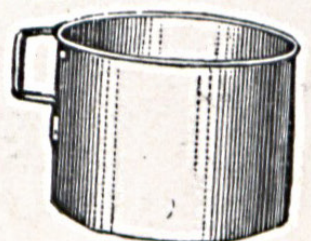
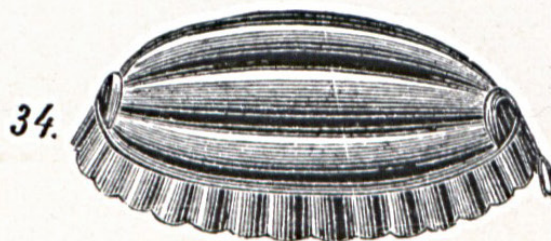
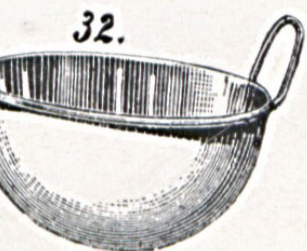
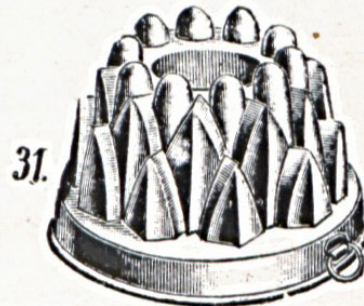
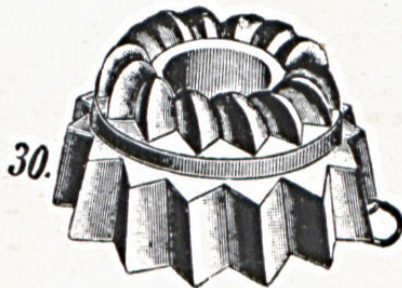
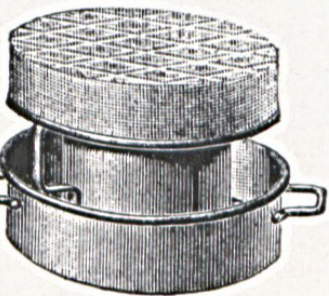
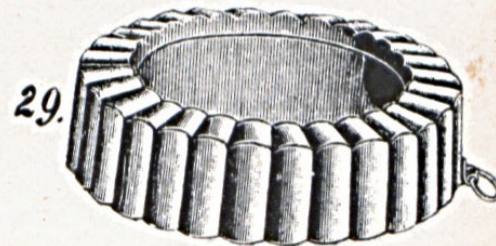
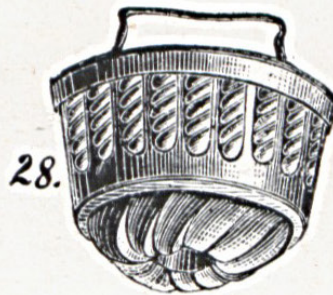
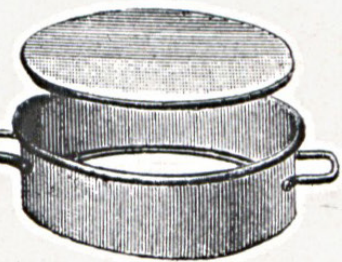
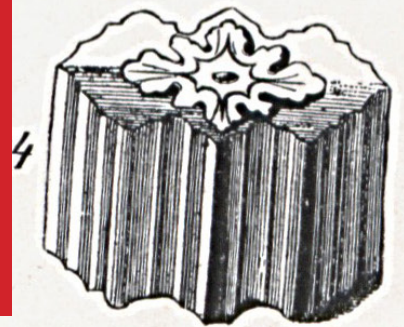
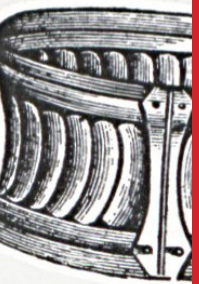
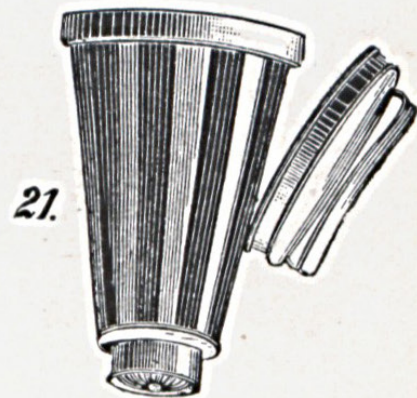
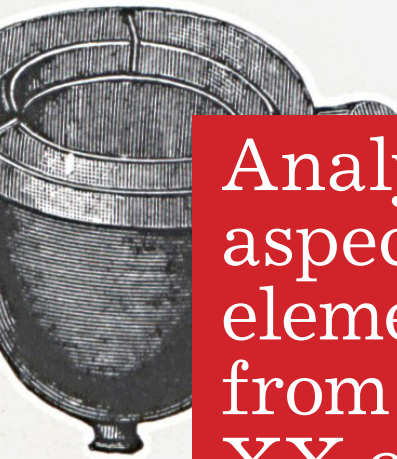


Analysis of selected aspects and visual elements of cookbooks from XIX and XX century printed in Warsaw, Poland.

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ABSTRACT

Cookbooks are special types of books instructing the user how to prepare a specific dish. By constant changes of technology as well as human consciousness cookbooks are in unceasing development, trying to understand its user and respond to his needs. Visual language of cookbooks have been changing throughout centuries. Besides that, cookbooks provide information about history and cultural habits. These types of instructions are excellent mines of knowledge about society.

Given that times have been changing in cultural, social and historical aspects, the recipes and their visual representations had been evolving with them. The main objective of this investigation is to analyze and trace those changes on examples of Polish culinary books from XIX and XX century printed in Warsaw, Poland. The research deals with analyzing visual elements of cookbooks such as binding, typography and composition as well as illustrative and photographic elements.

Key words:

visual representations, Polish cookbooks, recipes, Polish society, Warsaw

RESUMO

Os livros de receitas configurem edições que instruem sobre a preparação de uma receita culinária. Devido às constantes mudanças tecnológicas e consciência humana, os livros de receitas têm sortido constante desenvolvimento, tentando conectar o seu usuário e responder às suas necessidades. A linguagem visual que os suporta tem vindo a mudar ao longo dos séculos, além disso, livros de receitas fornecem informações sobre a história e os hábitos culturais. Estes tipos de representações gráficos são excelentes fontes de conhecimento sobre a sociedade.

Dado que os tempos foram mudando em aspectos culturais, sociais e históricos, as receitas e as suas representações visuais foram evoluindo com eles. O principal objetivo desta investigação é analisar e correlacionar essas alterações visuais com base em exemplos de livros culinários polacos dos séculos XIX e XX, impressos em Varsóvia. A pesquisa analisa elementos visuais do livros de receitas, tais encadernação, tipografia, composição, bem como elementos ilustrativos e fotográficos.

Palavras-chaves:

representações visuais, livros de culinária polaco, receitas, sociedade polaca, Varsóvia

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Anexo

INTRODUCTION

A recipe is a set of instructions explaining how to prepare a culinary dish. Throughout times recipes evolved and changed its graphic and substantive form as well as audience under influence of technology, social and political changes. The matter that had not change throughout ages is a constant desire of people to explore the culinary artistry. It would seem that in times of powdered soups, Mcdonald's and dishes heated up in a hurry in micro-waves there is no place for celebration of food or even theoretical fascination with cooking. All these doubts are dispelled when we enter any major bookstore. Hundreds of cookbooks are flooding shelves, starting from huge encyclopedia-sized cookery bibles to thin booklets, cookbooks showing particular cuisine from another parts of the world and other ones, which show how to cook for special occasions. There are cookery books promoting healthy food and books showing how not to cook. There are recipes for professional chefs and for novices, for single mothers and families; there is something for everyone. Vast number of renewed versions (not to mention reprints from the past centuries) indicates that cookbook industry does fine and exploring new horizons in the kitchen means a lot to people. Cooks don't need to be professionals, sometimes they are the people who cook occasionally or not at all - but they do all buy cookbooks. This is due to the fact that cookbooks are not just texts on how to prepare a meal but they bring back memories and inspire, teach and relax. This adduced circumstances above are the evidence to the fact that "eat to live" is no longer relevant.

Cookbooks have long and rich history and first culinary works were already known in ancient times. Greek and Roman cookbooks were not preserved in their entirety but the idea of writing about food is not dead. In the XV century the first modern work of culinary artistry was found called "De honesta voluptate", whose

author was the librarian of the Vatican named Baptisto Platina. Since that time millions of more and less popular works talking about how to cook appeared and by that they are a specific chronicle of time. We are able to meet problems and questions haunting people in different eras. Regular instructional spread becomes a mirror that reflects the principles of social life, captures changing picture of the world, technological development, even some human fears and hopes. Since culinary books are written for a long time changes in life can be traced. They deliver knowledge about what products were used and how they were used. They provide information on celebrations, on how kitchen was equipped and what tools were used. By reading cookbooks it can be determined who was in charge of cooking therefore how wealthy people were at that time. Today we can look through old cookbooks and get an idea of what diets were in fashion and read through attempts on Do-It-Yourself-medications or herbal mixtures for every sickness. The topic of cooking and recipes has been popularized throughout years. Publishing a recipe has never been that easy – just a few clicks separate us from uploading a new recipe to a cooking blog. Besides cookery books and blogs there is an immense selection of tv and reality shows depicting people from different backgrounds and parts of the world wanting to be next “Masterchef”, a food Guru.

“Professional and amateur chefs are household names (British TV shows like Gordon Ramsay’s Uitimate Cookery Course, Masterchef and The Taste bring haute cuisine into our living-rooms as well as our kitchens), their restaurants given the status of temples of consumption in countless guides and features; food writers, critics and broadcasters meanwhile show us not only how to cook, but tell us what, when, where, how – and even why – to eat and drink.” (Bell &Valentine 2001, s. 5-6)

During ancient times cookbooks weren’t available for everyone thus it wasn’t possible to speak about the culinary urge. First culinary works were written for professional chefs of rich mansions that passed the necessary training. Therefore the execution and components of cookbooks far departed from what we know today. Recipes provided much less details due to its audience that were already familiar with meanders of cooking. “Cooks had command techniques which were less demanding in comparison to the ones that are available today.” (Symons, 2003) Also due to the lack of appropriate technology imagery rarely appeared on ancient cookbooks. Popularity of cooking and broadening audience changed the form of the recipe. Modern culinary recipes normally consist of several components: name of the dish, preparation time, ingredients’ list, equipment needed to prepare the dish, preparation text,

the number of servings and photograph of the finished dish. As any other type of instruction by provided information the user having none or even a little knowledge about cooking should be able to follow this set of instructions by which he can prepare a specific culinary dish. Also modern cookbooks hold diverse graphic forms to encourage the readers to reach for them. Shelves in bookshops deflect themselves from culinary publications with beautifully designed colourful covers promising an adventure and excitement. Donald A. Norman in his book “Emotional Design” asks readers:

“When you wash and polish your car, doesn’t it seem to drive better? When you bathe and dress up in clean, fancy clothes, don’t you feel better? And when you use a wonderful, well-balanced, aesthetically pleasing garden or woodworking tool, tennis racket or pair of skis, don’t you perform better?”
(Norman 2004, p. 10)

It is so because esthetics goes hand in hand with functionality and practicality (Norman, p. 4, free translation) and it is no different with today’s culinary publications.

Cookbooks have come a long way to become complex manuals. They consist of many parts that need to work together in order to fulfil its role. Cookbooks are an example of intricate configuration of typography and imagery that serve instructional purposes enclosed in editorial form. The following research examines selected issues of cookbooks in order to understand its transformation from ancient to modern form and its causes.

MOTIVATION

Tremendous interest of society in cooking encourages investigation of culinary books. Since we know that communities were always engaged into preparation of food and that these communities were changing throughout times it is valid to ask questions about their recipe books. I fully agree with Catherine Lenska-Bak, who writes:

“Rhetorics of culinary artistry still seems tempting considering the prospects of theme but also difficult to predict its pitfalls. Although much has been written about the food, its functions, the symbolic value of cultural systems, taboos, etc., it still does not have a good theoretical language that could depict the richness of meanings that food could have in different cultural and visual discourses.“ (Lenska-Bak, 2006 p. 109)

This work is intended to be another building block to broaden the debate on visual representations of culinary books. Since this research is in design area, the study will investigate the topic of cookbooks in graphical context and will be contextualized and complemented by historical literature. The project focuses on graphic representations of Polish cookbooks. Exploring visual structures of recipes from various cookbooks will help to trace common patterns. Also this project examines how the visual language of cookbooks was used to transfer certain ideas, as well as changes of interaction between the user and the publication occurring in the past and today. Analysing and mapping the results will aid to approach an answer of the main objective of the project which is to comprehend how cookbooks were instructed and how do they look like now and what are the main causes of those changes.

Certain questions have been asked before developing next stages of the project:

What is and was the relationship between form and function in this type of publications?

Who contributed to change in the awareness of cookbooks?

What was the target audience?

What kind of visual changes can be seen on covers of recipe books?

How typical layout of the recipe spreadsheet looked like?

When photographs started to appear in cookbooks?

Is interaction between typography, colour and image effective?

Answers to these questions will help to achieve the main objective of this study, which is to show the changes that have occurred within the the visual representations of cookbooks from Warsaw, Poland. The project can be only the introduction for further research. At the same time it is a trial to follow a warning of de Chamfort: “most of the writers involved in selecting poetry are similar to people who eat cherries or oysters: first they vote for the best but in the end they eat everything.” (Grzeniewski 1985, p 11)

PROJECT LAYOUT

This work is an effort to track down changes and causes of that modifications occurring in Polish culinary publications throughout XIX and XX century. Due to the size limit of master thesis and taking into consideration personal interest the analysis was narrowed down to first editions of cookery books from Poland, printed and published in Warsaw, from XIX and XX century. Because of rich history of Poland (the country was in constant transformation in all of the aspects) it was alluring to explore how those changes had impacted printed publications. Most of the material was gathered from National Library in Warsaw that is a great source of cookbooks printed from the period of personal interest. Significant information is that the largest part of the collection of Polish books had been destroyed in Warsaw during World War II. Therefore, completing the material especially from the XIX century was extremely difficult. Translated titles of foreign authors were not taken into account. The research's findings are in chronological order; it was the most logical way to present events that had the greatest impact on cookbooks. Such events as: partitions of Poland (1772- 1918), First World War (1914-1918), getting back the Independence (1918), Second World War (1939-1945) change in the political system to communism (1952), and finally the fall of communism (1989) left their mark on the visual language and content of cookbooks. The research has been divided into four chapters: first one explores technological, social and political aspects of Polish cookbooks. Studying the history of cookbooks in those three main contexts was inevitable and fundamental. Recipe books to some extent reflect the principles of social life and capture the changing picture of the world. Also historical and political struggles and alterations in publishing caused constant adjustments in recipe books. The second chapter explores issues of bookbinding and covers. This part investigates formats of cookbooks, materials

and decorative elements. It is also an attempt to recognize the historical aspects that could impact covers of cookbooks. The third chapter studies typography and its composition in cookbooks. The fourth and the last chapter looks into instructional elements: illustration and photography. Each chapter is provided with the visual timeline of certain elements of cookbooks in order to prove that the visual language of cookbooks still retains a certain continuity. Also visual mapping of those aspects was made in order to visualize the findings and trace patterns.

Chapter 1

Social, political and technological aspects of
Polish cookbooks

1.0 Introduction

“To those who have grown up with television, radio, magazines, books, movies, faxes and networked computer communications it is difficult to describe just how much of a revolution printing was. It was the first mass medium, and allowed for the free spread of ideas in a completely unprecedented fashion” (Phinney, 1994)

Many writers and artists wrote nobly about the most popular method of preserving human thought that is accompanying our civilization for five hundred years referring to printing as the mother of revolution. Researchers of typography note that this invention transformed the medieval society into a modern society. Books have started to transfer ideas. They widely made the achievements of ancient culture available. The invention of printing also contributed indirectly to the development of literature and science through greater possibilities of their popularization. Printing enabled quick familiarity with the local news as well as transnational events. All of this was not possible with hand written manuscripts. Gutenberg's¹ accomplishments was quickly appreciated. Reproduction of text by movable fonts quickly spread first in Germany and soon in the rest of Europe. Relatively quickly these news reached Polish lands. Poland was the 8th country in Europe, which introduced typography. (Sowinski 1988, p. 7) Something that was only a technical invention outgrown the intentions of creator. Not only it did multiply number of books, reduced production costs, improved quality, legibility of letters making the art of reading a common good but even in the technological field printing itself has been the subject of continuous development and the foundation of new inventions.

1. Johannes Gensfleisch zur Laden zum Gutenberg, (c. 1398 – February 3, 1468) a German blacksmith, goldsmith, printer, and publisher who introduced printing to Europe. His invention of mechanical movable type printing started the Printing Revolution and is widely regarded as the most important event of the modern period.

“Yesterday’s and today’s Polish books span ideas that Polish printing has developed steadily over the centuries: they reflect cultural progression as well as scientific and economic development of the country meeting the needs of the reader as efforts to learn about the world.”

(Stankiewicz 1974, p. 3)

For a thousand years, the book is one of the basic components of intellectual life in the Polish lands. Over time books became a tool for everyday work and leisure element on a massive scale. Jaroslaw Dumanowski (2009 p. 4, free translation) writes that the first preserved Polish cookbook was published in 1682. It was the “Compendium ferculorum” (Fig. 1) written by Stanislaw Czerniecki and was widely recognized. Czerniecki was the chef of Cracow province governed by Aleksander Michał Lubomirski. “Compendium ferculorum” was dedicated to Helena Lubomirska, the wife of the governor. This cookbook contained more than 300 recipes especially for fish, due to rigorous fasting for 6 months in old Polish cuisine tradition. It contained recipes for meat such as cow, veal with combinations of rare at the time sweet and sour flavours. “Compendium ferculorum” was a baroque-style composed book consisting of three chapters. Each chapter is followed by supplement part containing 10 recipes for addition to previously described dishes. The culmination of each part is the chef’s secret where author reveals his best tips and mostly appreciated concepts. The whole text is set up with cyrillic font imported from Germany. On the first and last page there is a woodcut illustration of aristocratic crest of Lubomirski family. The pages with recipes are set up in single column grid with centered titles and each recipe line starts with initial capital letter. Stanislaw Czerniecki’s worthy successor was Wojciech Wieladek² with his book called “An Excellent Chef”, which was first published in 1783. The book was a translation of the French “Cuisinière bourgeoise” written by Menon. Wieladek perfectly knew “Compendium ferculorum” and found it outdated. On the other hand “An excellent chef” in France was extremely popular and reprinted many times. The recipient was no longer the great master chef but a woman-cook from bourgeois spheres. The author paid attention to issues of savings and availability of products and introduced more precise recipes. He offered recipes for various occasions and his work began with a handy calendar of seasonal products. This modern concept of recipe book guaranteed success in Poland. Both of these works, “Compendium ferculorum” and “Excellent chef” were used by Adam Mickiewicz, the great Polish writer in his eminent

2. Wojciech Wincenty Wieladko (1749 - 1822) – Polish nobleman, heraldry, historian, poet, playwright, translator, editor, lexicographer and author of the cookbook “Excellent Chef”

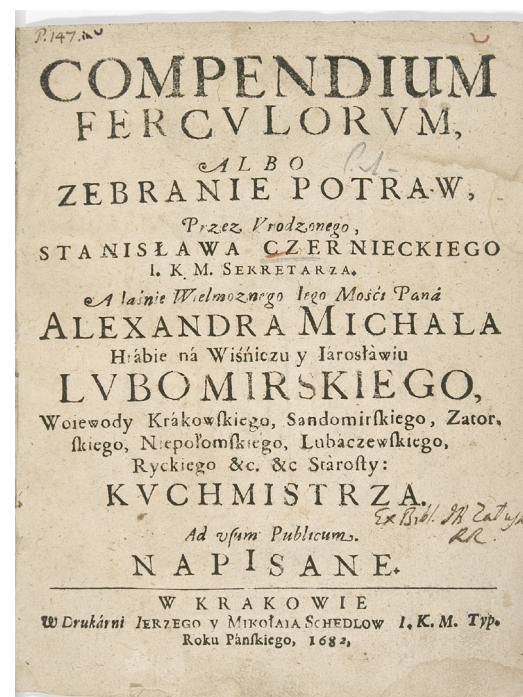


Fig.1. Compendium Ferculorum by Stanislaw Czerniecki, 1682

book “Mister Theodore” describing tasty tables of medieval Poland. However, only the XIX century led to a real immensity of cookbooks:

“In Polish bibliography of Karol Estreicher and larger libraries in the country you can find the information that from the thirties of the XIX century to the First World War, (which is actually considered to be the true end of the XIX century world), there are about 150 new Polish cookbooks which reached almost 400 editions, and they each had a print run of one to five thousand copies.” (Adamczewska & Mellerowa 2005, p. 9)

Just these figures underline how great was the demand for this type of utilitarian literature.

