Chapter 3: Imagery in design (part II)
Photography is bringing order out of chaos.

Ansel Adams

Painting is the art of inclusion. Photography is an art of exclusion.

Ken Rockwell
Photography

Nothing speaks more clearly than a photograph.

Photographs can communicate on an emotional level due to realism and details.

Photography is regarded as the most credible type of imagery.

Often used in a photojournalistic way to support newsworthy editorials or to document informative content.
Out of Sight
Out of Mind

Adeline Ong and Lim Chin Ping's

Lee Huishi's

The Orange Struggle
Viewers can identify with a situation or a product or human emotions on that matter.

Manufacturers and retails use photographs to prompt their customers into purchasing /using their products/services.

Photography
CIGARETTE BUTTS
KILL WILDLIFE

Cigarette butts are commonly mistaken as food by many animals. Approximately one of all cigarette butts are ingested by wildlife known as "pollution detox", a form of eutrophication that will be in this earth longer than you will live.

What goes around, comes around,
Don’t litter your cigarette butt.

Advertising School: University of North Texas, USA
Art Director/Copywriter: Jason Perez
Photographer: Scott Harben
Instructor: Jack Sprague
Source:
http://adsoftheworld.com/media/print/nobuttsorg_anticigarette_butt_pollution_campaign_rabbit
CIGARETTE BUTTS
DON'T DISAPPEAR

Cigarette butts are commonly mistaken for food by many animals. These butts are
entering the earth's water supply, including any water used in your home, with
chemicals like nicotine leaked in the reef's and
poisoning marine life to preserve the beauty.

WHAT DOES AROUND, COMES AROUND,
DON'T LITTER YOUR CIGARETTE BUTT.

Advertising School: University of North Texas, USA
Art Director/Copywriter: Jason Perez, Photographer: Scott Harben
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Source:
http://adsoftheworld.com/media/print/nobuttsorg_anticigarette_butt_pollution_campaign_rabbit
Cropping allows for control over how an image is framed.

At times, you have to work with supplied photos.

Removing portions of a photograph can create a focal point to draw attention to the photograph.

Crop judiciously.
Cropping is about taking out an unwanted part of the picture to show emphasis.
When cropping you should take into account the most interesting portion of an image.
Should you work your photograph around the design or is it the other way around?

Photographs must have stopping power!

That means prominence in your layout.
The rule of thirds. Place the subject at intersections.
What makes a photograph great?

Lines and patterns to suggest depth
Striking light and shadow
Dramatic effects
Illustrations are more expressive than photographs. (Evans & Thomas, p. 81)

Illustrations are capable of exaggerating the “expressiveness” of a message.

Dictated largely by techniques as well as the medium.

Pen and ink, scratchboard, pastel, gouache and digital drawing programs…

Each medium has a unique look and feel.
TREMSETTER INSTALLATION

1. Unscrew ground stud and remove claw and center spring. Install new individual claw hooks using original screws. If you use heavy gauge strings, you will need a three-spring setup, use the double spring claw unit. (I suggest using the single spring claw unit.) Remove the ground stud and readjust string tension so that the tremolo bow stays in the desired position when the strings are in tune.

2. While holding the sustain block to full "string raise" position, carefully measure 3-3/4" from the edge of the sustain block (Fig. 1), and mark in line with the center springhole position, using a sharp tool such as an awl or center punch. Mount the hinge clip using the head screws provided. On some short cavity guitars, there may be no room to mount the hinge clip unless you cut the clip in half and mount it with a single screw.

3. Loosen the setscrew on the Tremsetter's brass collar (Fig. 3). Carefully slide the pull rod through the Tremsetter, just far enough so that it clears the back face of the tremolo cavity. Slightly bend the square hole of the Tremsetter bracket and insert the end of the hinge clip. Line the Tremsetter up straight with the guitar and gently press the pull rod into the back face of the cavity wall so that it leaves a small mark. Drill a 1/32" hole for the pull rod. Insert the hook end of the pull rod into the center spring hole on the sustain block. Sometimes it may be necessary to slightly adjust the shape of the hook using a long nosed pliers. See that the tremolo swings freely and that the pull rod does not rub against the sides of the pull rod clearance hole.

