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THE NATIONAL COLLEGE OF ART AND DESIGN

100 Thomas Street, Dublin 8, Ireland.

'THE DESIGNERS PALATE'

The Development of Cookbook Design.

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN
AND COMPLEMENTARY STUDIES

IN CANDIDACY FOR DEGREE

FACULTY OF DESIGN

DEPARTMENT OF VISUAL COMMUNICATIONS

BY

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1991

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ACKNOWLEDGEMENTS

I would like to thank Mr. Fred Hanna of Fred Hanna Ltd., New and Secondhand Booksellers, 29 Nassau Street, Dublin 2, for his valuable help.

INTRODUCTION

What better way to examine book design than to base my thesis on an exploration of selected cookbooks published in the 1970s and 1990s?

My thesis will attempt to examine principles and essential techniques for adapting pictures and text to each other in the context of cookbook design.

I will be paying particular attention to photography, colour and illustration, emphasising their importance in good cookbook design. Finally, I will look at the cookbooks' use of layout which is a combination of photography, colour and illustration. Here I will include typography, unity, space, contrast and printing techniques.

I have chosen the following books The Wholefood Cookbook, Cooking through the Year and All in the Cooking, published in the 1970s, and recently-published books Simply Delicious One, Simply Delicious Two and The Electric Cookbook.

My thesis will analyse the books and discuss their success in relation to good cookbook design.

CHAPTER I

PHOTOGRAPHY

The chief objective of the editor is to sell the cookbook. He cannot do this without help. In my opinion, the photographer has a part to play. I am aware that all photographers do not necessarily have to have emotional commitment to their subject but, however, one of the main priorities of a conscientious photographer is that his work helps to make the universal statement that the editor of the cookbook is trying to reach.

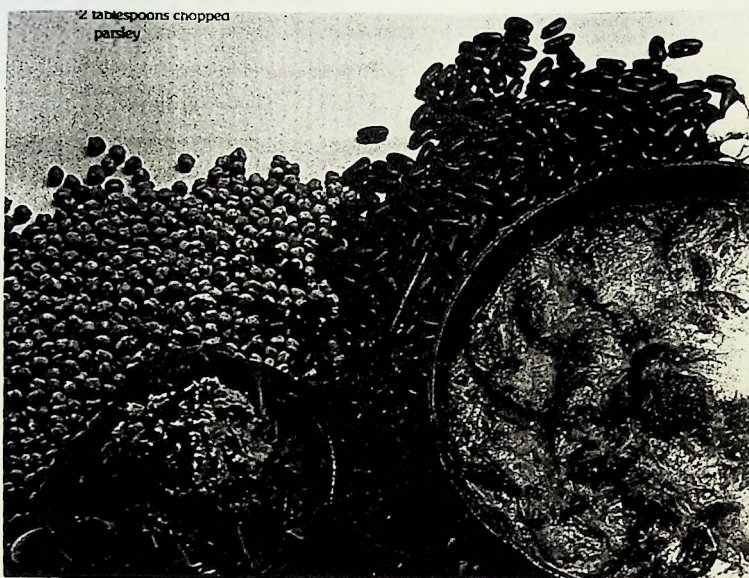
From this we deduct that a food photographer should define his goal as one of making the food as appetising as possible. This does not mean that the food is rendered or indicated in visual form as there before the camera. It must by colour, line, texture, form, propping and quality of light, evoke a strong emotional response akin to that which one would have seeing the food at the dinner table.

Still life is no longer the easygoing operation in which you can shoot the bottle a hundred times, if necessary. The still life studio for a photographer of food is as full of people as if he had gone into fashion.

The Model Maker

The model maker plays a big part in the success of a photograph and is worthy of a mention.

The role of the model maker is to decoratively display the food to be photographed. A good example of his success is seen here in Photograph 1, taken from a cookbook published in the 1970s. Colours from golden yellow to burnt sienna, are artistically portrayed against a background of ingredients - cloves, chickpeas, soya beans and kidney beans.



All the photography in the book does not succeed. Photograph 2 fails. This photograph is supposed to display a citrus starter but, we are distracted from the subject matter, due to a cluttered arrangement of crockery and flowers.

Taking a recently published cookbook, we see the model maker had a completely different style. In my opinion judging his work (Photographs 3, 4, 5) he is a minimalist. The minimal colours strike with a shock as they leap out of flat backgrounds. Comparing him to the previous model maker, he knows how to subtract elements from a total picture in an effort to make it more legible. I like this technique. Photograph 6 is another excellent example, where the subject shouts at us from the neutral background. The simplification of the photographs in this book is striking and works well.

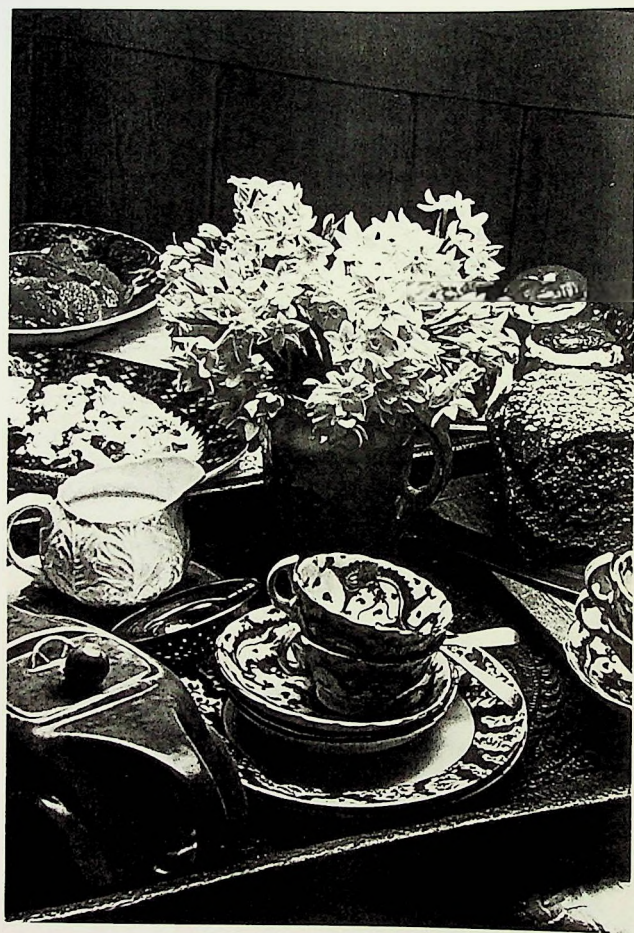
In a recently published cookbook Simply Delicious 2, the photographs reflect a combination of colour, line, texture, form, propping and quality of light and space. They evoke in me a positive response. I will discuss a selection of these photographs under the above headings.

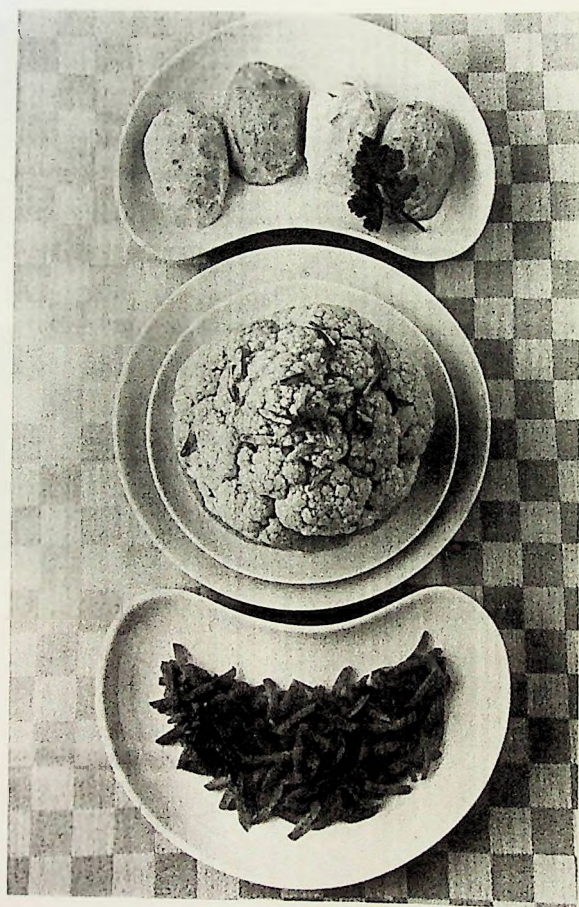
Colour

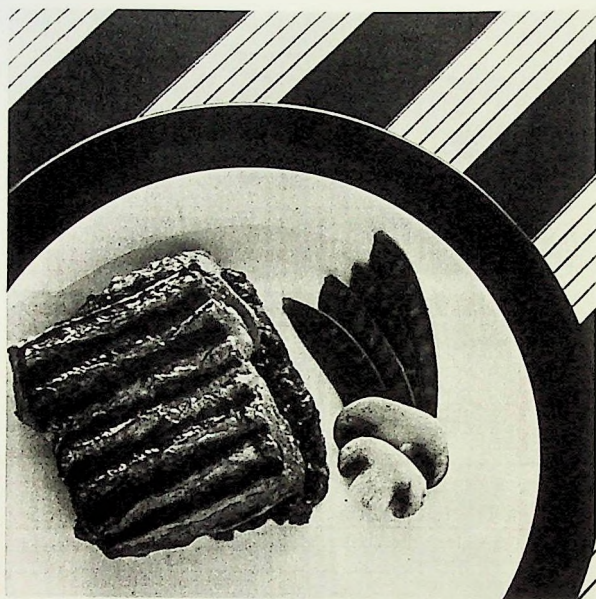
In Photograph 7, the Salad Tiède with Chicken Livers, Bacon and Croutons is out in the open air, therefore there is a freshness to the photograph. The plate is an unusual sea, blue, resting on an old ashen grey back with evergreen ivy leaves in the foreground. The blue colour gives that fresh air feeling, clean and cool like the salad dressing. Presentation is excellent,

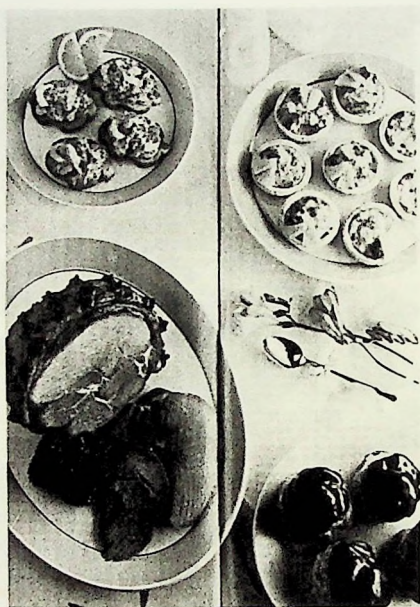
Texture

Texture is there. The rough ragged bark lies against the soft tender chicken livers. The tinge of red, lemon, lime and bright blue combine, giving an air of nature's best.