From the analysis of cookbooks from the XIX and XX century two levels of information emerge besides strongly noticeable technological changes that shaped graphical aspects of cookbooks. The first, most obvious, is the level of change in material culture. By comparing the material it can be deduced how techniques of cooking, kitchen appliances and products available had changed. Very important is the fact that the XIX century was a time of technological development, progress and scientific rationalism, since all these elements are also found in contemporary culinary publications. The second level of information is the level of social relationships. In the early XIX century cookbooks were addressed mainly to chefs. In the half of the century cookbooks started to be written for “the ladies of the house.” Comments and texts related to working women did not appear until the early XX century. In some books authors would even emphasize that the modernization of households does not translate into a revolution of morals and social class. According to Adamczewska and Mellerowa (2005, p. 177, free translation) all introduced new facilities were only to improve a woman in her housewife role, which lies at the heart of the happiness of her husband and children.

1.1 Loss of independence

The XIX century was a milestone of the progress of worlds’ civilization. Reasonably, its part followed by the late XVIII century was called the Industrial Revolution era. Free democratic countries were developing capitalist basis covering all aspects of life from economy through social and political systems to culture and without doubts - technology. However, this transfer of mainly western models to Polish lands did not occur without problems. According to author Krzysztof Spadlo (2001, p. 23, free translation) Polish people could not participate in the race because they were fighting for survival, which had impacted visual appearance of Polish publications as well as Polish cookbooks. Loss of independence

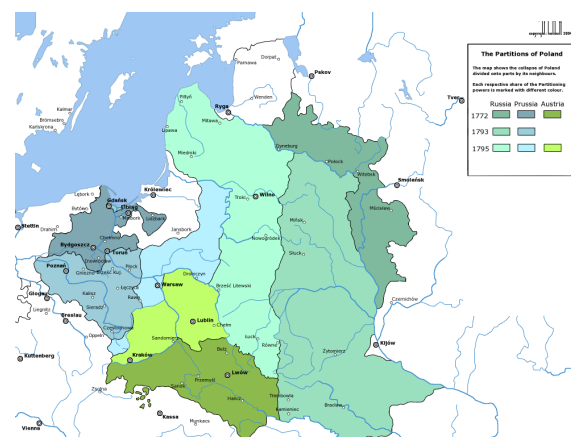


Fig. 2 Partitions of Poland, 1795

in 1795 led to the subordination of the lands and three neighbouring powers: Russia, Prussia and Austria. (Fig. 2) From then until World War I (1918) “Polish people were forced to obey their power, rights, and politics which had a great impact on Polish culture and development.” (Jaworski 2011, p. 5) Invasive governments especially Prussian and Russian, confiscated and exported precious collections of books. Polish nation struggled to preserve national ties, culture and native language in all districts of the country and among emigrants abroad. One of the ways of keeping the national identity was retaining Polish traditions, customs and recipes on pages of cookbooks. The rhythm of production of printed works in the various stages of this period was variable, depending on the European political situation as well as local conditions in different partitions. (Spadło 2001, p. 3, free translation) It can be seen on attached examples that in consequence the amount of published cookbooks was low and their aesthetic level of was rather poor. As reported by the author Barbara Bienkowska (2005, p. 113, free translation) due to lack of appropriate education and protruding foreign forces possibilities of development of national visual language had been successfully thwarted. Significance of design and its ability to transfer information, advertise and visually represent ideas was not yet well recognized as it is now today. Perhaps that is why cookbook structure from this period did not much differ from other utilitarian publications. In this period of repression the burden and social responsibility rested on books. They were supposed to cultivate Polish roots and national memory, “perpetuate the glorious patterns, teach and educate, to “uplift hearts.” (Bienkowska 2005, p. 178) This may indicate that the great importance was given to written word and its ability to transfer ideas rather than visual elements and esthetic values of publications.

“Printing in the country struggled with many difficulties, among which the most significant one was the absence of the economic conditions of the capitalist oppressors and hostility towards the development of Polish books. The market was dominated by small publishers and printers working with traditional slow methods, possessing limited capital, and thus devoid of wider possibilities.” (Bienkowska 2005, p.189)

However, most prints were issued with assured profitability: manuals, guides, and popular religious literature and cookbooks. Unfortunately high percentage of illiteracy (in the Russian partition reached almost 60%) and poverty of people made cookbooks not available for everyone. (Bienkowska 2005, p.190, free translation) As stated by Pokorzynska (2005, p.7, free translation) the main

target of culinary publications for the first half of the XIX century were mostly chefs from big, rich mansions. This fact strongly defined cookbooks' structure and its looks. Polish cookbooks contained enormous amounts of recipes and each of them was described as shortly as possible. Cookbooks were made for chefs and the authors recognized them as professionals who don't need much details and visual help since they already passed the necessary training.

Over time the progressive mechanization of publishing allowed the acceleration of the process and it made it cheaper but at the expense of lower quality. Secondary materials were used and newly introduced machines operated by unskilled personnel had many defects. As the result of analyzing collected material it can be concluded that the quality and persistence of paper was disastrous: the pages were yellowing and brittle. Also an obstacle to spread publications in the country was the slowness of the manual preparation of typesetting. Only in the '80s of the XIX century invented the linotype and monotype, which could automatically submit font. In the XIX century books in Poland were relatively expensive. "According to the approximate calculations at the beginning of the century the average book price was equal to the wage for 50 hours of work. In the end of the century the price was ten times less (5 hrs.)" (Bienkowska 2005, p. 160). Expectations for the book during early industrialization aptly captures the slogan: "more, faster, cheaper" Registrations held by Karol Estreicher resulted in acknowledging information that the first half of the XIX century the most stable form of printing were private printing houses established by Polish aristocracy. They were often private family businesses which would be inherited by younger family members. This knowledge could help to establish the fact that famous printing houses contributed to development of publishing in the country.

The first printing house in Warsaw was founded in 1778 by Michal Groll, a distinguished bookseller and publisher thanks to the privilege of the king Stanislaus Augustus. According to the author of an article about Groll, Andrzej Zaranek his publishing house was one of the best equipped in the country. (2005, p. 57, free translation) Typographic resources were brought from Leipzig, Paris (typefaces and vignettes) and also from England. Groll's publications were printed on high quality Dutch paper. In addition, Groll differentiated prices of books depending on the type of paper. He also contributed to the creation of the paper mill in Jeziorna close to Warsaw, from which he later brought paper for his publications.

Groll was the first who began to pay to authors. His publications were printed on good paper with clean and fresh typography, well composed and tastefully decorated with vignettes. It became a model of Polish books in the early XIX century. (Sowinski 1988, p. 69, free translation)

In the XIX century Poland started to recognize its printing in the manufacturing field. Decisive role in the transformation of this manufacturing production in form of industrial production was played by technical improvements and mechanization of production processes. It should be remembered that besides the factors driving technical progress inhibitory factors strongly influenced printing, especially after the fall of the January Uprising³ (**Fig. 3**).



Fig.3. Russian army bivouac at Castle Square in Warsaw, 1863.

According to Janusz Sowinski (1998, p. 188, free translation) in 1869, Warsaw Censorship Committee was established, which hindered the printing processes. Technical equipment was insufficient and outdated - especially when it comes to printing machines. Because they were brought from Germany and France and their prices - due to tariff barriers - were very high, only large and rich printing houses had a possibility of purchasing such machines. Slightly better situation took place at font foundries. (in Warsaw in the second half of the XIX century 4 font foundries were working.). On the downside printing lacked qualified personnel; 1914 training took place in a guild system, which had many shortcomings. Additionally most owners did not have the qualification to run printing houses. (Sowinski 1988, p. 117, free translation) In consequence most prints were mediocre, lacking details and appropriate finish.

³ January Uprising (1863), was an uprising in the former Polish-Lithuanian Commonwealth (present-day Poland, Lithuania, Belarus, Latvia, parts of Ukraine, and western Russia) against the Russian Empire. It began on 22 January 1863 and lasted until the last insurgents were captured in 1865.

1.2 Beginning of industrial printing

In the first stage of the transformation of printing from manufacturing into industrial the most important was application of homogenous system of typographical measurement; according to Sowinski⁴ (1988 p. 210, free translation) it accelerated production on an industrial scale as well as pace of forming and printing columns. Meanwhile the growing interest in lithography as illustrative technique can be seen but the analysis of collected material reveals that a colossal amount of illustrations appearing in Polish cookbooks were simply copies from German cookbooks. Difficult situation in Polish printing houses and lack of appropriate equipment forced publishers to repurchase works from foreign markets. Lithography technique was much cheaper, faster and more convenient but it was considered less sophisticated in comparison to the copperplate and woodcut techniques. As mentioned before for the first half of the XIX century the main target of cookbooks were professional chefs thus they were only few illustrations complementing text. Usually lithographic illustrations had instructional value such as indicating parts of domestic animals and visual representations of different types of fish or plants. The role of imagery in culinary publications in the XIX century was didactic since creators of cookbooks did not recognize other role the image can play. In printing innovative stereotypes (**Fig. 4**) appeared in the printing house of Hilary Zakrzewski in 1826. As stated by Bienkowska (2005, p. 202) “these were only laboratory trials: the use of new technologies” - stereotype and lithography - already on an industrial scale was owned by the national printing house called National Printing of Polish Bank. Stereotypes allowed to print on multiple machines simultaneously, which greatly accelerated the process of printing. The use of stereotypes contributed significantly to further technical progress in printing; it enabled the emergence and development of rotary machines in illustration and stimulated creativity of engravers. (Sowinski 1988, p. 235, free translation) Stereotype printing allowed much greater quantity of material printed, reduced production costs, which contributed also to price reduction of books and in consequence it broadened the audience. This was particularly valuable in the production of the popular literature, intended for the general public, such as cookbooks.

4 Janusz Sowinski (1939) – Polish bibliographer, academic teacher specialized in bibliography, editing, history of book and scientific information.

Lowering production costs and acceleration of processes took place at the time of urbanization. New social classes: working class, intelligentsia and bourgeoisie started to appear on Polish social map. According to Bockenheimer (1999, p. 107, free translation) as a result authors of cookbooks recognized that change and expand its target. Since c.1850s cookbooks started to be written not only for professional chefs but also for “ladies of the house”, servants and cook helpers. This impacted the graphics of cookbooks, starting a process of developing its own visual language and becoming more specific and user friendly. Instructive imagery started to appear more often on spreads of culinary publications since the demand for those works was increasing throughout time.

“Changes in the social structure and associated migration of people to cities has increased the demand for cookbooks that were mostly accounted for professional chefs and some ladies of the house that would run big mansions.” (Bockenheimer 1999, p. 116)

As it comes to printing performance was increased by the arrival of Koenig presses (**Fig. 5**) built by Friedrich Gottlob Koenig¹ By introduction of hasty press two people could prepare about 800 prints in opposition to 100 before. With these inventions the process of printing accelerated four times: from 1500 to 6000 characters per hour. (Bienkowska 2005, p. 150, free translation) The next printing houses using this machinery were printing houses of Strabski Stanislaw, Jozef Ungr or Samuel Orgelbrand. (Sowinski 1988, p. 117, free translation)

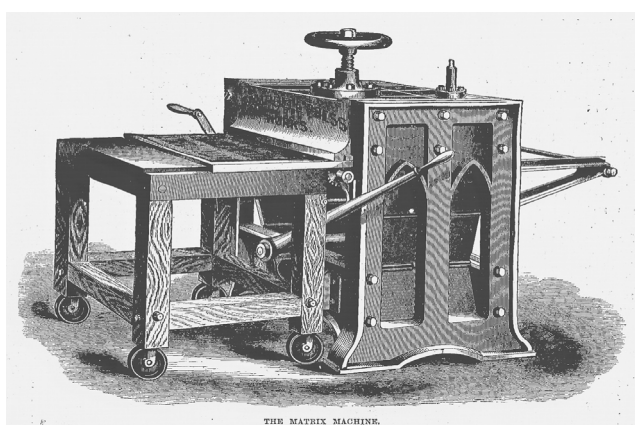


Fig. 4 Campbell's stereotype production machine

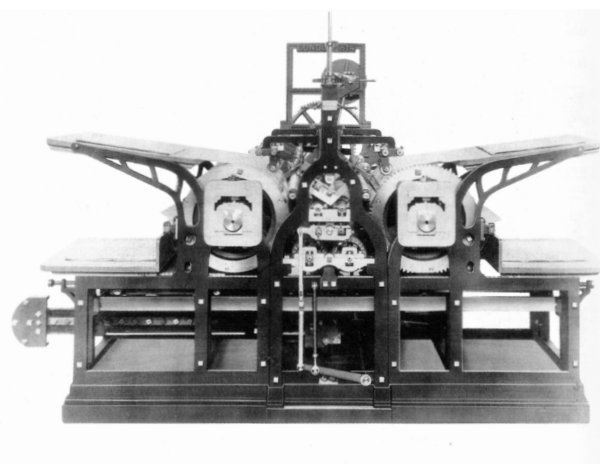


Fig. 5 Koenig's press

1. Friedrich Gottlob Koenig (1774 –1833), a German inventor best known for his high-speed printing press, which he built together with watchmaker Andreas Friedrich Bauer.

1.3 Social changes in the XIX century impacting appearance of Polish cookbooks

In the late XIX century knowledge of the lady of the house could not longer be limited to only how to cook or bake, but also had to include information in the field of science: “Today in the complicated lives we live, the hostess must know the chemistry, physics, hygiene, and above all, must be able to count well due to increasing food expenses” (Gruszecka 1897, p.1). This is why cookbooks from now on could not miss visual representations of information about nutritional value (Fig. 6) (the content of proteins, fats, sugars, vitamins, etc.) of the individual dishes. At the turn of the century cookbooks would illustrate tables of the chemical composition of food, as well as lists of the daily requirement of the human body’s chemical elements supplied by food. By virtue of the analysis of collected material it can be observed that the duties of women were being a housewife, or “the lady of the house” that would also look after social life. It was her responsibility to make guests feel well. Failing this task could lead to oblivion from society, therefore everything related to receptions, breakfasts, afternoon tea and dance evenings were frequently discussed on pages of culinary guides with accompaniment of appropriate illustrations. The authors of cookbooks not only instructed readers as to their social obligations but also gave detailed advices on how to receive visitors, serving appropriate dishes for requested meals, or prior talk with the service.

It can be seen how important role social conventions played - at social gatherings lady of the house had to ensure that guests are not offended in any way. A good hostess had to “like fairy produce the effect of perfection, and taken in this regard efforts should be invisible.” (Gruszecka 1897, p.5) Therefore, some more complex books contained even engravings showing the way of setting a table, dishes and cutlery arrangement or proper serving of representative dishes. Rarely authors would describe the proper clothing when receiving guests and even what kind of music to play while eating. The rush for rationalization and somewhat deprivation of cooking artistry was manifested even in the naming of the dishes adopted to Polish cuisine. The author of “The guide to cook – 465 recipes” dealt with those fanciful namings:

“However, when I happened to hear and read dishes’ titles in foreign language they would not acquire nothing more than sonorous title and incomprehensibility. They are, therefore, such charlatanism, which should be avoided; “Pommes de terre à la maître d’hôtel” it is nothing more than cooked potatoes with parsley. (AD 1847, p. 5-6)

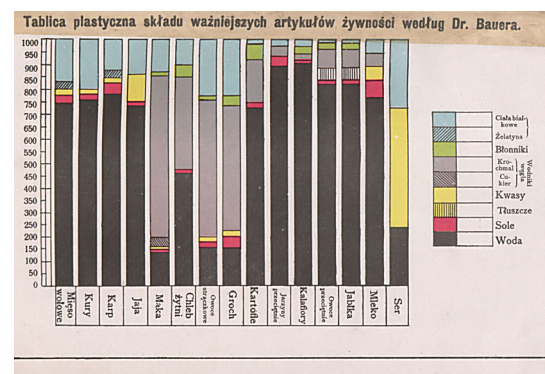


Fig. 6 Table with nutritional value, “Universal Cookbook”, M. Monatowa, 1913

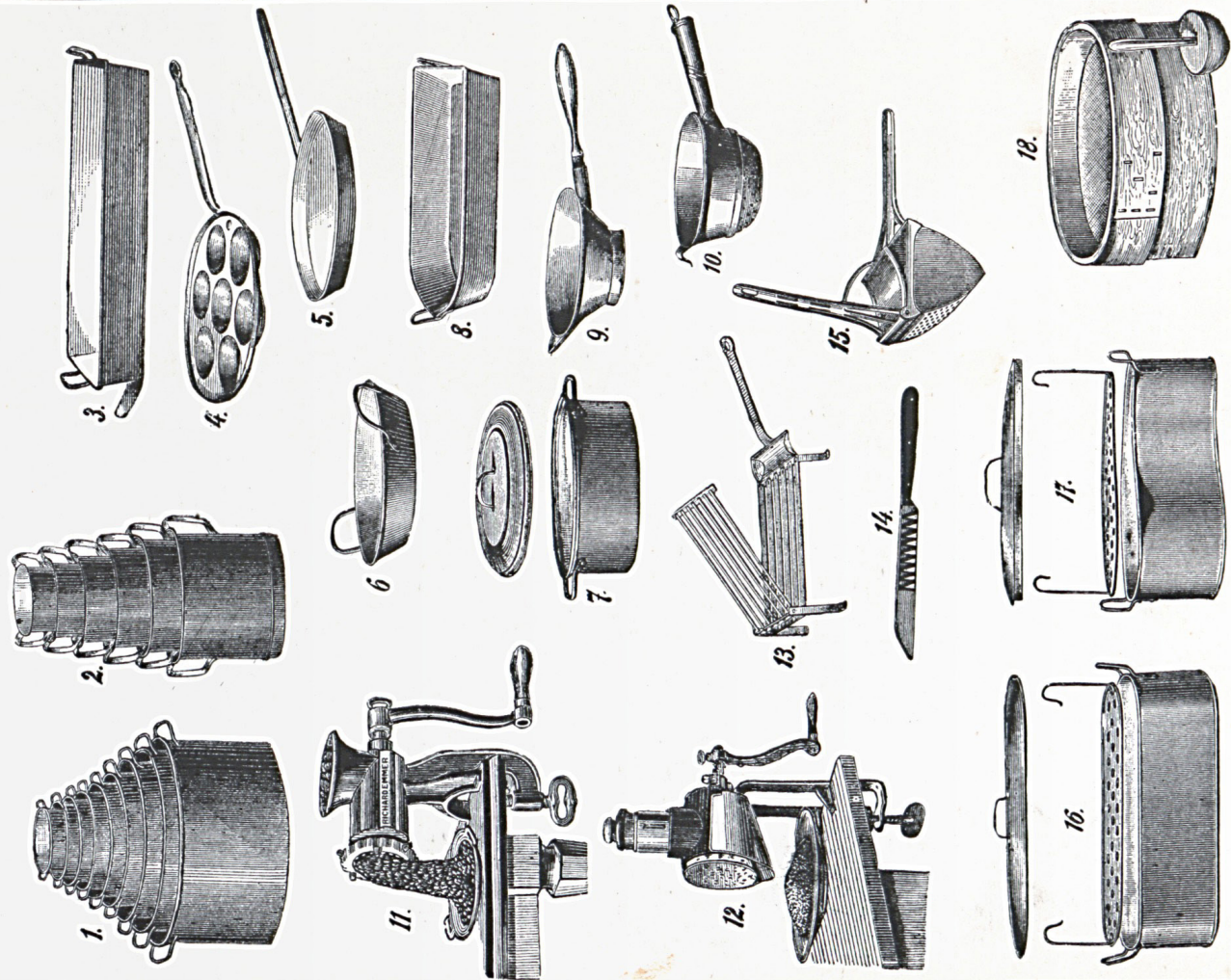
Relations between the state and servants was another very important aspect of social relations that settled in the pages of cookbooks from the mid XIX and early XX century. It has to be remembered that the recipes in those days were hardly created for personal use for ladies of the house. The content of these cookbooks clearly states that the lady of the house have a kitchen to manage and keep an eye on “the service, which should be, so to speak “tamed” strictly to perform tasks as ordered.“ (Norkowska 1903, p. 353) Hiring people to help at home (butlers, cooks and others) was at that time very common, not only by wealthy families. Conforming to the author Chwaliba⁵ (2006, p. 42-45, free translation) ladies of the house did not cook but had to be familiar with the art of cooking to be able to test servants or even educate them respectively. Recipes became more detailed, the quantity of various products started to appear such as pounds, quarters and spoons. Those more precise measurements developed in order to ease and educate servants in order to obtain the best results.

