THE DESIGN COOKBOOK

for Writers

**Recipes for Success
with Image and Text**

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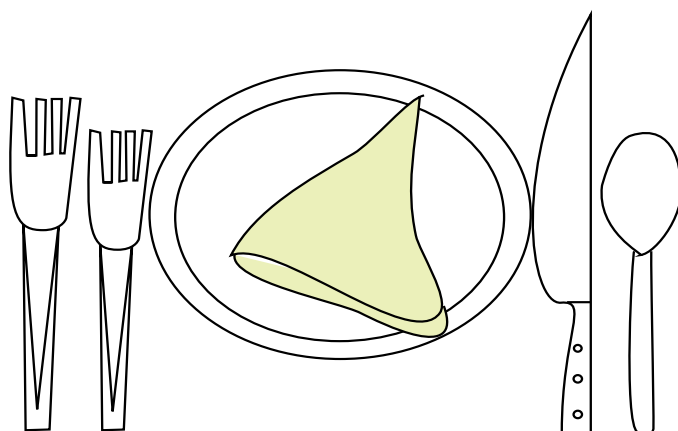
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The Menu

The Menu

In the digital age,
people are writing more, not less.

The alphabet isn't dead;
it just has a lot more company.

— Ellen Lupton

Foreword

by Carrie Meadows

If you're a professional writer or hoping to join the workforce soon, this book was created to help you imagine your words beyond the word processor.

It's the result of the hard work and creativity of fourteen undergraduate students at the University of Tennessee at Chattanooga who learned the basics of design and put those lessons to use in a single semester.

A group of three students developed the concept and design, and each student in the class contributed to the writing and layout of the book. The final product is a collaborative effort between instructor and students.

Join us for a bite of crostini or the whole cannoli—either way, you'll be inspired to start tinkering with design too.

Welcome

by Caleb Chastain, Kierstyn Parker and Jessica White

You're a writer and you want to learn about design, right? And you're confused about what this has to do with food?

Well, graphic design can be understood in the same way we think about cooking as both a skill and an art. Can you ever really top Grandma's cooking?

There are certain rules for making a good design—or a perfectly cooked chicken—but we also love finding new ways to combine technique with creativity in the kitchen, the classroom, the design world, and so on.

Don't think too hard about it. Just relax and savor what we have to offer.

RHIANON LASSILA
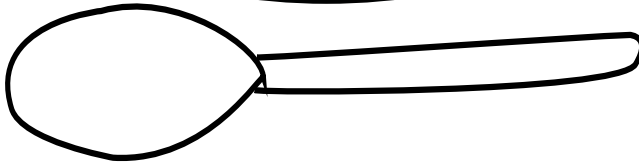
CHAPTER 1

DRINKING IT ALL IN

THE CREATIVE PROCESS

Chapter 1 Recipe

Ingredients

- Occasion. If you're bartending an event, you need to know what the event is all about before you get started.

- Audience. Before you mix a bunch of random drinks, you need to understand who's drinking them and what they like best.

- Inspiration. Just like you might look around and try different combinations to create the perfect drink, there are lots of good places to get inspiration for a design.

- Taste test. You wouldn't serve a new drink without tasting it first. Also ask your colleagues or regulars for their opinions before you put your new creation on the menu.

Instructions

1. Begin by determining what your project should accomplish.

2. After you know what you're trying to do, learn all you can about the audience you're trying to reach. Researching the audience and even talking to them yourself can be really helpful.

3. Look around for inspiration. This could come from other designs you see around you, or from a book or magazine.

4. Finally, try your design out on a small group of people before your intended audience sees it. Organize a focus group if possible.

Bartending and design are both about catering to your intended audience. Before you make the first drink, find out what your customer likes. Photo courtesy of Rhianon Lasilla.

The Creative Process

ARTEM POCHEPETSKY

Drinking It All In

Imagine you're a bartender. Your first question may be, What kind of drinks do I need to make? Don't worry, this chapter will teach you how to figure that out. But first, there are some other questions you need to ask yourself. If you don't have some background information, things could get awkward.

You wouldn't want to pass around shots of tequila at your conservative mother's Christmas party, would you? Of course not, because that would be weird. Before you figure out what you're making, it's important to assess the occasion, the people, and what they like best. The same goes for design and writing.

Different events and different groups of people determine the kinds of drinks the bartender serves. Similarly, different rhetorical situations affect how you write and what kinds of things you design.

When you write and design, you should always try to reach a goal of some kind. Your goal could be to make someone laugh, make them cry, convince them to buy something, or talk them into changing their behavior. This chapter will help you sort those things out and figure out how to mix the perfect drink for every event.

What's the Occasion?

The occasion and the goal you're trying to accomplish are the best starting points for bartenders and designers alike. Say you're designing something to raise awareness about poor water quality. Your design should look very different from an advertisement for your favorite bar.

Before you start mixing things together and hoping for the best, sit down and consider what effect you're trying to have on your audience. Are you wanting your audience to do something? To stop doing something? To think or feel something? Once you know what your end goal is for your design, you can begin analyzing your audience.

Who's Invited?

It's time to learn about the people you're serving. This goes back to the idea of your mother's Christmas party. There are certain people you can

Understanding the occasion and audience will help you create an effective design. Photo courtesy of Kevin Curtis.

Beer at a pub draws a different crowd than champagne at a country club. Photo by Quentin Dr.

serve tequila shots to, and there are certain people you can't...or shouldn't.

Let's say you want people to know your favorite micro brewery is in danger of going out of business. When you want to raise awareness, consider how your audience already feels about the issue. Do they know about it? Do they care about it? The answers to these questions will tell you how you need to approach the project.

Sometimes your audience doesn't know about your issue or just doesn't care. You'll have to give them some background information and find ways to make them care. If your audience does know and care about the issue, you can skip the background information and get straight to the meat of things—or the gin of things.

Be sure you know the age of your intended audience, their education level, cultural background, their interests, and maybe even their political leanings. Knowing these things and anything else you can uncover will help you better understand how to speak your audience's language.

Another way to research your audience is to look at successful designs aimed at the same group of

Fruity cocktails aren't for everyone. Photo courtesy of Joseph Gonzalez.

people. This kind of research will give you a taste for what your audience might respond to.

The very best way to get to know your audience is to talk to them yourself. You'll be amazed by all you can learn when you talk to people—some things just can't be found on the internet.

You have power to show the audience a glass half-full or half-empty. Photo courtesy of Jez Timms.

If possible, get out and meet with your audience in person. You might learn something from what you observe in addition to what they tell you.

If you can't meet with members of your audience, try calling them. No matter how you connect with your audience, be prepared with a list of detailed questions.

When you write a business letter, you hopefully use an elevated vocabulary, structure your sentences carefully, and double check your spelling. You're probably trying to convince your boss or coworkers that you know how to function in a professional environment.

On the other hand, when you send a text to your best friend, you probably don't use full sentences or even real words. You're trying to convince your friend to drink margaritas with you, not give you a raise.

This is an example of keeping your audience in mind. You need to know who your audience is and what they respond best to. You don't want to mix up your audiences—that round of margaritas might not taste so refreshing if you've used casual language to invite your boss instead of your best friend.

Getting Behind the Bar

If you're still at a loss for what kind of design to whip up, you may need to look around for some inspiration. Inspiration for a design could come from anywhere—designs are all around us.

Your local library may have a collection of design journals like *Communication Arts*. *CA* features work by the world's top designers online and in annual print publications. *Adweek* presents the best and worst design projects of each year online and in the its print magazine.

The Customer Is Always Right

Maybe you meant to help everyone relax a little, so you snuck vodka in the Shirley Temples at your mom's garden party. And things got weird. Sometimes your designs won't have the effect on people you plan.

Look around for inspiration. You may be a great bartender, but it's still good to know what the swanky new place down the block is serving. Photo by Taylor Davidson.

Even the best bartenders need taste testers. Focus groups can help you see details you overlooked, or they may help you see the project in a whole new way. Photo courtesy of Crew.

Just like a bartender needs someone to taste test new drink recipes, you need to test your design out on fresh eyes. Maybe you're working with a creative team of designers and writers—sometimes your colleagues will see problems and errors you haven't noticed. If you have the resources, your best bet is to put together a focus group.

Focus groups give you the chance to try out your work on a diverse group of people within your target audience. These are people who don't know you or your project, so they'll give you an honest opinion. Maybe your best friend won't tell you that your whiskey sour is all whiskey and no sour, but a focus group will.

Your main goal: don't leave a bad taste in anyone's mouth. Sometimes your work will get no reaction at all, which is a problem if your job depends on how many clicks your online banner gets. But no response is better than an angry one.

Do your research before you start and again before you finalize the project. You don't want to be the one who switched the signs at the holiday party for the apple cider punch and the cider rum punch. Oops!

CHRIS LAWTON
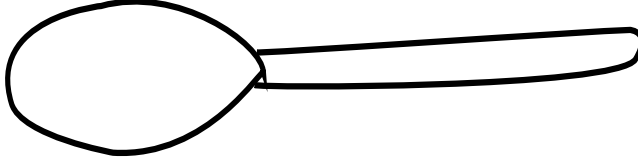
CHAPTER 2

STARTERS

The Rhetorical Value of Design

Chapter 2 Recipe

Ingredients

- Purpose, audience and situation. Know who you're feeding, when and in what context. You don't want to pack a picnic for two when your date's parents are joining you for lunch.

- Ethos. Establish credibility to make your guests feel good about what you're serving.

- Logos. Determine if your audience will respond best to things like facts and statistics.

- Pathos. They say the way to a lover's heart is through the stomach. Maybe you need to infuse your recipe with emotional appeals.

Instructions

1. Begin by understanding what visual rhetoric is and how you can use it to persuade your audience.

2. Sample the three rhetorical appeals. Which one will be most relevant and useful for your project?

This looks good, right? Think of visual rhetoric like presenting food in a way that makes your audience want to dig in. Photo courtesy of Olenka Kotyk.

The Rhetorical Value of Design

JOSEPH GONZALES

The Art of Customer Satisfaction

The main ingredients for any project are photos, graphics and text. Visual rhetoric deals with how these components interact with each other to convey a message to the audience.

Rhetoric is the art of persuasion, but that doesn't mean it's limited to academic papers or political speeches. You encounter visual rhetoric every day, whether it's a meme you see on social media or a billboard with an engaging image. Do you ever slow down to read the text? If so, you've experienced the power of visual rhetoric.

Rhetoric plays a huge part in creating a successful design— even if all your words and pictures are pretty, it's how they're presented in the final form that determines the impact of the message.

Like the butter, eggs and flour that go into everything from a wedding cake to a hamburger, photos, graphics and text can be combined in countless ways. But your end goal is what determines how they should be put together. If you lose sight of your goal, you could end up with a chewy scrambled egg instead of a fluffy crepe.

Before you pick a recipe and start putting everything together, you need to understand your audience. You learned ways to analyze your

audience in Chapter 1. Now it's time to learn how you can maximize the power of your message for that audience.

Tools for Making Your Customers Happy

Visual rhetoric boils down to the same three appeals you probably learned when you first started writing papers for college. These three appeals—pathos, logos and ethos—have an ancient history dating as far back as Aristotle. They're the building blocks for communicating ideas and persuading your audience.

While the technical Greek terms aren't necessary to remember, knowing the general meaning and how to apply them is like understanding the difference between a dish towel and a pot holder. You may be able to use both to get the lasagna out of the oven, but only one was made to protect you from getting burned.

Build Trust: Ethos

Ever wonder why restaurant managers tape those A+ health department reports to the front window? Ethos.

Ethos is a fancy way of talking about credibility. Imagine walking into a restaurant and seeing a family of roaches wandering around.

No matter how beautiful the meal is, you won't be able to enjoy it because you know longer trust the restaurant.

You can establish ethos by including your own company's name or the
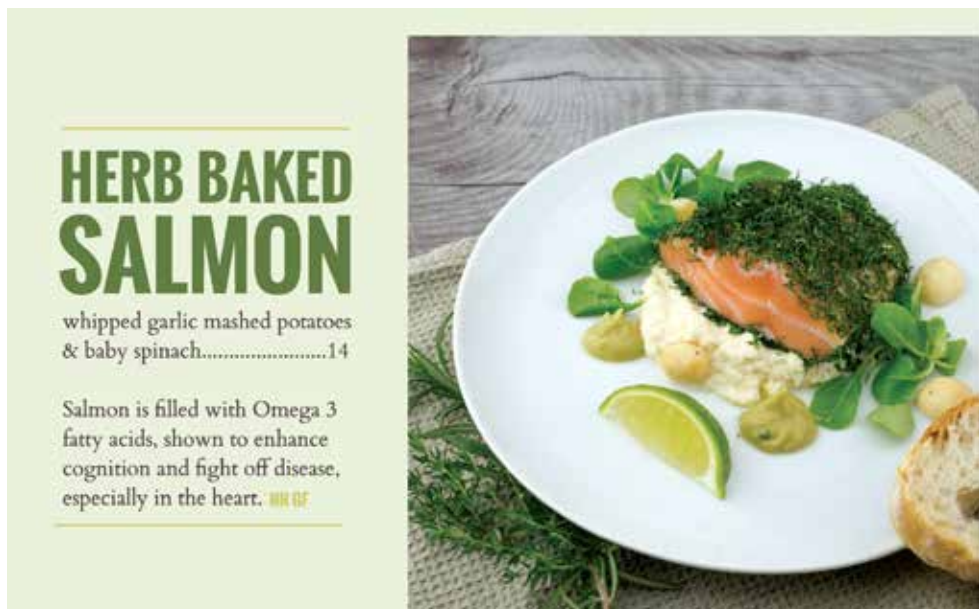
This patio dining area is clean and clutter-free, a good sign that the kitchen is clean and organized too. Photo courtesy of Alex Holyoake.

names and symbols of trusted organizations that support your project. Or you might use a photograph of a public figure for credibility. Movie posters and book jackets often include blurbs from critics, authors, and organizations like the Sundance Film Festival to gain the trust of moviegoers and readers.

Know the Menu: Logos

Logos refers to logical appeals. It usually shows up as empirical evidence such as statistics and scientific facts. Brochures and pamphlets often include charts to achieve this, and the ingredients and calorie counts you see on some menus are examples of logos. This information is meant to help you make an informed decision about which dish to choose based on your own health concerns or diet goals.

HERB BAKED SALMON

whipped garlic mashed potatoes & baby spinach.....................14

Salmon is filled with Omega 3 fatty acids, shown to enhance cognition and fight off disease, especially in the heart.

Bet you didn't know these facts about salmon. This menu excerpt uses logos to inform the audience. Photo courtesy of Wesual Click, with text added.

Appeal to More Than Their Taste Buds: Pathos

Pathos appeals to the heart. Designers use emotional appeals in text, photos and graphics. Even the background colors you choose can evoke pathos, like the pink background and red accent colors below.