Light

The light is fresh and clear, like the food. Photograph 8 uses colour, textures and light effectively. The Monkfish, steamed in its Own Juices, with Tomato and Dill, is a refreshing photograph. The bejewelled sea lies in the background as the plate sits on the quay rock and the worm rope of the net falls into the ocean. The mixed textures in the food seem to combine all the textures of the ocean, the rock, the rope, and the plate into one, adding unity to the photograph.

I have chosen Photograph 9 also as a good example where colour plays an important part.

What could be more aesthetically beautiful than to place a white plate of Moule Provencale against a misty, watery harbour background? A combination of tones achieves the intermediate chromatic coherence of the whole.

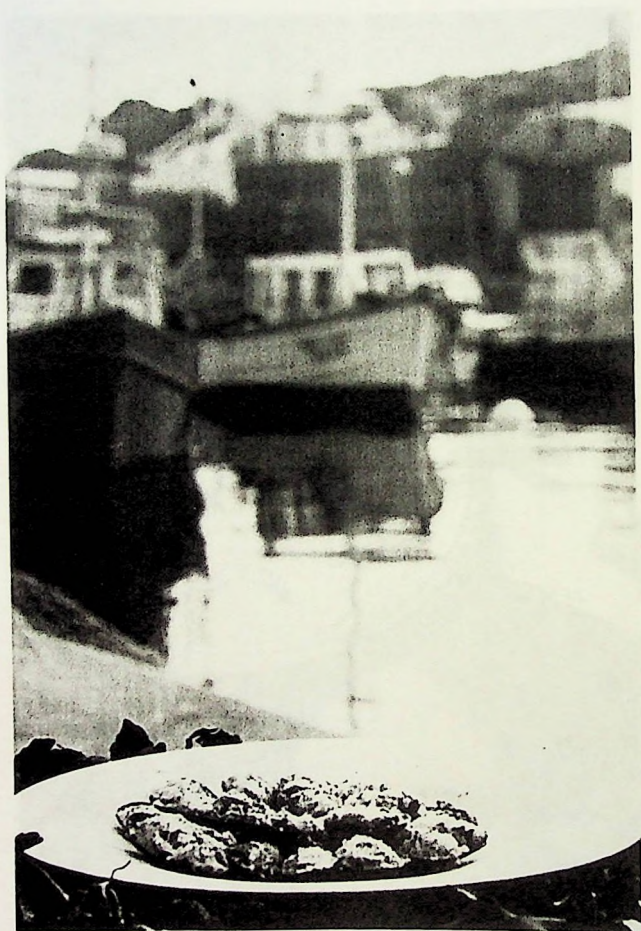
Good colour and texture in Photograph 10. We admire Colcannon and its texture. The green and cream blend tastefully.

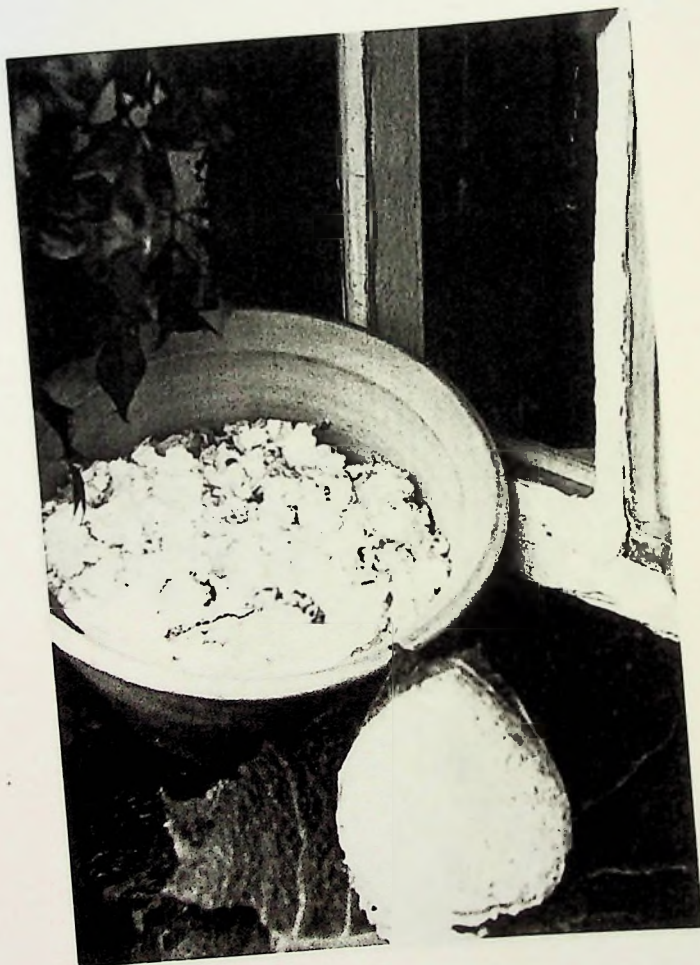
In another recently published book Simply Delicious 1, photographs are unique and worthwhile.

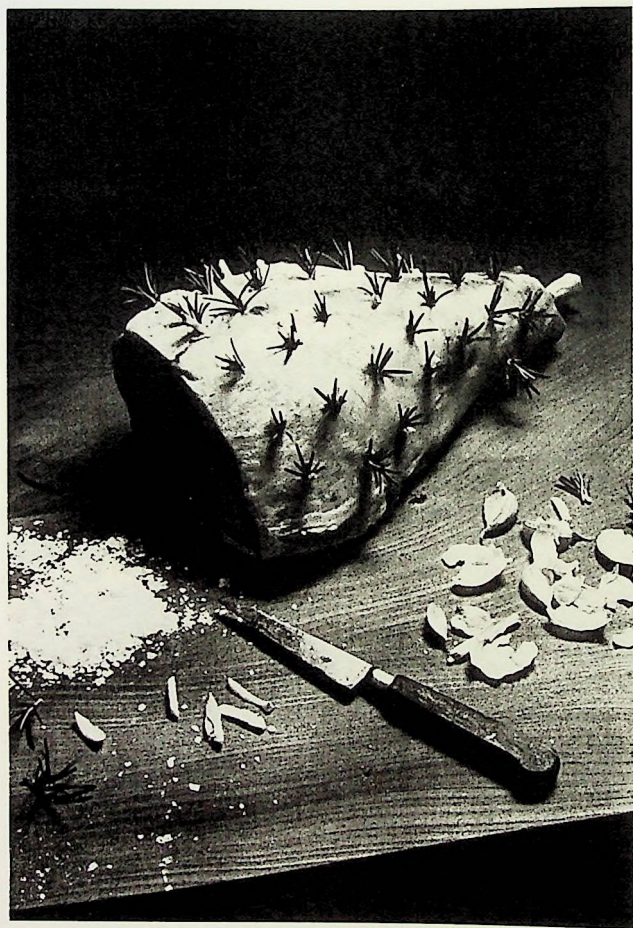
Effective colours and tones are also seen in Photograph 11. A leg of lamb with Rosemary and Garlic, is ready for the oven. Light focuses our eye on the lamb. Garlic hides in the shadows of the room. The wood gives that warm feeling.

The light in Photograph 12 suggests the chilly slate grey of fish, the scales dazzling but cold, the silvery trout lying peacefully, under the sparkling of roast almonds. Tomato slices, juicy and wet, shine against the matt white fish. Circular, rectangular and oval shapes and diagonal lines move our eyes across the photograph. Light shines on the slippery skins of raw fish and the pinkness of the











shrimp warms the blackness of the mussels. Mild tenderness reality is decomposed into its constituent elements of colour, light, image and line.

Space

Space is a dynamic entity and integral and vital component in any composition. The above is well displayed in the recently-published Electric Cookbook, e.g. Photograph 13. French style Roast Lamb on a rectangular casserole dish sits next to five potatoes, circular - sliced cucumber and sticks of carrot. The spacing on the plate successfully emphasises the beauty of the dish with the greens, oranges, yellows and browns. The empty space on all sides, gives this arrangement an air of clear refinement.

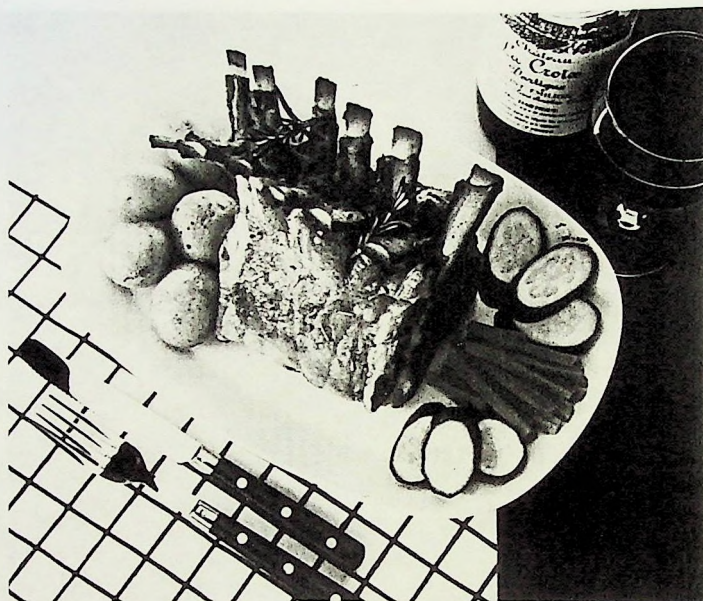
From the above analysis of photographs it is clear to see, that the more recently-published cookbooks, contain numerous photographs of a high standard.