It can be concluded from the analysis of gathered material that growing numbers of people involved in cooking process has also resulted in a growing number of instructional images, that could disclose secrets of cooking, usage of kitchen appliances and widening assortment of products. According to Symons (2003 p. 167-171, free translation) cookbooks were probably often the first place to present latest technology inventions which began to appear in mass production in the beginning of the second half of the XIX century, for example: refrigerator from 1862, gas stove from 1880s, or kitchen mixer in 1870. Perhaps the recipients reading cookbooks first came in contact with ideas for modern kitchen appliances. This advantages of cookbooks quickly got noticed by manufacturers that were willing to advertise their machines (directly or indirectly) on their pages. Besides instructive illustrations images of those kitchen appliances started to appear on culinary publications helping users to understand how they work and what to use them for. (**Fig. 7**) In retrospect, it is seen that these innovations, which initially were for landowners, and upper class slowly infiltrated to more conservative circles, to by the early XX century spread among the people of the lowest social classes. The rural English kitchen were substituted by heavy and large bread ovens and it entails a change in the technique of cooking. Under the influence of the experience gained from years of service at urban homes and various courses rural women began to slowly move away from the traditional diet-

⁵ Andrzej Chwalba (1949) – historian and essayist, professor of Jagiellonian University

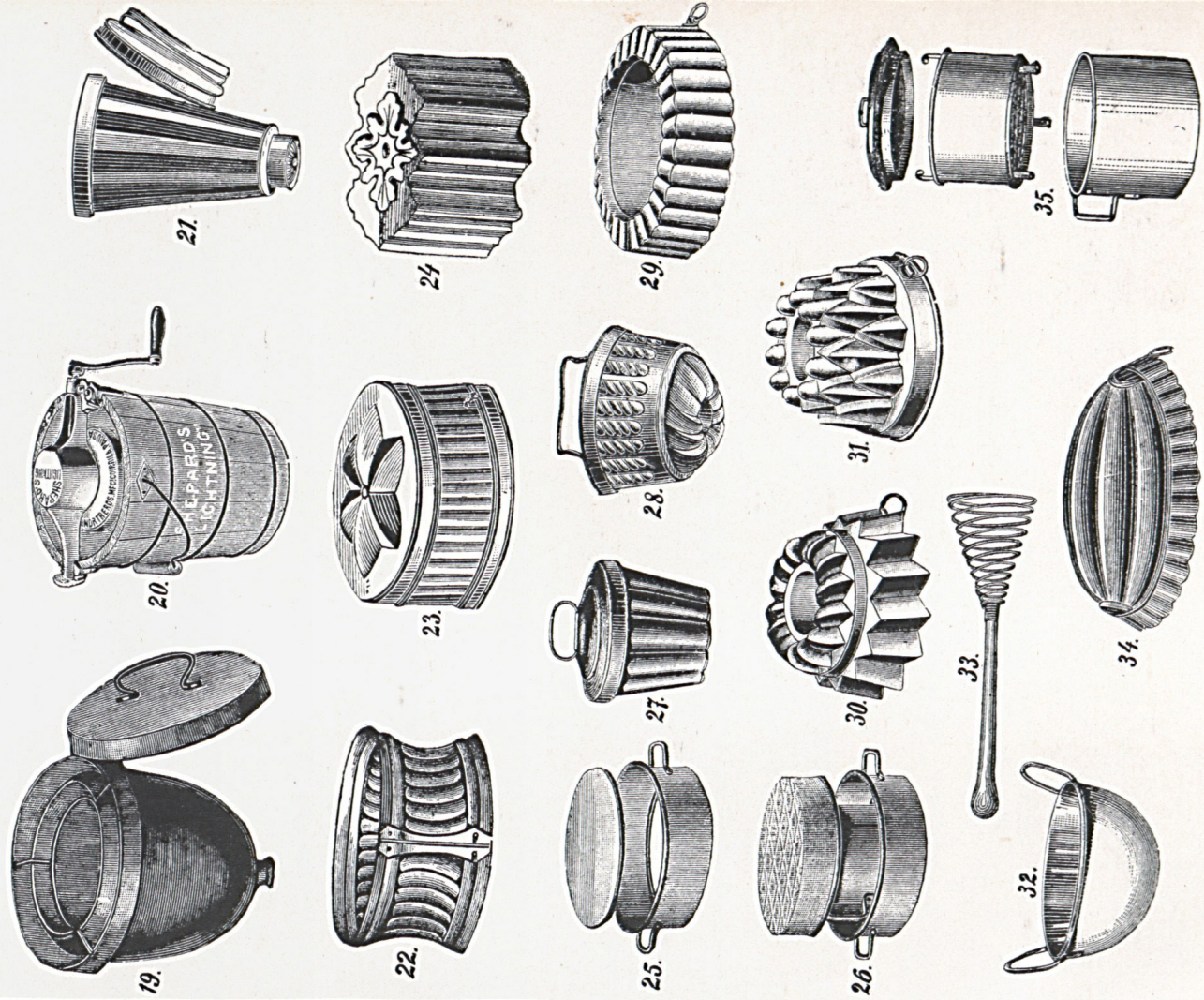
based on potatoes, cabbage, milk and cereal. More vegetables and fruits appeared on tables. In many places it has become fashionable baking cakes according to urban recipes. Preservation of food products mainly in the form of fruit jams and cucumbers, tomatoes and meat became more popular.

Undoubtedly, the development of rail and maritime transport (Fremdling 1980, p. 12, free translation) has contributed to the spread of some of the more exotic products. **(Fig. 8)** Therefore, it shouldn't be surprising to find in the early XX century recipes with luxurious ingredients such as best olive oil, real parmesan cheese, truffles, oysters and shrimps, "which in winter you can get at best market places or canned." (Norkowska 1903, p. 20) New products, not known for the most users of cookbooks needed to be represented visually on spreads. Realistic, colourful representations of new assortment enhanced the knowledge about food products and invited the user to try out new recipes. Also, widening audience of cookbooks that was identified by authors Adamczewska and Mellerowa (2005 p. 143, free translation) in the end of the XIX century forced publishers of Polish culinary works to differentiate them from other publications in order to get noticed and increase sales. Therefore visual representations of food and women cooking, so to speak, images associated with culinary artistry started to appear on covers of books. This brand new concept was introduced very late to a Polish cookbook market in comparison to western developing countries, for example Germany. Yet it needs to be remembered that publishing in the country thwarted by foreign oppressors was a challenge and sometimes almost impossible to pursue.



Tablica z naczyńm kuchennem.

1. i 2. Rądkle i garnki w stopniowanych wielkościach. 3. i 8. Brywanny. 4. Patelnia na jaja i dotki. 5. Patelnia do smażenia. 6. Patelnia bez rączki. 7. Rądelek nikiłowy do duszenia zrazów. 9. Siatko do rosolu. 10. Druszlak. 11. Młynek do mielenia mięsa. 12. Młynek do mielenia bułki i migdałów. 13. Ruszt do smażenia. 14. Nożyk do wykrawania jarzyn. 15. Maszynka do tarcia kartofli. 16. Wanienska do szynki. 18. Siatko do fasowania pasztetów.



Tablica z naczyńm kuchennem.

19. Forma na bomby. 20. Maszynka do lodów. 21. 23. i 24. Formy do lodów. 22. Forma otwierana na pasztety. 25. i 26. Nowe patentowane tortownicze. 27. i 28. Formy na budynie. 29. 30. 31. i 34. Formy na auszpiki lub kremy. 32. Kociołek do bicia piany. 33. Trzepaczka do bicia piany. 35. Patentowany garnek do gotowania w parze.



1. Poziomki. 2. Truskawki. 3. Porzeczki. 4. Maliny. 5. Agrest. 6. Winda. 7. Brusznice (Borówki). 8. Czernice (Jerzyny). 9. Czarne borówki.
10. Czerśnie. 11. Wiśnie. 12. Renklody. 13. Sliwki. 14. Morele. 15. Ananas. 16. Ananas. 17. Brzoskwinie. 18. Melon. 19. Gruszki. 20. Pięwy.
21. Gruszki. 22. Gruszki. 23. Gruszki. 24. Gruszki.

Fig. 8 Exotic fruits, "Universal Cookbook", M. Monatowa, 1913

1.5 Technological transformations impacting Polish cookbook scene during the second half of the XIX century

In the second phase of transformation of Polish manufacture printing, which happens in the second half of the XIX century, we can list the following:

- 1 Further dissemination of new techniques and improvements of printing machines.
- 2 Development of the font foundries and printing utensils.
- 3 The introduction of multi-color printing.
- 4 Using engine motors to move printing machines.

For the turning point of the second stage is considered to be the use of steam engine in the printing house of S. Ordelbrand in 1861. This engine was used not only to move printing machines, but it was also used for the mechanization of production process (such as polishing, paper drying, internal transport, heating.) However, this type of engine was not suitable for small print shops. In smaller printing houses internal combustion engines or electric engines were used. However, as reported by Sowinski (1988 p. 110, free translation) they were installed much later in the years 1896-1914. In general it can be said that in the years 1860-1914 the number of printing machines in Warsaw increased seventeen times. "Number of lithography plants in 1869-1903 increased from 35 to 77. Also further development of stereotypes occurs; in 1903 there is 27 of them." (Sowinski 1988, p. 118) During the second half of the XIX some mechanization of the printing processes occurred. However, typesetting was still done in manufacturing system. In this field mechanization was introduced only in the XX century along with the invention of linotype (Bienkowska 2005, p. 229) (**Fig. 9**), which was used in Warsaw since 1903. Linotype was a threat for handsetting of text, which before that invention was composed mechanically but with ordinary and ugly results. (Deberny & Peignot 1975, p. 42, free translation)

Thanks to registrations of bibliographer Estreihier it can be known that changes taking place in the printing in Warsaw can be best seen on the example of the largest printing houses operating in the second half of the XIX century, such as plant of Joseph Ungr formed in 1841. Publisher has accumulated quite a large capital releasing popular publications, which enabled him to expand the plant and buy modern equipment (back in the '50s hasty press

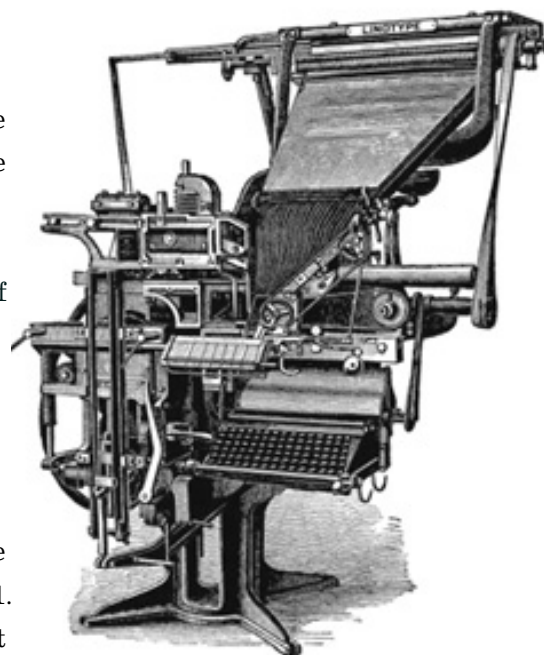


Fig. 9 Linotype machine

occurred and the plant hired 60 employees). With time Ungr arranged type foundry and xylography plant. Printing house published many illustrated publications of Gustav Sennewald or Gebethner and Wolff, (Fig. 10) two publishers of cookbooks from Warsaw. Unger's printing house was leading in the field of printing and his actions in this area have contributed to the development of printing in Warsaw not only through the production of their own but as an example, which forced the owners of other print shops to buy new printing machines. Also in the '40s of the XIX century Stanislaw Jan Strabski's printing house was involved in publishing cookbooks. Strabski was an experienced printer, and at his plant six iron hand presses, two hasty machines and iron presses were installed. Strabski employed over 80 employees. Printing house of Stanislaw Strabski was regarded as the first industrial printing house in Warsaw - modernly furnished and equipped. (This was the first one having a ventilation in Warsaw). This printing house printed works of well-known cookbook publishers in Warsaw such F. Hoesick, SH Merzbach, M. Arct or Gebethner and Wolff. All of these names we find in the production of Warsaw's cookbooks in the analysis. Those significant printing houses in Warsaw were characterized by a certain continuity in development. Amongst new equipment in printing division lithography department headed by Maksymilian Fajans deserved a recognition. In 1853 Fajans opened Department of Art and Lithography in Warsaw. Here first colored litographs came out into Polish lands. This lithographer contributed to improve the lithographic art in Poland to such level as abroad. He also introduced zincography and applied anastatic printing in 1849. (Sowinski 1988 p. 117, free translation) They were the first actions of this kind in Poland. A similar continuity of the activities can be observed in the field of type foundries. Previously mentioned Unger handed over his printing plant to his adopted son. In 1905 he developed a lively activity in the field of casting, as well as selling fonts imported from abroad. It is here where Antiqua Póltawski, first national typeface, was casted. (Sowinski 1988, p. 127, free translation)

The tradition of printing in Warsaw was created by large printing plants which, although under various management, maintained the continuity of development. By skilful focus on production they were able to assure economic conditions enabling not only peaceful existence but also opportunities to invest and modernize production processes.



Fig.10.
Logo of Gebethner and Wolff
printing house

1.6 The beginning of the XX century

The XIX century was called the age of steam and electricity, the XX century was marked by the uses of atomic energy, electronics and the epochal discoveries in physics, biology, medicine, and other areas. Also in publication area changes occurred. Mechanization was regarded as a cause of aggravation of the quality of prints. In time, however, this conviction disappeared and there was admittance that machines can perform much faster and produce pleasant aesthetic results. Yet the period after World War I in many ways was a continuation of an earlier era. Completing the material was extremely difficult in the absence of museums and libraries, which would collect graphics and publications systematically. The largest part of the collection was destroyed in Warsaw during World War II. Library resources were wiped out, most lower rank works were placed in the waste stores. “That era passed away like Atlantis. The remaining traces are barely legible. The works have not been preserved or have been scattered.” (Bilewicz & Padlewski 2008, p. 100) After regaining independence in 1918 Poland was disturbed by political crisis, the economy was slow, devastated by war. The fact to acknowledge is that one third of a country could not read. Paper and printing was poor – they were missing decades of modern fonts, colors, the machines. (Rypson 2011, p. 11, free translation) It would seem that a change in the political situation as a result of the recovery of Polish statehood will radically improve important area of society that is printing. Unfortunately according to Bienkowska (2005, p. 104, free translation) almost no change can be observed either in the workshop or technical level in the organization of production. The overall technical level of Polish printing houses in the interwar period was much lower than what was represented in Europe. Predominant technique was letterpress printing, for which typesetting was prepared mostly manually. Technical progress was possible only in large, economically strong plants that could afford the relatively expensive equipment from abroad. Also typesetters looked unfavourably on the mechanization of the process of typesetting, seeing the danger of unemployment. Until 1939 there was a rule before mechanization of typesetting that remained qualified manual typesetter to machine typesetter. Very rarely there was an allowance for worker without qualifications of manual typesetting. (Sowinski 1988, p. 240, free translation) Considered in Poland for technical novelty offset printing was rarely used up to 1928. Until that time there was not even one offset rotary press working in Warsaw.

XX century was revolutionary for transmission of information and communication. In the '20s mass media came into general use: radio (1922-1923), film (early '20s), TV (1928-1932). Cybernetics introduced by Norbert Wiener in 1948 started the era of computerization and digitalisation of text. As a result the market became saturated and tv and the radio started to be a serious competition for printed publications. Yet as observed in collected material Polish cookbooks started to be produced for even wider audience; as early as during the First World War there was a slow democratization of cookbooks. In addition to publishing by "bourgeois", cooking literature appeared for peasants, workers and poor intelligence. Writing "for everyone" began, designed to satisfy the requirements of each customer: "Despite the dimensions of this cookbook, it tries to adapt to the requirements of all classes and all tastes, not to mention vegetarians, people being on a diet, the sick, nor sportsmen or tourists." (Jolanta 1938, p. 5) It was also simply "fashionable to have a home cookbook, not just notes filled with recipes of mothers and grandmothers." (Meczynska 2003, p. 140)

Cookbooks were not only practical books on how to prepare a dish but they were educative guides. As reported by Chwaliba (2006) in the '20s and '30s more books were written for those who were employing poorly qualified service. Therefore information about the proper distribution of meat, and also black and white step-by-step illustrative instructions showing how to skin or scale animals would appear (this refers mainly to poultry and fish) (Fig. 11.) Some more complex cookbooks included figures showing the way of arrangement of the silverwear or the suitable way of presenting food on dishes or even black and white photographs on how the perfect kitchen should look like. Relatively late photoreproduction developed in Warsaw. The possibility of three-color printing arisen in 1910. (Sowinski 1988, p. 241, free translation) but the process of introducing photographs in cookbooks was much slower. Since they were few black and white photographs appearing during the '30s and slowly becoming more popular throughout '50s only in the '70s publishers of culinary works have a chance to use photographs not only as an instructive visual element complementing text but also as a visual device that represents food in a pleasant, presentational way.

In the '20s and '30s an interesting change happened that can be concluded from reading the material from this times; the authors of cookbooks were trying to instill in their readers the importance of health and taste. In contrast to the former kitchen - it did not



Fig.11. Scaling fish illustration from "Modern Kitchen", 1935

need to be a lot of food, but it had to be the highest quality. Perhaps the emphasis being put on the quality rather than quantity of food reflected on the slow change in the structure of recipes, its composition as well the greater demand for images of the dishes made. Also, decorative covers of culinary works designed by artists during the '30s became a standard helping the readers to quickly identify cookbooks. Their commercial potential started to develop. A lot of publications was printed abroad for example in Vienna, Paris or Dresden as national print shops did not have the appropriate technical equipment. Polish visual language of publications depended on foreign markets, which resulted in foreign influences. Typographical standards and concepts were brought from France with the arrival of typefaces and many illustrations were copies from cookbooks from Germany. Polish cookbooks, despite being recognized on a Polish market did not have its own national language; instead it was based on foreign works. The Committee obligated in 1930 to investigate printing industry found out that from all of the machinery 50% were more than 30 years old. (Sowinski 1988 p. 249, free translation) The same report shows unsatisfying typographical equipment. This report similarly characterized private sector:

“Our private printing industry seeks in recent years to modernize, but most of printing houses have still outdated equipment, which can be explained by the fact that larger plants installing new machines sell old machinery, which are then used for opening new, small printing houses.” (Sowinski 1988, p.250)

1.7 World War II

Such structure of printing and its production was maintained until 1939. According to Bienkowska (2005, p. 131, free translation) the loss of independence virtually stopped printing operations at that time when after the crisis of the '30s certain symptoms indicating the possibility of development can be observed. Many plants have been destroyed during the Nazi invasion in September 1939. Most of the surviving equipment was exported from the lands, and many machines, which managed to survive the war were destroyed in years 1944-1945. (**Fig. 12**) Despite difficult technical conditions and Nazi terror underground printing plants were present, functioning as part of the resistance movement. The liberation of the country was once again the passport to the renewal of printing, but the revival after 1945 adopted completely different forms; form before 1939 have not returned. This date locked up forever long



Fig. 12. Destroyed Warsaw during World War II

chapter of Polish crafty and manufacture typography, which has its ups and downs but always faithfully served the public.

1.8 New Era

The Second World War put to an end old lifestyle. The German occupation forced Polish to radical changes even in the context of everyday life and the most mundane things. The Nazi forces were trying to nationalise aesthetics in an attempt to control all aspects of life. Since 1939 the German authorities decided on food rationing. Citizens faced the spectrum of starvation. “The principle of occupational menu was black bread (from the beginning of 1940 a ban on baking with wheat flour was in effect), jam, potatoes and chicory coffee sweetened with saccharin. In cided cities dairy products become a delicacy.” (Chwaliba 2005, p. 370) Of course in this situation most of the prewar recipes books were useless. Ingredients from before the war were not available therefore there was a demand for new culinary publications adapted to current situation. Their inadequacy eventuated not only from the fact that most of the recipes were impossible to do but also from the fact that even the instructions and prepared menus as well as advices applying to social life were not courteous in the postwar conditions. For the first time on such scale middle and upper class housewives needed to demonstrate initiative and invent new dishes from scratch

such as dishes from beans or carrot pie. At first ideas for improvised recipes mainly spreaded by spoken words. Many of informants still have notebooks, which contain recipes for “wartime” food invented or just written by their mothers or grandmothers (Fig. 13). Perhaps there was no need to wait for versions of these recipes to be published in newspapers or brochures. “Press spreaded recipes for dishes from potato peelings, they were promoting horse meat and rabbits. In 1940 in culinary guidance Elizabeth Kiewniarska describes how to prepare fish soup without fish.” (Chwaliba 2005, p. 370)

Despite food rationing and other obstacles it seems like graphic aspects of cooking publications developed in a steady pace. On covers of cookbooks many new attributes appear: hand-cut lettering, dynamic composition, limited palette of colours used as well as sensation of hierarchy established by incorporating image and type. The ingredients have become separated from the body of text becoming more functional and clear and increasing number of images take over more and more space of the spread.

After War, the new, communistic political system initiated by Stalin⁶ in ‘40s and continued by Polish authorities up until 1989 would require new rules of social life, a new philosophy and a new approach to cooking hence cookbooks. As reported by Bockenhein (1999) in a society where everyone is equal, there could be no servants as in the previous century, which would contributed to changes in the needs for recipe books.

Another important consequence of World War II was that many women of upper and middle classes had to for the first time in life take on the preparation of meals from start to finish. Women that so far only guided servants or cooks had to now deal with everyday cooking.