Think about the little mom and pop restaurants that serve home-style mashed potatoes and stewed greens just like your grandma used to. These restaurants sometimes use classic red and white checkered tablecloths and maybe even canning jars for drinks or flowers, all to remind you how warm and happy you felt visiting Grandma.

But there's more than one way to carve a turkey. The better you understand your audience, the more success you'll have communicating your message and making good use of ethos, logos and pathos.

By referencing love through the use of pink and red in the photo, this designer effectively taps into the viewer's emotions. Photo courtesy of Alisa Anton, with text added.

ANNIE SPRATT

CHAPTER 3

DINING ETIQUETTE

Copyright Laws and Ethical Design

Chapter 3 Recipe

Ingredients

- A creative concept. Have a concept in mind before you start looking for your design elements.

- The internet. Now it's time to research, research, research. Before you gather your ingredients, brush up on your knowledge of copyright law.

- The elements for your design. You can't cook brownies without flour, so it's time to gather the ingredients you'll use in your project.

- A virtual trash can. After doing your legal research, throw out all the ingredients you don't feel comfortable using.

Instructions

1. First, formulate a concept and put your ideas on paper. This step is kind of like a grocery list. It'll be easier to gather your elements if you know what you're shopping for before you leave the house.

2. Next, do some research for the concept you have in mind. Copyright law can be tricky business. So play lawyer and do a little legal research. Find a few websites that clearly list copyright regulations so you know where to begin looking for design elements.

3. Finally, it's time to get your hands dirty. Use your newfound legal knowledge to search for your design elements. Don't limit yourself. Find multiple elements you can experiment with in your design.

Unsplash.com offers 'free do whatever you want high-resolution photos' like this one, all under the Creative Commons Zero license. Photo courtesy of Gregory Bourolias.

Copyright Laws and Ethical Design

CEL LISBOA

Dining Out: Always Pay Your Tab

Have you ever gone to a restaurant with friends and been left to pay the tab? I'm sure you're well acquainted with that sinking feeling you get when you give your last $20 bill to the waiter. In the world of design, copyright law is kind of like paying your tab.

If you dine and dash, you'll probably never be allowed in that restaurant again. Dining and dashing affects the profit of the server and restaurant, and it could ruin your reputation and credibility.

To avoid copyright infringement, you might have to pay to use another person's creative work. Copyright regulations also require you to provide an attribution in your own work to give credit to the people you borrowed from.

Handing over that $20 bill now is better than facing the consequences of dining and dashing. This chapter will teach you the proper rules of dining etiquette as they relate to U.S. copyright law.

Pinkies Up: Copyright

You hear about copyright everywhere. Every poster, movie, logo and song is protected by copyright. But what is it exactly? What does

copyright have to do with you as a designer? How will understanding copyright help you with your dining etiquette?

Copyright offers designers legal protection for creative works that are fixed in tangible forms. In the language of food, copyright doesn't protect recipes that haven't been written down or cooked yet. A work is considered copyrighted as soon as it's created—it doesn't have to be registered with the U.S. Copyright Office to be protected by law.

So what can be copyrighted? Text, art, design layouts, fonts and photographs are all commonly copyrighted materials.

Make Your Mama Proud: Copyright Research

If your server forgets to charge you for the spinach dip appetizer, will you say something?

Copyright is not as easy to figure as your bill for dinner. Some good places to start learning the details of copyright law are the websites of the U.S. Copyright Office and Creative Commons, as well as *AIGA Professional Practices in Graphic Design*, a book by edited by Tad Crawford for AIGA, the professional association for design.

Ignorance of the law doesn't protect you from legal trouble. So how do you know if you're committing copyright infringement?

If you borrow a creative work without getting permission and also giving credit to the original creator, you have dined and dashed and the server might come running after you.

Copyright infringement will usually land you in civil court, but you might face criminal liability if you purposefully steal creative work from another person. When copyright infringement is brought to a court, a judge determines if the designer's use of the work falls under copyright infringement or fair use.

Sharing is Caring: Fair Use

You shouldn't need permission to share an appetizer. If you do, you need new friends.

Fair use allows you to use someone else's work without permission as long as the use doesn't challenge the original creator's profit. If you're having a good time with your dinner date and thinking that last piece of bruschetta is yours, not so fast. Fair use standards often need careful examination and clarification by a lawyer or judge.

The four base factors are:

1. The purpose and character of your use

2. The nature of the copyrighted work

3. The amount of the portion you took from the creative work

4. The effect your use has on the original creator's potential profit

Copyright law preferences some situations over others. For example, you'll have good luck arguing fair use if the original work was formally published, you've used it for a non-commercial purpose, you've used only a small portion of the original, and your use does not interfere with the creator's future profits. It's not enough to meet one or two of the guidelines. In most cases, your use must meet all four standards.

One common misconception is that you can freely use copyrighted work for educational and nonprofit purposes. In reality, educators and nonprofit organizations must comply with all four fair use requirements.

There are, however, a few clear-cut fair use situations. If you're writing a restaurant review for the local paper, you can use the restaurant's copyrighted materials in your article. The use of copyrighted material for commentary or criticism qualifies as fair use, as does parody.

Reading the Menu: Public Domain

The public domain contains creative works that are free from copyright law.

Works created by U.S. government organizations are automatically part of the public domain. Other works become part of the public domain after a copyright license has expired without renewal.

Just look at these beautiful berries. Wouldn't it be a shame if someone ate them without permission? Photo courtesy of William Felker.

Creative works remain copyrighted for the creator's life plus 70 years. If you create something for a company, the company owns the copyright unless you have a contract clearly noting an exception. The company's copyright will last 95 years from the time the work was published.

Too many people think everything on the internet is in the public domain. This isn't the case. Before you use someone else's creative work, do your research to make sure the work is no longer protected by copyright, or see if you can use it under a Creative Commons license.

The Art of Napkin Folding: Creative Commons

Creative Commons licenses allow copyright holders to give up some rights. It's up to the creator how you can legally use the work, and you must always attribute the work to the creator.

You can find Creative Commons content on websites, but pay close attention to how you're allowed to use each work. Some websites ask you to share your contact information in exchange for creative work—check these sites for credibility before providing your information.

I Ordered That…Not: Recreating an Existing Work

Has a server ever brought you a dessert you didn't order? At some point in the creative process, you're going to see something you love, and you'll want to incorporate it into your own design. But wait—it's copyrighted and doesn't have a Creative Commons license.

You'll be introduced to few magic tricks when you learn about Adobe® Illustrator® in Chapter 9, but don't use your new skills to break copyright law. It may be tempting to trace a photo or drawing and delete the evidence, but don't.

The same rule applies when you're working in Adobe® Photoshop®. Maybe you altered the colors and cropped a photo so the original isn't recognizable. Still, the photo wasn't yours to begin with. The people at the table next to yours won't be happy if you give them their créme brûlée with the sugar crust already broken.

Legally speaking, altering copyrighted material without permission can be worse than using it unaltered.

Minding Your Manners: Right of Publicity

You might be inclined to use the face of a celebrity or defining feature in your design. Right of Publicity protects an individual's personal identity, including name and appearance. These rights apply to everyone, not just famous people, and they vary by state.

Handling Your Utensils: Trademarks

The first aspect of a restaurant you'll notice is its sign or logo. This distinguishing mark is probably trademarked. Even the names of certain food items on the menu might have a trademark symbol.

A trademark is a word, name, symbol, slogan or any other creative material that represents a company or product. Unlike copyright,

Example 1: Oh, yikes! You didn't have permission to use that photo after all? Delete it and lets pretend this never happened. Photo courtesy of Patrick Tomasso.

a trademark must be registered with the United States Patent and Trademark Office (USPTO) to be protected by law. You can't copy or reproduce a registered symbol or anything similar enough to imply affiliation with the original trademark holder.

The laws protecting trademarks are a little more lenient than copyright law. For example, it's okay to use a photo like the one on page 31 in this design handbook, because there's no implied connection between the winery that holds the trademarked logo and this book.

Visit the USPTO's website, especially the database of registered trademarks, if you want to make sure you're not committing trademark infringement. This database is also helpful if you're interested in registering your own trademark.

The art of dining well is no slight art, the pleasure not a slight pleasure.
–Michel de Montaigne

Example 2: Have a little time on your hands? Do a long caption to thank your sources. Photo courtesy of Dave Lastovskiy found on Unsplash.com under a Creative Commons Zero license. Quote courtesy of Michel de Montaigne from *The Essays of Montaigne* translated by Charles Cotton and available as a public domain ebook from Project Gutenburg.

Fine Dining: Fonts

Fonts are a creative form of intellectual property, so they're copyrighted. Follow these steps before using a font in a professional project:

1. Purchase the license, even for fonts preloaded on your computer. If you can't purchase a license, look for open source fonts, which can be used, modified or shared as long as the designer is given credit.

2. Once you purchase a license for a font, don't let anyone else use it. Breaking the rules of your contract could sabotage your dinner party.

Thanking Your Host: Attributions

You wouldn't leave a restaurant without tipping and thanking your waiter would you?

The same goes for when you're using someone else's work in your own designs. You need to research the type of license that protects the work you're using, ask permission when necessary, and always give the designer credit for the work.

Example 3: In a hurry? Do a quick attribution like the one hidden on the right side of this photo.

There are many ways to give creators credit for their work. There are no uniform rules, but most designers use a few standard tricks for thanking their hosts without distracting from their own designs.

You can provide a caption below a photograph with a phrase like 'Photo courtesy of Patrick Tomasso' at the end of the Example 1 on page 37.

Or, you can use a caption to provide more in-depth attributions like you see in Example 2 on page 38.

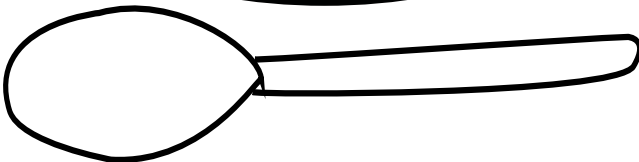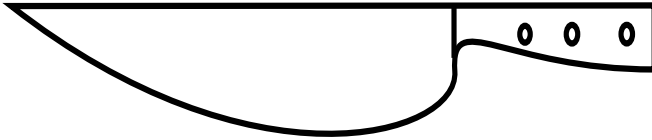If you're working on a project without captions, you might need to hide the attribution in the photo so it doesn't distract from your design, as shown in Example 3 at the top of this page.

Now you know the general rules of dining etiquette and how to protect yourself from copyright infringement. Never forget to pay your tab!

HEY! ANDRW

CHAPTER 4

INGREDIENTS

THE BASIC ELEMENTS OF DESIGN

Chapter 4 Recipe

Ingredients

- Line. This is the building block of any design, and it's a surprisingly powerful tool for directing your reader's attention.

- Shape. Shapes attract attention, just like the round plates and bowls showcase the important parts of the meal on page 43.

- Texture. Textures work well in certain situations but can also distract your audience from important elements of a meal.

- Value. Use relative lightness and darkness to visually separate some elements of your composition and give others depth.

- White space. This is negative space where your viewer's eye can rest.

- Color. Your color choices affect the overall tone of your project.

Instructions

1. First, learn how lines can focus the viewer's eye.

2. Understand the concepts of shape and texture and how they attract your audience's attention.

3. Then, learn about value and how the lightness or darkness of an image can create both depth and movement.

4. Wrap things up by learning about white space, the basics of color, and how color palettes communicate messages to your audience.

Good chefs know that an important part of cooking is learning how to make your plate look inviting. Image courtesy of Brooke Lark.

The Basic Elements of Design

RACHAEL WALKER

Line, the Original Appetizer

When you eat at a restaurant, you want to be sure to take your time and savor every flavor, right? You also probably want to order an appetizer to begin your meal—if you plan on doing things the right way, that is. Consider the concept of a single, defining line to be the appetizer of the graphic design world. You've got to start somewhere.

In the same way that restaurants use appealing visuals of food to guide customers through their menus, lines help guide the audience's eye to certain focal points within an image or design. In the image above, notice how the curved lines of a single egg directs your eyes to the center of the image so that you're looking at all of the eggs at once.

This is because your eyes follow lines. If you place a vertical or a horizontal line within your project, your audience will likely follow its suggested direction. Lines are essential when you want to direct your audience to look at a particular graphic or text block that's integral to your message.

Invisible lines, or grid lines, will also help you maintain symmetry throughout the layout of your project. Maintaining symmetry is important because it lowers the risk of visual confusion, which results in the viewer's eye jumping around the composition haphazardly.

Every design begins with a single line in the same way that every meal begins with a single bite. The lines on a restaurant's menu may point you to the special of the day, or perhaps the lines will highlight the menu's newest, pricey addition. Lines may look simple enough, but they're important in directing your audience's attention.

Food in All Shapes and Sizes

If lines are the appetizer of your meal, you'll want to picture shapes as your classic sampler platter. Not only do lines connect to produce multiple servings of shapes, but like lines, shapes attract the attention of your audience.

Some of the basic shapes that may be beneficial to you are circles, triangles, squares and rectangles. You can also create a variety of additional shapes such as stars, ovals and octagons. You might even include original, non-standard shapes in your composition.

Notice how the food vendor displays the menus with rectangular, eye-catching borders. These borders attract the audience's attention. Image courtesy of Roman Arkhipov.

If you want a message on a poster to really pop, try placing the information within a shape, such as a square or a circle. Your audience will probably notice it right away, like the bowl of cookies in the image at right.

Shapes are essential in most design projects. But whether you're talking about spices or shapes, you never want to overwhelm your audience with too many different shapes placed throughout the composition.

Round shapes can feel inviting to viewers. Image courtesy of Worthy Of Elegance.

Love Mushrooms? Hate 'em? It's All in the Texture

You've probably heard people say they don't like mushrooms because of the texture. In the world of graphic design, texture can affect the audience's stomach for the entire composition.

For example, if you're designing a poster with a minimalistic style, you probably wouldn't want to apply a grainy texture like the one you see in the sample image on page 47.

Texture, though a seemingly subtle ingredient, can leave a bad feeling in the viewer's mouth if not used carefully and in the right situation.

Sometimes when you're creating a homemade dish, you decide that the recipe needs a little extra kick. You want to spice up the dish with

Mushrooms have a distinct texture that some people love…and some people hate. Image courtesy of Jade Wulfraat.

The image at right is made up of two colors. However, you'll also notice that the texture defines the visual's aesthetic. Texture can add a little pizzazz to an otherwise bland layout, but texture can overpower the whole meal if you're not careful. Image courtesy of Steinar La Engeland.

something new and interesting, but you don't want to start all over. In graphic design, textures can serve a similar purpose. Using a textured background is a great option if you're looking to give your project a little extra flair.

As far as spices go, you never want to use too many and risk ruining your entire meal. The same can be said about textures and knowing when to use them. Be careful that you don't use busy textures that compete with text, pictures or other graphics.

The Value of a Good Meal

Value, which deals with the lightness and darkness of a color, can help create movement throughout a design in the same way that shapes and lines can. If you present a dark image with several lighter sections incorporated within it, the audience's eye will most likely follow the lighter pattern.

