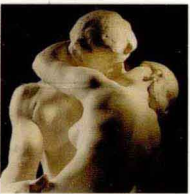


Mary Stewart



Launching the Imagination

A Comprehensive Guide to Basic Design

Launching the Imagination

A Comprehensive Guide to Basic Design

first edition

Mary Stewart

*Launching the Imagination:
A Comprehensive Guide to Basic Design*
is dedicated to Janet Ballweg, who got
the job started, and to Cynthia Ward,
who made sure it got done.

McGraw-Hill Higher Education

A Division of The McGraw-Hill Companies

LAUNCHING THE IMAGINATION: A COMPREHENSIVE GUIDE TO BASIC DESIGN

Published by McGraw-Hill, an imprint of The McGraw-Hill Companies, Inc. 1221 Avenue of the Americas, New York, NY, 10020.

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This book is printed on acid-free paper.

6 7 8 9 0 KGP/KGP 0 9 8 7 6 5 4

ISBN 0-07-230355-7

Editorial director: *Phillip A. Butcher*

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Cover design: *Jenny El-Shamy*

Interior design: *Pam Verros*

Typeface: *10.5/14 Palatino*

Compositor: *GTS Graphics, Inc.*

Printer: *Quebecor World Kingsport*

Cover Image Credits:

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Library of Congress Control Number: 2001097904

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Mary Stewart is currently an Associate Professor and the Foundation Coordinator in the Northern Illinois University School of Art. She also serves as the Regional Coordinator Advisor for Foundations in Art: Theory and Education, a professional organization devoted to excellence in college-level teaching. A long-time member of the Syracuse University Foundation Program, she has taught Two-Dimensional Design, Three-Dimensional Design, and Drawing for over twenty-five years. As an artist, Stewart uses the dialogs of Plato as a beginning point for visual narratives using drawing, visual books, and computer graphics.

The Design Continuum

My fascination with design dates back to 1980, the year I taught my first two-dimensional design course. As a graduate student at Indiana University, I had been teaching drawing since 1977. The transformation of perceptual reality into effective illusion was the main concern in basic drawing, and I knew many ways to accomplish this goal. It was far more difficult to determine either the form or the content for a course in design. In researching the subject, I discovered a dizzying array of skills to master and concepts to explore.

Auditing the courses of two master teachers raised even more questions. The first, taught by Professor William Itter, was derived from the approach developed by his teacher, Joseph Albers. Professor Itter's course was methodical, systematic, and highly analytical. The second course, taught by Professor David Hornung, offered a thorough investigation of unity and variety through an exploration of patterns in art and life. His approach was exuberant, synthetic, and often irreverent. Despite significant differences in their assignments, both teachers presented substantial design information effectively.

In developing my own course, I concluded that a comprehensive approach to design required exuberance as well as analysis and that rambunctiousness was the natural partner to rigor. Design is equally a noun and a verb. It offers a problem-solving process as well as a well-crafted product. Because the ideas and approaches to design are ever-changing, the educational possibilities are infinite. Thus, when McGraw-Hill invited me to write a new design book, I was determined to present substantial information in the liveliest possible way.

A Flexible Framework

Launching the Imagination: A Comprehensive Guide to Basic Design offers a clear, concise, and comprehensive overview of the elements, principles, and problem-solving processes for courses in two-, three-, and four-dimensional design, and concept development. The book covers all of the topics common to foundations courses and found in other textbooks; however, I have attempted to refine, distill, and update the presentation of this core material. Over six hundred images from a wide variety of sources illustrate these points in a clear and engaging manner. A special effort has been made to include the broadest possible range of images, including examples from

photography, design and the media arts, as well as traditional fine arts. *Launching the Imagination* showcases contemporary art, so that first-year students (many of whom are concurrently studying art history) have a fuller view of the art world they will be entering. The stylistic range is broad and the examples are drawn from many cultures.