“My mother cooked only in time of war because before the war our house-keeper cooked. It was only during the war ... but my mother knew very well how to cook” [Interview with Janina]

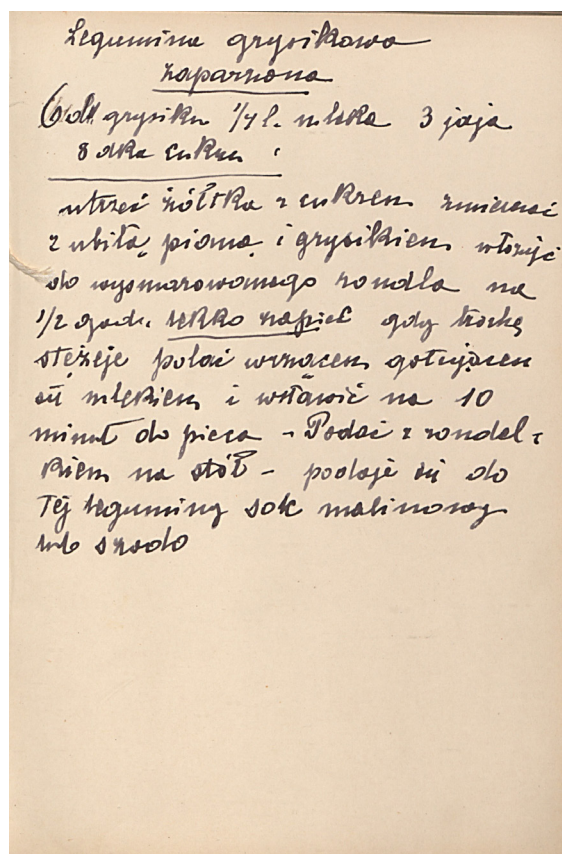


Fig.13 A Hand-written recipe from times of World War II

⁶ In 1943, Stalin made efforts to rebuild Polish communist party. He created Union of Polish Patriots, to become an agent to aid the legitimization of puppet state he planned to set up in war-ridden Poland. This led to the creation of People's Republic of Poland and Polish United Workers' Party. Having little popularity, majority of Polish communists were dependent on support of the Soviet Union.

Often women – suddenly deprived men’s care – needed to combine keeping household with obtaining funds for survival. Then the part of the responsibilities, including those related to the kitchen was taken over by children.

Already during the World War II there has been a slow democratization of cookbooks. In addition to “bourgeois” publications cookbooks for peasants, workers and poor intelligence emerged. Authors began to write universal cookbooks designed to satisfy the requirements of each customer:

“Despite the slim size of this cookbook I tried to adapt it to the requirements of all the classes and all tastes, not to mention vegetarians, those who are being on a diet, sick ones, sportsmen or travelers.” (Jolanta 1938, p. 5)

In communism “Books were created in the most difficult times. A new political reality of post-war Polish, new economy of the current “socialist“ system led to the gradual disappearance of cooperation between artists, designers, artisans and authors“ wrote in his book an art critic Piotr Rypson⁷. (2011, p. 5). After the war only few artists were able to take up the art of composition. A few also learned this profession in academia. Industry in that time was nationalized and esthetics of products and publications were controlled. The national press, magazines and book publications were subjected to strict communist censorship. Soon there was a regrouping and nationalization of bookselling. In 1950 “House of Books” was appointed, which gradually took over about 90% of retail sales. But “even with the almost complete blockade of information Polish society became aware of Western models of living, fashion or kitchen furnishings.” (Mrozek 2001, p.19) Yet after 1955, in a period of a certain degree of liberalization many artists could benefit from allowance of trips abroad so that they could become aware of design and trends on the West.

In the second half of the XX century mass media quickly have taken over many functions performed by literature. Because of new technology there was a conviction that Gutenberg’s era will come to an end. This thesis was claimed by the Canadian sociologist Herbert M. McLuhan in his work called “Gutenberg Galaxy” published in 1962, which won considerable acclaim and recognition. Thus life verified these predictions. Production of books over the last half century showed solid growth trends. After World War II the quantitative and qualitative leap was so striking that the author Robert Escarpit later aptly described it as a “revolution of books.” (1965) It

⁷ Peter Rypson (Born in 1956), Polish art historian, curator, critic, and publicist. Author of the book “Against all odds” about Polish graphic design of period 1939-1945.

intensified after the Second World War and generated a very rapid increase in production caused by the increase and diversification of reader's demands. Among many complex reasons for this situation the most important indicators are population explosion, low rate of illiteracy (in "1951 the rate remained 2-3%, in 1938 it was still about 20%") (Bienkowska 2005, p. 216) spread of education, increase of leisure time contributed to reading, and progress in the production and distribution of books.

Despite the significant technical progress throughout the years (production capacity of printing houses has increased 5 times from 1950 to 1968) Polish printing did not belong to the modern type printing. With permanent shortages of materials and their poor quality, the average level of prints was low or mediocre.

Polish housewives had to wait almost 10 years after the end of the war for modern and customized (at least in the intentions of the writers) cookbook in developing social reality. Only in 1955 Polish society got into his hands the first cookbook that would fully meet the needs of every citizen of communistic Poland. The book, which is issued every year, for the whole communism era (or even longer) in capital of 100 or 50,000, which meant that it could get to almost every home. It was so popular that in the second half of the '70s was almost the only publication available on the culinary market.

1.9 Berger's "Polish Cuisine"

This cookbook was the "Polish cuisine" (**Fig. 14**) edited by Dr. Stanislaw Berger⁸. It has very extensive chapters on proper nutrition, as well as the rational unit kitchen and pantry. It would give relevant information on buying, storing and preparing food. Recipes had a modern layout with separated ingredients list given in detail and also detailed tables of information about nutritional value of the meal before each recipe. This structure was very often used in cookbooks from '50s and '60s. Also many illustrations and photographs can be found - some in full color - that depict both the technique of making more complex meals as well as how the finished dish should look like. Many illustrations were also devoted to such things like how to set dinner table for Christmas. The reader could find texts about modern appliances for easy living. It contained substantial chapters on nutrition, ill children and nursing mothers. It was extremely innovative but its aesthetics remained much to be desired: ugly paper, unsuccessful quality photos and

8. Stanislaw Berger (Born in 1923), a Polish biochemist and nutrition expert, the author of bestseller "Polish cuisine."

huge size did not persuade the customer to use it. On the other hand, this cookbook, with its scientific introduction, with figures showing how to prepare more complex dishes step by step, cookbook with recipes of simple dishes must have been a great help for those, who only took their first steps in the art of cooking. In cookbooks of these times the authors advised on how to structure the work in the kitchen. The cook has been thoroughly instructed in which order he should carry out various tasks. They would even propose an interior design of space - everything for women to be effective and who started to have a job. It was an important factor, which influenced the culinary revolution. First, women can spend much less time to work at home so preparing meals require express dishes or methods not commonly used yet, such as the supply of products, ahead preparation, which greatly reduced the time of making dinners. Happy were those citizens, who could praise with such miracles of technology as the refrigerated cabinet (the predecessor of the refrigerator), ovens and other appliances (for grinding meat, vegetables, etc.). Over the years, more and more appliances appeared in Polish homes making cooking more sufficient and perhaps more courageous.

In cookbooks from that era derogatory descriptions of the past were used to convince the reader that the socialist system will take care of the best interests of every citizen, and that only by following socialist instructions citizens can secure their health and well-being:

“The socialist system fore fronts the good of each citizen and continually strives to improve his existence. Therefore, the issue of rational eating in the countries of socialism has particular importance.” (Berger 1955, p. 4)

and:

“Rational and healthy food of citizens is the basis for development of socialist society and, therefore, developing the science of nutrition and the promotion of its principles among citizens, is one of the objectives for the rulers of Polish People’s Republic.” (Berger 1955, p. 3)

Interestingly, this aspect, although very heavily exposed in the publication from 1955, has been very limited and sanitized (or maybe just camouflaged?) in later releases. Both discourses - scientific and political - are intertwined with each other in inseparable manner: the best results are achieved, after all, by socialist science and socialism is the most rational and scientific. By reading the next issue of “Polish Cuisine” by Berger it can be seen that while the socialist propaganda very quickly stopped, scientific discourse remained the main language of this one of the most important cu-

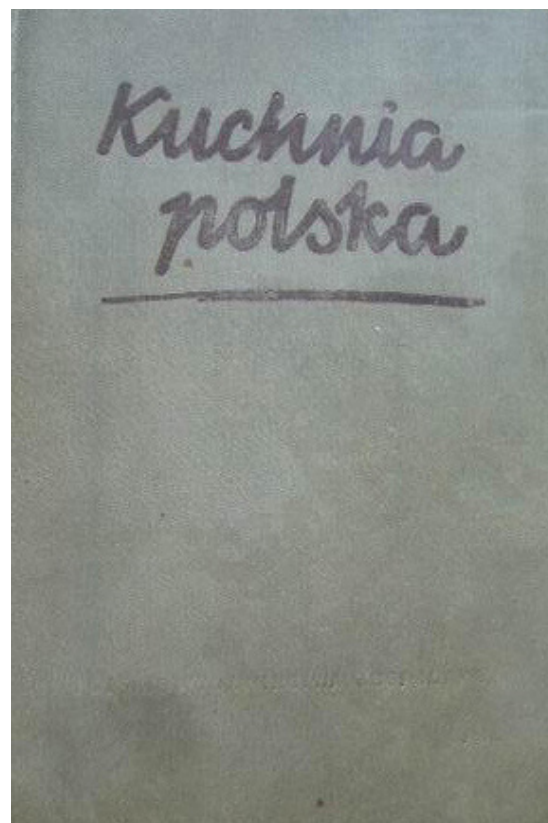


Fig.14 First edition of famous “Polish Cuisine”, 1952

linary publication. The human body is no longer the body and the spirit, which must be taken care of. In the era of socialism the body was increasingly seen as a complicated machine supplied with nutrients. The meal had to be balanced but this didn't mean that it had to be large enough to satisfy hunger or be tasty.

1.10 “Polish School of Graphics” impacting Polish culinary books

During the '60s among the prevailing dreariness in publications the so-called “Polish School of Graphics“ appeared, which focused on book, poster and advertising design, which is famous in the world today, still appreciated and imitated. From the article in Culture.pl (2014) the informations can be retrieved that for two decades, the '60s and '70s the management of large publishing houses would cooperate with artists that developed graphical editing. Artist dealt with not only illustrations, but the overall composition of the book: graphic elements, typography, layout and proportions. For the first time in history Polish cookbooks were seen as a whole piece to design. Polish School of Graphics was characterized by the simplicity of use of shorthand, synthesis and symbolism. This design approach could be seen on covers of cookbooks from that era, that would use limited amount of colour and symbolic illustrative elements. Also illustrative decorative elements and appropriate typography appeared inside of recipe books in order to maintain consistency of visual language throughout the publication. To this can be added the painterly, moodiness, humor, reference to the sensitivity and imagination of the reader - the viewer. (Bienkowska 2005, p. 234-235, free translation) Full color photographs of main dishes were often added to the text, sometimes taking even a whole page in the spread. Yet the quality of printed works was far from exceptional. Only in the '80s thanks to Japanese technological innovations modernized printing could bring efficient results.

1.11 The changes in the 1970's

The '70s was time of development of housing, infrastructure and culture. There was a certain improvement of standards of living. Steadily increasing economic growth required the modernization of obsolete industry and introduction of already applied to the West modern technology to replace the old Soviet completely inefficient solutions. According to Chwaliba (2005 p. 312, free translation) The shelves in markets were flooded with new food prod-

ucts unavailable before. Polish monopoly for culinary literature was broken. Along with the development of socio-political stage the situation in the publishing market also altered. Handing out more and more publications recipe books were becoming more and more diverse. They began to move away from scientific discourse – in most of cookbooks descriptions of the process of digestion and nutrient table completely disappeared. The idea of what to cook started to be more important. Authors at the very outset reassured: “Do not worry - we do not have the intention of giving you a lecture about the role of protein, carbohydrates, fats, vitamins, etc., but we think that these are the informations that should be known to every civilized man.” (Lemnis & Vitry 1974, p. 10) Next the reader meets with completely different vision:

Food is not only a sad necessity, but it can also be fun and pleasure. Someone even said (and rightly so) that it is not a pleasure available once in a lifetime, but even... three times a day. (Lemnis & Vitry, 1974, p 11)

While most of publications from ‘50s and ‘60s were eagerly masking or ignoring the problems confronting the socialist economy, such as shortages, the authors of cookbooks from ‘70s spoke openly about problems, which citizens of Polish People’s Republic needed to face. Therefore advices such as not discarding dried edam cheese because it successfully replaces the “expensive and unattainable anyway parmesan” (Lemnis & Vitry, 1974, p. 59) should not be surprising. The authors also recommended maintaining a reasonable inventory at home in order to not be stuck in the queues. This freedom of writing echoes another political changes. Moving away from full control and opening to the world has flourished publishing market of cookbooks. The ‘70s and ‘80s were the beginning of the ongoing trend toward greater diversity of culinary publications. It needs to be remembered that this boom for diversity and regional cookbooks began at the time when only few people could go abroad. And yet, judging by the number of publications issued people were very willing to reach for international cuisines. The end of the ‘70s and mid ‘80s is the economic and political crisis, which decisively contributed to the collapse of the art of printing. The use of low quality materials and disregard for the rules of aesthetics resulted in low standards of the book until the beginning of the last decade of the XX century. In the ‘80s the printing changed its method from stacking individual fonts and other graphic elements in a column published ready to print to desktop publishing. Current computers have revolutionized printing. The text for

printing are prepared on the screens and transmitted to the boards, which then is used to make printing plates. Also ongoing political changes reinforce the Polish publishing market:

1.12 In liberated Poland

“The turn of the ‘80s and ‘90s started the privatization process of state publishing houses. Particularly important was the abolition of censorship and preventive rationing of paper that have greatly hindered publishing activities. All this contributed to the development of Polish book market, which changed in terms of editorial unrecognizably. Many years cut off from the world of literature resulted in an amazing demand for all types of positions.”
(Bienkowska 2005, p.s. 140)

After 1989, the date in which communism had fallen, all aspects of life in Poland started to rapidly change. From this moment the market for cookbooks could develop without any obstacles. Today the number of categories, which cookbooks can be divided had grown enormously. The ‘90s was a time to discover new flavours and products, as well as the cuisine of different regions of the world. This changes required the ongoing adjustments in visual language of such publications which the reader could witness throughout times. In the mid ‘90s there was another threat. While the world’s graphic design felt more and more saturated by aesthetics of post-modernism supported since the mid ‘80s by revolutionary computer technology, in Poland it was time to face the amateur mediocrity flooding the shelves of Warsaw bookshops. There was no intellectual discourse about graphic design whatsoever. Only in the end of the XX century interesting cooking publications stood out above all the previous ones by the consistency of the whole publication, attention to proportions, properly selected typography and new ideas for pagination.

1. 13 Conclusions

It can be said that changes in social structure amongst Polish society during the XIX century have impacted the structure and graphical content of cookbooks such as layout, introducing measurements and quantities to the text and slow increase of amount of images. Broadening audience (c. 1850s cookbooks started to be written for ladies of the house and servants instead of just professional chefs) caused new demands that awaited new graphic solutions. Thanks to technological input and first inventions that allowed introducing lithographic illustrations these types of publications could answer the audiences’ needs by adding visuals of products

and kitchen appliances to its content making cookbooks more efficient for users. Because of that culinary publications could slowly start to appoint culinary trends, improve the knowledge of cooks and enhance the legibility of text. Cookbooks became a powerful tool transferring ideas and messages as well as reflecting the societies' stage of being and its needs. Yet even a cursory review of the technical and technological capabilities makes us aware of the fact that in the field of printing and typesetting were all the time dependent on foreign manufacturers up until 1989, when Poland took a course of democratic country. Until then Poland have never produced printing machinery or equipment. Therefore, the area was delayed relatively to the leading European countries. We must objectively admit - in the field of printing technology Polish works were dependent on the availability of the developments of leading European achievements.

The visual language of Polish cookbooks underwent a great transformation throughout the last two centuries. These changes correspond to the revolution of printing and technology, changes in political system in Poland, as well as constant shift in social relations. The most visible changes, at first glance, are the ones that are corresponded to technological inventions. Other factors that influenced the visual language of Polish cookbooks were changes of preparing meals and availability of products, relationships between servants and the state, women's labor, trends and the great impact of foreign invaders that were controlling the publishing market and other aspects of life.

Chapter 2

Bookbinding and covers of Polish cookbooks

2.0 Introduction

Following research deals with cookbooks – a collections of recipes and not only a recipe itself. Therefore visual elements of editorial nature cannot be neglected. One of the visual aspect of cookbooks which has been gradually changing is the cover and binding. Appearance of covers and the way books were binded and decorated throughout years was in constant shift. It was mainly caused by technical inventions, political situation in the country, changing function of books as well as the audience. It cannot be forgotten that years under occupation of Austria, Russia and Prussia during the partition period (1795-1918)¹, and the continuing presence of foreign forces on Polish lands up until 1945 ending with communism up to 1989 significantly influenced the pace of development and esthetics of covers as other visual elements of cookbooks.

Despite this ancient and glorious tradition of bookbinding in Warsaw research on that matter never reached even the popular outline of its history. One of the major obstacles in these endeavors is the scarcity of archival sources of such specific types of publications and still under-recognized resources of Warsaw covers surviving to the present day especially from the XIX century. The effort to overcome existing problems signaled above will not exhaust rich and complex history of the Warsaw bookbinding. However, a summary and analysis of the achievements will also be a convenient starting point for further research in this field.

2.1 Warsaw Bindery Guild

The first element, which impacted the covers of culinary publications as well as other printed works was an appointment of Warsaw Bindery Guild. (Fig. 1B) Conforming to Pokorzynska (2005, page 3-8, free translation) in Warsaw during in the XVI century they were only 1-2 bookbinding workshops. Later their number began

1. It needs to be remembered that during Partition period Poland's autonomy was abolished and Poles faced confiscation of property, deportation, forced military service, and the closure of their own universities. Russification of Polish secondary schools was imposed and the literacy rate dropped dramatically. Meanwhile, Prussia Germanized the entire school system of its Polish subjects, and had no more respect for Polish culture and institutions than the Russian Empire. It was extremely difficult to publish and preserve national culture.



Fig. 1B Flag of Warsaw Bindery Guild

to increase so that in 1699 under the privilege of King Augustus II the Warsaw Bindery Guild was created. Privilege admitted monopoly on binding books and giving bookbinders the right to sell them. The publishers of cookbooks were obliged to use the services of masters. Therefore since 1699 cookbooks from Warsaw along with other written works were binded by the workers of Warsaw Bindery Guild. The XIX century was the period of the collapse of bookbinding because the potential was directed to the development of technology for publishing issues neglecting its artististry. It caused mediocre results in Polish binding, which departed far from exceptional effects throughout the whole century. Perhaps workers of bindery guild binded cookbooks on special orders for particular clients. The form was a result of the individual preferences and wealth of the owner and the skills and technical abilities of craftsman. Yet those single culinary publications are scattered throughout Poland therefore impossible to track down. Vocational education and granting authorization to practice the profession of a bookbinder was laying within the competence of the bindery guild. It began with several years of apprenticeship in the workshop of a master and ended with an exam. Only this test was entitling to establish and run own workshop. It strongly weakened the role of the guild that lost its monopoly by introducing the idea of capitalist-based market in this profession in the beginning of the XX century.

