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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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The joyous Japanese affliction, TAKO KICHI. See page 32.

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B. Martin Pedersen designed this issue of U&lc.

EDITORIAL

THE HERB LUBALIN MEDAL



MARRIAGE



AVANT GARDE GOTHIC



Families



THE TURNED-ON CRISIS

Graphic designers all over the world were inspired by Herb Lubalin's graphic ingenuity. A few of us who worked closely with him appreciated other facets of his talent and humanity. His quiet, thoughtful manner and gentle smile masked the depth of his great love for typography, as well as his concern for students and for the human condition, for how people treated people, for peace on earth.

It is fitting then, that in tribute to Herb, ITC should establish The Herb Lubalin Medal to be awarded annually. This year the medal and the cash prizes are part of an international student design competition that focuses on Herb's concern for typography, students, and, quite literally, the fate of the earth.

"The Fate of the Earth" is the book by Jonathan Schell that so dramatically alerted people throughout the world to the total devastation and extinction of life that a nuclear conflict can bring about.

Students of graphic design throughout the world are being invited to express, through typographic design, their reactions to this threat.

A call for entries to the competition appears on pages 28-29 of this issue of U&lc. Copies of the call will be mailed to art/design schools and departments.

You can help make this tribute to Herb a great success by bringing the competition to the attention of graphic design students in your acquaintance.

Exciting visual typographic statements should result, and the best will be exhibited at the ITC Center and shown in U&lc.

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THOUGHTS

“Crafty men condemn studies, simple men admire them and wise men use them...”

FRANCIS BACON, “OF STUDIES”



PORTRAIT OF SAMUEL BECKETT BY DMITRI KASTERINE

THE OLDEST LITTLE PRINTING PRESSES IN THE WORLD.



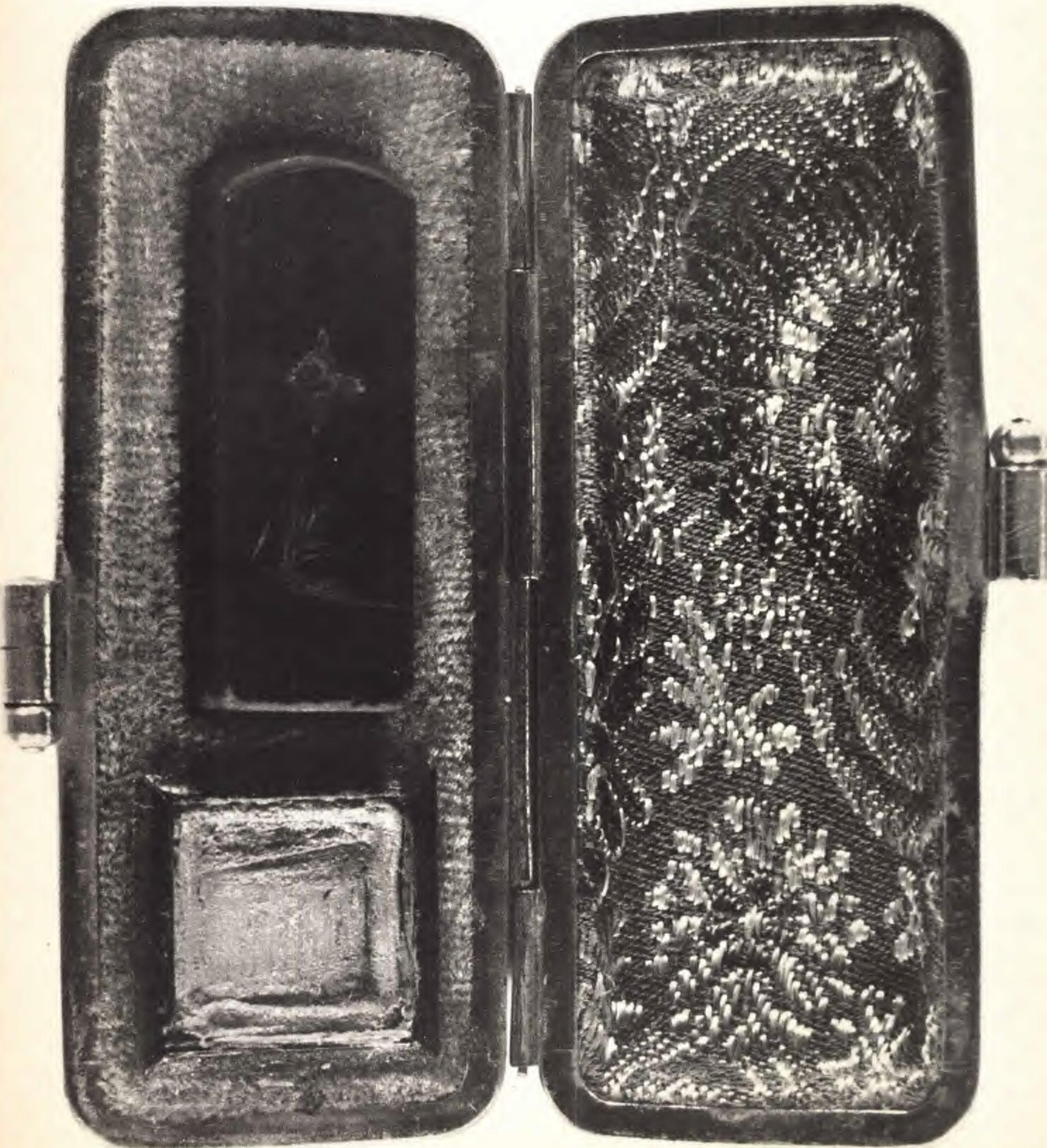
Not to detract from Western civilization, the truth is, that if we search back far enough, we invariably find that the Chinese "got there first." In the matter of printing, they were undisputedly ahead of everyone. First came their invention of paper in 105 A.D. Next, printing from wood blocks. The oldest known printed book (printed from blocks) was found in the Chinese province of Kansu, and bore the date which on our calendar would be May 11, 868. Printing from movable type was first done in China some time between 1041 and 1049 L.B.G. (Long Before Gutenberg.)

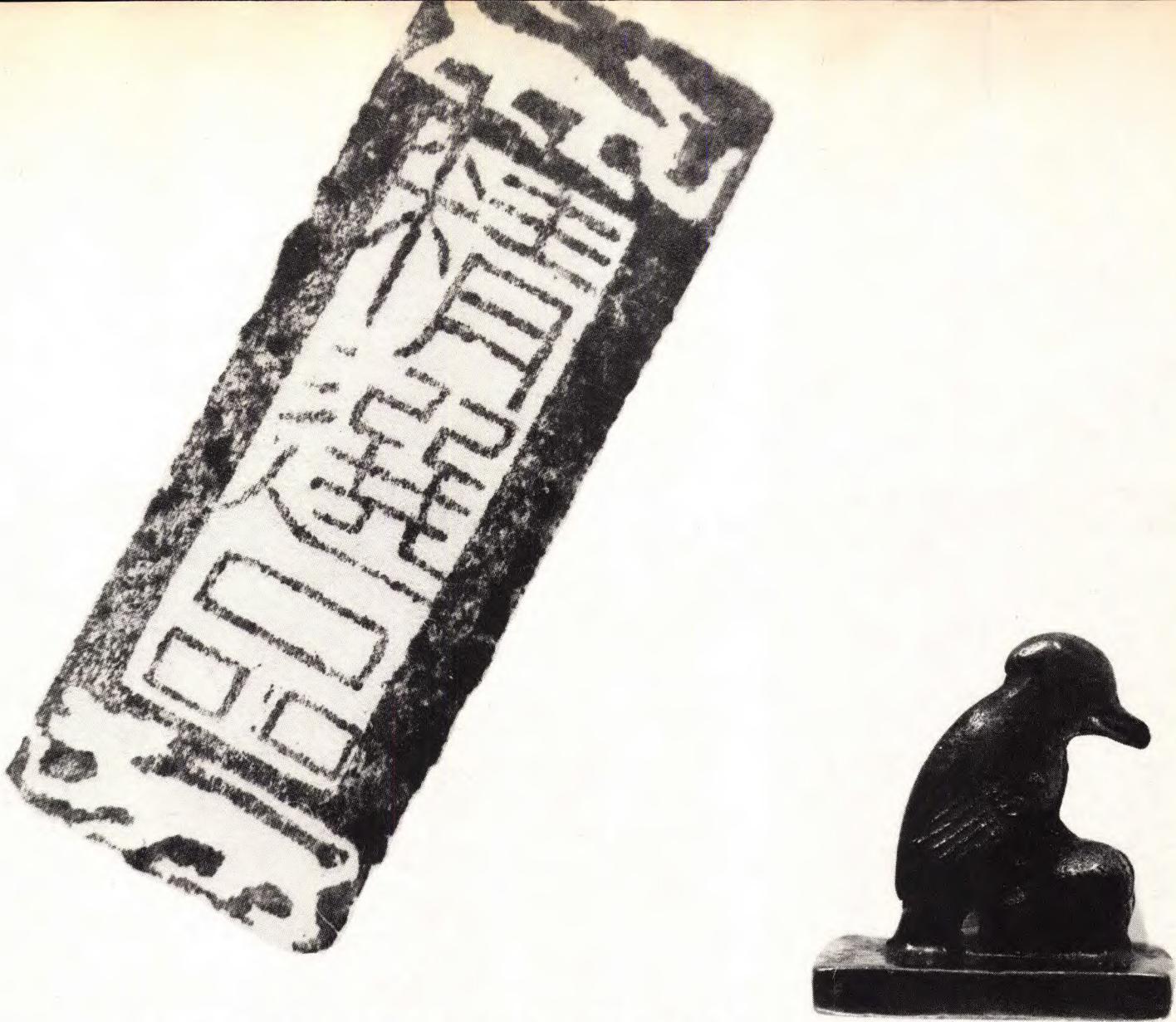
But somewhere between the invention of paper and the use of movable type, the Chinese were already "letterpressing." They were using seals to make imprints of letterforms. The seals actually go back even further in history than paper, to a remote period of the Shang Dynasty (1766-1122 B.C.). They were used then primarily for identification and authentication. They bore the special mark of the owner and were pressed into clay or wax to record their imprint. With the invention of paper, the surface of the seal could be inked and used as we use rubber stamps today.

Left: A simple wooden seal.

Lower left: Seal with grip carved in animal horn.

Below: An elaborate brocade case, once used by Prof. Ichiyama's grandfather for carrying his personal seal.





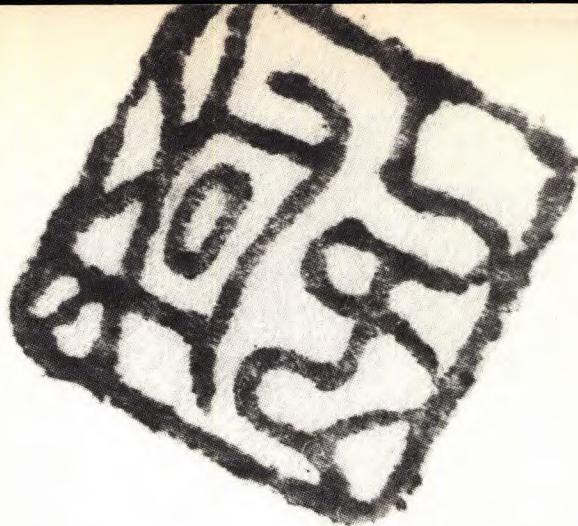
In a civilization which uses a brush for writing, and to which letterforms are almost inseparable from illustration, the seals became not only a utilitarian object but an esthetic expression. By the time of the Han Dynasty (206-220 A.D.) they reached an extraordinary level of sophistication. They combined elaborate carving, precious materials, imaginative character designs and poetic quotations, all in one.

This collection of seals, along with his edifying research, came to us through the generosity of Dennis Ichiyama, Associate Professor of Visual Communications at Purdue University, Indiana. He is a graphic designer, a teacher, a writer, with a long list of academic and professional credits. But fascination with his seal collection has turned him into a historian as well.

Professor Ichiyama began collecting seals in 1970 while living in Hong Kong. It started with an excursion to the fabled "Cat Street" where one could still find exotic and intriguing collectibles at reasonable prices. In almost every stall, he came upon a remarkable variety of seals in all shapes, sizes, colors, materials and designs.

SIZES. In size, as in complexity, there is a wide range, from a minimal $\frac{1}{8}$ inch to as large as 5 or 6 inches. On the average, they run approximately $1\frac{1}{8}$ inches in height and $1\frac{3}{8}$ inches square. The larger seals were generally used by imperial families or high officials and were kept at home. The smaller ones were portable and carried around for personal use.

MATERIALS. A wide variety of materials were used for carving the designs, including precious and semi-precious stones and metals. They used brass, bronze, bamboo, wood, ivory, animal horn, jade, quartz, silver, gold and several rare stones found only in certain provinces of China.



Opposite left: Example of red letter seal with characters carved in relief. Opposite right: Seal with a bird handle of bronze. Above left: A red letter seal with characters carved in relief. Above right: For this impression made from a white letter seal, characters are carved in intaglio.

DESIGNS. The simple geometric forms, which left maximum surfaces for inscriptions, were known as "leisure" or "superfluous" seals. They were intended as literary expressions as well as visual delights, and were inscribed with poems or quotations. They were used as adjuncts to the composition of a painting, print or piece of calligraphy. Sometimes they enhanced the meaning of a work. Sometimes they added a note of color to an otherwise constrained work of art. You will frequently see works of Chinese art bearing multiple seal imprints. Not only does the artist's seal appear, but often the collector (as well as previous owners) adds his seal to the work to pay tribute to the artist or his concept.

These literary seals have another unique characteristic. They are a composite of a number of seals, each with a separate design unit. They can be used separately or fitted together to make a single imprint. They are called, appropriately, "mother-and-child" seals.

The characters on the seals are carved either in relief or intaglio. In relief, as in letterpress, they produce a red-letter design. In intaglio, they produce a white-letter design with a red background. We say "red" because most seal impressions are made in vermillion, although blue and black have also been used for special occasions. In marriage ceremonies the red and white letter designs have special significance. The signature of the groom is recorded with the red letter seal; the signature of the bride, in the white letter, symbolizing the union and harmony of the yang and yin forces.

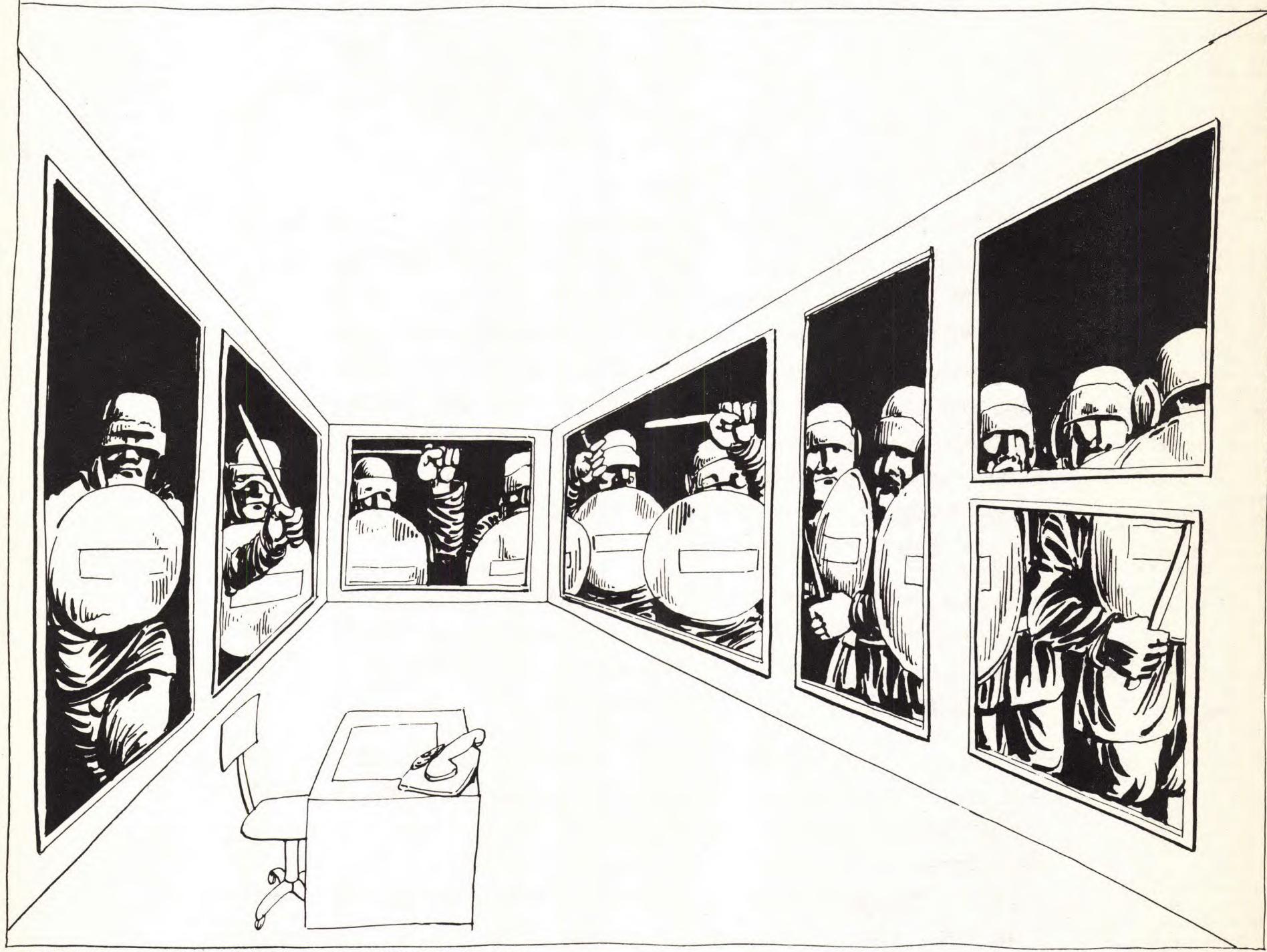
THE HANDLE. The early seals were usually adorned with only a cord which attached to the owner's belt. But later they became an element of design. They were carved in animal, flower and human motifs. The complexity, size and materials used were usually commensurate with the rank of the owner. Imperial seals usually had 5 to 6-inch handles, carved in yellow jade, with intricate dragon forms.

Whether the evolution of printing techniques in China had any influence on the progress in Europe, or whether they evolved independently of each other, is an open question. Historians are loath to commit themselves on the subject. But we are grateful to Professor Ichiyama for enlightening us about the history of seals, the design and uses...and especially relieved to finally understand what the multiple red stamps on Chinese art are all about.

Marion Muller

MAN BITES MAN

HANS GEORG RAUCH



REAL DEGENERATE ART ART RÉEL DÉGÉNÉRÉ ENTARTETE KUNST DES MÖGLICHEN

The same "kultur" known for its pronounced barbarity, also produced some of the most indignant, artistic rebels known to the western world. The same fatherland, which encouraged heroic romanticism in the guise of national art, was also the birthplace for the most mordant revolutionary art movements of the twentieth century. The roots of German satiric art are firmly planted in the soil fertilized by Albrecht Dürer, Wilhelm Busch, Heinrich Zille, Heinrich Kley, George Grosz and Otto Dix, to name a few. But, Germany itself is built on the shaky foundation of social and political contradiction. It has at once produced the greatest minds and the vilest beings. So, it is no wonder that its most effective social commentators—past and present—express curiously national, as well as deeply personal, pain.

These historical contradictions wed to the maelstrom of contemporary political events are the basis of Hans Georg Rauch's satiric instincts. It is his German satiric spirit, however, that accounts for the razor sharp, double edged humor for which he is known. That Rauch was raised in the western

half of a surgically divided nation, shrouded by the shame of the "thousand year Reich," evidently served to harden his critical impulses. That the indelible German graphic legacy permeated his early years simply nourished a passion that was Rauch's since birth. That he is one of the most innovative German cartoonists working today attests to his dedication, not only to the form, but to art in general.

Rauch was born in 1939 in Hamburg, at the zenith of Nazi power, and grew up amidst its cataclysmic defeat. His childhood memories were of bombings and firestorms; for him, insecurity and fear were ever-present. After the war, as a teenager, he watched as his country, hated by the world, denazified. As the nation tried to rid itself of its darker self, Rauch found that ideology was replaced by economy; industrialization became the new religion, and with it a new code of morals and ethics emerged. His teens were immersed in the dubious ethics of postwar Germany. He was also smitten by the new, democratic freedoms long absent from Germany.

Rauch, who states he always had a contrary, rebellious nature, decided to

teach himself about right and wrong, rather than continue the longstanding tradition of blind acceptance. One of his most significant, and lasting, lessons was that militarism, too long the Prussian panacea for acute national despair, was the enemy. Even as a student he railed in cartoons against the folly, and the makers, of war.

With a talent for comedy, Rauch wanted to make opinionated statements as much as he wanted to print, draw and paint. He went to art school in Hamburg, where he studied anatomy, studiously did etchings and drypoint prints, made intricate lithographs, and worked with oils. He mastered all, but loved the cartoon most. After he was graduated, a brief stay in the south of France resulted in an introduction to Ronald Searle. Furthermore, he became admirably aware of Saul Steinberg. All contributed to Rauch's emerging graphic style—which in the early 1960s was an elegant gag approach. He sold cartoons and illustrated for periodicals in France, Germany, Switzerland, Holland and Belgium. Later he was introduced to American audiences in *Look* and

Holiday. Much later, in the early 1970s, he became a regular contributor to the *New York Times Op-Ed Page*, where he learned the prerequisites of newspaper illustration.

Hans Georg developed a delicate, engraved-looking pen line—while delicate in weight, it was more like barbed wire in its conceptual context. Moreover, he created a pictorial vocabulary unmistakably his own, in which hordes of little people populate vast, linear landscapes. Rauch's lilliputians are versatile symbols of overpopulation, conformity, militarism; in short, any force under which humankind is the victim. The intricacy of his penstroke proved to be an invaluable tool. Not only does it set him apart from other cartoonists in the newspaper trade, it also affords him the ability to address issues which, while immediate, are also continuous. Rauch's graphic lexicon, therefore, must be considered universal and timeless.

Today, Rauch is one of two regularly featured graphic commentators for the prestigious German daily, *Die Zeit*, where he enjoys sinecure, and contributes a drawing every week. While his

colleagues on the paper deal with local and national issues in the traditional editorial cartoon format, Rauch takes a broader world view in which the image and concept are less blatant—and rarely pedantic. Rauch has also been handed a valuable mandate: to cover subjects that touch his own heart, rather than having to key himself directly to the news.

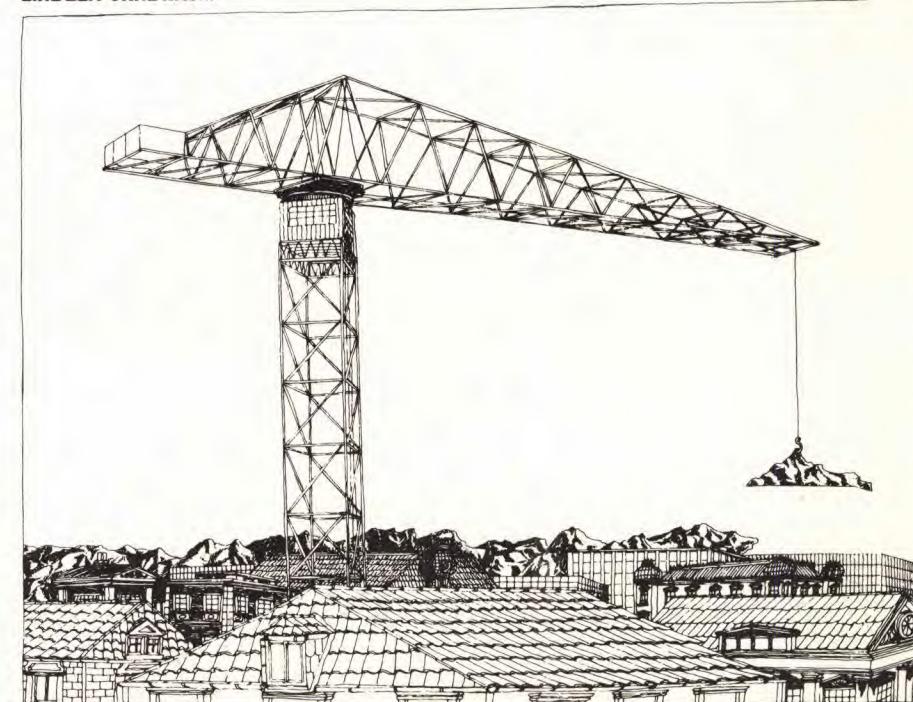
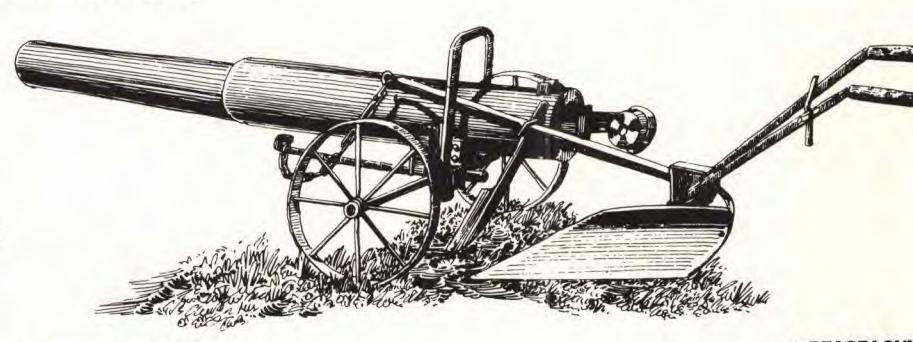
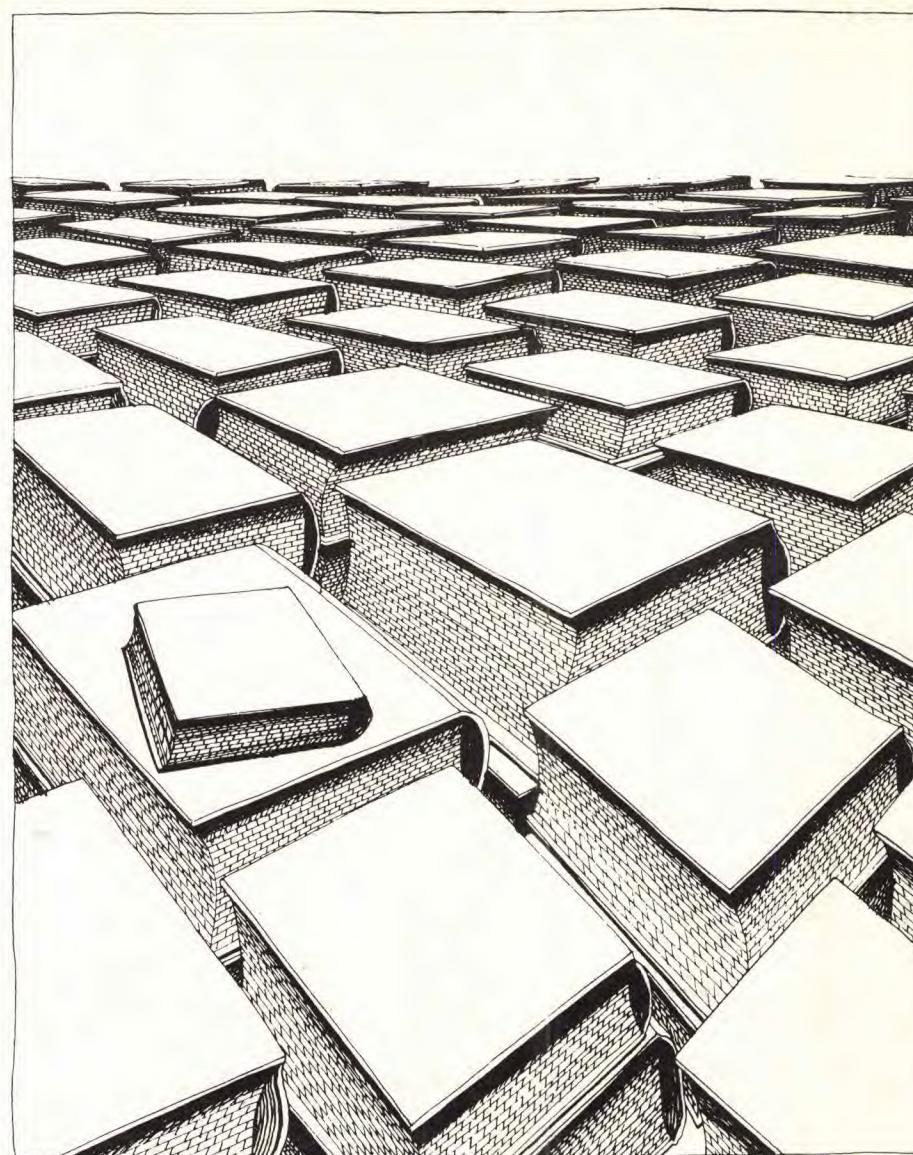
In his recent book "Zeitzeichen," a collection of one year's *Die Zeit* drawings, only five or six themes are tackled with intensity, and these are truly heartfelt: including Neo-Nazi resurgence, rights for the handicapped, nuclear war, censorship, old age and hunger. "I have tried," says Rauch, "to develop a style that attempts to make the public understand how we are hit by politics, rather than reiterate specific political events."

