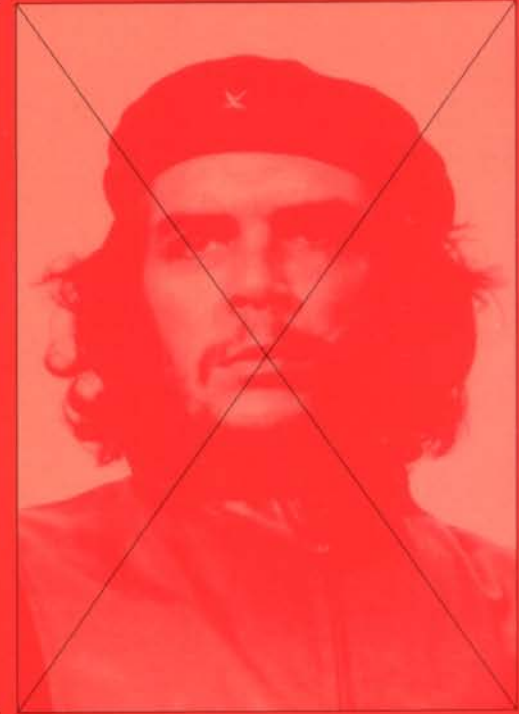
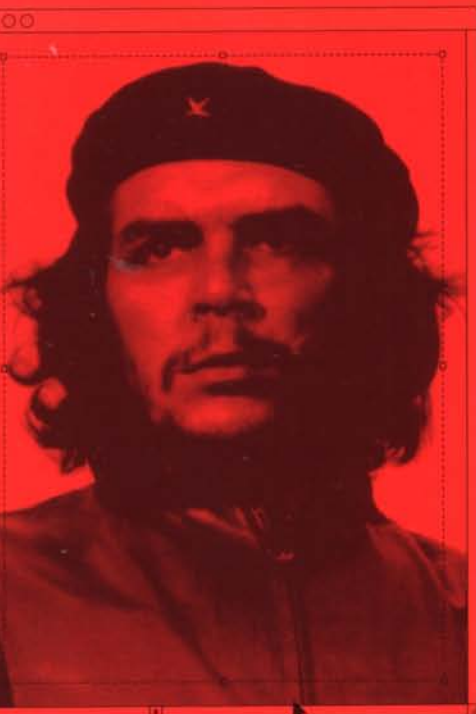
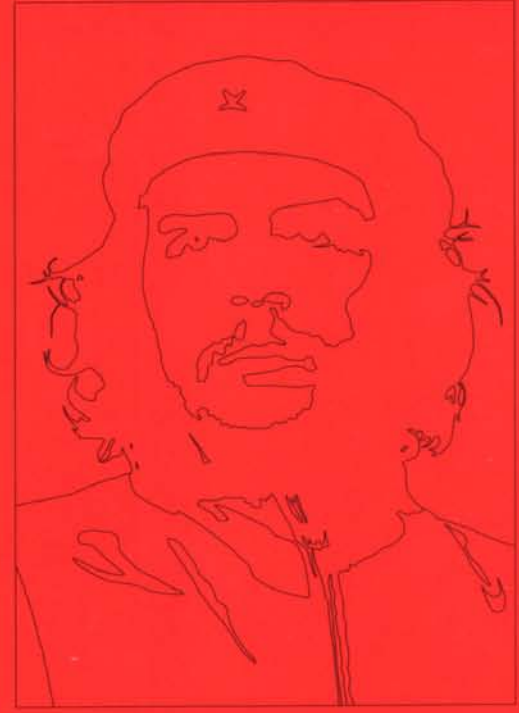
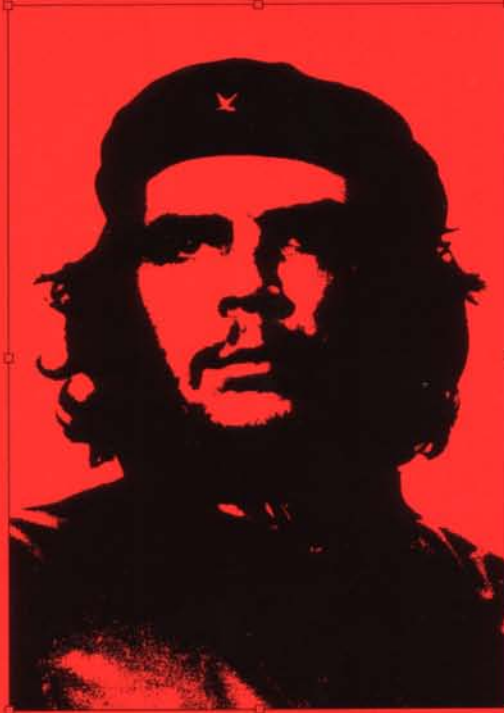