2.2 Forms and materials

In the XIX century cookbooks differed from the ones that are known today. They varied in materials used, appearance and decorative form. Yet the format of culinary publications seems to stay quiet alike from the findings from the beginning of the XIX century up until 1920s. The size of Polish cookbooks of the XIX century varied from 18cm up to 22cm of height and was the most common. Those two formats (7,5 x 5,5 inches and 6 x 9 inches) are comparable to the two well known book formats of today usually used for paperbacks (smaller) and hardcover books (larger). Those formats are working well in terms of functionality; cookbooks of this size are compact, easy to use and carry. Yet above mentioned formats were so commonly used that distinguishing a cookbook from other publications judging by the format and its inner appearance was difficult, even impossible. With time and development of technology the production of larger formats became achievable. The competi-

tion in the market of culinary publications starting from 1920s was high and many publishers looked for a way to differentiate them from one another in order to gain attention and increase sales. In the 1920s, when the audience for cookbooks was much wider than in the beginning of the XIX century printers began to produce cookbooks of height up to 26cm. This freedom of format can be also linked to the origins of usage of commercial photography representing dishes in cookbooks produced in Warsaw as well as the introduction of more dynamic composition. This especially stands out in cookbooks from 1970s up, where images of prepared dishes started to occupy a great space (even multiple spreads) in culinary publications. In the late XX century larger formats of cookbooks, filled with colorful, tasty photographs of food, well-chosen typography and dynamic layout in which this typography harmonizes with imagery can be perceived as albums. It relates to the transformation of perceiving food itself. Today's Polish culinary publications aren't only manual guides how to perform a task of preparing a dish but they fulfill the esthetical needs of a modern consumer – who – isn't only tasting food and cooking from the recipe but he's indeed visually tasting the very idea of this two concepts. Larger formats of cookbooks may not be as functional as the standard ones; they weight much more than a standard paperback yet their duty of esthetically pleasing the reader when he flips through the pages can be accomplished. (Fig. 2B and 3B)

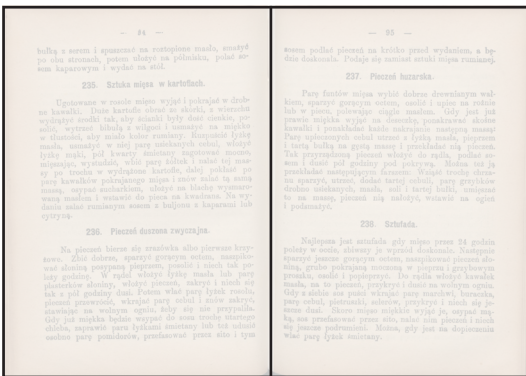


Fig. 2B Common used format of Polish cookbook during XIX century (19cm x 13cm) ("A practical Warsaw cook containing 1,503 recipes for various dishes, baking cakes and preparing pantry," Author Unknown, 1889) in comparison to Fig. 3B modern format of the late XX century cookbook (26 cm x 20cm) ("Menu for every occasion," Michałowska E., 2000)



An essential difference can be noticed by the analysis of collected material in cookbooks, such as paper used. In Poland rag paper was used up to first quarter of the XIX century. It was more expensive but much more durable than later used wood pulp. Thus culinary publications of that period, despite their age, could be still considered in presented research. Wood pulp became very popular in mainly because of its cheapness, which lowered production costs significantly enabling greater audience to reach for books. Yet paper produced from wood pulp is very acidic causing pages to brittle and become yellow. It also increases foxing, which appears throughout many publications in research. In the '80s of the XX century publishers of Polish cookbooks started to print pages with photographs on a thicker coated paper finished with gloss, keeping the rest of pages printed on standard uncoated paper, 60 to 90 grams of thickness. Perhaps the main purpose of paper choice was navigational as well as to make photographs stand out. By printing images on coated glossy paper vibrant look and higher quality can be achieved. The closer to the end of the XX century some culinary books started to be produced on thicker, alkaline (acid-free) coated paper with gloss, which prevents foxing and keeps recipe spreads more durable. Alkaline paper tends to hold ink better so that colors are brighter and prints look better. This high quality of print as well as all of the components seems to be critical for success of any today's' Polish recipe book. (Karon 2000, free translation)

The interesting fact is that when Polish cookbooks were printed on uncoated plain paper the user might feel somehow invited to underline important parts of the recipe or make notes on the margins of those books, which was quite common. On this type of paper it is easy to write on either with a pen or a pencil, which isn't that effortless when it comes to coated glossy paper. The high class quality paper seems to intimidate the user as it (the cookbook) expects to be left untouched. This change of printed material along with visual adjustments caused cookbooks to become less utilitarian. The excellence of print and paper of recipe books from modern times became a determinant of high valuable editorial, even collectible piece the same as the food became an artistry.

2.3 Early Covers

The lack of reliable information about Warsaw bookbinding makes the use of collected knowledge from other areas of the history of books. The cover, the outer part of the book consists of two lay-

ers - the inner - stiffening cardboard or heavier paper (in the old luminaires - wood) and an outer part covered with material. The earliest covers were made of wooden planks covered with skin. XVII century was dominated by lighter but not less durable covers protected by parchment. In the XVIII century a return to leather fittings can be seen but as far as the XVI century covers were decorated with blind embossing, the XVIII ornaments were glazed and covers were made not of wood but of cardboard. (Pokorzynska 2005, p. 15, free translation) The main and primary objective of bookbinding of cookbooks in the XIX century was to protect them from damage and make it easier to store. The purpose of the bookbinding was usually storage in the library (or any other assemblage, for example archive). These library bindings differed from one another by craftsmanship, choice of materials, decoration and associated changing trends. The most common was a half-leather binding. Over time, it began to be displaced by more modest but no less durable half-cloth binding preferably from flax fibers.

In the second earliest example (**Fig. 4B**) of Polish cookbook in research from 1783 written by Wojciech Wieladko², half-leather binding can be found and this type of bookbinding continues almost to the end of the XIX century with only few exceptions.

Cookbooks from XIX century published in Warsaw were binned half-leather in which covers were coated with marbled paper and corners and spine are reinforced with stripes of leather, linen or buckram. Often two kinds of material was used. The root of such a procedure has been probably savings. In addition to the economic reasons there was also practical justification; linen corners are resistant to abrasion, which could happen while putting book on the shelf. Paper and similar skin color was used and after the execution of cover the entire surface was spotted by dark dye. Supplementation of half-leather covers in the early XIX century was clustered marbled paper (**Fig. 5B**) ('30s and '40s), carriage marbled paper and during '60s - mottled paper. In the '70s and '80s great popularity was gained by half-leather bindings made of dark brown leather with grained texture in which covers were covered by linen.

In the second half of the XX century publishing issue phenomenon appeared. On behalf of publishers bookbinders would bind all expenditures of books or large parts of it. Technologically unprepared Warsaw bookbinders were losing in the competition with bookbinders from Kyiv or Viennese. For rapid, massive production of covers most suitable raw material was cloth so-called "English

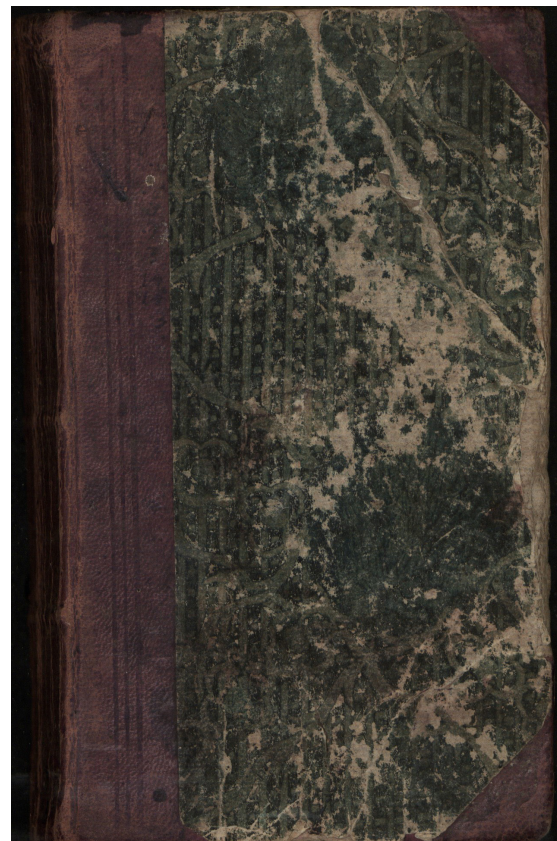


Fig. 4B Cover of cookbook from 1783, "Excellent Chef", Wojciech Wieladko

2. Wojciech Wieladko (1749 -1822), a Polish nobleman, historian, poet, translator, author of extremely popular and frequently reprinted cookbook "Excellent Chef". The book was a translation of the French "Cuisinière bourgeoise" written by Menon. Although Wieladko knew the first ever written Polish cookbook "Compendium Ferculorum" by Stanislaw Czerniecki, an "Excellent Chef" does not contain any recipes from the "Compendium ferulorum" and describes the popular French cuisine.

calico” (Sowinski 1988, p. 133, free translation) In 1940s special type of cover, which is a soft cover binding appeared. It differs from the usual hard cover that instead of cardboard heavier paper is used. This allows the cover to remain flexible and allows it to bend. Those types of covers appeared for the most of the XX century cookbooks. Only in the ‘90s most of the cookbooks had their covers made of laminated cardboard.

2.4 Decoration of covers

Functional book binding requires placing a titulary. In addition to it covers have richer or more modest decorations. All of gathered cookbooks from the XIX century did not have any decoration or even a titulary on the outside part of the book. As mentioned before covers served protective rather informative role; the title of the work and author’s name along with additional informations was printed on the title page. The reader was inclined to open up a book in order to get any information about what he holds in his hands. It needs to be remembered that the development of production and dissemination of books was hampered by industrial backwardness of the Polish lands and the preventive and repressive censorship of the occupants in the course of partition period (1795–1918). Warsaw during that time belonged to the Russian partition, in which censorship was the most severe. Foreign oppressors stood in the way of developments of Polish productions in order to suppress national ties. Cookbooks from Russia or Germany had significantly richer decorations – the titles were gilded with gold, embossing was present as well as vignettes, ornaments and illustrations. Sadly those decorative elements aren’t present on Polish culinary publications. Only in the late XIX century as publishers took control over the entire book making process, they began to see the cover as integral to the rest of the book. It was also connected to widening audience; the cover designs could reflect the content, set the tone for the reader or attract the customer. Timidly, typography would appear on them thus covers would start to play informative role as well.

First titulary with decorative rim on the cover as well as illustrative elements was placed in 1860 on cookbooks published and written by Lucyna Cwierzakiewiczowa³ called “365 dinners for 5 zloty” (Fig. 6B) On the center of the cover simple illustrations of medals

3. Lucyna Cwierzakiewiczowa (1829–1901), a Polish writer, journalist and author of Polish cookery books.

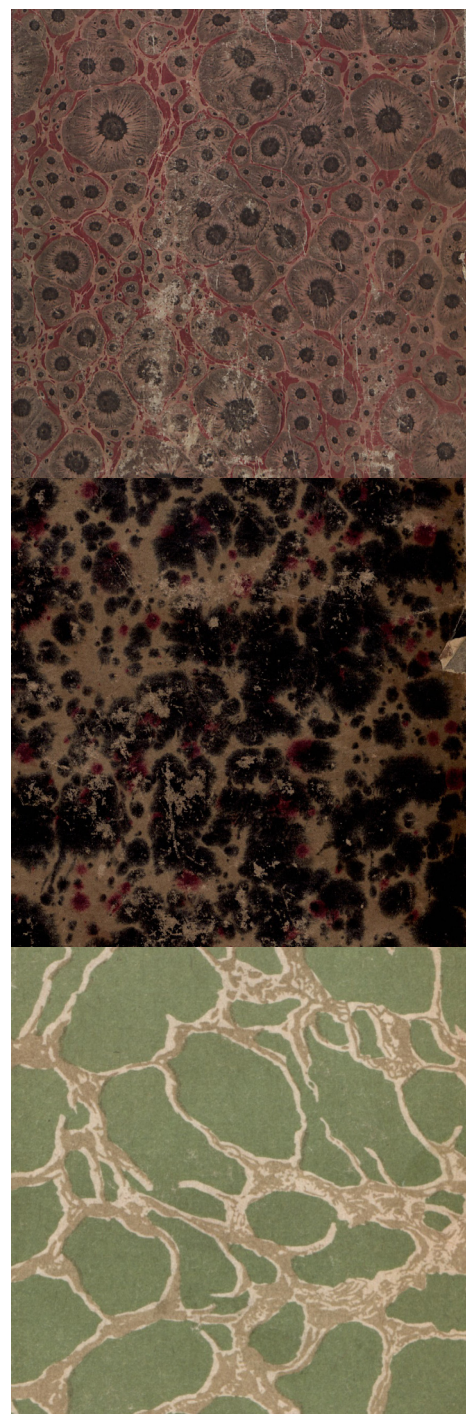


Fig. 5B Examples of different marbled paper used for covers of cookbooks throughout XIX century.

were placed. Those medals represented winnings in different types of exhibitions promoting health and healthy life style. Those so-called Hygienic Exhibitions organized in Warsaw were the biggest in this part of Europe and enjoyed great popularity among the inhabitants of Warsaw. Cwierzakiewiczowa as a self publisher recognized that placing trophies of victory on such popular events on the cover of her cookbook will bring more audience and thus greater sales. It is an essential fact that her cookbook was the first one and the only one placing visual elements on cover in the XIX century. “365 dinners for 5 zloty” became a tremendous success even beating sales of books of the eminent Polish writer - Henryk Sienkiewicz. Boleslaw Prus, another outstanding Polish writer recognizing an important role of “365 dinners for 5 zloty” once wrote: “The sacrament of marriage requires the following qualifications: age of consent, free and unconstrained will and 365 dinners for 5 zloty.” (Włodarczyk A. 2012) Interesting fact is that Sienkiewicz’s covers of books from the same period weren’t decorated and thus didn’t attract attention of the customers while sitting on the shelf in the bookstore. Perhaps the entire success of Cwierzakiewiczowa’s cookbook cannot be assigned to decoration of its cover but it is a proof that the functional cover with titulary and decorative elements is a powerful tool that captivates consumers eye, transfer ideas and helps to distinguish books from one another.

The first illustration on the cover of Polish cookbook depicting medals from winning exhibitions had nothing to do with cooking or food. The idea and possibility of placing imagery related to cooking artistry was brought to life only in the beginning of the XX century. Covers with illustrations of food or cooks became the most popular decoration of Polish covers. It can be concluded that from that moment cookbooks became a separate publishing category that deserved to be properly decorated in its own and unique way. With development of different technologies and widening audience as well as changing trends imagery placed on covers was in constant shift. First illustration found on the book cover along with the title and name of the author is from the cookbook written by Marta Norkowska, “The Newest Kitchen” from 1904. (Fig. 7B) Litographic illustration produced by Jan Cotty depicts women caring a bowl of soup. On the back cover titles of different publications of publishing house were placed in order to advertise other works.

Another cookbooks written and published by Cwierzakiewiczowa after great success of her “365 dinners for 5 zloty” and pioneering the concept of placing titulary on culinary publications continued

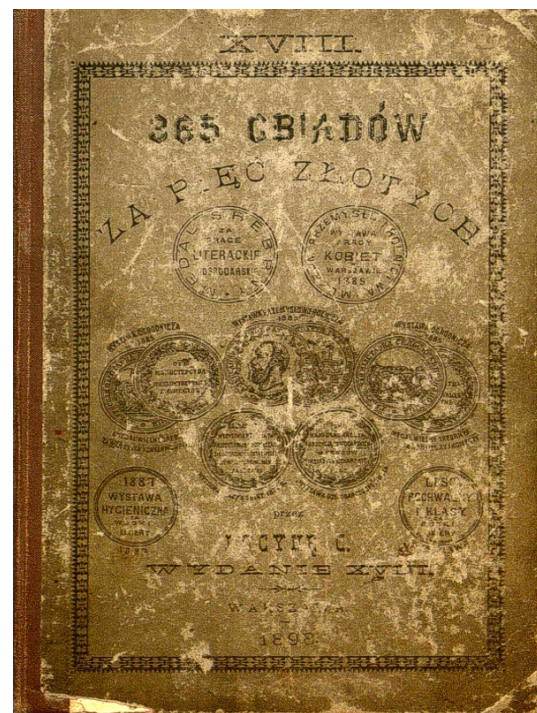


Fig. 6B First cookbook cover with illustrations, “365 dinners for 5 zloty”, L. Cwierzakiewiczowa, 1860.

to position titularies on covers of her books. In the first decade of the century modest vignettes - a narrow rims that implemented text appeared. Timidly other publishers started to follow that lead placing women cooking, vignettes and titles. Later on, in the second decade colourful illustrations depicting food emerged. They were placed in the center of the cover resembling still-life compositions.

Along with illustrations they were individual covers in the '30s of the XX century that were decorated by embossing or gilding. Simple decorations were limited to gilding the title on the spine and the implementation of typical tooling according to standard, learned rules. The only cookbook cover from research in which gilding, the most appreciated of all of the decorative techniques, appeared was cookbook titled "What's for dinner?" by Maria Slezanska from 1935. (Fig. 8B) In this process a flake of gold placed on the right spot is injected into the cover by hot metal piston. Gilding wasn't a common decorative technique of Polish cookbooks. The process is expensive and requires specific tools. Perhaps Polish publishers of utilitarian publications like cookbooks preferred to use other techniques in order to lower the costs of books. In Germany the situation was utterly different. In the '30s, when Polish publishers struggled to produce effective covers at the lowest cost gilding, besides illustration, in Germany it was the most popular decorative tool. (Fig. 9B)

Second next to the gilding the traditional method of decorating book covers was embossing. Just as in the process of gilding on the cover subtitles, ornaments and pictures were embossed. Embossing was another technique, which was not that popular as the illustrative technique. Only one cookbook from research dated on 1935 had been decorated by colour embossing, which was performed by inks. (Fig. 10B) It depicts a silhouette embossed element of a chef with the vase of soup.

Gradually covers became more colourful and diverse. In Poland the postwar wave of interest in graphic design falls on the '60s. But the very visible break through in covers of cookbooks from Warsaw occurred in the '40s. Since 1939 Polish lands were occupied by Germans that were trying to nationalise aesthetics of reality surrounding Polish nation in order to take control over the society. Since many printing machineries have been destroyed during the occupation Polish quickly reorganized themselves and started underground printing plants. During the occupation times not a lot of cookbooks have been produced that can be concluded from



Fig. 7B Cover of "The Newest Kitchen" M. Norkowska, 1904.



Fig. 9B Cover of German cookbook "Practical Kitchen" by A. Richert, 1932.

research findings. According to Pokorzynska (2006) at that time recipes were frequently appearing in magazines printed in underground plants. Despite the fact that only few publications came out during the occupation period there are nothing like German ones. For years starting in the '30s German covers of cookbooks were decorated only by gilded title of publication and author's name. Often fraktur lettering was appearing that basically was non-existent on Polish lands. It can be seen that the resistance against germanization took all possible roads. Lack of adequate machinery didn't stop Poles in the struggle for Polish style. Artists turned for cheaper possibilities and found its own stylistics, even in creating such utilitarian publications as cookbooks. It was in the years after regaining independence that started trials of finding its own Polish voice touching all the aspects of editorial design as book decoration, typography and composition.

After World War II there was a new era for the Polish society - the era of communism. Despite the economic problems, censorship and other obstacles these are certainly the most interesting times of covers of cookbooks. As reported by Rypson (2011, p. 378, free translation) the period of 1940-1990 cookbooks were one of the most desirable elements at Polish home, without which no housewife couldn't cook without. A huge number of cookbooks flooded the market, which resulted in great competition.

“In 30's my mother was exchanging notes with recipes with her friends and write them down you know, it was hard times. But then, 10 year later my mother started to buy cookbooks, especially from “Watra” or “PZWL” publishing houses, I remember colorful covers, I always wanted to cook with her.” (Interview with Janina)

This 50 years in the history of the Warsaw covers cookbooks where main decorative element was illustration. An image has become the main carrier of information and played an advertising role. Poles were struggling to keep Polish entity despite economical problems. After war in short period of slight liberty Polish designers and artist could go abroad and get to know western trends and styles as Expressionism, Cubism, Futurism and Art Deco.

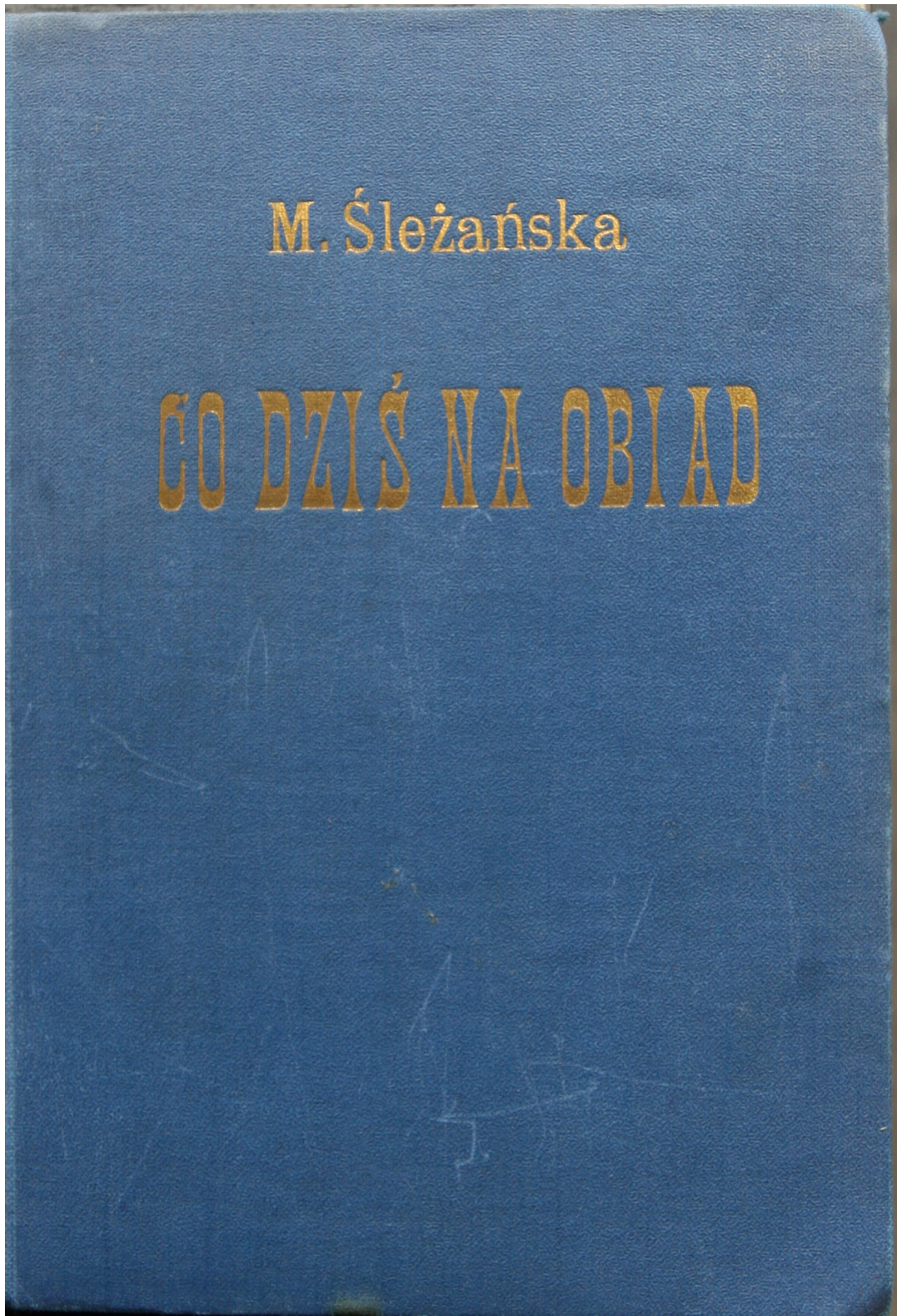


Fig. 8B Example of gilding in "What's for dinner?"; M. Slezanska, 1935.

