

ORGANICGRID DESIGN

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Abstract

The use of organic elements within a rectilinear grid system is a phenomenon of design that has not been clarified and discussed due to lack of definition and realization. This paper will contain a discussion of a new design principle born out of the World Wide Web and interface design. The purpose of this paper is to reveal and define a current movement that has not been identified in a contemporary context. I title this movement and design phenomenon the "Organicgrid."



1 INTRODUCTION

The building blocks for a designer are principles that he or she has acquired over their many years of education and experience. A designer's sensibility in each project they construct is something I refer to as designer's intuition. Intuition is what drives the best designers from past, the present and the future. But this intuition has its roots in the rules of art. Composition, layout, balance and symmetry are examples of the natural rules that govern our decisions in the end.

Many movements in design have been based on these rules. These movements are based on principles discovered to effectively create compelling and visually balanced design pieces. The rectilinear grid system refined and implemented by the Swiss years is a great example of a design movement governed by an overriding principle. Our contemporary layout and design compositions, are still based on a grid system.

A grid system is a perfect example of how the designers need to organize information and make it functional led to a design movement. This principle was not always seen as a standard in design. But like many contemporary movements and principles, they were first used for pragmatic reasons but not defined. Many

people before the Swiss used a grid system to create layouts. This can be seen in many earlier printed materials. One example of course is the Gutenberg Bible of 1455. This book when printed on a press had a very simple grid based system. Movable type necessitated grid-like thinking with respect to page layout. But why did people that came after this not see this style of layout as a movement or principle? Simple, it was not defined. To have a principle of design, it can not just be seen and used, it must have a definition. This definition must then be accepted as fact.

After studying the many movements and principles we have come to accept as a reasonable foundation for design, I noticed a stylistic trend that in my eyes is a new design movement. And to become a new design principle, it must be defined. The name I have given this design theory is, "The Organicgrid"

An organicgrid is, "the combination of a grid based layout and non-grid based elements, or organic based shapes. The resulting design has a tension between chaos and structure that is visually exciting yet orderly."

A BASE DEFINITION OF ORGANIC

1. Having or characterized by a usually flowing asymmetrical shape or outline. Characterized by an unconventional or variable form. Having or being an irregular or asymmetrical shape or design.

The traditional definition of organic is:

2. Forming an integral element of a whole, having systematic coordination of parts, having the characteristics of an organism: developing in the manner of a living plant or animal.

A BASE DEFINITION OF GRID

1. A framework of crisscrossed or parallel bars; a grating or mesh.

2. Something resembling a framework of crisscrossed parallel bars, as in rigidity or organization.

3. Pattern of regularly spaced horizontal and vertical lines forming squares on a map, a chart, an aerial photograph, or an optical device, used as a reference for locating points.

The word "Grid" originates from the word, gradation: A series of gradual, successive stages; a systematic progression. Any degree or relative position in an order or series.



2 WHAT EXACTLY IS AN ORGANIC GRID

The reason behind the advent of the organicgrid is my observation of a trend that I have seen surfacing across design disciplines.

To begin to understand the definition of organicgrid we must first address the Internet. First created as a medium for transferring textual information, the web was not built upon a graphic orientation, but much like computers in general, were built for textual information. Over the years designers and users have grown more and more restless. We have demanded more visually pleasing elements in our quest for information on the web. This desire was in conflict with the reality of the root of the internet which was based on presenting textual information and not graphic pleasing qualities. Through many new technologies and updates to the underlying structure of the web, graphic artists have been able to change the web not only into a place for data, but into a user-friendly experience. Even though

the Internet is still evolving and will require much overhaul to allow us to freely create rich graphic and back-end presentation of content, we are advancing in our ability to present information to the end user faster, friendlier and even more visually pleasing.

So what does this have to do with the organicgrid? Simple, The basis of the Internet of course is data presentation. Data is presented in most cases in a grid format for reading. A box is created whenever most textual information is posted on the web simply for ease of use. Also, the pages of today require an easy way to navigate. Most web navigation information structure is based on a grid system. To be quite honest, a grid system is not always the most visually exciting form of design. It may be incredibly efficient and very usable, but the end user and even the designers want more. This is where the "organic" aspect of the organic grid comes in.

To efficiently create a website that lets a user navigate quickly and precisely, most navigation is based on a grid system. But the presentation of the data and imagery can be presented differently as well. Free placement of visual and textual information supplies the page with an organic counterpoint to the grid. The need for clear presentation of textual data and an efficient navigation system should not stand in the way of letting the other aspects of a website to break free from grid systems. Hence the organicgrid principle is born.

So to further clarify the concept of the organicgrid: "The combination of a grid based structure for presentation of data and layout, with free-form or organic shaped objects or imagery."

But does this definition compile all of the necessary data that needs to be included? Maybe not. We need to look at the word organic again to find another avenue the organicgrid encompasses.

