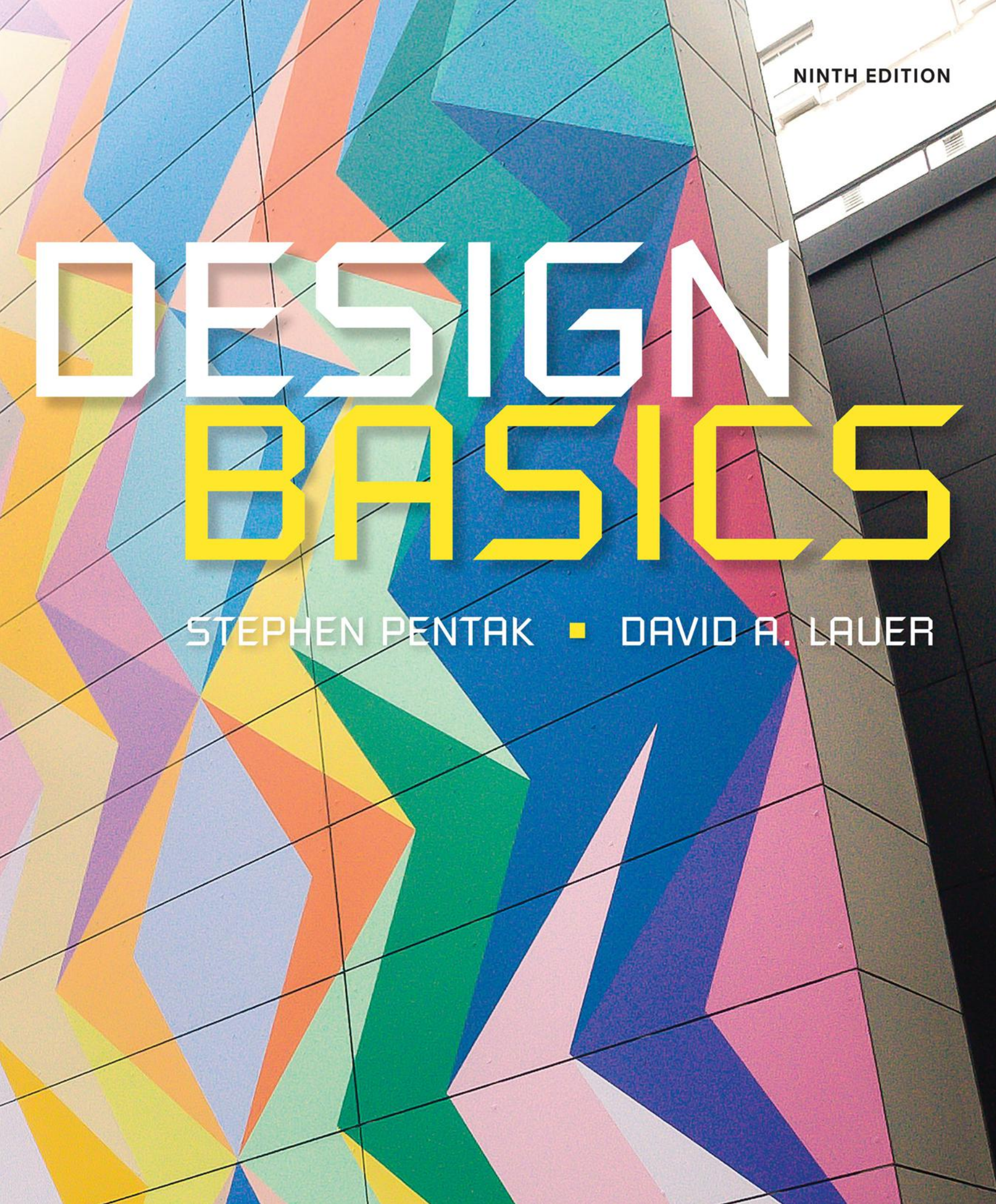
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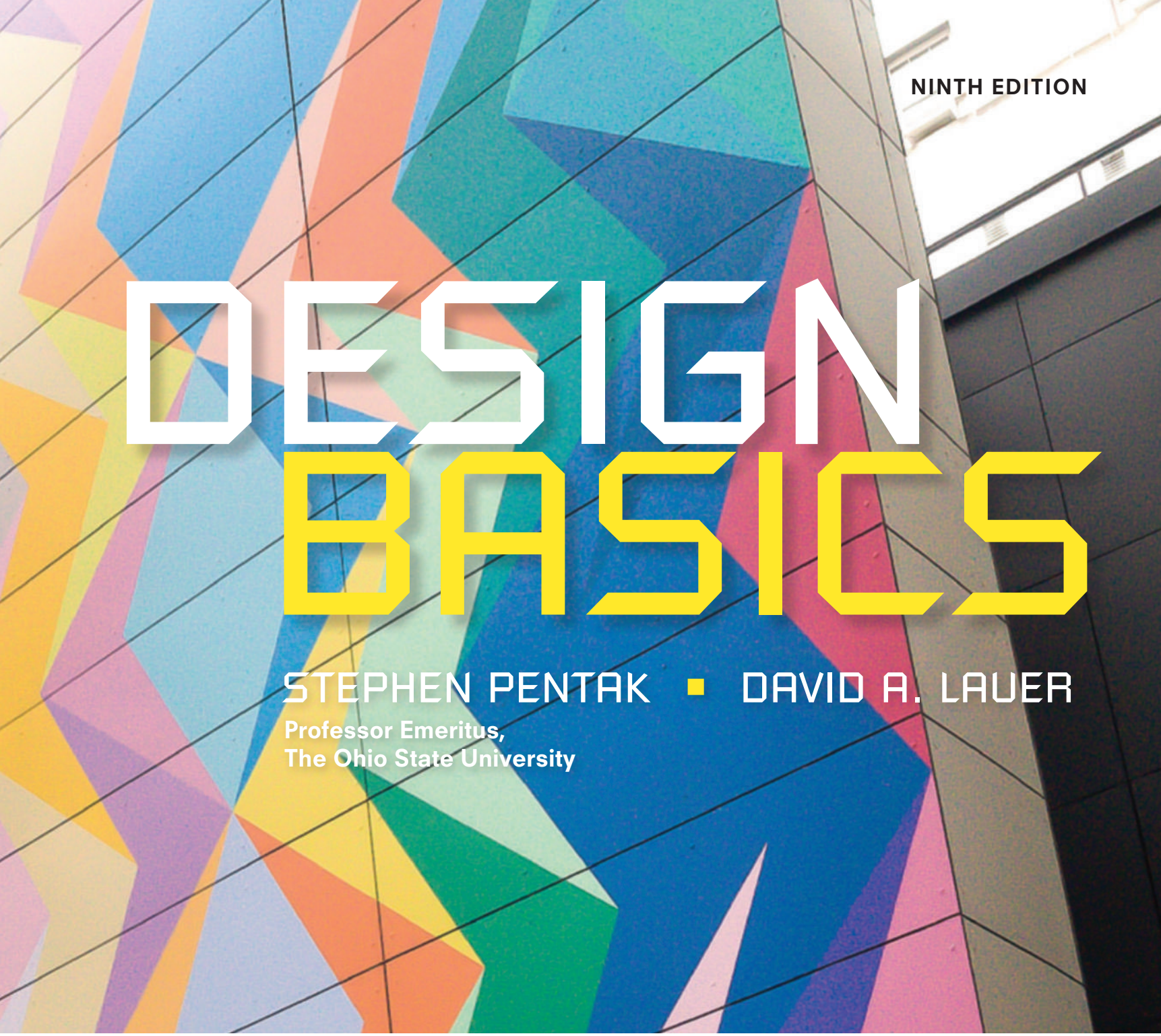

NINTH EDITION

DESIGN BASICS

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Professor Emeritus,
The Ohio State University

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ABOUT THE COVER ART

ODILI DONALD ODITA.
Installation view of "Time and Time." 2012.
Permanent installation at the New York Presbyterian Hospital, New York.

Odili Donald Odita's mural enlivens the patients' view at the Presbyterian Hospital in New York. This cover photo offers a look at a challenging and complex design problem and solution. We may think of a painting as an experience viewed frontally, but this painting is either seen in glimpses or from various angled points of view. Here is a solution to a formal problem, but also an emotional problem. Prior to the mural, the view from the hospital windows was a blank wall.

Odita has exhibited extensively internationally, and was included in the American Pavilion at the 2007 Venice Biennale. His work is informed by international currents including his own origin in Nigeria and current life in the United States. Odita says of his work:

> What is most interesting to me is a fusion of cultures where things that seem faraway and disparate have the ability to function within an almost seamless flow. The fusion I seek is one that can represent a type of living within a world of difference. No matter the discord, I believe through art there is a way to weave the different parts into an existent whole, where metaphorically, the notion of a common humanity can be understood as real.

To Debbie

CONTENTS

PREFACE

This ninth edition of *Design Basics* continues to offer a breadth of sources to illuminate the language of design. A new edition offers the opportunity to bring in recent additions from visual culture and the larger world of ideas. While the elements and principles remain consistent and enduring, new media and new applications to the traditional media offer exciting examples for us to view and consider.

In Chapter 1 there are new examples of design forms that learn from nature. Artists and designers have been learning from nature throughout recorded history, and we have only to look at Leonardo's sketchbook to find ideas in this vein. A difference we can see in new approaches is an almost direct connection to mirroring organic growth structures in creating visual form, and actually working with living biodegradable materials in the production of packaging.

In almost every chapter you will find reference to the work of two artists who were interviewed in preparation for this new edition. Painter Sydney Licht and architect Jonathan Poore offered insights into the workings of design principles and elements in their work, and you will see the results throughout the text.

Another recurring feature of this edition are the paintings of John Moore and Louise Fishman, which appear in every chapter. These two paintings of similar size and proportion are contrasting in their styles. They show different thinking and execution that is obvious at a glance, but also some surprising kinships for such startlingly different characters.

One other area of expanded coverage can be found in Chapter 9. Contemporary interest in complex patterns can be found in both science and art. We will see that structure like this has been of interest to pattern designers since the fourteenth century.

Please be sure to explore the list of resources for the many new links to interesting features that allow this text to open a world of greater knowledge.

RESOURCES

Many new resources are available for instructors and students with this ninth edition.

For Students

Cengage Learning's CourseMate with eBook brings the text to life with study tools that enhance the understanding of design concepts presented in the book, including chapter concept videos narrated by the author, quizzes, image flashcards, and interactive foundation modules. The CourseMate site also offers in-depth video interviews with painter Sydney Licht and architect Jonathan Poore, video demonstrations of studio art techniques, links to explore related art and design websites, and dozens of design projects and research assignments.