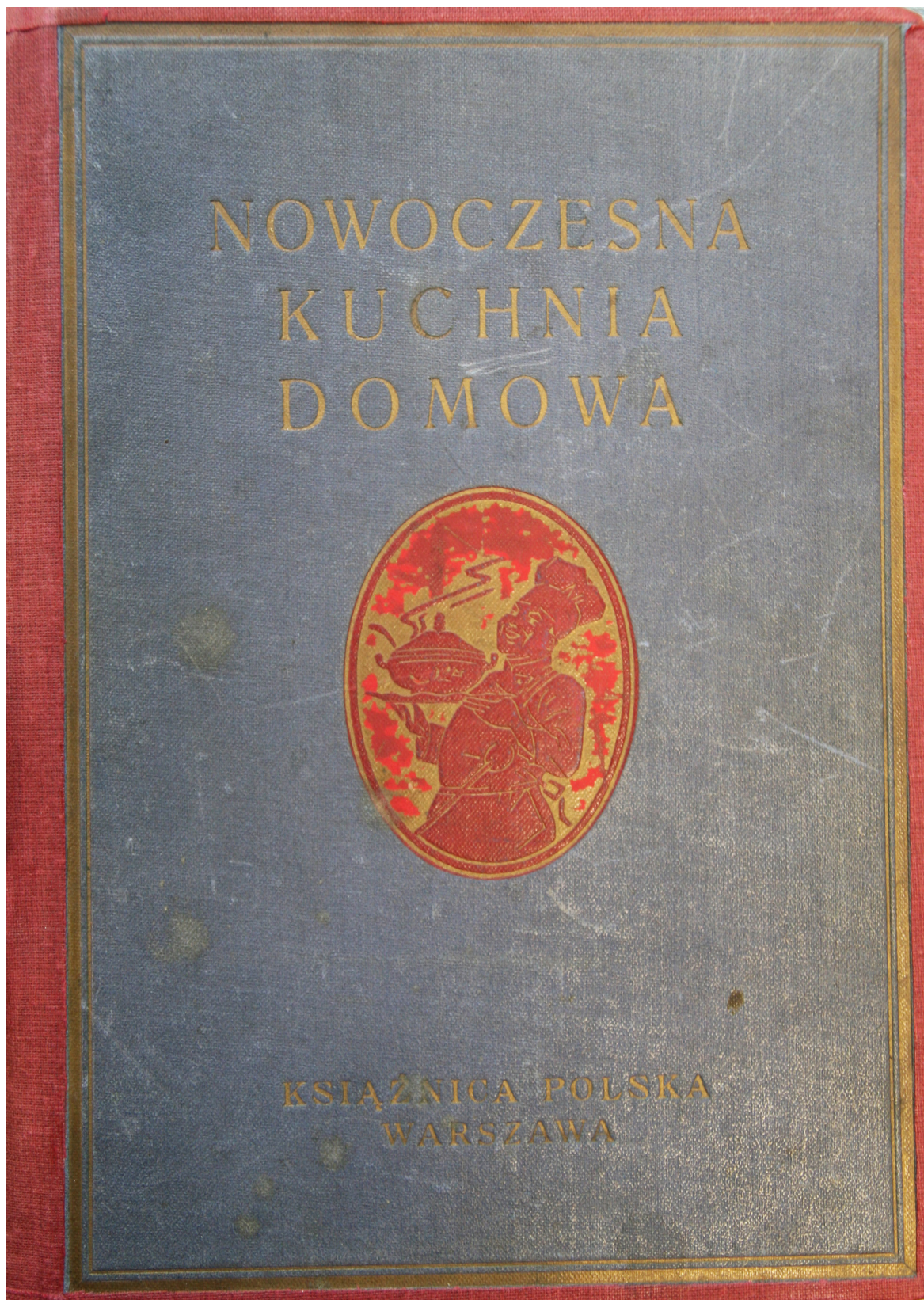


Fig.10B Color embossing on the cover of “Modern kitchen: the latest tutorial in the art of cooking with scientific explanations on vitamins, on the caloric value of foods and their wholesomeness, on vegetarianism and about exploring foods and their storage”, Piatkowska A. & Piatka J., 1935

2.5 Social Realism's impact on covers of culinary books

During 40s up until the 80s in Polish lands the art of socialist realism prevailed, which had the official status of the primary and only creative method and it was a ideological tool of propaganda of Communist party, according to Sowinski (Chwaliba 2005 p. 323, free translation). At that time it was expected from artists and designers to create traditional works not requiring the intellectual effort of the recipient. The main feature of this style was a focus on realistic imagery as possible consistent with the current image of the world seen by mass audience. Other trends in the arts especially avant-garde were fought as a perversion. Artists who refused to submit to the canons of socialist realism were exposed to repression. In Poland socialist realism was introduced from 1949 under the pressure of Wlodzimierz Sokorski - deputy minister and then minister of culture and art, states Bienkowska (2005 p. 276, free translation). However, already in 1955, artists began to break away despite suggestions of the authorities that social realism was not a main idea of artistic creation.

2.6 Seeking for Polish identity in designing covers

There was no difference in case of covers of Polish culinary publications. Turning from cheaper possibilities soft covers with illustrative elements having connotations with food quickly overflow the market. In this particular period the tone and atmosphere rested on shoulders of an illustrator designing a cover. The artist is no longer a passive illustrator in this situation; he becomes a typographer as well as co-creator of the publication. Designer of book covers quickly noted that the colour can be a visible and strong medium. On covers of cookbooks many new attributes appeared: hand-cut lettering, dynamic composition, limited palette of colours used as well as sensation of hierarchy established by incorporating image and type. In this period portraits of women cooking, chefs or food weren't realistic. Designers of Polish cookbooks preferred to derive illustrative forms from newly recognized styles in art. The composition on the covers would be oblique, designers would also play with positive and negative space. Geometric shapes would meet with soft strokes, thus combining avant-garde with traditional style. Also the relationship of typography to illustration has changed. The two began to cooperate and depend on one another. A lot of attention was paid to the titles of cookbooks

and typefaces, which were vivid and playful. The colours of typography matched the illustrations and thus created a coherent visual whole. Book covers became flashy and vivid. Interesting fact that throughout this 50 years many great Polish graphic artists were involved in designing cookbooks' covers, which resulted in different illustrative styles. Elements of folklore and Art Nouveau intertwined with each other creating unique images. Some examples can be Zygmunt Acedanski or Henryk Jerzy Chmielewski (Fig. 11B, 12B, 13B) On the other hand was Krzysztof Lenk (Fig. 14B) designing few covers of cookbooks in the late 60's in modernistic and concise way. Lenk rejected everything that can unnecessarily distract the viewer's attention and is focused completely on cutting of adjectives from nouns. In many cases designers resigned from realistic representations of things, food and people. The symbolism, color and conciseness was the main visual language. The form was independent of the communist regime attempting to control artistic expression. Since Polish society was heavily dependent on national traditions and symbols folk motifs were appearing on covers of cookbooks such as traditional outfits of women or folk inspired typography of titles. This interesting mixture of styles was very exclusive. The covers of culinary publications reflected the Polish society and its will to build its own identity.



Fig. 11B “100 frugal dishes for our times”
Kiewnarska E., 1941.



Fig. 12B “Healthy kitchen, practical cookbook”
Genśówna F., 1943.



Fig. 13B “Practical Kitchen”
Dudzik M., 1957.

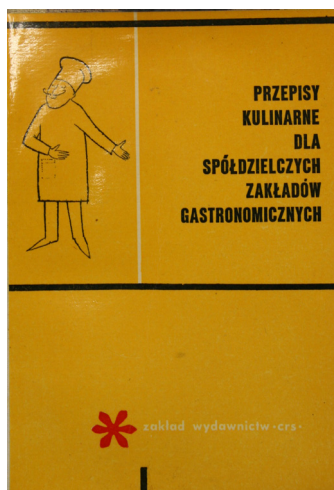


Fig. 14B “Recipes for cooperative
catering establishments”
Lukasiak J., 1967.

2.7 The 90's - The Rise of Digital Era

Poland liberated itself from communism in the 1989. Going abroad was no longer a problem, free market ideas could be finally achieved. Revived economy allowed access to better technologies and materials for printing. Introducing new medium, which was desktop publishing to Polish market the covers of cookbooks were flooded by images collided from illustrative and photographic techniques embracing technical changes. Gradually illustrations started to give place to photography depicting food. Only in the late XX century, as a protective measure and advertising began to use dusk jackets placed on the wings with brief information and incentives for readers serving advertising purposes. Paperback and soft covers were replaced by laminated hard covers, which extended durability. The cooperation between artists of golden age involved in the process of creating and decorating cookbooks and publishers was abandoned. The main reason of that state of matter was the fact that publishing houses could now hire designers that could work on the computer screen and produce final images within that environment. It began to be much more convenient and cheaper to hire a designer rather to pay an artist to design a cover. This technological shift, which Polish society have gotten into raptures over (especially after being released from the communism in 1989) has brought diversity in the concept of aesthetics. Inconsistency of designing Polish cookbooks has sneaked in. On the one hand better quality materials started to be used, such as paper, glues, dyes and inks. (Fig. 15B) On the other hand, unexperienced designers could easily produce cover designs building random compositions of typefaces and photographs that caused ugliness and lack of ingenuity that can be seen on some covers from that era. (Fig. 16B)

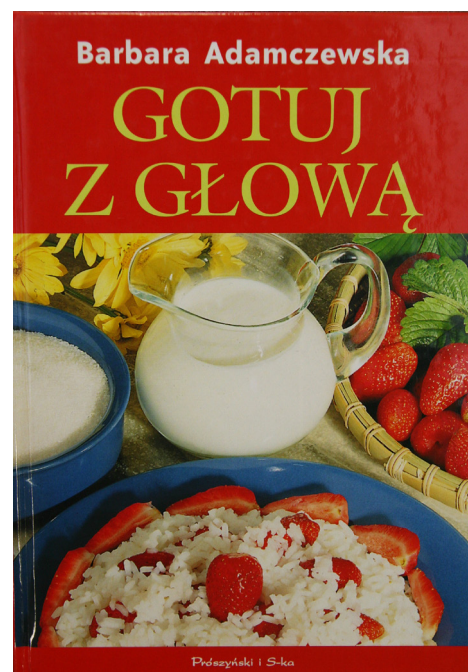


Fig. 15B Cover of “Cook with your head”, Adamczewska B., 2000

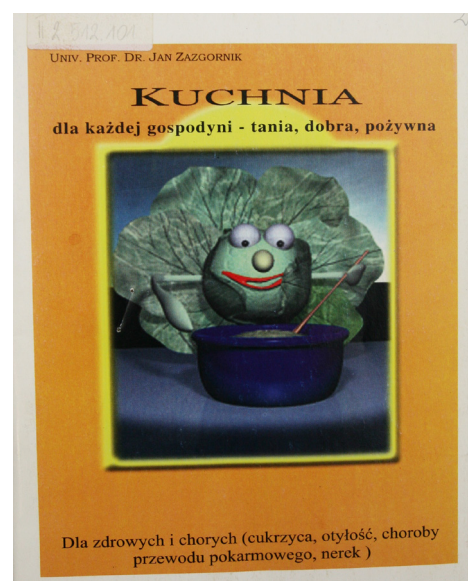


Fig. 16B Cover of “Cooking for every housewife – cheap, good and nutritious: for healthy and sick.”, Zazgornik J., 2001,

2.15 Conclusions

“In the XIX century in Poland cookbooks were decorated inside and the cover served primarily protective functions rather providing information. Today it’s the opposite; purpose of covers strongly serve the purpose of advertising and thus needs to be eye-catching.” (Dunin 1998, p. 98) Perhaps this is the result of the belief that it is a book cover and then its further editorial characteristics that determine success of publication. Before the reader starts to read the text he can get a range of information just looking at the book, which can effectively encourage or discourage its purchase.

Cookbooks’ bindings of the XIX century tended to look alike thanks to monopolization of the market ran by Warsaw Bindery Guild. Slow liberalization of bookbinding profession and increasing competition in cookbook industry caused exploration of their external execution. Placing titulary and decorative elements initiated by self-publishers in the second half of the XIX century allowed to build recognizable sector in book market. In the area of communism started in 1940s up to 1990s Polish cookbooks resisted imposed social realism esthetics and created the very unique visual language of its covers where the main medium was illustration. Thanks to technological developments and subverting communism in the 90s Polish cookbooks entered the path of free market and endless possibilities of bookbinding. Illustrations on covers were replaced by photographs, formats start to vary and paper became more durable.

Cover design is often regarded as one of the factors affecting the sales of the book. This approach is becoming more popular in marketing publications also selling books via Internet in which a small preview of the cover often in low resolution is the only contact of the client with the physical form of publication. So on the Internet, as well as traditional sales in bookstores cover is therefore identified as Ellen Lupton said: “tiny poster designed for viewing at close range.” (Lupton 2007) Since today’s cookbooks are printed in thousands of copies cover designs of today’s cookbooks must answer the needs of users yet must be reduced to the limitations of practical printing yet stay attractive and suitable.

Covers of Polish cookbooks gathered for the analysis.

Chapter 3

Key issues of typography and composition of Polish cookbooks

3.0 The earliest examples of layout of culinary publications

Typography and layout of recipes in Polish cookbooks throughout the XIX and XX century was dependable on technology developments, political situation in the country and transition of social awareness about food and cooking. In the beginning text was the only notion in Polish cookbooks that conveyed the instructional message of how to make a dish. The typography used to lay out text of recipes determined the level of publication. Well known Polish typographer Jan Kuglin writes simply: "Typography is a graphic technique practiced by using the font." (Kuglin 1968, p. 5) Typefaces used to set out the text of recipes of culinary publications were dependable on foreign markets from which they were imported to Poland especially from France, according to Pokorzynska (2006). In the beginning of the XIX century typesetting of cookbooks was sloppy. It was connected to unexperienced workers and the manual preparation of typesetting. This carelessness was not only observed in the culinary productions as it can be spotted on various publications from Poland. Hierarchy was constructed by making a title of the recipe in italic or bold version of typeface used in the body text as well as aligning title to the center. Indents and spacing between each recipes were added for clear look and separation of texts. Also recipes were numbered for navigational purposes. As mentioned before, first recipe books in Poland were addressed to professional chefs. In consequence most of the recipes were short. Only few sentences were enough for the professional chef to understand the text without details of techniques to use or certain amounts of specific ingredients. In the earliest examples of cookbooks the layout is constructed on principle of golden ratio as other publications from that era. (See the attached collection of photographs of layouts of Polish cookbooks.) The composition was positioned slightly toward the left side of the page with a wider right-hand margin. The outer and bottom margins were larger

than the inner and top. These optical adjustments ensured that the text doesn't appear to be falling off the bottom of the page. Only in the '50s of the XIX century margins started to even out. Pages were composed according to the neoclassical canons of proportion and light. The margins began to even out and the structure became to be cleaner and white space has been balanced by proportionally set text frames. From the start, nevertheless of lack of appropriate machinery and experience, Polish printers understood the importance of the relative relationships of various elements of layout. The mathematical proportions of various segments and margins were determined by geometry, and designers adhered to the aesthetic rules that governed the harmonious relationships of points, lines, surfaces, and solids to one another.

About the middle of the XIX century modern typefaces started to be used for body texts in cookbooks. Since decorative elements were not used kerning played the role of expressive factor. This is demonstrated particularly by Bodoni and Didot, which were mostly used. The original Didot typeface was introduced in Poland in 1802 when Tadeusz Mostowski opened his publishing house. Prior to that in 1792 in Warsaw Publishing House "National and Foreign Newspapers" of Tadeusz Mostowski introduced new typefaces similar to Didot. Probably those typefaces used by Mostowski, which are not further identified were one of the variants of Didot. Typefaces from the late XVIII century were back and have become a standard comparator and the starting point for studying for the creator of the first Polish Antiqua - Adam Póltawski. (Sowinski, 1988, p. 269, free translation)

During the XIX century most of cookbooks were considered as mass, cheap books composed without concern for aesthetics at the lowest cost. Visible sign of blandness of typography is the fact that books even from diametrically different areas arranged next to each other were no different. The only decoration was questionable and often it was limited to title page. It was dominated by an eclectic variety of letters followed by odd forms. (Fig. 1C) Competition of multiple type foundries abroad led to the creation of several thousand types of letters trying at all costs to achieve the effect of originality. A great impact on this situation was development of lithography, which posed a virtually unlimited possibilities of application of the drawn letters and abuse without limitation those elements, according to Sowinski (1988).

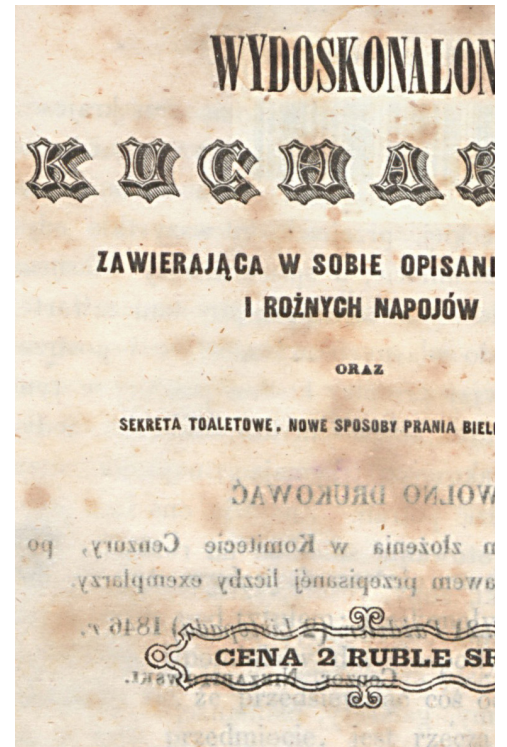


Fig. 1C Fragment of the title page of "Perfected cook: contains dishes, various drinks, secrets of toiletry, new ways of doing laundry and washing shawls" showing the diversity of typefaces used. Author unknown, 1847

“With the rise of industrialization and mass consumption in the XIX century came the explosion of advertising, a new form of communication demanding new kind of typography. Type designers created big bold typefaces embellishing and engorging the body parts of classical letter. Fonts of astonishing height, width, and depth appeared – expanded, contracted, shadowed, inlined, fattened, and floriated.” (Lupton 2010, p. 23)

Polish printers used the works of foreign designers that worked in type foundries on countless fancy lettering decorated with intricate ornaments. There was an eclectic mixture of letters and ornaments as typographers tried to imitate the form of typographic fonts to lithography. Combining different typefaces of different sizes aligned to the center in a single column grid on title pages of cookbooks was very often used throughout the whole XIX century.

3.1 Seeking Polish identity in typography

In the early XX century the New Art appeared in Europe in opposition to the rigid schematic imitation of the ancient craft. As reported by Wallis (1984 p. 13, free translation) this very diverse direction was characterized by a desire for freedom, lightness, fantasy and lyricism. Its characteristics in book production were wavy lines, geometrical and floral motifs and it appealed to folk art and symbolism. An interesting fact is that some of that New Art typography was showing up in Polish cookbooks. The most known New Art typeface Böcklin was used for titles of recipes.