Anyone paying attention to the design world over the past few years, you may have noticed the use of organic

materials and forms in a print and electronic medium. People have started to use things such as wood-grain, paper, cardboard, duct tape, dirt and other organic materials in their design. We see many websites and printed materials that try to recreate a feel of the real life aspects of our lives. Notable designs include combinations of wood paneling, real looking manila envelopes, navigation using nature elements such as leaves, duct tape holding up paper on a virtual wall and even remakes of whole buildings and rooms to try and bring to life the real in a virtual world.

So why are we using these elements in a virtual world? To bring life to a stale virtual world of textual data presentation. The same reason we see compelling and visually intensive design in the textual data world.

So to amend my earlier definition of the organic grid, I would now say an organicgrid is: "The combination of a grid based structure for presentation of data and layout, with free-form or organic shaped, materials, objects or imagery."



3 BENEFITS AND APPLICATION

What are the benefits of designing a work around the organicgrid principle? One of the most prominent reasons is to create a design that engages the user while creating a sound understandable environment to present textual information. Before the Internet, many and most design and interface pieces were created based on the grid system, or a very loose free-form structure. To combine the two types of design may seem contradictive to nature, but the way that the organicgrid is used in the end is almost too natural.

Another benefit of using the organicgrid, is almost a reversal of the first concept. The other type of an organicgrid I first talked about was using organic materials such as wood, grass, and other organic materials. But how would one create a grid-based system with these organic materials? Simple, grids are manifested naturally in nature. It is our job to fish them out and see the underlying structure of organic materials. This may seem complicated at first, but the underlying structures in organic materials found in nature are based on some aspect of a grid system. Seen here is a exploration of the patterns and systematical evidence found in organic structures created by Mike Cina. You will read more about Cina later in the history portion of this document.

Rosalind Krauss explains the spatial grid aspect found in nature.

"In the spatial sense, the grid states the autonomy of the realm of art. Flattened, geometricized, ordered, it is antinatural, antimimetic, antireal. It is what art looks like when it turns its back on nature. In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral result not of imitation, but of aesthetic decree. Insofar as its order is that of pure relationship, the grid is a way of abrogating the claims of natural objects to have an order particular to themselves; the relationships in the aesthetic field are shown by the grid to be in a world apart and, with respect to natural objects, to be both prior and final. The grid declares the space of art to be at once autonomous and autotelic."

This section claims that a grid system abolishes the claims that natural objects have order. This is absurd. The very building blocks of life and materials are based on a grid system. Patterns can be found in nature and structure reigns in organic forms.

"Structure in Nature is a Strategy for Design" by MIT's Peter Pearce provides us wonderful evidence to contradict Rosalind Krauss's statements. His study of the underlying triangular grid systems found in nature to accomplish adaptive, structurally sound and economical environments is compelling and based on study and experimentation. He quotes,

"...a building strategy with which diversity and change can be accomplished by modular systems...which consist of some minimum inventory of component types which can be alternatively combined to yield a great diversity of efficient structural form."

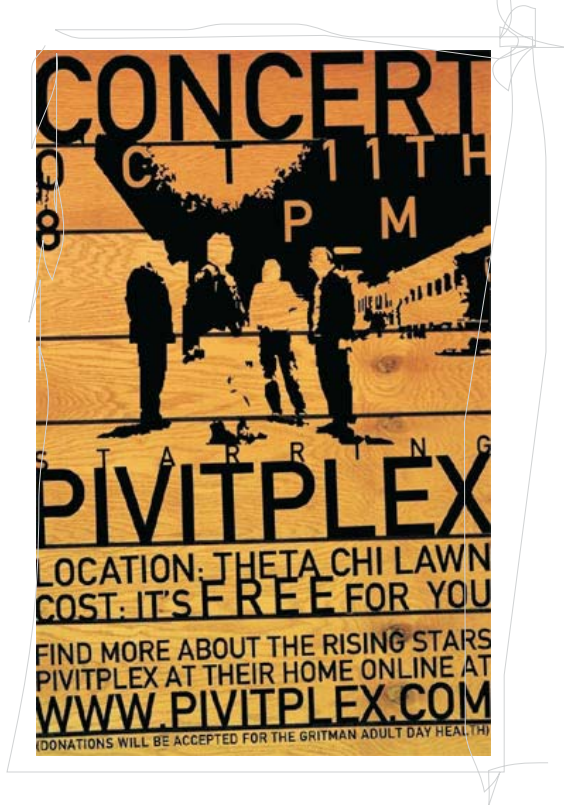
Nature, I believe, is based on structure. The reason for compelling beauty and symmetry in nature, is due to its manifestation in the underlying elements and even molecular mathematical patterns.

A second way to create a grid on an organic surface is by layering or overlay. Many designers seem to start with a white canvas or maybe another color as their canvas. The closest method to this that has been done in design in the past is overlaying text on photos. This can be seen as one branch of the organicgrid. Many people overlay text on images without a grid structure. But remember, to make it an organic grid, there must be an overlaying grid system invoked. One example of this photographic organic grid is seen in my website pictured below.

