

Mary Stewart

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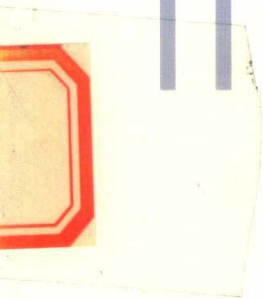
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Launching the imagination

A Guide to Two-Dimensional Design

2D



Launching the Imagination

A Guide to Two-Dimensional Design

second edition

Mary Stewart



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LAUNCHING THE IMAGINATION: A GUIDE TO TWO-DIMENSIONAL DESIGN

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Launching the Imagination:
A Guide to Two-Dimensional Design
is dedicated to David Hornung and William Itter.

dedication

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.

An 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 design. This book covers all of the topics common to two-dimensional design courses, recognizing that artists and designers benefit from a strong shared vocabulary. This second edition has benefitted from the feedback of many foundations teachers, whose suggestions are reflected in the expanded and refined discussions of elements and principles. (For instructors who would like a book that includes 3D and time design as well, a comprehensive edition is available.)

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 media. Chinese and Japanese calligraphy are presented in a discussion of line, Aboriginal art illustrates earth colors, and a Persian miniature demonstrates proximity, for example. Many forms of visual culture are represented, from brochures and comic books to paintings, drawings, prints, and fiber arts.

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.

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.
- **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 and Two 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.

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, 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, and on the **Instructor’s**

Resource CD-ROM. Adopters may obtain a password and/or CD-ROM from their local McGraw-Hill representative.

Acknowledgments

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Mary Stewart

A Guide to Core Concepts in Art CD-ROM, Version 3.0



GETTING STARTED

System Requirements

In order to run this CD-ROM properly, please make sure that your computer meets the minimum system requirements:

WINDOWS

- Intel Pentium II 200
- 128 MB RAM (64 MB available RAM)
- Windows 95/98, 2000, XP, or NT 4.0+
- 4x (or better) CD-ROM drive
- SVGA or higher monitor with 800x600 resolution running 16-bit color

MACINTOSH OSX

- G3 running 10.1 or better
- 128 MG of available RAM
- Color monitor with 800x600 resolution running 16-bit color

MACINTOSH CLASSIC

- Power Macintosh 180 (G3 recommended)
- 128 MG of available RAM
- System 8.6 or later
- 4x (or better) CD-ROM drive
- Color monitor with 800x600 resolution running 16-bit color
- Sound capability

QuickTime Requirements

QuickTime is required to run the program. You can click the InstallQuicktime.html file on this CD-ROM, which will bring you directly to the Apple QuickTime website, where you can download the program. The website is www.apple.com/quicktime/download

Starting the CD-ROM

Follow these steps to install the CD-ROM and begin working with the program:

WINDOWS

1. Insert the CD into the CD-ROM drive.
2. Double click on My Computer on your desktop.
3. Double click on the CD-ROM drive, most commonly called the D:/ drive.
4. Double click on the Start_HerePC.exe file from the CD-ROM.

MACINTOSH

1. Insert the CD into the CD-ROM drive.
2. Double click on the "Launching the Imagination" CD-ROM.
3. Double click on the Start_Here (OSX) or Start_Here (Classic) file from the CD-ROM. Use Start_Here (OSX) for Macintosh OSX 10.1 or higher, and Start_Here (Classic) for System 9.2 or lower.

If you need help installing this program, please call 1-800-331-5094 between 9am and 5pm EST.

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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.



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), which can be launched from the Internet Resources section.



Art Techniques

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



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.



Study Skills Primer

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



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



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

◀ Elements and Principles


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

2D Elements

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

home help credits exit




Principles - Module

Tessellation is a special case of the face/vase illusion. It involves dividing a module into shapes that begin to have an ambiguous figure/ground relationship. These modules are then assembled into a grid structure so that when the portions of the module that were originally perceived as negative space are arranged side by side, they complete a shape that can now be perceived as a positive shape. The artist M. C. Escher used tessellation to create illusions that reveal the contradictions between what makes visual sense and what makes logical sense.

