



ANSWER KEY TO ACCOMPANY: How to Use Images by Lindsey Marshall and Lester Meachem

INTRODUCTION

1. (p. 9, p. 186 and p. 187)
 - a pictogram is an image that represents an object or a person whereas an ideogram is an image that represents a concept or action
2. (p. 9)
 - the printing press which enabled mass production and copperplate printing which enabled realistic and detailed images to be reproduced on a large scale
3. (p. 11)
 - to replace text, to support/supplement text, to persuade or instruct an audience, to guide readers, to tell a story or express a concept, to provide a visual break between sections of text

CHAPTER 1: SELECTION

1. (p. 20)
 - can incorporate a range of materials and objects that can be used as prompts
 - useful in communicating your ideas to clients or tutors
 - provides future reference material
2. (p. 20 and p. 25)
 - appropriate for audience
 - format (constraints with the design)
 - use of shock tactics or repetition
3. (p. 26)
 - picture researchers, art directors, picture editors or art buyers
4. (p. 26)
 - free, out of copyright material and 'available for licence' material
 - you have to pay for 'available for licence' material
5. (p. 26)
 - by commissioning images
 - illustrators and photographers
 - you can make sure you get exactly what you want – with illustrations you can see a rough idea and ask for changes, with photography you can see a selection of images to choose from
6. b. 300 dpi at 100% (p. 27)
7. TRUE. Designers do have a moral and legal responsibility to work within the ethical and legal guidelines applicable to the country or countries where their work is published. (p. 29)
8. c. 70 years (p. 30)
9. (p. 30)
 - if a trademark, a famous person or other owned item or identity is part of an image you may need to obtain permission to use it

10. (p. 30)
 - you cannot change someone's work if it might damage their reputation
11. (p. 30)
 - credit the work to the originator

CHAPTER 2: STRUCTURE AND LAYOUT

1. c. subhead (p. 36)
2. (p. 38)
 - small sketches of different layout ideas
 - help get ideas down quickly so that you can pick and choose easily, or can combine different ideas before working them up to full size
3. (p. 40)
 - a flat plan is used to ensure that all components are present and in the right place
 - would use a storyboard for animation sequences and short films and videos
4. Different types of content require different layouts; active layouts would be used to reflect dynamic content whereas a passive layout would be more appropriate for serious content. (p. 41)
5. b. a grid (p. 45)
6. (p. 52)
 - a house style gives a publication an overall identity and ensures readers can tell which publication they are looking at, no matter what page they open it at
7. (p. 55)
 - readability can be made easier by aligning the top or bottom of an image with the top or bottom of lines of text

CHAPTER 3: COMPOSITION

1. (p. 60)
 - composition is the arrangement and organization of the various elements of a design, such as text and images
 - main intention is to make a design more effective
2. (p. 62)
 - 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
 - an asymmetrical layout creates tension and contrast, it upsets a person's sense of order and equilibrium
3. (p. 65)
 - a harmonious composition is one where all the images are a similar type or size, whereas a discordant one may contain images that contradict each other and are therefore not balanced
4. (p. 68)
 - the Fibonacci series is a series of numbers produced when each number is the sum of the preceding two
 - it is important because each pair of numbers in the series has a proportional relationship of roughly 8:13, which is known as the golden section – the golden section is used to achieve harmonious and beautiful proportions
5. (p. 71)
 - divide the image area into thirds using grid lines and place key information in and around the hotspots (where the lines intersect) to draw the audience in

6. (p. 74)
 - reinforcing a message or information
 - mixture of large and small images creates a sense of activity
 - larger image can help direct the reader to most important part of a message
 - using items of different size may provide reference points
7. (p. 79)
 - white space is space with nothing in it
 - can be used to convey a feeling of luxury or spaciousness, a feeling of calm or emptiness, or a distraction from large sections of text
8. (p. 79)
 - allow some extra image (around 3 mm [1/4 in]) to extend beyond the edge of the printed page
9. c. top third of the page (p. 83)
10. TRUE People do usually observe visual information before text. (p. 87)
11. (p. 86)
 - typeface, typestyle, weight, width, size, line spacing and letter spacing
12. (p. 88)
 - runaround is when text follows the outline of an image to which it relates in order to maintain the intended relationship between the two
 - runaround is used as can make clear link between the written components and images in a design

CHAPTER 4: COMMUNICATION

1. Visual communication can be split broadly into two categories: information and persuasion. (p. 96)
2. (p. 98)
 - hierarchy, shock tactics, contrast in scale, interrupting the rhythm
3. (p. 101)
 - visual continuity is where aspects of the design obviously relate and belong to each other and is used to guide a reader through the information
 - can be achieved by using same margin measurement throughout a publication, similar typefaces and chapter openings, use of specific colours or the positioning of page number and headers and footers
4. (p. 103)
 - when images are in harmony with both the written content and the typography

CHAPTER 5: COLOUR

1. (p. 124)
 - full colour refers to reproducing a full range of colours as near as possible to the original, using four printing-process colours
2. b. cyan, magenta, yellow, black (p. 124)
3. (p. 124)
 - that the colour you see on screen will not look the same when it is printed
 - calibrate your monitor with your inkjet or laser printer, get the printing house to supply a proof you can check for accuracy
4. c. Pantone Matching System (p. 125)
5. (p. 125)
 - when a colour is difficult to obtain using the CMYK process colours

6. Spot colour refers to the use of one extra colour on a single-colour print. (p. 129)
7. (p. 130)
 - shades of grey, together with black and white
 - monochrome
8. A duotone is a tonal image printed in black and one other colour, which adds a coloured tint to a black-and-white image. (p. 130)
9. (p. 133)
 - primary – red, blue and yellow
 - secondary – orange, green and purple
10. (p. 133)
 - complementary colours are opposite each other on the colour wheel
 - orange and blue, red and green
11. (p. 133)
 - blue and violet
 - analogous colours are harmonious and can help a design appear safe, tranquil and tasteful
12. c. dominant (p. 139)

CHAPTER 6: IMAGE POTENTIAL

1. Scaling an image involves decreasing or increasing an image's size. (p. 148)
2. (p. 148)
 - lower resolution images have a smaller file size and can be placed and moved easily and quickly
 - small file size also means they are easier to print off in rough layouts during the design process
3. (p. 153)
 - altering an image's size or colour, combining several images into one, using filter effects (such as skewing, posterizing and morphing), retouching techniques (dodging and burning), changing colour image to black and white, introducing sepia tones, producing image in another medium such as oil paint or ink, producing image in different artistic genre
4. FALSE A high camera angle makes people seem less important. (p. 157)

CHAPTER 7: PRODUCTION

1. b. dots per inch (p. 164)
2. (p. 164)
 - ppi (pixels per inch)
3. (p. 167)
 - may impart a feeling of luxury or importance, make publication seem more substantial and hard-wearing
 - heavier stock is less prone to show-through and better for images that need accurate reproduction of colour and detail
4. TRUE Uncoated papers are more absorbent than coated ones. (p. 168)
5. (p. 169)
 - UV (ultraviolet), varnish, embossing, thermography, debossing, fluorescent inks, flocking, die-cutting
6. Offset lithography is currently the most commonly used commercial printing process. (p. 170)

7. (p. 174)
 - registration is where printing plates have to align correctly to ensure a clear and accurate reproduction
 - in poor registration a plate is misaligned which causes one of the colours to be printed out of line with all the others, making the final print difficult to read and sometimes look visually disturbing
8. (p. 176)
 - number of pages, thickness of stock, size and format of publication, cost
9. (p. 180)
 - JPEG, TIFF and EPS