He does this through provocative renderings, but also with a wily use of language. Rauch is more than a sophisticated punster—he is a master at pairing the right public statement to the perfect visual truism. "This process is my adaptation to newspapers," he admits. "Without a caption most of my drawings would pass by the reader without notice. They would be too eclectic. With the proper word associations, however, the reader is drawn into the picture. If the caption is a commonly used phrase, it is good. If a political or moral pundit has said it, so much the better. I believe those guys can easily hang themselves on their own words."

Rauch has been tirelessly doing weekly drawings for over three years. How does he do it? "I read a lot, I watch TV," he says, "I keep aware of what the important issues of the day are. Then I try to follow the line that points to where a specific problem came from, or I relate the problem to other problems. Then I do the drawing. Of course this drawing always tries to show our political situation in relation to German political history. For instance, I just drew a picture of a tank—being aware that Germany is currently selling tanks to the Iranians. This tank has just run over a man; the imprint of the tread on the man's body reads 'Made in Germany.' The caption reads 'We are back.'"

For this artist, who once avoided any labels or captions as hindering the graphic power, wordplay is increasingly the key to Rauch's stridency. Many titles of his books evidence this. For instance, *Battlelines*, his caustic pictorial history of militarism, speaks to the issue of war and art at the same time. To emphasize the point, he says: "Verbiage makes the drawing come to life. A good graphic statement must be a marriage of as many communicative forms as possible. In a brief moment it must tell a long story."

Recently, Rauch did a picture showing hundreds of skeletons—one of the many recurring images in his lexicon—in various positions and arrangements. The impetus, he indicates, "must have derived from an item I read that shocked me: 'Five million children in Africa were going to die in the coming years from a predicted famine.' It seems everyone who can help the situation already knows about it and they have made a mess of the relief activities. But we, the people, know nothing of this certain tragedy. The drawing just came, almost automatically, as a personal response. But in order to make it accessible I had to give it another life." By this Rauch means he had to find a way to make everyone associate to the skeleton metaphor. "A national television lottery to aid poor 'German' children was the perfect foil," he continues. "The winners of this lottery are given the chance to get



something grand under the sun, while the orphans in Germany accrue some benefit. Meanwhile, African nations facing the famine are still undergoing inept crisis management. Ironically, the lottery is called 'A Place In The Sun,' and so my drawing of skeletons was captioned 'A Place In The Sun' as well. It's not that I am against good will in any form, I just wanted to

apprise the reader, and perhaps the winner, that the sun doesn't always shine for everyone."

Unlike some cartoonists who ravage their subjects to satisfy a need to express rage, Rauch's humanism is the key to his satire. Regardless of the manner in which it is expressed—through comedy, anger or pure symbolism—Rauch does not trash his subjects; rather he tries to educate. "I am an advocate of the unfortunate ones—a 'humanist' if that is the term you prefer—not because I am saintly. On the contrary, I am involved with the plight of the handicapped, for instance, because in a moment's time I can be handicapped. My work, particularly when it deals with these issues of human helplessness, is simply a showcase of what could happen to me—what could happen to all of us who are now fortunate..."

Rauch has the talent to make people think, and the forum for giving them awareness. He is not intoxicated, however, by the false sense that he can change the world. "I try to do what I can do," he says soberly. "If I am a gifted man, this is not a reason to be proud, rather it is reason to be thankful. And, the best thanks is to work hard." In spite of his apparent modesty, Rauch's work does have impact on his viewers. He receives missives of both praise and criticism; and he reads and answers every letter.

A number of months ago he placed himself in the center of the critics' firing range, when he published two drawings criticizing the Israeli's war in Lebanon. "Ironically, I received much mail from non-Jewish Germans who felt that I shouldn't say—or draw—anything bad about Israel. Citing our past as a good enough reason, they were outraged that a 'liberal' German would do such a thing. Regardless of my kindred feelings for Jews, and my sense of horror and disgust about the holocaust, I was still outraged by the injustice of this terrible war. I said what I had to say. And, my Jewish friends said that they wouldn't have respected me if I had done otherwise."

Currently, Rauch is very involved in an eerie issue which is plaguing German society and recalling the heinous policies of the past. For the past few years, the government has been making it very clear that foreign laborers, specifically the large segment of Turkish immigrants, are no longer welcome in Germany. The Turks, who have been a major part of the now slackening German industrial society, are being mistreated in terms of discrimination, employment, housing and welfare—the government has gone so far as to pay off anyone who will voluntarily leave the country forever. For Rauch their plight is a recurring theme in his work. In fact, his recent book is dedicated to a young Turkish girl who killed herself to dramatize the terrible conditions. "Given her action," Rauch states emphatically, "my act is the least I can do to draw attention to the problem."

In everything he creates, layers of psychological and national history are at the root. While Rauch's work often evokes a laugh or a knowing smile, his comedy is clearly the vehicle for transmitting deeper meaning. That he is able to convey these "heavy" messages without battering the viewer's senses is a tribute to his talent as a humorist. That he continues to make important social and political statements, at a time in which many graphic humorists eschew such endeavors, indicates that Rauch is a true believer. A believer in what he has to say to those others out there who want to be spoken to.

BY STEVEN HELLER

THE ALL NIGHT PUPPET SHOWS OF JAVA.



Warrior puppet, carved in wood (*klitik* style). Bulging eyes, protruding nose and menacing fingernails identify this fierce character admired for his honesty, loyalty and military skills.

If you should have the good fortune to be invited to a puppet show in Java, take along a blanket (to sit on) and prepare to spend the night. It is customary for a performance to start at 9 p.m. and continue until dawn. Puppet theatre in Java, as it has been for ages throughout Asia, is not just a simple entertainment for children. It is a religious or quasi-religious ritual, and everyone present is unconditionally protected from evil influences while the play lasts. What an incentive! A puppet show is sometimes sponsored by a family to commemorate an important occasion, such as a marriage, the anniversary of a death, the seventh month of pregnancy, the circumcision of a son. Sometimes the performance is a community affair to celebrate a legendary hero or a historic event. The play is chosen from a repertory of hundreds, and it always has some significant parallel to the occasion being celebrated. The mysticism that surrounds these all-night performances follows from their original purpose, which was to teach. The puppet show was used as an educational device to transmit ideas to a public that could not read. They taught religious dogma, moral codes, history and myths. They were especially useful to conquerors in influencing the minds of subjugated peoples, to missionaries teaching converts and to ethnic groups for perpetuating their own histories, myths and cultures. But regardless of the ulterior purpose, people attended for the pure pleasure of the performance. Though puppet theatre in Asia is known to pre-date the Christian era in the West, the first documented evidence of them in Java was during the eleventh century. Some believe it was brought from India, as many of the plays and characters have their roots in Hindu philosophy; also in two great Indian classics, the *Ramayana* and the *Mahabharata*. But there is a cycle of Javanese plays that preceded the Hindu influence, and by the thirteenth century, even the Hindu-inspired characters and legends were overlaid with Javanese characteristics and myths. The form of the puppets of Java was based on the carved relief sculptures found on their stone temples. The style, called *wayang*, means shadow. The word continued to be associated with the puppets of Java, even when they departed from the original form, the shadow puppet. Shadow plays, called *wayang purwa*, and the shadow puppet designed especially for them, *wayang kulit*, are the oldest, most serious form of puppet theatre in Java. The puppets are cut from animal skins. Like the relief sculpture they mimic, the bodies are frontal, but the heads, arms and legs are represented in profile. The head, torso and legs are stationary and attached to a rigid stem, so the whole construction resembles a fan. Only the arms are movable, articulated at the shoulders and elbows, and manipulated by slender sticks attached to the hands. (They look remarkably like ski poles.) Although the construction is the essence of simplicity,



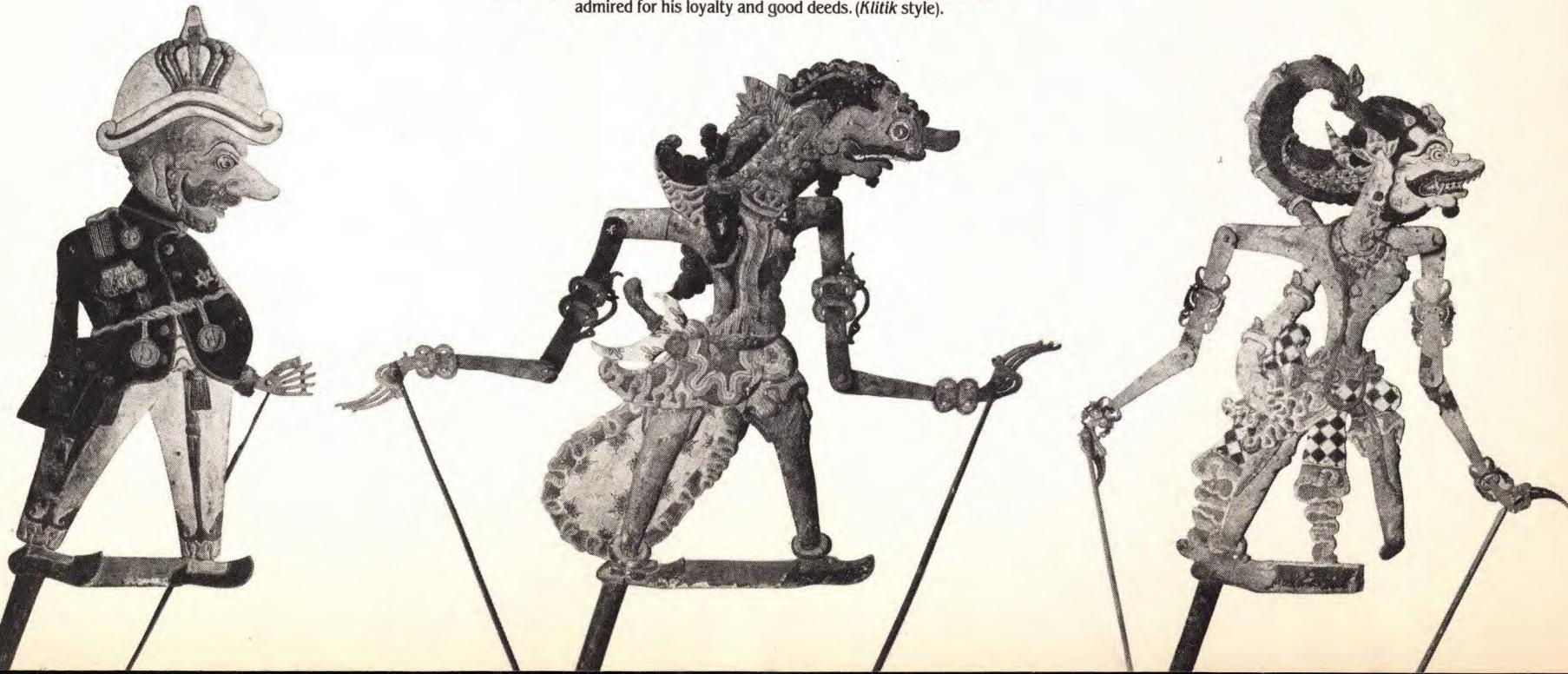
the drawing and painting that delineates the character is sumptuously ornate. Every detail has significance: the hairdo, the color of the face, the costume, a single protruding tooth, a long fingernail, a headdress, the jewelry—all are clues to a character's identity. Certain facial characteristics, for instance, have universal meaning. Characters with bulbous noses and round eyes represent coarseness. They are generally the bad guys. Aristocratic, genteel personalities are depicted with bent heads, slanting eyes and sharp, attenuated noses that descend directly from their foreheads. The facial colors, too, convey personality traits: black for restraint and strength, white for serenity, gold for dignity and youth. But perhaps the most important feature of these shadow puppets are the many thousands of perforations in the leather that delineate every detail of the drawing—the contours of the hair, the facial features, the costume, the fabric patterns, the jewelry. For in the shadow play, it is the silhouette of the puppet and the pinpoints of light that shine through the perforations that help identify the characters. At a typical shadow puppet show, the puppeteer or *dalang* operates his puppets from behind a white cloth screen. At a private showing in an affluent home, certain honored guests and the men sit behind the screen with the puppeteer. The women sit in front of the screen and watch the shadow play. There are some differences of opinion as to which is the preferred seating. Some experts insist that the puppet is more important than the shadow. Others claim that the shadow is of greater significance, as the figure merely represents the body, but the shadow represents the soul. The reason for the inordinate length of the nighttime shows is the complexity of the stories that are told. Not only have they been codified, scene by scene and line by line, but there are anywhere from 100 to 400 roles to be enacted. Any variation from the established text or cast of characters would be intolerable to the audience that is familiar with the plays. The main thrust of the stories is to enforce the Hindu philosophy that all people are composites of good and evil, but regardless of trials, tribulations and temptations, human beings must seek ultimate purification through their deeds. A later development in puppetry in Java were the *wayang klitik* puppets. These are mainly wooden forms. The head, torso and legs are carved in low relief and are stationary like the *wayang kulit*. The arms, though, are made of leather

Above: Aristocratic character. The slender body, bent head, long sharp nose and slanted eyes symbolize the ultimate in refinement. (*Klitik* style).

Below, left: A "colonial." Bulbous nose, bulging round eyes and red face identify evil conquerors. (*Klitik* style).

Below, center: The scarlet face, round eyes and immense nose identify a coarse and threatening character. The dagger symbolizes magical powers. (*Klitik* style).

Below, right: Hanoman, a beloved Monkey God out of the Ramayana legend, admired for his loyalty and good deeds. (*Klitik* style).





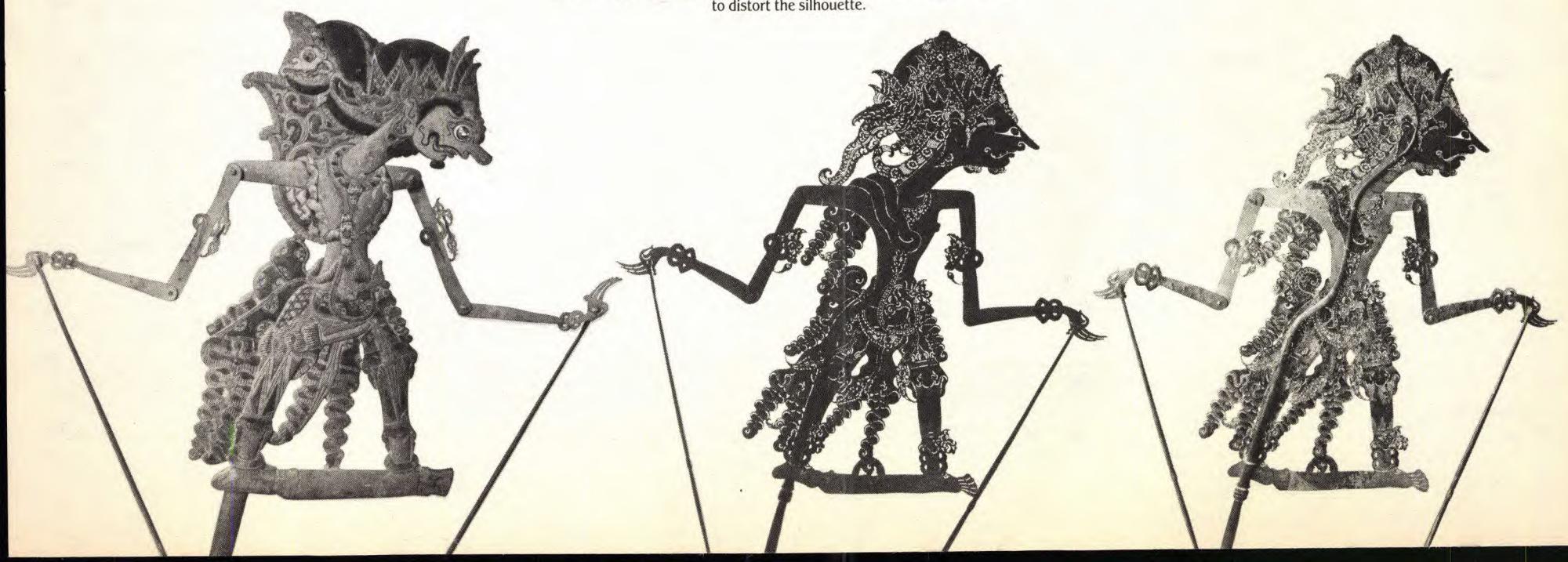
and articulate at the shoulder and elbow. All the facial characteristics and body positions of the *klitik* puppets follow the form of the leather *kulit* characters, although they are not as spectacular in ornamentation. These wooden puppets are used in more secular performances related to fourteenth and fifteenth century folk myths, and the plays are performed in the daytime, purely for entertainment. ♫ A third, more recent puppet style dating from the sixteenth century, is the rod puppet, called *wayang golek*. It is carved in three dimensions and fitted with a cloth garment. It is more lifelike and not nearly the esthetic creation that the *kulit* and *klitik* forms are. As with the *wayang kulit*, *wayang golek* performances last all night and are religious in orientation. ♫ No discussion of the puppets of Java can be complete without some attention to the role of the puppeteer or *dalang*. To become a *dalang* may take fifteen years or more of training. Usually the skill is handed down from generation to generation. It is a highly respected skill which requires unusual powers of concentration and strength. The poor fellow is a one-man-all-night-show. He not only manipulates all the hundreds of puppets himself, he speaks all the roles from memory, mimics the variety of voices, cues the musicians, provides the sound effects and the props. Although there are no written texts, the audience is generally familiar with the plot and characters. They may stand for minor variations in the text, but a misinterpretation of a character or tampering with the basic theme would be a heinous offense. *Dalangs* have been known to create their own original work, using traditional themes, but as far as we can see it just adds the burden of one more play to commit to memory. ♫ The puppets of Java came to our attention through an exhibition at the J. Camp Associates Gallery, New York City. Mr. James Camp, a collector and connoisseur of early art forms, refuses to label these puppets "primitive." Although they are centuries-old in concept and simplistic in form, the design and decoration are highly sophisticated and technically superb. The puppets, as well as museum-worthy pieces of jewelry, weavings, pottery, masks and sculpture of ancient and ethnic origin, can be seen at the gallery located at 380 West Broadway, New York City. The uncommon gallery has uncommon visiting days—closed Monday and Tuesday—open 12 to 5 p.m., Wednesday through Sunday, and well worth the trip. ♫ Marion Muller

Above: Gentle character with typical features: bent head, attenuated nose and slanting eyes. (*Klitik* style).

Below, left: The opulent costume, coarse features and red face indicate a high ranking personage of evil character. (*Klitik* style).

Below, center: Leather shadow puppet (*kulit* style) as seen through cloth screen. Thousands of perforations in the leather delineate the features, hairstyle, dress and jewelry which identify the character.

Below, right: The same leather puppet seen from the puppeteer's side of the screen. The central holding rod is curved to conform to the figure so as not to distort the silhouette.



A funny thing can happen on the way to

When we think of Picasso's famous declaration, "I do not seek; I find," we may very well wonder if the old man wasn't snowing us with semantics. But you won't find a more apt statement to describe how these photographs by George Olson came to be.

Mr. Olson is a freelance photographer working out of San Francisco, California. Almost all his editorial and commercial jobs are in color. But these black and white photos are part of his own private collection. What they all have in common is their humor. In some, it's innocent and uncalculated. In others, it's deliberate, but low key. In every case, the jokes were just sitting along the roadside waiting to be discovered. As Olson has many on-location jobs, he's nearly always on the road and constantly discovers new material, on his way to work as well as on vacations. In fact, in twelve years he has amassed a collection of nearly two hundred funny roadside pictures.

Obviously, anyone who spends so much time and money on a collection isn't in it for laughs alone. Olson's "found humor" has become his "found art." He is quite serious about his collection as a document of native Ameri-

WELCOME AMERICA



A



B

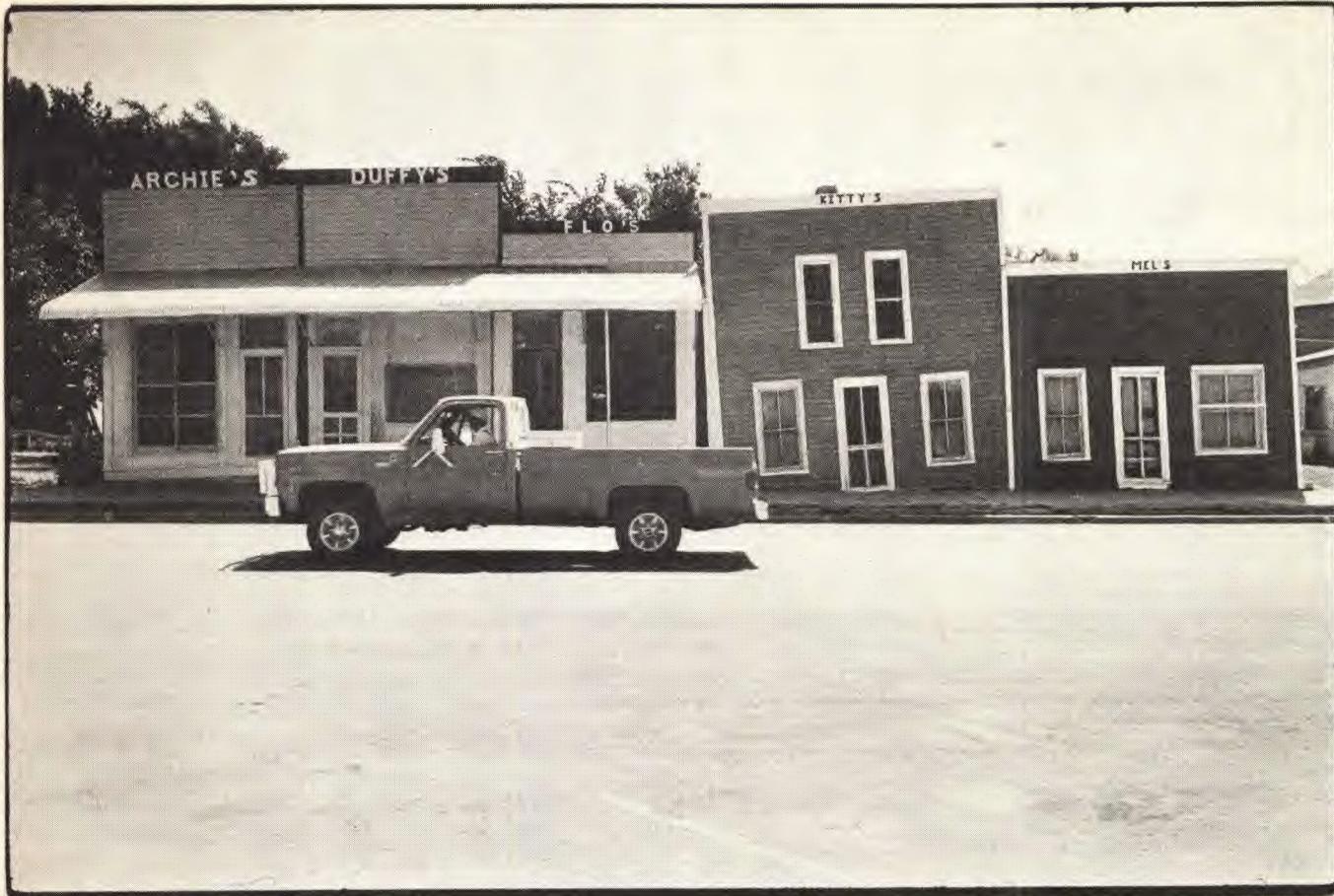
A. Welcome America—An AT&T assignment to photograph their annual stockholders meeting took Olson to Kansas City. He arrived at the auditorium before anyone else, and this is what he found. **B. He's Not Here**—In Sonoma, California, Olson was about to photograph this tavern with its jocular little sign. Suddenly, a man appeared, walked up to the door and looked in. It completed the scene perfectly. Olson couldn't believe his luck. **C. Dismal Canoe Tours**—Olson prefers to travel on two-lane roads, but on a vacation trip through central Nebraska, he sought out the shade of an even narrower country lane. After crossing a river called "Dismal," he happened on this sign. **D. You're Just No Fun Anymore**—Olson had passed this street corner in San Francisco several times, always in a hurry. Finally, one day, when he caught this scene, he stopped to photograph it. The next day, someone plastered the wall with posters.