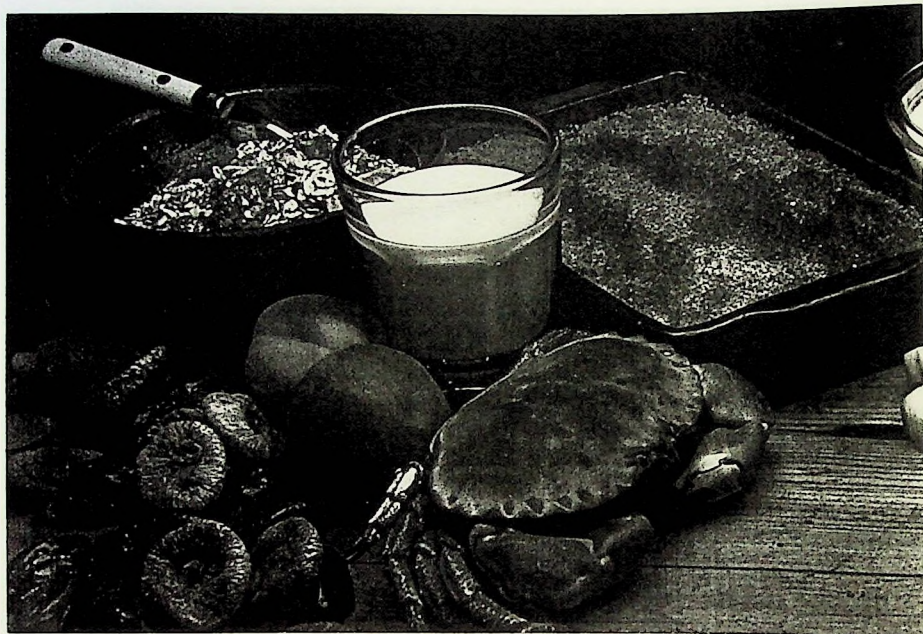
However, not all cookbooks are successful as far as photography is concerned.

Looking back at cookbooks published at an earlier date (in the 1970s), we can see a significant difference in the quality of the photographs.

Photograph 14, the Daily Summer Menu fails to display the warmth of sunlight, as the brown wood dominates the display. The light is too subtle and the shadows are too soft. The room beyond the table is dark and dull.

Taking Photograph 15, the salads do not allow for a fine display of colour contrast. The red tomatoes, the crimson shrimp, and orange fruit colours dominate the display. The whole setting is against brick tiles and is ablaze with colour, but not a contrasting colour. The display of food lacks order - it is very scattered.

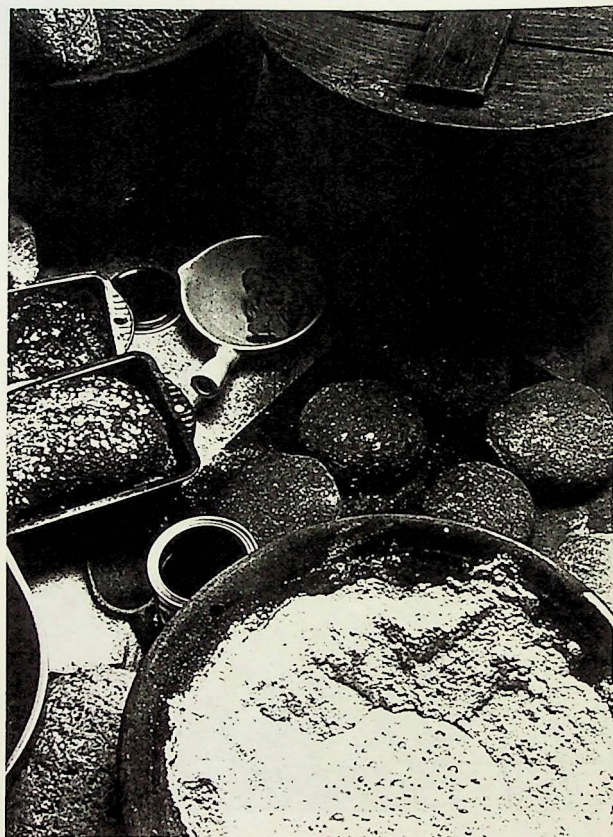






The photographs is our times' supreme form of self-expression. Its power to convey experience increases as superfluous details are eliminated. However, Photograph 16 does not attain its highest potential because the representation becomes over- symbolic. No object in the photograph dominates and therefore it is difficult to know, what is in question. The overall photograph is not appetising.

There is a poor quality about photograph 17. The Rabbit in Paprika Sauce is set against the dark green of Stuffed Peppers. The light does not guide our eye. The props do not add to the display, for example, the checkered tablecloth is too vibrant and the flowers are obviously artificial.





CHAPTER II

COLOUR

Colour has been mentioned in the previous chapter on photography because colour and photography are inseparable. Now I will discuss colour more deeply.

I am writing this chapter on colour, since the origins of any successful cookbook are based on colour.

Colour is a sensation of the eye, stimulated by light. Everything visible reflects some light, or it would not be visible. As colour is determined by the wave-length it reflects under colourless light. In the red light of a dark-room, white paper appears to be red but its own colour reappears in daylight. In this sense, black and white are colours since black ink and white paper are both visible.

Colour photography is gaining ground. The reader's eye welcomes colour as decoration, as a form of emphasis, as a means of clarifying information, and as a representation of visible reality more convincing than black and white. One of the purposes of cookbook design is to compete for attention. Cookbooks are likely to become more colourful as time goes on.

Printed-over colour varnish brightens and intensifies all colours. Printed varnish may lend to coloured illustration an element of the spectacular but may also dazzle the reader with brilliant reflections of white light. As colour is a sensation, short light wave-lengths convey the violet blue and green groups of colours sometimes referred to as "cold". Yellow, orange and red, projected by the longer group of wave-lengths, are known as "warm". Cold and warm colours seem to induce differing emotional responses - funeral at one end of the spectrum, carnival at the other.

Vermillion and brown are the darkest colours in the warm group. Looking at Photograph 18, we see the warmest colours at work. Bread baked to a golden brown, a golden evening sunset, misty shadows of a lemon sky - all leave us with a desire to taste.

A recently-published Photograph 19, a "Kiwi Fruit Sorbet" is set on a glass plate against a background of white and cool green. The colours add to that icy tang. This is an excellent background choice.

Paper

Photographic prints in colour are less effective for trichromatic reproduction than colour transparencies. Colours reflected from paper are less intense than those transmitted through a colour film. The brightest reflections are therefore radiated from glossy white paper. A colour printed on matt or tinted paper is dull by comparison. For the brightest reproduction by colour offset, glossy coated papers are essential. With glossy white paper, letterpress is capable of more contrast and sharpness in coloured images than other processes and indeed may rise at times to an almost harsh blaze of colour.

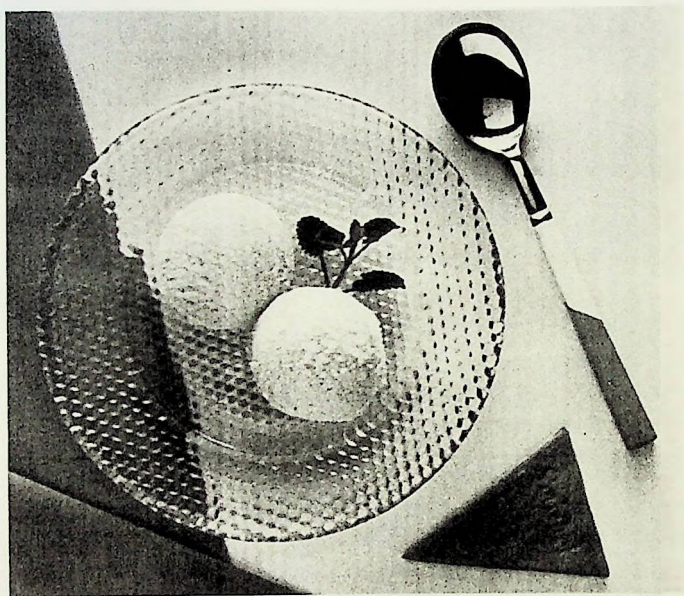
Colour Contrast

Taking Photograph 20 from a 1990s book, Vanilla Ice Cream in an Ice Bowl, surrounded by fresh summer flowers with a lively garden background, is visible. We see colour contrast from sombre blue violets to greenish yellows of plantlife. The cool white cloth suits the frozen liquid taste of ice. An atmosphere is successfully created. Good colour contrast skills are evident.

September

It's the season of fruitfulness,
when the harvest is complete and there's a treasury
of garden riches







Looking at Photograph 21 from a 1970s cookbook, the bowl of Vitamin C- filled juicy strawberries accompanying the broccoli pancakes, appeals not only to our taste buds but the bright red attracts the eye. Contrast is all important. In the ground glass of the camera, the egg yolks shine like liquid gold.

Now I will discuss the use of colour throughout my chosen selection of cookbooks, giving statements and reinforcing them with examples.

Cookbook photography at its best represents something attractive to the reader not because it "manipulates" but because it makes one visually aware.

Photographs deftly co-ordinate subtly-modulated fluidities through space and time, using colour, line, hue, tint, shadow and ordering of space. Technical expertise is assumed. Delivery is unconsciously flawless. The food photograph is a ritual visual experience that can touch its audience.