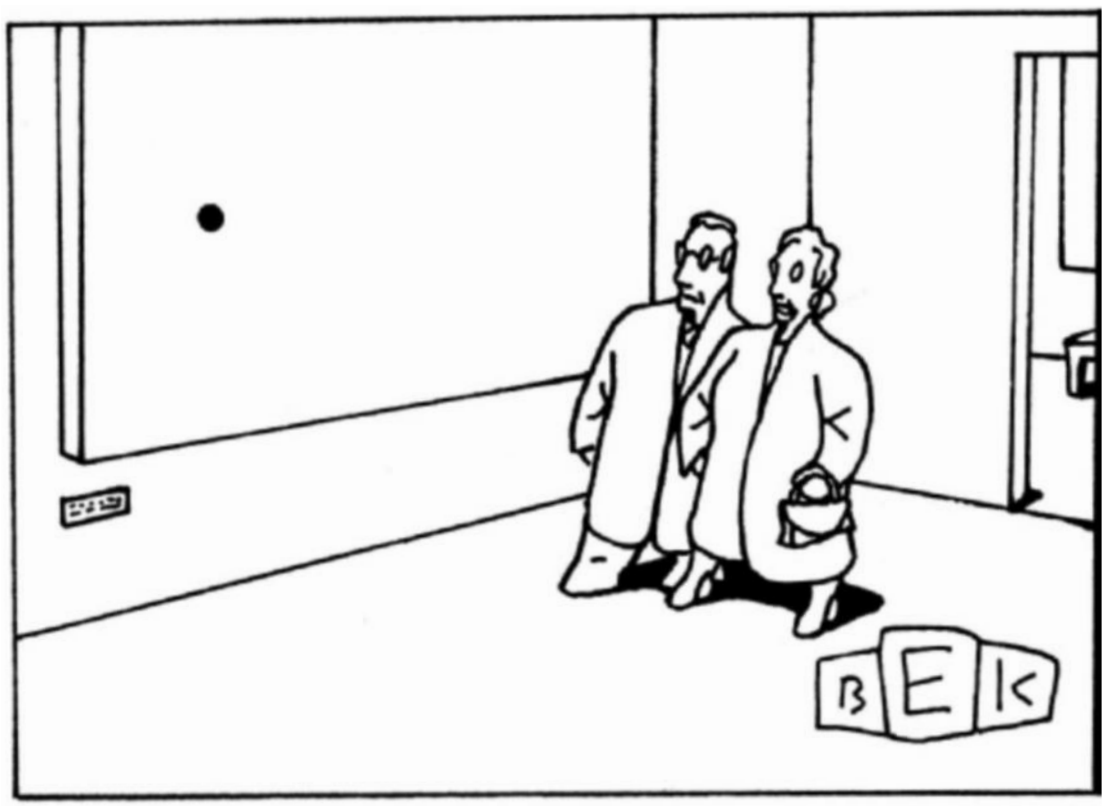
The eBook allows students to take notes, highlight, and search, and it provides an integrated, one-stop approach to accessing this edition's robust digital content. Icons appear throughout the text, with active links in the eBook, making it easier for students to know when to refer to specific resources.

For Instructors

Instructor resources are available on the Instructor's Companion Website and include easy access to the Digital Image Library with high-resolution images (including diagrams and fine art images from the text) as well as PowerPoint slides, Learning Objectives, and Critique Activities for each chapter.

PART 1

DESIGN PRINCIPLES



"Where does he get all his ideas?"

Bruce Eric Kaplan
The Cartoon Bank: A New Yorker Magazine Company.

CHAPTER 1

DESIGN PROCESS

DESIGN DEFINED

What do you think of when you hear the word *design*? Do you associate design with fashion, graphics, furniture, or automotive style? Design has a more universal meaning than the commercial applications that might first come to mind. A dictionary definition uses the synonym *plan*: To **design** indeed means to plan, to organize. Design is inherent in the full range of art disciplines from painting and drawing to sculpture, photography, and time-based media such as film, video, computer graphics, and animation. It is integral to crafts such as ceramics, textiles, and glass. Architecture, landscape architecture, and urban planning all apply visual design principles. The list could go on. Virtually the entire realm of human production involves design, whether consciously applied, well executed, or ill considered.

Watch a video about the design process.

Go online to CengageBrain to access this chapter's Studio Project.

Visual Organization

Design is essentially the opposite of chance. In ordinary conversation, when we say "it happened by design," we mean something was planned—it did not occur just by accident. People in all occupations plan, but the artist or designer plans the arrangement of elements to form a visual pattern. Depending on the field, these elements will vary—from painted symbols to written words to utilitarian objects to furniture and architectural forms. The result is always a visual organization. Art, like other careers and occupations, is concerned with seeking answers to problems. Art, however, seeks visual solutions achieved through a design process.

The poster shown in **A** is an excellent example of a visual solution. *How* the letters are arranged is an essential part of communicating the idea. The poster in **B** also creates a

A

John Kuchera. *It's Time to Get Organized.* 1986. Poster. Art Director and Designer, Hutchins/Y&R.

B

Marty Neumeier. *War: What Is It Good For?* Poster design. Copyright: free art for public use.

Explore more: an ad agency

visual statement. Red is used for emphasis, bringing forward the word *war* from the text "what is it good for?" This red appears to have been crudely brushed on with drips and rough edges accentuating a violent urgency, and stands in contrast to the graceful formality of the text in black. If we recall the message in **B**, it will be because we will recall how the elements are organized. As we will see in future examples as well, **B** is a successful meeting of form (the visual elements) and content (the message).

Creative Problem Solving

The arts are called *creative* fields because there are no predetermined correct answers to the problems. Infinite variations in individual interpretations and applications are possible. Problems in art vary in specifics and complexity. Independent painters or sculptors usually create their own "problems" or avenues they wish to explore. The artist can choose as wide or narrow a scope as he or she wishes. The architect or graphic and industrial designer is usually given a problem, often with very specific options and clearly defined limitations.

The creative aspect of art and design cannot be reduced simply to an idea about making things look better. To keep that in mind, observe the packaging material shown in **C**. A problem was defined by two students: "How can we create a sustainable packing material to replace foam, which is not biodegradable?" The solution, first generated by these students in the Inventor's Studio class, taught by Burt Swersey at Rensselaer Polytechnic Institute (RPI), reflects his teaching dictum: "I'm not interested in your ideas. Find a problem to solve." The problem found a potential solution in the form of a strong fungus observed by one of the students on his family farm. The resulting material is grown as a fungus and is biodegradable. This was not a visual problem or solution, but we may find beauty in the right use of materials. While our emphasis will be on visual design, it is worth remembering this lesson in problem solving. This theme will recur in other examples. In later chapters, we will see the work of architect Jonathan Poore who tells his clients, "We lead with the need, not the solution."

C

Evocative Design. *Mushroom Packaging*.

Explore more: sustainable design

STEPS IN THE PROCESS

We have all heard the cliché "a picture is worth a thousand words." This is true. There is no way to calculate how much each of us has learned through pictures. Communication has always been an essential role for art. Indeed, before letters were invented, written communication consisted of simple pictorial symbols. Today, pictures can function as a sort of international language. A picture can be understood when written words may be unintelligible to the foreigner or the illiterate. We do not need to understand German to grasp immediately that the message of the poster in **A** is pain, suffering, and torture.

Art as Communication

In art, as in communication, the artist or designer is saying something to the viewer. Here the successful solution not only is visually compelling but also communicates an idea. Any of the elements of art can be used in communication. Purely abstract lines, color, and shapes can very effectively express ideas or feelings. Many times communication is achieved through symbols, pictorial images that suggest to the viewer the theme or message. The ingenuity of creative imagination exercised in selecting these images can be important in the finished work's success.

Countless pictures demonstrate that words are not necessary for communication. We can see that in two examples that suggest the idea of balance. In the photograph *Balanced Rock* **(B)** no words are needed to communicate the idea. In **C** we read the word, but the concept is conveyed visually. The uppercase *E* provides a visual balance to the capital *B*, and the dropped *A* is used as a visual fulcrum. As in **A** the concept comes across independent of language.

So we are led to wonder how these artists arrived at their conclusions. Both **B** and **C** are good ideas, but how were they generated? We can appreciate that the process of trial and error would differ between working with rocks and text! Examples on the coming pages will demystify the work behind the results we admire in accomplished artworks.

The Creative Process

These successful design solutions are due, of course, to good ideas. Students often wonder, How do I get an idea? Almost everyone shares this dilemma from time to time. Even the professional artist can stare at an empty canvas, the successful writer at a blank page. An idea in art can take many forms, varying from a specific visual effect to an intellectual communication of a definite message. Ideas encompass both content and form.

← **A**

***Stop Torture*. 1985. Poster for Amnesty International. Stephan Bundi, Art Director and Designer; Atelier Bundi, Bern, Switzerland.**

It is doubtful that anyone can truly explain why or how an answer to something we've been puzzling over appears out of the blue. Our ideas can occur when we are showering or mowing the lawn, or in countless other seemingly unlikely situations. We can say it is unlikely that such a moment of insight will occur unless we define the problem, as Swersey suggests, and listen attentively to "our characters," as the writer Vladimir Nabokov suggests. Since we are not counting on a bolt from the blue to inspire us, what sort of activities can promote the likelihood that a solution to a problem will present itself?

The media and the message can vary dramatically, but a process of development can transcend the differences. We suggest three very simple activities with very simple names:

Thinking
Looking
Doing

These activities are not sequential steps and certainly are not independent procedures. They overlap and may be performed almost simultaneously or by jumping back and forth from one to another. One thing is certain, however: A moment of sudden insight (like getting an idea while showering) rarely occurs without an investment of energy into the problem. Louis Pasteur said that "chance favors the prepared mind," and the painter Chuck Close tells it like it is: "Inspiration is for amateurs. The rest of us get to work."

← **B**

Andy Goldsworthy. *Balanced Rock* (Misty, Langdale, Cumbria, May 1977). *Andy Goldsworthy: A Collaboration with Nature* (New York: Harry N. Abrams, Inc., Publishers, 1990).

Explore more from Andy Goldsworthy.

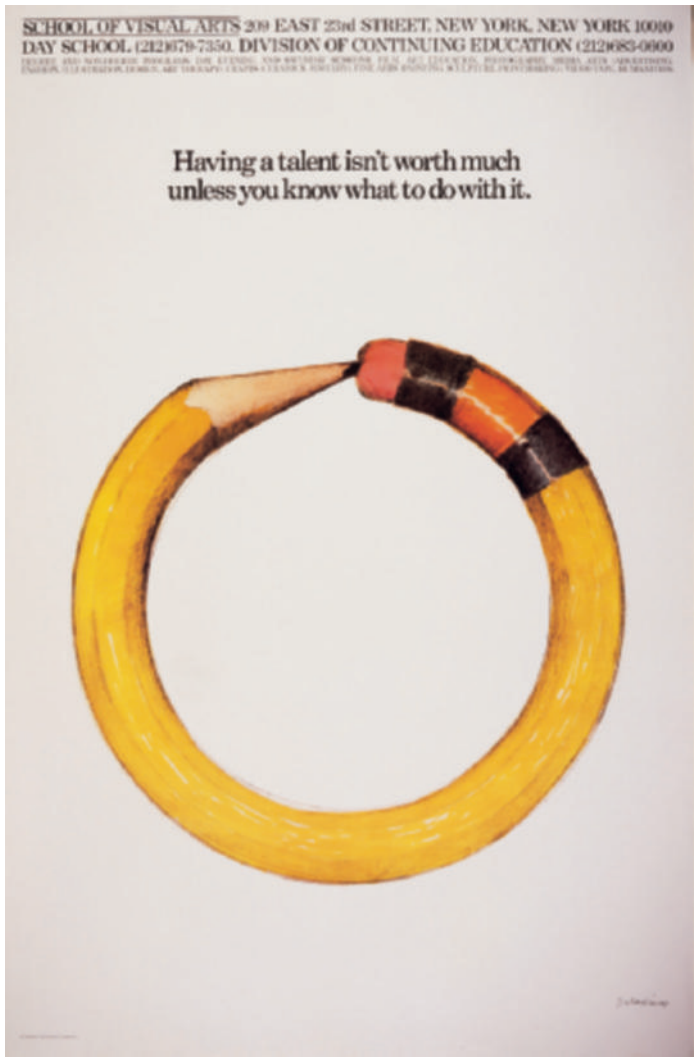
→ **C**

The layout of the letters matches the word's meaning to convey the idea.

BALANCE

GETTING STARTED

The well-known French artist Georges Braque wrote in his *Cahiers* (notebooks) that "one must not think up a picture." This is a compelling argument for the intuition and innovation we expect from art and design. Nevertheless, this idea can be overly romanticized to suggest that "thinking" hinders the creative impulse, perpetuating a cliché of the artist as an inarticulate bohemian. In fact, art and design are intellectual activities and are thoughtful by nature. This we will see in the work and reflections of practitioners as diverse as painter Sydney Licht and cinematographer Stephen Goldblatt.



↑ **B**

"Having a talent isn't worth much unless you know what to do with it." Poster for the School of Visual Arts. 1978.

← **A**

Claes Oldenburg. *Proposal for a Colossal Monument in Downtown New York City: Sharpened Pencil Stub with Broken-off Tip of the Woolworth Building.* 1993. Etching with aquatint, 2' 8½" × 1' 10". Collection of Claes Oldenburg and Coosje van Bruggen.

Explore more of the artist's work.