Launching also includes many unique features:

- For the first time, four-dimensional design is presented as a unique and complex design dimension in its own right. Time has always been an essential aspect of art, from the narrative paintings of the Renaissance to a contemporary photographer's awareness of the decisive moment. New technologies such as video, film, and computers continually expand the potential uses of time in art. Six major aspects of time are discussed in Chapter 10, narrative and non-narrative aspects are addressed in Chapter 11, and interdisciplinary arts are discussed in Chapter 12.
- *Launching the Imagination* is the only foundations text that includes an extensive discussion of concept development and creativity, including specific critical thinking and problem-solving strategies, time-management techniques, and a thorough discussion of critiques.
- Profiles are special two-page spreads, found in every chapter, which highlight interviews with living artists and designers. Through these interviews, students learn about the working processes, career choices, obstacles overcome, and criteria for excellence of a remarkable group of masters in the field. These interviews help students see connections between basic design and professional practice while providing an introduction to potential careers.
- Each chapter ends with a point-by-point summary, a list of key words, a brief list of recommended readings, and at least five key questions. These questions are designed to help students analyze their studio works in progress, rather than solely relying on a final critique for input.

A glossary, extensive bibliography, and comprehensive index provide further information and help readers access sections of the book of particular interest.

Unified in a single text, yet separated into four clearly defined divisions, *Launching the Imagination: A Comprehensive*

Guide to Basic Design offers teachers enormous flexibility in creating courses which combine traditional ideas with timely innovations.

A Pedagogical Support System

In addition to the integrated pedagogy highlighted above, each copy of *Launching the Imagination* is packaged with *Launching the Imagination's Core Concepts in Art* CD-ROM, which features over 70 interactive exercises illustrating such fundamental elements as line, shape, and color; narrated video segments on a wide range of media; study resources correlated to each chapter; a research and Internet guide; and a study skills section offering practical advice on succeeding at college.

Instead of providing extensive exercises in the text, *Launching the Imagination* is accompanied by an extensive Instructor's Manual. Advice on course construction, critique skills, and technical resources is included, along with over fifty terrific assignments.

Finally, *Launching the Imagination* is supported by a dynamic Website featuring additional studio exercises, Web-based resources for students and teachers, and interactive problems for further study. The address for this site is www.mhhe.com/launching

Acknowledgments

It has been quite a job and I've received a lot of help from my colleagues. At Northern Illinois University, School of Art Chair Adrian Tió has been relentlessly optimistic and highly supportive. From Syracuse University, I would like to thank Paul Nielsen and Sarah McCoubrey, who chaired the Art Foundation Department during this project, and were consistently helpful. Peter Forbes, Jude Lewis, Stephen Carlson, and Stan Rickel offered their encouragement and lots of help, and librarians Randall Bond and Terence Keenan provided prompt, gracious, and insightful advice on my many research questions. Mat Kelly, Ben Marra, and Akiyo Okura acted as my assistants at various points—each contributed ideas as well as energy to the book. I would particularly like to thank Jason Chin for commenting at length on many chapters, and Trisha Tripp and Cally Iden, whose critiques appear in chapter six. Colorado College, where I worked as a scholar-in-residence in January 2000,

also provided valuable support. I would especially like to thank Kate Leonard, who arranged my visit, librarian Leroy Smith, who created a storyboard Website for my students, and Carl Reed, whose advice substantially improved the three-dimensional design section of this book.

I would like to thank the following artists and designers who contributed so generously to the Profiles which accompany each chapter:

Ken Botnick	<i>Graphic Designer</i>
Nancy Callahan	<i>Artist</i>
Bob Dacey	<i>Illustrator</i>
Diane Gallo	<i>Writer</i>
Sharon Greytak	<i>Filmmaker</i>
Ann Baddeley Keister	<i>Weaver</i>
Heidi Lasher-Oakes	<i>Sculptor</i>
David MacDonald	<i>Ceramicist</i>
Rodger Mack	<i>Sculptor</i>
Bonnie Mitchell	<i>Internet Artist</i>
Rick Paul	<i>Sculptor</i>
Ken Stout	<i>Painter</i>
Jerome Witkin	<i>Painter</i>
Phillia Yi	<i>Printmaker</i>

I am also grateful for the advice of the following reviewers, who responded thoughtfully to the project in various stages of development. Their opinions, suggestions, criticisms, and encouragement helped shape the book:

Scott Betz	<i>Weber State University</i>
Jeff Boshart	<i>Eastern Illinois University</i>
Peter Brown	<i>Ringling School of Art and Design</i>
Brian Cantley	<i>California State University, Fullerton</i>
Laurie Beth Clark	<i>University of Wisconsin, Madison</i>
Michael Croft	<i>University of Arizona</i>
John Fillwalk	<i>Ball State University</i>