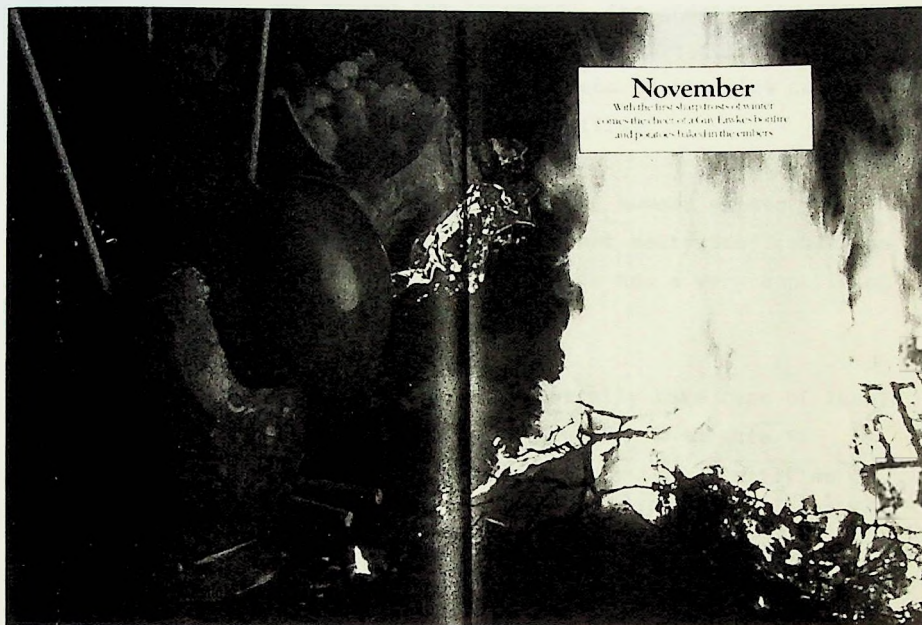
In Simply Delicious 1. Photograph 22, a summer Fruit Salad is displayed surrounded by sweet geranium leaves. Everything abounds with freshness and sweetness. The lines of the tender stems direct our eyes to the centre of attention, the focal point, the salad.

Food in cookery books is designed to be eaten with the eyes. Each ingredient delights the eye, with careful attention to colour. I believe that the appeal of fine cooking is never limited to the palate. All the senses are involved - sight, smell and hearing, in a total appreciation of the harmony of beauty and flavour.

In Photograph 23, from an early published cookbook, Toffee Apples and Baked Potatoes glow before a crackling bonfire. We hear the sounds and feel the heat as we gaze at the display. The glowing embers are reflected in the browns and reds of Nature's best. Sparkling yellow, venetian red, burnt umber, indeed crimson itself, touch our sense of sight. We smell the smoke and the browning baked potatoes - indeed







November

With the first sharp frosts of winter
comes the first of autumn: leaves begin to
and peaches fall in the cinders.

an excellent use of good colour photography, in that it entices us to sample the food.

The more colourful and varied the "scenery", the greater the diner's pleasures. Special care is taken when dealing with colour combinations, seasoning and arrangement. None of the fire colours - green, yellow, red, white and black, are omitted.

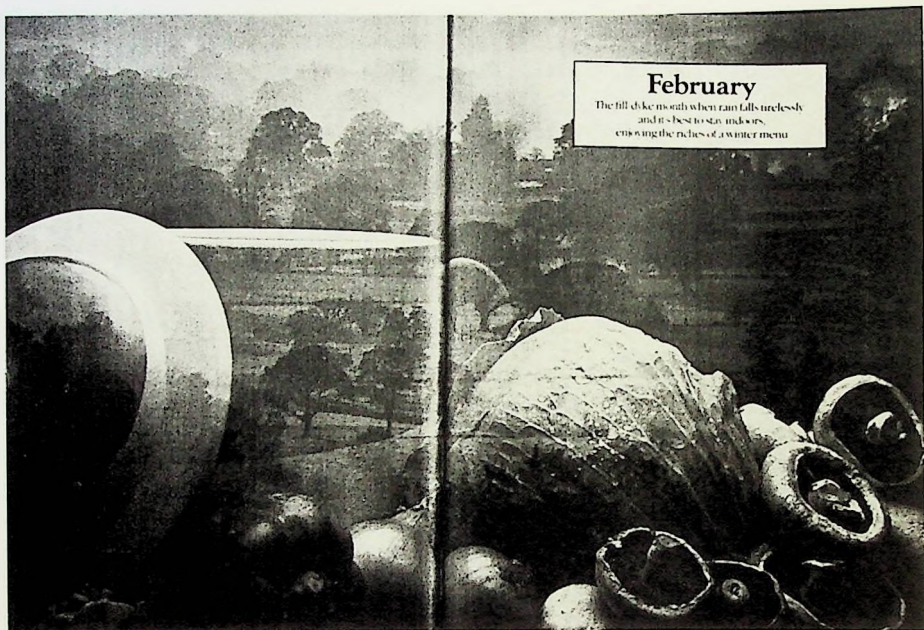
In Photograph 24 from the Wholefood Cookbook, sweet glistening fruits lie beside a bitter raw onion and a hot salty beef casserole abundant in greens, browns and oranges - this has a very appetising result.

In my opinion, colour combination will generally take care of itself if seasonal foods are used as in Photograph 25. When this is realised, one becomes much less concerned about technicalities of colour combination. Spring foods used together will naturally produce fresh, spring-like colours, while autumnal foods provide just the right set of colours for that time of year.

Colour is not always professionally manipulated as we can see looking at Photograph 26. Silver-grey trout with sap green is echoed in the several green shades of the background. This picture does not whet the appetite. The contents of the dish are not comfortably positioned and the angle of the dish is not satisfactory. The photograph appears as though it was positioned upside down in the cookbook.

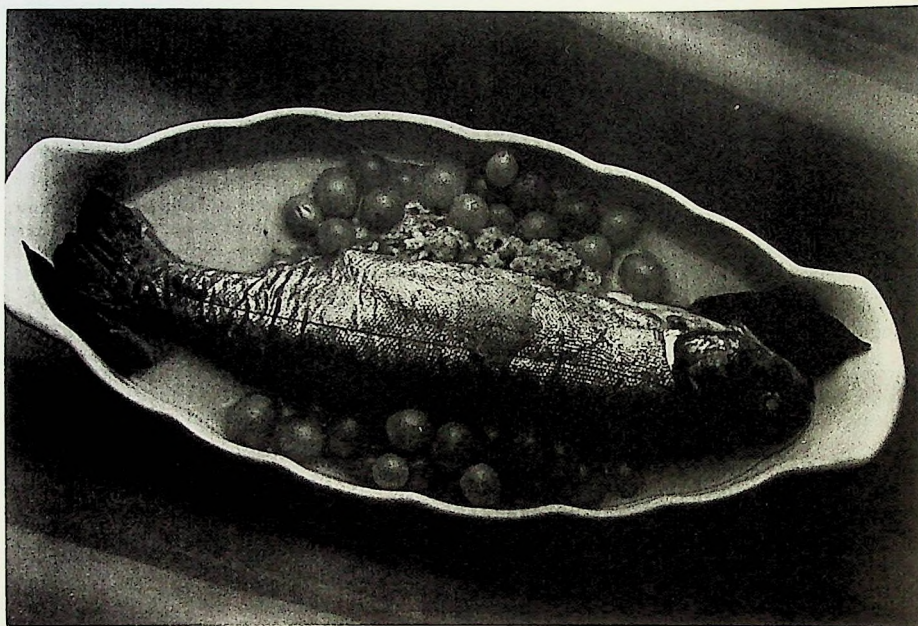
In Photograph 27, lime green bubbles against a lemon slice, poppy red berries in a fizzy glass, sun orange slice by a refreshing, flavoured "orangi" drink, a mysterious sprig of black grapes adorning the edge of the pink milk shake all complement each other and present an array of Summer colours and brightness. The picture is alive. Colour can strike and be alive and awaken our appetite.

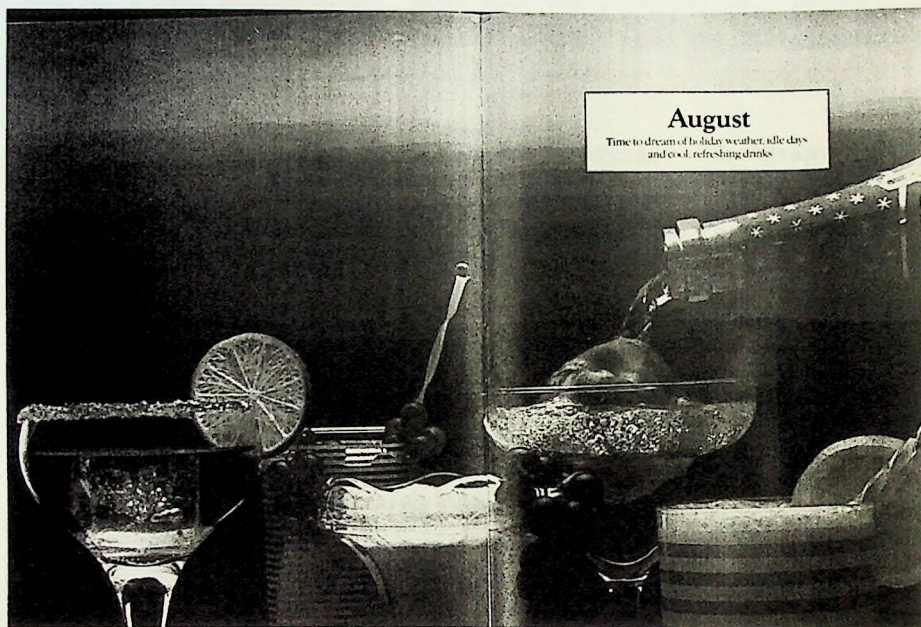




February

The full moon is out when rain falls tirelessly
and it's best to stay indoors,
enjoying the riches of a winter menu.





August

Time to dream of hazy weather, idle days
and cool, refreshing drinks

Ice cream instantly begins to melt in the open air. Soufflés sigh and start to fall. The photographer waits behind the camera, waiting for a soufflé to be hurried out of the kitchen. A soufflé is the test of a good photographer. Good shooting of a soufflé - you're talking about a total of 45 seconds. In that time the photographer, if lucky, can get eight to ten sheets off it.

The dish can come to life or can easily be killed. Photography and colour are strong tools with which to prove a point. Most people believe that the camera does not lie. They fail to realise that a camera can also represent a point of view. The person behind the camera always produces an interpretation of reality. Photography is in the camp of an interpretive art. It is not that a photograph cannot tell the truth, but the truth is in the eye and intent of the photographer.

The limitations of graphic arts reproduction.

When your black and white photographs are reproduced with veiled-over values where you expected glistening highlights, and flat dark blotches where you thought vibrant shadows would appear, when your brilliant colour prints or transparencies, are reduced in print to poor pale ghosts of themselves, with all the sparkle and contrast and colour purity drained out of them, it is natural to blame the printer.