Thinking about the Problem

Knowing what you are doing must precede your doing it. So thinking starts with understanding the problem at hand:

- Precisely what is to be achieved? (What specific visual, intellectual, or emotional effect is desired? What problem is being solved?)
- What media are to be employed? Does the desired result dictate the media, or does the problem get solved through the attributes and limitations of a predetermined medium?
- Is this a project for you as an individual, or is collaboration involved?

These questions may all seem self-evident, but effort invested without full awareness will likely be nonproductive.

C

Tom Friedman. *Untitled.* 1992. Pencil shaving, 22" × 1½" × 1½". from an edition of two.

Explore more: a gallery

Thinking about the Solution

Thinking can be especially important in art that has a specific theme or message. How can the concept be communicated in visual terms? A first step is to think logically of which images or pictures could represent this theme and to list them or, better yet, sketch them quickly, because a visual answer is what you're seeking. Let's take a specific example: What could visually represent the idea of art or design? Some obvious **symbols** appear in the designs on these pages, and you will easily think of more. You might expand the idea by discussing it with others. They may offer suggestions you have not considered. In many cases such as large architectural projects, art installations, and films, collaboration is a requirement.

Sketch your ideas to see immediately the visual potential. Sketches may take the form of drawings, but can just as easily be a number of photographs, or collected material relevant to the project. At this point you do not necessarily decide on one idea, but it's better to narrow a broad list to a few ideas worthy of development. Choosing a visual image is only the first step. How will you use your choice? Three examples shown here all start with a pencil, but take that to unique and memorable conclusions:

- A fragment of a pencil becomes the subject of a monumental sculpture. **(A)**
- Wasted talent is symbolized by a distorted and useless pencil. **(B)**
- A carefully sharpened pencil becomes a spiraling ribbon demonstrating art's ability to transform our understanding of form. **(C)**

These examples are imaginative and eye-catching. The image was just the first step. How that image or form was used provided the unique and successful solution.

Watch a video of architect Jonathan Poore discussing thinking.

FORM AND CONTENT

What will be presented, and how will it be presented? The thinking stage of the design process is often a contest to define this relationship of *form* and *content*. The contest may play itself out in additions and subtractions as a painting is revised or in the drafts and sketches of an evolving design concept. The solution may be found intuitively or may be influenced by cultural values, previous art, or the expectations of clients.

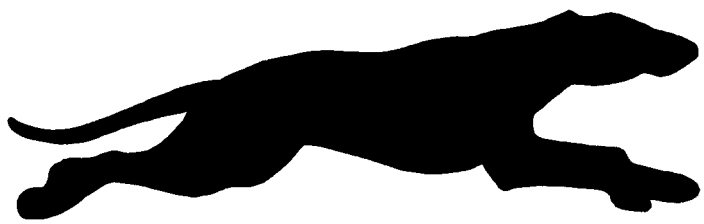
Selecting Content

Raymond Loewy's revised logo for the Greyhound Bus Company is an example of content being clearly communicated by the appropriate image or form. The existing logo in 1933 **(A)** looked fat to Loewy, and the chief executive at Greyhound agreed. His revised version shown in **B** (based on a thoroughbred greyhound) conveys the concept of speed, and the company adopted the new logo.

Selecting Form

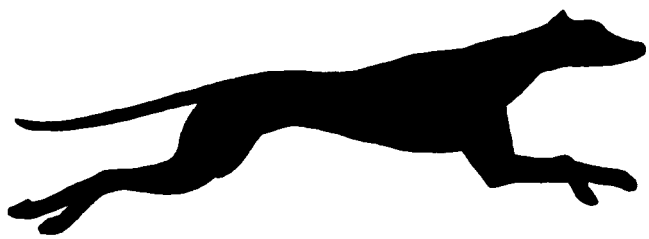
The form an artist or designer selects is brought to an elemental simplicity in the challenge of designing **icons** or **pictograms** for signs, buttons, and web or desktop applications. For these purposes the image must be as simple and unambiguous as possible. The examples shown in **C** communicate a number of activities associated with a picnic area in a park and do so in a playful manner. Beneath the fun appearance, though, we can recognize that simple shapes such as circles and ovals predominate, and that the number of elements is as few as possible to communicate with an image and no text.

Go online via CengageBrain to access Foundations Module: Levels of Content.



A

Raymond Loewy. Original logo for Greyhound Bus Co.



B

Raymond Loewy. Redesigned logo, 1933.

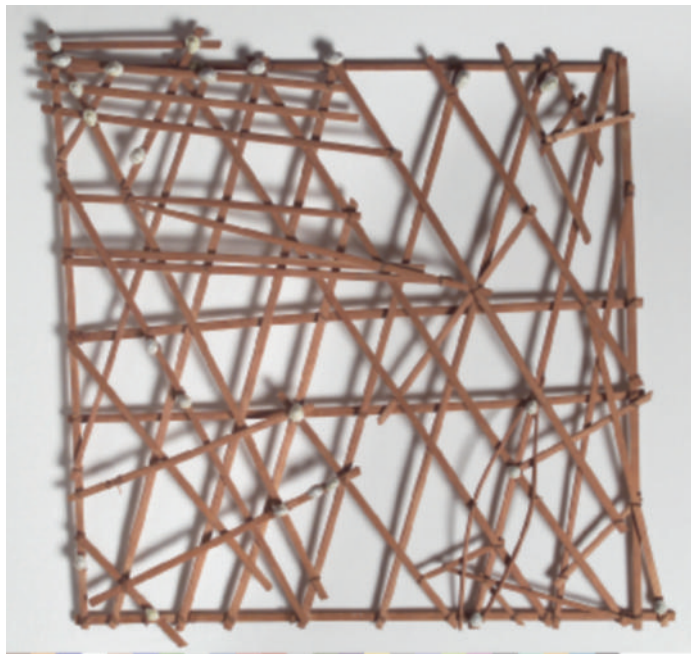
Form and content issues would certainly be easier to summarize in a monocultural society. Specific symbols may lose meaning when they cross national, ethnic, or religious borders. The *Navigational Chart* from the Marshall Islands shown in **D** communicated currents and navigational landmarks to the island people who knew how to read this. For the rest of us it is a mysterious web of bamboo lines and shells marking a number of points. We may infer a meaning from an impression that the construction is not an arbitrary arrangement, but without more information the visual clues would not communicate to us. We can only guess how successfully the signs in **C** would communicate to the islanders who used the navigational map.

Given these obstacles to understanding, it is a powerful testimony to the meaning inherent in form when artworks *do* communicate successfully across time and distance. Raymond Loewy's design solution conveys speed and grace with an image that can be understood by many generations and many cultures.

↑ **C**

Chris Rooney. *Picnic Icons.* From Blackcoffee Design Inc., editor, *1,000 Icons, Symbols, and Pictograms: Visual Communication for Every Language* (1000 Series) (Beverly, Mass.: Rockport Publishers, 2009).

Explore more from Chris Rooney.



→ **D**

Navigational Chart. Micronesian, Marshall Islands, late 19th–early 20th century. Findspot: Marshall Islands. Bamboo, cowrie shells, and twine, 2' 2" × 2' 13/16". Chart consisting of thin bamboo rods, tied together into roughly square form, with diagonally oriented elements and cowrie shells at some intersections. The bamboo elements represent currents; the cowries represent land masses. On view in the Richard B. Carter Gallery (Oceanic Art), Museum of Fine Arts, Boston. Gift of Governor Carlton Skinner and Solange Skinner, 2002. Photograph © 2014 Museum of Fine Arts, Boston, 2002.789.

FORM AND FUNCTION

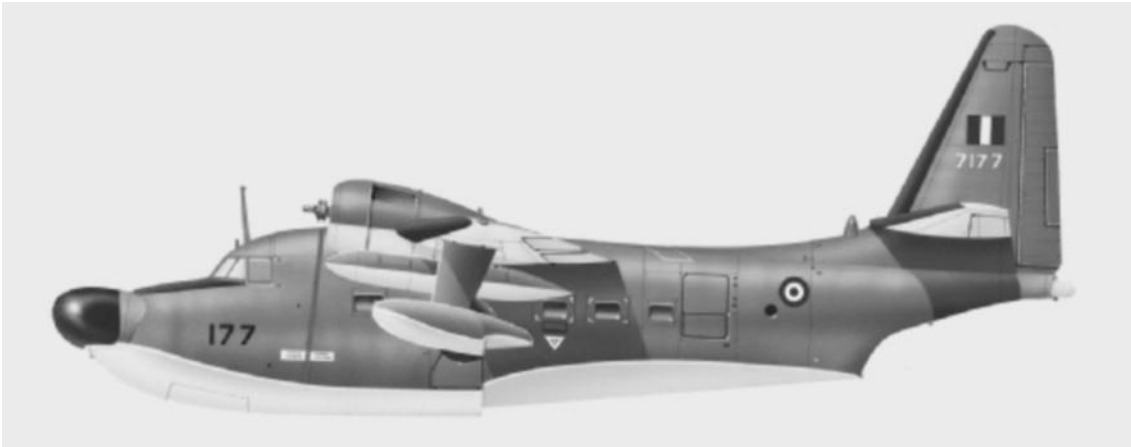
The seaplane shown in **A** shares a similarity of form to the whale shown in **B**. We can probably assume that the designers of the seaplane did not copy the form of this whale; however, both the plane and whale are streamlined for easy movement through the water. In each case the form follows function.

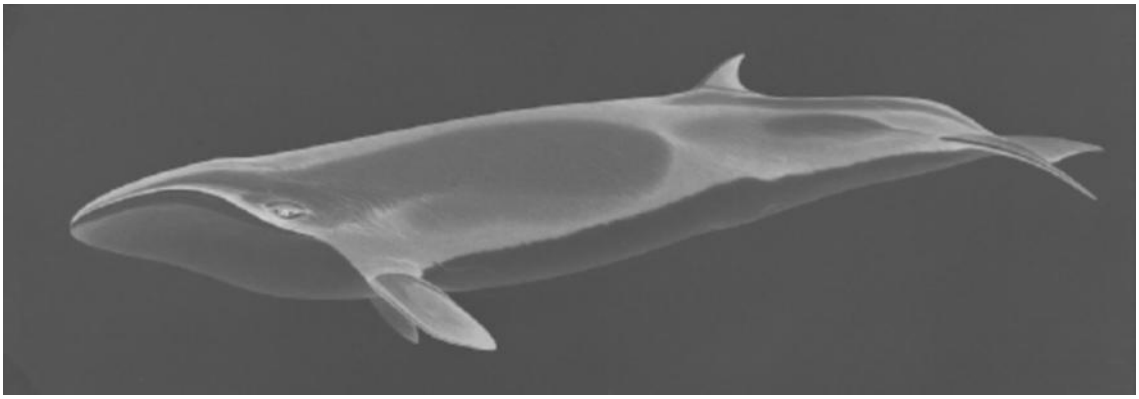
When we say that form follows function, we say that purpose defines the look and shape of an object, and that efficiency is obvious. This relationship is often easiest to see and acknowledge in utilitarian design, such as the furniture design of the American Shaker movement. The interior presented in **C** reveals a simple, straightforward attitude toward furniture and space design. All the furnishings are functional and free from extraneous decoration. The ladder back of the chair exhibits a second utility when the chair is hung on the wall. Everything in this space communicates the Shaker value of simplicity.

The meandering bookshelf and curved furniture shown in **D** are also functional but in a playful and surprising way. The forms are not dictated by a strict form-follows-function design approach. The design solution is simple, but the forms express a sense of visual delight and humor as well. This may seem whimsical in contrast to the austerity of Shaker design, but in fact both offer a satisfying economy and unadorned clarity.