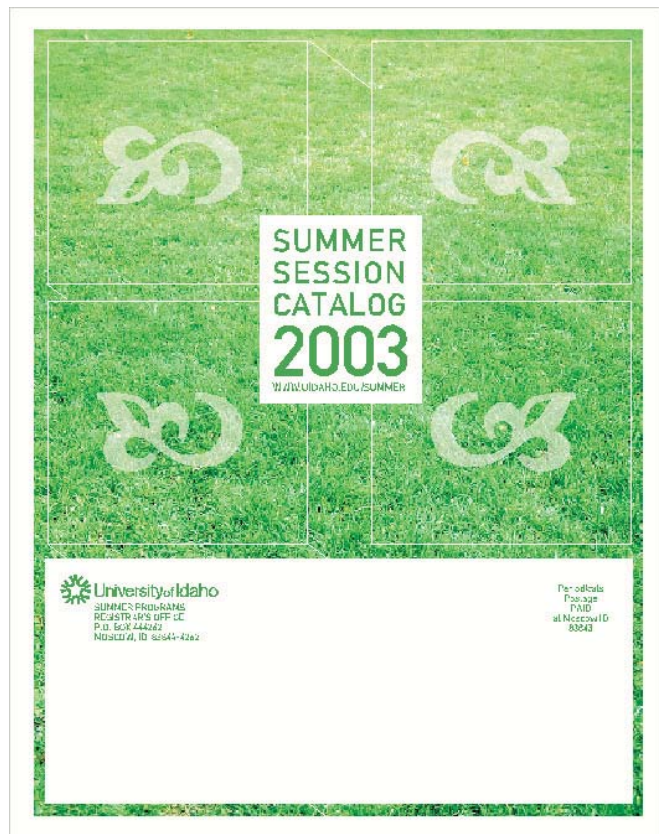
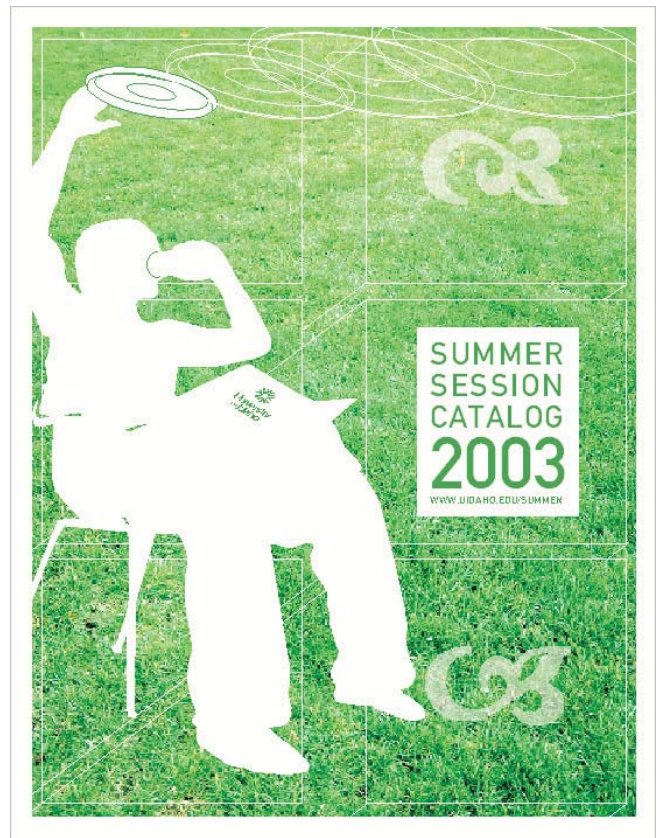
The second application of the organicgrid dealt with organic materials and even photography with a grid system overlaid. This can be seen here, and even more on the real website when these boxes are rolled over with the mouse.



I have used this technique of overlaying a grid structure on a photo. But getting back to overlaying a grid structure on an organic material, this I only recently began to explore. The same type of system is used when overlaying a grid on a photo. Of course you use balance and positioning to effectively to integrate the grid with the underlying shapes and forms. I believe the reason people are starting to experiment with organic substances on a print or screen, is to bring the real life aspect of things to a virtual world.



I did say this before, but I believe it must be reiterated for the purpose of explaining the benefits and application of the organicgrid. The main objective of the organicgrid is to bring life to a monotonous grid system while preserving structure. These images are examples of recent projects I have created of the second application use of the organicgrid.



4 CURRENT APPLICATION AND USE

The first application of the organicgrid, to create a design that engages the user while creating a sound understandable environment to present textual information, is very broad. I will now try and explain in depth this method with visual examples.