Often you are going to be reminded of the limitations of graphic arts reproduction methods. They are considerable. A black ink impression is not as black as the darkest shadow in a black and white photograph, so contrast and definition are jeopardised. Coloured inks lack the chromatic purity of the dyes in a transparency or colour print, so in the lithographed image, colour gamut and saturation are reduced. Printing paper reflects only a limited range of the light incident upon it as compared, to the luminance transmitted through a transparency, so colour brilliance is reduced and density range is vastly compressed in the reproduction.

Introduction of the halftone screen compromises image, detail and sharpness in both black and white and colour images. The very mechanics of the press create additional distortion of tone.

Every device and material you can use can have a dramatic effect on the quality of the reproduction.

Three-Dimensional Effect

To produce a 3D effect in a picture, you have to have a dominant foreground, a middleground, and a background.

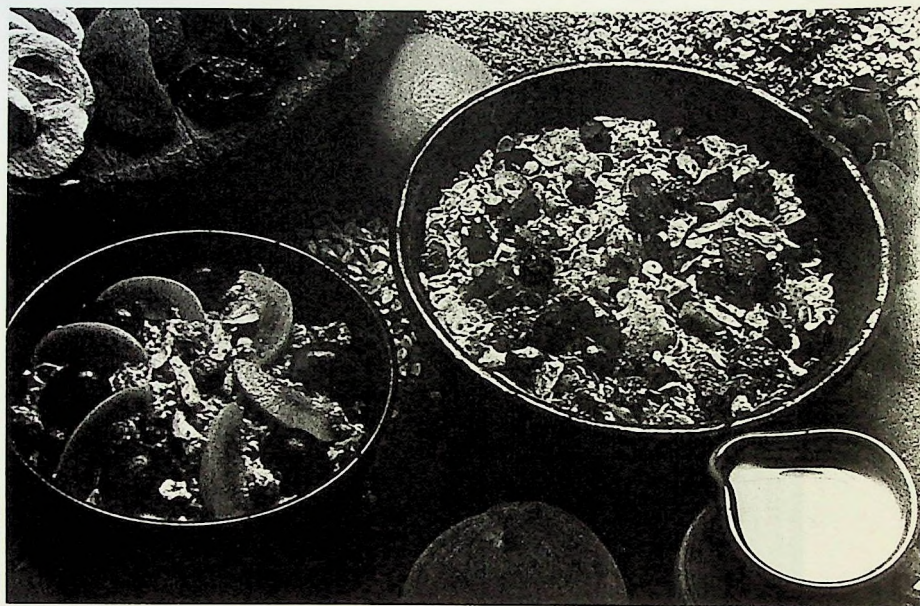
What better example of this than the Swiss breakfast Photograph 28 - the juicy bright orange, half peeled in the foreground, segmented fruits, lime, grapefruit, orange and grape, in a sweet juice in middleground leaping to a rich brown honey jar and a bowl of multi golden brown muesli receding into the background?

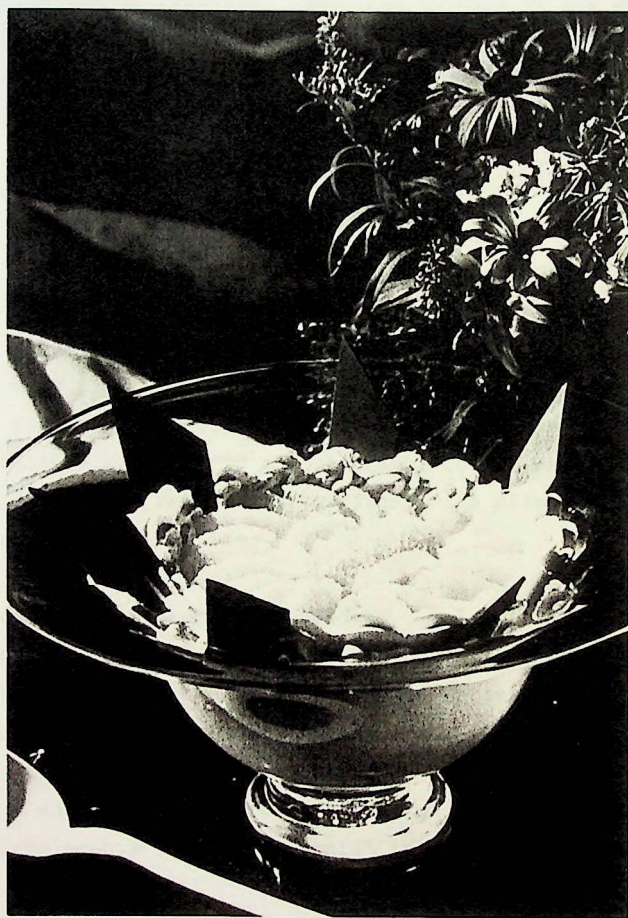
Colour and Light

With food photography one learns how to use lights and it is here that one develops the best sense of composition and colour.

Artificial lighting is successfully balanced in Photograph 29 to give a dramatic effect, a sense of natural colour and to add to the good composition. The Orange Mousse comes to life next to the dark contrast of chocolate wafers. The unusual glass bowl catches the correct amount of light. The softly-lit background of lilac and yellow flowers complement the focal point of the photograph, and still a sense of natural colour is portrayed. When food is arranged with light in mind, it can come alive in an amazing transfiguration.

Natural light comes from a single source, the sun. It can be soft, or bright and harsh but it comes from one direction - the direction that works for the subject that makes it look the best. Each time it is different. But only one way is it absolutely right.





In Photograph 30, the grapefruit soufflé with a toasted brown topping is surrounded by brown egg shells, a beige sack cloth, brown onion skins and a brown chopping - board. This inapt choice of colour is not helped by the use of lighting. The true colours of the soufflé are not highlighted. The light does not guide the eye towards the soufflé; instead the soufflé is intermingled with over-powering props. The lighting allows for little contrast in this photograph.

Colour and Line

What is true for photography in black and white applies equally to colour photography. The effect of a photograph depends to a great extent on the lines of optical guidance in it and the way it is cropped. The copy first made from a negative is the layout and raw material. It is important to preserve and bring out the atmosphere, the personal unique elements in a photograph, for we are unconsciously influenced by romantic notions which effect our attitudes of approval or dislike.

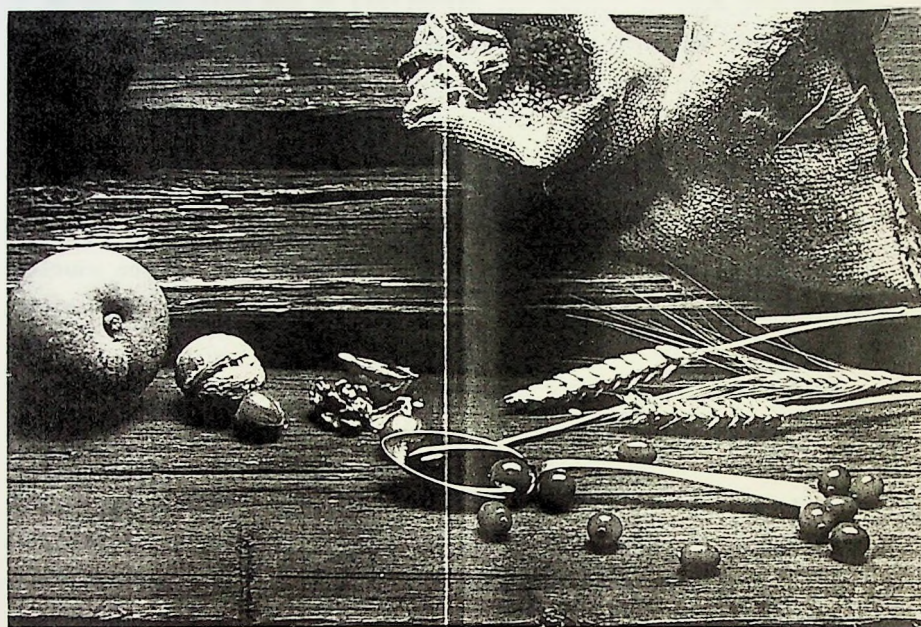
Colour is a functional element in cookbooks. Colour can intensify text and illustrations by endowing them with special characteristics, but it can also make its presence felt as a formative element in its own right. Colour communicates emotional values.

Colour exerts a decisive influence, not only on our eyes, but on all our senses. Complementary colours furnish the strongest contrasts.

Colours, warm or cold, active or passive, can have a pacifying or exciting effect, chilling or warming, strong or tender.

A good example of functional colour may be seen in Photograph 31. All our senses are influenced. The oaten, earthy feel is captured where sackcloth and seeds lie next to a green orchard apple, walnut hazelnut, blood red berries and raw barley stalks, against a sodden dark wooden set of worn outdoor steps. The red and green complementary colours portray strong contrast. The photograph has a





pacifying effect—it is warm and tender. The light bounces off a metal spoon, capturing that crisp earthy Autumn morning atmosphere.

I do not gaze with awe at Photograph 32; colour in this photograph lacks function. The dim lighting, pale background and weak props lack emotional values. The colour photograph does not excite; it has a neutral effect on the viewer.

Colour and Preferences

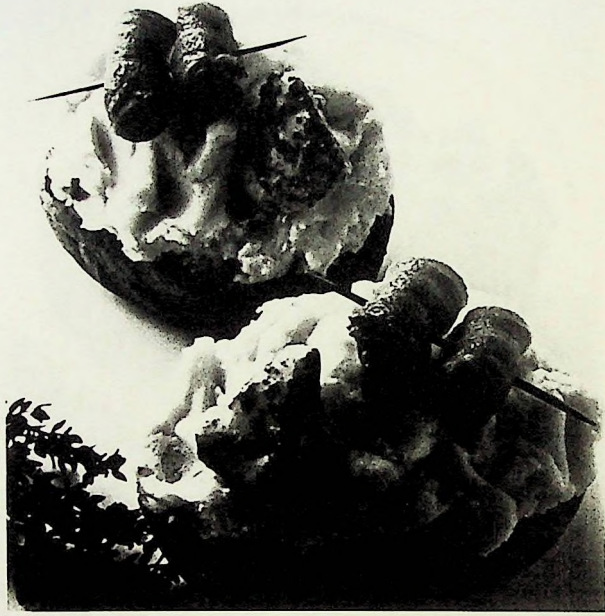
Colours and colour harmonies have been tested and the results show preferences vary, according to age, nationality, and social status.