A

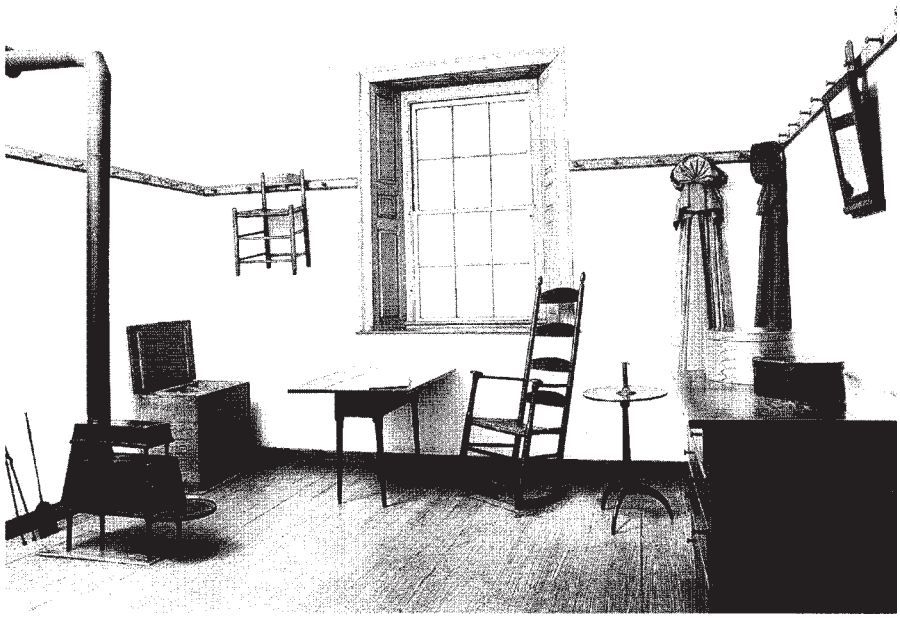
Grumman HU–16 Albatross, post–WWII "utility and rescue amphibian." Bill Gunston, consultant editor, *The Encyclopedia of World Air Power* (London: Aerospace Publishing Limited, 1980), p. 165.





B

Pygmy Right Whale *(Caperea marginata)*, Southern Hemisphere, 18'–21½' (5.5–6.5 m). From Mark Cawardine and Martin Camm, *Whales, Dolphins, and Porpoises* (London: Dorling Kindersley, 1995), p. 48.



C

Shaker interior. Reproduced by permission of the American Museum in Britain, Bath, U.K. ©

D

Ron Arad. *"Restless" Exhibition*. The Barbican Centre, London, England.

Explore more: a design firm

SOURCES: NATURE

Looking is probably the primary education of any artist. This process includes studying both the natural world and human artifacts. Observing nature reveals the elegant adaptations of plants and animals to their environment. The structures of nature, from beehives to birds' wings, offer models for efficient design and beautiful art.

Source versus Subject

Sources in nature are clearly identifiable in the works of some artists, while less obvious in the works of others—perhaps revealed only when we see drawings or preparatory work. In any case a distinction should be made between source and subject. The source is a stimulus for an image or idea. For example, the lamp designs shown in **A** seem to have been generated by an organic process of growth. The photograph shown in **B** is one of many lichen photographs taken by the lamp's designer, and so the influence is revealed. In fact, a relatively new area of design

A

Jessica Rosenkrantz. *Lamps.*

Explore more: an exhibition

B

Jessica Rosenkrantz. *Lichen.* Photograph.

C

Leonardo da Vinci. *Studies of Flowers.* c.1509–1511. Drawings, Watercolours and Prints. The Royal Collection. London.

Explore more Leonardo in the Royal Collection.

is called **generative design**. Algorithms are taken from natural models such as the branching structure of a tree, and the numerical data generates forms for design solutions.

Such research into natural models is not new. The two sketchbook drawings by Leonardo da Vinci **(C** and **D)** show how the artist found a similar spiral pattern in the way a plant grows and the turbulence of water. Drawing is an artist's means for active looking and learning from the natural world. Leonardo drew upon these observations in both his paintings and machine designs. The plant appears in the painting *Virgin of the Rocks*, and the study of water turbulence was relevant to his ideas on bridge design. For Leonardo "design" was relevant to both painting and engineering.

Watch a video of architect Jonathan Poore discussing looking.

D

Leonardo da Vinci. *Study of Flowing Water.* c. 1509–1511. The Royal Collection, London.

Explore more Leonardo in the Royal Collection.

SOURCES: ARTIFACTS AND OBJECTS

We expect artists and designers to be visually sensitive people who see things in the world that others might overlook. They look with special interest at the history of art and design. Studying art, architecture, craft, and design from all periods, regions, and cultures introduces you to a wealth of visual creations, better equipping you to discover your own solutions.

The painter Sean Scully has long been interested in the arrangements of walls and windows and the light that falls on these surfaces. In fact, he often photographs these subjects. This informs our understanding of the installation of his paintings shown in **A**. What is Scully looking at when he looks at these architectural structures? Evidently he sees a rich world of color and light and surprising arrangements of rectangles and stripes that challenge him to compose subtle but complex compositions inspired from a seemingly neutral or ordinary source.

This process of looking is extended in work done by a Dartmouth College student. The photograph in **B** was made in response to Scully's paintings and is one of a series of "stripes" found in the campus environment. Looking becomes *seeing* when we recognize visual qualities beyond those needed to simply identify what we are looking at.

↑ **A**

Sean Scully. *Installation View.* Hood Museum, Dartmouth College, New Hampshire.

Explore more from Sean Scully.

→ **B**

Dartmouth College student Lauren Orr. 2008. Hood Museum, Dartmouth College, New Hampshire.

The painter Sydney Licht sees boxes and packaging material as a visual stimulus for her still-life paintings. A tower of boxes **(C)** serves both as collection for exhibition and a clue to her painting interests **(D)**. This painter lives in Manhattan near Canal Street and Chinatown where piled boxes are part of the environment. An artist in a rural area may find sources in stone walls and farm buildings, while an urban artist may find her sources in the alleys and streets.

Watch a video of artist Sydney Licht describing looking.

C

Sydney Licht. *Tower of Boxes*. Found objects. Courtesy Kathryn Markel Fine Arts.

Explore more from Sydney Licht.

D

Sydney Licht. *Squeezer*. 2012. Oil on linen, 10" × 10". Courtesy Kathryn Markel Fine Arts.

Explore more from Sydney Licht.

SOURCES: HISTORY AND CULTURE

Visual Training and Retraining

For better or worse we do not create our design solutions in an information vacuum. We have the benefit of an abundance of visual information coming at us through various media, from books to television, websites, and films. On the plus side, we are treated to images one would previously have had to travel to see. On the minus side, it is easy to overlook that we are often seeing a limited (or altered) aspect of the original artwork in a reproduction. The influence of reproduced images is enriching but potentially superficial. Artists and designers will often travel and study influences firsthand for a deeper understanding.

Nancy Crow is an artist who mines a rich treasure of cultural influences and creates unique works that are not simply copies gleaned from other cultures. Her travels and research connect her work to artifacts such as Mexican masks **(A)**. The impact can be seen in her quilt shown in **B**.

The art of looking is not entirely innocent. Long before the training in seeing we get in art and design classes, we are trained by our exposure to mass media. Television, film, Internet, and print images provide examples that can influence our

A

Nancy Crow. *Mexican Tiger Masks.* From the Collection of Nancy Crow.

Explore more from Nancy Crow.

B

Nancy Crow. *Mexican Wheels II.* 1988. Quilt, 7' 6" × 7' 6". From the Collection of Nancy Crow.

Explore more from Nancy Crow.

self-image and our personal relationships. The distinction between "news" and "docudrama" is often a blurry one, and viewers are often absorbed into the "reality" of a movie.

At times it seems that visual training demands a retraining of looking on slower, more conscious terms. "Look again" and "see the relationships" are often heard in a beginning drawing class. Part of this looking process involves examining works of art and considering the images of mass media that shape our culture. Many artists actively address these issues in their art by using familiar images or "quoting" past artworks. Although this may seem like an esoteric exercise to the beginning student, an awareness of the power of familiar images is fundamental to understanding visual communication.

Certain so-called high art images manage to become commonly known, or **vernacular**, through frequent reproduction. In the case of a painting like *Washington Crossing the Delaware*, the image is almost as universally recognized as a religious icon once was. There is a long tradition of artists paying homage to the masters, and we can understand how an artist might study this or other paintings in an attempt to learn techniques. However, *George Washington Carver Crossing the Delaware* **(C)**, by the African American artist Robert Colescott, strikes a different relationship to the well-known painting we recognize as a source. Colescott plays with the familiarity of this patriotic image and startles us with a presentation of negative black stereotypes. One American stereotype is laid on top of another, leading the viewer to confront preconceptions about both.

In contrast to the previous fine art example, the example shown in **D** comes from the world of commercial art. The evolving image of "Betty Crocker" reveals how this icon was visualized at different times. This reflects where the illustrator looked for a visual model of "American female." Looking, then, can be influenced by commercial and societal forces, which are as real an aspect of our lives as the elements of nature.

Looking is a complex blend of conscious searching and visual recollections. This searching includes looking at art, nature, and the vernacular images from the world around us, as well as doing formal research into new or unfamiliar subjects. What we hope to find are the elements that shape our own visual language.

↑ **C**

Robert Colescott. *George Washington Carver Crossing the Delaware.* 1975. Acrylic on canvas, 4' 6" × 9'. © Robert Colescott. Image courtesy, Robert Colescott Art Studio, Tuscon, AZ.

← **D**

Betty Crocker through the years. Courtesy General Mills (Canada).

THINKING WITH MATERIALS

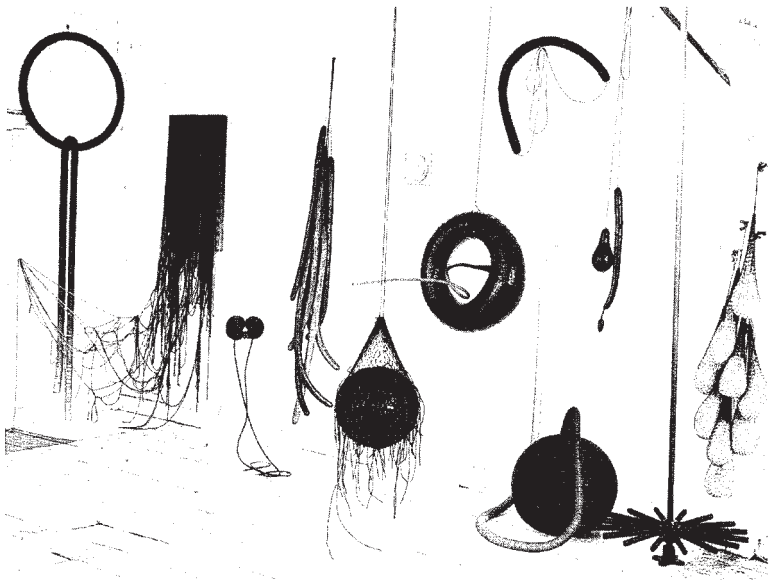
Doing starts with visual experimentation. For most artists and designers, this means thinking with the materials. Trial and error, intuition, or deliberate application of a system is set into motion. At this point an idea starts to take form, whether in a sketch or in final materials. The artist Eva Hesse got right to the point with her observation on materials:

> Two points of view—
> a. Materials are lifeless until given shape by a creator.
> b. Materials by their own potential created their end.*

Eva Hesse is known for embracing apparent contradictions in her work. The studio view **(A)** presents a number of her sculptural works that embody both of the preceding points of view. Hesse gave shape to materials such as papier-mâché, cloth, and wood. Other elements, such as the hanging, looping, and connecting ropes and cords, reflect the inherent potential of the materials.

Sarah Weinstock's drawing shown in **B** is the result both of the forces at play with ink spread on soap bubbles and of the artist's coaxing and encouragement of those materials on the paper. The result suggests two organic forms with one reaching out toward the other.

Go online via CengageBrain to access Foundations Module: In the Studio.