Value within an image can also create a sense of depth, and graphics and photos with dark values sometimes make images appear three-dimensional. Notice how the strawberries in the picture on page 49 look round because of the gradation of dark and light values.

Value is also a powerful tool for visually separating objects. The light values of the hands holding the strawberries frame the fruit so that it stands out against the otherwise dark background.

White Plates

It's no accident that most restaurants serve their food on white plates. Think of the plates like white space you can use in a layout to frame

The vibrant blue background above helps highlight the macarons. The dark shadows around the cookies give them depth and dimension. Image courtesy of Baher Khairy.

your key text or graphics and give viewers a place to rest their eyes if the meal starts to feel overwhelming.

But white space doesn't have to be white. The blue background behind the macarons on page 48 is white space too. It slinks to the background to give the focal point, the two stacks of macarons, the spotlight.

Colorful Cuisine

Not only do you notice how your meal is plated at a restaurant, you probably pay attention to the color of the food. As tasty as pot roast may be, the meat and vegetables are too uniformly brown to excite most customers.

The strawberries look ripe and juicy because of the gradation of light and dark values. The hands, lighter than the strawberries and background, separate the fruit from other elements of the photo. Image courtesy of Artur Rutkowski.
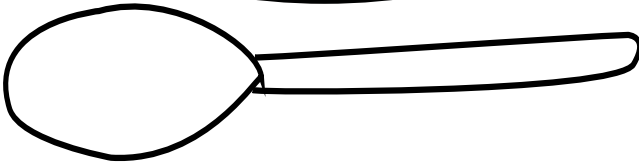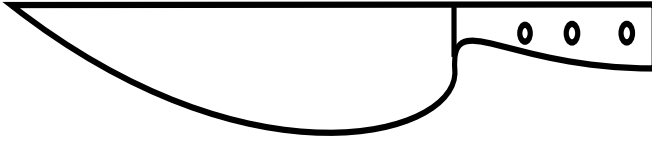
Chefs often garnish meals with bright green parsley for visual appeal. It's possible to bore and even dampen the appetite of your audience if all the colors in your composition are similar. It's also easy to overwhelm your dinner guests with too many colors in the same way that different ingredients can confuse their taste buds.

For now, understand that just like you need a clean palate for trying a new dish, each project demands its own special set of colors to establish the composition's tone. Consider the difference between the cheery pastels of the macron photo at left and the deep reds of the strawberries in the photo above. Both are effective, but they attract viewers with different appetites.

There's much more to learn about color, which is arguably the most powerful tool available to graphic designers. On to Chapter 5!

CECELIA PAR

CHAPTER 5

COLORFUL COMBINATIONS

COLOR

Chapter 5 Recipe

Ingredients

- Web or print. Before you start, you need to know if your finished project is going to be viewed on a screen or in print.

- Time. You'll need some time to play around with color. Often you have to play until you stumble onto something that works.

- Fun. Go into your color search with a sense of fun so you don't get whey-ed down.

Instructions

1. Understand the pantry of color options, and which shelf you should be looking on.

2. Consider your audience. While a color means one thing to you, it might mean something entirely different to your audience.

3. Create your own color palette. It might seem difficult, but there are a lot of tools out there to help.

4. Learn how your color choices can make your project shine.

The bright colors of the kiwi and strawberry slices are hard to resist, even on a full stomach. Photo courtesy of Carissa Gan.

Colorful Combinations

GREGORY BOUROLIAS

At The Start

A healthy meal is often a colorful one. The color palette can make or break a project or a meal, so it's important to understand this powerful element of design from the beginning.

Eat Your Greens

Back in elementary school, you learned that red, yellow and blue are primary colors. Primary colors are important in graphic design, but first you need to understand two basic color modes: CMYK and RGB.

First, you need to know if your project is web or print. If it's print, go with CMYK. CMYK stands for cyan, magenta, yellow and black, and printers layer these four base colors to create the exact colors you want in your design project.

Each layer of CMYK color is actually printed with little dots, not solid blocks of color, which is why print resolution is measured in dots per inch, or DPI. But more on that in Chapter 12.

Mixing CMYK colors on your computer is like writing a recipe. That's how the printer knows you need a teaspoon of cumin but only a dash of marjoram to make your chili con carne look perfectly reddish brown.

Maybe your dish will be served on a screen, not on paper. RGB stands for red, green and blue, and it works best for projects like presentations and websites. RGB color depends on the light behind your computer monitor or smartphone screen, so a photograph in RGB mode will lose its vibrance if printed on paper.

RGB mode blends colors together rather than layering them. Each value you choose for R, G and B determines how much light will be filtered through and how much will be blocked.

CMYK layers like a lasagna, while RGB mixes like cake batter. Be sure to set your color mode at the beginning of your project—whether you're making lasagna or cake, you need to preheat the oven.

Cultural Dishes

Color can affect you psychologically. Ever notice how food chains use red, yellow or both in their branding? Those colors can make you hungry.

Color can also have different meanings based on context and culture. For example, a company that wants to seem good for the environment will probably use a green palette.

In the West, reds can seem angry or signal danger—think fire extinguishers and stop signs—but red is a wedding color in some Asian cultures. Yellow might seem cheery to a U.S. audience, but in China it represents adult entertainment. Research your audience to be sure you aren't sending the wrong message.

Now the question is: how can you make color work for you?

Red can connote many different things. Photo courtesy of Clem Onojeghua.

Ketchup and Mustard, the Basics

This is a standard Red-Yellow-Blue color wheel. It's the best way to see the buffet of colors you can use. Of course, there are more colors than just the ones shown here, but this is a great place to start.

Once you understand the basic concepts in this chapter, try playing with an interactive color wheel online. Some of them will even let you create a palette then import it into your design software.

The primary colors are red, blue and yellow. They're the eggs and flour of any color recipe. Pure primary colors can't be created by mixing other colors, but every other color comes from mixing two or more of these together.

When you're creating a color palette, the opposite side of the color wheel is one place to look. Green compliments red, purple compliments yellow, and orange compliments blue.

Secondary colors—orange, green and purple—are made from equal parts of two primary colors. Again, look across the wheel to find each color's compliment.

Tertiary colors are created by mixing primary and secondary colors, and they sit between those colors on the wheel.

Food usually tastes better when it's hot, and the same goes for colors. Your eye is pulled toward warm colors—reds, yellows and oranges—so they work best high-lighting a key graphic or important line of text in the foreground.

Cool colors live at the other side of the color wheel. Cool purples and blues tend to create a calm atmosphere. Unlike warm colors, they work better as backgrounds than the center of attention.

Colors that sit next to each other on the color wheel are analogous colors. Analogous colors work well together because they contain some of the same base ingredients.

Using an analogous color palette is like staying in the Italian suite of spices for making a lasagna. Depending on the colors and your situation, these color combinations can seem too safe, and maybe a little boring.
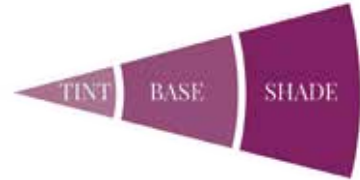
Sometimes your chocolate cake needs a touch of spice. For analogous colors, you can look further on the color wheel than right next door.

Just be careful to keep the distance between the colors the same. Otherwise, the colors are no longer analogous and your chocolate cake will be ruined.

Add the Rum, or Not

You can make a shade or a tint out of any color. To make a shade, add the strong stuff: black. But maybe Grandma is coming over for dinner, so you better tone down that chocolate rum cake. Make a tint by adding white to the base color.

You can create an effective color palette using a base color plus a shade and tint.

You can build your entire color palette out of a base color plus its shade and tint. It's a bit like putting glossy chocolate icing on your chocolate rum cake. Just don't forget the milk. Monochrome palettes rely on white to foreground important information.

Palette Cleanser

Now that you've got a taste for color, it's time to talk about how to put it all together. Color is likely the first thing your audience will see.

Of course, your audience and purpose should guide your color choices. If you want to convince third graders to join the school cooking club, they won't even notice a monochrome poster in the cafeteria.

But they might have trouble finding important information like the name of the club, location and cost if every color pops off the page. When everything is foregrounded, viewers don't know what to look at.

To create an effective color palette for your project, think back to the color wheel, with warm colors on one side and cool ones on the other. Complimentary colors give you both a warm and cool color to work with. Or you can go to the dividing line between warm and cool to find a combination of warm and cool analogous colors.

What if you have an image you know you want to use as your focal point for your project? You can use the eyedropper tool found in many

One way to build a color palette is to pick dominant colors from a photo you plan to use as a focal point in your project. This example includes a warm yellow, cool blue, warm orange and neutral gray. Photo courtesy of Anastasia Zhenina.
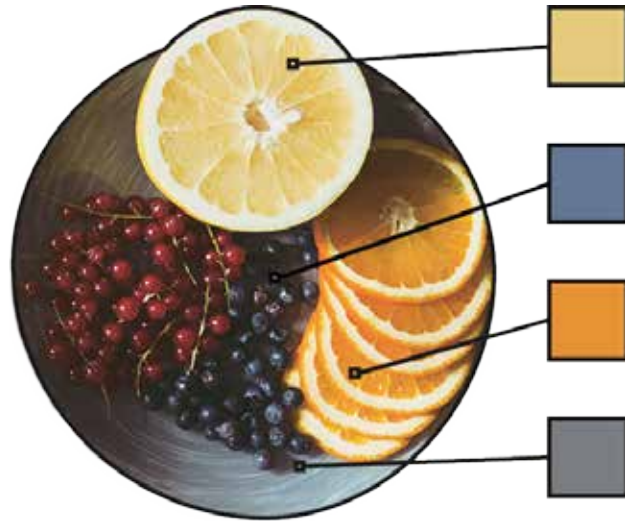
illustration, photo editing and page layout applications to pick a palette from the photo's dominant colors.

Or maybe you find a color or two you really like, but you need one more to complete the palette. As the potatoes of color, neutrals like gray, white, black and brown go with any meal. Grays and browns can be either warm or cool, so make sure they fit with the rest of the colors.

If you're still stuck, there are many online resources like interactive color wheels and grab-n-go color palettes to help you find color combinations.

The trick is to use only a handful of colors—no more than three or four tops—and to think carefully about how they work together. The best tasting dishes are often the simplest.

That's not to say you're stuck with the first color combinations you create. Maybe one of the colors tastes a little weird with your project. Swap it out with one that does a better job. When you're comfortable with your palette, start thinking about how you'll use color and other elements of design together in your project. More on that in Chapter 6.

SYD WACHS
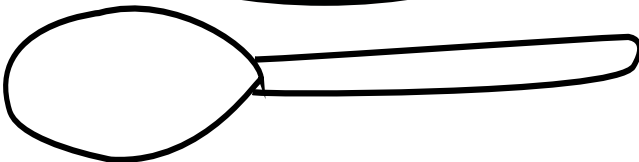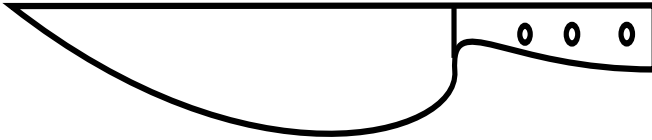
CHAPTER 6

FOOD PREP

THE PRINCIPLES OF DESIGN

Chapter 6 Recipe

Ingredients

- Emphasis. You need a focal point and strategies for emphasizing it.

- Balance. This is the equal weighting of design elements, and it can be radial, symmetrical or asymmetrical.

- Contrast. Give your composition visual interest and variety by contrasting things like color, texture and size.

- Harmony. Harmony is synonymous with unity, and it's most often achieved through repetition of key design elements.

- Rule of thirds. Imagine your composition divided in thirds.

- Movement. Control your ingredients, and your audience's attention.

Instructions

1. Choose a focal point, or main dish.

2. Plan a well-balanced design with items from different food groups.

3. Choose ingredients with contrasting colors, shapes, sizes and textures. Don't let your meal be bland!

4. Contrast is good, but you need harmony too. Make sure your ingredients work well together.

5. Repeat design elements like color, texture, shape, scale and line weight to unify your composition.

6. Arrange your masterpiece to control how your hungry customers start and finish their meal.

You need to understand the principles of design to discover the best ways to combine your project's ingredients. Photo courtesy of Geo Darwin.

The Principles of Design

KATIE SMITH

Keep Your Eyes on the Steak: Focal Point

Now that you understand the basic elements of design, you need to know how to use them. Controlling your audience's focal point is perhaps the most important principle of design. Designers use a number of techniques like balance, contrast, and the rule of thirds to emphasize one image or multiple objects working together. Think of focal point as your main dish—no meal is complete without one.

Fill the Plate: Balance

Balance is the equal weighting of design elements. Designers often achieve balance by matching the focal point with something similar in size, weight and color.

Balance can be radial like a cornucopia basket you see at Thanksgiving with fruits and veggies spiraling from its center, symmetrical like two halves of an apple, or asymmetrical like a table setting with a large plate surrounded by silverware, a drink and a salad plate.

When you plate a dish, everything has its place. Maybe the peas are next to the steaming hot mashed potatoes, and the potatoes are in the trickle of juices from the nearby steak. But you wouldn't leave one side of the plate empty, would you? Not if you want it to appear balanced.

Sample All the Food Groups: Contrast

To create contrast, designers mix seemingly opposing elements to develop an exciting and aesthetically pleasing composition. Some examples of common contrasts are light and dark, rough and smooth, and large and small.

Just like a spinach salad needs bright toppings to counter the deep green of the leaves, contrast gives your designs visual interest. But be careful—you don't want to overdo it with the toppings. Contrast is not chaos. Choose only a few contrasting elements, like carrots and yellow tomatoes to brighten your salad without hiding the greens.

The pink in the dragon fruit contrasts with the white of the table and light blue of the plate. This image also has symmetrical balance—it could be split down the center with a vertical line, and the halves would be almost identical. Photo courtesy of Nikolai Chernichenko.

One overpowering spice can throw off the harmony and ruin a whole pot of soup. Photo courtesy of Michaela.

Taste Buds Unite: Harmony

Harmony is how all elements of your creation unite to create a scrumptious dish. Designers unify compositions by repeating elements like color, texture, shape, scale and line weight.

Imagine you're making minestrone. Consider how all the ingredients—the veggies, stock, pasta and seasonings—need to work together for the soup to taste good. If you add a strong flavor like curry, you may ruin the whole pot.

Be sure all the ingredients you throw in the pot work together. Practice combining design elements with similar colors, textures, shape and stroke weight, and you'll practically be Joseph A. Campbell himself in no time. You know…Campbell's soup?

Measure Your Flavors: The Rule of Thirds

The rule of thirds is a trick designers use to decide where they'll place elements in a composition.

Imagine a grid across your layout made of three vertical sections and three horizontal sections. Each intersection is an ideal focal point, so it's a good idea to use one or two of them for your most powerful content.

The repetition of red, white and yellow plus their diagonal placement give this composition harmony and balance. Photo courtesy Elli O.