Again I will turn to Mike Cina who I have found to be one the in the forefront of this practice of an organicgrid type approach to design. As stated in his interview with Adobe, Mike tells us many things that I find similar to the principles of the organicgrid. First of all we seen

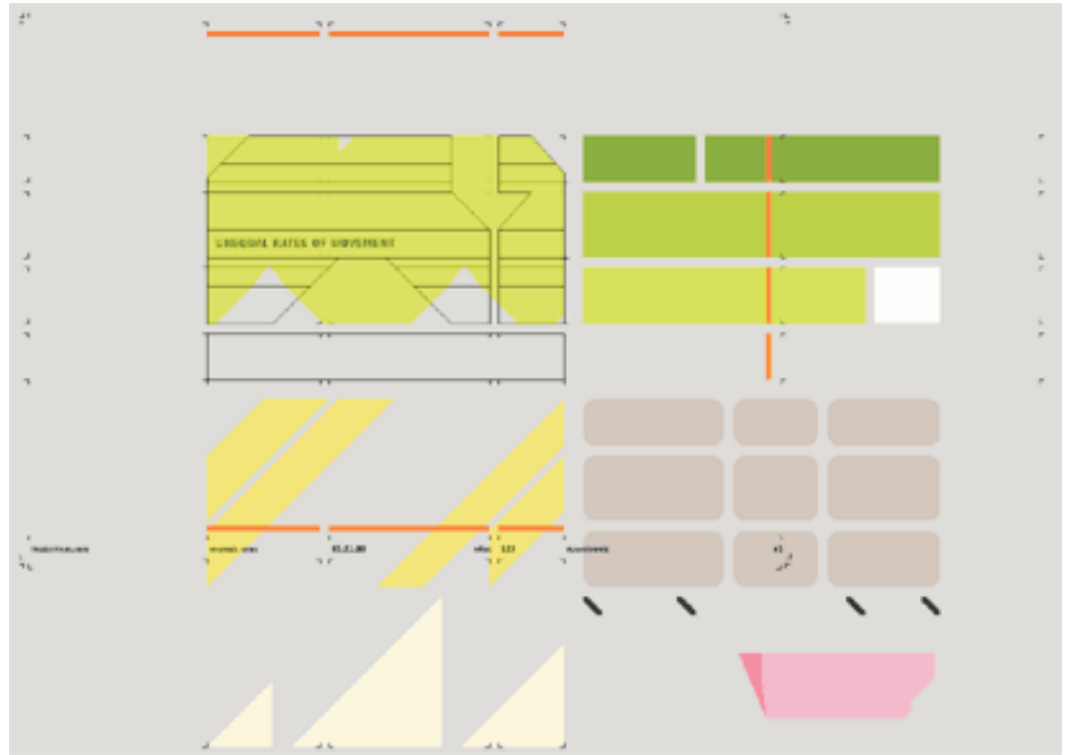
in this interview that, "As a stylist, he relies heavily on the grid-based system of Swiss designer. Cina begins every project by opening Illustrator, turning on the grid, and activating the Snap to Grid setting. From there, he normally builds animations layer by layer, always making sure to stick within the clear, mathematical outlines he'd set up in the beginning."

Shepter, Joe(2001). Web Gallery: Mike Cina. [12 pages]. Retrieved April 7, 2002 from <http://www.pacific.adobe.com>

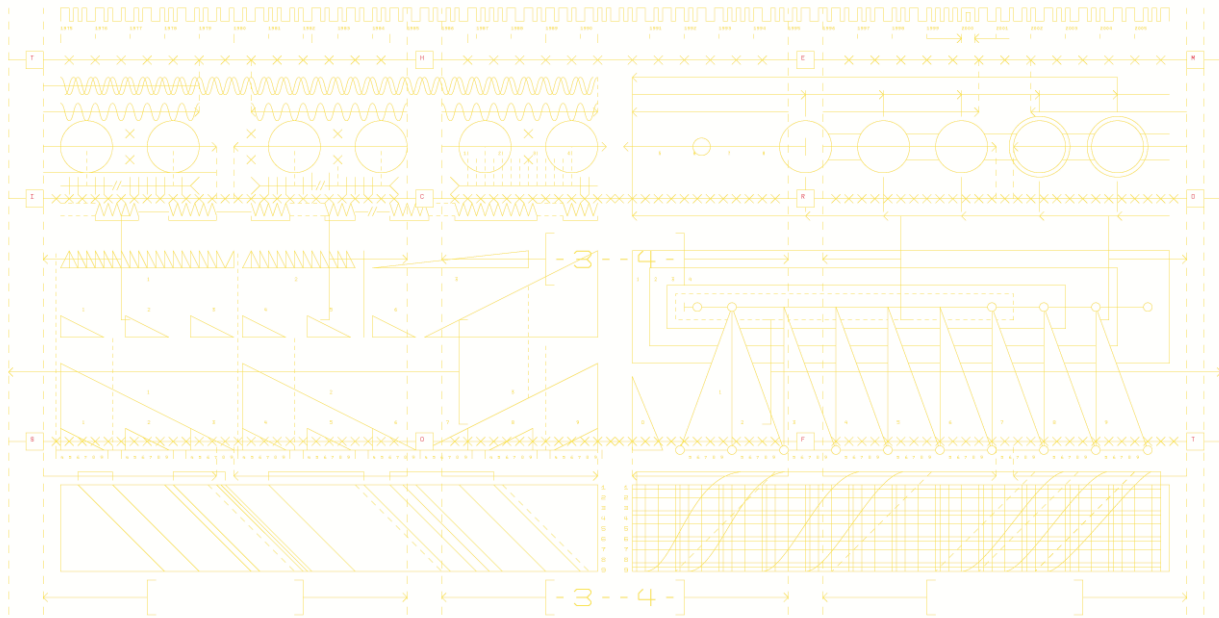
This in itself is of course a key point in the creation of an organicgrid. But as we read further we see a hint of style that can be seen as organic structures. He calls it his "own design sensibilities." But as you read the description of this image and see the actual image, you will realize that his "own design sensibilities" fall within the style and principle of the organicgrid.