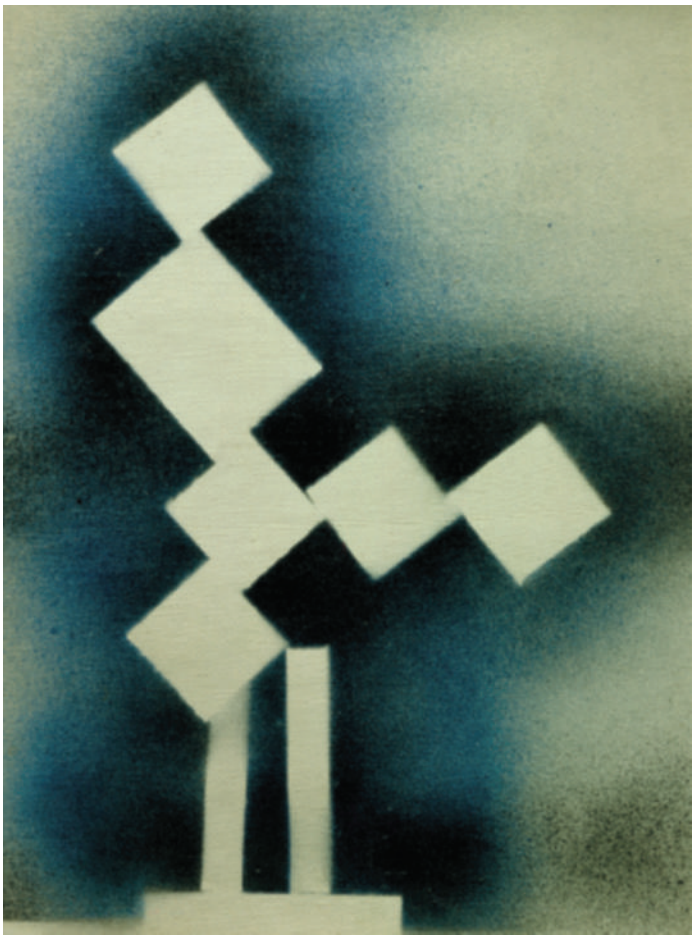
A

Eva Hesse. *Studio.* 1966. Installation photograph by Gretchen Lambert. Courtesy Robert Miller Gallery.

B

Sarah Weinstock. *Untitled Drawing.* 2006. Ink and soap bubbles on paper, 6½" × 9½" (detail).

*Lucy R. Lippard, *Eva Hesse* (New York: New York University Press, 1976/Da Capo Press, Inc., 1992), p. 13.



C

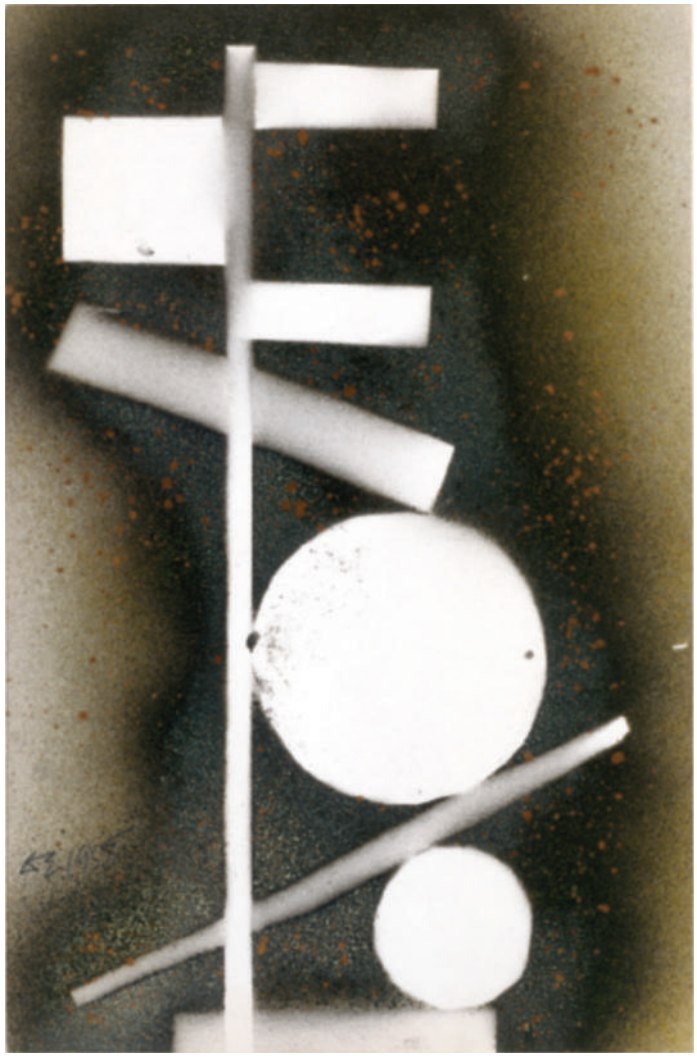
David Smith. *Untitled.* 1964. Spray enamel on canvas, 1' 7" × 1' 4". Art © Estate of David Smith. Licensed by VAGA, New York, New York. Courtesy Gagosian Gallery. Photography by Robert McKeever.

Explore more from David Smith.

In the Studio

The sculptor David Smith composed spray paintings, and these resemble the stacked arrangements of his sculptures. The playfulness in his approach is obvious and direct in these paintings. We can easily imagine him arranging and rearranging shapes before deciding to accept a certain arrangement and capture that with an over-spray **(C** and **D)**. When we see his stainless steel sculptures, we may not be aware that such physically heavy and abstract work has a playful side—a necessary step in the doing process for this artist.

Watch a video of architect Jonathan Poore discussing doing.



D

David Smith. *DS 1958.* 1958. Spray and stenciled enamel on paper, 1' 5½" × 11½". Gift of Candida and Rebecca Smith, 1994. Art © Estate of David Smith/Licensed by VAGA, New York, New York. Image copyright © The Metropolitan Museum of Art/Art Resource, New York.

Explore more from David Smith.

DOING AND REDOING

The art historian Irving Sandler recounts the occasion of watching the painter Willem de Kooning being filmed at work in his studio.

> **Our camera followed his movements avidly, the flailing brush, the dancing feet. It couldn't be better as film. A few days later I met de Kooning on the street and asked how the painting was going. He said that he had junked it the moment we left. I asked why. "I lost it," he said. "I don't paint that way." Then why the charade? He answered, "You saw that chair in the back of the studio. Well, I spend most of my time sitting on it, studying the picture, and trying to figure out what to do next. You guys bring up all that equipment . . . what was I supposed to do, sit in a chair all night?" "But Bill," I said, "in the future, they'll look at our film and think that's how you painted." He laughed.***

Students tend to underestimate this part of the creative process (the sitting and reflecting) and the value of doing and redoing. Often we have to overcome our attachment to a first idea or reluctance to change, revise, or wipe out first efforts. The painter Henri Matisse did us a favor in recording many stages **(A)** of his painting *The Pink Nude* **(B)**. Here is an artist at the height of his career. Perhaps any one of the variants would have satisfied an eager collector, but for Matisse, the painting process was a search for a new and striking version of a familiar painting subject. The search by Matisse led to a painting where the whole composition is the subject—not just the more obvious focal point that a nude presents.

↑ A

Henri Matisse. *Large Reclining Nude/The Pink Nude: Two Stages in Process* (two of seventeen photographed by the artist). 1935. Oil on canvas (with cut paper), 2' 2" × 3' ½". Art: © 2014 Succession H. Matisse/Artists Rights Society (ARS), New York. Photographs: © The Baltimore Museum of Art. Photographs: Claribel Cone and Etta Cone Papers, Archives and Manuscripts Collections, The Baltimore Museum of Art. 3P30.6.10 (top); CP30.6.14 (bottom).

Explore more at the Baltimore Museum of Art.

← B

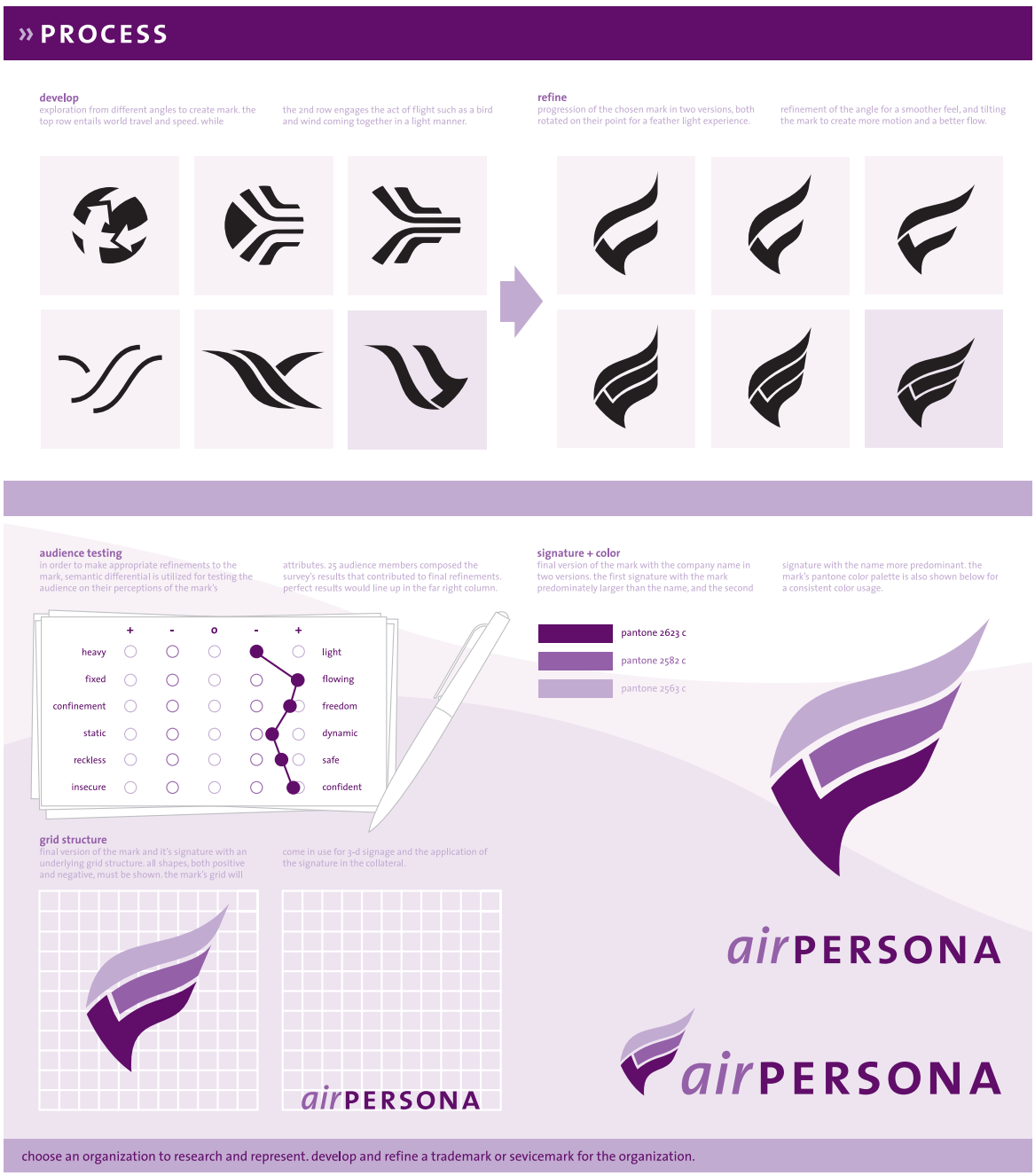
Henri Matisse. *Large Reclining Nude/The Pink Nude.* 1935. Oil on canvas, 2' 2" × 3' ½". © 2014 Succession H. Matisse/Artists Rights Society (ARS), New York. Photograph: The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.258. Photography by: Mitro Hood.

Explore more at the Baltimore Museum of Art.

*Irving Sandler, "Willem de Kooning, 1904–1997" (obituary), *Art in America* (May 1997).

The process board shown in **C** exhibits all the aspects of thinking, looking, and doing. Considerations of marketing are recorded, sources and other symbol solutions are acknowledged, and, finally, the initial idea is shown moving through stages of doing and redoing, leading to finished refinement.

A graphic designer is more likely than a painter to communicate the considerations and steps in the process to a client. A film of the painter Philip Guston at work ends with him covering his picture with white to begin again. Guston accepted such a setback along the way as normal and even necessary. His experience told him that revision would allow an idea to grow beyond an obvious or familiar starting point. If we examine paintings carefully, we often discover **pentimenti**, or traces of the artist's revisions. The word is Italian in origin and, in art discourse, has come to mean "the artist repents."