This photo is balanced asymmetrically, with the bowl spanning roughly two-thirds of the composition and the contrasting green leaves positioned near two ideal focal points. Photo courtesy of Elli O.
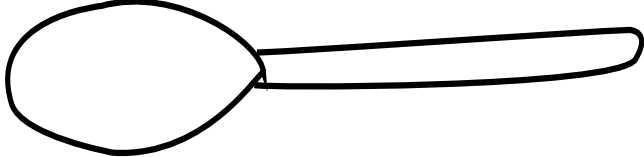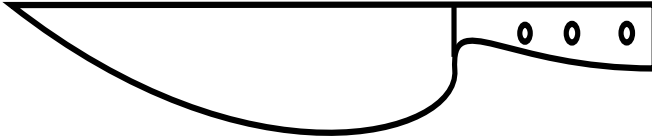
Designers also use the rule of thirds for asymmetrical balance. The symmetry of the dragon fruit image on page 65 is yummy, but asymmetrical balance can be tasty too. An easy way to achieve asymmetrical balance is allow one element or group of elements to take up two-thirds of the composition, and another element or group to use only one-third of the space.

Mmmm...Movement

Movement is closely connected to emphasis and focal point—it's how you control the movement of the viewer's eye through the composition.

When you open your refrigerator for a midnight snack, what do you see first? Is it the chocolate pie at eye level? What do you look for next, the whipped cream and milk on the shelf below? Designers control movement by organizing content with all principles of design in mind: balance, contrast, harmony and the rule of thirds.

But enough talk about pie—it's time to start combining the key parts of your design, starting with text and image.

GREGORY BOUROLIAS

ROBUST

KARIPIDIS

CHAPTER 7

FOOD & WINE PAIRINGS

HOW TEXT AND IMAGE INTERACT

Chapter 7 Recipe

Ingredients

- Text. Know your message and the words you'll use to convey it.

- Image. Don't just grab the first pretty pictures you see. Make sure they mean something to your audience and communicate your message effectively.

Instructions

1. Gather your ingredients and consider how the text will comment on your image, as well as how the image will work with or illustrate what's discussed in the text.

2. Get out your measuring spoons and order your ingredients from most to least important. Will your primary focal point be an image or text?

3. Blend everything together, trying out a few different speeds on the mixer, maybe even changing out the beaters for the whisk.

Apple Cobbler Farmhouse

Our best recipes.
Our best memories.

Original Photo courtesy of Roberta Sorge, with text added.

How Text and Image Interact

DANIEL NANESCU

Balancing Flavors: Text and Image

Images are decadent like a rich chocolate cake. It's easy to eat too much, and that's where text comes in. Text is like a cold glass of milk providing necessary information.

Too much text can bore or intimidate readers, but too many images can overwhelm your audience. Use just the right amount of each for effective communication. Together, text and image deliver powerful messages.

Because text mirrors spoken language, it's sometimes best to use words when you need to give your audience specific information. In this situation, use images to illustrate or emphasize important points without taking over the composition.

Image can catch the eye of a passive viewer and evoke an emotional response from your audience. If your design relies heavily on image to achieve its purpose, consider how you'll use text to comment on the image, or to clarify or reinforce the message it conveys.

Food and Wine Pairings: Visual Hierarchy

Visual hierarchy is the arrangement of design elements to control what your viewers see first to last. It's closely related to focal point, which

you learned about in Chapter 6. In the image at left, notice how 'Good Morning' grabs your attention first, then leads your eye to the cup of coffee, then the light brown beans and spoon. You don't have to be a five-star chef to use visual hierarchy.

So how do you know when you've correctly measured each ingredient? If you're inspired by a particular image, let text take a backseat. Or maybe you want your headline to dominate the plate. Once you decide on your focal point, think about what will complement or contrast but not compete with it. This is a lot like pairing wine with an entrée.

There are a few basic rules for pairing food and wine. Sometimes the pairing is complementary, like matching an acidic marinara with a high-acid Chianti. Other times the goal is contrast, like when you pair a bold red wine with a fatty prime rib. That Cabernet Sauvignon is full of tannins, which are bitter, and the fat in the steak smooths out the flavor.

Consider the image on this page. The egg yolk, the focal point, is the biggest and brightest part of the composition.

You probably see the text next. The yellow 'the' is hard to ignore because it complements the yellow of the focal point. It also leads the eye to the full line of text: 'bring the Sizzle.'

You notice the black background last, because its purpose is to emphasize the other elements of the composition.

As you can see from this example, you can use many different elements and principles of design to pair image and text and control visual hierarchy.

bring the Sizzle...

The yellow demands attention but also unifies image and text. Photo courtesy of Daniel Nanescu, with text added.

You can control visual hierarchy of image and text by zooming in or out on a photo. By zooming in, you place emphasis on specific elements of the photo, like the lemons. Photo courtesy of Tirza van Dijk, with text added.

A Little of This and a Lot of That: Size

Size is one tool for controlling focal point and visual hierarchy. There are three simple ways to increase the size of text and give it visual attention: font size, weight and stroke.

Font size changes the text proportionally. Weight refers to options like light, bold and black found in large font families. Stroke is an outline around your text. Be careful with stroke—a little goes a long way. Sample all the available styles and weights for your font before tinkering with stroke.

How you size your images can also affect visual hierarchy. You can use a large image as your focal point or zoom in close to increase the size and visual weight of specific objects in a photo, like the lemons above.

If you want to keep your audience from eating dessert first, make your images small enough to enhance but not distract from the text. Or zoom out on an image with a simple background to make text the focal point.

Setting the Table: Placement

You can place text on, beside or around an image. You might mimic the lines of the image, like the text that flows with the curves of the lemon slices on page 74.

If you place next beside a photo with a hard edge, follow the line of the photo with your text. Position the text close enough to the edge to suggest a relationship but far enough apart for easy reading. A hard photo edge usually pairs best with a hard, or justified, edge of text.

Solid or blurred backgrounds work well if you plan to place text on top of a photo. Blurred backgrounds like the one below put the focus on a single element in the photo and give you a canvas for emphasizing text.

But these are just a few ideas to get you started. You'll learn more about text in Chapter 8 and photos in Chapter 9.

Yours for the taking.

The blurred background above allows the blueberry and small type to take on visual weight. Photo courtesy of Marian Chinciusan, with text added.

LUKAS BUDIMAIER
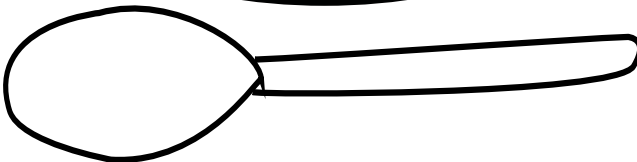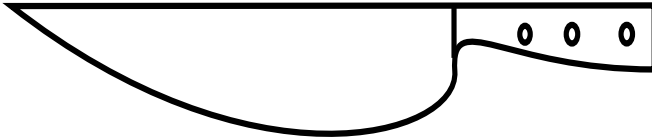
CHAPTER 8

FLAVOR ENHANCERS

Typography

Chapter 8 Recipe

Ingredients

- Attention to detail. Noticing subtle differences in typefaces may take some time, but once you learn what to look for, it's hard to unlearn.

- Know your audience. Type can be an aesthetic element, but its main purpose is to convey your message to the intended audience.

- Experimentation. There are countless fonts available to you. Some are beautiful, some are hideous. Play around with what's out there.

Instructions

1. Understand the power of typography—it's a whole lot more than typing words on a screen.

2. Identify three kinds of typefaces and when you should use them. In this chapter, you'll learn about serif, sans serif and decorative type.

3. Mix spices like a celebrity chef, not a clueless cook. Learn a few easy recipes for combining typefaces.

4. Tinker with a pinch of this and a smidgen of that until your dish is just right. Leading, tracking and kerning are the subtle wonder spices the pros use.
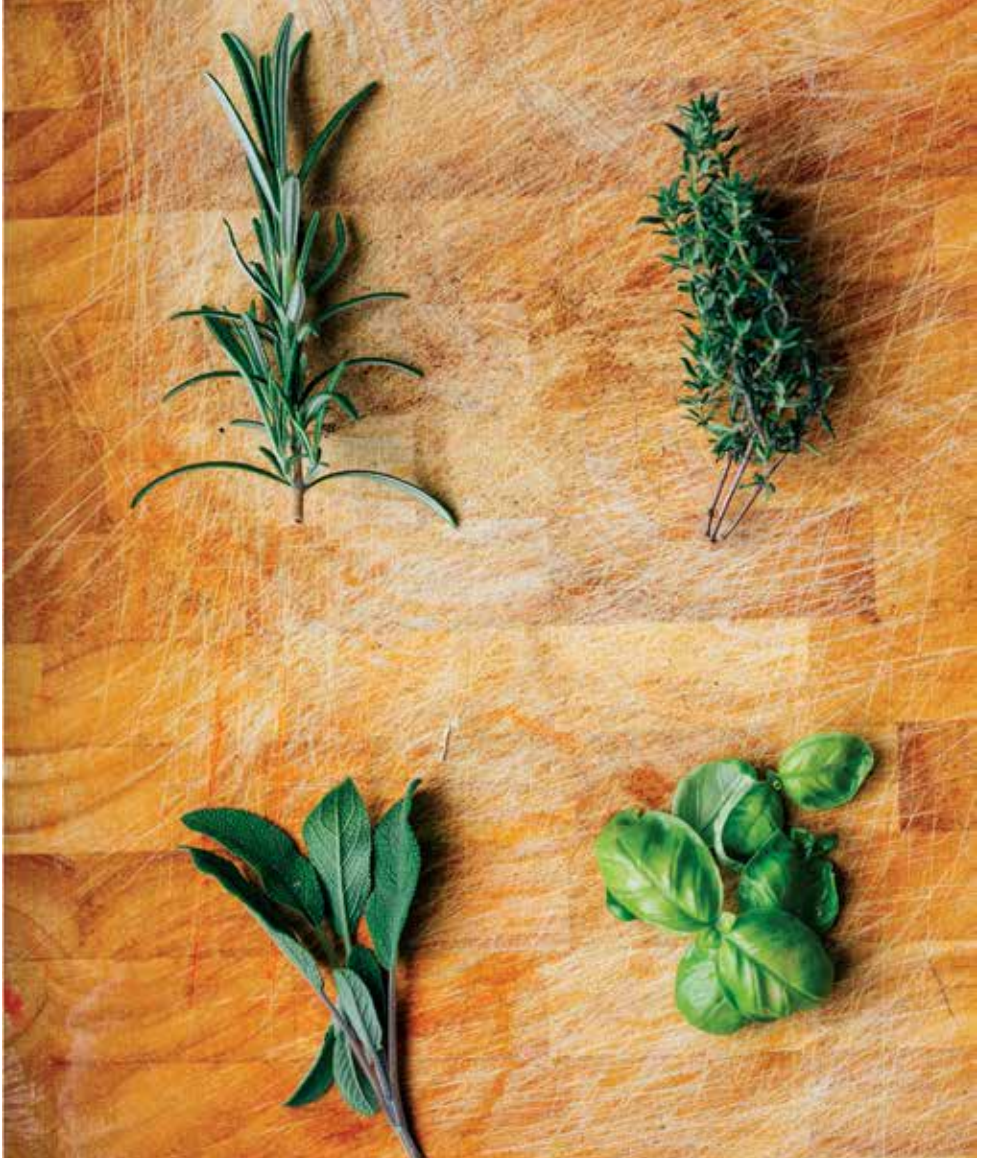
It's time to add some typographical flavor to your meal. Typography is the art of choosing and arranging type to maximize the power of your message. Photo courtesy of Jonas Sorge.

Flavor Enhancers

WEBVILLA

Tasty Typography

As you know, words are essential if you want to send a clear message. Meanings and connotations provide context, but the type itself can turn a bland message spicy and vice versa. That's the value of typography: it has the power to stylize your text to make your message readable and compelling.

First, understand the difference between a typeface and a font. The typeface is the design of the letters, with all the special ingredients. For example, PT Sans is the typeface used for this text. Font is software, and you need to install it on your computer to use the typeface.

There many kinds of typefaces to season your writing, but we'll discuss the following three: serif, sans serif and decorative. Just like different entrées work well with certain spices, different design scenarios improve with certain type choices.

Scrumptious Serifs

If you've ever noticed the little adornments on the ends of certain letters, nice attention to detail. Serifs attempt to link letters into words fluidly, improving the visual cohesion of your text. Serif typefaces help your eye see how letters connect into words.

Fluid type may sound like a universal good, but serifs are only as effective as the situation they're used in. Ketchup is great but you wouldn't put it on chocolate cake, would you? Maybe don't answer that.

The point is, serif fonts are best suited for printed copy. They tend to be the most readable on paper because those little serifs help the eye travel across a line of text quickly. They're especially useful for lengthy text like you see in books, newspapers and magazines.

It's usually best to avoid using standard serif type in digital writing because the serifs can be difficult to see on a screen. But serif savvy type designers are making new, web safe serif typefaces every day. And serif type used for bold headlines or title cards can add a little on-screen spice. Just remember to keep the words to a minimum when using serifs on websites or in other screen-based media.

See the scruptious serifs?
French fries.
Mashed potatoes.
Jalapeño cheeseburger.
Zesty tomato soup.
Creamy chicken alfredo.
Classic and delicious.

Notice the fluidity of the lettering and the variations in line stroke thickness. This text is set in Alegreya, an old style serif typeface designed for use with long body paragraphs.

Succulent Sirloin Steaks.
Sweet Potato.
Chocolate Strawberries.
Coconut Shrimp.
Bananas.
Pulled Pork Barbeque.
Sloppy Joes.
Peanut Butter Sandwich!

Some sans serifs look professional. Others, not so much. The Orbitron type used above won't cut the mustard in a corporate setting.

Succulent Sans Serif

As the name suggests, sans serif is a type family that doesn't have serifs. That's about it. Moving on . . .

Kidding! Sans serif typefaces have little or no variation in line stroke thickness, making them easy on the eyes when viewed online.

The uniformity of sans serif letters also provides visual consistency, a plus for signs and headlines. It's like how the consistency of butter improves every kind of southern cuisine. Does that analogy seem ham-fisted? It is.

Decorative Delicacy

Chefs can choose to be wildly creative with how they present their dishes. Presentation matters, but it doesn't always guarantee a good meal.

In the world of type, decorative typefaces can give your writing extra flair and draw attention to a particular word or phrase.

Be careful with this one though. Decorative type can detract from your copy if used in excess, in the wrong situation, or in the wrong place on your layout.

Think of serif and sans serif type like salt and pepper, a chef's baseline spices. Photo courtesy of André Robillard.

Decorative type can be very difficult to read, so use it sparingly. Centering text is also a typography faux pas. This decorative script type is called Monsieur La Doulaise. Fancy.

Can you even read this?

Gourmet Crème Brûlée.

Brioche French Toast.