4.1 "Developed originally as a cover for the excellent architecture and design site, this animation drew its inspiration from the work of Bauhaus architect Mies van der Rohe, whose clean, austere lines resonate with Cina's own design sensibilities."





4.2 This next composition by Cina started out as a magazine layout, but evolved into an interactive piece. Even so the underlying composition shows presentation of information in a grid-based structure with organic forms.

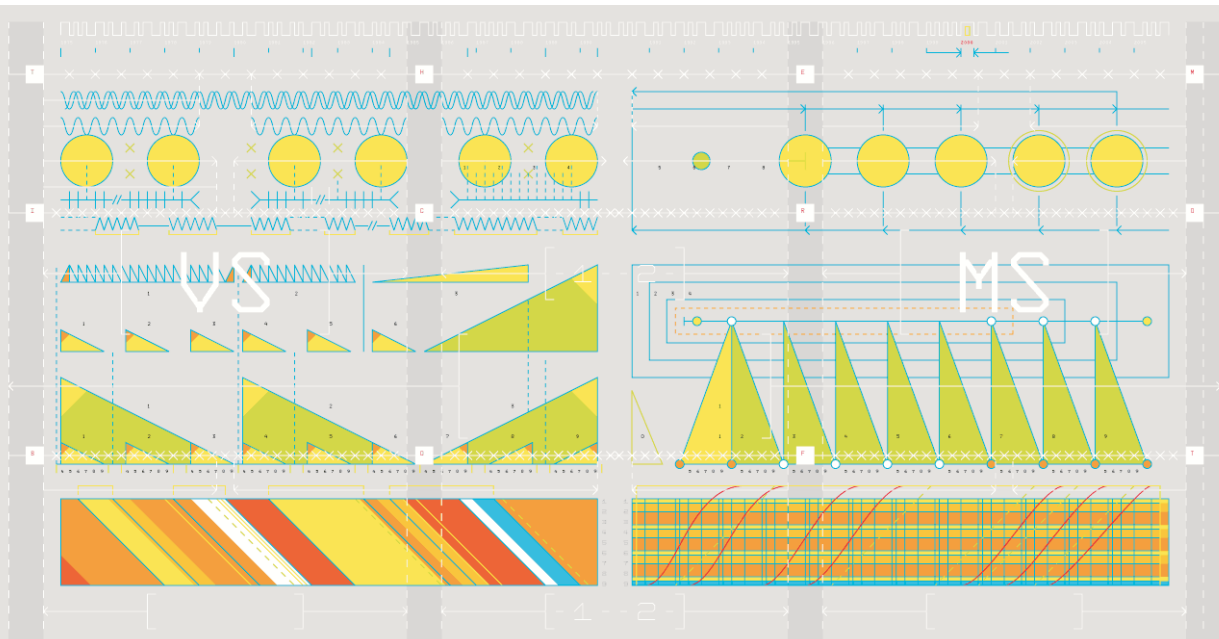


What he got instead was a thundering silence

© 1998 Wired

—John Heilemann, in "RED TK," page 000

© 1998 Wired



If the Department of Justice were going to pursue severe sanctions against Microsoft, Joel Klein needed the Valley to make some noise. And not subtle, clandestine, backstage support — but upfront, vocal, public support.

© 1998 Wired

The kind that shapes media coverage and editorial opinion, the kind that gets through to the men in the street, the kind that changes minds, and moves votes in Congress.

© 1998 Wired

4.3 Created as a spread for *Wired* magazine. The subject matter was a sentence by writer John Heilemann about the Microsoft trial. The quote pointed out the contrast between the sound and fury the Department of Justice hoped to raise against the company in Silicon Valley, and the

silence that actually prevailed after the verdict. Seen again is the use of extreme free-form elements and an underlying grid system to control the shapes while presenting textual information seen in the lower portions of the images.