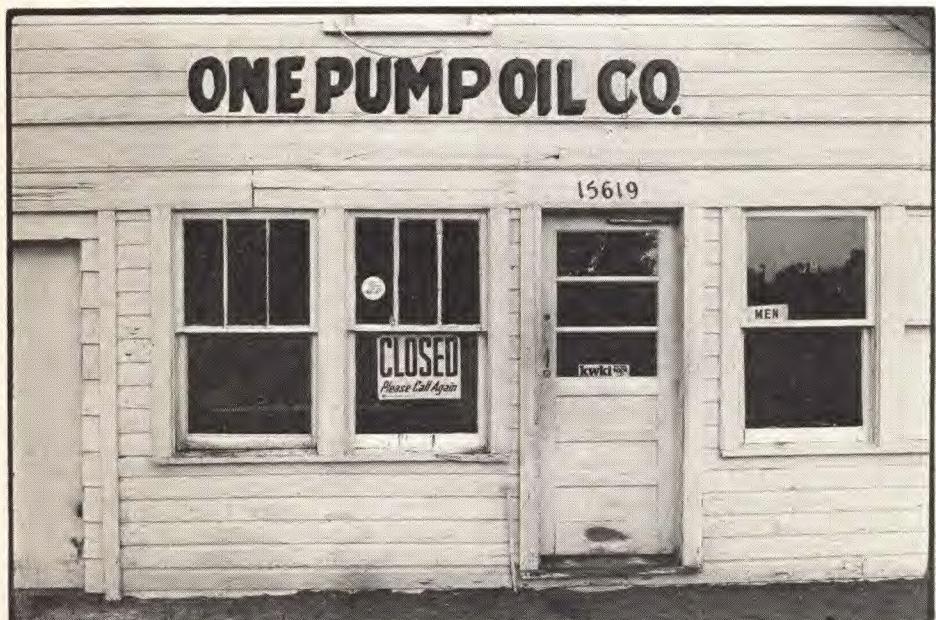
C



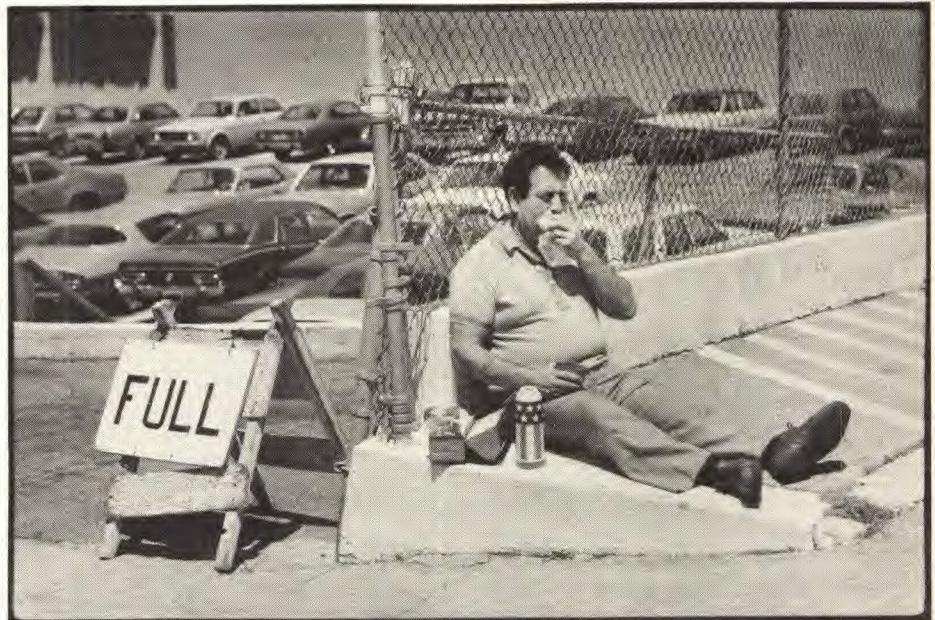
D



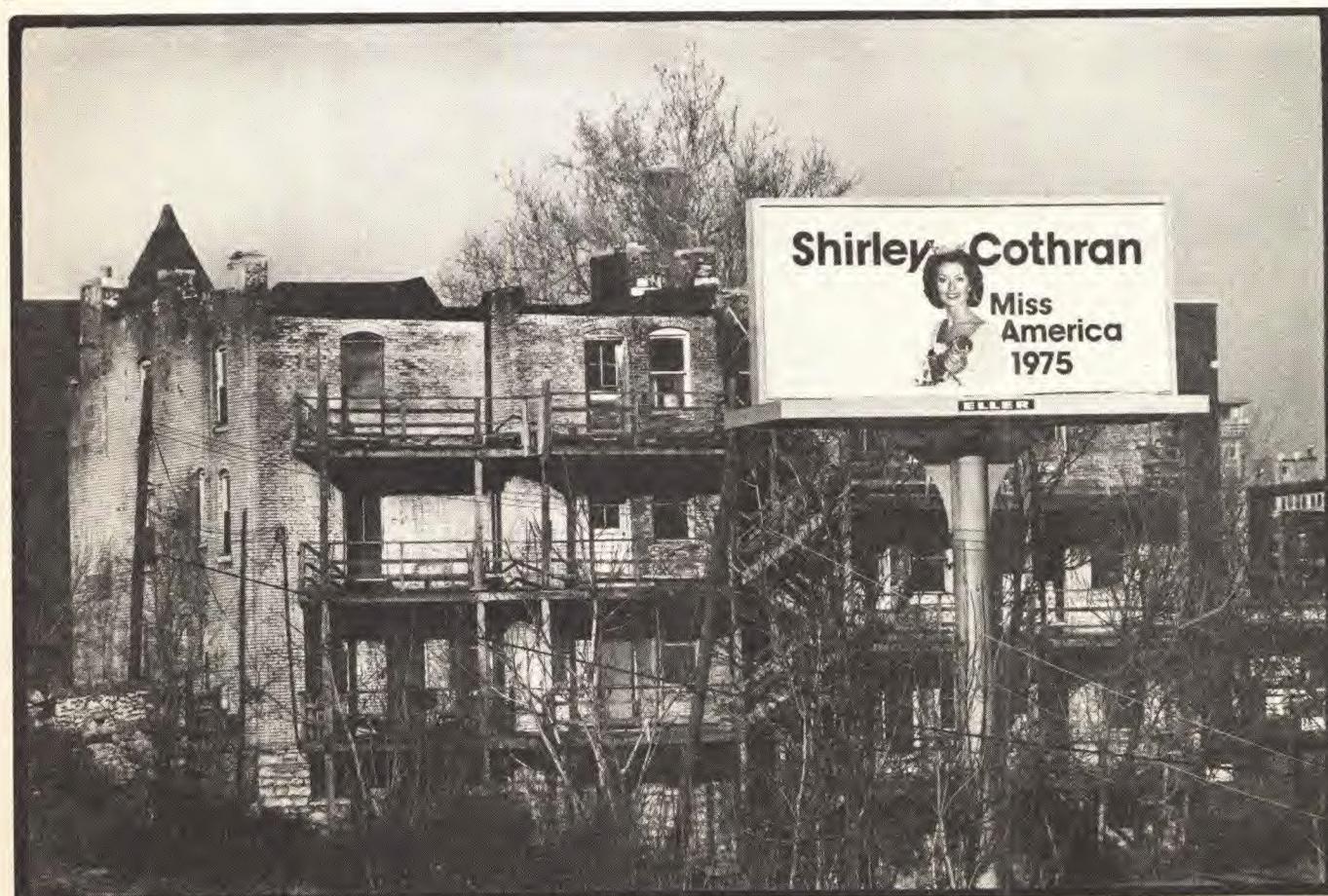
E



F



G



H

can humor, and his photographs have been exhibited in a number of art galleries. He participated in two exhibitions at the Spiva Art Center in Joplin, Missouri, in *Humor in Photography* at the 80 Washington Square East Gallery in New York City, at the Christian-Thomas Gallery in Costa Mesa, California, and had a one-man show at the 2608 Gallery in San Francisco.

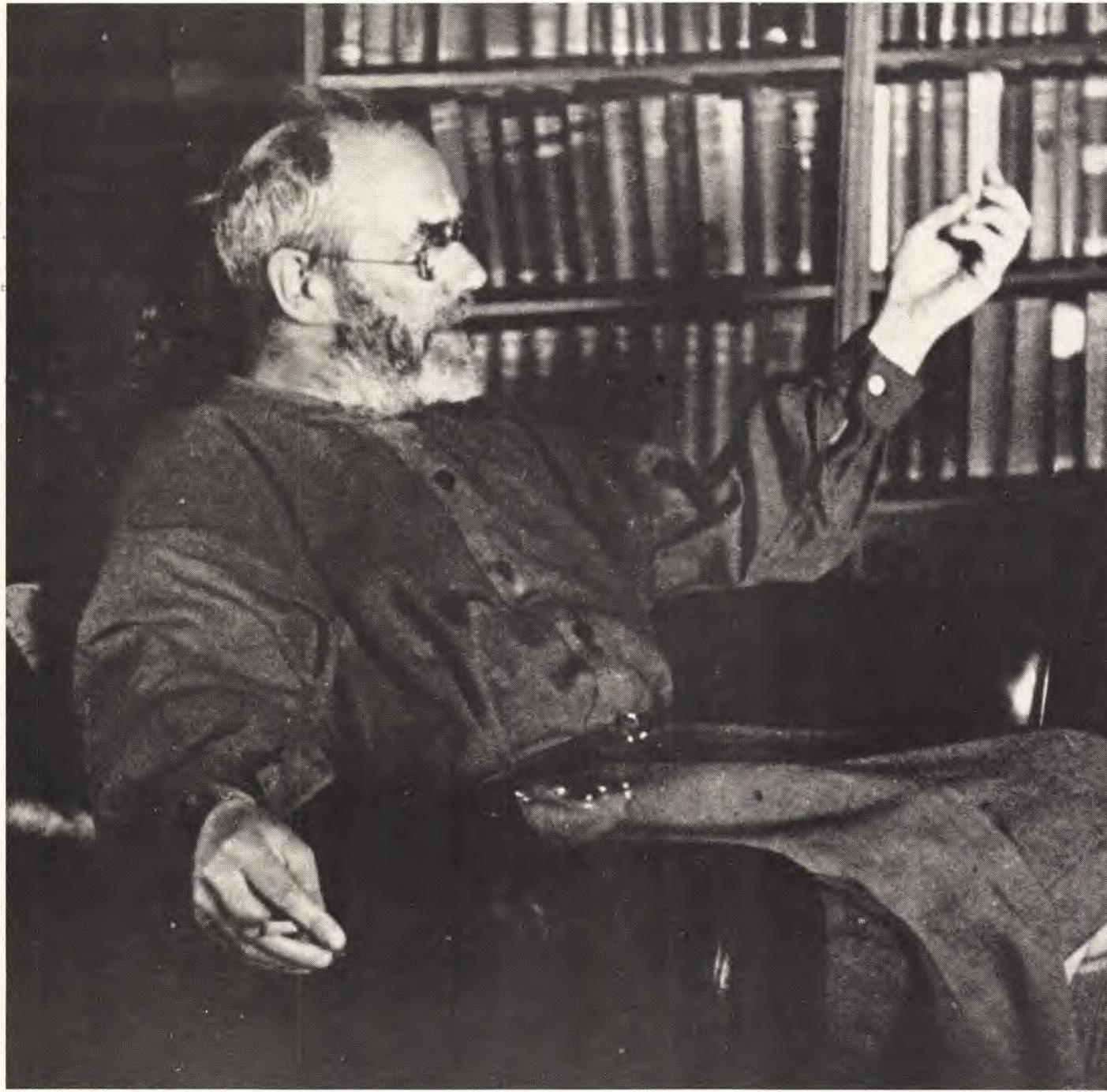
When not being serious about his funny pictures, he works seriously for such commercial clients as American Airlines, Atari, Chrysler, Ford, Standard Oil of California and Harcourt Brace Jovanovich, to name just a few. He has done editorial work for *National Geographic World*, *Time*, *Sports Illustrated*, *Road & Track*, *Nation's Business* and *California Living*. From 1974 to 1977 he was chief photographer for the *Kansas City Star*. Among his other newspaper credits are the *New York Times*, the *Los Angeles Times*, *San Francisco Examiner*, *Washington Post*, *Philadelphia Inquirer*, *Chicago Tribune*, *St. Louis Post-Dispatch*, *Atlanta Constitution*, and others.

His roster of impressive clients notwithstanding, the job he anticipates most eagerly is photographing his 20th High School reunion, using the same Leica he used at graduation. But will he find laughs? Marion Muller

E. Archie's Duffy's Flo's Kitty's Mel's —Sometimes when on an old road that skirts a town, he'll drive a few extra blocks to see Main Street. This is Plainville, Kansas. F. One Pump Oil Company—On a trip from Kansas City to New York, he was traveling along Highway 24. About twenty miles out, in Independence, Missouri, he found this gas station. There were no pumps. G. Full—Olson had just retrieved his repaired camera from the Nikon offices in San Francisco and was eager to try it out. Half a block away, he found this parking lot attendant on a lunch break. H. Miss America 1975 —When Olson worked at the Kansas City Star, this billboard stood alongside the freeway he traveled every day. A survey had shown that the public couldn't identify the reigning Miss America. The reminder was a public service of sorts.

Eric Gill

BY ALLAN HALEY



ERIC GILL AT EASE (UNDATED)

An ex-apprentice once wrote to Eric Gill about a moral perplexity. It concerned whether or not to carve a memorial to the Fascist dead in the Spanish Civil War, which would be exhibited in London to raise funds for Franco's cause. Gill was a lifelong opponent of Fascism, and at the time was a member of an international artist's society against oppression. Gill replied to the former apprentice by postcard, "Plenty biz no do! No biz do!"

Seemingly contradictory advice from a staunch and active supporter of human rights. And yet, Gill was a man of many contradictions. He was a fervent convert to Catholicism; at the same time he was able to maintain equally ardent, and exceptionally liberal, views on sexual relationships. A friend once said that when Gill became a Catholic he thought of everything in terms of religion, including sex; and that later he

thought of everything in terms of sex, including religion.

Gill loved train engines all his life, but he insisted that as far as he could, he would avoid the use of all machines and their products. There were no cars, no phones, and no radios permitted on the grounds of his studio.

Gill lived always on the edge of poverty, but this was by choice. It was consistent with his need for asceticism, and his contempt for the products of industrial society. He never charged much for his work; most of the time only the stonemason's daily wage of about £2. He would, however, insist upon traveling by train—first class—when it was at the expense of his patrons.

When compared to the work of Benton, Goudy or Benguiat, the quality of Eric Gill's typeface designs might appear slight. His contributions to typography would seem

thin were it not for the importance and beauty of the typefaces he created. His two best known designs, Gill Sans and Perpetua are internationally regarded among the most beautiful, readable, and intellectually well-conceived typefaces of modern times. A couple of his lesser-known designs, Felicity and Joanna Italic, have been called two of the most graceful types available to twentieth century typographers. Gill brought to handset and machine composition the beauty and grace of calligraphic and inscribed letterforms. His contribution was one of quality rather than quantity.

Gill made the typographic communicator's palette richer, but he had few kind words for the art of typography. At different times he is quoted as saying, "...there are now about as many different varieties of letters as there are fools," "...lettering has had its day," and "the only way to reform modern

lettering is to abolish it." Once he referred to master printers as "a bunch of morons."

The second of thirteen children, Eric Gill was born February 3, 1882, in Brighton, England. His father was a clergyman and his mother had been a professional singer.

Gill began to draw at an early age. This fondness for rendering, and his love of railway engines are probably what led Gill to letterforms, and eventually to typography. "If you are keen on engines," he once wrote, "you collect engine names... and if you draw engines you cannot leave out their names." (In those years train engines had their names in large letters along the boiler.)

At seventeen, Gill got his first job, in a London architect's office: but more important, he also attended Edward Johnston's first lettering class. The impact of Johnston's teaching on young Gill was immediate, profound, and lasting: "He...altered the whole course of my life and all my ways of thinking." They were to become the closest of friends and even shared housing until Johnston's marriage.

At twenty-five, Gill moved from London to a more pastoral environment in Ditchling, England; more in keeping with his philosophical attitudes. Over the next several months Ditchling was to evolve into the first of three communal localities in which Gill lived and was the moving force. Those who gathered around Gill and his family at Ditchling, then Capel-y-ffin, and finally Pigotts were similarly motivated to seek artistic independence and simple self-sufficiency. But above all, they were united by their religious convictions. All were devout, if somewhat unorthodox, Catholics. Several of the men in the communities even went on to become Tertiaries in the order of St. Dominic.

Gill had three children, all daughters, and all born within a very short span of time. Probably he would have had several more children (being Catholic, from a large family himself, and predisposed toward an active sexual life). His wife Elizabeth, however, had suffered complications from a miscarried fourth child and was unable to continue bearing children.

Gill was a man of order. He managed his life and his work through a strict system of self-imposed rules and regulations. It has been said that his steadfast reliance on those rules stifled his creativity and ultimately weakened his artistic output.

One area however, in which Gill consistently failed to follow the rules he professed to believe in (those of the Catholic Church), and where his rationality and willpower were consistently set aside, was in his sexual life. His many diaries, autobiography, and countless other writings document this area in explicit detail. His private drawings and sculpture also reflect this predilection. There was, however, never any perversity in his attitude toward sex. In fact, there was an almost innocent naiveté displayed. He said it was "...not so much sensuality as curiosity, the desire to know rather than to feel,"

which drove his compulsion. A critic commenting on Gill's erotic works once said that England has always lacked an artist able to celebrate all the moods of love—from the sublime to the ridiculous—and that perhaps if the best of his private drawings were more widely known, Gill might emerge as a leading contender for the title.

After seventeen years, Gill moved from Ditchling to Capel-y-ffin in Wales. The single word to describe Capel-y-ffin is "remote." It was ten miles to the nearest railroad station, fifteen miles from a village of any size, and only accessible by foot or pony-cart.

A visitor described the weather at Capel-y-ffin as raining continuously, "...the house was damp—the paper in my bedroom leaned crazily away from all four walls—there was no hot water, no newspapers, spartan food—and I enjoyed every instant of my visit: Gill's sharp-edged and genial talk warmed the bleak house." Apparently, those who lived there all the time, were not quite so impressed. After taking as much as they could tolerate, the women at one point rebelled and moved to a more comfortable setting at Pigotts near High Wycombe. Gill and the other men soon followed.

He lived at Pigotts until his premature death from lung cancer in 1940. His wife, who despite his many lapses into sexual adventure, was the lifelong focus of his deepest love, survived Gill at Pigotts until 1961.

As familiar as the name Gill is to typophiles, he did not create his first typeface until well past forty. To many, Eric Gill is better known as a sculptor, a profession he worked at before, during, and after his efforts as a typeface designer. His work in this area can be seen in the United Kingdom and throughout the world. His sculpture is over the doors of the BBC offices in Portland Place; the Stations of the Cross in Westminster Cathedral are Gill's work; a statue of his holds a place of honor in the sculpture garden at UCLA in Los Angeles; and a massive carved relief, which was a gift of England to the League of Nations building in Geneva, is also Gill's.

From his very early years Gill rebelled against the industrialization of the late nineteenth and early twentieth centuries. He was especially influenced by the teachings of the Fabian Society, which was strong in England at the time.

Gill vowed that he would not engage in the "malevolent" practices of industry. While Gill knew he was a talented artist and designer with potential, he also knew that he had little likelihood of building a successful business while following such unconventional theories.

Deliberately therefore, Gill set about learning a trade which would provide him with some degree of steady income, allow him to work with a certain amount of freedom at his artistic endeavors, and which would not conflict with his philosophy of life. This didn't leave much room for choice. Masonry and lettercutting, however, soon



BRUSH-DRAWN, EARLY 1920s

became a natural and logical path. Through the teachings and guidance of Johnston, Gill became an accomplished calligrapher and lettering artist. These skills and his training as a stonemason lead him, by degrees, to the profession of stonecarving. At first his commissions were few; but as his skill developed, so did the demand for his work.

As a result, by 1906 Gill had to employ his first assistant; a lad of fifteen. Over the next thirty-four years Gill had twenty-six more assistants or apprentices who worked for and studied under him.

Because of his social and philosophical views, there can be little doubt that Gill saw type design as working for the enemy. Yet before his life was over, he created eleven typefaces, wrote an influential book on typography, and operated (with his son-in-law) a commercial press.

The major contributing factor in Gill's

conversion to typography was Stanley Morison. (There are also those who allude to the friendly "nagging" of Beatrice Warde.) Perhaps it was because Morison was so much like Gill that he was able to exert such an influence. Morison, too, was a self-taught, self-made man. He also had a similar reputation for dogmatism and perfection. And, like Gill, he was a converted Catholic.

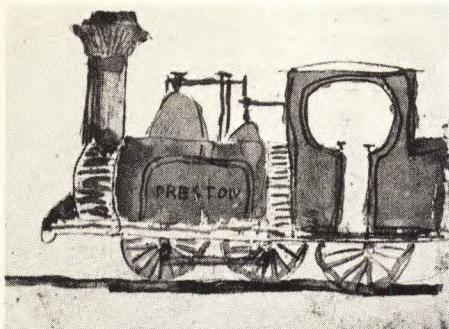
Morison saw his task as typographical advisor to the Monotype Corporation to change the "stiff, thin, regimental and savorless," typefaces then in use for designs that better reflected current typographic technology, thinking, and attitudes. After reviving several classical faces such as Bembo, Fournier, and Poliphilus, he felt that a truly modern face, designed by a living artist, should be released; and Morison thought Gill ideal for the task.

Morison felt that a serif typeface would be

the best, most logical choice for such a design. He also believed that the serif was "...not in origin calligraphic but epigraphic; not written but sculpted. It follows then that the drawings for this new type could be best made by a sculptor or stonemason." Gill was both, and thus the natural choice. Retention of the chiseled quality of Gill's letterforms became of primary importance to Morison.

BOOKPLATE 1909





TRAIN DRAWING BY THE YOUNG GILL

In 1925, Gill began his initial studies for the typeface that was to become Perpetua. Experiments, trial cuttings, and many revisions of the typeface went on for several years delaying the release. It was during this time that Morison also persuaded Gill to work on a new sans serif style.

Although the work was entirely his, there were two strong influences on the "sans" Gill developed. The strongest was the work that his mentor, Johnston, did for the London Underground Railroad. This was a sans serif they commissioned for their publicity department; a design program on which Gill consulted with Johnston in the early stages. The end result was a beautiful and simple "sans" with obvious design traits which are echoed in Gill's work. The other influence was a set of alphabets Gill created for the British Army and Navy stores. Both influences were, however, typefaces created primarily for signage purposes and do differ in important, if subtle, ways from the "sans" Gill did for the Monotype Corporation.

When first shown at a trade conference in 1928, Gill Sans was greeted with disapproval and cries of "typographical bolshevism." A year later, when it was released to the public, the cries had subsided. The face soon became the most popular "sans" used in Britain and the United Kingdom. It was not until after World War II that Gill Sans was exported to the United States.

Gill's original sans serif spawned some thirty-six derivatives, not all designed by Gill. In fact, some he rejected outright. Sans stands, however, as Gill's most pronounced achievement in the field of typeface design. The face is somewhat unusual in that the letterforms are patterned after roman character shapes and proportions rather than those found in more common sans serif designs. As a result, Gill Sans has often been called the most readable and legible sans serif design.

The first showing of Gill's roman was in a private printing of a translation of *The Passion of Perpetua and Felicity*, published in 1928. The roman face was thus named Perpetua and the italic, drawn later, Felicity.

The italic was the first major text face to introduce the obliqued roman form as an italic design. This was drawn primarily at the urging of Morison who believed this style provided improved harmony between the roman and italic in mixed composition. The original italic, as created by Gill, is not, however, the one used with Perpetua today. It was replaced by another obliqued roman simply called Perpetua Italic. It is unfortunate because many feel the more recent italic lacks much of the grace and harmony

CHRISTMAS CARD 1908



ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrst
uvwxyz

JOHNSTON'S SANS FOR THE LONDON UNDERGROUND RAILROAD

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrs
uvwxyz

GILL SANS MEDIUM

THIS is a specimen of the *Aries* type designed by Eric Gill in 18 point, 14 point and 10 point roman and italic for Fairfax Hall at The Stourton Press. (That was 18 point. This is 14 point italic, followed by a sentence in roman and the final sentence is in 10 point.)

ARIES ROMAN AND ITALIC

This is a specimen of 36-point Joanna in the Monotype version Series 478 and this is Joanna Italic.

JOANNA ROMAN AND ITALIC

ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz

A COMPARISON OF THE STRUCTURAL SIMILARITIES BETWEEN PERPETUA AND GILL SANS

JUBILEE

ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz

A B C D E F G H I K L

Gill Sans Cameo, *Monotype Series 233*

A B C D E F G H I J K L M

Gill Sans Shadow Line, *Monotype Series 290*

A B C D E F G H I J K M

Gill Sans Cameo Ruled, *Monotype Series 299*

A B C D E F G H I J K L

Gill Sans Shadow, *Monotype Series 304*

A B C D E F G H I J K

Gill Sans Shadow, *Monotype Series 406*

A B C D E F G H L M

Gill Sans Ultra Bold, *Monotype Series 442*

A FEW OF THE GILL SANS DERIVATIVES

EARLY SANS SERIF SKETCHES BY GILL



of Felicity. Even with the new italic, the Perpetua family still retains the strong, incised characteristics sought by Morison.

This cannot be said of Joanna, however, a typeface drawn in 1930 for limited editions work. This family also had the obliqued roman style of italic, but showed a freer, more calligraphic, form than Perpetua. Originally cast for hand composition in just two sizes, the typeface was not made available for public use until 1958. Although recently revived in the United Kingdom for display purposes, Joanna did not achieve the transition into photo and digital text composition.

Gill created an Egyptian (or square serif) design in 1929, called Solus; but this typeface is rare. Perhaps it never was widely accepted because it is practically indistinguishable from Perpetua in text sizes.

If there is a common complaint about Gill's work, it is that he created only one typeface, Perpetua, and several too-subtle derivations. Even Gill Sans has a strong family resemblance to Perpetua.

Jubilee was a calligraphically inspired design originally created as an advertising face for the Cunard Shipping Line. Jubilee is also not available as photo or digital type.

Bunyan is another Gill typeface. It first appeared in 1934 as a release for private press work. In 1953 the face reappeared as Pilgrim, from London Linotype Company, with an italic which was not available with the original—nor designed by Gill. Several feel that the roman of Bunyan was one of Gill's most successful design efforts.

Eric Gill lived a life of continual activity. He was a writer, printer, painter, illustrator, sculptor, calligrapher, stonemason, and type designer. He was often argumentative and contradictory. At times he was misguided in his approach to typography. His basic goals, however, were important, consistent, and worth emulating. They were to create, "Absolutely legible-to-the-last-degree letters, provide beauty of form to all printed communication, and to maintain the dignity of hand drawn letterforms." Here there were no contradictions.

Illustrations reprinted with permission from: *The Letter Forms and Type Designs of Eric Gill* by Robert Harling. Published by Hurtwood Press, London Road Westerham, Kent, UK © 1976

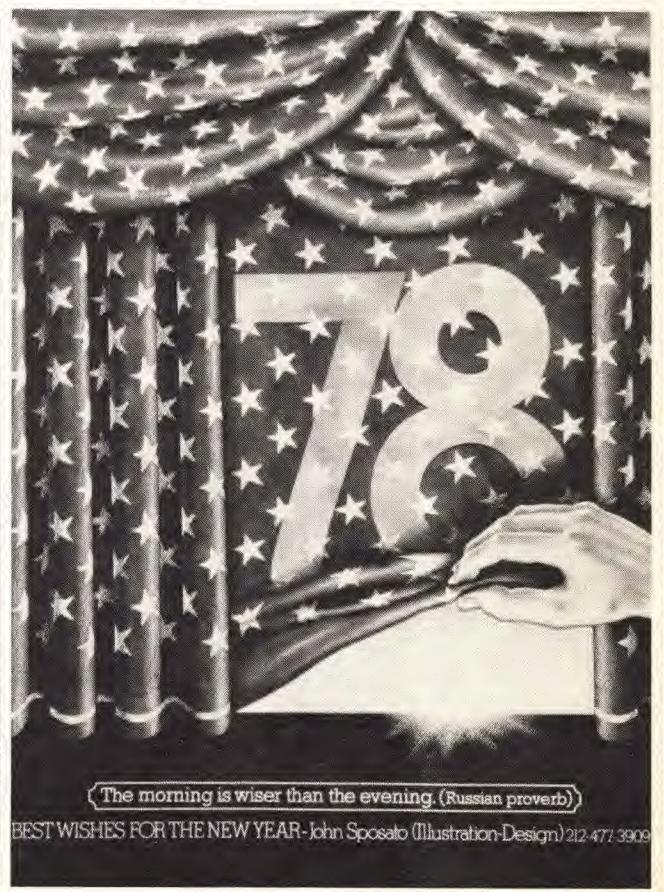
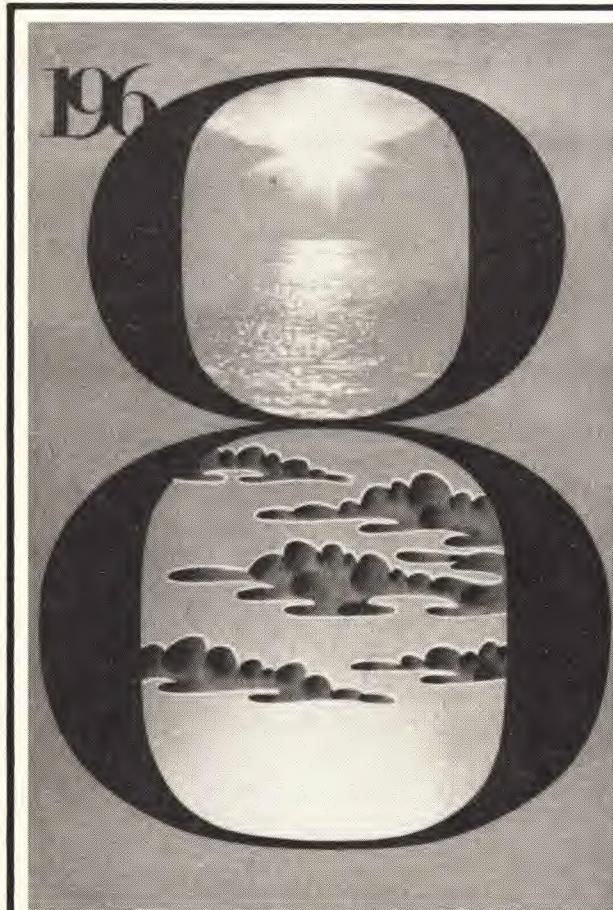
LIST OF GILL TYPEFACES

- *Aries*
- *Joanna*
- *Bunyan*
- *Jubilee*
- *Felicity*
- *Perpetua*
- *Floriated Initials*
- *Perpetua Greek*
- *Gill Sans*
- *Solus*
- *Golden Cockerel*

BOOKPLATE 1920



SPOSATO'S ANNUAL REPORT



The morning is wiser than the evening. (Russian proverb)
BEST WISHES FOR THE NEW YEAR-John Sposato (Illustration-Design) 212-477-3909

Just before the end of each year, John Sposato, freelance designer/illustrator, gets busy with his annual report. "A freelancer issue an annual report?" you may ask. Yes, John Sposato's New Year posters have become just that. They not only greet friends and fans with good wishes for the in-coming New Year, they also report, "Hey, I'm O.K. and here's what I'm doing," as each poster reflects new trends in his work.

It all started with a commission for a calendar cover. Friends who saw the proof immediately requested copies; and John obliged. With the date implicit in the design, it turned out to be a colorful and magnanimous greeting card. The following year he produced another. And so it's been since 1968.

The posters reveal much about where Sposato is "at" in his heart as well as his work. Through the years he's moved from abstract numerals to more figurative and fanciful imagery. One thing that remains a constant, however, is the symbolic sunrise. In some of the posters it is clearly depicted; in some it is implied. To Sposato, it is his indispensable inspirational motif.