Coquilles Saint-Jacques.

Other Super Fancy Stuff.

Avoid using decorative font for body text, as it's often difficult to read for more than a word or two. Instead, use decorative type for headlines, drop caps or wedding invitations—everything is fancy at a wedding, right?

Because decorative typefaces are so varied, they can be used in print or online. But the same cautions apply for both media. If you're thinking of using a decorative type, be certain it's the right spice for your situation and audience, and use it sparingly.

Decorative type is like the cherry on top of a sundae. It's a pretty addition, but you don't buy the sundae for the cherry. And nobody wants to eat a whole jar of maraschino cherries. Yuck.

Mixing Your Spices

Now that you have a basic understanding of typefaces, let's learn how to combine them. A solid rule of thumb is to use one typeface for your body text and another for your title and headings. Don't just dump a bunch of fonts into your design stew haphazardly.

When you download a font, you often get a font family with several variations. Common options include regular, bold and italic. Larger font

families have even more versions of the typeface, like light and black. One option for combining type is to use two versions of the same font, like regular for body text and bold for titles and headings.

Another safe recipe is using a serif for body text and a sans serif with a similar x-height for titles and headings. X-height is the height from the baseline to the tops of low-case letters like a and x. It only takes a minute to type the same word in both fonts then draw a line to check x-height. Your goal is to create contrast for visual emphasis without disrupting the overall unity of the project.

Think of combining type like choosing a garnish. Restaurants use parsley to garnish everything from steak to a pasta because it has a mild flavor that works with lots of different dishes. Two extra-strong flavors rarely work well together.

It's best to stick to two or three total type styles for your project, remembering, for example, that a regular and bold version of the same typeface counts as two styles. Using too many different ones is like adding mustard powder to your otherwise perfect rosemary-garlic potatoes. Weird.

Look at this block of text. Imagine it's a block of cheese. A neat and tidy cheese block is pretty standard in most cheese block settings. But now, notice the lone word at the end.

Look at this block of text. Imagine it's a block of cheese. A neat and tidy cheese block is pretty stan‐ dard in most cheese block settings. But now, notice the lone word at the end.

The end of the block of cheese on the left side is lonely. Change the tracking within +/- 10 to give it company, and no one will know the difference. This text is set in Martel, a transitional serif typeface designed for long blocks of text.

The left column is hard to read, but the increased leading at right makes the experience serene. This text is set in Cardo, an old style serif typeface.

Serenity.
Take a deep breath
and inhale your
ham sandwich
in the quiet embrace
of nature.

Serenity.
Take a deep breath
and inhale your
ham sandwich
in the quiet embrace
of nature.

Subtle Spices

You may not be able to distinguish the basil from the thyme in a bowl of soup, but they work behind the scenes to make the broth tasty. Leading, tracking and kerning are subtle spices you use to perfect a recipe.

Leading is the space between lines of text. Increasing the leading between your lines can give a light, delicate quality to your paragraph. Too much leading can make the lines look like they don't go together. In some situations, like a newsletter or novel, you need to tighten the leading so you can present as many words together on a page as possible, without sacrificing readability of course.

Maybe you've written a fantastic paragraph, but one word sits on the last line, alone and ugly. To avoid rewording your masterpiece, reduce the space between words with tracking, but only within a range of +/- 10 thousandths of an em, the standard unit for tracking.

The space between two individual characters is called kerning. You may need to adjust kerning in a headline if capital letters like T and W make adjacent letters look too far away. Think alphabet soup: no one can laugh at that naughty word in your soup if the letter noodles drift too far apart.

Now that you've gotten to know text a little better, it's time to move to Chapter 9 to meet its dinner date: photographs.

LUKE MICHAEL
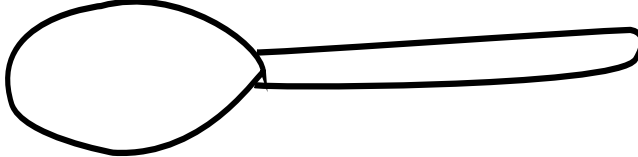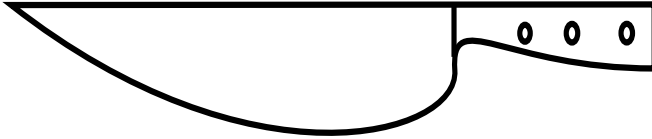
CHAPTER 9

DINNER DATE

PHOTOGRAPHS

Chapter 9 Recipe

Ingredients

- Your photo. Don't pick a random photo—make it mean something.

- Size and resolution. Know how big you need the photo and whether your project will be printed or viewed on a screen.

- Fun. Adobe® Photoshop® is fun once you get the hang of it. Try out different adjustments to see what you like best.

Instructions

1. Before you order, you should probably understand the kind of cuisine the restaurant serves. In this case, it's pixels on a plate.

2. Next, be sure you understand your audience, purpose and how your photo will enhance your project.

3. Don't get too attached to your photo. Make sure the photo meets your size requirements, then resize or crop it accordingly.

4. Double check your color mode: CMYK is for print, and RGB is for web and screen-based images.

5. Play around with adjustment layers, and be sure to try a new dish.

6. After you get comfortable with adjustments, challenge yourself to try other things like removing backgrounds.

The bottom image was enhanced using Adobe® Photoshop® photo editing software.
Photo courtesy of Ali Inay.

Photographs

LINH PHAM

Appetizers

Have a weakness for veggie dippers, or are jalapeño poppers more your style? If you're really hungry, start your meal with an appetizer. Sometimes it's good to start small.

Speaking of small…little dots called pixels are the foundation for every photo. When you view a photo on your computer, you're actually seeing lots of pixels working together. Pixels are the smallest unit of information in a photo, and image editing applications like Adobe® Photoshop® help you control them.

Still not sure what's in the hummus? That's okay. But you definitely know if it tastes good or not. The more pixels you have, the more tightly they're packed into your image, and the better the image will look. Try zooming in on a picture you find online some time. If you zoom in close enough, you'll see the pixels looking, well, not so tasty.

But don't use more pixels than you need—that's like packing your grocery bag so full you can't carry it. The more pixels you have, the bigger the file size will be. When editing a photo, reduce file size enough that it won't overload your computer or its memory, but leave enough food in the pantry for the photo to look good.

Reading the Menu

Sometimes reading a menu can be a bit overwhelming, kind of like choosing and preparing a photo for a design project.

The photo you choose for your project is crucial to clarifying the overall tone and message. You learned in Chapters 1 and 2 to closely analyze your audience and rhetorical situation. Once you know your purpose and who your audience is, brainstorm a few ways to appeal to their stomachs with image and text.

Select an image to complement your text and deliver your message to your audience, but also consider how the photo is composed. Remember the rule of thirds and asymmetrical balance from Chapter 6? Those are good places to start when taking or choosing a photo.

The sauce is the focal point, and it takes up about two thirds of the photo to achieve asymmetrical balance. Photo courtesy of Dennis Klein.
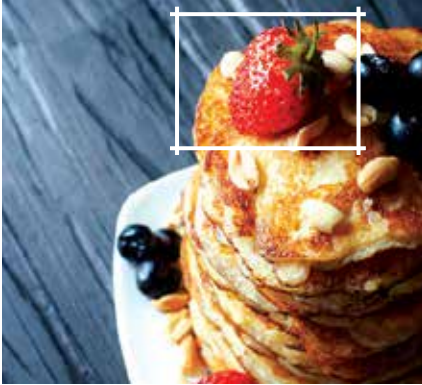
Want only the strawberry? Cropping deletes everything outside the cropping frame. Photo courtesy of Maria Mekht.

How Hungry Are You?

Nobody wants to spend money on a meal and leave the restaurant hungry.

When it comes to photos, always order more than you think you'll need. Start with a photo as big or bigger than it will be in your final project. If you're working on a print project, make sure the photo's resolution is at least 300 PPI at the full size you need it. Online and on-screen photos usually work well at 72 or 100 PPI.

Say you've found the perfect photo, but it's 11 by 17-inches at 300 PPI and you need it to be 4 x 6-inches. Your first instinct may be to eat what you want and throw the rest away. This is called resampling in photo editing terms. But just like you can't get back food you've already eaten, you can't get the pixels back after you resample an image.

So why resample? If your computer doesn't have much storage, or if you'll be using your photo as part of a larger project, you may need to clear the table to make space for the next course.

Regardless of what you decide, always save the original, unaltered photo file in case you change your mind.

Cropping is Chopping

Sometimes you need all parts of a photo, so you resize it. Other times you only need a small section, like the strawberry in the example above.

All photo editing applications offer a crop tool that allows you to choose just the portion of the photo you need and throw away the rest.

Re-Setting the Table

In Chapter 5 you learned about CMYK color mode for print and RGB for screen and web use. Sometimes you'll need to reset the table. You can convert a photo from CMYK to RGB and vice versa, but do this only once. Each conversion causes subtle changes in the photo, changes that won't be so subtle if you reset the color mode multiple times.

Seven Layer Salad

Lettuce explain layers in Photoshop®. Layers help you organize and track the changes you make to your photo. Every time you alter the pixels in your photo, maybe by adjusting the levels or adding a filter, the change is automatically stored in a new layer.

If you make an adjustment and decide you don't like it, you can easily hide or delete the layer. Sounds foolproof, right? Wrong. Always remember to save that original, unaltered photo file.

Entrée

So the server just brought you the juicy steak you've been waiting for. Dig in! You'll get the same satisfaction when you start editing your photo.

This photo was altered using the hue/saturation adjustment in Adobe® Photoshop® to emphasize red. Photo courtesy of Luke Michael.

The adjustments tab in Photoshop® is like a tray of sauces and sides for your steak. Don't tell your mom, but you should definitely play with your food, or your photo, to discover which options work best for your project.

The hue and saturation adjustment allows you to emphasize a single
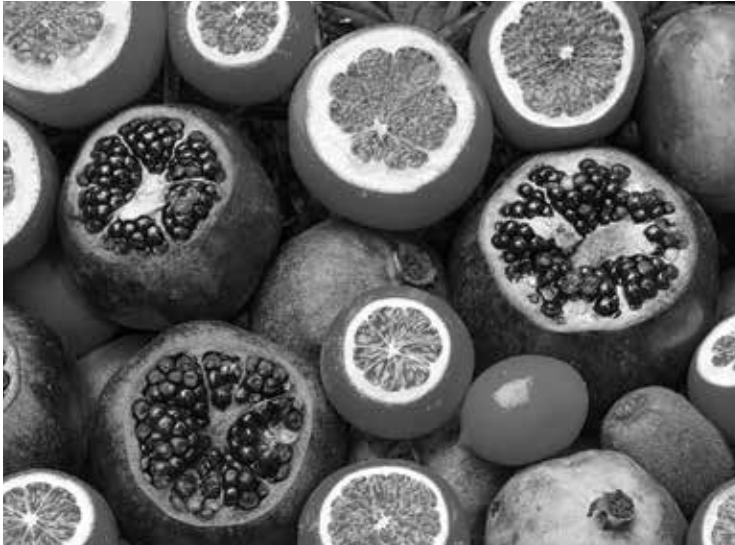
This photo was altered using the black and white adjustment in Adobe® Photoshop®. Photo courtesy of Luke Michael.

color in your photo. You can also use it to control saturation, which is the intensity of the hue. Tinker with the lightness and darkness of the colors here too, or use the levels or curves adjustments to accomplish similar goals.

The black and white adjustment is a great way to desaturate a color photo and make it monochrome. Use the preset adjustments or play with the adjustments for each individual color until you are completely satisfied with your image. You can even use multiple black and white adjustment layers to maximize the tonal contrasts.

If you want a true black and white photo, be sure to convert the color mode to grayscale after you make your adjustments. This will make your file smaller and easier to share plus cheaper to print.

Selective color is another useful adjustment tool in Photoshop®, and it's a powerful one. This tool allows you to make adjustments to each individual color channel for fine tuning. This is helpful if there's one color you want to emphasize without making it the focal point. Or try

using the color balance adjustment to change how the colors are mixed.

The coolest part? In the layers panel, you can click the eyeball icon on and off for each layer. This will allow you to see how your image changes with the slightest adjustments.

Bussing Your Table

Removing a background allows you to take a part of a photo, usually the focal point, and move it to any new background you want. It takes a bit of practice, but it's a very useful skill.

This photo was altered using the color balance and selective color adjustments in Adobe® Photoshop®. Photo courtesy of Luke Michael.

There are many ways to remove backgrounds with photo editing software, but one of the easiest is the quick selection tool in Photoshop®. The quick selection tool works like a brush sweeping away unwanted pixels. Increase or decrease the size of the brush to select lots of pixels at a time or just a few as you trace the part of the image you want to keep.

When you're satisfied with the outline you see around the object, use your keyboard to delete the background. Sounds easy as pie, right? In reality, the quick selection tool takes a little time to master.
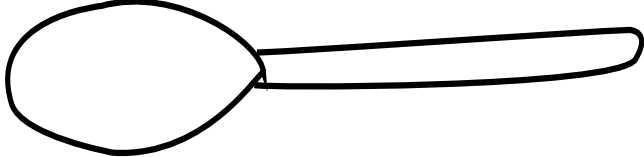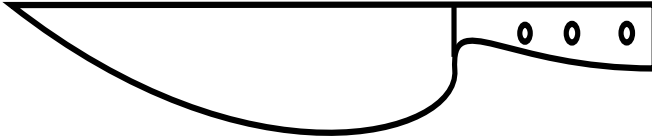
If you're not a dash and pinch kind of chef and really want your measurements precise, use the refine edge feature to clean up the edges. You'll find lots of tutorials online to help you.

Stick Around for Dessert

Editing photos can seem like trial and error at times, but that's okay. Have fun and don't be afraid to try the caviar ice cream. Wait...what?

MATTHIAS HEIL

CHAPTER 10

À LA CARTE

VECTOR GRAPHICS

Chapter 10 Recipe

Ingredients

- Notebook. This is where you should start. Draw up a few ideas before trying to create them on your computer.

- Line tools. You'll discover several ways to draw lines.

- Shape tools. Adobe® Illustrator® has a full pantry of shape tools.

- Type tool. Type can be a graphic element too.

Instructions

1. Draw an image in your notebook of what you're trying to create.

2. Play with lines and shapes as you start creating your vector graphic. You may want to hold shift to keep the shape symmetrical.

3. Select the text tool and insert your desired text. Remember to keep the text short.

4. Play with brush tools and effects to spice up your drawing.

5. Finalize your colors and color swatches for the project.

6. Save your project as an AI file plus a PDF for print, or PNG or GIF for web or screen use.

The vector was drawn over this image using brush, line and shape tools. Photo courtesy of Matthias Heil under a Creative Commons Zero (CC0) license that permits tracing.

Vector Graphics

TATIANA LAPINA

The Veal Deal: Vectors

You've learned about typography and how to work with photos in photo editing programs. Now it's time for another important ingredient: vector graphics.

