



Hmmmm, tough question. Where do you begin to look at an object as a designer? I believe the answer is *any* where and *everywhere*, especially out of the ordinary. The photograph to the left is the Chrysler Firepower concept car. This particular style of shot is called a *3/4 view*, the product is angled to show the most planes of that object at one time. This is very effective in advertising and we will refer to it often. With the photograph taken from behind the car, you get to view the instrument cluster, which is most definitely designed completely around the driver. This car exceeds 175 mph, it is certainly a driver's car.

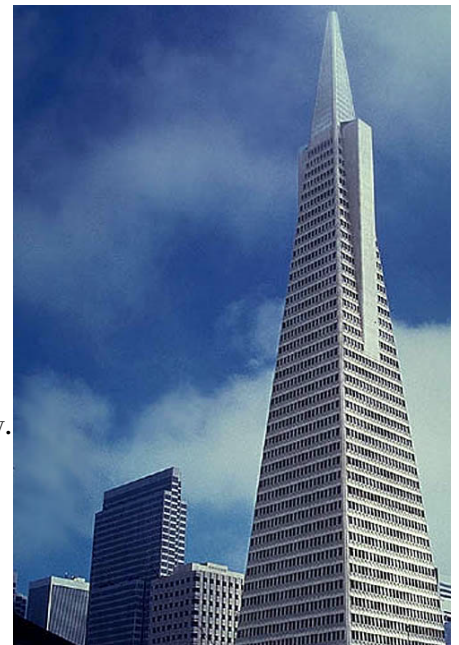
Notice the gentleman in front of the right fender. He is a designer. He is looking down the entire length of the vehicle with one eye. By looking at this perspective, he can see how

precise the fit and finish is. This is the same principle a carpenter uses when they are choosing wood. By looking down the entire length of a 2 x 4 with one eye, they can tell if there is a curl or twist in the wood. Also, with this angle, the designer gets a whole new view that most people may overlook. Sometimes the view is quite interesting, other times not so much. The key is to look at in as many ways as you can think of...until you find something unique.

Cropping an image can also have quite a dramatic effect, as is evident in the photographs of the TransAmerica® building. The foreground of this original, to the left, is very distracting as is the clutter on the side. By eliminating both and touching up the power lines we have an image that is more professional looking and hopefully will get much more attention.

I have used the *polygonal lasso tool* to select the entire building. By simply and quickly adjusting the brightness and contrast the building is more prominent and becomes the focal point. I also then selected *inverse* and added blue and contrast to the sky.

We have all seen images of artists holding up their hands in the shape of a picture frame to crop only the portion they wish to see. Nobody says you have to use the whole photo, sometimes a portion is better.





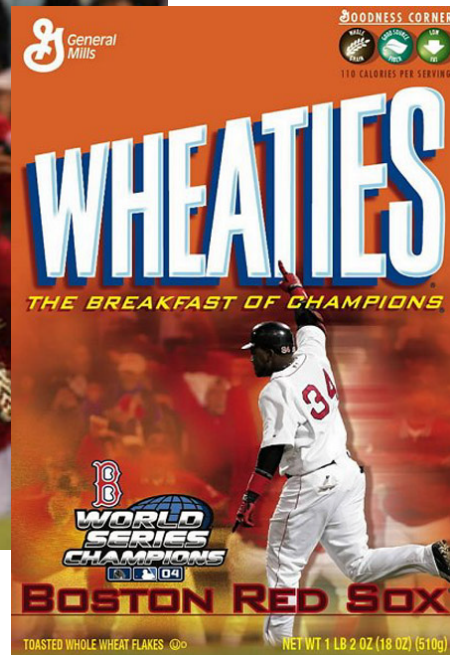
**Small details to notice:** The raised fist that appears to be directly in front of Ortiz has been blended into the red sleeves on the box. The designer added a “drop shadow” to Ortiz to make him stand off the box (I might have chosen a softer more transparent shadow, strictly subjective). Also, the color of his skin is derived from four separate colors, each of which gains darkness on the printing press. The printed image has his face and helmet too dark. Did you find the mistake? It is the two centers of the “B”, they should be transparent not white.