C

Meredith Rueter. ***Process Board: airPERSONA.***

CONSTRUCTIVE CRITICISM

Critique is an integral component of studio education for art students and can take several forms. You could have direct dialogue with a professor in front of a work in progress, or your entire class could review a completed work. Critique can also be a self-critique and take the form of a journal entry. The goal of a critique is increased understanding through examination of the project's successes and shortcomings. Various creative people, from artists to composers to authors, generally affirm that criticism is best left for *after* the completion of a design or composition. A free and flexible approach to any studio work can be stifled by too much criticism too soon.

The components of a constructive critique can vary, but a critique is most valid when linked to the criteria for the artwork, design, or studio assignment. If a drawing's objective is to present an unusual or unexpected view of an object, then it is appropriate to critique the perspective, size, emphasis, and contrast of the drawing—those elements that contribute to communicating the point of view. Such a critique could also include cultural or historical precedents for how such an object might be depicted. A drawing of an apple that has been sliced in half and is seen from above would offer an unusual point of view. An apple presented alongside a serpent would present a second point of view charged with religious meaning for Jews and Christians. Both approaches would be more than a simple representation and would offer contrasting points of view. Nevertheless, both drawings may be subject to a critique of their composition.

A

Louise Fishman. *Geography.* 2007. Acrylic on canvas, 6' × 5' 5".

Explore more from Louise Fishman.

A Model for Critique

A constructive model for critique would include the following:

Description: A verbal account of what is there.
Analysis: A discussion of how things are presented with an emphasis on relationships (for example, "bigger than," "brighter than," "to the left of").
Interpretation: A sense of the meaning, implication, or effect of the piece.

A simple description of a drawing that includes a snake and an apple might lead us to conclude that the drawing is an **illustration** for a biology text. Further description, analysis, and interpretation could lead us to understand other meanings and the emphasis of the drawing. And, in the case of a critique, thoughtful description, analysis, and interpretation might help the artist (or the viewer) see other, more dynamic possibilities for the drawing.

The many sections devoted to principles and elements of art and design in this text are each a potential component for critique. In fact, the authors' observations about an image could be complemented by further critical analysis. For example, the text may point out how color brings emphasis to a composition, and further discussion could reveal the impact of other aspects such as size, placement, and cultural context.

The critique process is an introduction to the critical context in which artists and designers work. Mature artworks are subject to critical review, and professional designers submit to the review of clients and members of their design teams. Future theory and criticism are pushed along by new designs and artworks. Two artworks subject to critical review might be as different as **A** and **B**, yet a careful observation might reveal their similarities, not just their differences. We will follow these two works throughout this text with that in mind.

On a lighter note, the critique process can include the range of responses suggested by Mark Tansey's painting shown in **C**:

You may feel your work has been subjected to an aggressive cleansing process.
You may feel you are butting your head against a wall.
And don't forget that what someone takes from an image or design is a product of what he or she brings to it!

B

John Moore. *Post*. 2011. Oil on canvas, 5' 10" × 5'.

Explore more from John Moore.

C

Mark Tansey. *A Short History of Modernism.* 1982. Oil on canvas (three panels), 4' 10" × 10' overall. Collection of Steve and Maura Shapiro. Courtesy Gagosian Gallery, New York, with permission from the estate of Mark Tansey.

Explore more from Mark Tansey.

"George! Are you in there?"

Peter Arno. 1970.

CHAPTER 2

UNITY

HARMONY

Unity, the presentation of an integrated image, is perhaps as close to a rule as art can approach. Unity means that a congruity or agreement exists among the elements in a design; they look as though they belong together, as though some visual connection beyond mere chance has caused them to come together. Another term for the same idea is **harmony**. If the various elements are not harmonious, if they appear separate or unrelated, your composition falls apart and lacks unity.

The image in **A** illustrates a high degree of unity. When we look at the elements in this design, we immediately see that they are all somewhat similar. This harmony, or unity, arises not merely from our recognition that all the objects are paint cans. Unity is achieved through the repetition of the oval shapes of the cans. Linear elements such as the diagonal shadows and paint sticks are also repeated. The subtle grays of the metal cans unify a composition accented by a few bright colors. Such a unity can exist with either **representational** imagery or abstract forms.

The landscape photograph in **B** consists of varied shapes with no exact repetitions, yet all the shapes have a similar irregular jigsaw puzzle quality. The harmonious unity of the shapes is reinforced by a similarity of color throughout this **monochromatic** picture.

Unity can be a result of a sensitive use of media and tools just as emphatically as it may be a result of the shapes and colors of representational forms**.** In Louise Fishman's abstract painting **(C)** no representational images command our attention. In this case unity can be recognized in the shapes of the marks, rectangular and slablike, the geometry of the composition, also rectangular in its divisions, and the overall texture of the paint.

Watch a video about unity.

Go online to CengageBrain to access this chapter's Studio Project.

← **A**

Wayne Thiebaud. *Paint Cans*. 1990. Lithograph, handworked proof, 2' 5 4/5" × 1' 11 3/20". DeYoung Museum (gift of the Thiebaud Family). Art © Wayne Thiebaud/ Licensed by VAGA, New York, New York.

Explore more: an art museum

← B

Damon Winter. Personal photograph from Iceland. *Communication Arts*, May/June 2005.

Explore more from Damon Winter.

Where Does Unity Come From?

Unity of design is planned and controlled by an artist. Sometimes it stems naturally from the elements chosen, as in the examples shown in **A**, **B**, and **C**. But more often it reflects the skill of the designer in creating a unified pattern from varied elements. Another term for *design* is **composition**, which implies the same feeling of organization. Just as a composition in a writing class is not merely a haphazard collection of words and punctuation marks, so too a visual composition is not a careless scattering of random items around a format.

→ C

Louise Fishman. *Geography.* 2007. Acrylic on canvas, 6' × 5' 5".

Explore more from Louise Fishman.

VISUAL UNITY

An important aspect of visual unity is that the whole must predominate over the parts: You must first see the whole pattern before you notice the individual elements. Each item may have a meaning and certainly add to the total effect, but if the viewer sees merely a collection of bits and pieces, then visual unity doesn't exist.

This concept differentiates a design from the typical scrapbook page. In a scrapbook, each item is meant to be observed and studied individually, to be enjoyed and then forgotten as your eye moves on to the next souvenir. The result may be interesting, but it is not a unified design.

Exploring Visual Unity

The **collage** in **A** is similar to a scrapbook in that it contains many individual images. However, unlike a scrapbook, we are aware first of the pattern the elements make together, and then we begin to enjoy the items separately. A visual unity dominates.

Do not confuse intellectual unity with visual unity. Visual unity denotes some harmony or agreement between the items that is apparent to the eye. To say that a scrapbook page is unified because all the items have a common theme (your family, your wedding, your vacation at the beach) is unity of idea—that is, a conceptual unity not observable by the eye. A unifying idea will not necessarily produce a unified visual composition. The fact that all the elements in **A** are plant forms is interesting, but it is the repetition of curling lines and similarity of color that creates the unity. Within that obvious unity we are invited to compare and contrast the numerous specimens.

The unity in **B** does not derive from the fact that the four girls are sisters (a fact we can take from the title). The repetition of white smocks and a white dress tie the figures together. A recurring blue-gray also unifies the composition. Even an apparently singular element like the red screen has an echo in one girl's red dress. This painting has many individual elements that capture our attention, but the entirety of the composition is unified.

The need for visual unity is nowhere more apparent than in the design of a typeface or **font**. Whether bold, or regular, or italic, the unity of design must be foremost. Letters as divergent as *Q* and *Z* must have a family resemblance. The sample shown in **C** demonstrates one such successful design.

Go online via CengageBrain to access Foundations Module: Visual Unity.

Watch a video of painter Sydney Licht discussing unity.

← **A**

Karl Blossfeldt. *Pumpkin Tendrils*. Works of Karl Blossfeldt by Karl Blossfeldt Archive. Ann and Jürgen Wilde, eds., *Karl Blossfeldt: Working Collages* (Cambridge, MA: MIT Press, 2001). © 2014 Karl Blossfeldt Archiv/Ann u. Jürgen Wilde, Köln/Artists Rights Society (ARS), NY.

Explore more from Karl Blossfeldt.

B

John Singer Sargent. *The Daughters of Edward Darley Boit*. 1882. Oil on canvas, 7' 3⅜" × 7' 3⅝". MFA, Boston. Photograph © 2014 Museum of Fine Arts, Boston, 19.124.

Explore more: a closer look at Sargent's painting

C

Hoefler & Frere-Jones. Sentinel Font.

Explore more: typography

VISUAL PERCEPTION

The designer's job in creating a visual unity is made easier by the fact that the viewer is actually looking for some sort of organization, something to relate the various elements. The viewer does not want to see confusion or unrelated chaos. The designer must provide some clues, but the viewer is already attempting to find some coherent pattern and unity. Indeed, when such a pattern cannot be found, chances are the viewer will simply ignore the image.

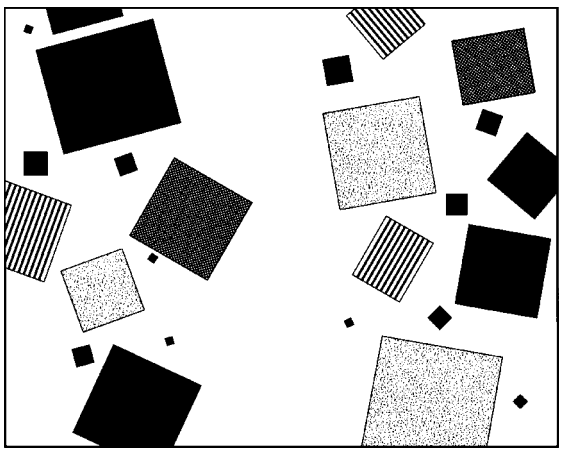
Studies in the area of perception have shown this phenomenon. Since early in the twentieth century, psychologists have done a great deal of research on visual perception, attempting to discover just how the eye and brain function together. Much of this research is, of course, very technical and scientific, but some of the basic findings are useful for the artist or designer. The most widely known of these perception studies is called the **gestalt** theory of visual psychology.

How We Look for Unity

Consider a few elementary concepts, which only begin to suggest the range of studies in perception. Researchers have concluded that viewers tend to group objects that are close to each other into a larger unit. Our first impression of **A** is not merely some random squares but two groups of smaller elements.

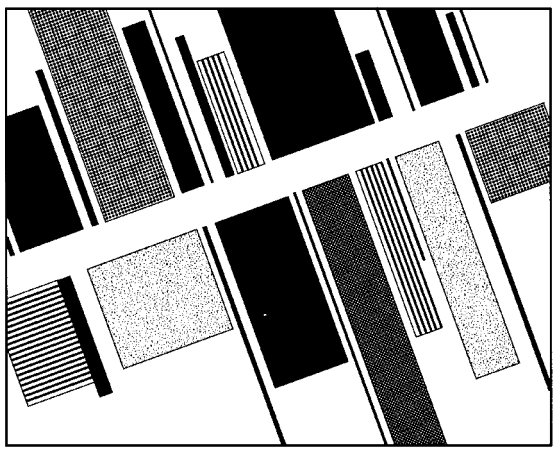
Negative (or empty) **spaces** will likewise appear organized. In **B** viewers immediately see the many elements as two groups. However, with all the shapes ending on two common boundaries, the impression of the slanted white diagonal shape is as strong as the various rectangles.

Also, our brain will tend to relate and group objects of a similar shape. Hence, in **C** a cross or plus sign is more obvious than the allover pattern of small shapes. In **D** the pattern is not merely many circles of various sizes. Instead our eye will close the spaces between similar circles to form a design of "lines."



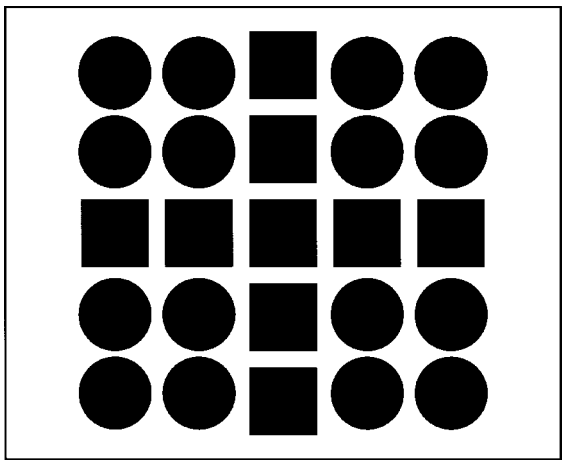
A

We instantly see two groups of shapes.