David Fobes	<i>San Diego State University</i>
Albert Grivetti	<i>Clarke College</i>
Imi Hwangbo	<i>University of Louisville</i>
Michelle Illuminato	<i>Bowling Green State University</i>
Ann Baddeley Keister	<i>Grand Valley State University</i>
Margaret Keller	<i>St. Louis Community College</i>
Dan Lowery	<i>Southwestern Illinois College</i>
Karen Mahaffy	<i>University of Texas at San Antonio</i>
Richard Moses	<i>University of Illinois</i>
Gary Nemcosky	<i>Appalachian State University</i>
Helen Maria Nugent	<i>Art Institute of Chicago</i>
Rick Paul	<i>Purdue University</i>
Ron Saito	<i>California State University, Northridge</i>
Karen Schory	<i>Johnson County Community College</i>
Susan Slavick	<i>Carnegie Mellon University</i>
Paul Wittenbraker	<i>Grand Valley State University</i>
William Zack	<i>Ball State University</i>

Finally, the McGraw-Hill team has been knowledgeable, supportive, and unfailingly enthusiastic. Sponsoring Editor Joe Hanson was wonderfully encouraging, and strongly committed to the design of this book as well as its content. Development Editor Cynthia Ward, Editorial Director Phil Butcher, Designers Keith McPherson and Pam Verros, Production Manager Mary Conzachi, and Marketing Manager David Patterson were highly accessible and wonderfully supportive throughout. Christine Baker, Editorial Project Manager for GTS Publishing Services, offered clear production guidelines and kept the whole project on track. And, Picture Researchers Elsa Peterson and Judy Brody of Elsa Peterson Ltd. did a great job with my many requests and obscure sources: without their detective work, I could never have included such a wide range of images in this book.

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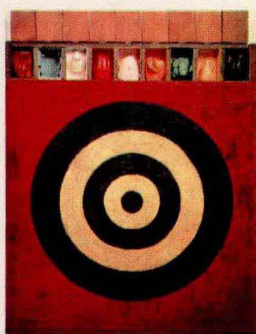
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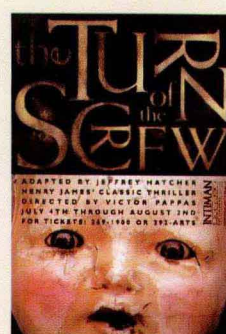
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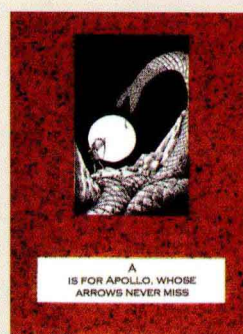
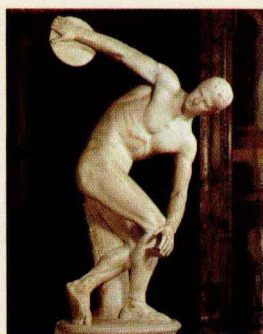
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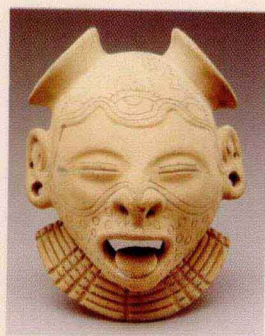
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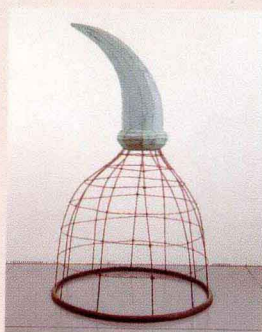
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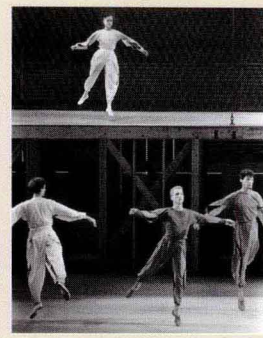
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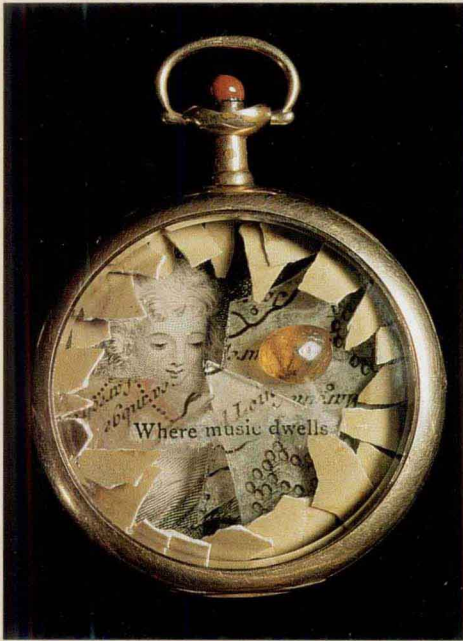
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Beginner's Mind, Open Mind