Adobe® Illustrator® is a popular and powerful vector illustration application. It may seem complicated at first, but don't be intimidated. This professional grade software can make your work look like a real cheese whiz designed it.

Remember the pixels you learned about in Chapter 9? Those little crumbs have no place in illustration programs. Because it uses mathematical formulas not pixels to draw lines, Illustrator® creates clear and crispy vector graphics.

Illustrator® is perfect for creating line graphics incorporated into a larger design and graphics like logos that stand alone. In this chapter, you'll also see how you can use vector graphics to emphasize elements of photos.

The possibilities are endless. So don't go nutty when it takes you twenty minutes to figure out how to make a shape or pick what color you want that shape to be. It's best to learn by doing. Have fun with it.

Use Your Fork

You learned a about layers in Chapter 9. They work a little differently in Illustrator® though. You have to manually create layers in Illustrator® then add content to them. It's best to start with two basic layers like text and graphics to help you organize your project.

Why take time to peel the carrots? Layers are important when you're searching for an object, moving objects, or for when you want to see your drawing with and without new elements. The eyeball icon in the layers panel lets you turn layers on and off—a big help if you're trying to decide whether you like the meatball you added to the spaghetti.

When your dish is perfect, always remember to save your original Illustrator® file with the AI extension, as well as a PNG, GIF or PDF for sharing your work with others. But more on that in Chapter 12.

Now it's time to use your brain mussel and draw something.

Use your brain mussel as you plan your vector illustration. Photo courtesy of Adrien Sala.

You can create shapes by scanning and tracing your own pen and paper sketch or photo. But you can't legally use or trace someone else's photo or drawing unless it's in the public domain or you have an appropriate license, like CC0.

Take Small Bites

Adobe® Illustrator® can help you do lots of cool things, but only if you have an idea before you start.

Sketch out your ideas on paper. If you can't draw a convincing stick figure, a sketch will still help you conceptualize the graphic and know what lines and shapes you'll need.

If you're good with a pen, you can scan your drawing and trace it on your computer. Or you can find apps for your smart phone or tablet to convert drawings and photos to vectors.

Keep in mind that drawings and photos are copyrighted materials. If you're inspired by a photo you find online or elsewhere, you need to purchase a license to use, alter or trace it unless it's in the public domain or available under a Creative Commons. Look back at Chapter 3 for more on copyright law.

Lines

Lines and shapes are called paths in Illustrator®. Lines have two open endpoints, so they're open paths. Shapes are closed paths. Use the line tool to draw a line, or use the pen, paint brush, pencil or other tools. There are so many options.

Use the stroke and brushes panels to experiment with the thickness and style of your lines. When you're ready to draw a shape, you can use the same tools. Just return to your starting point to close the path.

Grapes, um…Shapes

Illustrator® makes it easy to draw squares, rectangles, circles, hexagons and stars with special tools just for these shapes.

Once you've made a line or shape, you'll notice two different types of pointer tools—these are the selection and direct selection tools, and they allow you to alter lines and shapes in different ways. Start clicking and dragging to see what happens.

Be sure to stick around for the flambé. Play with the size and style of your strokes around shapes using the stroke and brushes panels. You can even use brushes to draw new shapes. Try out the shape builder tool to combine shapes and cut them out of one another.
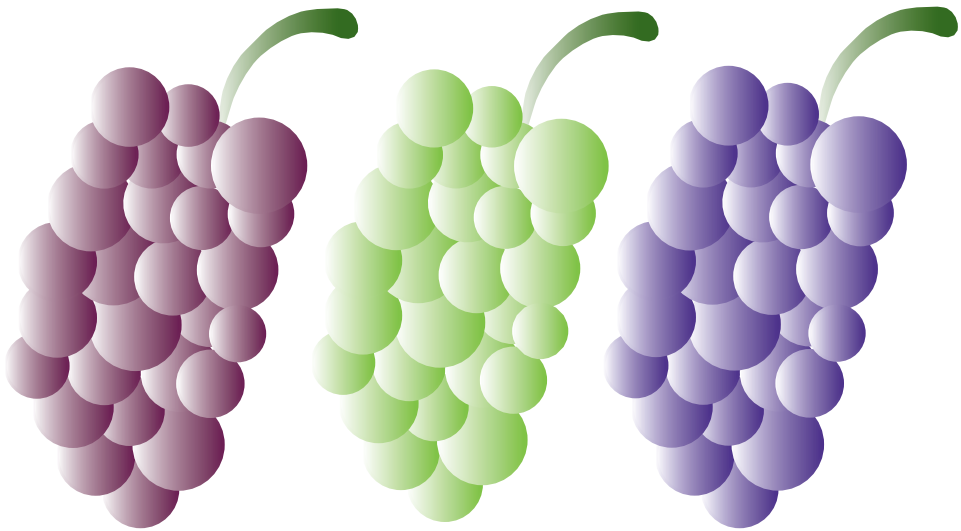
These grapes were made with the ellipse tool then filled with a gradient color. When you group items together, you can quickly resize and alter the color of the entire group.

Still hungry? Add cool effects to your lines and shapes like round corners, roughen and pucker. Spend some time browsing the massive buffet in the effects menu. Or take the lid off the effects panel to discover more ways to transform your drawings. You can click the eyeball in the panel to see and unsee what you have done.

Last thing: if you use several lines and shapes to make something, group the pieces together so you can move them as a single object.

Simple Sauce: Text

Text is simple sauce. Use the type tool to click or draw a text box. Just be careful—too much sauce will ruin the dish. Use Illustrator® for short text only, like words that are part of your logo or graphic.

Creating your own type is challenging. Choosing a typeface from a list of fonts and filling a text box is not. To maximize your fun, convert your text to outlines so you can apply brushes and effects to it just like you did for lines and shapes. This will keep you from violating copyright too, so you'll stay on good terms with the health inspectors.

ALWAYS
SAVE
ROOM
— FOR —
DESSERT

Use short text in Illustrator®. Photo courtesy of Sebastián LP, text added.

Stay Organized: Swatches

You learned about color in Chapter 5, and now's the time to use those complementary or analogous pairs.

Remember the importance of establishing a color palette? The swatches panel will help you store the colors so you don't accidentally mix sour cream in your marinara.

While you're thinking about color, make sure you set up your document in the color mode that best suits your
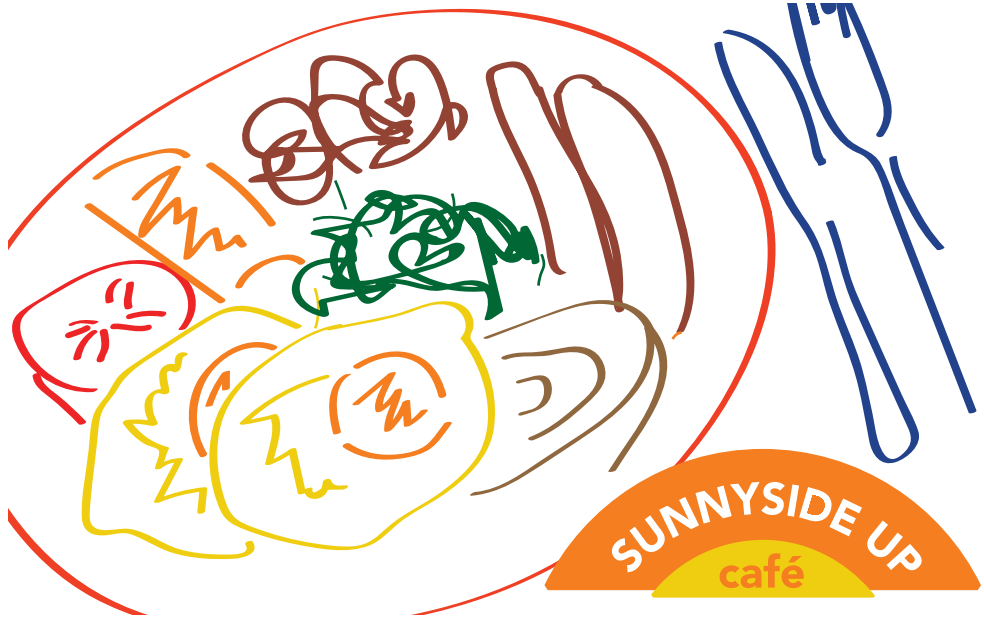
Vector graphics are perfect for illustrations and logos. There's no better way to start your day or your design. Based on a photo by Carissa Gan with a Creative Commons Zero license.

project: CMYK for print projects and RGB for web and screen. You can double check this in the Illustrator® file menu.

Clean the Kitchen

Don't let someone swipe the AI file off your plate—you'll need it to edit your vector in the future. Keep the AI file but also prep a PNG or GIF for web or screen viewing, or a PDF for print. All three formats will maintain your vector's clean lines and transparent background.

Stick around and try out some new flavors. If you get stuck on a big bite, look online for helpful tips and tutorials. And when you're ready, move on to Chapter 11 to learn how to put your full dish together.

HERSON RODRIGUEZ
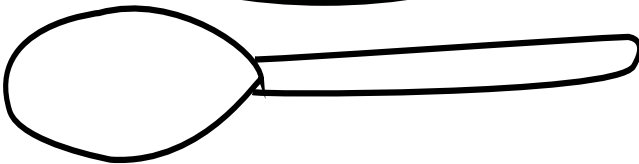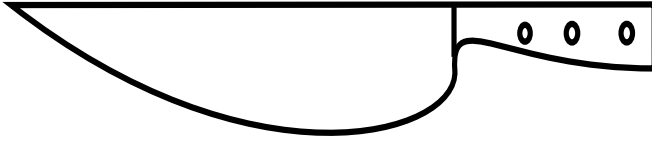
CHAPTER 11

PLATING THE DISH

PUTTING IT ALL TOGETHER

Chapter 11 Recipe

Ingredients

- Patience. This program takes a little getting used to, so it's nacho fault if you get frustrated. Take your time, you got this.

- Organization. Organization is tantamount when it comes to working in this software. Start organized, stay organized.

- Design idea. Seeing as this is where everything comes together, by this point you should have a pretty solid idea of where you're going.

- Design elements. If you're using any combination of vectors, images and text, you'll need these now. This is where you put everything together to plate your delicious design.

Instructions

1. First things first—set up the document. Mise en place is of the utmost importance from the get-go.

2. Next, start bringing your text, vectors, and images together. You'll need to make sure everything is in the right format and file type, so get your tech dictionary ready.

3. Finally, package the document for the perfectly plated meal.

Time to put everything together on the plate. Photo courtesy of Adam Jaime.

Plating the Dish

TORONTO EATERS

Kitchen Prep

Organization will keep you sane in any page layout software. Start by gathering the text you've written and the vectors and images you've prepared. Go ahead and put them all in a folder on your desktop—it's like laying out the different parts of a dish on the kitchen counter.

Adobe® InDesign® is commonly used by graphic designers to combine all the parts of the recipe for final presentation to the dinner guest, especially when it's a multi-page print project like a book or brochure. Use Adobe® Photoshop® and Illustrator® to prepare the sauces and veggies for the dish, but use InDesign® to bring everything together.

Pick Your Plate: Document Setup

When you open a new document in InDesign®, you won't see the actual document until you enter a few important settings. Begin by picking from the menu of standard page sizes, or enter a custom size.

You'll also need to specify the number of pages in your project. Lucky for you, InDesign® is the kitchen of choice for multi-page documents. Be sure to select the facing pages box if you plan on designing something like a book made of two-page spreads.

If you plan to extend color blocks or photos to the edges of your page, you need to set up bleed. Bleed shows up as an outline around your pages, and it marks how far the image or color block overflows the edge of the plate.

Bleed is a safety measure for printers, so the final product will look good even if they don't cut the paper exactly on the trim line. This setting is usually 0.125-inches on all sides.

Margins show up as boxes on your pages to help you leave even space around the edges. In multi-page documents, they help you keep text and graphics from getting lost in the binding process.

Keep the Kitchen Organized: Layers

Layers help you organize and control the elements of your layout. You can lock and unlock layers to prevent or allow editing, so they're helpful if you have overlapping content. It's always a good idea to create separate layers for text, graphics and information in the slug.

The ingredients are separated into different bowls, allowing the chef full control over each one. Use layers to achieve similar goals in InDesign.® Photo courtesy of Tamara Menzi.

Wait, slug? Like the ticket your server writers your order on, the slug is a list of instructions for your collaborators or printers. Your dinner guests will never see it.

Choose a Skillet or Sauce Pan: Master Pages

If you're creating a book or magazine, promote yourself to master chef and use master pages. Master pages allow you to easily create things that every book needs like page numbers and running headers. If you change your mind about the size of the page number or the font you've used for it, you can make the change on the master page and update every page in the book quickly and easily.

Use Measuring Cups: Frames

Frames are your friends in Adobe® InDesign®. Every element you add to your layout, whether text or a graphic, lives inside a frame.

Photos and graphics have two frames: one for the image itself, and one for the box that holds it. The outer box allows you to quickly crop the image to fit your layout.

You can also resize this outer frame to change how the graphic appears in the layout. It's a Gouda idea to draw a frame before you place a photo. This will keep the photo within the bounds of the frame instead of sprawled across your screen.

To reposition the photo or change its size, use the inner frame. Confused? Just go with the flow of the icing.

This photo was placed into a sweet existing frame, so the name of the file appears in the links menu. Photo courtesy of Annie Spratt.

Designing a magazine? Page layout programs like Adobe® InDesign® are perfect for managing text, vectors and photos in multi-page print projects. Photo courtesy of Mantra Media, with text added.

Follow the Recipe: Place Don't Paste

It's easy to mistake cayenne for paprika. Though paste and place sound a lot alike, there's an important difference between the two when it comes to adding graphics to your InDesign® project.

If you paste a graphic, you're embedding it into the document. Embedding increases the size of your file, and the paste isn't always grade-A. Sometimes you lose important data along the way. Plus, if you lose your original image, it's gone like last night's dinner.

Placing means that you're linking a file, like a JPG, to your layout. You'll need to hold tight to the JPG though. What you see on the screen is only an approximation of the image. Without the image file, you may have a fuzzy photo or an empty frame when it's printed.

Maybe you added too many sprinkles. In that case, you can return to the original file, make your edits, and update the link without placing or positioning the image again.

The cupcakes on the left are correctly proportioned, unlike the ones on the right. Be careful not to squish photos when resizing them. Photo courtesy of Viktor Forgacs.

Watch Your Portions…and Proportions: Images

Say you took an amazing picture of your niece's birthday cupcakes. Before you serve them on party plates, make sure the image is in CMYK color mode and that its resolution is 300 PPI at the size of that fancy frame you made for it. Look back at Chapter 9 if you need a refresher on changing a photo's color mode and size.

If your image looks pixelated when you place it, don't worry. The software keeps the display at a low resolution while you're working to prevent your computer from spitting a bite that's too big back at you.

Just don't drop the cupcakes. Hold shift on your keyboard when you alter the size of a photo using its inner frame. This will keep everything proportional. Try using the fill and fit proportionally commands too. They're in the object menu in InDesign®.