# How to Use Images



# The Rules of Composition

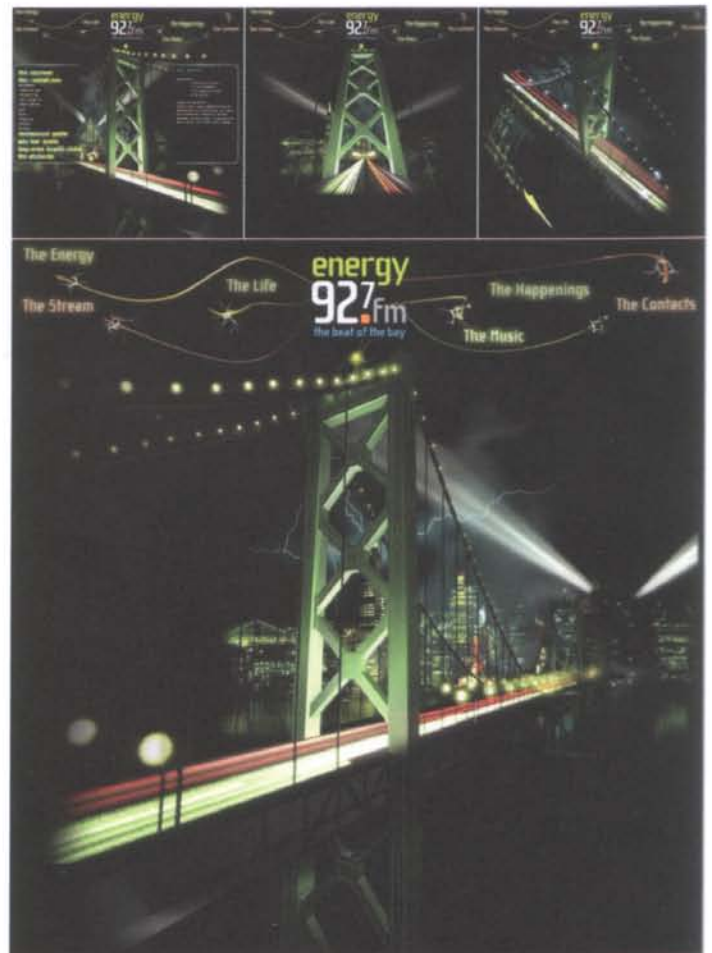
Whatever rules you are given, they may have to be broken at some time or other. The rules used in composition work in the same way that a grid provides structure for a page layout: as guides.

One of the first considerations when deciding on the composition of a layout is the effect you are trying to create. For example, is it intended to give a calm impression or a disturbing one? The way its elements are arranged – symmetrically or asymmetrically, for instance – can affect the way it is seen.

## Symmetry and asymmetry

A symmetrical layout is generally considered to be more traditional, stable and calming than an asymmetrical one, which may appear more edgy and disturbing, particularly if it is unbalanced. A symmetrical layout is one where, if you draw a line down the centre of a page, the right side of the line mirrors the left side. ❶

An asymmetrical design helps to create tension and contrast; it upsets people's sense of order and equilibrium by causing an imbalance. However, it is useful to remember that it can still have equal weighting – the balance of content on each side of the design. ❷



❶ This web design by Bunch Design is symmetrical. Even though both sides are not exact mirrors of each other, the balance of each side is equal.



❷ This design by Kate Tutunik uses asymmetry to convey an edgy, unbalanced feel.

## Media Used for Image Production

There are various methods available to produce images, in addition to the obvious ones such as photography and line drawing. In terms of different media, the sky is the limit as long as the medium can be satisfactorily captured in the appropriate format. ❶



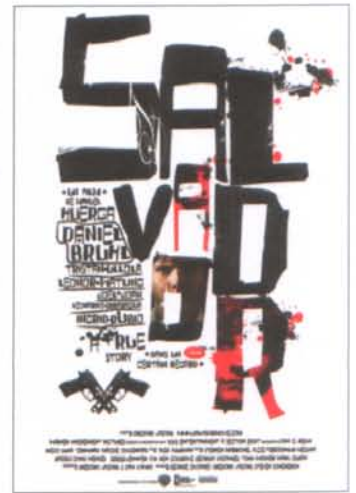
Remember that extra costs and time may be incurred when commissioning a good-quality photograph if an image is in a three-dimensional format, such as a bas-relief, or is of a large scale that will not lend itself to digitizing. Such photography may need to be done on location or require specialist equipment.

Some examples of different media that could be investigated are painting, collage, photomontage, woodcut, linocut, etching, lithograph, screen print and multimedia (physical and digital). Many of these techniques can be reproduced digitally with the right software and may be a cheaper alternative to commissioning a hand-carved linocut, for example.