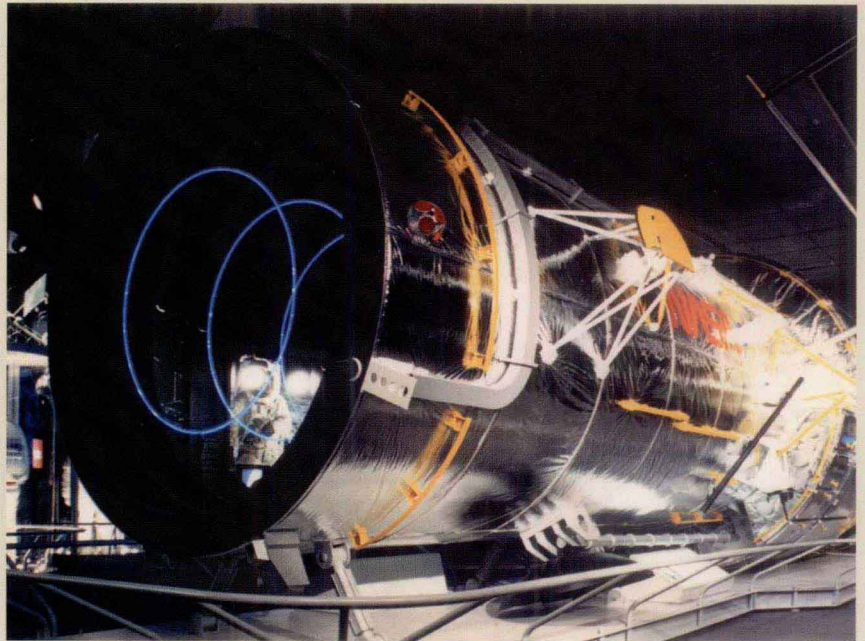
You are ready to embark on a marvelous journey. New technologies and exhibition venues offer dazzling new ways to produce, perform, and publicize visual ideas. Contemporary sculpture has expanded to include performance art and installations (i.1), and metalsmiths now use everything from plastics to precious metals to create inventive small-scale sculptures (i.2). Graphic designers develop many forms of visual communication, from shopping bags and exhibitions (i.3) to Websites, logos, and brochures. Film and video, the most popular forms of public storytelling worldwide, are becoming increasingly integrated with the Internet, which promises to extend visual communication even further (i.4). And, as a result of the extensive experimentation



i.1 Bill Viola, *Slowly Turning Narrative*, 1992. Bill Viola's *Slowly Turning Narrative* consists of a large, rotating screen onto which moving images are projected. One side of the screen is a mirror, which reflects distorted images back into the room.



i.2 Keith E. LoBue, *Where the Music Dwells*, 1993. A broken pocket watch can become an evocative artwork when images and words are added.



i.3 Bill Cannan & Co., NASA's Participating Exhibit at the 1989 Paris Air Show. To suggest the mystery of space travel and highlight individual displays, this NASA exhibition used dramatic pools of light within a mysterious dark setting.



i.4 Hans-Jürgen Syberberg, *Parsifal*, 1982. Syberberg combined live actors with oversized projections of dreamlike landscapes in his filmic interpretation of Richard Wagner's opera.



i.5 Christian Marclay, *Amplification*, 1995. The photographic images in this installation shift, fuse, and divide, depending on the position of the viewer.