Two of the posters allude specifically to personal folk heroes. The 1981 poster was a tribute to John Lennon, murdered the previous year. Besides the Lennon portrait, the poster includes words of a popular Lennon song that seemed particularly appropriate for the start of a new year: "It'll be just like starting over." The following year, in 1982, Sposato memorialized

reggae singer Bob Marley, who died in 1981. Also included in this poster are words of a Marley song that are relevant to Sposato's sunrise theme: "Rise up this mornin', Shine with the rising sun."

Sposato's New Year posters have become a 17-year habit from which there is no retreat. Friends eagerly await their arrival, and John gets his kicks, too. Several of the posters have won awards from professional organizations.

A graduate of Pratt Institute, he taught there as well as at Parsons School of Design and at The School of Visual Arts, where he is currently on the faculty. He also travels cross-country as a lecturer at design seminars.

Marion Muller



SCULPTORS

CARVE YOUR WAY THROUGH THIS ONE. A WORD SEARCH BY JULIET TRAVISON



How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die

in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Wörter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut servir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.

Calder's Black Widow, 1959.

AITKIN
ARCHIPENKO
ARP
BARTHOLDI
BERNINI
BLOC
BOTTICELLI
BRANCUSI
CALDER
CANOVA
CELLINI
DA VINCI
DONATELLO
DUBOIS
EPSTEIN
FLANNAGAN
FLAXMAN
GABO
GIACOMETTI
GREENOUGH
HEPWORTH
HOUDON
LACHAISE
LEONI
LIPCHITZ
MAILLOL
MICHELANGELO
MILLES
MOORE
MYRON
NADELMAN
NEVELSON
NOGUCHI
ORCAGNA
PEVSNER
PHIDIAS
PISANO
POLYCLEITUS
POLYDORUS
POWERS
PRATT
PRAXITELES
QUERCIA
REMINGTON
ROBBIA
RODIN
ROUBILLAC
SALVI
SANSONINO
SCHADOW
SLUTER
SMITH
STORY
STREETER
STURSA
TAFT
THORVALDSEN
VERROCCHIO
VITTORIA
WATTS
ZORACH

Solution to puzzle on page 68.

CL NH TROW PEH GU ONE ER G P F
ARE MING TON OGUCHI RAI O L
NS VRO EN CW CELL IN IBS ALA
O HE GE OH RED LAC NIO ANC YN
V BL LET RRR AIT KIN N SAOC N
AT SI LO E E SG INT NO EL DML A
NB OTTICELL I FOR LL I EEE G
GAN RRHM ARDAR DE IO VL T I A
ARN QOC OA OT Y Z TB AD LM TT N
CT KUB CIR NM S I UEL I AAI UT
RH DE BO CC VM X ON I VOS N AS F
OO UR IR HH CAR OZ TI HC P I L I
NL BCAR PI REL IC NI VADA US
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REPORT FROM TECHNOPOLISTM

BY DAVID HENRY GOODSTEIN

VCN'S EXECUVISION: DESIGNER ON A DISK

A friend called our attention to a new company right around the corner from us in the very heart of Technology Square. VCN is short for Visual Communications Network (238 Main Street, Cambridge, MA 02142). This name immediately got our full attention. One quick call and a taxi ride later brought us to president John Preston's office where

we learned (at last) how to make money with computers in the field of graphic design.

VCN is a software company founded by Preston and his partner, Dr. Hoo-Min D. Toong, less than a year ago. In Toong's work at the MIT Sloan School of Management it became clear that programs like Lotus or Wordstar which are devoted to automation of words and numbers were having a beneficial effect on how

people in corporate offices spent their time. But these programs were not helping to make the five hours per day of meetings, which are the single major time expense of managers, any more productive. What was missing was a way to generate effective graphics almost instantly, and practically for free. So was born the concept of the Execuvision Graphics Presentation Program.

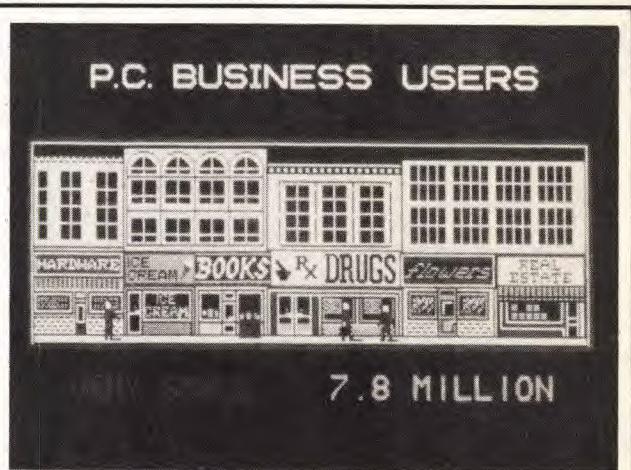
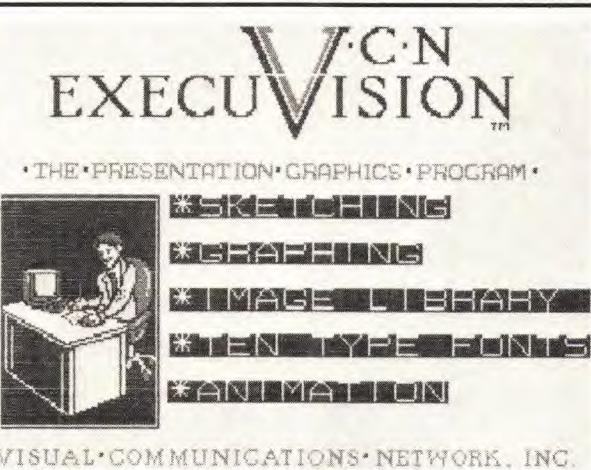
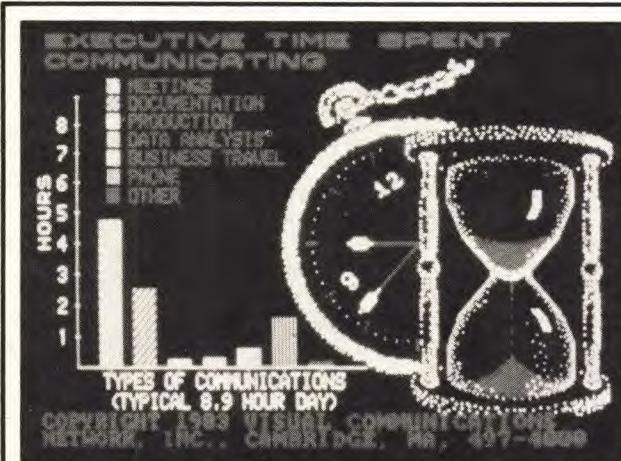


FIGURE 1: OUTPUT OF VCN'S EXECUVISION GRAPHICS PRESENTATION PROGRAM

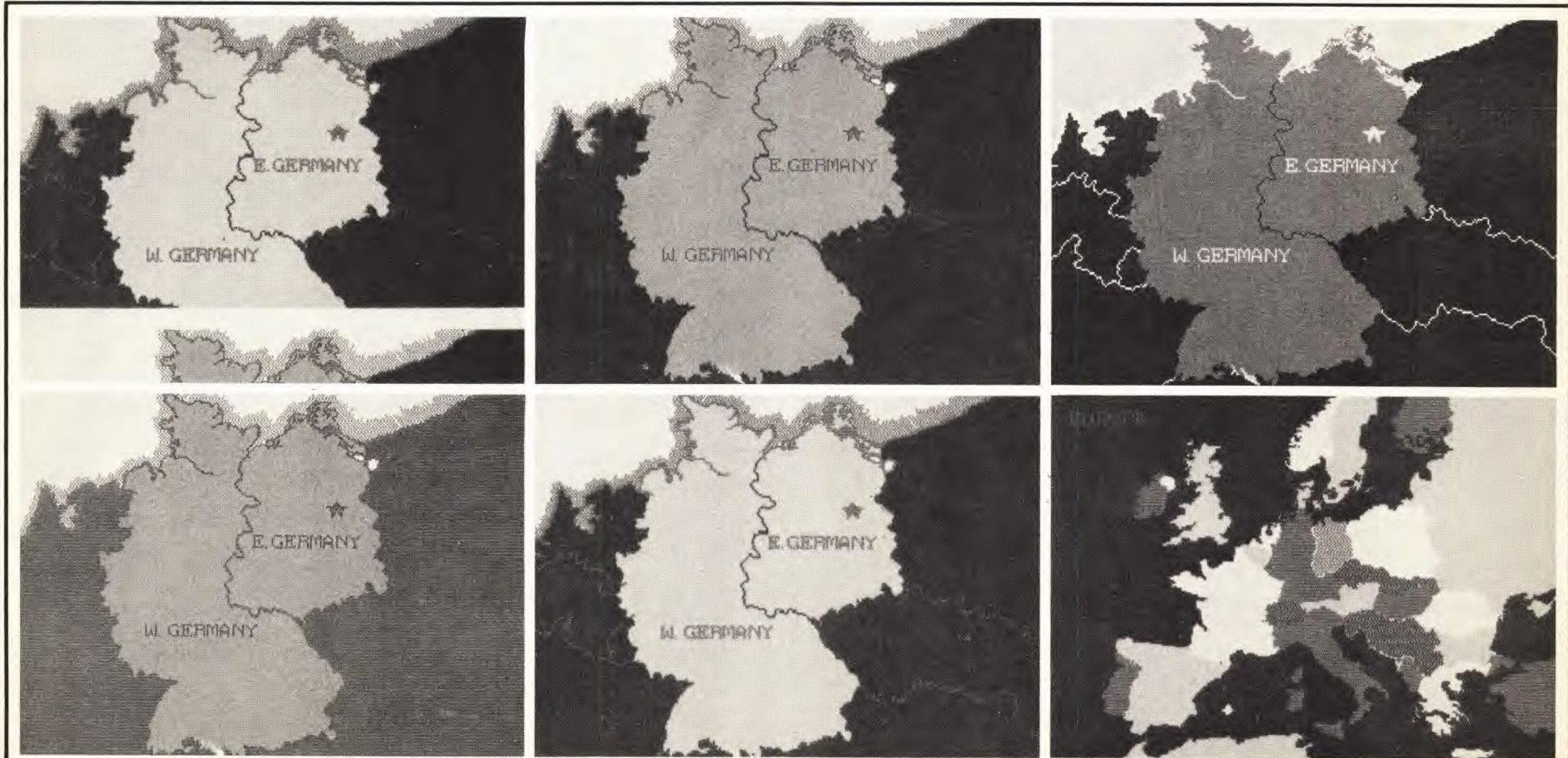


FIGURE 2: STOCK IMAGES FROM COMPUTER NEWS GRAPHICS

"What we want to do for image processing," Preston allows modestly, "is what Wang Labs did for word processing." While this may seem ambitious, both companies share some characteristics which bode for success: simplicity, low cost and acceptable, if not extraordinary, quality. The program is a model of menu-driven ease to operate (see Figure 1, which we did in under 10 minutes). It works with standard IBM PC color monitor and interface board at the standard 340 X 200 pixels resolution. It offers 16 true colors and a variety of powerful functions including automatic generation of correctly proportioned bar, pie and line charts. These are created in seconds with a few keystrokes. Data can also be input directly from programs such as Visiplot, Lotus and Wordstar. Slides cost between \$.50 and \$1 each, and take 5 to 25 minutes depending on complexity.

Much work is done by electronic cutting and pasting images stored on the special Electronic Clip Art library disks. Simple sketch/draw capabilities augment the library-supplied graphics. Text can be entered directly from the keyboard in 10 type styles. Basic animation techniques involving motion of key elements in the picture can be specified. This is mostly useful for on-screen playback. A list editor which helps sequence the appearance of electronic display screen presentation of slides is present and well thought out.

Most importantly, the libraries of subject-specific art available for use are vast and well-considered. Subjects include Borders, Initials and Decorative Designs, Maps, The World's Famous Faces and Figures, International Symbols and Maps. These contain over 5,000 pieces of computer color imagery which can be used by even the rankest of amateurs to make up their own presentation graphics.

Immediacy and control are probably the key factors behind the estimated \$15,000,000 in sales which Preston expects VCN to do this year. Almost all copies of the \$395 program will go to normal non-artistic executives in corporate environments ranging from the Fortune 1000 to the smallest of sales offices. Art library disks are the razor blades to the program's razor. Selling for an extra \$60 to \$80 each, they should provide a good source of income for VCN over time.

All of this raises some serious questions. Is It Good Enough Quality? Is This Graphic Design? Will This Affect The Art Or Craft Of Graphic Design? Shouldn't I Rush Out And Buy One Myself?

As to quality, VCN carefully avoided the temptation to use higher resolution. That involved using special components and extra expense which other presentation graphics companies had already proven to be a big resistance factor among consumers. Execuvision quality may be only marginally adequate by traditional standards; but it seems unlikely that work produced on Execuvision programs is replacing any of the work being done now by professionals in full resolution and full glorious color.

On the other hand, there is clearly a vast amount of work which one might like to have done but would not dream of asking for at \$30 to \$300 per slide. Even if money is no object, getting a speech and slides put together weeks or even days in advance is an unlikely event for the most formal occasions.

This and other programs may not threaten graphic designers now but rumors of higher quality screens on newer PC models abound. Quality will certainly improve. It seems important to have a small scanner and good, cheap hard copy output alternatives.

As to what quality is acceptable, each of us must ultimately judge for ourselves and, hopefully, for our clients. Since VCN allows and encourages designers to resell the results of the program, it could be a money-making tool for graphic artists as well. Some designers may not yet consider this to be adequate professional quality. But this will probably not dampen the uneducated and unaesthetic enthusiasm of the thousands of happy folk who will buy Execuvision for their PCs this year.

FIGURE 3: SCITEX SATLIGHT™ BRINGS INSTANT IMAGE COMMUNICATIONS TO MAGAZINE AND NEWSPAPER PUBLISHERS

COMPUTER-GENERATED NEWS GRAPHICS

Computer News Graphics is the brainchild of a team of award winning graphic artists and designers headed by Robert Lockwood, renowned for his graphic reworks of such well-known papers as the *Christian Science Monitor* and the *Dallas Morning News*. Along with partners George Wieland (the system software writer) and Craig Ammerman (president and former reporter/editor) he has helped create a totally new concept for production of editorial and advertising artwork for newspapers.

The system combines standard hardware with custom software and a continuously updated database to provide a powerful artwork generation capability which far exceeds presently available clip art approaches. The database includes the key visual elements which presently must be re-created each time they are to be used in an illustration. These include world maps, logos of the Fortune 500 companies and professional sports teams, military and civilian transportation devices and generic logos for events such as the Olympic games.

The \$85,000 CNG system is expandable with additional terminals at \$15,000 each. The newspaper's staff artist works locally to retrieve logos or graphic objects from the database. These can be sized, colored and positioned as desired. Working from a world or local database, maps can be generated at the desired size and with the necessary level of detail. Locally entered data remains accessible to, and reusable by, the artist.

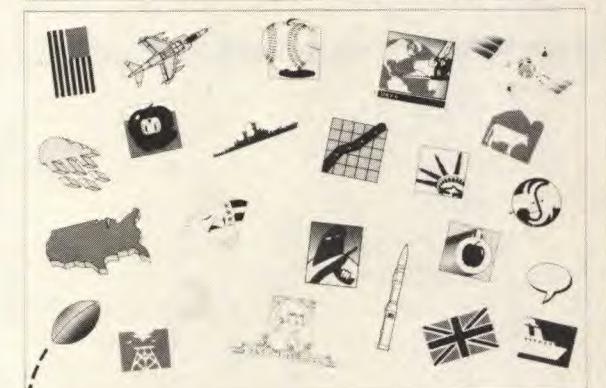
Computer News Graphics presently has a staff of five artists working on expansion of the database under an agreement with Associated Press, which is helping out with promotion of the system. AP will be creating a daily news graphics service similar to wire photos using this equipment to deliver to subscribers images relevant to the day's news topics. Monthly updates to the entire database will arrive on floppy disk.

In addition to graphic images, the system has full bar, pie and line chart generation capabilities. Complex graphics can take up to two hours, simple ones a few minutes. Output is instant with interfaces to color plotters, color photographic recorders, separations or (!) directly via electronic links into the owner's pagination system. CGN claims that the system will triple the productivity of most art departments.

While the economics and desirability of the system are still to be proven, it is clear that the ability to custom-fit the system's capabilities to the user's needs is significant. The Computer News Graphics machine and service appear to provide the right ingredients for

N E W S G R A P H I C S

DATA BASE



the market which seems to desperately want to get more color images into the mix of its daily product.

REMOTE SATELLITE PICTURE TRANSMISSION

Immediacy of news is more and more a concern as newspapers struggle to reassert their identities in the age of electronic communications. Now help comes from a quarter where it was probably not expected. With the introduction of their Satlight,[™] Scitex has announced its plan to bring all-electronic picture processing technologies to the newspaper market.

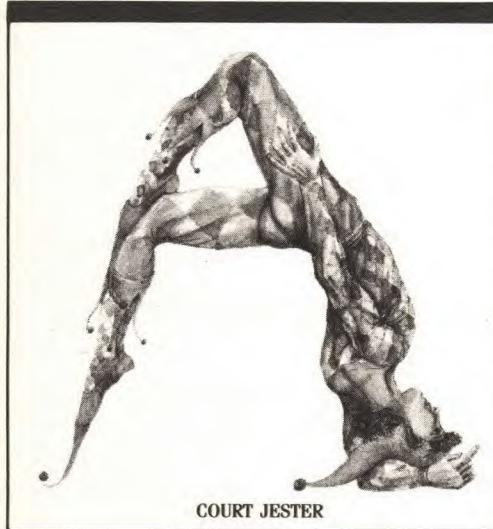
Satlight is the world's first transportable (110 lbs.) color scanner. For the first time photographers in the field will be able to instantly transmit slides to their home editorial and production facilities. Scan time per color is 15 seconds with high and low resolution modes. Data can travel in 10:1 compressed or non-compressed data to either Vista editorial or Response production systems.

Satlight can be of enormous significance for late breaking news since imagery can still be collected six to ten hours later than has been traditionally true when film is shipped by airplane or courier service. Data is conveyed by a variety of channels including the AT&T Communications T1 Switched Digital Reserve Network. The T1 which is compatible with European HDB 3 link carries load of up to 2.048 Mbits per second, allowing transmission of a full-color, full-resolution 35mm slide in 7.7 seconds.

Satlight contains a CCD scanner, display screen, keyboard, digitizing tablet and communications port. Digitized images can be locally examined and resized to verify scan quality. Final editing and etching take place at the remote Response system.

Of equal significance to the Satlight was the announcement that Scitex had agreed with AT&T and Hilton Hotels to provide access to the T1 network. Scitex customers will now be able to establish local land line links to the 35 Hilton Hotels which are being equipped with teleconferencing nodes on the broadband channel. The system was tested by Scitex over the summer when, installed in the RIT Technology-On-The-Move Van, they visited the Olympics and both political party conventions. A third receiving site in London was also operational for the Olympic transmissions.

About the author: David Henry Goodstein is Director of Inter/Consult and founder of Technopolis Incorporated, a non-profit organization providing artists equipment access and education in the computer graphics field.



COURT JESTER



GRYPHON



HUNTING BRATCHET



VERSION OF MANTICORE



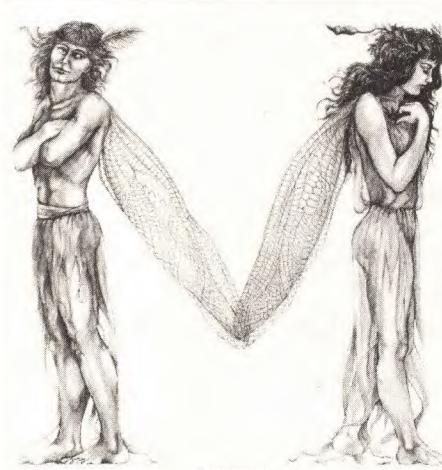
FEMALE CENTAUR



MEDIEVAL SAMURAI



BASILISK



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SEA HORSE/SEAL



CRANEWIFE



LADY AND PAGE

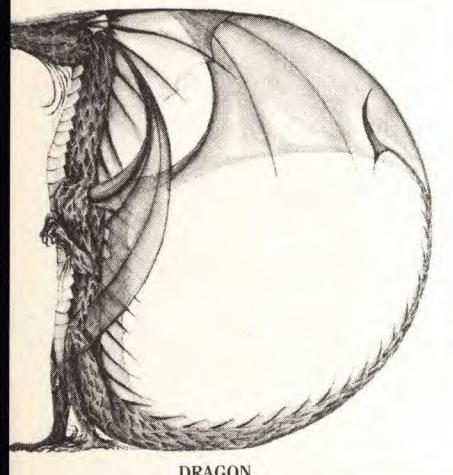


CELTIC GOD, DYLAN

Alas, Hrana Janto was born too late. Considering her lifetime devotions, this 21-year-old Cooper Union senior might have been happier tucked away in the turret of a Medieval castle than in her Chelsea loft. She revels in all things Medieval and mythic. She gobbled up the history and literature. She participates in fairs, feasts and tournaments, decked out in authentic costumes of her devising. She is also a great believer in Chivalry and claims to practice it towards one and all.

For all that, Hrana is not altogether out of this world. She is totally immersed in her current classes in Calligraphy and Illustration. She loves to draw, especially plants and animals. She collects children's books and hopes to illustrate her own one day. All of her work is informed by her vast interest and knowledge of art history. Her main inspiration, she reports, comes from Medieval and Renaissance illuminations, also Pre-Raphaelite and turn-of-the-century illustrators.

Her alphabet grew out of an assignment in a sophomore class in Illustration. The historic and literary research, aided and abetted by her fertile imagination and determination to relate the characters to typographic forms, produced some amazing combinations and mutations. Someday she hopes to publish her Mythic/Medieval Alphabet in full color in book form. Until then, for anyone who wouldn't know a basilisk if it bit them, Ms. Janto has graciously identified each. M.M.



DRAGON



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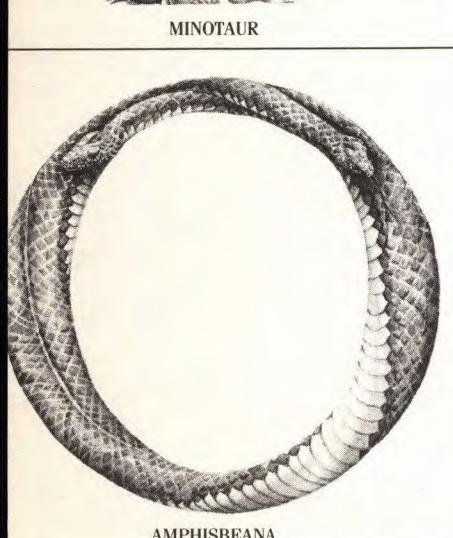
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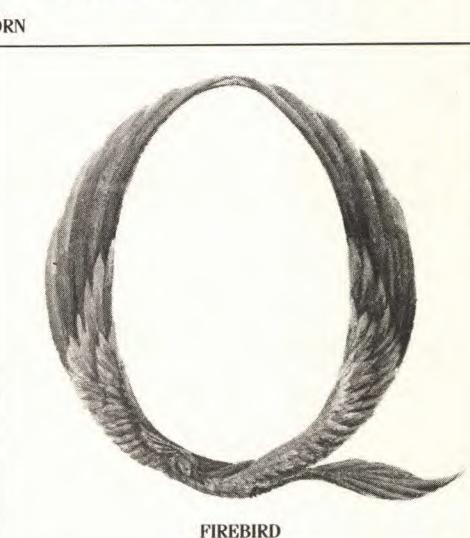
LAMIA



AMPHISBEANA



EGYPTIAN GODDESS, BASTET



FIREBIRD



AMAZON



KRAKEN OR SEA SERPENT



HIPPOGRIFF



LIRALIN



MERMAID



A CALL FOR ENTRIES TO "THE FATE OF THE EARTH"..." EINLADUNG ZUM WETTBEWERB "DAS SCHICKSAL DER ERDE"..." LE CONCOURS "THE FATE OF THE EARTH"..."

Entry Form / Teilnahmeformular / Bulletin De Participation
Please type or print neatly / Bitte mit Maschine oder in klarer Druckschrift schreiben / A taper ou a ecrire en caracteres d'imprimerie

PHOTOGRAPH: IMAGE BANK,

Name of Entrant / Name des Teilnehmers / Nom et prénoms

Entrant's complete home mailing address / Vollständige Postanschrift / Adresse complète

Medium (ink, silk screen, gouache, pencil, etc.) / Medium (Tinte, Siebdruck, Gouache, Bleistift, usw.) / Technique utilisée (encre, silkscreen, gouache, crayon, etc.)

Typeface: ITC

/ Schrift: ITC

/ Caractère: ITC

Size / Schriftgröße / Dimensions

School / Lehranstalt / Ecole

Instructor / Professor / Professeur

School's complete mailing address / Genaue Adresse der Lehranstalt / Adresse complète de l'école

This is the first in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&lc, teacher, and concerned citizen of the world.

For this first competition the theme is *The Fate of the Earth*, the title of the book by Jonathan Schell that has made people the world over aware that nuclear proliferation could bring about extinction of the human race and of all life on earth except for some grasses, mosses, and insects.

Who can enter? Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world.

The jury: Cipe Burstin, Louis Dorfman, George Lois, Paul Rand, and Bradbury Thompson.

Prizes: First prize, the Herb Lubalin medal and \$5,000. Second prize, \$2,500. Eight prizes of \$500 each. Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1985. The selected pieces will be featured in a special issue of U&lc and it is possible that a book, an audio-visual or a film will be based on them.

School certification: Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

Entry/hanging fees: None.

Format: Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three dimensional piece—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' or heavier than 15 lbs. are not acceptable but color slides or reproduction quality photographic prints of them will be accepted. All typeset reading matter should be set in an ITC typeface. Calligraphic or handlettered reading matter will also be accepted. Photographic entries should be shot against a black background.

Copy: The theme of the competition is *The Fate of the Earth* and the following statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

THE FATE OF THE EARTH

"In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves."

—From *The Fate of the Earth* by Jonathan Schell

Point of view: The subjects of nuclear proliferation, of a nuclear freeze, of global disarmament are controversial. Entrants, by their graphic treatment, may express any point of view they hold. Pieces will be selected for graphics and for how well the chosen point of view is presented, not for the particular stand taken.

Artist/designer releases: All artwork submitted to this competition becomes the property of the International Typeface Corporation and cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for any presentation or publication authorized by ITC. The designer/artist will receive proper credit for any piece that is reproduced.

Deadline for entries: All entries must be received by April 15, 1985.

Entry form: Please make copies of the entry form and attach one securely to each entry, preferably on the back or in a margin safely away from the design. If the entry is a slide or a small piece or a sculpture, print your name and a key number on the frame or the back or under the base and key it by number to an entry form.

Where to send: THE FATE OF THE EARTH
ITC Center, 2 Hammarskjold Plaza, NY, NY 10017 USA

Mailing/shipping: Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. All flat art should be sent unmounted. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Postage/customs requirements: Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs.

Dieses ist der erste internationale Herb-Lubalin-Studentendesignwettbewerb unter der Schirmherrschaft der International Typeface Corporation zum Gedächtnis an Herb Lubalin, international berühmter grafischer Gestalter, Mitbegründer und Vorstandsmitglied von ITC, Schriftleiter von U&lc, Lehrer und besorger Weltbürger.

Das Thema dieses ersten Wettbewerbs ist *Das Schicksal der Erde* (*The Fate of the Earth*), Titel des Buchs von Jonathan Schell, das Leser in der ganzen Welt davor warnt, daß nukleare Proliferation zur Vernichtung der menschlichen Rasse und alles Lebens auf der Erde — mit Ausnahme einiger Gräser, Moose und Insekten — führen könnte.

Wer kann teilnehmen? Studenten an Kunstschulen oder Hochschulen mit Abteilungen für grafische Gestaltung in der ganzen Welt.

Die Jury: Cipe Burstin, Louis Dorfman, George Lois, Paul Rand und Bradbury Thompson.

Preise: Erster Preis ist die Herb-Lubalin-Medaille und \$5000. Zweiter Preis \$2500. Acht Preise von je \$500. Für jede Arbeit, die für die Ausstellung im ITC Center in New York im Herbst 1985 auserwählt worden ist, wird eine Urkunde ausgestellt. Außerdem werden diese Arbeiten in einer Sonderausgabe von U&lc veröffentlicht werden, und es ist möglich, daß sie Gegenstand eines Buchs, Films oder audio-visuellen Programms werden.