Principles

- Unity & Variety
- Pattern & Rhythm
- Balance
- Scale & Proportion
- Emphasis & Focal Point
- Illusion of Space

Click and drag to manipulate the sides of the shape



Outline

Invert

Reset

Instructions

Click and drag the edges of the unit square to create a shape that tessellates (fills the space without leaving gaps). The Outline button shows you the contour of the shape. The Invert button allows you to experiment with the perception of positive and negative space. The Reset button returns the unit square to its original shape.

Pattern & Rhythm


Module

◀ Elements and Principles

Principles

An interactive activity that allows you to experiment with positive and negative space, found in "Elements and Principles of Art"

home help credits exit




Sculpture

Sculptors reshape raw materials into new forms that will share the same three-dimensional space as the artist. These forms must struggle, like their creators, to overcome and exploit the natural forces of gravity, heat, light, wind, weather and time. Modern sculpture often uses nontraditional materials to comment on contemporary culture or to investigate formal issues of space. However, durable materials such as stone, bronze and ceramic continue to be forged into concrete expressions of the artist's dreams and ideas.

Bronze Casting

Stone Carving

Ceramic Sculpture



⏮ ⏪ ⏩ ⏭ 🔊 🔇

Bronze Casting

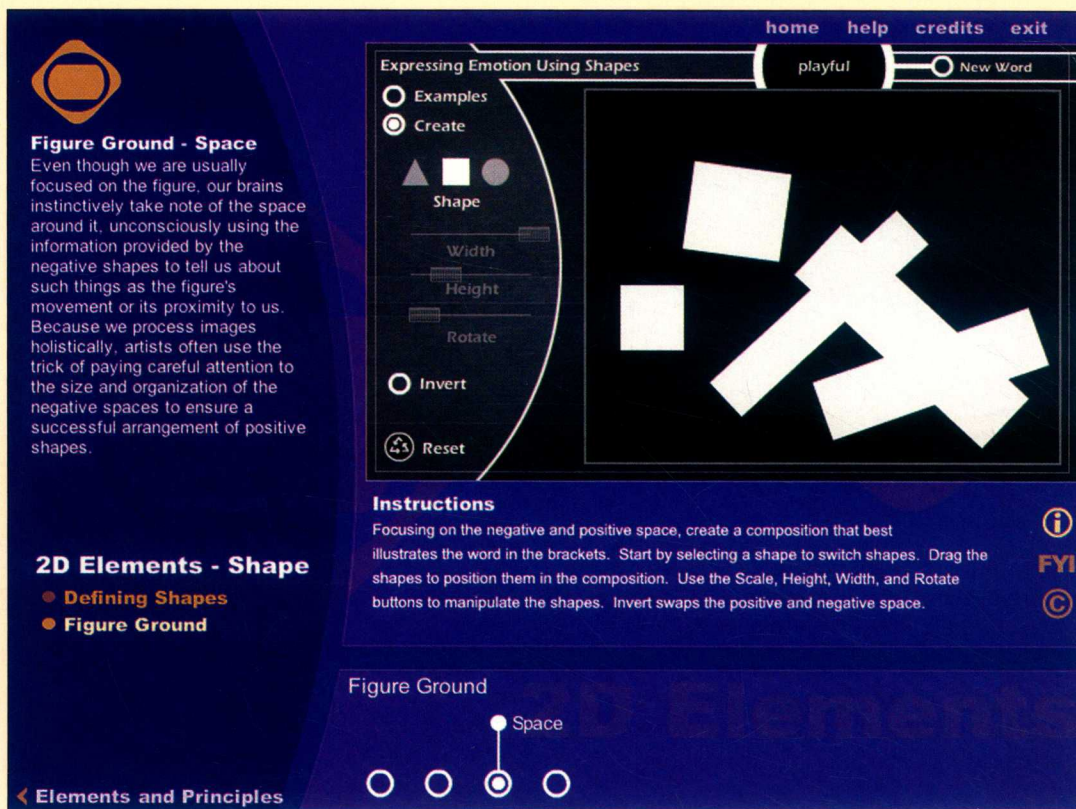
The lost-wax method of bronze casting is an indirect process that allows the artist to work freely in a soft material like clay or wax, and then translate that free expression into a more durable material such as metal.