Every good photograph should be enriched with beauty, a positive asset. The photograph should be an eyecatcher.

Exotic and discordant colours are important. What about Photograph 33? The green salad with edible flowers, purples, reds, moss greens, emerald greens, and sap, a mass of exotic shades tempt the eye and the palette.

Contrast of colour and shade never fail to provide attractive solutions, as already has been shown.





Chapter III

ILLUSTRATION

Like the photographer, the job of the cookbook illustrator is to please the editor. In my opinion cookbook illustrators are pushing new boundaries within their familiar place on the pages of cookbooks.

The explanatory sketches of Hayward and Martin are excellent examples of present day cookbook illustrators.

What distinguishes the illustrative from the fine art process is, that cookbook illustrators provide images to order for reproduction. There exists a particular relationship between text and image, which is unlike anything tackled by most contemporary fine artists. Artists have worked as illustrators for decades and in the 1970's Wholefood Cookbook, we admire an abundance of images mirroring the photograph in the book. Wide-ranging food arrangements accompanied by kitchen utensils and outdoor plant and animal life, are presented.

Illustrators are scandalously under-paid. Their images are frequently ruined both by reprographic processes beyond their control and insensitive designers.

One group emerged from the Royal College in the 1970s. Most of these group find their outlets in the editorial field, where art directors are more prepared to take risks.

One thing cookbook illustrators have to remember is that, unlike other illustrators, their work for books will last indefinitely and will not be forgotten like sketches for hoardings or daily newspapers that might be only in the public eye for a day, a week or a month.

The work of the cookbook illustrator is highly design-conscious. Cookbook illustrators all share a desire to push illustration to its limits. Given the constraints under which cookbook illustrators work, their art deserves to be celebrated.

The cookbook illustrator need rarely concern himself overmuch with the make-up of the book. Usually his work will have a whole page to itself, so his main consideration will concern the individual composition of his drawings in relation to the size of the page of the book he is given to illustrate. Drawings can start or end each chapter or they can be thumb nail drawings scattered through the book as in illustrations 34-37 from the Electric Cookbook.

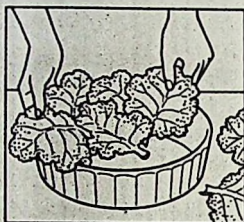
The book illustrators from Cooking Through The Year, and The Wholefood Cookbook (1970's publications) and the Electric Cookbook (recent publication) conform roughly with the general spirit of the book.

However, in some cases they are, in essence, an extra. In my opinion some cookbooks would be complete and perfectly understandable without the illustrations.

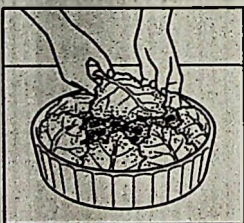
An example of above is in Photograph 38. Illustrations are used to introduce the chapter on Fish and Shellfish. However, the page opposite has a full colour photograph of fish and shellfish. This page contains elements of colour, light, image and line; therefore the illustrations are dispensable.

In Photograph 39 the Hallowe'en party is perfectly portrayed with the use of a double page photograph abounding with colour and texture. A small illustration is placed in the corner of the right-hand page. This illustration echoes the subject of the photograph but it is not essential.

MAKING CHILLI CABBAGE PIE

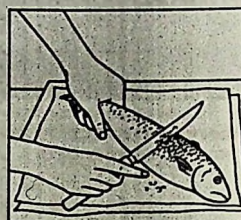


Line the inside of the buttered dish with the blanched cabbage leaves, overlapping them so that there are no spaces between; allow the leaves to overhang the dish.

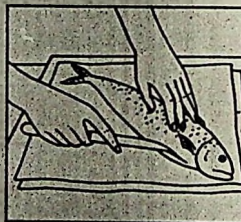


Pour the filling into the lined dish and cover with the remaining cabbage leaves, tucking in the edges and folding over the leaves around the edges. Brush with more butter before baking.

CLEANING A MACKEREL



Cover the chopping board with a few sheets of greaseproof paper. Holding the fish by the tail, scrape off the scales with a heavy blunt knife, working towards the head of the fish.



Using a sharp knife, cut open the belly of the fish from the gills to the tail. Scrape out the entrails and rinse the fish under cold running water. Pat dry with kitchen paper.

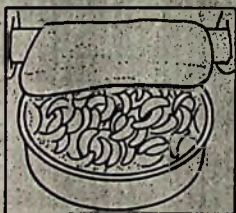
MAKING AN UPSIDE-DOWN PIE



Holding the tin with oven gloves, gently heat the butter and sugar until caramel forms.



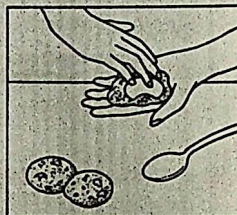
Arrange the first layer of apple slices neatly over the caramel.



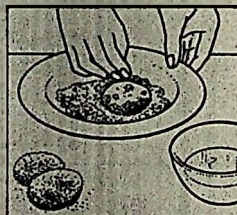
Pack in the remaining apples and place the pastry over, pressing down gently with the fingers.

36 37

COATING FRENCH-FRIED EGGS



Work a portion of the mushroom mixture around each egg, so that it is completely enclosed.



Dust the coated eggs with flour; dip in beaten egg and roll in breadcrumbs. Repeat for a thicker coating.



FISH & SHELLFISH

shly caught fish is wholesome, delicious and highly nutritious. It has a high protein content - 15 to 20 per cent, depending on the type of fish - and the protein is of good quality because it contains all of the essential amino-acids. It is also easily digested and is therefore particularly valuable for children, old people and anyone whose appetite is reduced through illness.

The fat contained in fish, unlike fat in meat, is highly saturated - a healthy advantage over meat. It is also a rich source of vitamins A and D. The amount of fat in different fish varies enormously. Oily fish, such as herring, mackerel and salmon, contain from 10 to 18 per cent. However, white fish, such as cod, plaice (flounder) and sole, contain less than 2 per cent fat and can therefore play an important role in slimming diets - providing a valuable source of protein, vitamins and minerals, with comparatively few calories.

Unfortunately fish has one drawback - it is the most perishable of all fresh foods. Before buying fish, always check carefully to ensure it is absolutely fresh: choose fish which is moist, shiny skin, firm flesh, bright eyes and - most important - no sign of an odour. Although fresh fish can be kept in the refrigerator for a day or two, it is best eaten as soon as possible after purchase.

Fish should be taken care to avoid overcooking fish, which destroys the flavour and texture. After cooking, fish should be served tender, with creamy, firm flesh. Grilling (broiling) and poaching are the simplest ways to cook fish in order to retain

its full flavour. Only a little flavouring is necessary - freshly ground black pepper and a sprinkling of lemon juice. Poaching should be carried out in the minimum quantity of liquid; use a mixture of dry white wine and water, and a bouquet garni and simmer very gently until just tender.

Another delicious way to serve whole fish or fillets is to coat them with wholemeal breadcrumbs and then quickly grill (broil) or fry in a little vegetable oil. A test of cooking oily fish, such as mackerel, is to bake it stuffed with onion slices, garlic cloves, herbs, lemon juice and seasoning.

Fish is very versatile and, with the addition of vegetables and herbs, can quickly be turned into a range of delicious dishes - soups, casseroles, pies, mousses and pâtés; it is also excellent served cold in salads.

Both fish and shellfish are ideal to serve as a first course for a three-course meal - providing a tasty, nourishing appetiser which is not so filling that it will detract from the main course. Unless you intend to serve a cold fish salad the following day, only cook as much fish as you intend to serve, because it does not reheat successfully.

Some people - men in particular - do not believe that fish can provide a substantial meal unless it is cooked in a rich sauce and eaten with plenty of chips. This is simply not true. Served with wholesome accompaniments - such as whole wheat bread, brown rice, or pulses (legumes) - and vegetables - like mushrooms, tomatoes and spinach - fish becomes a substantial, satisfying meal.





Recipe provided by Betty L. Hall

Halloween Party

Hot Cider Punch
Oven-baked Sausages with Dips
Pumpkin Pie



Paper and Printing

Unlike newspapers, cookbooks are printed on good quality paper, and are not produced daily in large quantities, therefore much more consideration can be given to the printing and reproduction of delicate detail and subtleties of technique in their illustrations. The cookbook illustrator must have a more highly - developed imaginative sensibility if he is to interpret successfully the mood and the intentions of the author.

Choice of printing depends on the original task, the shape and size of the cookbook, as the character of the layout largely depends on the printing process used.

There are three different printing processes-letterpress, or relief, offset lithography and intaglio. Papers are divided into three classes according to their structure. Rag papers - high quality stationery, may contain only 25% rag.

Papers have two sides, a wire or rough side and a felt or fuzzier side. The better the grade of paper the more alike the two sides are. The direction of the paper "grain" is of great importance in the printing, as paper printed cross-grain is apt to "creep" under the influence of moisture, causing unattractive changes of shape to occur.

Cookbooks must be printed so that the grain is parallel with the book's spine.

On colour work, the grain of the paper must be parallel to the axis of the printing cylinder. The weight of paper is important in all printing.

For the cookbook cover success, choice of the right kind, colour and brightness of paper is very important. Every paper has a character.

Preferences should, and are, given to less transparent papers with a relatively small wood content.

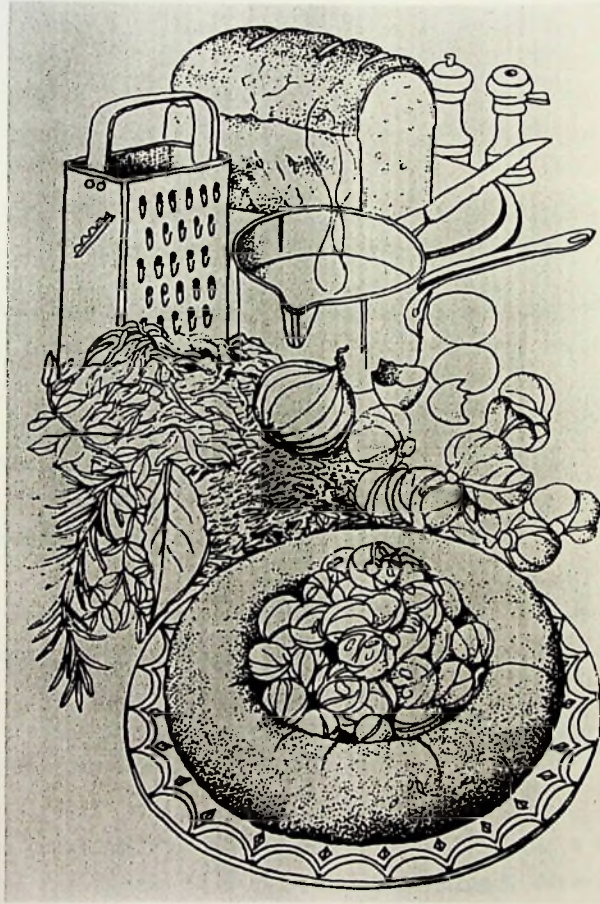
The Wholefood Cookbook illustration 40, portrays a beautiful synthesis of lines, which sparkle and glitter like a highly polished diamond. The flowing lines in illustration 41 Cooking through the Year, deserve recognition also.

