtractive color system. Some of the most striking differences are that red and green make yellow, and mixing all of the colors together makes white instead of the gray one creates when mixing the primary pigments together.

**2D Elements - Color**

- **Function of Light**
- **Properties of Color**
- **Expressive Qualities**
- **Optical Effects**

**Instructions**  
 Click on any combination of the flashlights to turn them on and off. Notice how light combines to form colors in the additive system.

**Function of Light**

● Additive

◯ ◯ ◯ ◯ ◯

◀ **Elements and Principles**

**FYI**  
 ⓘ  
 ©

An interactive activity that allows you to experiment with additive color, found in “Elements and Principles of Art”