Beglaubigung der Schule: Jeder Teilnehmer muß eine Bescheinigung mit dem Briefkopf seiner Lehranstalt vorlegen, die bestätigt, daß der Teilnehmer ein Schüler/Student ist.

Teilnahmegebühr: Keine.

Format der Eingabe: Die Art des Entwurfs steht dem Teilnehmer frei. Eine Anzeige, Broschüre, ein Plakat, Werbezettel, Spiel oder eine Skulptur... alle werden angenommen, so lange sie den vorgeschriebenen Text enthalten. Arbeiten, die größer als 90 x 120 cm oder schwerer als 7 kg sind, können nicht angenommen werden. Diapositive oder druckreife Fotografien solcher Arbeiten sind jedoch akzeptabel. Gedruckter Text muß in einer ITC-Schrift gesetzt sein. Kalligrafische oder handgeschriebene Entwürfe werden ebenfalls angenommen. Fotografische Eingaben müssen einen schwarzen Hintergrund haben.

Text: Das Thema des Wettbewerbs ist *Das Schicksal der Erde*, und das folgende Zitat muß auf allen eingereichten Arbeiten erscheinen. Der Text kann in Englisch oder in jeglicher vom Entwerfer gewünschten Sprache gesetzt werden.

THE FATE OF THE EARTH

"In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves."

—From *The Fate of the Earth* by Jonathan Schell

Designthema: Das Thema der nuklearen Proliferation, eines nuklearen Rüstungsstops und weltweiter Abrüstung ist sehr umstritten. Teilnehmer am Wettbewerb können mit ihrer Arbeit jeglichen Standpunkt vertreten. Die Stücke werden nicht aufgrund eines vertretenen Standpunktes auserwählt, sondern aufgrund der Art und Weise, wie dieser Standpunkt grafisch dargestellt wird.

Freigabe durch den Künstler: Alle für den Wettbewerb eingereichten Arbeiten werden das Eigentum der International Typeface Corporation und können nicht zurückgegeben werden. Wettbewerbsteilnehmer, die einen Nachweis ihrer Arbeit wünschen, werden gebeten, eine Kopie anfertigen zu lassen. Durch das Einreichen einer Arbeit wird Erlaubnis gegeben, diese künstlerische Arbeit für jegliche Darstellung oder Veröffentlichung zu gebrauchen, die von ITC genehmigt wird. Für jedes veröffentlichte Stück wird dem Urheber die gebührende Anerkennung gegeben.

Annahmeschluß: Alle Eingaben müssen bis 15. April 1985 eingegangen sein.

Wettbewerbsformular: Wir bitten darum, eine Kopie des Formulars zu machen und an jeder Eingabe zu befestigen, wenn möglich an der Rückseite oder am Rand in einiger Entfernung vom Entwurf. Im Falle von Diapositiven oder Skulpturen, bitte Name und eine Identifizierungsnummer am Rahmen, auf der Rück- oder Unterseite anbringen und diese Nummer im Wettbewerbsformular wiederholen.

Anschrift: Bitte einsenden an THE FATE OF THE EARTH
ITC Center, 2 Hammarskjold Plaza, NY, NY 10017 USA

Versandkosten: Die Kosten des Versands sind vom Wettbewerbsteilnehmer zu tragen. Bitte sichere Verpackung benutzen, um zu verhindern, daß die eingereichten Arbeiten beim Transport beschädigt werden. Flache Stücke sollten nicht aufgezogen werden. Alle Stücke müssen häufig anfassen und herumreichen durch Ausstellungspersonal, Presseleiter und Pressefotografen standhalten können.

Porto/Zollvorschriften: Bitte darauf achten, daß die Einsendungen mit genügend Porto und den erforderlichen Zollformularen versehen sind, damit sowohl beim Versand als auch beim Eintreffen in den USA keine Schwierigkeiten entstehen. Die Aufschrift "Material for Contest. No Commercial Value" ist normalerweise für die Erfordernisse der hiesigen Zollbehörden genügend.

Volci le premier concours dans la série Herb Lubalin International Student Design Competitions organisée par International Typeface Corporation en hommage à Herb Lubalin dont elle veut perpétuer le souvenir: parce qu'il était un graphiste célèbre dans le monde entier; parce qu'il était le fondateur et le doyen de ITC; l'éditeur de U&lc; un enseignant exemplaire et un citoyen responsable de la Planète Terre.

Ce premier concours aura justement pour thème le titre du livre *The Fate of the Earth* (Le destin de la Terre) de Jonathan Schell, qui a fait comprendre dans le monde entier que la prolifération nucléaire pourrait bien détruire la race humaine et effacer toute trace de vie sauf quelques herbes, mousses ou insectes.

Qui peut participer? Les étudiants, diplômés ou non, et les boursiers inscrits auprès d'une école d'art ou dans la section graphique d'une école n'importe où dans le monde.

Le jury: Cipe Burstin, Louis Dorfman, Georges Lois, Paul Rand et Bradbury Thompson.

Les prix: Le premier prix consiste en la médaille Herb Lubalin, plus \$5000. Le deuxième prix, \$2500. Viennent ensuite huit prix de \$500 chacun. Des attestations seront données pour tous les envois qui auront été retenus pour l'exposition qui se tiendra au ITC Center à New York en automne 1985. Ils seront également publiés dans un numéro spécial de U&lc, et il est bien possible qu'on en fasse un livre, un film ou une vidéo-cassette.

Garantie: Tout envoi doit être accompagné d'une attestation écrite à l'en-tête de l'établissement où l'étudiant poursuit ses études.

Droits d'inscription: Néant.

Format: Le format et la présentation sont au choix du participant: annonce, brochure, affiche, agenda, jeu, sculpture ou tout autre objet tri-dimensionnel, peu importe, dès l'instant où le texte imposé y figure. Les dimensions supérieures à 36 X 48 cm, les poids supérieurs à 6,795 kilos sont exclus. Mais on peut envoyer des reproductions sous forme de diapositives ou de photos en couleurs de bonne qualité. Tous les textes doivent être composés en caractères ITC. Seront également acceptés les textes calligraphiés ou dessinés. Pour les photos, un fond noir s'impose.

Texte imposé: Le thème est *The Fate of the Earth* et le texte suivant doit figurer dans tout envoi, en anglais ou dans toute autre langue au choix du participant:

THE FATE OF THE EARTH

"In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves."

—From *The Fate of the Earth* by Jonathan Schell

Question d'opinion: En matière de prolifération nucléaire, de désarmement et de mettre fin aux expériences atomiques, les opinions sont partagées. Chaque participant est libre d'exprimer la sienne par la manière dont il traite le thème et le texte imposé. Les envois seront jugés sur leurs qualités graphiques, sur l'habileté de leur présentation et non sur l'opinion exprimée.

Les droits: Tous les travaux qui seront soumis à ce concours deviennent la propriété de l'International Typeface Corporation et ne seront pas retournés. C'est aux participants à faire les copies qu'ils veulent en conserver. En nous soumettant vos travaux vous nous cédez le droit de les utiliser sous n'importe quelle forme et dans n'importe quelle publication autorisée par ITC. Le nom du créateur accompagnera toute reproduction qui sera faite d'un envoi quelconque.

Délais: Tous les envois doivent nous parvenir pour le 15 avril 1985.

Bulletin d'inscription: Veuillez faire autant de copies du bulletin d'inscription qu'il y a de travaux que vous voulez nous faire parvenir. Fixez-en une, de préférence au dos de chaque envoi, ou bien en marge du projet. S'il s'agit d'une diapositive, d'un objet de petite dimension ou d'une sculpture, imprimez votre nom et un numéro de code sur l'encaissement, au dos ou sur le socle, et ajoutez le numéro de code à votre nom sur le bulletin d'inscription.

Adresse: THE FATE OF THE EARTH

ITC Center, 2 Hammarskjold Plaza, NY, NY 10017 USA

Expédition: Les frais de port sont à charge des participants. Veuillez au conditionnement afin que vos envois nous arrivent en bon état. Tout ce qui est à plat doit être envoyé non encadré. Tout envoi quel qu'il soit doit pouvoir résister aux manipulations du jury, du personnel d'exposition et des photographes de presse.

Frais de port. Douane: Veuillez affranchir correctement et n'omettez aucune des informations et des formalités douanières qui permettront à votre envoi de quitter votre pays et de nous parvenir aux Etats-Unis.

La formule: OBJET DE CONCOURS—SANS VALEUR VENALE, facilitera le passage en douane.

U&lc.

KUEY GRAPHIC

DESIGN, 20341

IVY HILL LANE, YORBA LINDA, CA 92686

DEAR U&lc.

YOUR MAGAZINE HAS OPENED MY MIND TO A WHOLE NEW WORLD OF GRAPHIC DESIGN. IT'S REALLY MY TYPE OF PUBLICATION! THINK YOU COULD SEE YOUR WAY CLEAR TO SENDING ME A FEW COPIES? ANNE OLSON, 356 EAST SNARR, MOORHEAD STATE, MOORHEAD, MN. 56560

I CAN'T GET YOU OUT OF MY SYSTEM. SEND MORE.

PHILIP TRAVISANO
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DO TO A RECENT ACCIDENT—
A GORILLA SMASHED A SUITCASE IN MY FACE—I HAVE A DESPARATE NEED FOR AN UPPER AND LOWER CASE. THE MODEL DIRECTLY LEFT IS MY FAVORITE MODEL, BUT I MIGHT BE ABLE TO DO WITH A YEARS SUPPLY OF YOUR **U&lc.**

SEND TO: BETH HOAG
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Upper, lower, and in all cases: U&lc. has a lot of character.

pierre fleury,
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Can I have a slice too?

D. Eitland

LET'S FACE IT...

LIFE'S JUST NOT WORTH LIVING WITHOUT IT.

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PLEASE RUSH A SUBSCRIPTION TO U&lc. AS SOON AS POSSIBLE. I'M SINKING FAST WITHOUT IT.

SEND EMERGENCY SUBSCRIPTION TO:
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THANK YOU

DOCTOR, I'M SO DEPRESSED. I'M GOING TO EXPERIENCE AN IMPAIRMENT OF REALITY CONTACT. I'M GOING TO SPEND AN ACUTE PARANOIDAL EPISODE IF U&lc. IGNORES ME A DAY LONGER. THEY'LL SEND THEIR VERY NEXT ISSUE TO: CAROL JURASIN, 3393 REED WAY, CONCORD, CA 94518

Julia Smith

a woman of letters...and letters

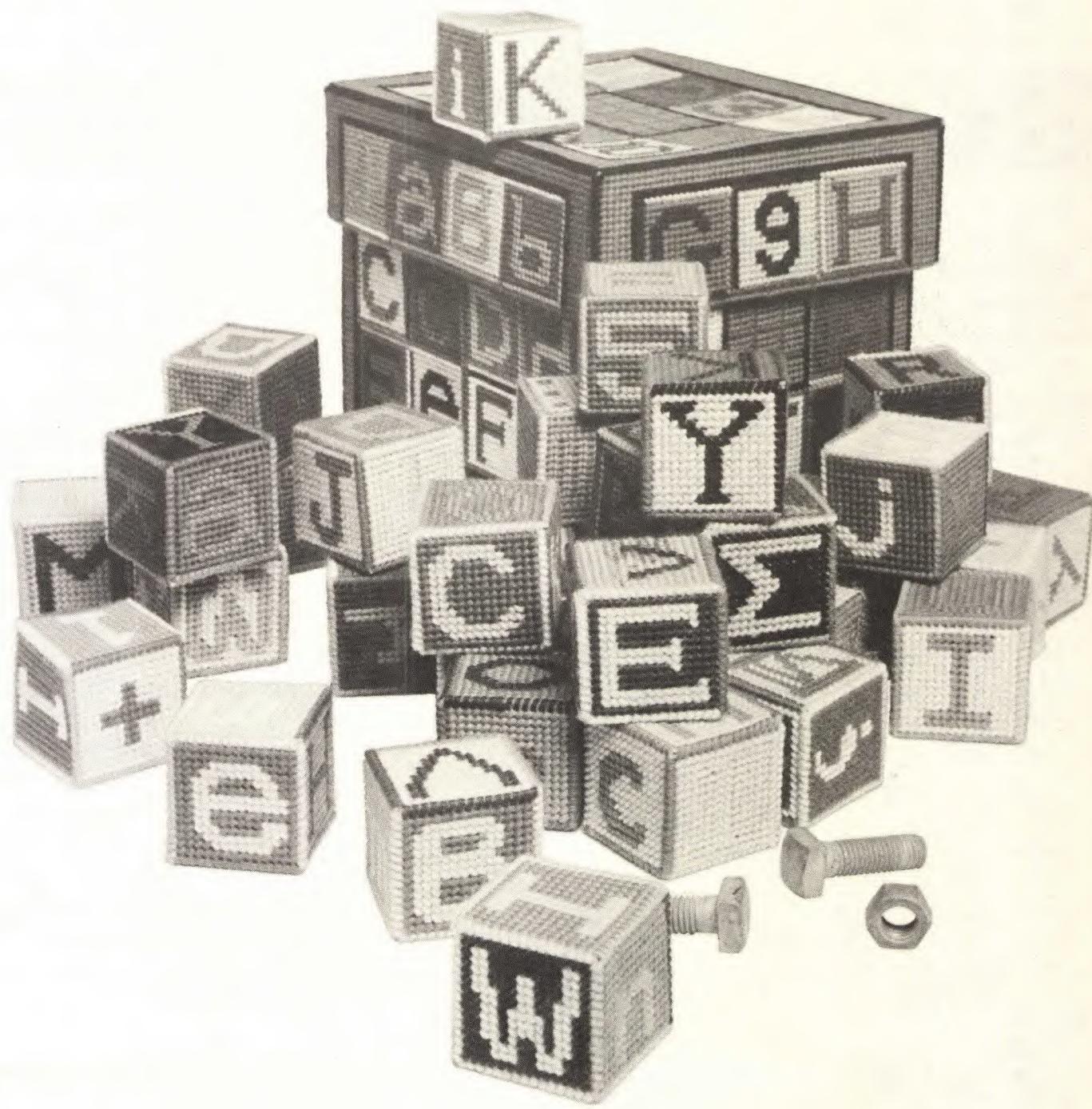
What in the world does *The Aeneid* or *Paradise Lost* have to do with the continental stitch...the basketweave stitch...or needlepoint, in general? Absolutely nothing, but Julia Smith never let her studies in the classics interfere with her education in crafts. In fact, I'll stick my neck out and say that this Master of Comparative Literature gets a bigger charge out of her mastery of embroidery, weaving, printmaking, photography and needlepoint, than she does out of her headier pursuits. This I surmise from her detailed and exuberant résumé of all her self-taught handicraft projects. But without question, her set of needlepoint alphabet blocks, complete with storage box, is her *magnum opus*, to date.

The set of blocks—thirty-six in all—contains the entire alphabet in upper and lower case, as well as the numbers one-through-ten, in both Arabic and Roman figures. She also included several arithmetic and punctuation signs. Each letter appears capitalized, three times, and in lower case, three times. No character appears more than once on any one block, and the entire operation is color-coded, so that no combination of colors is used for more than one symbol.

Although the blocks and storage box were a whole year in the making, Ms. Smith believes the job was dramatically simplified by her discovery of plasticized needlepoint canvas. The stiffness of this backing material kept the work from skewing out of shape and eliminated the need for blocking. When the sides were whipstitched together, they formed sturdy little cubes that could stand on their own.

Should you feel inclined to duplicate Ms. Smith's alphabet set for a special child, rest assured you do not need an advanced degree in needlepoint or in permutations and combinations. She has it all worked out in a block-by-block set of instructions, which she guarantees is meticulous and foolproof. It's yours for \$25. Write to her at 320 East 42nd Street, New York, NY 10017.

Marion Muller



TAKO

There are a few days in the year when the normally serious, industrious, scrupulously disciplined Japanese people go *tako kichi*. In plain English, it means "kite crazy."

If you are accustomed to thinking of a kite as a toy—a few strips of wood, some paper and string—it may be hard to understand how kites could cause such a frenzy as to prompt a special name for the affliction. But if you can imagine a kite that measures 49' x 36', weighs close to a ton, flies on a line the size of anchor cable and requires the heft of fifty men to launch it into the air...If you can picture the pandemonium when a million people close in on an arena the size of a football stadium to watch forty-nine teams of kite flyers manipulate thousands of kites in three days of kite fighting...If you can envision a kite the size of your pinky nail flying on a line of human hair...you will get

some idea of the dimensions of the Japanese obsession with kites.

The whole story came to our attention through a book, *The Art of the Japanese Kite*, by Tal Streeter. If the facts of the Japanese kite craze are amazing, Mr. Streeter's involvement with kites is no less fascinating and worthy of mention.

ABOUT TAL STREETER

Like almost every American boy, Tal Streeter had often made his own kites and flown them for wonderful hours on end. Today he is a world renowned sculptor of environmental works. They are installed in museums, in parks, on riverbanks; they have been floated on water and also in the air. But whether he is working in steel or gauze or wood or polyethylene tubing and helium, he finds himself repeating the experience of sending something aloft—reaching for the sky, as it were. So it is no wonder that he was drawn to Japan expressly to study the kite phenomenon. During his two years there, he ingratiated himself in the workshops of the few remaining true kite artists. He also immersed himself in Japanese culture, participated in their festivals and went *tako kichi* along with rest of them. For him, personally working with the artists and designing his own kites was a welcome respite from the physical labor of his immense steel constructions. He found the kites to be a more poetic, intimate expression of what was, nevertheless, his same "reaching for the sky." Out of his experiences in Japan, came his warm and lively account of the kite festivals, the kite makers, the kites themselves and some historical background thrown in for good measure.

A BIT OF HISTORY

Just as the English word "kite" comes from the broad-winged, long-tailed bird of the same name, the Japanese words for kite relate to the animal forms they resemble. The old word, *ika nobori* (*ika* for short) and the contemporary word *tako* are punning references to old kite shapes. *Ika* means "squid" and *tako* means "octopus." Pictorial records of old kites show them to be oval shaped with long tails resembling tentacles.

Whatever the derivation of the name, kites and kite flying—like so many human practices, started as a religious experience. Kites were flying messages from earth to heaven. In some cases, they were prayers; in some cases, offerings to the gods, in exchange for protection and assurances of a good life. The decorations on the kites spelled out their purposes. Devil-decorated kites, called *oni*, were sent up to ward off evil. Families sometimes fashioned small kites with their names in-



The *happi* coat uniform worn by members of a kite flying team; it is decorated with the same emblem as on the team's kite.

KICHI



Left: A 19th century woodblock print illustrating a kite battle. **Center:** A colorful geometric kite with bull's-eye pattern. **Right:** An 18th century woodblock print with kite theme.

scribed, sent them aloft and cut the strings, offering them to local gods in return for assurances of safety and prosperity. Public offerings were also held at shrines, where a festival would culminate in the burning of a giant kite as a sacrifice to the gods in exchange for a good harvest. It was also customary to fly a kite as an announcement of the birth of a son, and grandparents presented grandchildren with kites as a benediction for good health and long life.

In addition to the religious genesis of kite flying, there were also military precedents. Kites were used to signal and carry messages long before the days of radio. They also carried food and supplies to defenders of besieged castles. And there are legends, true or apocryphal, of giant kites flown over enemy castles to aid in the escape of prisoners.

Although kites are known to have existed for thousands of years, particularly in the Far East, the earliest written mention of them in Japan appeared in a dictionary compiled in the tenth century. It is likely they were introduced from China, but whatever their origin, Japan's kites are among the most spectacular in the world.

The most expansive period of kite design in Japan came during the



Edo era, from the early 1600s to the late 1800s. Those three hundred years in Japanese history corresponded, in many aspects, to the Renaissance in Europe. It was a period of uninterrupted peace and prosperity. It fostered the emergence of a wealthy merchant class with an appetite for art and decoration, and the means to indulge itself. During this period, especially among the wealthy warrior and merchant families, kite flying and kite fighting became a popular amusement. Kite decoration was sumptuous and unrestrained—warrior classes preferred elaborate dragons, lions and composite paintings of military heroes, and merchant families favored a design which represented a warrior's servant with his arms outstretched in a comical pose.

Toward the end of the Edo period, kite painting reached such ostentatious proportions that the government deemed it immoral, and took steps to forbid overly-decorated kites. For kite fanciers, the law was no deterrent. They proceeded to commission kites, substituting the word for the picture. As it turned out, the words for "dragon" . . . "orchid" . . . "crane" . . . rendered in grandiose Chinese calligraphy, were almost as opulent as the paintings themselves.



KITES IN MODERN JAPAN



Aware, as we are, that every aspect of Japanese daily life is a potential expression of beauty—a flower in a vase...the stones in a garden...the tea service...three slices of vegetables in a bowl of clear soup—we can assume that they are equally meticulous about the technology of their kites. The "bones," or skeleton, of a kite are made of bamboo. For giant kites, whole bamboo poles are used intact. For other sizes, the bamboo is split and cut according to the strength necessary to support the finished kite. The bamboo poles or strips are criss-crossed vertically and horizontally, with the heavier end of the bamboo toward the top for balance. Bridle lines are attached at the inter-

sections. The number of these bridle lines and the size of the flying line also are determined by the size of the kite and the number of men required to maneuver it.

Kites may be flat or bowed (the bowed ones are easier to fly), but it should be a matter of interest to kite enthusiasts that the Japanese scoff at the idea of kite tails. A well designed kite, they believe, does not need a tail. According to Japanese experts, the tail offers wind resistance, which it should not. Added weight could be a hindrance. However, there are a few exceptions which they admit to: very large and very tiny kites do require tails. Giant kites can be flown without tails in a light wind, but are

floated with tails attached to bottom corners in a strong wind. Tiny five-inch kites require twelve-inch tails; otherwise they will spin.

Once the bones are assembled, the paper is glued to the frame. Much attention is lavished on the preparation of the paper. It is made from the white inner bark of *kozo* limbs, a type of mulberry wood. The paper-making is an arduous process—a hand operation from beginning to end. The most fastidious kite artists also wrap the bones of the kite in paper, for better gluing. It should be noted that the handmade paper is of such superior strength that the sheets used on even the thousand-pound kites are not thicker than ordinary bond paper.



Opposite: Kite with warrior design and an advertisement from a local architectural firm. The hexagonal kite is 8 feet high, and the design is about one hundred years old.
Top: Kite with the ideograph standing for *kame* or tortoise, an animal associated with a thousand years of life. This "celebration" kite is flown to bestow a blessing of longevity.
Above: A kitemaker's workshop. Compared with previous centuries, the number of kite artists and craftsmen has vastly diminished, but the number is now stabilized at about one hundred scattered throughout Japan.

KITE FESTIVALS

&

KITE FIGHTING

Any time at all, when the wind is felicitous and the skies are clear, is a good time for flying a kite. But in Japan, there are special occasions that bring out the throngs: New Year's Day, the Emperor's birthday, Children's Day, and the day a son is born. But all those celebrations pale into insignificance when compared with three major festivals held in Hamamatsu, Shirone, and a town so small it isn't even shown on the map, Hoshubana. These are the sites of the takogassen (kite battles) which are annual events in early May (early June in Shirone).

It is not certain how kite flying turned into kite fighting. But the competitions have been traced back to the sixteenth century, the midst of the Edo period. It is possible that it all started when someone's kite quite innocently crashed into a neighbor's property and, possibly in retaliation, the offended party cut it loose from its flying line. Or perhaps a kite launched to announce the birth of a son aroused such jealousy in a competing family, they could not resist downing it. The history is conjecture, but the festivals and kite battles are very real today. Kite fighting has developed into a highly organized sport in which everyone, from six to sixty, can participate.

The Hamamatsu Festival, held in early May, is one of the most popular, and attracts more than a million viewers from all over the country, as well as tourists from abroad. The city is divided into forty-nine districts. Each sponsors a fleet of kites and a team of fifty men to handle them. The team consists of young boys who can blow the trumpet to signal the start of the activities, as well as senior citizens who supervise the large reels of flying line. Energetic younger men handle the kites. Each team is equipped with seventy-five identical kites in a range of sizes. (The kites are contributed by families whose first sons were born during the year.) Although the kites are all matched in size and construction, each district has its own identifying design and colors. The team insignia is repeated on jackets, called *happi coats*, worn by all the members. An essential feature of the kites are bridles which can be cut by an opponent's flying line. Once the kites are in the

air, a team can maneuver their kites in such a way as to cut through opponents' bridles and down their kites. When a team loses a kite, it quickly reels in its line and launches another. In the course of the three-day Hamamatsu battling, each team may use fifty to seventy-five kites, depending on their skill and luck. Considering the size of the crowds and the frenzy of activity which takes place in an area the size of a football field, you might think the Japanese would have their fill. Not so. Just one month later, in the town of Shirone, another flotilla of kites is launched.

The Shirone Festival is a slightly more relaxed event. But though there are fewer teams, only eleven, the kites handled are staggering in size. Two hundred giant rectangular kites, called *o-dako*, and a thousand smaller hexagonal kites may be sent aloft to duel in the course of the five-day festival. The rectangular kites are twenty-two feet high, sixteen-and-a-half feet wide, and decorated with fierce warrior faces. The hexagonal kites, eight feet high, often carry advertising messages from local merchants. In Shirone, the battle stations are on both sides of a canal, so the outcome of the sky battle is losing your kite to a watery grave, from which it is unsalvageable. Although the giant kites are officially handled by ten to twelve men, in an emergency, dozens of townspeople pitch in to rescue a kite, or to send an opponent into the drink.

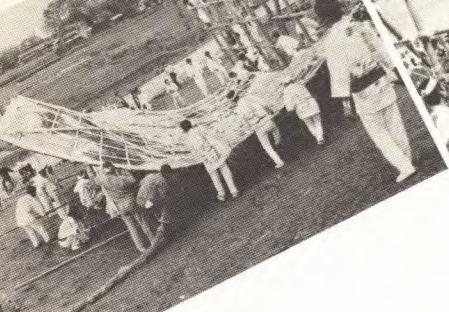
Competitive as these kite battles are, there is an interesting epilogue to the events. Neither in Hamamatsu nor in Shirone do officials keep a record of the victories and defeats. It's as if the innate good manners of the Japanese deter them from flaunting successes and failures. Losers don't go home sad; winners are forgiven for the kites destroyed.

Spectacular as the Hamamatsu and

Shirone festivals are, there is yet another kite event that makes them look like child's play. It takes place in May, in the little village of Hoshubana. Here, only four kites are flown. Two of them are the largest known kites in the world, and they have been flown in the village every year for almost a century. Once they engaged in duels, but they no longer do, and it's easy to understand why they are spared the ordeal. The giant Hoshubana kites are made of bamboo poles and paper. They are forty-eight feet high, thirty-six feet wide and weigh almost two thousand pounds—each. It requires the coordinated efforts of fifty men to launch one of them.

Almost every family in the village of two thousand inhabitants contributes to the preparation for the festival. In January, they start repairing the bones of the kites and fitting them with replacement parts where necessary. For each face, fifteen hundred sheets of paper are pasted together to form a single continuous surface. The calligrapher who paints the letterforms works with a brush almost as big as himself. Its bristles are the length of a horse's tail, and he dips his ink from a tub. The characters he paints on the two giant kites are twenty feet high, and when the two kites are flown together they spell out a message with some universally understood meaning, such as "Year of the Rat." These giants, with two hundred bridle lines tied to their flying lines, and a hundred men holding them in tow, are an awesome sight to see...and to imagine.

Below: Launching the giant o-dako kite requires the teamwork of fifty men.



The two largest kites in the world are flown in the little town of Hoshubana. These kites are 48 feet by 36 feet and weigh close to a ton.



ITC TYPEFACE RECTORY

ALPHABET SOUPS

Get out your stockpots, soup bowls and pica rules: here's the new ITC Typeface Directory. It's filled with alphabets and soups, so you can cook from it as well as create from it. You'll love it!

We asked Mo Lebowitz to write and design this directory, using easy recipes and tasty types from our big collection. And Lionel Kalish's illustrations are the perfect garnish.

Keep this directory around. It'll come in handy whether you need a typeface or a lunch. Bon appétit.



Chicken Broth: A medical miracle and a real taste treat that also forms the basis for many of the soups presented here. Basic but good!