Analyzing typography of cookbooks from the XIX century one can't help the feeling that the choice of typeface was random, dictated by Western trends and ability of buying them from foreign markets. Yet not all the markets were available for Polish printers as the Russian oppressor used Cyrillic script (Fig. 2C) it became impossible. Also German or French alphabet uses significantly different diacritic marks and letter combinations. This situation caused discussion about typography as an important factor in the economic and cultural life in Poland whereby typography of Polish cookbooks could also benefit from. In the community torn by partitions the struggle for national typography and visual language of its publications was primary matter. Also, the visual level of Polish cookbooks could not be omitted as those publications transferred Polish values and carry on Polish cuisine and traditions. All of the participants of renewal movement of Polish typography were aware of the fundamental importance of typefaces in the modern book. In 1904, Wilhelm Mitarski wrote in an article “Book's aesthetics”: “Fi-



Fig. 2C Cyrillic script used in Russia

nally typefaces are an essential element in the creation of books." (1904, p. 468) Postulating the right choice of typeface Polish typographers have seen that they have to rely on tradition and accurately read out where to look for these patterns. In 1905, in "Graphic's Guide" it can be read: "As you know Antiqua typefaces most and only reflect the nature of Polish handwriting." (Tadeusiewicz 1905, p. 15) As long as Polish people did not have their own typeface they should choose the most relevant to the writings of Polish language. Interested in that issues were typographers from Warsaw. In the magazine "Graphics" Adam Hurkiewicz wrote about this in the article titled: "When in our lands art will stand up to the task?" "That competition between printing houses should lead to finding typeface "which seeks to place its own designers, who will draw a a new type of letter and will cut off new typefaces [...] then the Polish book will cease to be inept of German creature - but will have its own separate Polish style." (Hurkiewicz 1905, p. 11) It is clear that Polish people were seeking out the way to distinguish its typography from the foreign oppressors. This position was a kind of reference to the views claimed by Joachim Lelewel. In his work "Two Bibliographic Books" he wrote: "It would be good if the time would have come for us to believe that neither French nor German printing aren't sufficient to our Polish language, that the Polish language needs its own prints." (Lelewel 1823, p. 18)

Unfortunately the War prevented the emergence of Polish typeface. The only one who thought of creating a Polish typeface was Stanisław Wyspiński¹. Efforts of Wyspiński were later extended by graphic designer and typographer Adam Póltawski. Predecessor's efforts was concretised in the years 1923-1928; within six years Póltawski finished Polish typeface. In 1931 the type foundry of Jan Idzkowski from Warsaw has casted Póltawski's Antiqua. (Fig. 3C) Efforts of these few decades of the XX century were summed up by Jan Muszkowski: "It does not matter what kind of typefaces will be given us in the future – first contribution of the principle of catching the essence of Polish character and style from vague clichés will be always owned to Adam Poltawski." (Muszkowski 1932, p. 65)

¹ Stanisław Wyspiński (1869 –1907), a Polish playwright, painter and poet, as well as interior and furniture designer. One of the most outstanding and multifaceted artists of his time in Poland under the foreign partitions.

ABC
 DEFGHIJKLŁMN
 OPQRSTUVWXYZ
 Antykwa Półtawskiego
 abcdefghijklłmn
 opqrstuvwxyz
 1234567890

Fig. 3C Półtawski's Antiqua typeface – first National typeface in Poland)

Practical activities have allowed Półtawski determine the overall characteristic of Polish typeface. It is about adaptation of characters to the typical combinations of letter in Polish language and achievement of clear and harmonious column. Polish first Antiqua quickly appeared in many Polish cookbooks emphasizing their identity and sense of nationality. It may seem fundamentally important when it comes to finally using a Polish typeface in cookbooks as they were the main carrier of patriotic thoughts, Polish traditions and Polish food.

3.2 Changes in construction of the recipe and layout

Through the whole century cookbooks didn't contain in their structure separated ingredients list. It was mainly associated with the person who cooked at home. Since the XIX century was time, in which only chefs and ladies of the house dealt with cooking the detailed ingredients list and exact quantities were not necessary since there was no one to train. In 1909 in "Cookbook on reserve" the author Henikowska separates ingredients list from the body text for the first time as well as introduces precise dosages. Yet only in the '40s separated ingredients became common. This is probably due to the fact that around this time it was popular to have servants working at home and ingredients list could ease the non-professional cooks to do their job properly. It was during the '40s shortly after the war when big changes occurred in the composition of recipe. In the year of 1947 for the first time the recipe consisted of precise dosages, ingredients list and the body text as well as black and white photography of the main dish. Much later, because only in 1994 the ingredients list would turn into a column accompanying the main text, usually positioned on the left side of the spread. The figure 4C shows the change of layout throughout times. (For full timeline see the attached collection of visual representations of layouts of Polish cookbooks.)

During '50s and '60s, in the era of communism, majority of Polish cookbooks enriched its typographic composition with nutrition tables and extensive ingredients lists with enormous amount of details and scientific data. These tables appeared in times where food was treated as "fuel" for the body and mind rather than having association with pleasure. That is how socialist ideology was smuggled even to the most mundane activity as cooking. "Nutritional facts" tables disappeared from cookbooks permanently during the '70s, when a certain amount of citizen freedom permeated the Polish society. It was the time when publishers finally started paying attention to typographical details in culinary productions which started to have some aesthetical value. After introducing DTP and by that revolutionizing print production colourful photographs of main dishes composed with well thought typography of recipes overflowed the market.

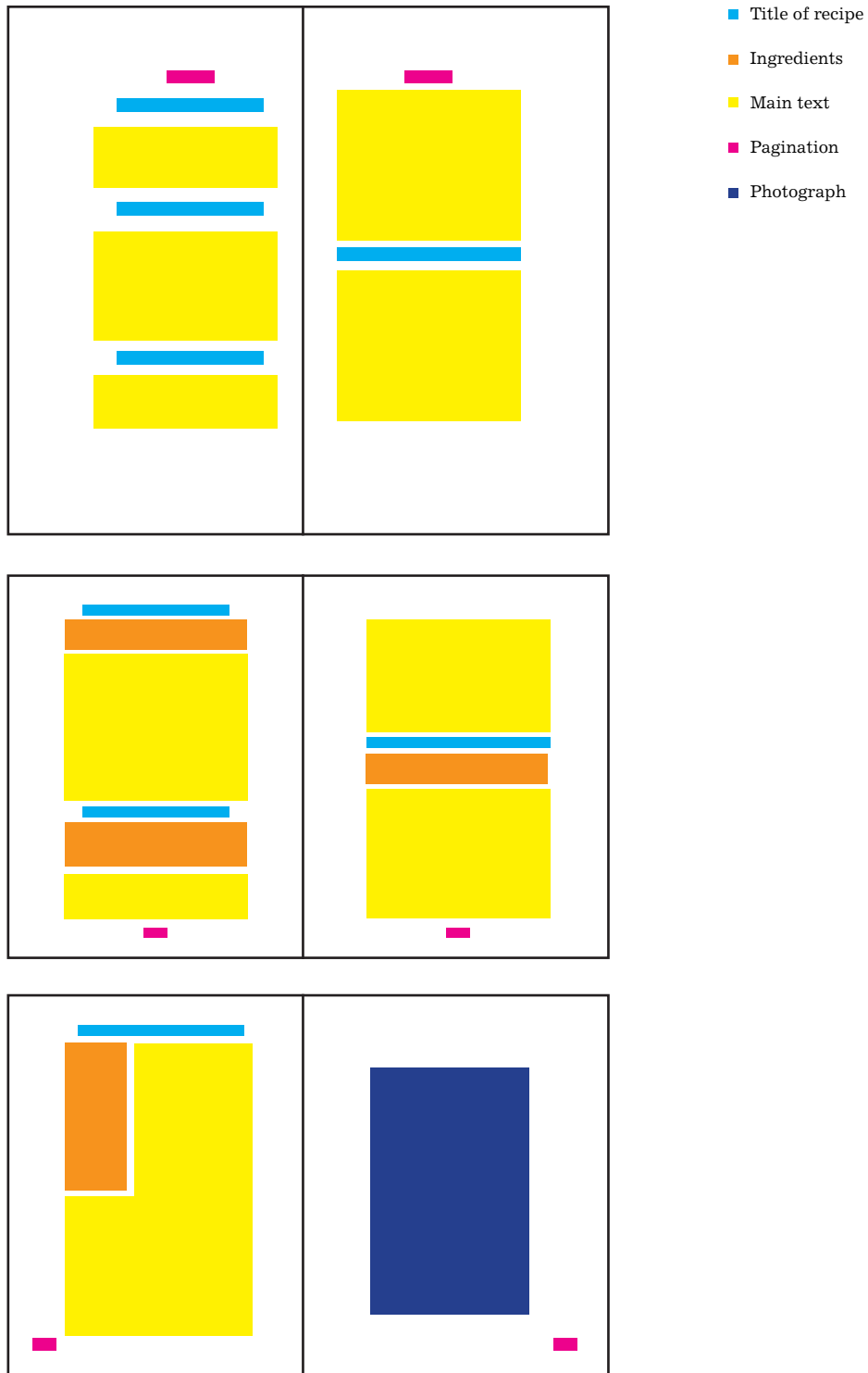


Fig. 4C Changes of location of typographic elements in recipe books from Poland . The upper most indicates the structure of recipe spread in the early XIX century. The middle one represents the most popular structure up until 1994. The lowermost indicated the “new” layout used from 1994.

ABC
 DEFGHIJKLŁMN
 OPQRSTUVWXYZ

Paneuropa cienka

abcdefghijklłmn

opqrstuvwxyz

1234567890

Fig. 6C PanEuropa Typeface

ABC

DEFGHIJKLŁMN

OPQRSTUVWXYZ

Silesia

ǝcdefghijklłmnopqrstuvwxyz

1234567890

Fig. 5C Silesia Typeface

3.3 Development of new typefaces used in Polish cookbooks

In the interwar period participation of designers in the creation of typography in Polish prints forced printing environment to collaborate with designers more addictively. It became increasingly common to say that the current role of the printer has to rely on the shape of the material assigned by the plan of designer/typographer. Printer's workshop should master the matter leaving at the same time typographic part to an artist-designer. This talk about the shape of Polish typography was in interwar period equally active on both design and printing environments. Because of widening audience of cookbooks since the second decade of the XX century and inducing interest in that matter developing relationship between image and text had arisen. It soon became a dominant carrier of message and determined the form of prints of culinary publications. During that time Poland's graphics entered a new stage of development and conscientiousness of typographic elements appeared. Typographic direction of the culinary publications took peaceful path, spacing in columns of text widened. Typeface frequently used in Polish cookbooks in the beginning of the second half of

the century was Silesia. (Fig. 5C) It was an adaptation of Excelsior typeface designed in 1931 by Chauncey H. Griffith. For a very long period in Poland. It was casted in three varieties - regular, semi-bold and italic. Subsequent changes to the graphics utility can be seen around 1940. In 1946 the research brought the first cookbook using only sans-serif typeface "Pan Europa" (Fig. 6C) casted in Warsaw in 1931. The usage of different, new and Polish-made typefaces shortly after War may be the consequence of anti-war stance towards the existing socio-political power structure, in which sans-serif typography would represent proletarian spirit. Also substantial role in shaping Polish typography in cookbooks was to some extent Polish avant-garde. An echo of Expressionism, Cubism, Futurism and Constructivism ideas from France, Germany and other countries reached Poland. The most representative views of constructivism environment associated with typography was preached by Władysław Strzemiński, Baranowicz reports (1979 p. 167, free translation). He claimed that printing should be eliminated in decoration and should be manipulated by typefaces and typographical arrangement. These ideas of functional typography was introduced to the Polish conventional trends and habits. Strzemiński's ideas were especially visible on covers of Polish cookbooks, in which it sought maximum effect with the simplest of means. The emphasis was on the relevance and communication side of design, which was associated with resignation of ornamental decoration.

In discussing Polish typography in cookbooks from the second half of the century up until the end of communism the majority of books had low artistic level. Rarely, some examples of beautiful typographic composition inside of the book could be found. Unfortunately generally artists and designers were more interested in shaping posters, advertising, while the aesthetic level of cookbooks was omitted. In one hand it should not be surprising since culinary publications are in fact utilitarian literature. However, it can be seen that the content of recipe books could smuggle patriotic thoughts and ideas that was particularly important during that difficult period for Polish nation. Also, according to Sowiński (1988, p. 98, free translation) the non-uniformity of styles and quality of production was due to the fact that it was formed by units often difficult to include in a synthetic outline and those designers were endowed with a high degree of individualism.

Therefore it is quite difficult to find patterns in productions of culinary publications from Warsaw.

After rejecting communistic ideas and entering liberal market as well as DTP era it was not difficult to produce a typeface. Thousand of new fonts appeared on the market and new opportunities have arisen for designers to work with. This situation caused a visible difference between “good” and “bad typography. The aesthetic level of culinary productions in the ‘90s were dependable on publishing house and designers working on the book. It can be stated that the Real Revolution in freed market of Polish book industry just started. Never before designers as well as publishers had so much independence in financial and social comprehension. It was only the matter of time since people involved in making culinary publications would understand the new concepts of modern printing and typography and choose the proper visual language for cookbooks.

3.4 Relationship between cover and the interior of cookbook

For many years of production of culinary publications there is no link between cover and its interior. As appointed on the previous chapter in the XIX century cookbooks were usually bound in half-leather bind playing protective role rather than advertising. According to many typographers and designers the cover should remain in close relation to interior composition. Typography should be selected and should fit the content of the book. This situation emerged only in 1960s, when designers and typographers finally were able to construct a book as a whole, in which the interior could match the outside. Since then greater emphasis on the diversity of individual elements was put. Importance was attached to typographic composition, which got cleaner and by that text became more coherent. Recipes were often separated by lines in color, italic versions of typefaces were used in order to strengthen the contrast between ingredients and body text. Chapters began to appear - content started to be divided. Each division often included an illustrative element placed on the beginning of each chapter adding certain character to the whole publication.

3.5 Conclusions

Typography of Polish cookbooks since the beginning of the XIX century had a hard time evolving. Since Poland for the whole century was under occupation of Russia, Prussia and Germany, new typographic concepts and letterforms came with delays. Yet from the beginning, omitting those clogs, cookbooks from Warsaw relatively well reflected its users and responded to its needs. It is difficult to talk in superlatives about esthetic level and materials used. However it can be noted that certain ideas settled on pages of cookbooks reflecting the society and Polish struggles. Since the beginning of the XX century Polish artists and designers helped to create a traditional Polish letterform that quickly overflowed the pages of cookbooks giving it a sense of identity. Disputes about typography seem to be an important factor allowing cookbooks to gain Polish character, outlined by Polish typefaces, especially during Interwar period. Introducing new technology and widening audience caused changes in layout and introducing separated ingredients list as well as adding instructional images. After introducing new medium, which was digital composition and DTP to Polish market a time of freedom to explore new resolutions and materials in designing culinary books started. Yet those new unravelments and overflow of new typography stopped the natural exploration of more cultural-oriented solutions.

**Visual representations of layouts
from Polish cookbooks gathered for the analysis.**

Chapter 4

Images appearing in Polish cookbooks - illustration and photography

4.0 Introduction

In the XIX century the main purpose of images in cookbooks was to convey information to the user. Many, if not most of those visual instructions use graphic elements to transmit the message in more efficient way.

“Pictures and graphic material have played a role in communicating information which has occasionally been underestimated compared with that taken by the written word.” (Szlachcinski 1980, p. 113)

“It is proven that recognizing an image is easier than reading text.” (Norman, 2004) Also, numeral experiments have found that people better understand complex ideas brought to them in form of a diagram rather words. It was also proven that “apprehension improves when written four-step procedure is followed by diagrams as well as five diagrams can be better teaching-technique than 600 word passage.” (Novick & Morse 2000, p. 1242)

4.1 Illustrations from XIX and XX century in Polish cookbooks

First instructive medium other than words appeared in Polish cookbooks in form of illustrations. First black and white illustrations came into view in the year 1825. Only in the year of 1908 colour illustration depicting parts of meat would appear.

Illustrations played the proper function of complementing text. Basic early techniques of producing those images was litography. Throughout the XIX century illustrations did not play a vast role in cookery publications – they were used rarely; mostly they would explain parts of specific animals such as cows, fish and poultry and how to properly cut meat. It is so because cookbooks were written for chefs the illustrated topic matched the needs of professional cooks. In the XIX century majority of chefs needed to deal with proper distribution of meat and skinning animals. Only in the middle of the century kitchen appliances and the usage of those ap-

peared in cookbooks instructing the user on proper management. They are many ways and stylistic devices to depict an idea. Such visual elements as diagrams, pictograms, lines, arrows, colour used, help to serve a clear purpose of instruction. (Tufte 2001, p. 9, free translation) The visual form of these stylistic devices was dependable on the message that instruction needs to convey. One of the visual instruments used in Polish cookbooks were diagrams. (Fig. 1D) They are used to stay away from visual complexity. Diagrams provide knowledge about relative locations of the parts of the object. Some of them show how the object is assembled and some diagrams illustrate changes in temporary states of object. (Novick & Morse 2000, p. 124) Diagrams in Polish cookbooks were usually accompanied with arrows or lines in order to indicate elements of an object. Diagrams were made usually using contouring where the focus is on the outlined shape of the subject and not the minor details. This type of usage of simple line drawings helps to keep the instruction universal and it makes sure that the user is aware of an action rather the messenger. By that – without distractions the user of instruction can fully receive a message. Identification of specific part of diagram in Polish cookbooks was done in three different ways. In first generation identification the label is on or next to the object being identified. (Fig. 2D) Second generation identification happens when the label is connected to the object being identified. Third and the last one is when the object is coded (for example letter or a number) and to find out the name of specific part the user needs to see the list nearby. (Fig. 3D) The third generation identification requires eye movement and certain memory activity thus it makes it more complex to get an information. Yet all of the form of labeling are visible in cookbooks gathered for research yet the third and the first generation label is the most common used.

In the beginning of the XX century fruits, fish and kitchen utensils as well as instructional illustrations depicting actions (such as fragmenting poultry) were portrayed realistically. (Fig. 4D) Realistic depiction of things in instructional design is more objective thus specific and complex, while iconic depiction is subjective thus universal and simple. (McCloud 1993, p.34-39, free translation) While the main role of visual instructions in Polish cookbooks hadn't change throughout centuries the main operating medium of those instructions changed above certain technological inventions such as photography. Yet it cannot be said that illustrative elements completely disappeared from cookbooks, even with advent of photography. It can be observed that in many Polish compendium of cooking artistry instructive illustrations coexist with photographs.

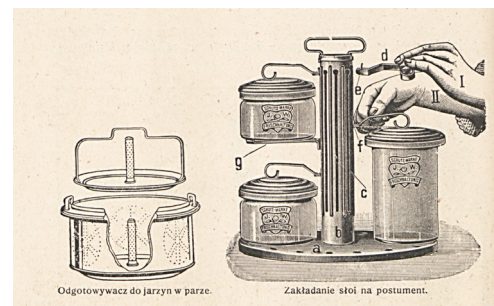


Fig. 1D Diagram showing kitchen utensil, 1913

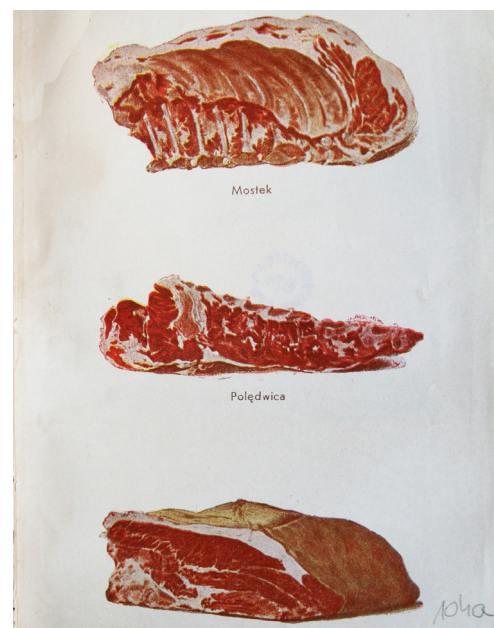


Fig. 2D 1st generation labeling, 1905

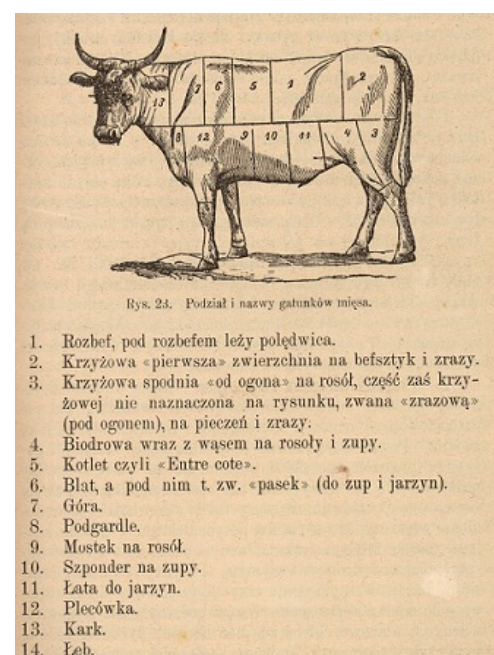
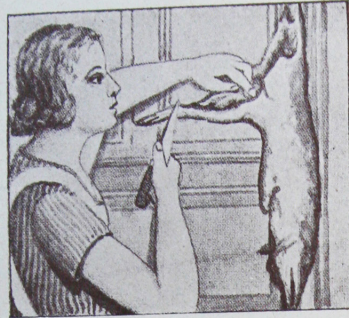


Fig. 3D 3rd generation labeling, 1905

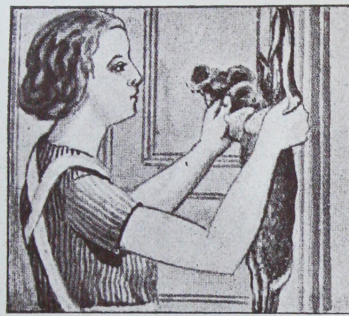
OPRAWIANIE ZAJĄCA.