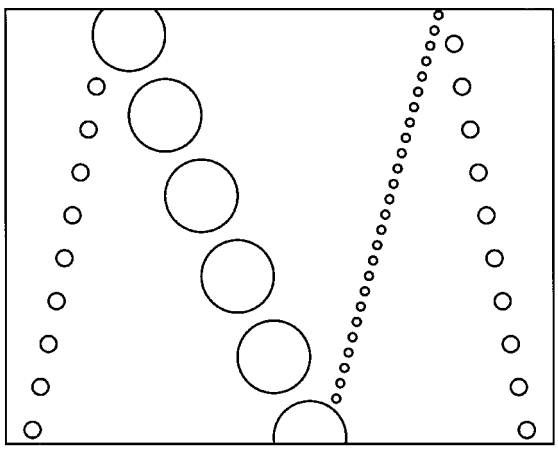
B

The white diagonal is as obvious as the two groups of rectangles.



C

Grouping similar shapes makes us see a plus sign in the center.



D

The circles seem to form "lines," and we see an *M* shape.

These diagonal lines organize themselves to give the impression of an *M* shape.

We easily identify the elements that make up the Richard Prince painting shown in **E** as three ellipses and a circle in a white field. The proximity of the four black shapes forms a constellation, and the smaller parts give way to the organization of the larger pattern. In this case it is possible to see this configuration as a startled clownlike face. This reading is assisted by the title (*My Funny Valentine*) but also reveals how easily we project a "face" onto a pattern.

The impulse to form unity or a visual whole out of a collection of parts can also work on an architectural scale. In fact, a memorable building is recalled by its facade or "face" quite literally. The facade of the Paris Opera House **(F)** is a collection of arches, rectangles, and ornate details, but it is the totality of these elements forming a whole greater than the sum of the parts that makes this readily identifiable.

Go online via CengageBrain to access Foundations Module: Gestalt.

E

Richard Prince. *My Funny Valentine*. 2001. Acrylic on silk screen frame, 7' 2½" × 5' 8½". Courtesy Barbara Gladstone Gallery, New York. © Richard Prince.

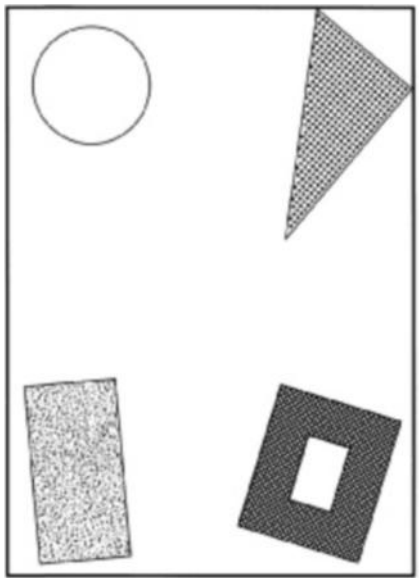
Explore more from Richard Prince.

F

Charles Granier, architect. Paris Opera House. c. 1861–1875.

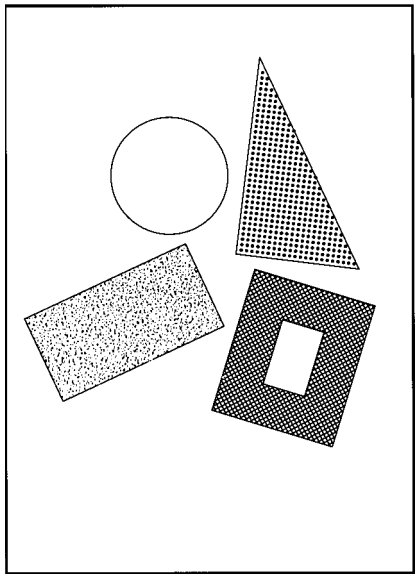
PROXIMITY

An easy way to gain unity—to make separate elements look as if they belong together—is by **proximity**, simply putting the elements close together. The four elements in **A** appear isolated, as floating bits with no relationship to each other. By putting them close together, as in **B**, we begin to see them as a total, related pattern. Proximity is a common unifying factor. Through proximity we recognize constellations in the skies and, in fact, are able to read. Change the proximity scheme that makes letters into words, and reading becomes next to impossible.



↑ **A**

If they are isolated from one another, elements appear unrelated.



↑ **B**

Placing items close together makes us see them first as a group.

← **C**

Thomas Eakins. *The Swimming Hole*. 1885. Oil on canvas, 2' 3⅜" × 3' ⅜". Collection of Amon Carter Museum, Forth Worth, Texas.

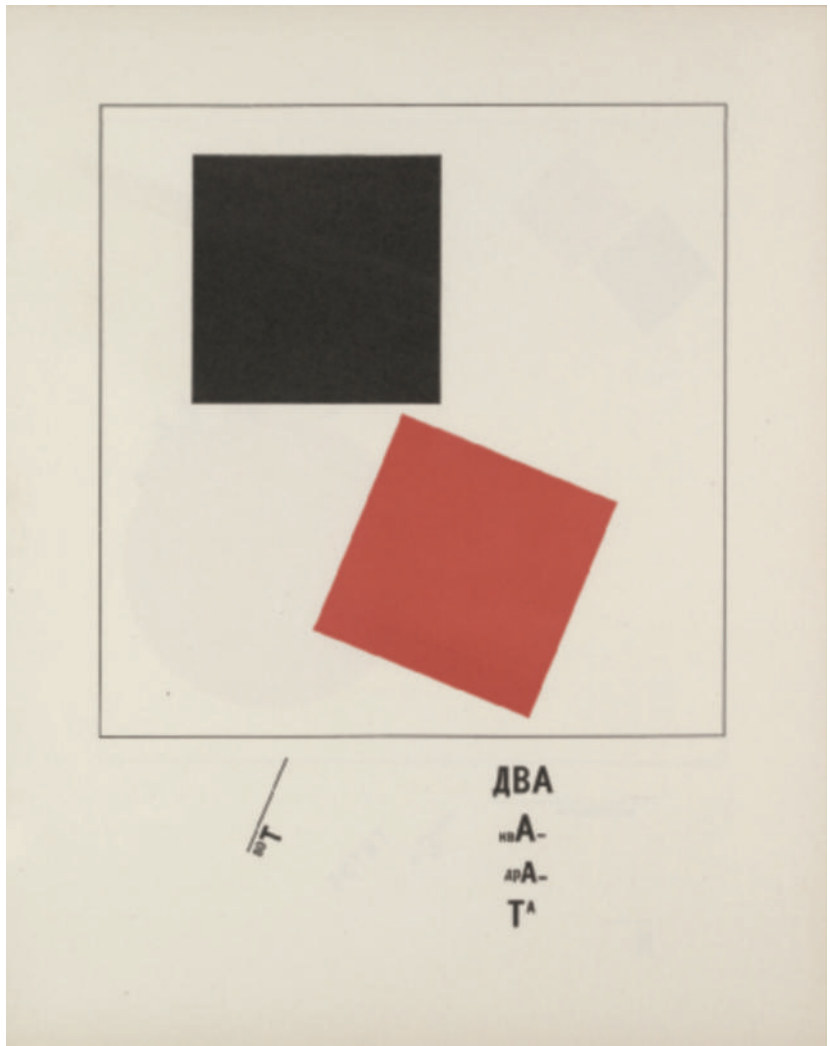
Explore more: an art museum

Proximity in Composition

Thomas Eakins's painting **(C)** of bathers at a swimming hole shows the idea of proximity in composition. The lighter elements of the swimmers' bodies contrast with the generally darker background. A constellation of four figures form an equilateral triangle at the center of the painting. This triangle provides a stable unifying effect.

El Lissitzky's *Here [Are] Two Squares* **(D)** is a **nonobjective** "construction" from a series of related designs. They tell the story of a radical approach to visual communication from early in the twentieth century. In this example (one of six in the series) the black square, tilted red square, and text below the frame are tied together by proximity. Lissitzky takes the principle shown in **B** to unify three parts into a cast of characters. This keeps the brash red square in check.

Proximity is the simplest way to achieve unity, and many artworks employ this technique. Without proximity (with largely isolated elements), the artist must put greater stress on other methods to unify an image.



D

El Lissitzky. *Of Two Squares: A Suprematist Tale in Six Contructions (Here [Are] Two Squares)*. 1922. Shapes and text follow a line of continuation. © 2014 Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art/ Licensed by SCALA/Art Resource, NY.

Explore more from this series.

REPETITION

A valuable and widely used device for achieving visual unity is **repetition**. As the term implies, something simply repeats in various parts of the design to relate the parts to each other. The element that repeats may be almost anything: a color, a shape, a texture, a direction, or an angle. In the painting by Sophie Taeuber-Arp **(A)**, the composition is based on one shape: a circle with two circular "bites" removed. This shape is repeated in different sizes and positions. The result is a composition that is unified but not predictable.

Joe Miller's logo design for *space 47* **(B)** also shows unity by repetition. In this case it is not multiple repetitions, but a simple repeat with a twist that differentiates the "4" from the "7." The puzzle created by this is striking and engaging to the viewer, resulting in a memorable logo.

Repetition as an element of unity is not limited to geometric shapes. In the ink drawing shown in **C** we see many marks of a similar fast and dynamic stroke. These marks define hair, jacket surface, furrowed brow, and so forth, but their similarity of character unites them into a distinct language. Imagine how different this image would be if these lines were replaced in part with dots in one area and a photographic realism in another. The three approaches would disrupt the strong unity of this portrait.

See also the discussion of *rhythm* in Chapter 6.

↑ **A**

Sophie Taeuber-Arp. *Composition with Circles Shaped by Curves*. 1935. Gouache on paper, 1' 1⅞" × 10⅝". Kunstmuseum Bern (gift of Mrs. Marguerite Arp-Hagenbach). © 2014 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photograph courtesy of Kunstmuseum Bern.

← **B**

Joe Miller's Design Co. Logo design for space 47. 47 East William Street, San José, California 95112.

Explore more from Joe Miller designs.

C

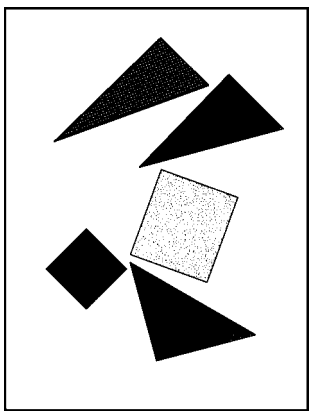
Don Bachardy. *UNTITLED II*. August 19, 1985. Works on paper (drawings, watercolors, etc.). Acrylic on paper, 2' 5.9" × 1' 10.4".

Explore more from Don Bachardy.

CONTINUATION

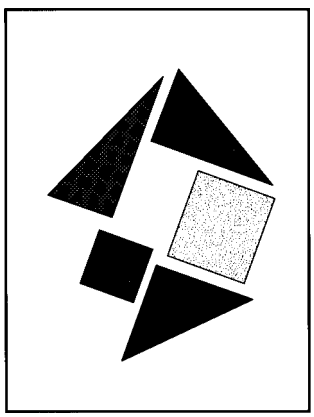
A third way to achieve unity is by **continuation**, a subtler device than proximity or repetition, which are fairly obvious. Continuation, naturally, means that something "continues"—usually a line, an edge, or a direction from one form to another. The viewer's eye is carried smoothly from one element to the next.

The design in **A** is unified by the closeness and the character of the elements. In **B**, though, the shapes seem even more of a unit because they are arranged in such a way that one's vision flows easily from one element to the next. The shapes no longer float casually. They are now organized into a definite, set pattern.



A

Proximity and similarity unify a design.



B

The unity of the same elements is intensified.