LIGHT

Ingredients: (for 4 quarts [3½L] of broth): A 5 to 7 lb. (2½kg) stewing chicken; a large onion with 3 whole cloves inserted; 2 carrots; a bouquet garni of rosemary, thyme, leek, and tarragon; 2 cloves of unpeeled garlic; 4½ quarts (4L) of water, or even better, chicken broth; salt and pepper to

MEDIUM

taste. The technique: Truss the chicken and place it breast up into a heavy oval pot that will hold all of the ingredients. Drop the vegetables and bouquet garni around the bird, and add the water/broth. Bring the pot to a boil slowly, spooning off any fat or scum that rises to the

BOLD

surface. When the pot boils, reduce the heat to a very slow simmer and let everything bubble away for about 2 hours or so. When the bird is done (the thigh meat will feel tender when you prod it with a fork), remove everything from the

LIGHT CONDENSED

broth. Strain the broth through a clean cheesecloth and you're all set. To increase the taste and texture of the broth simply boil it down until you like it. Add salt or pepper if you think it's needed. Use the chicken for a salad with homemade mayonnaise. ☺ Ingredients: (for 4 quarts [3½L] of broth): A 5 to 7 lb. (2½kg) stewing chicken; a large onion

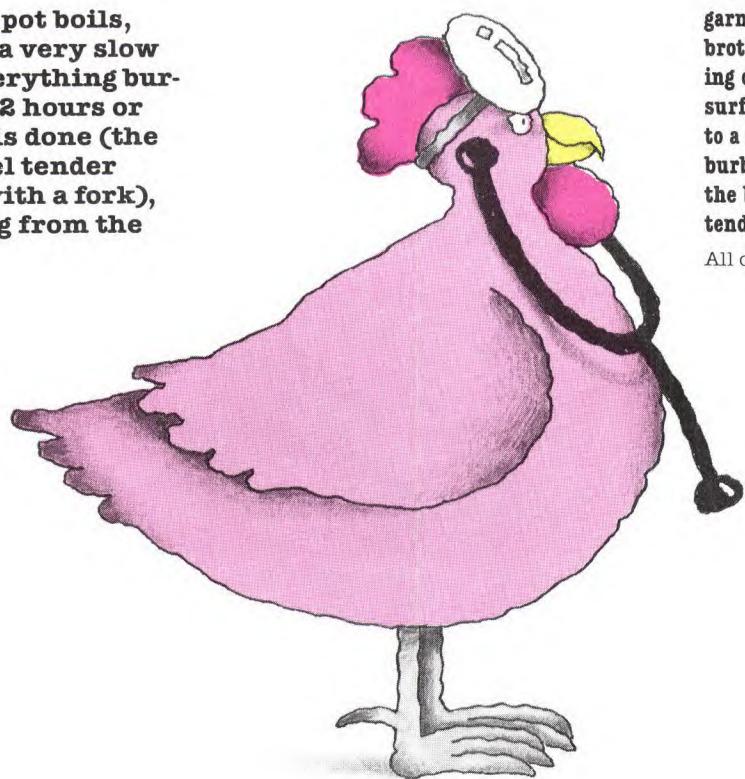
MEDIUM CONDENSED

with 3 whole cloves inserted; 2 carrots; a bouquet garni of rosemary, thyme, leek, and tarragon; 2 cloves of unpeeled garlic; 4½ quarts (4L) of water, or even better, chicken broth; salt and pepper to taste. The technique: Truss the chicken and place it breast up into a heavy oval pot that will hold all of the ingredients. Drop the vegetables and bouquet

BOLD CONDENSED

garni around the bird, and add the water/broth. Bring the pot to a boil slowly, spooning off any fat or scum that rises to the surface. When the pot boils, reduce the heat to a very slow simmer and let everything bubble away for about 2 hours or so. When the bird is done (the thigh meat will feel tender when you prod it with a fork), re-

All of the settings shown are 10/11 point



Beef Broth: You can't cook a soup without soup! This is the first step for many of the recipes contained here. Take your time and do it right. It's important.

EXTRA LIGHT

Ingredients (for 6 cups of broth): 2 lbs. of lean beef (960g); a carrot; an onion; a stalk of celery; 6 cups (1½L) of water; salt and pepper to taste when finished. The technique: Put everything into a pot to fit and heat it

BOOK

very gently. When the water comes to the boil turn down the heat and carefully remove any scum that comes to the surface. Then cover the pot and continue cooking very gently, so that the liquid barely

MEDIUM

moves. Cook for 5 or 6 hours. Strain the resulting broth and allow it to cool at room temperature until you can easily remove all the fat that accumulates on the surface. This broth should be perfectly clear (if

DEMI

you didn't let it boil) and will be perfect to use in soup recipes or for cooking of pasta, sauces or risotto. If you want a concentrated consommé, simply reduce the broth by boiling it until it has

BOLD

halved. The beef can be used as boiled beef or chili. ↗ **Ingredients (for 6 cups of broth): 2 lbs. of lean beef (960g); a carrot; an onion; a stalk of celery; 6 cups (1½L) of water; salt and pepper to taste**

EXTRA LIGHT OBLIQUE

when finished. The technique: Put everything into a pot to fit and heat it very gently. When the water comes to the boil turn down the heat and carefully remove any scum that comes to the surface. Then cover

BOOK OBLIQUE

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MEDIUM OBLIQUE

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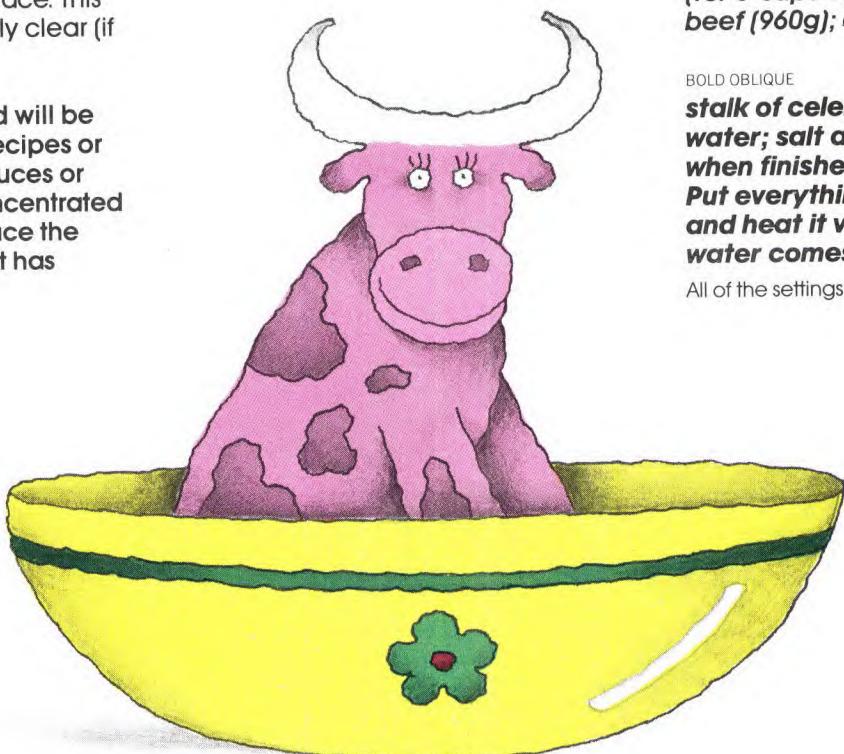
DEMI OBLIQUE

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BOLD OBLIQUE

stalk of celery; 6 cups (1½L) of water; salt and pepper to taste when finished. The technique: Put everything into a pot to fit and heat it very gently. When the water comes to the boil turn

All of the settings shown are 10/11 point



Chinese Chicken Soup: Lots of good stuff in a rich chicken broth that you eat with chopsticks and slurp from your bowl to finish it off. A nice lunch just as it is, or more.

BOOK CONDENSED

Ingredients (for 4 to 6 servings): Corn oil; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of $\frac{1}{16}$ x1 inch julienned fresh ginger; 4 oz. (1dL) bok choy leaves (the smaller the better) or spinach leaves; 8 oz. (1dL) of fresh thin noodles; 2 lbs. (960g) of chicken breasts; 6 cups ($1\frac{1}{2}$ L) of rich homemade chicken stock; salt and pepper to taste; $\frac{3}{4}$ cup ($1\frac{3}{4}$ dL) of fresh cilantro

MEDIUM CONDENSED

leaves or parsley; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of slivered almonds, toasted. The technique: Blanch the chicken breasts in enough water to cover, adding one 8-point star anise or $\frac{1}{8}$ tsp (.63mL) of Szechuan peppercorns. Simmer them for 5 minutes. Let sit in the poaching liquid for 2 hours. Cool and slice the breasts into $\frac{1}{8}$ -inch thick pieces. Fry the

DEMI CONDENSED

ginger strips in a wok using the corn oil, until the strips are crisp. Drain them on paper towels. Blanch the bok choy in boiling water for 10 seconds, rinse, drain and squeeze dry. In a large pot of boiling water, cook the noodles until firm, drain and arrange them in the center of each serving bowl. Put the bok choy around

BOLD CONDENSED

them and place the chicken over all. Heat the chicken stock, salt and pepper to taste, and ladle into the bowls with the other ingredients. Sprinkle the ginger strips, cilantro and nuts over everything and start chopsticking and slurping away. \bowtie Ingredients (for 4 to 6 servings): Corn oil; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of

All of the settings shown are 10/11 point



This is a good light lunch. Drink a California Chablis and finish the meal with a goat cheese course or a dessert or fruit.

Pea Pod Soup: Forget shelling peas.

This cold soup uses the whole pod along with other goodies for a really different first course. Very healthy, too.

BOOK

Ingredients (for 8 servings): $\frac{1}{2}$ cup (225g) of sweet butter; 2 lbs. (960g) of peas in their pods; 8 scallions; 2 quarts ($1\frac{3}{4}$ L) of homemade chicken broth; 2tb. (30mL) of minced fresh tarragon; 16 romaine lettuce leaves; $\frac{1}{2}$ cup of crème fraîche; fresh tarragon sprigs. The

MEDIUM

technique: Snap off the ends and remove the strings from the pea pods. Slice the scallions into thin slices. Gently melt the butter in a heavy large saucepan. In it sauté the pea pods and the scallions for about 5 minutes. Then add the broth and the minced tarragon.

BOLD

Bring it all to the boil and then lower the heat to a simmer for 15 minutes. Add the romaine leaves and simmer 5 minutes more. Add this soup to the food processor in batches and purée as finely as possible. Strain the purée through a fine sieve into a large bowl. Plop in

HEAVY

the half cup of crème fraîche and mix it all up. You can also add some salt and pepper, lemon juice and sugar to taste if you like, but they're not really necessary. Cool the soup to room temperature and bury it in the refrigerator for 4 hours (or up to a day) before you

BOOK ITALIC

serve it. When you serve cold Pea Pod Soup, ladle it into individual bowls and drop a sprig of fresh tarragon on each. \clubsuit Ingredients (for 8 servings): $\frac{1}{2}$ cup (225g) of sweet butter; 2 lbs. (960g) of peas in their pods; 8 scallions; 2 quarts ($1\frac{3}{4}$ L) of homemade chicken broth; 2tb. (30mL) of minced

MEDIUM ITALIC

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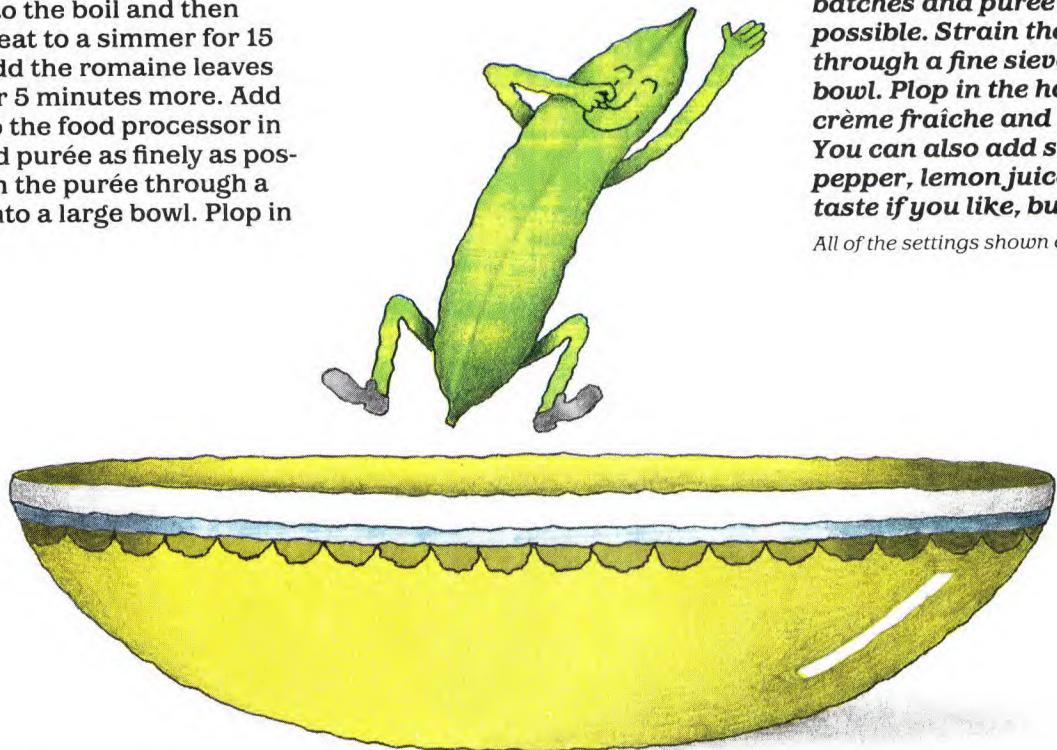
BOLD ITALIC

the pea pods and the scallions for about 5 minutes. Then add the broth and the minced tarragon. Bring it all to the boil and then lower the heat to a simmer for 15 minutes. Add the romaine leaves and simmer 5 minutes more. Add this soup to the food processor in

HEAVY ITALIC

batches and purée as finely as possible. Strain the purée through a fine sieve into a large bowl. Plop in the half cup of crème fraîche and mix it all up. You can also add some salt and pepper, lemon juice and sugar to taste if you like, but they're not

All of the settings shown are 10/11 point



Drink a bottle of California Sauvignon Blanc with the soup and follow it with a grilled chicken and California Cabernet Sauvignon.

Tomato Soup:

This hot-or-cold soup is very simple and quickly made. But don't let that fool you. Its speed and freshness are its secrets. It's good, good!

ROMAN

Ingredients (for 4 servings): 1½ lbs. (675g) of plum tomatoes; ⅓ cup (¾dL) of good olive oil; a crushed garlic clove; 1tb. (15mL) of chopped fresh parsley, basil or marjoram; 2½ cups (6dL) of homemade beef or chicken stock; salt and pepper to taste; sugar. The technique: Place the

SEMI BOLD

tomatoes in a pot of boiling water for about 20 seconds each, and run them under cold water to stop the cooking. Cut out the stem cores and peel each. Slice each tomato across the middle and push out the exposed seed with your index finger. Chop the tomatoes, and put them in a large heavy saucepan with the olive oil. Cook them over a moderate heat until they melt into the oil, add the garlic and the green herb and cook it all

BOLD

saucepan with the olive oil. Cook them over a moderate heat until they melt into the oil, add the garlic and the green herb and cook it all for 5 minutes. Then add the stock, a pinch of sugar and any salt or pepper you want, let it cook 5 minutes more and serve either hot or cold.

BLACK

To make a full luncheon of this great soup add some crostini (slices of Italian bread saturated with melted butter, spread thickly with grated Parmesan cheese and then cooked in a 325 degree [165°C.] oven for 10 minutes). **Ingredients (for 4 servings): 1½ lbs. (675g) of**

ITALIC

plum tomatoes; ⅓ cup (¾dL) of good olive oil; a crushed garlic clove; 1tb. (15mL) of chopped fresh parsley, basil or marjoram; 2½ cups (6dL) of homemade beef or chicken stock; salt and pepper to taste; sugar. The technique: Place the tomatoes in a pot of boiling water for about 20 seconds each, and run them under cold water to stop the

SEMI BOLD ITALIC

cooking. Cut out the stem cores and peel each. Slice each tomato across the middle and push out the exposed seed with your index finger. Chop the tomatoes, and put them in a large heavy saucepan with the olive oil. Cook them over a moderate heat until they melt into the oil, add the garlic and the green herb and cook it all

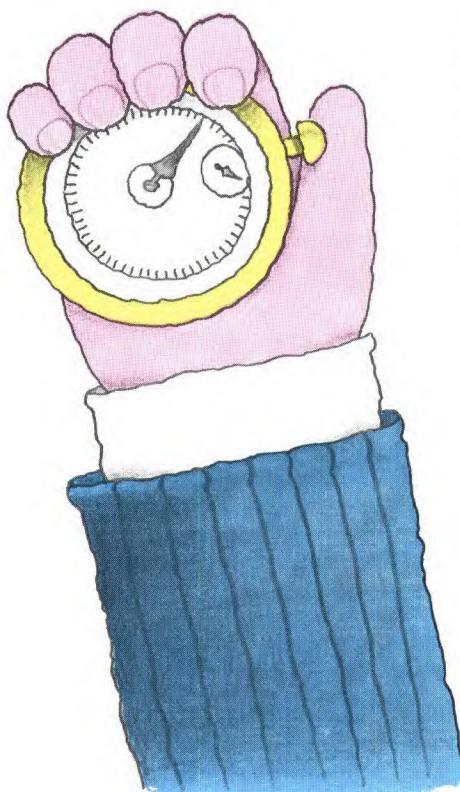
BOLD ITALIC

for 5 minutes. Then add the stock, a pinch of sugar and any salt or pepper you want, let it cook 5 minutes more and serve either hot or cold. To make a full luncheon of this great soup add some crostini (slices of Italian bread saturated with melted butter, spread thickly with grated Parmesan cheese

BLACK ITALIC

and then cooked in a 325 degree [165°C.] oven for 10 minutes). **Ingredients (for 4 servings): 1½ lbs. (675g) of plum tomatoes; ⅓ cup (¾dL) of good olive oil; a crushed garlic clove; 1tb. (15mL) of chopped fresh parsley, basil or marjoram; 2½ cups (6dL) of home-**

All of the settings shown are 10/II point



Serve a Grignolino from Italy with the hot soup and follow with a roast of veal or pork and a bottle of Chianti Classico Riserva. Finish with a cheese or dessert.

Cold Peach Soup:

Here's a cool treat for a hot day that will start a meal or even finish it sweetly. No fuss makes it a perfect hot day's snack. Try a sweet muscat wine with it.

LIGHT

Ingredients (for 6 to 8 servings): 6 large ripe peaches; $\frac{1}{4}$ cup ($\frac{1}{2}$ dl) of sugar; 1 cup ($\frac{1}{4}$ L) of sour cream; $\frac{1}{4}$ cup ($\frac{1}{2}$ dl) of lemon juice; $\frac{1}{4}$ cup ($\frac{1}{2}$ dl) of sweet sherry; 2tb. (30mL) of thawed orange juice concentrate; peach leaves. The technique: Carefully peel and pit the peaches. Quarter 5 of them and thinly

DEMI

Cold Peach Soup, ladle it into individual soup bowls and garnish each with a few slices of peach and a leaf or two for nice color. \bowtie Ingredients (for 6 to 8 servings): **6 large ripe peaches**; $\frac{1}{4}$ cup ($\frac{1}{2}$ dl) of sugar; 1 cup ($\frac{1}{4}$ L) of sour cream; $\frac{1}{4}$ cup ($\frac{1}{2}$ dl) of lemon juice; $\frac{1}{4}$ cup ($\frac{1}{2}$ dl) of sweet sherry; 2tb. (30mL) of thawed or-

BOLD

orange juice concentrate; peach leaves. The technique: Carefully peel and pit the peaches. Quarter 5 of them and thinly slice the sixth and put it aside. Put the quartered peaches, the sugar, the sour cream, the lemon juice, the sherry and the concentrate into a processor or blender. Process them until

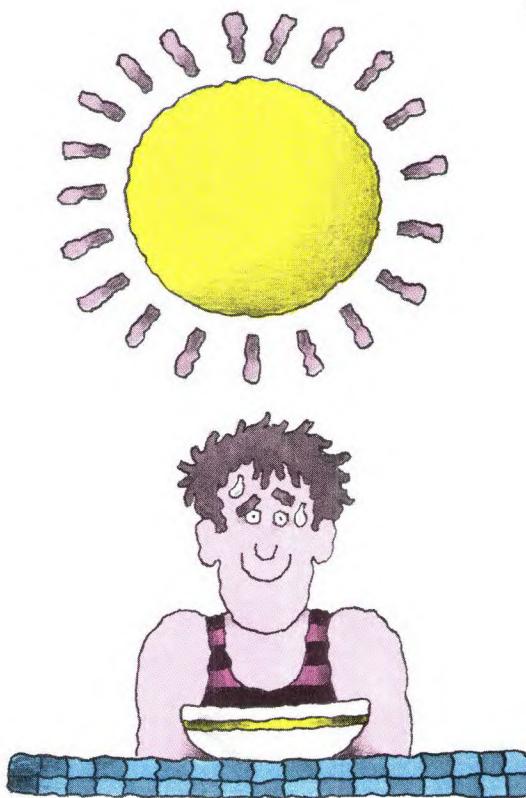
MEDIUM

slice the sixth and put it aside. Put the quartered peaches, the sugar, the sour cream, the lemon juice, the sherry and the concentrate into a processor or blender. Process them until they are creamy and smooth. Pour this soup into a large bowl and hide it in the refrigerator until it gets very cold. To serve

HEAVY

they are creamy and smooth. Pour this soup into a large bowl and hide it in the refrigerator until it gets very cold. To serve Cold Peach Soup, ladle it into individual soup bowls and garnish each with a few slices of peach and a leaf or two for nice color. \bowtie **Ingredients (for 6 to 8**

All of the settings shown are 10/11 point



Drink a sweet Riesling from California or Germany, or try a Muscat wine from France or California.

Potato and Leek Soup: A simple, homey and satisfying soup. No cream in this one, only the textures of lovely leeks and potatoes.

BOOK

Ingredients (for 6 servings): 4 medium-sized potatoes (about 1 lb. or 450g); 5 leeks (about 1 lb. or 450g); 2 quarts (1½L) of boiling water; salt to taste; 3tb. (45mL) of sweet butter. The technique: Peel the potatoes, quarter them lengthwise and slice them finely. Remove

MEDIUM

the tough green parts of the leeks, open them to clean away the sand and slice them thinly. Then add both to the boiling water and cook, covered, at a slow boil until the potatoes are cooked completely (when they begin to come apart or can be crushed easily with a

BOLD

wooden spoon). Allow 15 to 20 minutes. Remove the soup from the heat and stir in the butter, serve and enjoy.  Ingredients (for 6 servings): 4 medium-sized potatoes (about 1 lb. or 450g); 5 leeks (about 1 lb. or 450g); 2 quarts (1½L) of boiling

BOOK ITALIC

water; salt to taste; 3tb. (45mL) of sweet butter. The technique: Peel the potatoes, quarter them lengthwise and slice them finely. Remove the tough green parts of the leeks, open them to clean away the sand and slice them thinly. Then add both to the boiling water and cook,

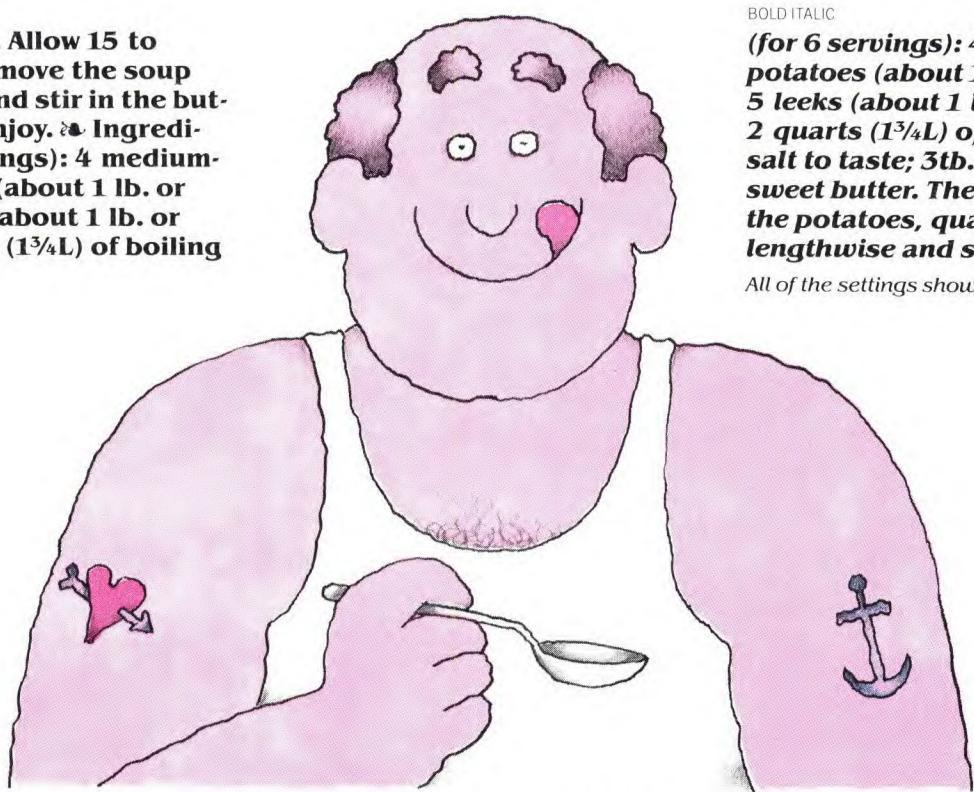
MEDIUM ITALIC

covered, at a slow boil until the potatoes are cooked completely (when they begin to come apart or can be crushed easily with a wooden spoon). Allow 15 to 20 minutes. Remove the soup from the heat and stir in the butter, serve and enjoy.  Ingredients

BOLD ITALIC

(for 6 servings): 4 medium-sized potatoes (about 1 lb. or 450g); 5 leeks (about 1 lb. or 450g); 2 quarts (1½L) of boiling water; salt to taste; 3tb. (45mL) of sweet butter. The technique: Peel the potatoes, quarter them lengthwise and slice them finely.

All of the settings shown are 10/11 point



Drink a chilled Beaujolais and follow with a meat or chicken course with which you'll drink a California Pinot Noir or French Rhône wine.

O **nion Soup:** It takes a deft hand with a sauté pan to produce a sweetly pungent onion soup. Top it with a slice of bread and some Gruyère all broiled crispy and browned.

BOOK CONDENSED

Ingredients (for 12 servings): 9 large yellow onions; 6tb. (90mL) of sweet butter; 3 quarts (2½L) of boiling beef or chicken broth. 12 slices of firm Italian bread; 1 cup (¼L) of Gruyère cheese; fino sherry. The technique: Peel the onions and slice them very thinly. Melt the butter over a very low heat in a heavy saucepan large

MEDIUM CONDENSED

enough to hold the onions and broth. Add the onions, cover and cook slowly, stirring every 10 minutes until the onions are cooked but not browned. Figure about 40 minutes. Then uncover the pan and increase the heat a bit, stir the onions regularly and continue the cooking for another 30 minutes until the onions take on a

BOLD CONDENSED

rich caramel color. Pour in the boiling broth, bring the liquid back to the boil and simmer everything for 10 minutes more to blend the flavors. Ladle the soup into individual ovenproof bowls, top with a slice of bread and a layer of cheese and place the bowls under the broiler until the cheese begins

BOOK CONDENSED ITALIC

to bubble and brown. It's done. Add a teaspoon of fino sherry to each bowl before you add the bread if you like that extra rich flavor. **• Ingredients (for 12 servings): 9 large yellow onions; 6tb. (90mL) of sweet butter; 3 quarts (2½L) of boiling beef or chicken broth. 12 slices of firm Italian bread; 1 cup (¼L) of**

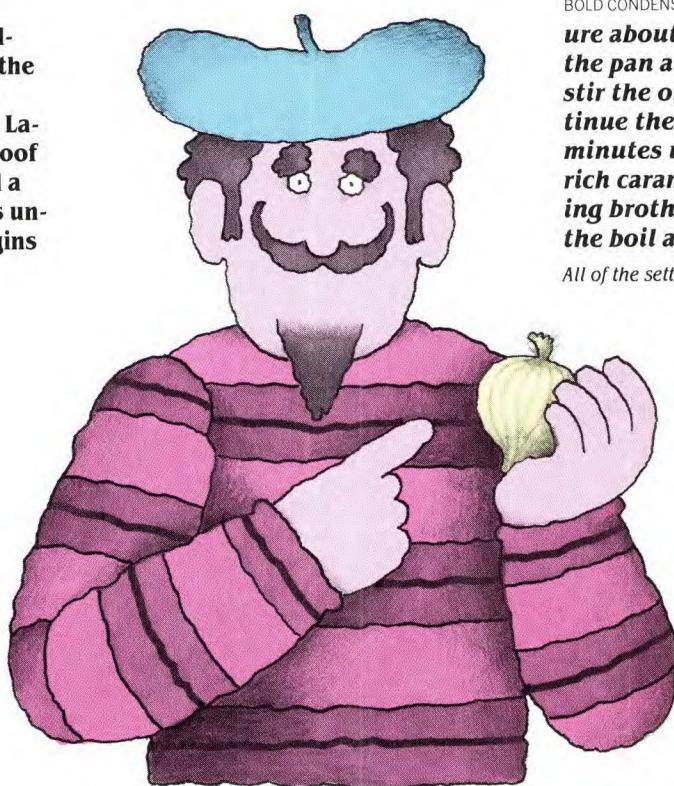
MEDIUM CONDENSED ITALIC

Gruyère cheese; fino sherry. The technique: Peel the onions and slice them very thinly. Melt the butter over a very low heat in a heavy saucepan large enough to hold the onions and broth. Add the onions, cover and cook slowly, stirring every 10 minutes until the onions are cooked but not browned. Fig-

BOLD CONDENSED ITALIC

ure about 40 minutes. Then uncover the pan and increase the heat a bit, stir the onions regularly and continue the cooking for another 30 minutes until the onions take on a rich caramel color. Pour in the boiling broth, bring the liquid back to the boil and simmer everything for

All of the settings shown are 10/11 point



Drink a Fino Sherry or a Beaujolais with the soup and then follow with a hearty bistro dish and a bottle (or two) of a young Bordeaux or California Zinfandel.