4. Now lay the guitar face down on your lap being sure you do not touch the tremolo or tremolo arm. Equally loosen the two-spring adjustment screws 1/4 to 1/2 turn. With its screw loose, push the brass collar against the end of the threaded tube (Fig. 4) so that there is a small gap of about 1/16" appear at point B. Now tighten the setscrew and let go of the brass collar.

Check that the collar is in firm contact with the end of the tube at point A (Fig. 4), and that the thrust washer is in firm contact with the face of the bushing at point B. When the tremolo is "neutral pitch" position, there must be contact at these two points.

Point A may be difficult to check so the view may be obstructed by the small slack springs. If there is a small gap at point A, the collar and the rest of the Tremsetter assembly will move together as you start to lower the springs with the tremolo arm. If there is a gap, the brass collar will move before the rest of the assembly. To eliminate a gap at point A, evenly loosen the other tension springs until the gap disappears. If there is a gap at point B, evenly tighten the two outer tension springs until the gap disappears.

Gently rock the tremolo back and forth from "string raise" position to "string lower" position, checking for good contact at points A and B when the tremolo is in neutral position. Now fine tune the guitar and recheck for good contact at points A and B.
Illustration of the Decapitation of Violent Chinese Soldiers" by Utagawa Kokunimasa, October 1894 Sharf Collection, Museum of Fine Arts, Boston

Continuous tone – A series of gray or color tones with gradations, as opposed to color or tonal areas that are flat and distinct from one another.

Grayscale – A continuous tone black and white image.

Halftone – A method of reproducing a continuous tone by photographing it through a fine screen to convert the image into dots.

Line art – A b/w image that does not have continuous tone. Also called a bitmap.
What do these mean?

Ideogram/ideograph – A pictorial image or symbol that represents an idea or a concept.

Logo – A mark or a logotype or both used to represent a brand, company or service.

Logotype - Letters, words, or a name formed in a distinctive way.

Pictogram/pictograph – A pictorial image that depicts a simplified representation of an object.

Symbol - A letter or sign that represents an activity, idea or object used within a cultural or commercial context.

(Evans & Thomas, p. 88)
Symbols must be easily understood by all individuals, regardless of language or culture.

Logos are used in the marketplace to identify products and services.

Think of a product you have grown to trust. What is it? What do they sell? Why do you trust the product/brand?
The different ways of naming

- Founder’s
- Descriptive
- Fabricated
- Associative
- Abbreviated

Can you name some?
Identity systems

A means of applying elements across a broad range of materials, designers develop an identity system.

To provide a unified presentation based on the image established with the logo.

Covers a broad range of materials from website, promotional literature, merchandise, packaging and signage for vehicle and uniform applications.
An effective identity can...

- Help to build brand loyalty
- Can deliver your message clearly
- Establish and reaffirm your credibility
- To connect on an emotional level
A trademark is created by a designer, but made by a corporation

– Paul Rand.
A mark is both form and substance, image and idea. Its forms must be familiar enough to be recognisable, and unusual enough to be memorable.

- Ivan Chermayeff, Tom Geismar and Steff Geisbuhler.
Bold

Memorable to provide a clear consistent message.
Reductive
Simple, instant and recognizable
Richness
Frugal in details yet rich enough in meaning.
Timelessness
It must stand the test of time and legally protectable
Adaptable & Sustainable
Works well across changing media and modes of communication

Flexible

Works in b/w and in color, sizeable from a 10-cent coin to a billboard.
Wayfinding systems

If you’re lost, you’ll be looking for the “i” or the “?” symbol.

Pictograms and symbols for navigating unfamiliar territory incorporate a mixture of symbols, typography and signage that help us in places like malls, parks, airports, museums, etc.

They make use of directional symbols such as arrows and they are strategically placed to help guide people to navigate around.

A well-designed wayfinding system is stylistically in tune with the area/context it serves.
Directional design uses pictographic and verbal languages for way-finding.
Charts and graphs

Pie charts, bar charts, and graphs are the most common.

Pie charts work well for showing how groups are composed in terms of demographics or opinions.

Bar charts work well for comparing data. The bar in bar charts can run vertically or horizontally.
Information design deliver information that is graphically organized.

It takes two to tango

Verbal messages drive the decision-making process that ultimately determines graphic content and the form it needs to take.

Visual elements are needed to translate verbal concepts into visual form.