There are many variations of the lost-wax method. This is just one example.

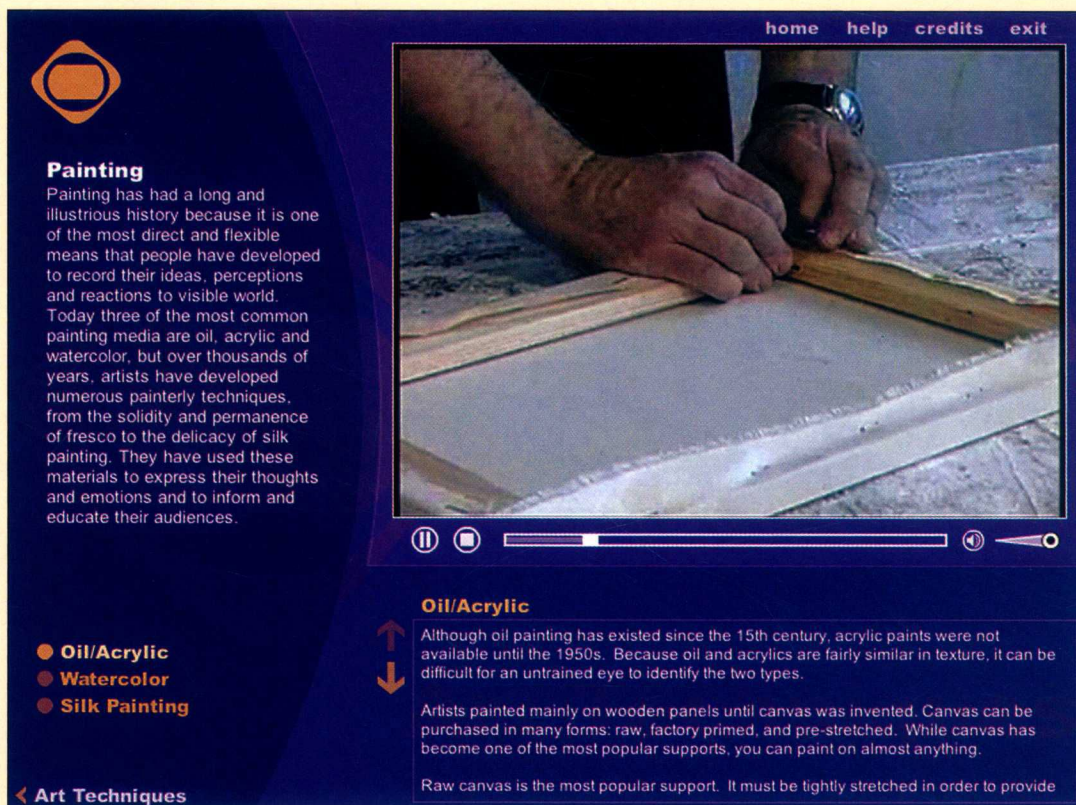
First the artist creates an original sculpture. The wax layer is the exact shape and thickness that is wanted for the final metal sculpture.

⬅ Art Techniques

A video demonstration of the lost-wax method of bronze casting, found in "Techniques"



An interactive activity that allows you to experiment with positive and negative space, found in "Elements and Principles of Art"



A video demonstration of painting with oils and acrylics, found in "Techniques"