Beans, Pork & Vegetable Soup:

This is it! When you've finished this soup you won't want to eat for a while. But it's so good you won't miss anything later.

BOOK

Ingredients (for 6 servings): 3 cups ($\frac{3}{4}$ L) of dried white beans; a half lb. (225g) of lean, boneless, diced smoked ham; 1 lb. (450g) of fresh pork shoulder; 1 turnip; $\frac{1}{4}$ lb. (115g) of chopped pork fat; 3 sliced potatoes; 3 sliced carrots; 1 diced celery rib; one large bouquet garni; 1 onion laced with

MEDIUM

two whole cloves; 2 finely chopped garlic cloves; 2 tsp. (10mL) of chopped fresh parsley; salt and pepper to taste; thinly sliced country bread. The technique: Soak the beans in a pot of cold water for 8 hours. Drain them and put them into a large soup pot. Cover them with water. Add the ham and

BOLD

pork, bring to the boil. Sauté half of the turnip in the chopped pork fat until it turns a golden color. Add to the beans along with the remaining turnip, the potatoes, carrots, celery, bouquet garni, onion, garlic and the parsley. Season. Pour in $1\frac{1}{2}$ quarts ($1\frac{1}{2}$ L) of boiling water and bring ev-

HEAVY

erything back to the boil. Cover the pot and reduce the heat to a slow simmer. After $2\frac{1}{2}$ hours the soup will have thickened and reduced. It's ready! Line a large soup tureen with the bread slices and ladle in the soup. Serve.
☞ **Ingredients (for 6 servings): 3 cups ($\frac{3}{4}$ L) of dried white beans; a half lb.**

BOOK ITALIC

(225g) of lean, boneless, diced smoked ham; 1 lb. (450g) of fresh pork shoulder; 1 turnip; $\frac{1}{4}$ lb. (115g) of chopped pork fat; 3 sliced potatoes; 3 sliced carrots; 1 diced celery rib; one large bouquet garni; 1 onion laced with two whole cloves; 2 finely chopped garlic cloves; 2tsp. (10mL) of chopped fresh

MEDIUM ITALIC

parsley; salt and pepper to taste; thinly sliced country bread. The technique: Soak the beans in a pot of cold water for 8 hours. Drain them and put them into a large soup pot. Cover them with water. Add the ham and pork, bring to the boil. Sauté half of the turnip in the chopped pork fat until

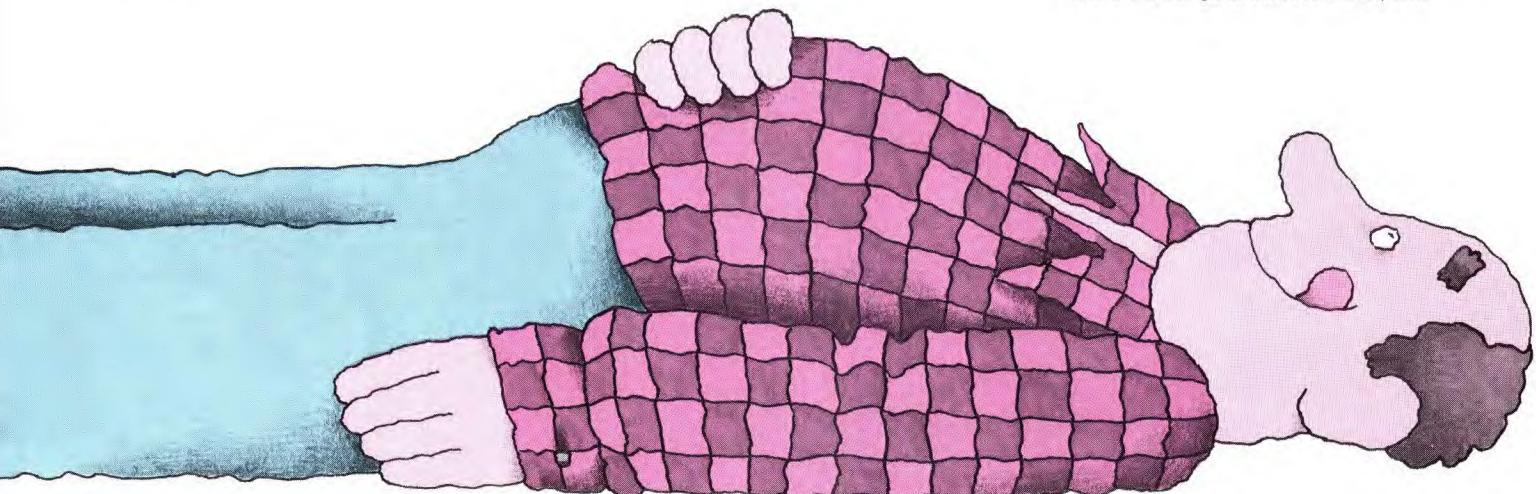
BOLD ITALIC

it turns a golden color. Add to the beans along with the remaining turnip, the potatoes, carrots, celery, bouquet garni, onion, garlic and the parsley. Season. Pour in $1\frac{1}{2}$ quarts ($1\frac{1}{2}$ L) of boiling water and bring everything back to the boil. Cover the pot and reduce the heat to a slow

HEAVY ITALIC

simmer. After $2\frac{1}{2}$ hours the soup will have thickened and reduced. It's ready! Line a large soup tureen with the bread slices and ladle in the soup. Serve. ☞ **Ingredients (for 6 servings): 3 cups ($\frac{3}{4}$ L) of dried white beans; a half lb. (225g) of lean, boneless, diced smoked ham;**

All of the settings shown are 10/11 point



Drink a French Côtes du Rhône, a big one, with this and go to sleep immediately. That's all you'll be fit for!

M inestrone Soup:

A soup/dinner filled with lots of good things: beans, spinach, onions, peas, tomatoes, leeks, herbs, carrots, even pasta. A real mouth/stomach full.

BOOK

Ingredients (for 6 servings): 2 quarts (1½L) of beef or chicken stock; ½ lb. (225g) of cooked kidney beans; a small head of celery; a small zucchini; ¼ lb. (115g) of spinach; a small onion; 10 oz. (285g) of fresh peas; ¼ lb. (115g) of bacon; 2 carrots; a small cabbage; ½ lb. (225g) of tomatoes; 2 leeks; 2 sprigs of

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6 servings: 2 quarts (1½L) of beef or chicken stock; ½ lb. (225g) of cooked kidney beans; a small head of celery; a small zucchini; ¼ lb. (115g) of spinach; a small onion; 10 oz. (285g) of fresh peas; ¼ lb. (115g) of bacon; 2 carrots; a small cabbage; ½ lb. (225g) of tomatoes; 2 leeks; 2 sprigs of parsley;

MEDIUM

parsley; 6 sage leaves; a clove of garlic; 4tb. (60mL) of Parmesan cheese; salt and pepper to taste; hot toast squares or cooked pasta. The technique: Chop the bacon and celery. Put them in a large saucepan and add the stock. Bring it all to the boil and add the peas. Reduce the heat and simmer for 30 minutes. Add the

BOOK ITALIC

6 sage leaves; a clove of garlic; 4tb. (60mL) of Parmesan cheese; salt and pepper to taste; hot toast squares or cooked pasta. The technique: Chop the bacon and celery. Put them in a large saucepan and add the stock. Bring it all to the boil and add the peas. Reduce the heat and simmer for 30 minutes. Add the other vegetables, chopped, and continue to simmer for 30

MEDIUM ITALIC

minutes more. Add the kidney beans and simmer for 5 minutes more. Add salt and pepper to taste, and some Parmesan cheese. Ladle the soup into individual serving bowls and add either the hot toast squares or some pasta to each.  Ingredients (for 6 servings): 2 quarts (1½L) of beef or chicken stock; ½ lb. (225g) of

BOLD ITALIC

cooked kidney beans; a small head of celery; a small zucchini; ¼ lb. (115g) of spinach; a small onion; 10 oz. (285g) of fresh peas; ¼ lb. (115g) of bacon; 2 carrots; a small cabbage; ½ lb. (225g) of tomatoes; 2 leeks; 2 sprigs of parsley; 6 sage leaves; a clove of garlic; 4tb. (60mL) of Parmesan cheese; salt and

BLACK ITALIC

pepper to taste; hot toast squares or cooked pasta. The technique: Chop the bacon and celery. Put them in a large saucepan and add the stock. Bring it all to the boil and add the peas. Reduce the heat and simmer for 30 minutes. Add the other vegetables, chopped, and continue to simmer for 30 minutes more.

All of the settings shown are 10/11 point



Drink a fresh, chilled Italian Ghemme or a Grumello with this soup and follow with a very simple roast chicken main course and a Barbera.

Borscht (Beet Soup): Simple, and colorful too. Serve it cold or hot and plop in some sour cream. This Ukrainian version also includes beef.

LIGHT

Ingredients (for 8 servings): 2 medium-sized carrots; 6 medium-sized fresh beets (or canned or frozen equivalent); 1 rib of celery; 1 parsley root; the white parts of 2 leeks; 3tb. (45mL) of butter; 2 quarts of water (a little less than 2 litres); 1½ lbs. (720g) of beef brisket; 6 whole peppercorns; 1 bay leaf; 2tsp. (10mL) of salt; 2 cups (½L) of shredded cabbage; 1tsp. (5mL) of vinegar; chopped fresh dill; cheesecloth.

MEDIUM

ket; 6 whole peppercorns; 1 bay leaf; 2tsp. (10mL) of salt; 2 cups (½L) of shredded cabbage; 1tsp. (5mL) of vinegar; chopped fresh dill; cheesecloth. The technique: Peel the carrots and the beets. Cut the carrots and 4 beets into julienne strips. Wash the celery,

DEMI

parsley root and leeks, and slice them into thin rounds. Melt the butter in a 3-quart pot and add the vegetables to cook over a low heat for 5 minutes. Add the water, beef, peppercorns, bay leaf and salt. Bring to the boil and reduce the heat to a simmer. Remove the

BOLD

meat after 2 hours, slice it and place it in a soup tureen. Add the shredded cabbage to the soup, and continue simmering. Grate the other 2 beets. Wrap them in a cheesecloth and squeeze the juice into the vinegar. Add to the soup. Pour the soup over the meat into

LIGHT ITALIC

the tureen and sprinkle with dill. Serve the sour cream in a sauce-boat. Good cold, too — especially the next day! ↗ Ingredients (for 8 servings): 2 medium-sized carrots; 6 medium-sized fresh beets (or canned or frozen equivalent); 1 rib of celery; 1 parsley root; the white

MEDIUM ITALIC

parts of 2 leeks; 3tb. (45mL) of butter; 2 quarts of water (a little less than 2 litres); 1½ lbs. (720g) of beef brisket; 6 whole peppercorns; 1 bay leaf; 2tsp. (10mL) of salt; 2 cups (½L) of shredded cabbage; 1tsp. (5mL) of vinegar; chopped fresh dill; cheesecloth.

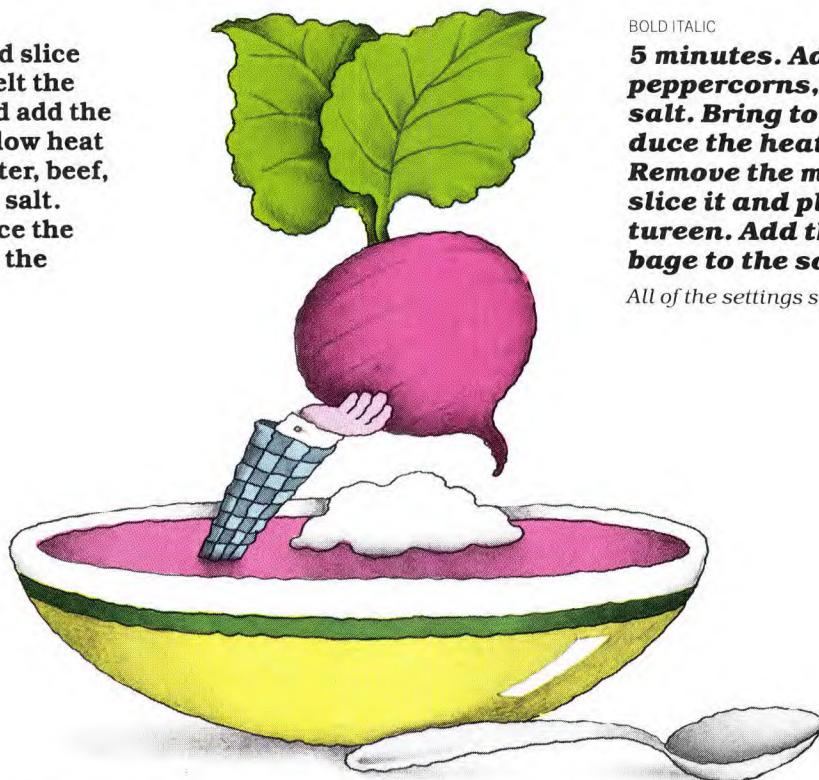
DEMI ITALIC

The technique: *Peel the carrots and the beets. Cut the carrots and 4 beets into julienne strips. Wash the celery, parsley root and leeks, and slice them into thin rounds. Melt the butter in a 3-quart pot and add the vegetables to cook over a low heat for*

BOLD ITALIC

5 minutes. Add the water, beef, peppercorns, bay leaf and salt. Bring to the boil and reduce the heat to a simmer. Remove the meat after 2 hours, slice it and place it in a soup tureen. Add the shredded cabbage to the soup, and continue

All of the settings shown are 10/11 point



This soup is really a full meal in itself. You may want to add some bread, cheeses and a dessert to round it out. Drink an Alsatian Traminer or a light Zinfandel from California.

Cream of Sorrel Soup:

This soup is also called Potage Germiny. Try to serve it before a veal or fish dish and garnish it with some chopped chervil.

BOOK

Ingredients (for 6 servings): $\frac{1}{2}$ cup (1dL) of fresh sorrel leaves; $1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of leaf lettuce; 2tb. (30mL) of butter; 5 cups ($1\frac{1}{4}$ L) of chicken stock, boiling; $\frac{1}{2}$ cup (1dL) of cream; 3 beaten egg yolks; chopped chervil. The technique: Clean the sorrel and lettuce leaves, cut out the ribs and

BLACK

3 beaten egg yolks; chopped chervil. The technique: Clean the sorrel and lettuce leaves, cut out the ribs and chop them. In a large enameled saucepan, sauté the sorrel and lettuce in the butter until they wilt. Add the stock, bring it back to the boil and simmer for about 3 minutes. Re-

MEDIUM

chop them. In a large enameled saucepan, sauté the sorrel and lettuce in the butter until they wilt. Add the stock, bring it back to the boil and simmer for about 3 minutes. Remove the pan from the heat and add the cream and egg yolks. Mix it all together and return to the heat until

BOOK ITALIC

move the pan from the heat and add the cream and egg yolks. Mix it all together and return to the heat until the soup thickens. Don't let it boil! Serve in individual soup plates garnished with the chopped chervil. ↗ Ingredients (for 6 servings): $\frac{1}{2}$ cup (1dL) of fresh sorrel leaves; $1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of

MEDIUM ITALIC

leaf lettuce; 2tb. (30mL) of butter; 5 cups (1 $\frac{1}{4}$ L) of chicken stock, boiling; $\frac{1}{2}$ cup (1dL) of cream; 3 beaten egg yolks; chopped chervil. The technique: Clean the sorrel and lettuce leaves, cut out the ribs and chop them. In a large enameled saucepan, sauté the sorrel and let-

BOLD ITALIC

tuce in the butter until they wilt. Add the stock, bring it back to the boil and simmer for about 3 minutes. Remove the pan from the heat and add the cream and egg yolks. Mix it all together and return to the heat until the soup thickens. Don't let it boil! Serve in individual soup

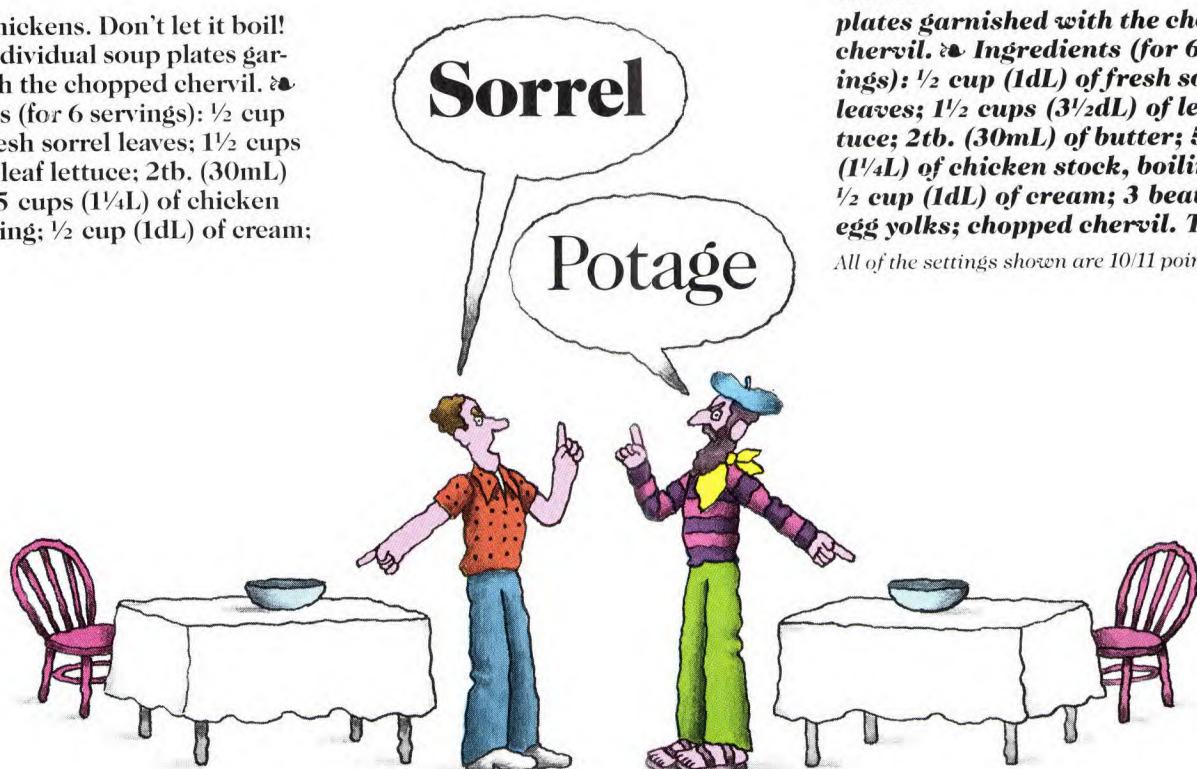
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the soup thickens. Don't let it boil! Serve in individual soup plates garnished with the chopped chervil. ↗ Ingredients (for 6 servings): $\frac{1}{2}$ cup (1dL) of fresh sorrel leaves; $1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of leaf lettuce; 2tb. (30mL) of butter; 5 cups ($1\frac{1}{4}$ L) of chicken stock, boiling; $\frac{1}{2}$ cup (1dL) of cream;

BLACK ITALIC

plates garnished with the chopped chervil. ↗ Ingredients (for 6 servings): $\frac{1}{2}$ cup (1dL) of fresh sorrel leaves; $1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of leaf lettuce; 2tb. (30mL) of butter; 5 cups ($1\frac{1}{4}$ L) of chicken stock, boiling; $\frac{1}{2}$ cup (1dL) of cream; 3 beaten egg yolks; chopped chervil. The

All of the settings shown are 10/11 point



Drink a simple white Chablis from California and follow with a veal or fish dish done simply

Lentil Soup:

Here's a hearty soup that only needs some crisp crusted bread, a tossed salad, cheese, fruit and a simple country wine to satisfy any gourmand.

LIGHT

Ingredients (for 6 servings): 1½ cups (3½dL) of lentils; a ham bone; an onion stuck with 2 cloves; a bay leaf; 2 sprigs of parsley; 2 quarts (1¾L) of water; ¼ cup (½dL) of chopped parsley; ¼ cup (½dL) of finely chopped onion and scallion with greens; a garlic sausage. The technique: Wash off the

BOOK

lentils and check them over for any dirt. Put them into a deep soup pot with the ham bone, the onion with the cloves, the bay leaf and the parsley sprigs. Add the 2 quarts of water and bring it all to the boil. Reduce the heat and simmer for 4 hours. Then remove the ham bone and the onion. Taste and

BOLD

adjust seasonings. Stir in the chopped parsley and onion/scallion mixture. While you cook the soup, simmer the garlic sausage in some water for 30 minutes and slice it thinly. Add some to each individual serving bowl of soup. ↗ Ingredients (for 6 servings): 1½ cups (3½dL)

ULTRA

of lentils; a ham bone; an onion stuck with 2 cloves; a bay leaf; 2 sprigs of parsley; 2 quarts (1¾L) of water; ¼ cup (½dL) of chopped parsley; ¼ cup (½dL) of finely chopped onion and scallion with greens; a garlic sausage.

LIGHT ITALIC

The technique: Wash off the lentils and check them over for any dirt. Put them into a deep soup pot with the ham bone, the onion with the cloves, the bay leaf and the parsley sprigs. Add the 2 quarts of water and bring it all to the boil. Reduce the heat and simmer for 4 hours. Then remove the ham bone and

BOOK ITALIC

the onion. Taste and adjust seasonings. Stir in the chopped parsley and onion/scallion mixture. While you cook the soup, simmer the garlic sausage in some water for 30 minutes and slice it thinly. Add some to each individual serving bowl of soup.

↗ *Ingredients (for 6 servings):*

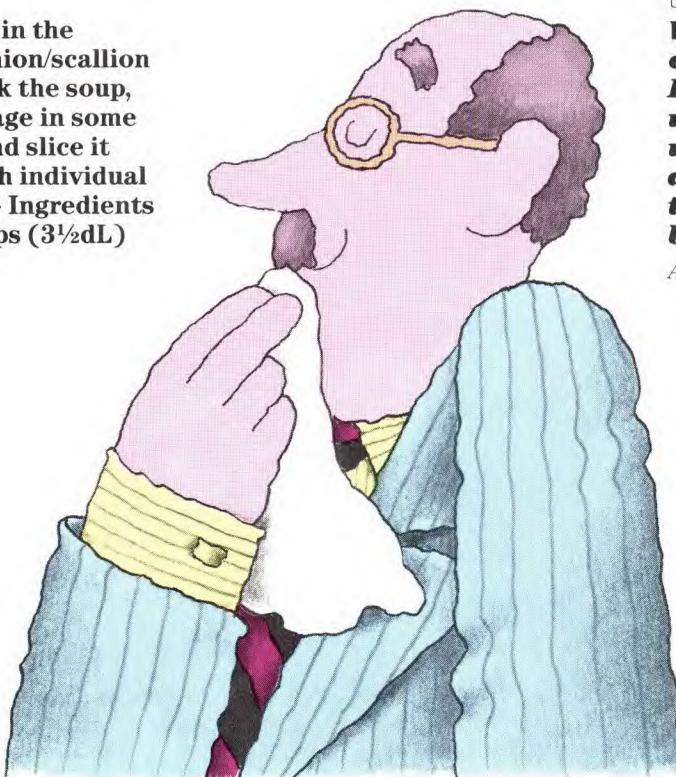
BOLD ITALIC

1½ cups (3½dL) of lentils; a ham bone; an onion stuck with 2 cloves; a bay leaf; 2 sprigs of parsley; 2 quarts (1¾L) of water; ¼ cup (½dL) of chopped parsley; ¼ cup (½dL) of finely chopped onion and scallion with greens; a garlic sausage. The technique:

ULTRA ITALIC

Wash off the lentils and check them over for any dirt. Put them into a deep soup pot with the ham bone, the onion with the cloves, the bay leaf and the parsley sprigs. Add the 2 quarts of water and bring it all to the boil. Reduce

All of the settings shown are 10/11 point



Drink a cooled California Zinfandel or French Beaujolais.

Cold Mussel Soup:

A great first course or the basis of a light lunch. A chance to flex your “mussels” for two hungry couples and enjoy the results of your exercise.

LIGHT CONDENSED

Ingredients (for 4 servings): $\frac{1}{2}$ stick ($\frac{1}{2}$ dL) of sweet butter; $\frac{1}{2}$ cup (1dL) of flour; 2 large shallots, finely chopped; 1 cup ($\frac{1}{4}$ L) of dry white wine; $\frac{1}{2}$ cup (1dL) of finely chopped parsley; another $\frac{1}{2}$ stick of butter; a large pinch of freshly ground white pepper; 38 small fresh mussels, cleaned and debearded; 4 cups (1L) of whipping cream;

ULTRA CONDENSED

and the cream and cook over a medium-low heat for 30 minutes. Cover the soup and refrigerate it for at least 4 hours. Before serving, put the mussels into 4 serving bowls, season the soup to taste with salt, pepper and Worcestershire sauce and ladle the soup

BOOK CONDENSED ITALIC

cleaned and debearded; 4 cups (1L) of whipping cream; salt and pepper to taste; Worcestershire sauce. The technique: In a small saucepan, melt the butter over a low heat and whisk in the flour. Continue cooking until the roux is a light brown (about 8 minutes). Combine the shallots, wine, parsley, butter and pepper in a 6-quart ($5\frac{1}{2}$ L) saucepan and bring to the boil. Add the

BOOK CONDENSED

salt and pepper to taste; Worcestershire sauce. The technique: In a small saucepan, melt the butter over a low heat and whisk in the flour. Continue cooking until the roux is a light brown (about 8 minutes). Combine the shallots, wine, parsley, butter and pepper in a 6-quart ($5\frac{1}{2}$ L) saucepan and bring to the boil. Add the

LIGHT CONDENSED ITALIC

over the mussels. Garnish with a few shells. ↗ Ingredients (for 4 servings): $\frac{1}{2}$ stick ($\frac{1}{2}$ dL) of sweet butter; $\frac{1}{2}$ cup (1dL) of flour; 2 large shallots, finely chopped; 1 cup ($\frac{1}{4}$ L) of dry white wine; $\frac{1}{2}$ cup (1dL) of finely chopped parsley; another $\frac{1}{2}$ stick of butter; a large pinch of freshly ground white pepper; 38 small fresh mussels,

BOLD CONDENSED ITALIC

and pepper in a 6-quart ($5\frac{1}{2}$ L) saucepan and bring to the boil. Add the mussels, cover and cook as you shake the pan gently until all the mussels open. Throw away those that don't. Remove the mussels from their shells and cooking liquid, put them in a bowl, covered, and chill them in the

ULTRA CONDENSED ITALIC

refrigerator. Reduce the cooking liquid from the mussels to 2 cups ($\frac{1}{2}$ L), blend in the roux and the cream and cook over a medium-low heat for 30 minutes. Cover the soup and refrigerate it for at least 4 hours. Before serving, put the mussels

All of the settings shown are 10/11 point



Drink a French Muscadet, add some crusty bread and butter, cheese or a dessert and you've done it!