The cookbook illustrator is not just showing how realistically he can draw some given object, but is usually concerned in expressing an idea in a forceful way.

The true cookbook illustrator thinks continuously of the matter of his work and is unconscious of the manner. He cannot think of a line without drawing it, and if he has thought with sincerity about what his line is meant to convey, he will draw it with conviction and force. It will have an inevitability, as though it were saying "I know where I am going, and no power on earth is going to interfere with me".

That type of line, if it is consistent throughout an entire drawing, is what will give that drawing style. Being a sincere line, it will be as individual to the artist as his own fingertips. Only time and practice will perfect the line and perhaps make it famous.





colours, red and blue, of the Cook-electric logo. Both stand out on the plain white background.

Back Cover

Photograph 43 - The Electric Cookbook backcover. We can see a similarity between the back cover, and the front. The san-serif typeface and arrangement of four colour photographs is repeated, differing in subject matter only.

The cover typeface and photographs are equally important - the photographs announce the content and the choice of words imply the slant of the content.

Cover format

Looking at the covers of other cookbooks we can see that the standard cookbook cover format is usually a combination of typography and photography - a large photographic image supported with type.

Photograph 44 - Simply Delicious 2.

Photograph 45 - Cooking through the Year.

Ingenuity and creativity of thinking are more important than money available for unusual or expensive reproduction technology.

It is safer not to use delicate frames close to the edges of the cover, since the trimming of the publication is often inaccurate and a design close to the edges based on handsomely squared - off geometrical precision, makes the crookedness more noticeable.

Another format where a full bleed is seen is in Photograph 46 - The Wholefood Cookbook cover. This makes the picture appear bigger because the bleeding implies that the image continues beyond the confines of the page and that what is seen is just the central nucleus of a larger scene.

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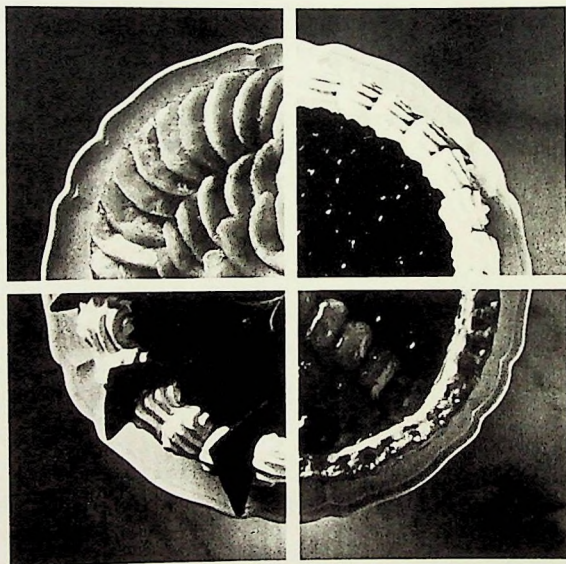
Photograph 45 - Cooking through the Year.

Ingenuity and creativity of thinking are more important than money available for unusual or expensive reproduction technology.

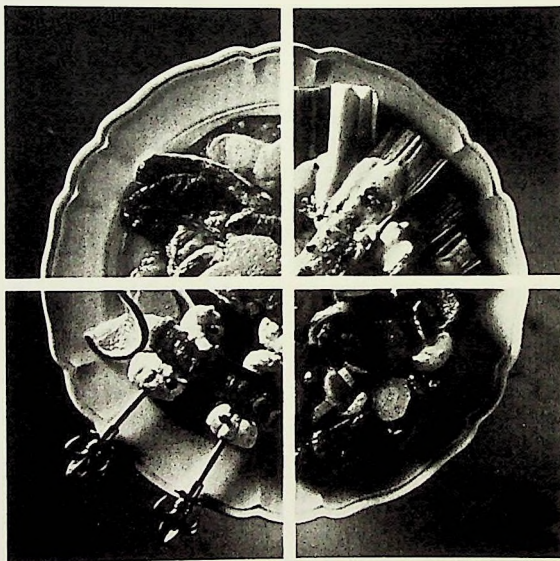
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The Electric Cookbook has been specially created by a team of leading home economists and food writers to help you get the most from your electric cooking. Over 170 tried and tested recipes – illustrated with 75 full-colour photographs and many step-by-step drawings – are designed to suit every budget and taste.



THE·ELECTRIC ·COOKBOOK·



COOKELECTRIC

colours, red and blue, of the Cook-electric logo. Both stand out on the plain white background.

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SIMPLY *Delicious 2*



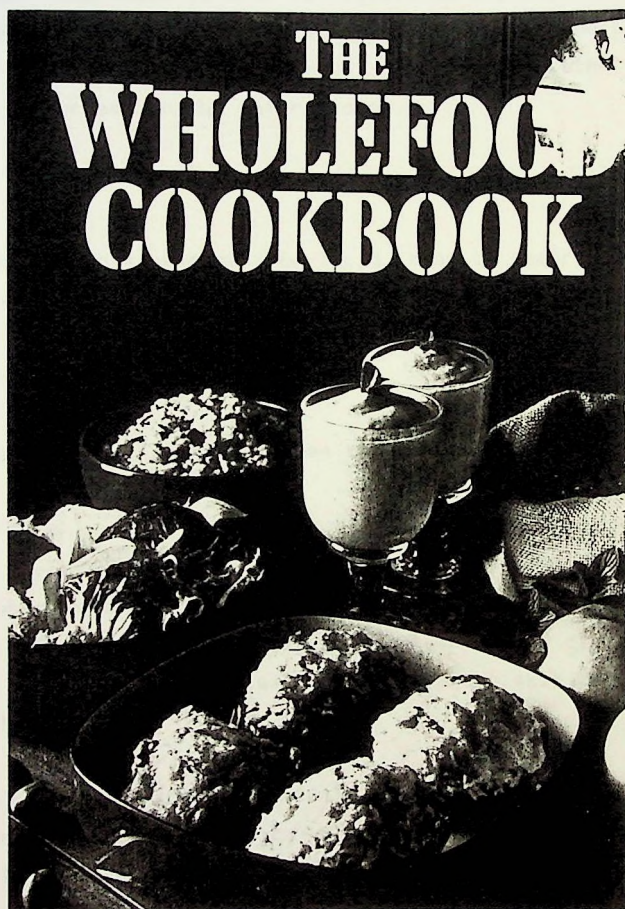
DARINA ALLEN



COOKING THROUGH THE YEAR



Audrey Ellis



Spine

The spine has great sales value, as it is seen even more often than the front cover. The spine is what is visible in a stack of publications on the shelf. It is necessary for reference purposes and filing ease to run book title and name of author on the spine, preferably in colour and on the entire spine.

Contents Page

To succeed, the contents page must be lucid, easy to absorb and simple enough to require no effort on anyone's part to figure it out.

Photograph 47 the contents page of Cooking through the Year, succeeds. It shows easy-to-read, centered type.

There are three kinds of people who use the contents page: -

- 1 Those who already know what they are looking for in the book and are merely using the contents page as an index to find the page reference. For them, the editorial matter should be clearly organized and smoothly arranged so that they can skim the page efficiently.
- 2 Those who need to be sold or what the book contains. For them, the big ideas (i.e. the headlines) should pop off the page quickly and clearly, and those headlines should be followed by a secondary supportive line that explains the significance of the content from the 'what is in it for you' angle.
- 3 Those who would like to know the gist of the major articles without having to plough through them.

Contents

— Introduction 7 —
— Freezing Seasonal Foods 8 —
— January 10 —
— February 24 —
— March 36 —
— April 50 —
— May 66 —
— June 78 —
— July 92 —
— August 106 —
— September 120 —
— October 134 —
— November 146 —
— December 162 —
Recipes for Round the Year 177
— Index 190 —

Other considerations that need to be approached in the planning of a good cookbook layout.

- 1 The choice of paper, size is determined by the purpose of the printed matter and the work it is expected to do.
- 2 Where is the block of text to be located on the size of paper selected?
- 3 If a printed area looks unsymmetrical on its paper background, equalization must be found which will level off the assymetry and thus "pacify" the page and its reader.

Photograph 48, the layout of the Electric Cookbook portrays pacification. A three - colum grid system is used. Chapter titles use large type in 50% black and are underlined with a blue line; however, this line is not necessary. Page numbers are badly positioned - they are located in the centre of the page edge. The majority of the text is 10 point san-serif medium typeface, ranged left. The paragraph titles use the same type but with a bold typeface. The ingredients are listed, using centred type and each ingredient is distinguished from the next by the use of a fine line. This line is not necessary and is over - explicit.

Apart from the few negative points mentioned above, I feel the layout of this book is satisfactory. The wide margins give distinction to the text, particularly when the matter is printed in large-size type and is strongly leaded out.

Formulae for Margins

Formulae have been drawn up for the proportions discovered by Gutenberg, Bodoni and other old masters of book design. These specifications are that the length of the line should be two thirds of the width of the page, and that width ratios of 2:3:4:5, 2:3:4:6 or 2:3:5:6 are most pleasing for the inside, top, outside and bottom

margins respectively. These measurements are found in Cooking Through the Year. Photograph 49.

In my opinion, if the page layout is anything but simple, it will distract the reader. The more intensive a page of layout, the more sparingly one should use any fireworks in the form of startlingly-novel ideas.

