

DESIGN: AN INTRODUCTION

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Design: an introduction by Janet K. Smith

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JANET K. SMITH

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INTRODUCTION**

DESIGN: *An Introduction*

400
450
500
550
600
650
700



T H E S P E C T R U M

Here is the source of all color-vision, in the so-called *white* light of the sun. This continuous gradation of the spectral colors can be seen whenever a beam of sunlight is dispersed by means of a glass prism or a shower of water drops. The different wave lengths of light are thus separated and the rainbow colors show themselves.

Objects are visible to us because of the characteristic ways they reflect or transmit, to our eyes, various of the component rays of the spectrum.

The six major regions of the spectrum are grouped as below:

Violet	from 400-460	wave lengths	
Blue	" 460-500	" "	" "
Green	" 500-570	" "	" "
Yellow	" 570-590	" "	" "
Orange	" 590-610	" "	" "
Red	" 610-700	" "	" "

DESIGN:

A N I N T R O D U C T I O N

BY JANET K. SMITH



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F O R E W O R D



In this book you will find that the words "inspiration," "expression," "imagination," "intuition," lavishly employed in most writings about the subject, are here used sparingly. In recent years these terms have come to acquire a sort of exotic flavor, mystical overtones that have taken them out of everyday practice and thrown a veil of irrationality across the mental processes involved. This is not the fault of the terms themselves. But it does suggest caution in their use, unless one wants to confuse the reader.

The terms I have chosen instead are "idea," "purpose," "need," "analysis," "judgment." These words involve exactly the same processes of thought as the terms above which the general public now finds esoteric and obscure. But these words have not developed the fancy extra flavor.

No one can analyze a problem by intellect alone, if by intellect one reads cold mentality without emotion. True analysis brings an imaginative feeling into the problem, which is, exactly, "intuitive." Hunches, too, are often valuable, indicating an instinctive turning toward, or repulsion from, an idea, and they suggest a natural, temperamentally sound reaction appropriate to the person who has the hunch. Your hunch won't help me much, however, in all likelihood.

So, too, with "expression." The word has come to include a notion of license, of hang-the-other-fellow, let me alone to express *myself*. Often the self thus expressed turns out to be pretty small potatoes, and few to the hill. But every invention, every solution to a problem, each choice among alternatives, is the true expression of a character meeting with specific circumstances.

Only by imagining what will happen when you do, or do not, make this or that decision, can anyone come to any conclusions except on an eeny-meeny-miny-mo fashion. Imagination is really nothing mystical, however mysterious its ways of working may appear. It comes from clear-eyed examination of facts and alert attention to possibilities. Most people are so half-awake that such processes seem magical. But one proceeds from the known to the unknown in any problem. Imagination, however, enables one to avoid many pitfalls and even turn obstacles into stepping-stones. It keeps a check on memory, suggesting when it would be