The eyes in this photomontage seem to be staring at the viewer, making for a strong but somewhat disturbing image.

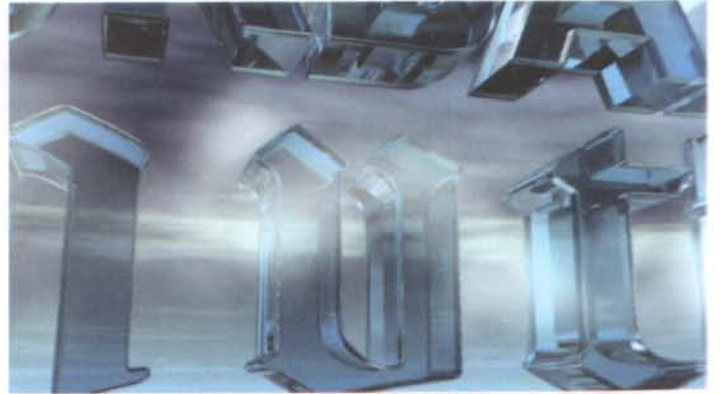
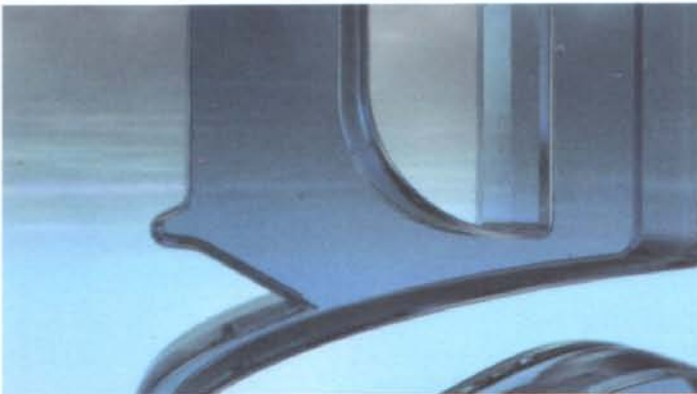
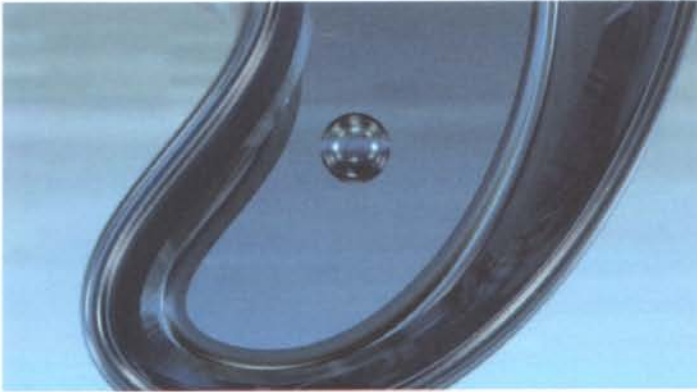
## Appropriate Imagery



In these two posters by Bunch Design the straightforward, easily understood layout on the left contrasts with that of the more complex, detailed information on the right, which does not immediately convey what the poster is about.

Whichever medium, or combination of media, you choose the imagery needs to be appropriate for the audience you wish to reach as well as for the message you are communicating. A good example would be a brochure on products for pensioners. Without stereotyping too much, it is likely that people in this older age range are more likely to require help with seeing small items and therefore you would need to ensure that any imagery in the brochure was clearly legible. You might wish to think twice about using an image that incorporated important fine detail that would be difficult to see easily. This would be particularly important if the image contained text or another element essential to understanding it.

These examples by Bunch Design demonstrate the effect produced by using different saturations of one colour.



Bunch Design have used a three-colour combination in this design for themed flyers and posters.



## Case Study

# Bastardised, Bunch Design, London, Croatia, Singapore

Bunch Design created *Bastardised*, a book of images which in their words 'epitomises the contemporary practice of communication design...', as a rebranding exercise. This reflects the sort of work Bunch are involved with, which includes graphic design, branding and packaging design. Bunch initiated a project aimed at developing a community of designers. They devised a brief around the theme of 'Made in Bunch' and sent it to fellow designers and illustrators, asking each of them to produce an image or logo for Bunch, with the intention of posting all the contributions on their web site. The web site attracted a wider audience, which resulted in more people participating in the project. Bunch were happy with the

### 1.

For the cover design, Bunch asked the designer OmegaTheKidPhoenix to realize their idea of putting 'astardised' inside the letter B to form the title of the book – *Bastardised* – which had been chosen to reflect the brief, which had, in effect, been to bastardise their logo.