Balance the Dish: Vectors

When it's time to add vectors, place them as PDFs when possible. Hold the tea kettle—aren't vectors usually GIF or PNG files, and in RGB

mode? PDF is a vector-friendly file type that supports CMYK color. But you can place GIF and PNG files into your layout if you're planning to export a high resolution PDF for digital printing.

Highlight the Key Ingredient: Text

InDesign® was made to hold lengthy blocks of text. Text lives inside frames, and your main text frames should mirror the document margins. If text is the main element of your dish, frame it with plenty of white space and don't let your sides, sauces and garnishes take over the plate.

You can do lots of things with text frames, like thread them together for multiple pages of continuous text. You can overlap text frames with images and graphics and use text wrap to control the white space between them. Text frames also make setting up columns a cakewalk.
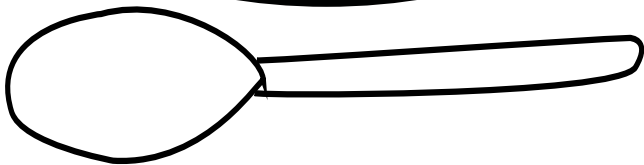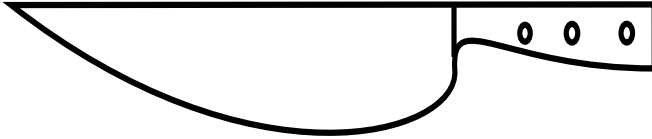
Save the Recipe: Paragraph Styles

Once you've set up text frames and made your typography magic, save the recipe using paragraph styles. Like master pages, paragraph styles allow you to quickly update settings if you change your mind halfway through the cooking process. For example, if you want to change the font for all your body text, just edit the style.

Start with styles for headings, subheads and body text. For each, specify font, font size, and things like leading, kerning, spacing before and after paragraphs and, well, you get the idea. There's so much to sample.

Pack It Up

So you don't forget something important, always package your project to gather up your fonts, links and anything else collaborators and printers might need. InDesign® makes this easy with a packaging tool that warns you about things like color mode and missing links and fonts, then wraps everything together in a tidy folder. More on this in Chapter 12.

OLIUR RAHMEN

CHAPTER 12

TO-GO BOX

Saving and Packaging Your Project

Chapter 12 Recipe

Ingredients

- Image file types. Learn a few common file types like TIFF, JPG, SVG, EPS, PDF, PNG and GIF so you know the best format for saving different kinds of projects.

- Image resolution. Not only do you need to save your files in the correct format, you need to make sure you're saving them at proper resolution for a professional-quality project.

- Native file format. In addition to preparing files for your end-users, always keep your original working files in case you need to make changes later.

- Packaging your project. Some files work alone just fine, but others must be bundled together—like in a to-go box or picnic basket—to work properly. Learn what goes into packaging and why it's such an important last step before printing.

Instructions

1. Choose the best file types for your project based on whether you're working with raster images or vector graphics, what medium the file is for, and how you will share the files with other people.

2. Determine the best resolution for your situation based on how the design will be used and how large the file can be.

3. Decide what types of files you need in addition to your work files.

4. Package your project to make sure collaborators and professional printers are able to see and use your designs exactly as you intend.

Now that you've made a marvelous meal, it's time to pack it up for a picnic with your collaborators or your local printing company. Photo courtesy of Nils Stahl.

Saving and Packaging Your Project

BETHANY NEWMAN

Need a To-Go Box?

With all the fine tuning that goes into working on your design projects, it's easy to forget that saving and sharing your work come with their own set of hurdles. You need to know what your options are and when it's the right time to use each one.

Bundle Your Pixels: Raster Images

Raster file formats construct images using pixels, which are the tiny squares of color you see on your computer if you zoom in really close on a image.

TIFF (Tagged Image File Format) is a very high quality, uncompressed, photo file, which means the resulting file size can be rather large. TIFF photos can be converted to another raster file type, like a JPG, to reduce the file size.

JPG (Joint Photographic Experts Group) is the most widely used file format for photos on the web because of its ability to maintain high image quality and color while keeping a relatively low file size. Low file sizes are important online to keep web pages loading quickly. The JPG is a fairly universal file type that can be read and rendered in most photo editing applications.

Above is a JPG image. If sized and saved correctly for the medium, it can appear crystal clear. Photo courtesy of Leonie Wise.

Food Quality: Resolution

Because raster images are made up of pixels on a computer and dots of ink when printed, it's important to keep image resolution in mind. When a raster image is over-enlarged, those building blocks become very obvious. You've probably heard the term pixelated, right? That's a bad thing.

When you save an image for use in a digital project, you measure that image by the amount of pixels per inch, or PPI. The more pixels within every inch, the higher the resolution. The three most common resolutions you'll find in professional settings are 72, 150 and 300 PPI.

Pixels are objects that only exist on your computer. When you print an image, those pixel building blocks become ink. The printer places tiny dots of ink on the paper, and the amount of dots per inch determines the printed image's clarity and sharpness. The more dots there are within a given space, the more full and detailed the image will appear. The standard for a high resolution printed image is 300 DPI, which is roughly equal to 300 PPI on your computer screen.
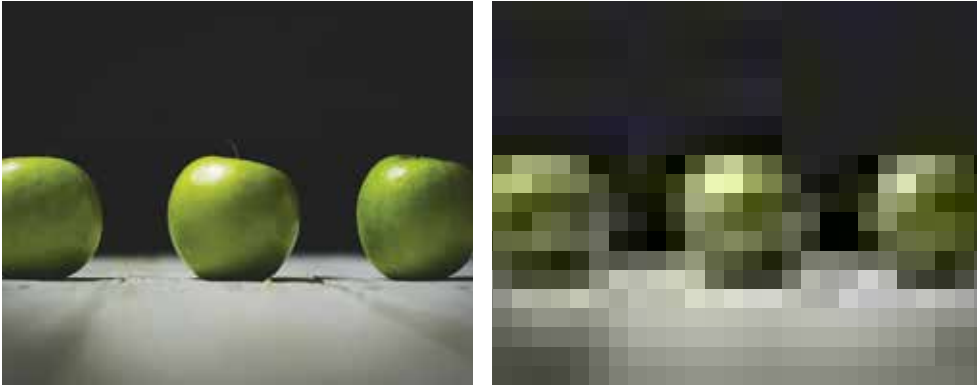
The photo on the left was saved at 300 PPI for its final size in the layout. To the right is the same photo at a dramatically lower resolution. Photo courtesy Holly Mindrup.

It's extremely important that you use the correct resolution when saving an image. If the image resolution is too low, the photo quality will suffer. If the resolution is too high, you can overburden the computer you're working on, or even slow down a web page's loading time because the computer and server have to process your giant file.

Crispy Fruits and Veggies: Vector Graphics

Unlike raster images, vector graphics can be enlarged or shrunk to your heart's content. They don't rely on pixels to determine their size. Instead, vector graphics are drawn based on mathematical formulas that precisely recalculate new dimensions when you make a change. Remember that from Chapter 10?

SVG (Scalable Vector Graphic) is a vector file type that's compatible with most illustration and vector editing software. It's widely used because of its universal compatibility.

EPS (Encapsulated PostScript) is the hand-powered food chopper your mom used before she got a food processor. Technology has moved

beyond it, but it still gets the job done. EPS is a universal file type, though it's not quite as versatile as its younger sibling SVG.

PNG (Portable Network Graphic) is technically a raster file type, but it maintains clean lines and supports transparency, all while keeping the file size small. For these reasons, PNGs are commonly used online for logos and other vector graphics, as well as cutout photos with transparent backgrounds. Unlike SVGs and EPS files, PNGs can be viewed but not edited across programs and platforms.

GIF (Graphics Interchange Format) is the older cousin of the PNG. Some graphic artists and web developers see it like a paring knife that's been in the family for years and just needs to be sharpened once in a while. You'll still see GIFs used frequently for graphics. GIF files are usually a little larger than PNGs at the same image quality.

The PNGs at left and center have crisp lines when you zoom in and transparent backgrounds that fade left to right. That's why you see the brown background behind them. The JPG at right doesn't support transparency, so you can't see the brown background. JPGs are intended for raster images, so their lines tend to look fuzzy close up.

PDF (Portable Document Format) is a popular view-only format for vectors, images and text-based documents because it locks everything in place for consistent viewing across platforms. PDFs can be vector or raster, depending on the contents of the file and how the PDF was made. Like PNGs and GIFs, PDFs support transparency.

While PNGs and GIFs are for individual graphics only, the PDF is versatile and can support projects as small as a logo or as large as a multi-page book. It's a common file type for sending high-resolution work out for professional digital printing.

Keep the Cookbook: Native Format

Native format refers to the files you use to create and edit your graphic design work. If you color correct a photograph in Adobe® Photoshop®, you need the native PSD (Photoshop Document) to revise or delete your adjustment layers later. Similarly, you must have access to a your AI work file if you want to make future changes to a vector graphic, though a SVG or EPS will give you an editable file that's close to the original.

Packaging your final Adobe® InDesign®project is like packing a picnic basket for a perfect day at the end of the rainbow. Photo courtesy of Bonnie Kittle.

The other file types discussed in this chapter—TIFF, JPG, PNG, GIF and PDF—are usually view-only and can't be edited as effectively as the native format. These files are best for sharing your final work with end users.

Time to Picnic: Packaging your Project

Sometimes you'll work with a single photo or vector graphic. In that situtation you need to keep two files: the native format and a view file like a JPG or PNG.

Packaging is like putting all parts of a project in a basket for easy transport. Photo courtesy of Brooke Cagle.

If you're working on a project that combines elements like text, photos and vector graphics, you need to package your final project in a folder. Both Adobe® Illustrator® and InDesign® have packaging features.

Projects created in InDesign® must be packaged, because they rely heavily on linked files and fonts. When you package, you're bundling every bit of data from your project into one master folder with essential information for collaborators and printers.
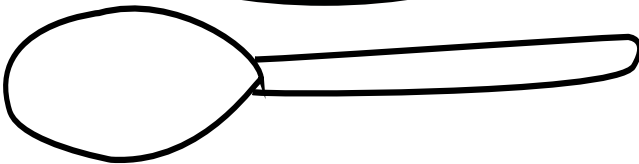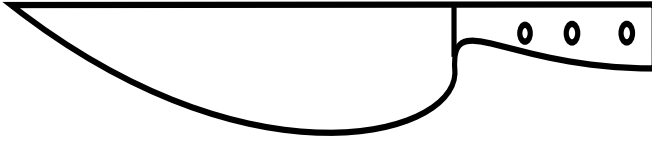
Packaging collects all fonts into a folder to ensure that the creator, collaborators and printers use exactly the same fonts. Packaging also groups photos and graphics in a links folder, then exports the project as a PDF so everyone knows what the final product should look like.

Always double check packaged folders to be sure you haven't lost anything. A missing link can leave a blank spot in your project, which will stick out like a pie with one piece missing.

You're all packed up—now it's time to picnic.

WORTHY OF ELEGANCE

CHAPTER 13

CHECK PLEASE

PRINTING AND PRODUCTION

Chapter 13 Recipe

Ingredients

- Final draft of your project, packaged or exported for printing.

- Production budget. Know from the start how much you can spend.

- List of potential print services.

- Paper and binding samples. When you request a price quote from a printer, ask for paper and binding suggestions and samples.

Instructions

1. When your design is complete, create a packaged folder of files if you're printing a large quantity on an offset press, or a single high-resolution PDF if you're printing digitally.

2. Contact two to five printing services for price quotes. Each printer will help you balance quality and your budget in different ways.

3. Work with the printer to choose paper and binding styles for your project. Each printer will have a different menu of papers.

4. Proofread your full project one more time, on your computer screen and in hard copy, then send your files to the printer.

5. Review a print proof carefully for typographical errors, correct colors, clear photos and design consistency. If applicable, make sure you won't lose content in the binding.

6. Wait a few days or a few weeks depending on the size of the project and whether you're printing it digitally or on an offset press.

Time for dessert. This chapter will discuss the basics of working with a professional printer to produce your project. Photo courtesy of Sebastián LP.

Printing and Production

TAYLOR FRANZ

Room for Dessert?

The meal isn't always over after the last dish. You've heard about that special pocket in your stomach that can squeeze in just a couple more bites for a dessert, right? In this chapter, you'll bite into the printing and production process.

Something Sweet or a Cup o' Joe?

Sometimes you need a little something after a meal, whether it's a rich dessert or a cup of coffee. Your choice might depend on your appetite or your budget. But first, you need to understand your options.

Offset printing is like buying a whole pie to share with your friends. It's the ideal printing process if you need 1,000 or more copies of your project. You'll spend more money upfront but pay less per piece.

Remember all that talk about CMYK color in Chapter 5? Offset presses create printing plates for each of the four print colors: cyan, magenta, yellow and black. Like cooking a pie, this four-color process takes time.

Professional digital printing works best for print runs under 1,000. Say you want to print 50 cards with the same message but different photos. In this scenario, digital printing is the way to go. Digital printing is like

ordering one slice of pie. Digital presses transfer the contents of the file directly to the paper, so it's usually a quick and inexpensive process. Digital printing is improving all the time, making high quality printing possible for small organizations on tight budgets.

Or maybe you can't afford dessert so you settle for a cup of coffee. You may be able to use a local copy service or even your office printer.

The Dessert Menu: Paper

Paper is the first thing to consider when printing your project. Really, you should think about paper when you begin the design process. The type of paper you choose can affect things like whether you can use a thin typeface or a thicker one, or if you can put photos on the front and back of a page.

Coated paper is like ice cream with a shell of chocolate. That extra layer, the coating, can be glossy, matte or many levels in between. Coated papers tend to be more durable than uncoated ones, and they can make full color photographs pop off the page.

Offset presses layer individual colors of ink—cyan, magenta, yellow and black—using plates. This is also called four-color process printing. Original photo courtesy of Rachel Walker.

These menus are printed on textured and uncoated paper. Notice the old-world look with the ink of the logo soaking into the paper. Photo courtesy of Natalia Ostashova.

Without a chocolate shell to solidify its surface, uncoated papers can soak up ink. For this reason, the same typeface may look thicker on uncoated paper than on coated stock.

Oh yeah—stock is a word pros sometimes use for paper.

So how do you choose? The best place to start is by sharing a description and low resolution PDF of your project with your printer and asking which paper will work best. Price is a factor, as is usability. Are you printing a menu that you'll pass from customer to customer, or will you print a new one every day the restaurant opens? This is where weight comes in. Card and cover stocks are thicker than bond, which is usually for interior pages.

Another consideration is how you want the final product to look. Small text prints cleanly on coated paper, but large text with thick lines tends to work better on uncoated paper. Uncoated paper can soak up some of the ink and even spread it out a little. This is a good thing if you want to make sure blocks of color look uniform.