The application of the organicgrid into my own work has just begun. One of the most recent uses of this technique can be seen in a website I recently created for a band called Pivitplex. The band came to me and wanted me to create a site that gave a feel of their unique incredible sound, to create an online presence to challenge famous bands and to create a look that was grudge yet classy and make the band fit right in

with the style of today. After hearing this, I realized this would give me an excellent opportunity to explore the organic grid in a public forum. Seen below is a screenshot of a page in Pivitplex's website. I will now walk you through my simple but exploratory decisions that were based on the organicgrid. This site can be viewed at <http://www.pivitplex.com>.

4.4 The first element that was taken from the organicgrid was of course the grid system seen in all aspects of this site. It is used to separate areas, create formal relations between elements and unify the separate elements of this site. It creates an excellent format for presentation of textual and even other forms of

4.5 The second application of the organicgrid dealt with organic materials and even photography with a grid system overlaid. This can be seen here, and even more on the real website when these boxes are rolled over with the mouse.

4.6 These images used here are part of the first application of the organicgrid, "Organic/Freeform shapes used in a grid environment". Granted they are vectorized photographs, but their basic structure is that of a negative space creating freeform objects.



4.7 Again the first element that was taken from the organicgrid was of course the grid system scene in all aspects of this site.

4.8 The second application of the organicgrid again deals with organic materials and even photography with a grid system overlaid.



4.9 This fence image used here is part of the first application of the organicgrid, "Organic/Free-form shapes used in a grid environment". This piece adds a freeform element within the grid system to challenge it yet stay uniform.

Within this site, www.organicgrid.com, I have again started to explore the principles of the organicgrid. The site is a shell, and not a functional piece. I will also walk you through the organicgrid characteristics used in this site.

5 HISTORY OF GRID BASED DESIGN

From Josef Müller-Brockmann pioneer of Swiss Design and father of the grid to designer Armin Hofmann who pioneered the Basel school's contribution to post-war Swiss graphic design, using stark black-and-white photography, typography, graphic restraint and a master's exceptional sensitivity to graphic space. Onto Wolfgang Weingart's candy-like colors, typographic experiments and layered manipulating of word and image extend the boundaries of International School formalism. Through others such as Emil Ruder, Rosemarie Tissi, Niklaus Troxler, and recently the infamous David Carson. Lastly landing us into the next generation of designer like my self who are influenced by the new field of web design, new media and other stimuli. This section deals with the history of the boundaries of the Swiss and international formalism, to the typography rich, and experimental 60-70s, onto David Carson who broke all rules and changed design as we know it, and finally the design of today which is influenced by new media, the web, and of course the predecessors of design.

We will start with Josef Müller-Brockmann who is known around the world as one of the great designers. His work is that of incredibly clean structured work, which led him to become the father of the grid structure we base our graphic design of today on. Brockmann has been a key figure in the development of his grid structure and the style that surrounds it since the early part of the 20th century. This style was based on order and functionality. Switzerland has been a birthplace of sorts for many graphic design ideas. Many of the greatest minds in graphic design have come out of this area. Two of the main sources for such greatness were the Zürich and Basel Schools of Design. Out of this era and location came the movement known as the Swiss Graphic Arts School.

One of these great minds that surfaced out of this movement to follow in the Swiss Design and in-fact become credited with its movement was Armin Hofmann. Beginning in Switzerland at the Basel School of Design he has been a crucial part of how we today design.

Hofmann has contributed more today through his teaching, writings, and works than we could ever imagine and hope for. Among these accomplishments and "gifts" to future generations are, The five "universal principles" of the Basel School*#151; the art of hand-drawn letterforms, the visual tension of type and image, and the authority of black and white. Most of these things can be seen in is infamous poster work he has done. The Basel School of Design was formed with structure, rigged rules, and formal design principles. With its tight grip, these restraints are viewed, by some, to be a creative barrier. Although it is very well proven at problem solving. We can see this with a statement made by Paul Rand about Hoffman. "Hofmann doesn't lecture. He doesn't theorize, nor does he double talk, an activity quite common in design schools. His assignments are highly structured, subject matter is succinctly described, formats are specific, materials

and colors are carefully delineated. Undoubtedly, restraints are decisive in problem solving." This formal and structured approach to design was also seen in the Swiss International Style we see in architecture. One of the persons who was responsible for this International Style was Le Corbusier was a Swiss-French architect, painter and writer. The rigged, simple, geometric and asymmetrical style of the International Style arose from the work of Walter Gropius, Ludwig Mies van der Rohe and of course Le Corbusier. Simple, functional, logical floor plans, concrete and glass wall and structures were used. Again the tight grip of this style was felt by many designers who did not see this style as purely structural. Because of this tight grip and the need for a release of creativity a breakout from the shackles of the Swiss International style emerged, as many designers started to break away with great ideas and theories for the future of design.