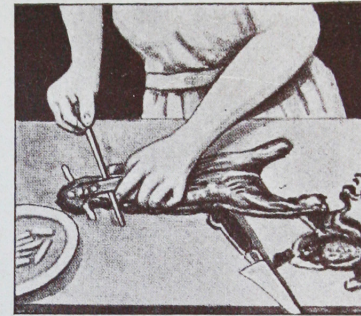
45. Naciąć skórę na nogach.



48. Zdjąć tłuszczne błony.



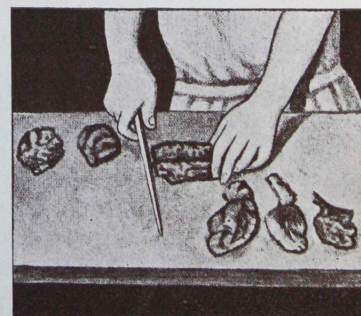
46. Ściągać skórę ostrożnie.



49. Szpikować.



47. Ściągnąć skórę nadół.



50. Po upieczeniu krajać.

Fig. 4D The illustration of skinning rabbit, 1905

4.2 Photography in Polish cookbooks

With advent of cameras photographs started to appear in cookbooks. Photography of food has its roots in still life paintings. Those types of paintings would have symbolic meanings associated with social status or religion. Full table portraying poultry, fish, fruits and different types of sweets would reinforce the idea of wealth and prosperity. In food photography religious connotations had disappeared but illustrating symbols of class and social status is still present in the contemporary food photography and even in photography from past centuries. The process of introducing photography in Polish cookbooks was slow. In the second half of the XIX century black and white as well as color illustrations appeared. Polish nation needed to wait long after the advent of photography for pictures in cookbooks to appear. Even though the first Kodak camera was introduced in the year of 1900 Polish people needed to wait more than a decade to see photographs in cookbooks. First photograph in cookbook from Warsaw from research played instructional role and was found in the cookbook from 1913 "Universal Cookbook(...)" written by Ochorowicz-Monatowa. (Fig. 5D) Picture depicts kitchen and it's accompanied by text with tips on how to properly set out furniture and kitchen utensils. In the first half of the XX century photography was used to help the user to successfully reproduce the dish and to show how they should look like. Since then few of black and white photographs would start to appear. Half-tone process was used for cheaper reproduction. Photographs were accompanied by illustrations, which were easy to produce and print. Only in the '50s of the XX century photography became a popular medium in cookbooks showing steps on how to section poultry, decorate sweets and use kitchen utensils properly. Throughout decades technological developments would allow color photographs to emerge but due to difficulty of production as well as social and political difficulties in Poland they would appear in cookbooks only in the late '50s. First photographs in color appeared in 1957 in cookbook of Zofia Czerny called "Polish Cook" (Fig. 6D) The main task of photography in these years was to answer the question "how." Their role was simply instructional without any connotations to wealth or religion as it could be seen on still life paintings. While photography in cookbooks appeared it wouldn't necessarily mean that the esthetic level of printed works was superior to previously used illustrations.

As technological developments fasten up production processes and



Fig. 5D First black and white photograph, "Universal Cookbook(...)", Ochorowicz-Monatowa, 1913



Fig. 6D Color photograph, "Polish Cook", Z. Czerny, 1957

improved its quality photography in cookbooks started to be used for commercial purposes. Also, pictures of dishes would appear serving advertising purposes and promoting goods to consumers. The purpose of introducing photographs of dishes in cookbooks was to grab attention of the user and seduce him to purchase the book. Japanese technological innovations helped to accomplish that goal by modernizing colour printing that reached Poland in the '80s. It improved brightness of colours used in printing such as magenta, cyan and yellow and thereby reduce black. Even though the proper lighting in food photography is an important aspect it was very hard to get studio lights especially with low budget, which caused visual inconsistency in images. Dealing with technological struggles, definition of an images of food had changed. Publishers started to be more aware of commercial aspect of food photography. Roland Barthes in 1977 wrote as follows about the importance of image in advertising: "the signification of the image is undoubtedly intentional; the signifieds of the advertising messages are formed a priori by certain attributes of the product and these signifieds have to be transmitted as clearly as possible." (Barthes 1977, p. 270) Till this point an image in cookbooks played descriptive and instructional role. Yet photographs used in cookbooks started to perform much more complex role. They would start to bring the essence of wealth and well being as they were use to in life paintings. Barthes writes: "evoking the memory of innumerable alimentary paintings, sends us to an aesthetic signified: the 'nature morte'" or 'still life'" (Barthes R. 1977, p. 271) To accomplish that essence photographs of dishes in the '70s and '80s were colorful and filled with additives (very often products that were used to make a certain dish). Those types of images were guided by the socialist idea; in communistic Poland authorities tried to show the image of wealthy Poland. Pictures from that times were glossy and full in focus. (Fig. 7D) It was not a single food product that was on the spotlight but an ambience, the lifestyle and the goods provided to Polish society. This emphasis on wealthy lifestyle and prosperity was one of the major changes and importance of photography from cookbooks of '70s and '80s.

These changes in thinking about photography as advertising medium was caused by increasing enrichment of Polish households so that the regular consumer could afford buying cookbooks and appliances required to cook more often. Going further, the publishing market in Warsaw started to grow, compete and respond to customer's needs to satisfy him.

Cookbooks expanded its picture content distinctly. In comparison to cookbooks from the first half of the XX century cookbooks of '80s could bring so much more photographs of dishes now in full color. When in the first years there would be only few black and white instructional photographs this decade opened up doors to new undiscovered terrain of using photography in commercial sense. Real revolution began only in the middle of the '90s, when Poland, freed of communistic ideas, could finally open up for technology developments and started to fully derive from it. In the '90s one of the techniques introduced to Polish cooking market was close up with selected focus. Instead of everything in the image being in focus like in the '80s, shallow depth of field was used. Also stylizing food and scenery was ceased. Thanks to introducing Photoshop and other digital programs the backgrounds and the sheath could be altered in the post production processes. Selected focus photography in Polish cookbooks allowed food to be in the center of attention. (Fig. 8D) The spontaneous and nonchalant style of photographs made an impression that everyone can be the perfect cook. Often shots from the perspective of the consumer were used. This approach led to a significant change in the sales of cookbooks. Cookbooks with more photographs and illustration sold better than the ones without them.

In the last years of the century technological improvements allowed to fully focus on esthetical values of an image. It can be said that the readers started to consume cookbooks in an esthetical sense and not only on the basis of its merits. An image became a powerful medium in expressing certain ideas, lifestyles and information. Despite thousand of recipes online the demand for "tomes full of colourful images and dazzling prose remains high...They are for inspiration and pleasure, just as much as they are for the recipes." (Orr 2012)



Fig. 7D Picture of food from "Polish Cuisine", 1985

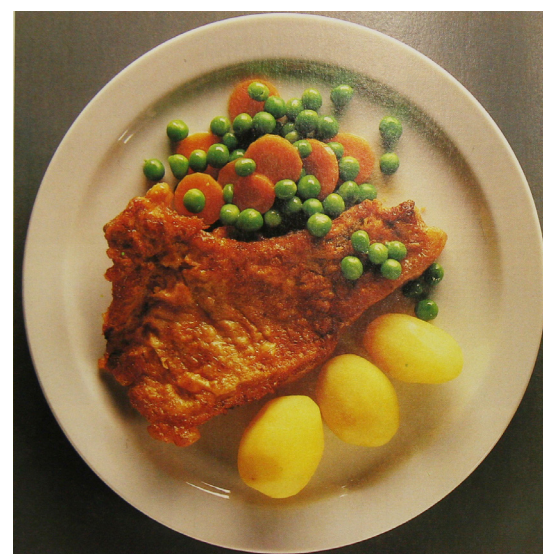


Fig. 8D Photograph of the dish, "Little school of cooking" J. Smolinska, 1996

4.3 Conclusions

Throughout the XIX century and almost the whole XX century instructive visual elements would serve the purpose of conveying information to the user by showing how to properly fragment poultry and other meats, how dishes should look like and how to use different appliances. Symbols, drawing explanations and photographs can be found in vast majority of cookbooks. The appearance of those elements had changed through the development of technology – through drawings and illustrative diagrams to photographs. Yet illustrative thus instructive elements did not disappear from Polish cookbooks even after introducing the new medium – photography. Even in publications from the last years of the XX century instructive illustrations are present, playing exactly the same role as they played almost 200 years ago. On the other hand photographs from the last 50 years of the history of Polish cookbooks instead of playing instructive role focus more on advertising the food itself, trying to sell the very idea of the dish. An interesting fact is that only from the last 70 years Polish nation could take an advantage of technological shift and use photography in cooking publications to its limits. Food photography of cookbooks from the last years of the XX century in Poland opened doors for new form of art. Functionality of photographs serving instructive role is no longer the basic component of imagery in cookbooks as much as eating does not play only functional role anymore. Recently thanks to technological shifts and beautifully showed dishes by medium of photography culinary publications began to move away from the kitchen and entered our living rooms becoming albums to watch rather books to cook from, according to Pokorzynska. (2005, p. 171, free translation)

**Photographs and illustrations
from Polish cookbooks gathered for the analysis.**

Conclusions

This research was an attempt of showing the course of 200 years impacting the visual structure of Polish cookbooks from Warsaw, Poland. Selected aspects such as bookbinding, composition, typography and images have been identified and discussed throughout the project. Polish cookbooks underwent a remarkable metamorphosis in the ongoing effort to become a modern type of cookbooks that we know today. The main aspects that had the most impact on visual representations of cookbooks throughout those two centuries were:

1. Widening audience of cookbooks
2. Technological improvements in printing industry
3. Changes in political system in Poland
4. Civil activities on the field of design
5. Foreign (mostly Western) influences

The users of cookbooks strongly influenced their visual appearance. For the first half of the XIX century cookbooks were written for professional chefs working in big and rich mansions. Recipe books were filled with short recipes without separated list of ingredients and precise dosages. Not many illustrations appeared on those cookbooks and they were related to distribution of meats and skinning domestic animals since it was the chefs job. Those types of instructive illustrations were helpful to execute a task. The covers of culinary publications were not fulfilling its advertising purpose as they were plain and did not differ from other publications. It can be concluded that it was not necessary to advertise this specific utilitarian literature just yet since the audience was so limited. In the second half of the XIX century the women that took care of houses started to cook and it shed a new light on culinary publications. Many new kitchen appliances appeared that influenced the

change in illustrative elements in cookbooks; diagrams of kitchen appliances emerged in order to guide its users on proper usage of those utensils. At that time first single illustrations on covers of successful cookbooks' writers, such Lucyna Cwierzakiewiczowa materialized. The illustration on covers came to life advertising publications in order to increase sales. That generated greater demand and those adjustments continued to grow in the XX century. In the beginning of the new century immigration from villages to cities started, cookbooks became fashionable and the competition on the market significantly grew. It became common for majority of people in spite of their age or gender to use cookbooks. The list of ingredients became separated from the main text to ease its handling and readability. Later on more and more photographs and illustrations appeared in Polish cookbooks properly instructing even the layman how to prepare a specific dish.

Under technological improvements the very form of cookbooks could significantly improve. Since the introduction of the first printing press in Warsaw by Michal Groll it was possible to print books in wider range. Also by presenting serif typefaces brought from France by Tadeusz Mostkowski cookbooks could use more modern letterforms and text could become cleaner and more readable. Thanks to introduction of litography to Polish nation illustrations could appear on spreads while the construction of railroads allowed illustrations to show more exotic products. In the half of the XIX century the introduction of steam engine and later, rotary presses could fasten up the production of publications. By dint of new kitchen appliances like refrigerators or mixers Polish society could cook more complex foods. In the new century the invention of camera resulted in introducing photographs in cookbooks. Later, offset printing improved the quality of prints at high volume. In the '90s of the previous century since the DTP changed the way of publishing books it became easier to produce and spread those types of publications. Better materials were introduced such as glues and better paper that resulted in cookbooks becoming more durable.

The changes of political scenery in Poland cannot be neglected as it was one of the main factors influencing cookbooks. Up until 1918 Poland lost its independence and was ruled by foreign forces: Prussia, Russia and Austria. At that time it was very difficult to produce books, develop Polish culture and keep national ties.

Access to compelling knowledge about trends in designing, new stylistics, typefaces, techniques and equipment has been significantly limited and mainly confined. After regaining independence Poland passed turbulent times of World War I and later World War II being occupied by Russia and Germany. Polish society needed to overcome food rationing, which impacted the merits of cookbooks. Also by certain limitation of civil rights many great minds couldn't leave Poland to extend horizons, gain knowledge and apply it onto Polish market. After War, when Poland entered communism Polish cookbooks became a place of infiltration of socialistic ideas. The language (also visual) of recipes became more scientific as food and cooking was treated as a necessity rather than a pleasure. Nutritional tables appeared showing the specifics of vitamins and other minerals in food. Also, the aesthetic level of culinary publications has been neglected, low quality materials were used. It was unbelievably hard for Polish culinary publications to catch up with rapidly developing western markets. Only freeing from communism after 1989 Polish borders became fully open to finally use the newest technology and experiment with form.

Throughout the past two centuries civil activities in design field influenced the appearance of cookbooks. In the beginning of the XX century discussion about Polish identity led the typographers to design the first Polish typeface. Thanks to the typographer Poltawski the first Polish Antiqua was introduced to a Polish market and set the tone for Polish publications. Later on more Polish typefaces emerged, such as Pan Europa or Silesia, which rapidly appeared in Polish cookbooks.

Certainly the huge impact especially on covers of cookbooks had a Polish School of Posters in communism, in the 1960s. These niche designers fought against socialists, social-realism concepts promoting avant-garde approach to mainly poster design. Yet many of them cooperated with Polish publishers and designed many covers of Polish cookbooks, in which certain elements of traditional Polish visual elements were combined with modern approach to design.

The above adduced consequences on visual appearance of Polish cookbooks were mapped in order to understand the dependences and visualize patterns.

The XIX century cookbooks with hundreds of superficial recipes without illustrations, printed on poor quality paper transformed into interestingly issued, meticulous recipes, full of illustrations and photographs closed in shiny, hard covers. Only in the end of investigated period of time Polish cookbooks boasted with pride in its artistic level. Culinary publications have slowly moved away from certain habits learned from the previous systems as it freed itself from foreign oppressors. New stylistics derived from those of western countries, experimenting with structure, iconography and typography became a hallmark for those types of publications from Poland.

Today on the Polish market an unlimited number of various sizes and forms of cookbooks can be found. With mechanized processes practically every possibility is available for publisher to satisfy every consumer depending on his lifestyle and personal relation to food. In addition to large, shiny formats for connoisseurs not only of taste but also beautiful imagery, pocket cookbooks printed on plain paper, which recipes are intended to torn off appeared. Some of cookbooks reach up to a certain anthropomorphism of form where the form recalls their content (for example a cookbook with recipes from tomatoes has the actual shape of a tomato). Creativity in a Polish reality of free market reached its zenith. The form of a recipe extends far beyond a book within the meaning of the form. In today's Polish bookstores stickers with recipes are flooding cash registers. Recipes are also placed on kitchen appliances and food packaging thus they seem to materialize on everyday items. This can be a proof of how much food has become close to consumers. Therefore it can be assumed that the form of cookbooks will be continuing to be strongly depended on the user. It is no accident that the research concludes the two previous centuries. The very last decades of the XX century is the rise of a completely new era - the digital era. This fact revolutionized the very understanding of printing as the image and movement becomes the main carrier of the message. The XX century is somehow the end of the classical period for cooking publications. With the rise of the new, digital technology the very form of a recipe extends far beyond a book within its meaning.

Poland since the XIX century changed also in cultural way in terms of eating and treating food. Those transformations need to be answered by today's publishers. Currently very often we don't have

to deal with the product in the original form. The stores' shelves are flooded with already sliced ham, cartons of milk, washed and cleaned fruits in baskets, aesthetic pieces of meat on synthetic trays. No advice in today's cookbooks on the skinning animals is the clearest signal of how much processed food we use even though skinning domestic animals a few decades before it was an everyday occurrence. Perhaps model of family contributed to this fact, where the modern family shrank down to three or four people. After all, in 1922, Elizabeth Kiewniarska wrote that 5-6 people is "the amount of people below that number is not worth cooking for." (Kiewniarska 1922, p 3).

In contemporary culture we may be again dealing with a phenomenon which, although grows from food aspect, it goes far beyond the culinary tastes. Slow food, for example, which is very popular today relates to various aspects of life, becoming a kind of philosophy of life - "Slow Life is to enjoy the tranquility, the unhurried pleasures of tasting, to find your own rhythm and harmony in the world." (Burszta & Kuligowski 2005, p. 101). This style definitely cherishes authors of cookbooks that promote regional delicacies, forgotten traditions, culinary fantasies. And each year there is more and more of such publications. Putting pleasure on the first place in living, cooking and eating influences the visual language of cookbooks making it look beautiful and esthetically pleasing.

In this context, the authors of the book "Sequel" were right by writing: "Food has become an indispensable part of the culture, a very important element of identity games" (Burszta&Kuligowski 2005, p. 90)

An important factor indicating new paths in graphic design of cookbooks are new, digital media, which work on completely new solutions. Things cease to have the lasting and assigned image, meaning and they become to be disattached from the importance of context. Polish graphic designers have endless possibilities in terms of forms, graphic styles as well as technological capabilities. Practically every year computer programs add new solutions in order to improve the designers skills and horizons. The traditional rules and techniques in design had been broken and its new and universal rule is that it corresponds to the needs of a multicultural world, as well as trends of globalization. Since the unversality became a key word, in design world, the cultural context seems to disappear. The current visual language of Polish cookbooks do not much differ from those types of publications of other countries. The important question arises; since food became an imperative

of cultural identity is it unavoidable that the visual language of cookbooks become universal? What is the importance of keeping traditional graphic culture in cookbooks?

The one suggestion for further development of those types of publications can be to turn to national visual language once created in order to prevail it and stay within its cultural context. It seems sapid to embrace Polish language of graphics since it is the voice of the nation.

Those sorts of questions and suggestions can become another step for further research in that area.

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Lukasiak J. (1967) Recipes for cooperative catering establishments. Warsaw: ZWCR

Fig. 15B Cover of cookbook

Zazgornik J. (2001) *Cooking for every housewife – cheap, good and nutritious: for healthy and sick (diabetes, obesity, illnesses of digestive system and kidneys)*. Warsaw: Infograf

Fig. 16B Cover of cookbook

Adamczewska B. (2000) *Cook with your head*. Warsaw: Prószyński i S-ka

Chapter 3

Fig. 1 Title page

Anon. (1847) *Perfected cook: contains dishes, various drinks, secrets of toalety, new ways of doing laundry and washing shawls*. Warsaw: Jaworski J.

Fig. 2C Cyrillic Script

http://commons.wikimedia.org/wiki/File:Cyrillic_script_-_sample.svg

Fig. 3C Poltawski's Antiqua

<http://art.webesteem.pl/10/twp.php>

Fig. 4C Visual representations of changes in layout**Fig. 5C** Typeface Silesia

<http://art.webesteem.pl/10/twp.php>

Fig. 6C Typeface Pan Europa

<http://art.webesteem.pl/10/twp.php>

Chapter 4

Fig. 1D Diagram, 1913

Ochorowicz-Monatowa M. (1913). *Universal cookbook with illustrations and colorful figures: more than 2200 modest as well as sophisticated recipes with consideration of necessary conditions for adequate daily diet and hygiene and vegetarian cuisine j*, Warsaw: E. Wende i S-ka

Fig. 2D 3rd generation label, 1905

Izdebska J. (1905) Polish kitchen and pantry: A Practical Handbook with 1,550 recipes (including vegetarian dishes), baking cakes, preserving, dinners dispositions, breakfasts, sumptuous and usual dinners. Warsaw: M. Arct

Fig. 3D 1st generation label, 1905

Izdebska J. (1905) Polish kitchen and pantry: A Practical Handbook with 1,550 recipes (including vegetarian dishes), baking cakes, preserving, dinners dispositions, breakfasts, sumptuous and usual dinners. Warsaw: M. Arct

Fig. 4D Illustration of skinning rabbit, 1905

Izdebska J. (1905) Polish kitchen and pantry: A Practical Handbook with 1,550 recipes (including vegetarian dishes), baking cakes, preserving, dinners dispositions, breakfasts, sumptuous and usual dinners. Warsaw: M. Arct

Fig. 5D First black and white photograph, 1913

Ochorowicz-Monatowa M. (1913). Universal cookbook with illustrations and colorful figures: more than 2200 modest as well as sophisticated recipes with consideration of necessary conditions for adequate daily diet and hygiene and vegetarian cuisine j, Warsaw: E. Wende i S-ka

Fig. 6D Color photograph, 1957

Czerny Z. (1957) Polish cook. Warsaw: PWG

Fig. 7D Picture of food, 1985

Berger S. (1985) Polish Kitchen. Warsaw: PWE

Fig. 8D Photograph of the main dish, 1996

Smolinska J. (1996) Small school of cooking. Warsaw: Swiat Ksiazki

Annexo

List o of cookbooks used in research:

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