**Bastardised**  
**289 Selected Bunchisms**  
**Made in Bunch**



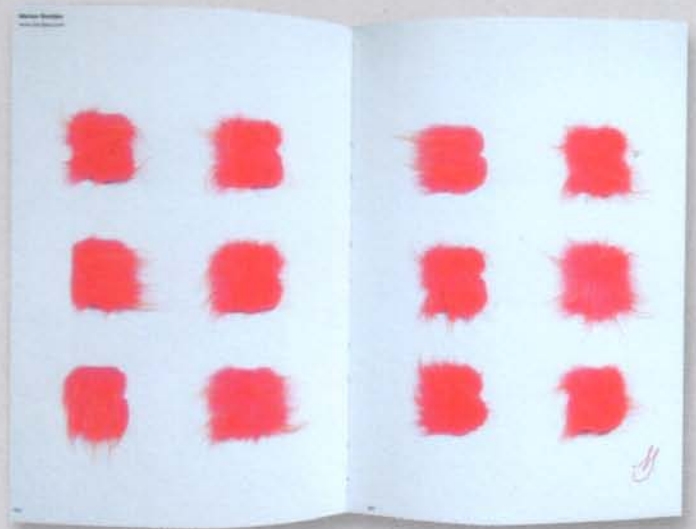
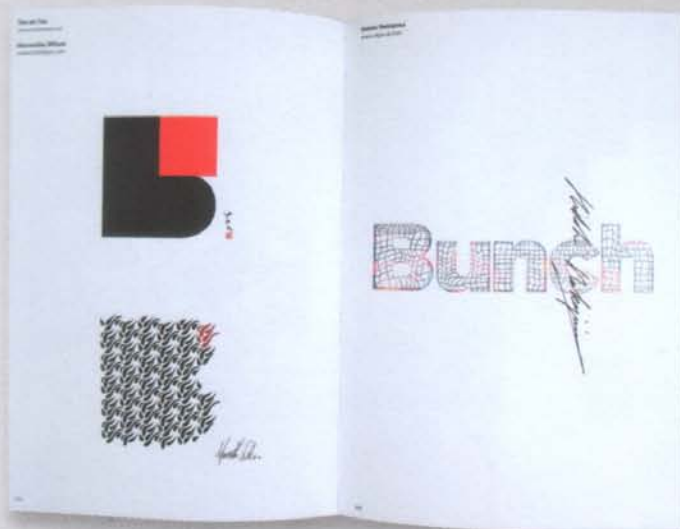
range of interpretations of their brief, which they considered to be bastardisations, or variations, of their identity.

The success of the project led Bunch Design to pull together the best, or their favourite, designs in a publication. To do this, they needed to get the agreement of all the designers/illustrators whose work would be included. This proved to be a long-winded, three-month process. Once all the participants had given their consent, Bunch were able to concentrate on the design of the book. They wanted the book to be simple in format, letting the works speak for themselves. They decided on a size of 170 x 235 mm (6 1/2 x 9 3/4 in) as this seemed to work well with the thickness of the total number of pages (208)

which they had worked out by constructing a mock-up. This thickness was predetermined by the weight of the stock that was used. Bunch liaised with the printer and agreed on 170 gsm stock, which would give each page a substantial feel (standard photocopier paper is 90 gsm). As the images were the focus of the publication, Bunch Design used a plain typeface, Berthold Akzidenz Grotesk, for any text in the book. This was a logical choice as it is their corporate typeface.

## 2.

The designers took care to select and place complementary images or, in their words, 'bunchisms', together on the double-page spreads. They wanted to ensure that each image or logo had enough white space around it to allow it to stand alone and not be influenced by adjacent images.



## 3.

The inside covers and fly papers (endpapers) were used to display images of Bunch Design merchandise, such as T-shirts and mugs, and images related to the production of *Bastardised*.

Once the pages had been designed, Bunch ran a pre-flight check to ensure all the images and text were ready for the printer. This included making sure images were at the correct resolution and size for the finished publication. It was also necessary to check that everything was in CMYK mode ready for four-colour printing.

After careful consideration, a matt stock – Maxi Offset 170 gsm paper – had been chosen for the pages of the book, as being the most suitable for the variety, colour and type of images to be included. *Bastardised* is a case-bound hardback and the 3 mm (1/8 in) thick cover boards were finished in Maxi Silk 120 gsm stock, then matt laminated.



## 4.

The printer provided proofs and a dummy book for proofing prior to production. This enabled the designers to find and correct errors that would have been missed on screen. It also allowed them to check that all aspects of the artwork, including colour and layout, were as intended.



## 5.

After this proofing stage the team from Bunch Design went to the printers to see the first run off the press. They felt this was the hardest part of the process, as they had to be quick to spot any problems – for example, by checking the optimum colour saturation for each of the CMYK colours – so that the printer could make adjustments.



## 6.

*Bastardised* was printed in Croatia by Kratis, with paper sponsored by Igepa.