Kroeger, Michael (1997). MK Graphic Design. [1 page]. Retrieved April 8, 2002 from <http://www.mkgraphic.com/weingartdq.html>

(2000). Swiss Modernism. [1 pages]. Retrieved April 7, 2002 from <http://www.papress.com/>

An abstract line drawing in light grey, consisting of various overlapping, curved, and straight lines that create a sense of movement and organic form. It is positioned behind the main text, with some lines extending across the top and right sides of the page.

6 HISTORY OF ORGANIC BASED DESIGN

One of the most well-known and respected designers to come out of the backlash is Wolfgang Weingart. Weingart is credited with dismantling the tight rigged grip of the Swiss International style. So many elements that he created have become of all things, formal elements, of today's design. His well known poster work and of course the majority of his work shows the elements of bended lines, getting rid of white space, layering, texture, collage, and montage. These ideas and reintroductions to design are widely practiced in today's world.

Wiengart actually ended up teaching at the Basel school of design. There he taught his style to the new students who expected to find the rigged structured style of the Swiss. These students instead found quite the opposite.

Out of the same principles as Wiengart sprang Rosemarie Tissi. Being well known for typography, fontexplorer.com gives us a little background on Tissi. She has been a member of AGI (Alliance Graphice Interanationale) since 1974. Being born in Schaffhausen, Switzerland

she studied at the School of Design in Zurich for one year. After this she has a four-year apprenticeship in graphic design. She has shared a studio with her partner Siegfried Odermatt since 1968, in Zurich. Her style of work reflects that of structure and a flare of Wiengart. But she is most well known for her work in typography. Moving on to one of the most influential designers of today.

David Carson was and is the foremost pioneer in the area of graphic design. Hints of his work can be seen in Wiengart's but takes his design to a new level not seen before. Carson's intuition for design has created a path for graphic designers to express innovation and intuitive design. From Greg My's site "A page for Graphic Designers", we learn of the history behind David Carson. Carson was born in Texas in the United States. Many of his design influences have come from his early childhood while traveling around America, Puerto Rico and the West Indies. Prior to his venture in the design field, he was a sociology professor. His first significant exposure to graphic design education came as part of

a three-week workshop in Switzerland, where the Swiss graphic designer Hans-Rudolph Lutz influenced him. He then worked in a high school near San Diego from 1982 to 1987. During this time he also carried highly experimental graphic design as the art director of the magazine Transworld Skateboarding.

Carson is involved with art directing, design, film and most recently design with web medium. He became art director of Transworld after only one class of design. With his background in the beach scene, some of Carson's best work was seen when he helped start the magazine Beach Culture. Even though the three year run of Beach culture ended because of lack of advertisements, Carson's pioneering approach to design through intuition is received now as a fundamental in many design schools and the graphic design community.

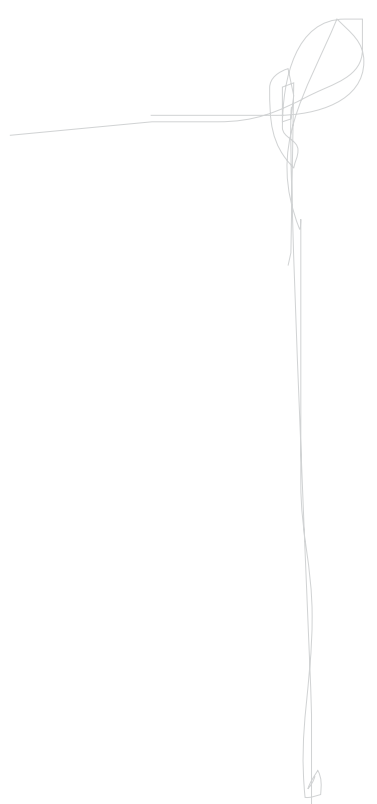
Carson is best known for his work at Ray Gun. He was hired in 1992 to solely head up the overall design of this ground breaking rock music magazine. His incredible free form and ground breaking design was a perfect fit for the great articles and journalism found in Ray Gun. Most magazines to date had a common theme and structured layout that could be seen in every issue. With Ray Gun, there was no consistency. Each page, font, layout and cover were individually created for each issue. The one thing you could count on with Ray Gun was it's new freshness found in each issue. In itself, this magazine was a work of art. With computer graphics coming on the scene Carson used this technology to push his creative manipulation of typography even further. Because of his computer graphic layered layouts and incredible intuitive design,



Carson, David. David Carson: Second Sight. New York, Universe Publishing, 2000.

Bierut, Michael (1996). Reports of Its End Have Been Exaggerated. [1 page]. Retrieved April 8, 2002 from <http://www.typotheque.com/articles>

My, Greg (1998). A page for Graphic Designer. [4 pages]. Retrieved April 7, 2002 from <http://www.complink.net/greg/designsite/>



today's magazines, advertisements, and other forms of graphics and design have taken a page from Ray Gun to create a new culture through this style of design. "Advertisers seem to feel that [he] has that nihilistic slacker approach nailed down," one industry insider told the New York Times in 1994. Carson, by just trying to create free form intuitive design, created a style that targeted the youth culture of future without even knowing it. Carson's experimental typography had taken hold of the 90's.