## The eye of a designer... *Part One: Where to begin to look?* (continued)

Once you start doing work for clients, you will begin to realize that you don't always have the best images to work with. Learn to train your eye to notice what is missing. Take the trestle bridge photos to the left (my right...lol), the top one is typical of an image you might be supplied with from an engineering firm. The head engineer in the field took a very nice picture of his completed work, making sure everything was in focus and visible. However, in order for the bridge in the valley to have enough light the sky above the mountains gets washed out. There is really no way to compensate for that on location, so we are stuck with an image that is lacking real punch.

As a designer, you instantly know you can make an awesome image out of that. Because the sky is so washed out, and there is good color contrast from the mountains, the *magic wand* is the perfect tool. Simply find a sky that has some interest in it, like I did with the puffy clouds. Copy and then paste the image to the bridge photo. Adjust your opacity lever so you can see the image underneath it. Scale the clouds so they cover a little past the area you need replaced. Now click on the layer with the bridge and use the magic wand. Set your tolerance high (about 50), so you can get most of the sky at once. Keep selecting, with the shift key down, until all of the sky has been chosen. Select inverse, go to the layer with the clouds, and press delete. It is that easy!

Check out the quality image of David Ortiz, even it has some issues that need work. You will see that this is the exact photo that was used on the Wheaties® box. The designer on the project chose to emphasize Ortiz by toning back the rest of the image and making it about 60% opaque. Also, by feathering the edge of the photo, it blends nicely to the solid orange of the rest of the box. The designer then added a motion blur (you will learn about blurs soon), creating “movement” to the image. I would consider this an excellent job and one I would be proud of. Did you notice there is a small mistake on



the box? This is what happens on rush jobs. This box was created the night the Sox won. In order to capture the essence of the series, they wait until it is over and then decide who was most valuable in their opinion. The company wants these boxes on the shelves as soon as possible, so everyone works all night to get it done. Crazy deadlines are often the nature of this business.

## The eye of a designer... Part One: Where to begin to look? (continued)

As I mentioned at the beginning of this section, look *anywhere* and *everywhere* for ideas. Don't just make things ordinary...make them *extraordinary*!

Look at the various images on this page. All are of the same subject, the Leonard Zakim memorial bridge. By viewing this bridge at so many different angles you will realize there are countless ways to portray an object. Each is intriguing and unusual in it's own way.

*Figure 20A* shows a view from a temporary building that was only there during construction. This, now, is a view that would be most difficult to duplicate. A lot of care went into making the photograph completely symmetrical with the wire mesh in the foreground.

The rich blue color and calm water in *figure 20B* were obtained by taking this picture at the crack of dawn. Having the camera on a tripod and shooting at a very slow shutter speed, you allow for the natural lighting to expose the film. The two close ups at the bottom are shot in a somewhat similar angle, however, one was taken at night with only the blue floodlights of the bridge for lighting.

One thing you might consider is to shoot some pictures on your own. By becoming the lens of the camera, your eye will learn to look for unusual images. With digital photography, it is so easy to shoot and reshoot, and the pictures are free and instant.

That's a treat, used to take a week. Try taking some pictures of graffiti for example, hold the camera close to the wall and at an angle. Now focus and shoot, vary the angle and shoot again. Make it look interesting, this may take a while but you are now learning where to look.

During the summer, there are a few nights where the moon rises around dusk. The moon is the closest to earth now so it appears larger than life, try using it in a photo as an unusual image.