Text Layout

- 1 We have already seen from Photograph 48, that text is not overpowering when there are "breathing spaces" in it, i.e. text subdivided into paragraphs and sections with subheads.
- 2 The quiet contours of a page of text or of a column of type are best preserved when the beginnings and ends of paragraphs are incomplete lines as seen in Photograph 50 - Simply Delicious 1.
- 3 To create a successful text layout, it can help if asymmetrical text layouts are never mixed with symmetrical ones.
- 4 The beginnings of the cookbooks and chapters are indicated by decorative letters (initials), a line of capitals or a word in capitals and small capitals.
- 5 The pages' register (line up) with their reverse sides and facing pages, empty spaces, exactly correspond, or are justified.
- 6 The most suitable width for the text depends on the size of the type used. If six - point lines are more than twenty picas wide they are hard to read, especially when unleaded or with only small leading. If the type area is wider than 30 picas, it can advantageously be divided into two columns (with one pica or more between) if the basic type is not larger than ten - point.

MARCH

Caramelised Pink Grapefruit

ELEANOR SUNDAY LUNDH

(Illustrated on page 48)

4 large pink grapefruit
 1/2 ml (2 fl oz) rum
 25 g (1 oz) butter
 100 g (3 1/2 oz) demerara sugar

- 1 Cut the grapefruit in half. Sprinkle each cut surface with rum and allow to stand for at least 15 minutes.
- 2 Heat the grill to its hottest setting. Melt the butter in a small saucepan and combine with the sugar. Spread this mixture over the cut grapefruit. Place under the grill until the topping, bubbles and caramelises.

Serves 8

Lamb en Croûte

ELEANOR SUNDAY LUNDH

(Illustrated on page 48)

1 x 1.5 kg (3 1/2 lb) leg of lamb
 salt and pepper
 1 clove garlic
 1 tablespoon mint jelly
 25 g (1 oz) butter
 100 g (3 1/2 lb) puff pastry (page 185)
 1 egg, beaten

- 1 Trim the leg of lamb to a neat shape. Rub all over with salt and pepper. Cut the cloves of garlic into sixes. Make small slits over the leg of lamb with a sharp knife and press a clove of garlic into each one. Stand the joint on a rack on a roasting tin. Spread the mint jelly over the surface and top with knobs of butter.
- 2 Roast in a moderately hot oven (190°C/375°F/gas 6) for 45 minutes. Allow the meat to cool completely.
- 3 Roll out the pastry 3 mm (1/8 in) thick. Spread the joint in the centre of the pastry and fold over 'paté' fashion to completely enclose the joint. Trim off excess pastry and seal the joints with beaten egg.
- 4 Bake in a moderately hot oven (190°C/375°F/gas 6) for about 45 minutes, until well risen and golden brown.
- 5 Serve with Broccoli in Lemon Butter, creamed potatoes and extra mint jelly. A green salad may also be served if liked. Serves 8.

VARIATIONS

Lamb with rosemary Insert small sprigs of fresh rosemary into the lamb in place of the garlic, and use redcurrant jelly instead of the mint jelly.
Apricot-stuffed lamb Ask your butcher to bone the leg of lamb for you. Combine 50 g (2 oz) fresh white breadcrumbs with 1 teaspoon dried marjoram, 1 tablespoon chopped chives, 1 teaspoon salt and 1 teaspoon freshly ground black pepper. Soak in 25 ml (1 pint) boiling water and add 1 egg yolk and 25 g (1 oz) dried apricots, chopped and plumped in boiling water, then drained. Fill the pocket in the lamb with this stuffing and sew up. Roast for the next 45 hours, glazing the joint with apricot jam in place of the mint jelly. Cool, enclose in pastry and cook as above.

Broccoli in Lemon Butter

ELEANOR SUNDAY LUNDH

(Illustrated on page 48)

1 kg (2 lb) broccoli
 25 g (1 oz) butter
 100 g (3 1/2 lb) grated rind and juice of 1 lemon
 salt and freshly ground black pepper

- 1 Cook the broccoli spears in boiling salted water until just tender. Drain well and place in a warm serving dish.
- 2 Soften the butter and beat in the lemon rind and juice. Season to taste and spoon over the hot broccoli. Serves 8.



each side, depending on how you like it cooked. As soon as the beef is cooked, place the pieces on an upturned plate which rests on a larger plate to catch any juices.

To serve: Reheat the sauce, place the pieces of beef on individual plates or on a large serving plate and coat with the mushroom sauce. Garnish with tomato concassé and flat parsley or chervil.

Fillet of Beef with Black, White and Pink Peppercorns

Serves 4

The pink peppercorn is a reasonably new arrival in our speciality shops. Also called *poivre rose* and *baie rose*, it is a soft bright pink peppercorn with a peppery but sweet flavour. It is sold dried and can be ground in a mill. In fact it's not a true pepper at all, but the berry of a plant related to poison ivy. Some people are allergic to it, so use with caution!

4 fillet steaks, 170-225 g/6-8 ozs each	28 g/2 tablesp./1 cup brandy
14 g/1 tablesp./4 teasp. olive oil	150 ml/8 tablesp./1 cup cream

Pepper

1 teasp. black peppercorns (mignonette)	1 teasp. green peppercorns (washed)
	2 teasp. pink peppercorns

Heat a heavy pan until very hot, add oil and sauté the steaks to the required degree: 3 minutes approx. each side for medium rare, 5 minutes approx. each side for well done. Remove the steaks and leave to relax on a warm plate while you make your sauce.

De-glaze the pan with brandy, then flame or reduce. Add green and black peppercorns. Crush the green peppercorns slightly with a wooden spoon in the pan. Add the cream and reduce for a few minutes, then add the juices from the steak. Season with salt and add the pink peppercorns; taste. Return the steaks to the pan and turn them in the sauce, then transfer to a warm plate and nap with the sauce. Serve at once.

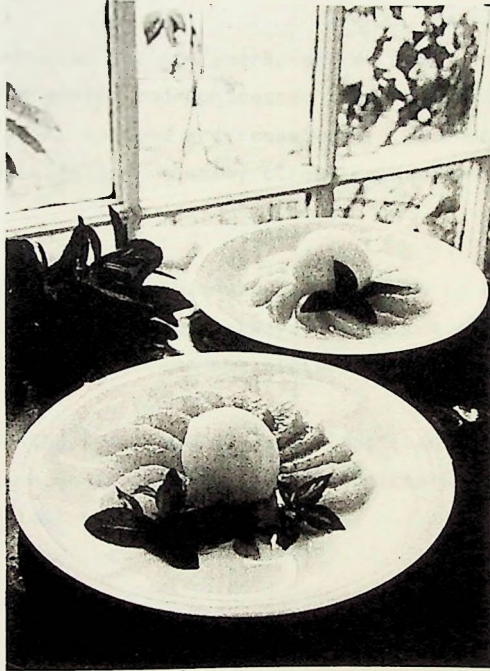
Note: If you would like a little more sauce, add 3-4 tablespoons of home-made Beef Stock (see page 46) to the pan with the brandy and continue as above.

Photograph Layout

- 1 The photograph is our times' supreme form of self-expression. Its power to convey experience increases as superfluous details are eliminated.
- 2 Correct cropping makes a photograph a picture - it emphasises content and values. Photograph 51. Non-essentials may be removed, but the cropping must not make the picture too narrow.
- 3 To help in the photographic success of a cookbook, it is good to note that a horizontal scene must remain a horizontal, and the central features must not be denuded of a frame of reference.
- 4 It is often not a usable picture until it has been cropped and until any necessary retouching has been done.
- 5 It is important to preserve and bring out the atmosphere, the personal, special and unique elements in a picture, for we are always unconsciously influenced by romantic notions which affect our attitudes of approval.
- 6 Nothing can be taken away or added to photographs without endangering their equilibrium and rhythm.

Colour Layout

- 1 Colour can intensify both text and photographs by endowing them with special characteristics.
- 2 Contrary to the intellectual appeal of word, colour primarily communicates emotional values and these are indispensable in cookbooks.



Grapefruit Sorbet

- 3 Colour exerts a dynamic influence, not only on our eyes, but on all our other senses.
- 4 Colour makes a more immediate appeal than black and white to the eye.
- 5 Every well-constructed piece of work, and so every cookbook, is an arrangement of harmonies and contrasts. The object represented is intended to be seen, noticed and remembered. Cookbooks should avoid juxtaposition i.e. equally strong colours which "kill" each other.

Every good cookbook - layout should be effective in so far as it should be enriched with beauty, always a positive asset. Text is the backbone of all cookbooks; the picture as an eyecatcher.

Blank areas have the same function and significance as printed ones. The white space is important as a contrast to the photographs and text matter.

CONCLUSION

Ideally the successful cookbook should be a harmonious combination of text and pictorial elements, each of equal importance. This is the classical tradition; judging from the books which I have discussed, it is still the one which publishers normally support. A balanced knowledge of both words and techniques of visual communication are necessary to achieve this success.

The dish can come to life or can easily be killed. Photography and colour are strong tools with which to prove a point.

Judging the books discussed, I have seen effective and ineffective photography from both the 1970s and 1990s. However, it is evident that photography in comparison with illustration, seems to dominate cookbooks.

Too frequently we have seen that illustration is accorded the lowly status of mere ornament, rather than integrated with text to convey ideas effectively. In my opinion, this will have to change. We have several alternatives. Photography alone should be used, illustration alone should be used or else an equal balance of both.

Colour is also very important in cookbooks. It addresses itself to the emotions and its mere presence can have a pacifying or exciting effect. In all the cookbooks I discussed, pictorial excitement is used. The unusual is always a positive asset for a forceful appeal.

In spite of radio, television and electronic aids for storing information, it would seem that there is still a future for cookbooks.

The educational and travel markets are ever - expanding and this plays an important part in the future of the cookbook. With the large international market , there is more money available, so texts are

more easily commissioned and more can be spent on layout and presentation.

A cookbook's competitor is, first and foremost, another cookbook. In a bookshop window, all books are rivals, competing for attention. A successful combination of photography, colour, illustration and typography will result in bringing the cookbook to the notice of the broadest possible stratum of potential customers without sacrificing quality or making artistic concessions.

The successful cookbook is a combined pictorial and literary expression of man's creative talent.

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