Want a cherry on top? Color is one more thing to consider when choosing paper. Say you're looking for a bright white, or something creamier like milk for your coffee. Maybe you want pink paper to accent that cherry on your sundae.

Optional Toppings: Folds and Bindings

Like anything with printing, the type of finishing methods you choose will depend on your budget. Can you shell out a little cash for a small ice cream cone, or should you save up for a big cup of custard?

Maybe you need one, two or more folds for a brochure you've designed. Folds allow you to pack lots of information in a small space. If you've created a book, you'll need to think about bindings. Here are a few of the most common ones.

Saddle stitching is basically stapling on the fold line, like you see on user guides and event programs. It's a quick and inexpensive binding method. Spiral and comb bindings are also low-budget options.

You'll need a more substantial binding method for large multi-page projects. Perfect binding is what you see on paperbacks—the pages are glued at the spine. Hard cover books usually have sewn bindings.

In addition to cost, consider the connotations associated with different bindings. For example, spiral binding may conjure up images of elementary school notebooks, and plastic comb bindings are often used for college orientation packets.

Books usually have perfect (glued) or sewn bindings. Photo courtesy of Carrie Meadows.

Reviewing the Price List

Everything on the dessert menu can be tempting, but you need to see the price list to finalize your decision. You'll need to know the following things to formally request a price quote.

Size. This is the final, trimmed and folded or bound size of the project.

Number of pages. A two-sided brochure on a single sheet of paper is considered a two-page print job.

Bleed. You'll pay a little extra for bleed, so let the printer know if this is something you need.

Color. Offset printers think in numbers of colors out of four. For example, is your newsletter all black except for green accents? That's a two-color print job. Digital printers usually need to know if you want black and white, as in black ink on white paper, or full color.

Paper. Do you need coated or uncoated stock for the cover? How about the interior pages? What weight will you need for each?

Binding or folding specifications. How many folds, or which binding type?

Quantity. How many copies will you need of the finished product?

Placing Your Order: File Prep

So you've chosen your papers, folds and binding, and you've found a printer who can meet your budget requirements. Before you send your file to the production staff, be sure you don't have spinach in your teeth.

Always print a hard copy and proofread your project before you send it to the printer. Ask your colleagues and friends to proofread it too.

You also need to be sure the files are in CMYK color mode. Remember that RGB vectors and especially photos can change when translated

to CMYK. Control the conversion on your own computer so you can make corrections. You don't want your dark red apple to turn rotten brown during print production.

Color correction can be costly at this point, especially if you're working with an offset press.

Speaking of color, do you prefer espresso or light roast? Just like there's no one white for paper, there's more than one way to mix black.

Rich black is complex like espresso. Photo courtesy of Daryan Shamkhali.

Page layout software offers a default black on the CMYK scale: C0 M0 Y0 K100. It's all black and nothing else. That's the light roast, and it works great for blocks of small text.

Sometimes you need something more complex. If you have a large block of black or a title or heading with large and bold black lines, you may need the espresso, called rich black.

Rich black is a blend off all four colors on the CMYK scale. There are many rich black recipes, so talk to your printer about the best formula for your project, the paper you're using, and the printing equipment.

Whipped Cream and Sprinkles

There's one last thing you need to do before you send your project out into the world. Most printers will send you an electronic or hard copy proof for a final proofread. Look for typographical errors, but also color, design consistency and photo quality.

Now treat yourself to a big slice of chocolate cake and a warm cup of joe. You've earned dessert.

MICHAEL BROWNING
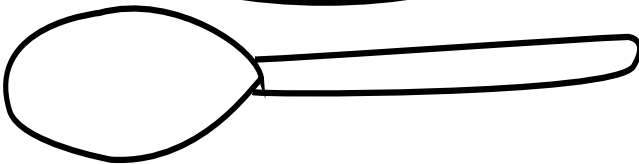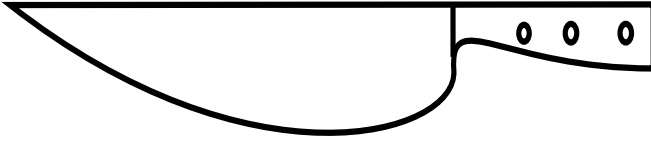
CHAPTER 14

TOO MANY COOKS IN THE KITCHEN?

COLLABORATION STRATEGIES

Chapter 14 Recipe

Ingredients

- Your co-chefs. These are the people who will help you make dinner a success…or not.

- Desire to help your co-chefs succeed. Collaboration is about more than completing the tasks you're assigned.

- Communication. If your group is having problems, talk it out. Really.

- Your client's goals for the project. Never lose sight of your goal.

Instructions

1. Take the customer's order carefully so you understand what your final goal is before you meet with your kitchen staff.

2. Get to know the people you'll be working with.

3. Divide project tasks based on each group member's strengths.

4. Set deadlines and help your co-chefs meet them.

5. Don't brood over burnt bread—communicate with group members to overcome conflicts.

6. Keep notes on what's completed and when, and be careful to label and save all new and old versions of the project files.

7. Show appreciation for the work each person contributes.

8. Present the final project to the client.

This is a clean and organized workspace. Organization is key to effective collaboration.
Photo courtesy of Alex Robert.

Collaboration Strategies

ALVA PRATT

Taking the Order

Now that you know a little about working with design programs, you need to know how to work with other people to get the job done. The first things you'll need are the client and group of chefs you'll be cooking with. The client is like the customer in the dining room, and you need to work with the writers and designers who make up the restaurant staff to get the customer's order right the first time.

Just like a good kitchen staff, you need to work with your team of writers and designers to make sure the customer is comfortable, happy and pleasantly full by the end of the meal. You need to first understand what the customer wants, then you need to find out what the other writers and designers are cooking. Effective collaboration is about working together to make the meal sizzle.

Sharing the Kitchen

The relationship you have with the people you work with may be the single most important part of collaboration. It's hard work to make the perfect dish, so all chefs involved need their fusilli in a row.

If you're a spiral noodle person, you will sometimes find other spiral noodle people to work with, and everything will be great. Other times

you'll work with a bow tie noodle person, and you can get along well enough to work together without too much difficulty. Still other times you might work with someone who doesn't like noodles, or even doubts noodle people. This can be difficult, but you can make it work out for both of you if you let go of your ego and learn your collaborator's strengths.

Begin by establishing a mutual understanding of what each person's strengths and limitations are. This can help the group get an idea of what's feasible in the time frame given to you. It will also open you all up to the different ways your chicken can be fried.

Once everyone is comfortable in the group, it's time to clarify roles. Sure, you're a writer and you may be working with a mixed group of other writers and designers, but how do you work together? You don't need three people boiling water while one person cuts the veggies.

You need two people to make the neatest noodles. Photo courtesy of Jorge Zapata.

These chefs are working together to fill a customer's order. Photo courtesy of Lan Pham.

Just the same, you don't need to be slicing the vegetables while someone else prepares the meat...and nobody remembers to boil the water.

Decide who's going to tackle each task and in what order. Ask a member of the group to be the scheduler who lists out all tasks with due dates and who's responsible for each one.

Even if you really get cooking as a group, you need to define other roles too. One person may need to act as the primary communicator between the group and the client to avoid confusion and ensure professionalism. You need another person to take notes on what happens in group meetings.

You may even need to bring a new person into the group as a taste tester, someone who can give you an unbiased take on your grandma's apple pie recipe.

Once all the roles are assigned, it's the job of everyone in the group to help each other stay focused on the overall plan. You don't want to finish frying the rice and shrimp to find that the teriyaki sauce is not ready. It might have been someone else's job, but it's up to the entire group to make the meal perfect.

Good organization is essential whether you're running a bakery or a creative team. Photo courtesy of Roman Kraft.

These cooks each have a specific job preparing or cooking the food, allowing only the grill, not group tensions, to flare up. Photo courtesy of Scott Madore.

If you have a problem, or if there are hesitations between collaborators, don't be afraid to discuss what needs to change. Just remember to listen to your group's concerns rather than calling someone out—nobody likes the guy who talks tough about leaving the group and filleting all the fish on his own.

The Cooking Process

So you've got your group clicking. You've got the oven heated. The noodles are layered with marinara and cheese. All you have to do is slide the lasagna in the oven, and out will come a finished product. But what if you don't know that someone else has already added the garlic, so you come and add a few more cloves? Good organization can keep you from ruining the whole meal.

An easy way to start organizing your work is to talk about what needs to be done and when, before anyone puts on an apron. Talk about who will tackle which tasks and in what order. Your designer knows how to

design and you know how to write, so it doesn't make sense to ask the sushi chef to make the tortellini.

Once the group is organized and everyone knows what to work on, it's easy for the plate to progress. Still, you need to leave notes on the foil so everyone knows what's been done and what needs to happen next.

When you're sharing design files, always make a copy before you make any changes. You can't get the extra garlic out of the lasagna if you mess up in the kitchen, but you can pretend your mistakes never happened if you keep old versions of the group file. When you've finished adding everything on your list to the dish, make a note of the ingredients you added and label the new file with your name and the

After you've finished the project and served it to the client, come out of the kitchen and make sure the customer is happy. Photo courtesy of Serge Esteve.

date. Your new file name might look something like this:

Lasagna Project-Caleb-14Oct2016

A carefully labeled file will keep your group members from accidentally eating that two-week-old minestrone you left in the refrigerator.

Presenting the Meal

Once the meal is cooked and plated to perfection, there's still one thing left to do: give credit where it's due.

Always thank your collaborators—it takes a team to make a perfect meal. Photo courtesy of Jay Wennington.

Tell your collaborators that you really like the way they cracked those eggs. Thank your customers for dining with you. You're hoping they'll come back soon and when they do, you don't want to be the only one in the kitchen.

A good collaborator is like a restaurant manager walking the dining room to make sure the customers are happy, then going back to the kitchen to high-five the team. Collaboration is about building relationships with people so you can find creative work when you want it and help when you need it. You never know when that table of 20 will walk through the door, so it's good to have a solid team of chefs you can call in a jam.

These people may not always be able to help you roast a turkey in a hurry, but if they trust you to share their kitchen, they may help you out if you have a big project or a small question.
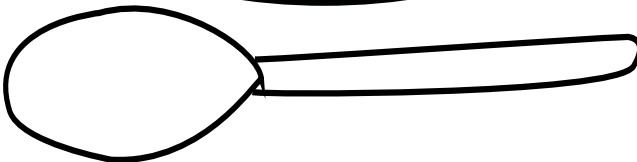
If you're a good collaborator, they may even invite you to go wine tasting just for fun.

TAKE-OUT MENU

Alexa Almeida is a double major in English: Creative Writing and Spanish and hopes to graduate from UTC in December 2016. Other than previously lying on a job application and having to spend three hours attempting to figure out the software before sneaking out through the back door, had no prior experience with Adobe® Creative Cloud® software. She's a little better with it now. She lives in an apartment with one roommate and two cats that she's allergic to.

Savannah Bennett is a double major in English: Creative Writing and Communication at UTC. She had no prior experience with design before enrolling in a design class her junior year of college. She plans to graduate in May 2018 and wishes to obtain a graduate degree in English. She currently lives with her older sister in Chattanooga.

Catie Bohleber is from Nashville, Tennessee and an English: Creative Writing major at UTC. She had little experience with design before joining this class. She hopes to graduate in 2017 then pursue a career in fiction writing.

Shelby Burr is a Communication major with a minor in English at UTC. She has had two years experience with graphic design from previous college courses and internship experiences. She currently works at Bellhops as a Content Marketing Specialist. She will graduate December 2016 and further her career with Communications, Marketing and Design.

Caleb Chastain is an English: Creative Writing major at UTC. His prior experience with anything design is with the Microsoft® Paint. He plans to graduate in 2018, then decide what he wants to with his life.

Laura Coker is an English: Rhetoric and Professional Writing major and Latin minor. She had no prior experience in design before enrolling in a design for writers class her senior year of college. She plans to graduate in the spring of 2017 and attend law school in the future.

Collaborator Bios

Jacob Henson is a Chattanooga native. Integrated studies. Disappointing in person. Local news producer. Loves writing fiction. The previous two are unrelated. In a complicated relationship with Adobe® Creative Cloud® software. Obnoxiously angsty poet. Fierce proponent of canine immortality. Compulsive abuser, of the comma.

Alyssa Homeier is a psychology major with a liberal arts concentration, heavily focusing on an array of literary and rhetorical classes. She currently works at the UTC Writing Center as a tutor and at the English Rose Tea Room. She plans to take some time off after graduating in December 2016 and work to save money for a MA in creative writing, either in Oregon, Ireland, or somewhere in between.

Tara McGlocklin is an English: Rhetoric an Professional Writing major and a Women's Studies minor. Tara had a no graphic design experience before taking a design for writers course during her senior year of college. She is currently editor-in-chief of UTC's literary magazine, *The Sequoya Review*. Tara will graduate in May of 2017.

Carrie Meadows teaches creative, academic and professional writing at the University of Tennessee at Chattanooga. She is grateful for her students' willingness to pilot this design for writers course with her, despite the immense challenge.

Paige Oldham is an English: Creative Writing major at UTC with no prior experience with graphic design other than what can be done with Microsoft® PowerPoint®. She is currently on the editing staff for UTC's literary magazine, *The Sequoya Review*. She plans to graduate in 2017 and currently lives with her girlfriend and dog.

Kierstyn Parker is from Chattanooga and an English: Creative Writing major at UTC. She has spent half of her academic career telling her professors how to correctly pronounce her name. She would like to write the next great American novel and teach. Her graphic design experience is minimal, but she can make a mean cup of tea.

Carolina Reel is an English: Creative Writing major at UTC. She is minoring in Psychology. Carolina has minimal prior experience in graphic design other than possessing some knowledge of a few Adobe® Photoshop® tools. She plans to graduate in 2017 and wishes to explore future opportunities that highlight both writing and design skills in the same setting.

Jessica White is an English major and Psychology minor. She has had no experience with graphic design theory, but has used digital signage and developed creative documents for a local independent living facility. She has two career interests: one in trade publishing and one in psychology. Her future plans include graduate school to become a psychotherapist (LCSW). She is currently a staff member of UTC's literary magazine, *The Sequoya Review*.

Logan Wilson is an English: Rhetoric and Professional Writing major and a Communication minor on track to graduate in Spring 2017. He briefly used Adobe® InCopy® while interning at TrueNorth Custom, but has no graphic design experience. He currently sleeps in Soddy Daisy, and lives in his native Chattanooga.

Back, from left: Caleb Chastain, Carolina Reel, Jacob Henson, Logan Wilson, Paige Oldham, Alexa Almeida, Shelby Burr, Carrie Meadows. Front, from left: Jessica White, Tara McGlocklin, Alyssa Homeier, Laura Coker, Savannah Bennett, Catie Bohleber. Not pictured: Kierstyn Parker.

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The Design Cookbook for Writers was a collaborative effort between the instructor and students enrolled in a design for writers English course at the University of Tennessee at Chattanooga.

1-2 Books