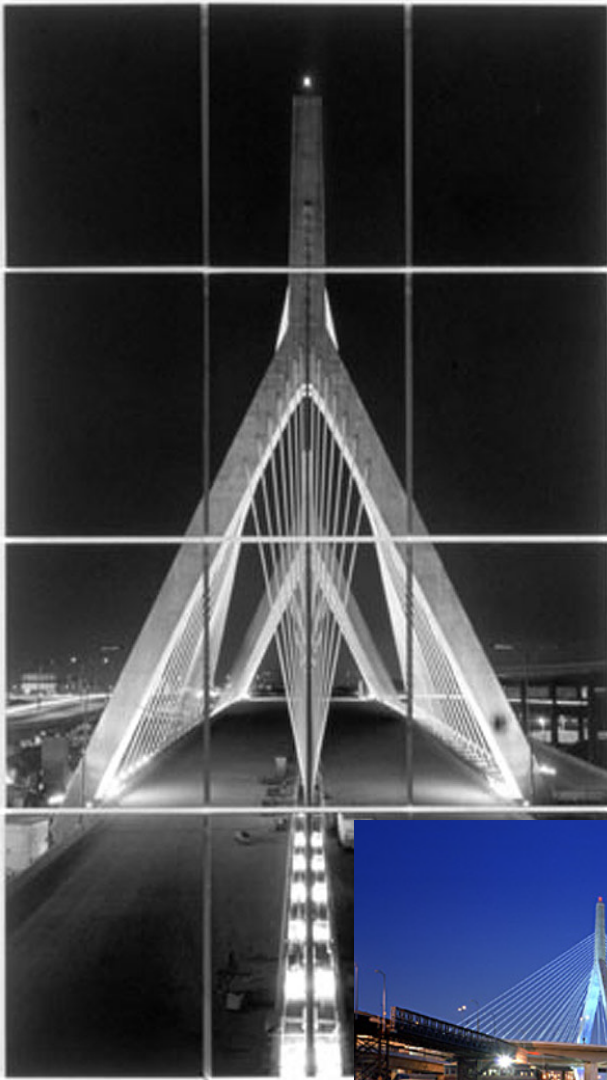
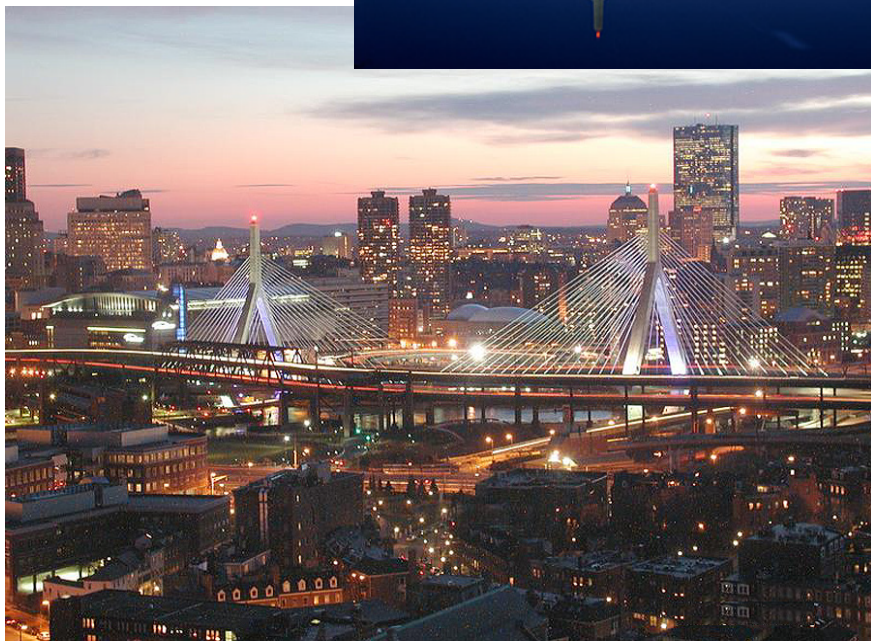


figure 20A



figure 20B



Boston skyline at dusk: Shot from the Tobin bridge use a slow shutter speed.