I believe that other people were experimenting with design, but the difference is that Carson brought it to the front with some luck and some great ideas. If he would have not been with Transworld magazine, if he would have not been a surfer type guy, if he would not

have continued on to develop his skills in this young persons field, I believe his design would not have been taken seriously. But thanks to his ground breaking ideas and catering to the younger audience, magazine layout and design as we know it has gone from tradition to innovation. Why did he take this path? Probably because of his influence with Hand-Rudolph. David Carson's design differs immensely from what came before him. In the end Carson's style stems from nothing more than his own mind. Who knows, maybe his design stemmed from the rebellious surf culture. Maybe he didn't like the traditional design he was taught and found it boring. Or maybe he just wanted to have fun, but in the end his style is seen as ground breaking and leaving others in his wake to try and catch up, imitate, and try to pass.



7 RECENT SIMILAR RESEARCH

Recently, Benjamin Jotham Fry a former masters student at MIT wrote a thesis dealing with Organic Information Design. His research dealt more with the dynamic information architecture of design. His abstract explains his research as:

"Design techniques for static information are well understood, their descriptions and discourse thorough and well-evolved. But these techniques fail when dynamic information is considered. There is a space of highly complex systems for which we lack deep understanding because few techniques exist for visualization of data whose structure and content are continually changing. To approach these problems, this thesis introduces a visualization process titled Organic Information Design. The resulting systems employ simulated organic properties in an interactive, visually refined environment to glean qualitative facts from large bodies of quantitative data generated by dynamic information sources."

After reading the thesis in its entirety, the same concept behind his presentation of dynamic information design runs hand in hand with my organicgrid layout principle. His research leads him to create a system of representing dynamic information design based on the traits of simple organisms. He quotes,

"The traits: structure, appearance, adaptation, metabolism, homeostasis, growth, responsiveness, movement and reproduction, all relate to a set of features that enable an organism to survive and respond to a complex and changing environment. By examining how these features make an organic system effective, insight is gained into how to design a visualization that responds to and synthesizes data in a similar manner. The result of the design process is an Organic Information Visualization, a system that augments the perception of qualitative features of dynamic data."

Benjamin Fry's work shows how the original theories of static information design falls short of presenting information that is dynamic. Yet he shows how his theory can have an underlying adaptive pattern of information (grid-based) in the molecular world of organisms, and still take on the organic information's architecture we see in the end.

As you can see, this process of adaptation fits hand in hand with Peter Pearce's concept of underlying triangular grid systems found in nature to accomplish adaptive, structurally sound and economical environments. His work shows the same underlying adaptive natures of the organic world.

These studies lead me to believe my theory of how the organic aspects of design and nature can be implemented in the structured world of the grid, and in the design principles we use to create our work.

Fry, Benjamin. Organic Information Design. [97 pages]. Retrieved October 10, 2002 from <http://acg.media.mit.edu/people/fry/thesis/>



8 FUTURE PREDICTIONS OF ORGANICGRID IN DESIGN

The future of design is based on trends, the current environment and happenings and sometimes a design movement. Trends include 45 degree lines, neon colors, use of a certain font, type of imagery used, an underground culture's aspect on life and even politics can sway trends. But what makes a movement? A new discovery or an implementation of how we design. One major movement was the Swiss Movement, which dealt with the structure and the rigid rules of the grid. The movement to break away from the structure of the grid was based on elements such as bended lines, getting rid of white space, layering, texture, collage, and montage. David Carson is one of the contemporary day people who started a movement that deals with intuition, broken text, unreadable text that actually does not stop the message from being conveyed. Why are these movements, because they have a definition.

In my eyes, the creation of the World Wide Web has started a new movement. This movement is based on usability, presentation of textual information and the use of other non-structured elements to bring life to this data. The future of the organicgrid can only go forward from today. I have tried to simply define this design principle so that, I believe, may be heralded as a movement. The future of design is that of the presentation of data, navigation and even tools we use to display information to effectively let the user navigate and receive information with great ease. The need for the organicgrid will be to create this ease of use with compelling graphics and a positive user experience that simply, will please the end viewer and give the world a unique experience not found in the presentation of good clean grid based structured textual data.

9 TO CONCLUDE

The reason I have decided to talk about the self-made term "organicgrid" was to define a movement that I am witnessing and participating in. The reason to define a movement is for validity, so that it may become a principle for the future designers to come. I see great possibilities for the organicgrid and wanted to give the design world a simple yet compelling explanation of this movement. With this simple definition, I want other designers to take it, use it, build upon it and explore the possibilities of using the organicgrid in their own design.

As for me, the next step is to personally explore my definition with my own work. I want to build upon my findings and dig deeper into the unknown area of the organicgrid, and also create work that hopefully will be and inspiration for all.

Edwin Tofslie

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