Continuation Can Be Subtle or Deliberate

The edge of the sleeping girl's head and her outstretched arm connect to the curving line of the sofa, forming one line of continuity in *The Living Room* **(C)**. Other subtle lines of continuation visually unite the many shapes and colors of what might otherwise be a chaotic composition.

A deliberate or more obvious form of continuation is a striking aspect in many of Jan Groover's photographs. In one series of photographs, she caught passing trucks as an edge of each truck aligned visually with a distant roofline or a foreground pole. This alignment connected these disparate elements for an instant, resulting in a unified image. In **D**, Groover employs a subtler form of continuation, which results in a fluid eye movement around the picture. One shape leads to the next, and alignments are part of this flow.

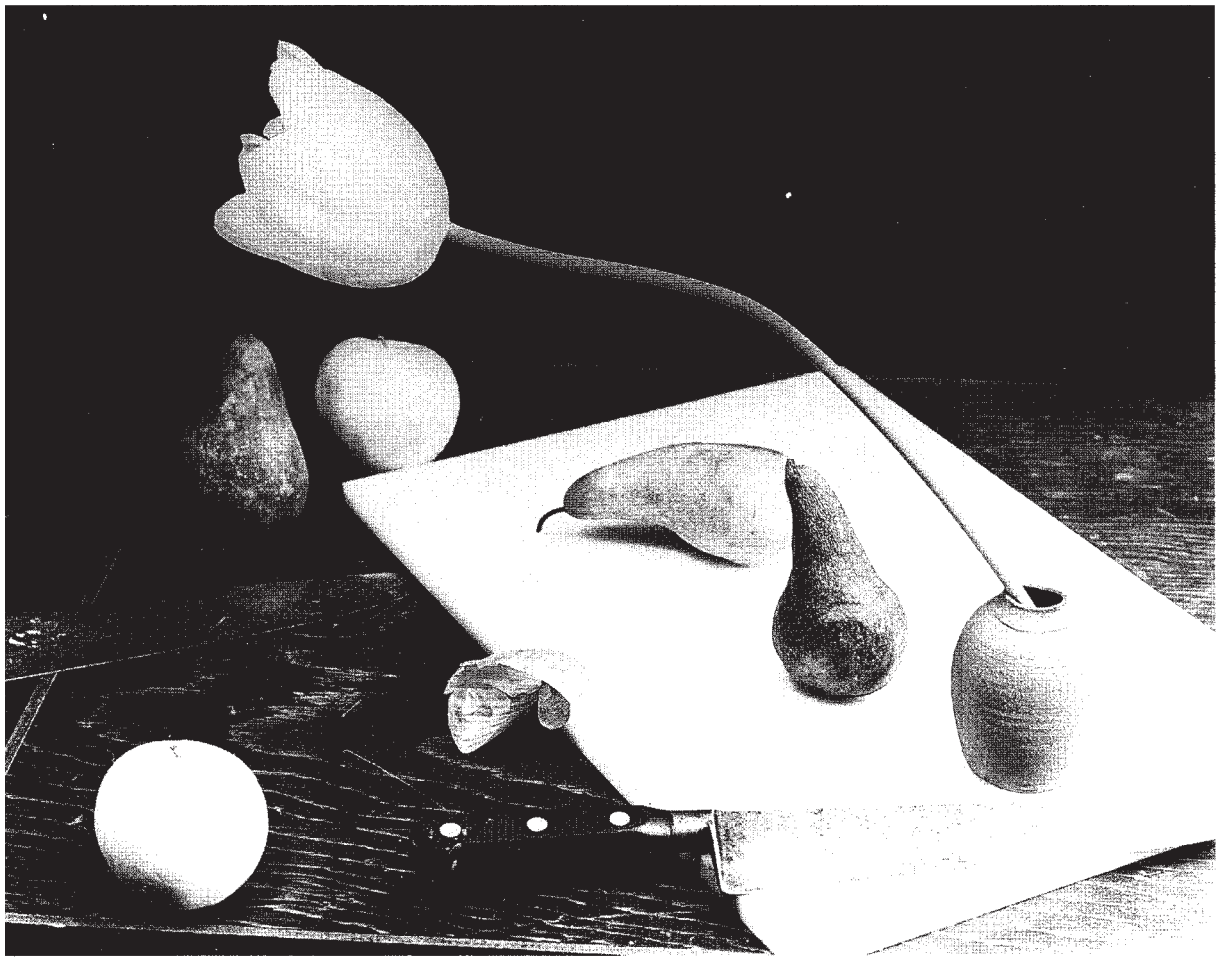
Three-Dimensional Design

Continuation is a design principle that can be utilized not only in two-dimensional compositions but also in three-dimensional forms such as the automobile, as shown in **E**. In this case the line of the windshield continues in a downward angle as a line across the fender. A sweeping curve along the top of the fender also connects the headlight and a crease leading to the door handle.

C

Balthus (Balthasar Klossowski de Rola). *The Living Room*. 1941–1943. Oil on canvas, 3' 8½" × 4' 9¾". The Minneapolis Institute of Arts.

Explore more: a closer look at Balthus at the Minneapolis Institute of Arts



D

Jan Groover. *Untitled*. 1987. Gelatin-silver print, $11^{15}/_{16} \times 1'\ 2^{15}/_{16}$". Janet Borden, Inc.

Explore more from Jan Groover.

E

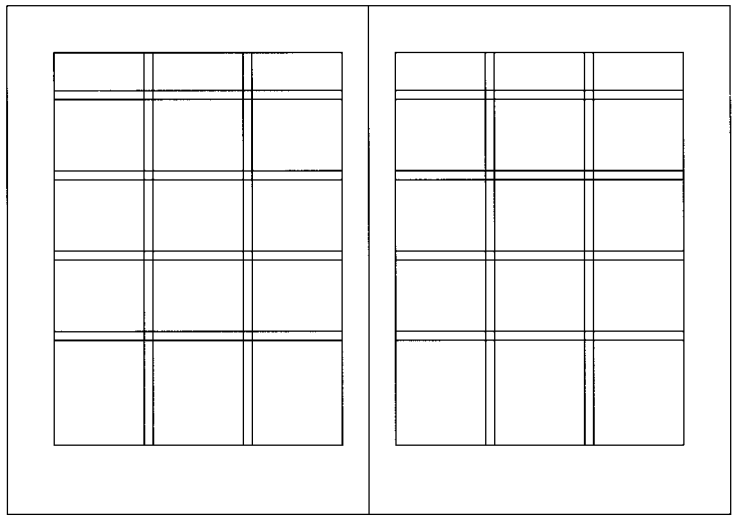
2003 BMW Z4 Roadster. Courtesy BMW of North America, LLC.

CONTINUITY AND THE GRID

As we have learned, continuation is the planned arrangement of various forms so that their edges are lined up—hence, forms are "continuous" from one element to another within a design.

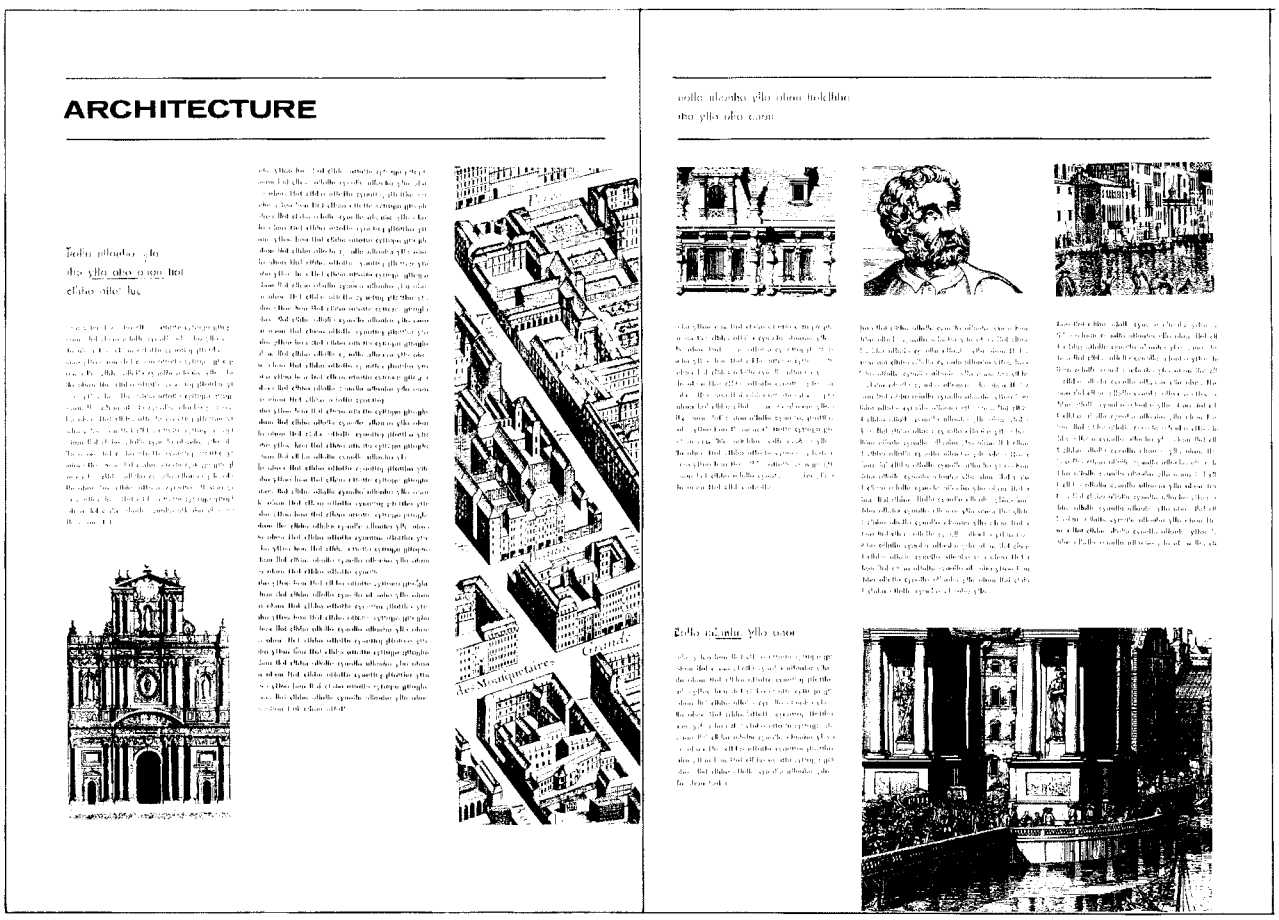
Serial Design

The artist has almost unlimited choice in how to apply the concept of continuation in a single design. The task changes, however, when there are multiple units. The artist's job now is not only to unify one design but to create several designs that somehow seem to relate to each other. In other words, all the designs must seem part of a "series." In a series the same unifying theme continues in successive designs. This is not an unusual job for a designer. Countless books, catalogs, magazines, pamphlets, and the like all require this designing skill.



A

A grid determines page margins and divides the format into areas used on successive layouts.



B

A grid need not lead to boring regularity in page design.

Using a Grid

Continuity is the term often used to denote the visual relationship between two or more individual designs. An aid often used in such serial designs is the grid. The artist begins by designing a **grid**, a network of horizontal and vertical intersecting lines that divide the page and create a framework of areas, such as in **A**. Then this same "skeleton" is used on all succeeding pages for a consistency of spacing and design results throughout all the units. To divide any format into areas or **modules** permits, of course, innumerable possibilities, so there is no predetermined pattern or solution. In creating the original grid, there are often numerous technical considerations that would determine the solution. But the basic idea is easily understood.

Using the same grid (or space division) on each successive page might suggest that sameness, and, hence, boring regularity, would result from repetition. This, however, is not necessarily true. A great deal of variety is possible within any framework, as the varied page layouts in **B** show.

Web Design

The grid alone is no guarantee of a successful composition, as can be seen in the range of quality in web page designs. In many cases the grid offers a bland display. On the other hand, **C** is a simple but refreshing take on the restraining format of banner at the top and columns below. In this case the fluid shape of the company's logo is repeated in the column headings. When you click on a heading, a column drops down (as expected), but it pours out of the heading. The repetition of this fluid theme builds on the unity inherent in the underlying grid.

C

Wood/Philips web page.

Explore more: web design