Clam Chowder:

Here's a soup you can whip up at the last minute so you won't have to clam up when the group drops in for a quick supper or snack.

LIGHT

Ingredients (for 6 servings): 1½ cups (3½dL) of canned minced clams or about 2 cups (½L) of fresh shucked clams, any kind; 4 slices of bacon cut into cubes; 2 medium potatoes peeled and diced; 1 onion peeled and chopped; salt and pepper to taste; 2 cups (½L) of light cream; a pinch of thyme;

BOOK

paprika. The technique: Use the canned clams as they are, but the fresh clams must be put through a coarse grinder after you wash them. Save their liquor. Fry the bacon and cook the potatoes in boiling water to cover for 25 minutes. Remove the browned bacon and sauté the chopped onion

BOLD

in the fat. Remove the potatoes and let the water boil down a little. In a large saucepan, combine the bacon, the sautéed onion, the cooked potatoes, the potato water, the liquor from the clams and bring it all to the boil. Reduce the heat and simmer for 10 minutes. Season

ULTRA

to taste. Add the cream slowly and the clams. Heat the soup to the boiling point, but don't boil it! Stir in the pinch of thyme and ladle the chowder into individual serving bowls. Dust the top of each with some paprika. & Ingredients (for 6 servings):

LIGHT ITALIC

1½ cups (3½dL) of canned minced clams or about 2 cups (½L) of fresh shucked clams, any kind; 4 slices of bacon cut into cubes; 2 medium potatoes peeled and diced; 1 onion peeled and chopped; salt and pepper to taste; 2 cups (½L) of light cream; a pinch of thyme; paprika. The technique: Use the

BOOK ITALIC

canned clams as they are, but the fresh clams must be put through a coarse grinder after you wash them. Save their liquor. Fry the bacon and cook the potatoes in boiling water to cover for 25 minutes. Remove the browned bacon and sauté the chopped onion in the fat. Remove the

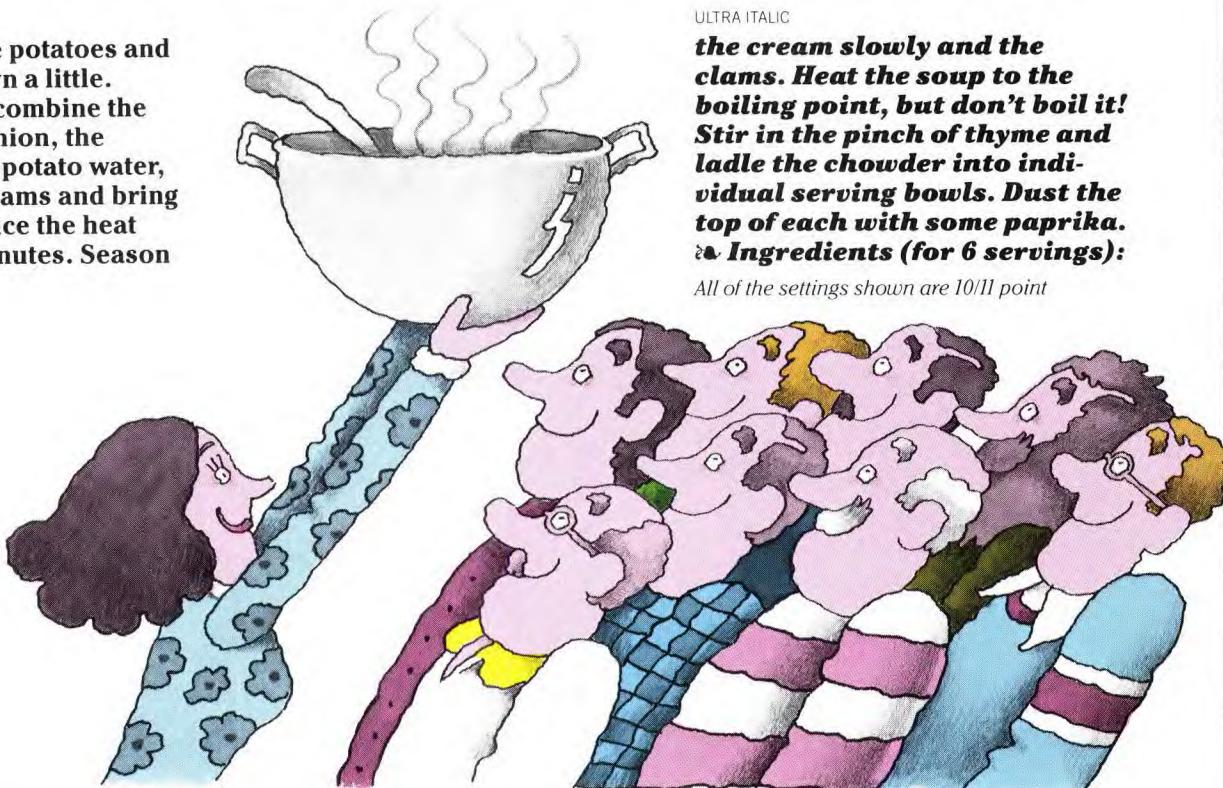
BOLD ITALIC

potatoes and let the water boil down a little. In a large saucepan, combine the bacon, the sautéed onion, the cooked potatoes, the potato water, the liquor from the clams and bring it all to the boil. Reduce the heat and simmer for 10 minutes. Season to taste. Add

ULTRA ITALIC

the cream slowly and the clams. Heat the soup to the boiling point, but don't boil it! Stir in the pinch of thyme and ladle the chowder into individual serving bowls. Dust the top of each with some paprika. & Ingredients (for 6 servings):

All of the settings shown are 10/11 point



Drink a white Bordeaux from France or an Orvieto from Italy and follow with a grilled flank steak and a robust Petite Sirah from California.

Cream of Corn Soup:

Rich! Rich! Not your run-of-the-mill, everyday soup, but a special treat worth building a whole meal around. Try to purchase the freshest-picked corn you can find.

LIGHT CONDENSED

Ingredients (for 6 servings): 2 cups (1½L) of chicken or beef broth; 1 cup (¼L) of either of the following vegetables, finely chopped (asparagus, carrots, celery, broccoli, onions, or chopped spinach, or peas); 1 cup (¼L) of corn kernels; 1 onion, minced or grated; ¼ cup (½dL) of chopped parsley; salt and pepper to taste; 1 cup (¼L) of cream; 2 egg yolks.

BOOK CONDENSED

The technique: Pour the broth into a saucepan and add the finely cut vegetable you choose. Add the grated onion and chopped parsley. When the vegetables are tender, put them and the broth in a blender or food processor and mix thoroughly. Add salt and pepper to taste. Put this mixture in the top half of a double boiler over hot, but not boiling, water. Beat the egg

ULTRA CONDENSED

lowing vegetables, finely chopped (asparagus, carrots, celery, broccoli, onions, or chopped spinach, or peas); 1 cup (¼L) of corn kernels; 1 onion, minced or grated; ¼ cup (½dL) of chopped parsley; salt and pepper to taste; 1 cup (¼L) of cream; 2 egg yolks. The technique: Pour the broth

LIGHT CONDENSED ITALIC

into a saucepan and add the finely cut vegetable you choose. Add the grated onion and chopped parsley. When the vegetables are tender, put them and the broth in a blender or food processor and mix thoroughly. Add salt and pepper to taste. Put this mixture in the top half of a double boiler over hot, but not boiling, water. Beat the egg yolks and add the cream to them, beating more

BOOK CONDENSED ITALIC

until mixed. Add the corn. Slowly add this mixture to the soup in the double boiler and stir until thickened. Don't Boil! It's finished.

► Ingredients (for 6 servings): 2 cups (1½L) of chicken or beef broth; 1 cup (¼L) of either of the following vegetables, finely chopped (asparagus, carrots, celery, broccoli, onions, or chopped spinach, or peas);

BOLD CONDENSED ITALIC

1 cup (¼L) of corn kernels; 1 onion, minced or grated; ¼ cup (½dL) of chopped parsley; salt and pepper to taste; 1 cup (¼L) of cream; 2 egg yolks. The technique: Pour the broth into a saucepan and add the finely cut vegetable you choose. Add the grated onion and chopped parsley. When the vegeta-

BOLD CONDENSED

ing, water. Beat the egg yolks and add the cream to them, beating more until mixed. Add the corn. Slowly add this mixture to the soup in the double boiler and stir until thickened. Don't Boil! It's finished. ► Ingredients (for 6 servings): 2 cups (1½L) of chicken or beef broth; 1 cup (¼L) of either of the fol-



ULTRA CONDENSED ITALIC

bles are tender, put them and the broth in a blender or food processor and mix thoroughly. Add salt and pepper to taste. Put this mixture in the top half of a double boiler over hot, but not boiling, water. Beat the egg yolks and add the cream to them, beating more until mixed. Add

All of the settings shown are 10/11 point

Drink a white Burgundy or a California Chardonnay. Make the rest of the meal simple and drink a very good Bordeaux.

Garlic Soup: A whole meal as well as a whole new taste if you know what garlic is now. The cooking and the broth sweeten the pungent cloves. Good!

REGULAR

Ingredients (for 4 servings): 20 crushed cloves of garlic; 3tb (45mL) of olive oil; 2 large boneless slices of smoked ham hocks; 1tb. (15mL) of flour; 2½ quarts (¾L) of beef or chicken broth; 2 large sieved tomatoes; salt and pepper to taste; 1 sprig of thyme; 3 egg yolks; ½ cup (¾dL) of olive oil; thick slices of country

BOLD

bread; grated Gruyère cheese. The technique: In a large saucepan, sauté the ham slices in the olive oil until they are golden on both sides. Put the ham aside, covered with foil. Place the crushed garlic in the same pan and sauté it slowly, not letting it brown. Add the flour, mix and continue sautéeing until it absorbs.

HEAVY

Pour in the broth and the tomatoes, add a little salt and a lot of pepper, the thyme and bring the soup to the boil for 15 minutes. Beat the egg yolks in a tureen with the olive oil and gradually pour in the hot soup, stirring as you do. Serve the soup with the bread slices on the side, to which you have added the cheese

BLACK

and browned in a 375°F (190°C) oven. Slice the ham and arrange it with the bread. **Ingredients (for 4 servings): 20 crushed cloves of garlic; 3tb (45mL) of olive oil; 2 large boneless slices of smoked ham hocks; 1tb. (15mL) of flour; 2½ quarts (¾L) of beef or chicken broth; 2 large sieved**

REGULAR ITALIC

tomatoes; salt and pepper to taste; 1 sprig of thyme; 3 egg yolks; ½ cup (¾dL) of olive oil; thick slices of country bread; grated Gruyère cheese. The technique: In a large saucepan, sauté the ham slices in the olive oil until they are golden on both sides. Put the ham aside, covered with foil. Place the crushed garlic in the same

BOLD ITALIC

pan and sauté it slowly, not letting it brown. Add the flour, mix and continue sautéeing until it absorbs. Pour in the broth and the tomatoes, add a little salt and a lot of pepper, the thyme and bring the soup to the boil for 15 minutes. Beat the egg yolks in a tureen with the olive oil and gradually pour in the hot soup,

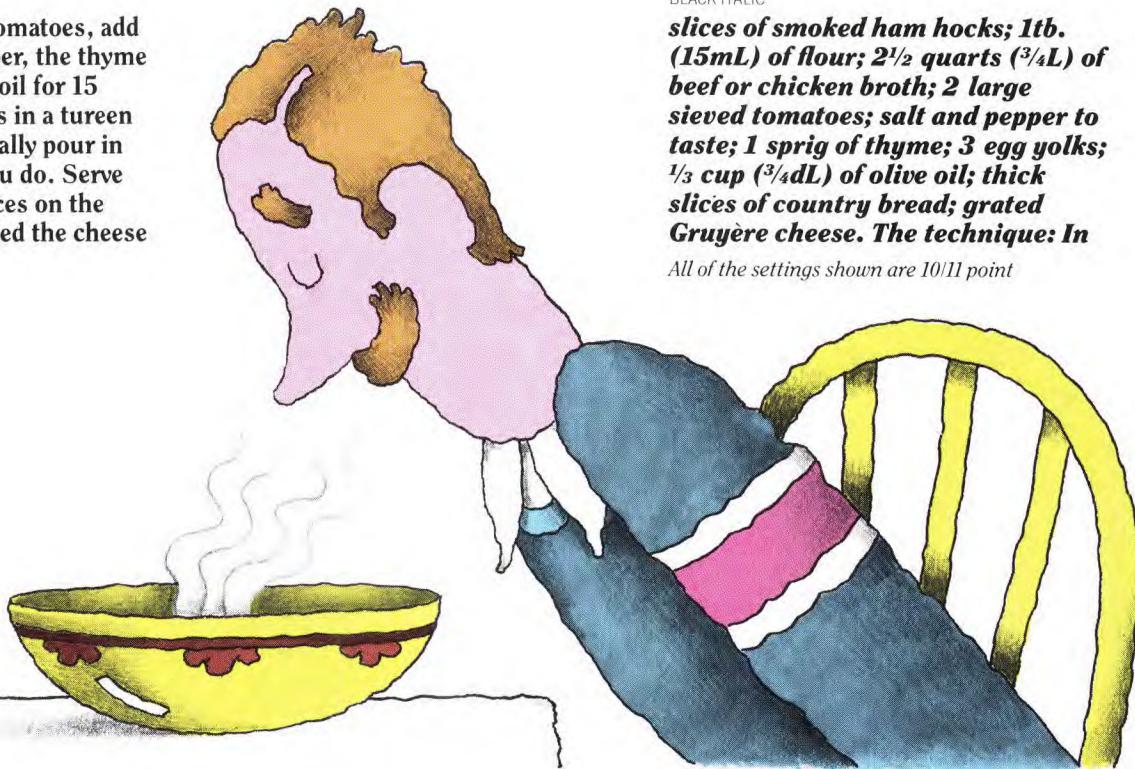
HEAVY ITALIC

stirring as you do. Serve the soup with the bread slices on the side, to which you have added the cheese and browned in a 375°F (190°C) oven. Slice the ham and arrange it with the bread. **Ingredients (for 4 servings): 20 crushed cloves of garlic; 3tb (45mL) of olive oil; 2 large boneless**

BLACK ITALIC

slices of smoked ham hocks; 1tb. (15mL) of flour; 2½ quarts (¾L) of beef or chicken broth; 2 large sieved tomatoes; salt and pepper to taste; 1 sprig of thyme; 3 egg yolks; ½ cup (¾dL) of olive oil; thick slices of country bread; grated Gruyère cheese. The technique: In

All of the settings shown are 10/11 point



Drink a California Merlot wine or a French Chinon with the soup and finish with a salad and some cheese with a Bordeaux.

Gazpacho:

Some call this soup a cold salad that's wet. Whatever you call it, it's a perfect cool lunch or dinner followed by a mixed grill and some cheeses.

BOOK

Ingredients (for 6 servings): 4 medium-sized ripe tomatoes, peeled and chopped; 2 garlic cloves; salt and pepper to taste; 1 cup ($\frac{1}{4}$ L) of soft bread cubes; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of red wine vinegar; 1 medium-sized cucumber, peeled, seeded and chopped; 1 large green pepper, halved, seeded, deribbed and diced; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL)

MEDIUM

of olive oil; 2 cups ($\frac{1}{2}$ L) of cold water; 2 cups ($\frac{1}{2}$ L) of tomato juice; chopped scallions, croutons. The technique: In a food processor or blender, add the garlic, bread cubes, salt and the vinegar. Blend to a paste. Add 3 tomatoes, a half of the cucumber and blend again. Mix the purée with the remaining tomato and cucumber pieces and the diced pepper. Bury it in the

BOLD

tomato and cucumber pieces and the diced pepper. Bury it in the refrigerator until it gets very cold. Just before serving this gazpacho, stir in the oil, water and tomato juice and taste for seasoning. Garnish the bowls with the scallions and croutons. \heartsuit Ingredients (for 6 servings): 4 medium-

HEAVY

sized ripe tomatoes, peeled and chopped; 2 garlic cloves; salt and pepper to taste; 1 cup ($\frac{1}{4}$ L) of soft bread cubes; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of red wine vinegar; 1 medium-sized cucumber, peeled, seeded and chopped; 1 large green pepper, halved, seeded, deribbed and diced; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of olive oil; 2 cups

BOOK ITALIC

($\frac{1}{2}$ L) of cold water; 2 cups ($\frac{1}{2}$ L) of tomato juice; chopped scallions, croutons. The technique: In a food processor or blender, add the garlic, bread cubes, salt and the vinegar. Blend to a paste. Add 3 tomatoes, a half of the cucumber and blend again. Mix the purée with the remaining tomato and cucumber pieces and the diced pepper. Bury it in the

MEDIUM ITALIC

refrigerator until it gets very cold. Just before serving this gazpacho, stir in the oil, water and tomato juice and taste for seasoning. Garnish the bowls with the scallions and croutons. \heartsuit Ingredients (for 6 servings): 4 medium-sized ripe tomatoes, peeled and chopped; 2 garlic cloves; salt and pepper to taste; 1 cup

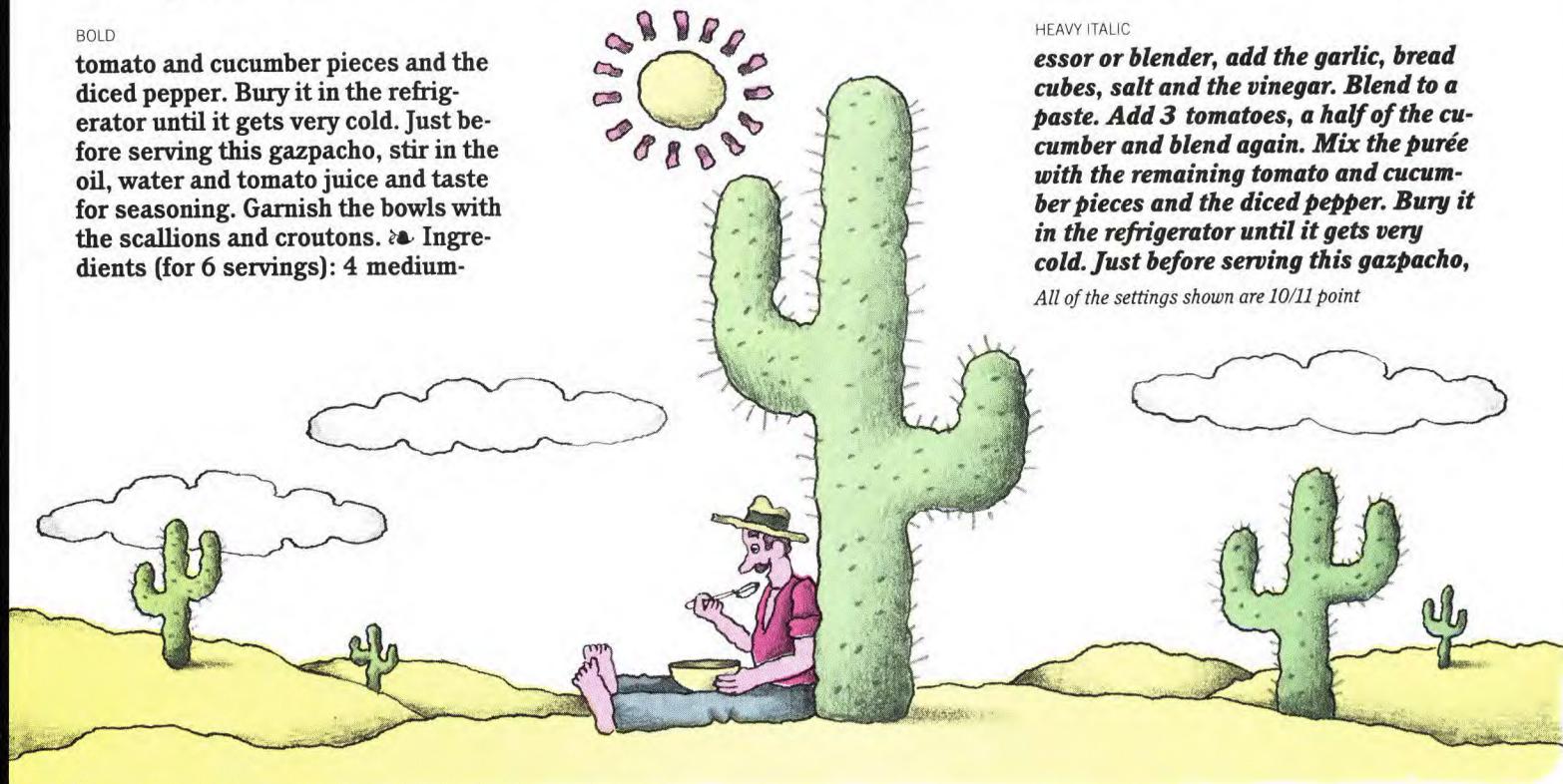
BOLD ITALIC

($\frac{1}{4}$ L) of soft bread cubes; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of red wine vinegar; 1 medium-sized cucumber, peeled, seeded and chopped; 1 large green pepper, halved, seeded, deribbed and diced; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of olive oil; 2 cups ($\frac{1}{2}$ L) of cold water; 2 cups ($\frac{1}{2}$ L) of tomato juice; chopped scallions, croutons. The technique: In a food proc-

HEAVY ITALIC

essor or blender, add the garlic, bread cubes, salt and the vinegar. Blend to a paste. Add 3 tomatoes, a half of the cucumber and blend again. Mix the purée with the remaining tomato and cucumber pieces and the diced pepper. Bury it in the refrigerator until it gets very cold. Just before serving this gazpacho,

All of the settings shown are 10/11 point



Swedish Mackerel Soup:

An unappreciated fish that has fine texture and taste when cooked with care. This soup has body and richness to satisfy a fish lover.

LIGHT

Ingredients (for 4 servings): 1½ lbs. (675g) of mackerel; 1½ quarts (1½L) of water; 1tb. (15mL) of salt; the juice of half a lemon; 10 white peppercorns; a small bunch of fresh dill; 2 cups (½L) of milk; 6 small boiling potatoes, peeled. The technique: Clean the mackerel and remove the heads. Cut them into 1¼ inch

BOOK

sections (3cm). In a large pot, bring the water, salt, lemon juice, peppercorns, potatoes and the dill to a boil. Add the fish pieces with the heads and let the water roll for 12 minutes. Then add the milk and boil for 10 minutes more. Remove the fish heads and serve in individual bowls with a sprig of fresh dill on

MEDIUM

each.  Ingredients (for 4 servings): 1½ lbs. (675g) of mackerel; 1½ quarts (1½L) of water; 1tb. (15mL) of salt; the juice of half a lemon; 10 white peppercorns; a small bunch of fresh dill; 2 cups (½L) of milk; 6 small boiling potatoes, peeled. The technique: Clean the mackerel and remove the heads. Cut them into 1¼

DEMI

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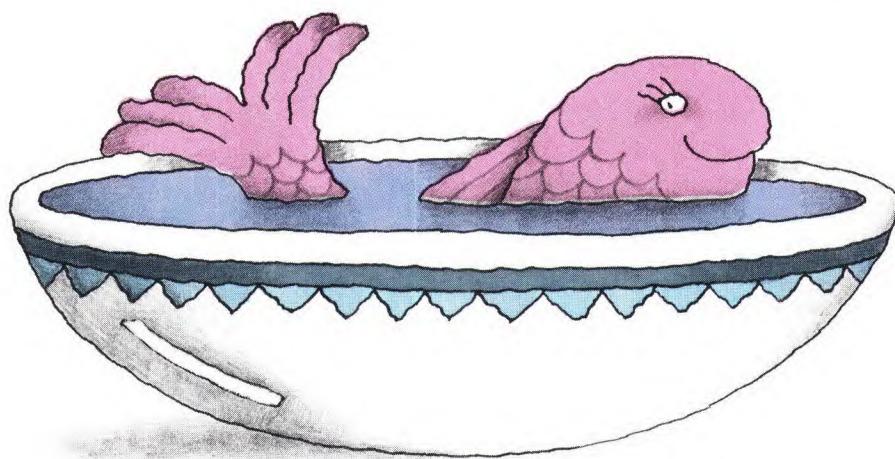
BOLD

vidual bowls with a sprig of fresh dill on each.  **Ingredients (for 4 servings): 1½ lbs. (675g) of mackerel; 1½ quarts (1½L) of water; 1tb. (15mL) of salt; the juice of half a lemon; 10 white peppercorns; a small bunch of fresh dill; 2 cups (½L) of milk;**

ULTRA

6 small boiling potatoes, peeled. The technique: Clean the mackerel and remove the heads. Cut them into 1¼ inch sections (3cm). In a large pot, bring the water, salt, lemon juice, peppercorns, potatoes and the dill to a boil. Add the

All of the settings shown are 10/11 point



Drink a Sauvignon Blanc from California or a Sancerre from France.

India Soup:

Don't use the water from the Ganges; a chicken stock is better. This is a spicy cold soup like you've never tried before... unless you are from Senegal! Drink a big white wine.

LIGHT

Ingredients (for 6 servings): 2tb. (30mL) of chopped onion; 2tb. (30mL) of sweet butter; 2tsp. (10mL) of good curry powder; 1tb. (30mL) of flour; 3½ cups (½L) of homemade chicken stock; 4 egg yolks; 2 cups (½L) of heavy cream; ¼ cup (½dL) of peeled, cooked shrimp. The technique: In a large saucepan, sauté the onion until

ULTRA

(30mL) of flour; 3½ cups (½L) of homemade chicken stock; 4 egg yolks; 2 cups (½L) of heavy cream; ¼ cup (½dL) of peeled, cooked shrimp. The technique: In a large saucepan, sauté the onion until wilted, not browned, and add the curry powder and

REGULAR

wilted, not browned, and add the curry powder and flour. Cook them slowly for about 5 minutes. Pour in the stock and bring everything to the boil while you stir to keep it smooth. Add a few tb. of this stock to the egg yolks and stir. Pour this mix back into the soup and stir steadily for a minute, but don't boil

LIGHT ITALIC

flour. Cook them slowly for about 5 minutes. Pour in the stock and bring everything to the boil while you stir to keep it smooth. Add a few tb. of this stock to the egg yolks and stir. Pour this mix back into the soup and stir steadily for a minute, but don't boil it! Pour the soup through a sieve into a tureen. Chill it very thoroughly. Then add

REGULAR ITALIC

the shrimp and pour into cold bowls to serve. ↗ Ingredients (for 6 servings): 2tb. (30mL) of chopped onion; 2tb. (30mL) of sweet butter; 2tsp. (10mL) of good curry powder; 1tb. (30mL) of flour; 3½ cups (½L) of homemade chicken stock; 4 egg yolks; 2 cups (½L) of heavy cream; ¼ cup (½dL) of

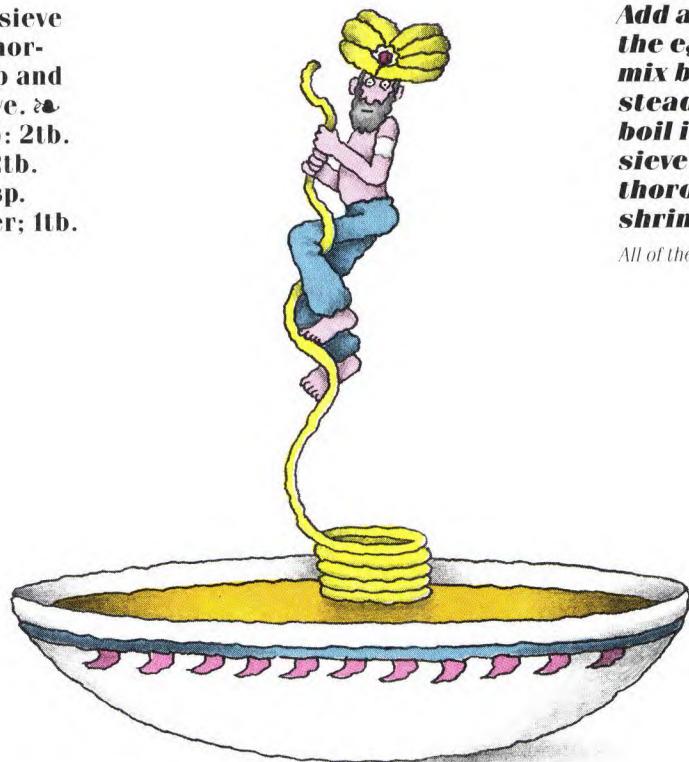
BOLD ITALIC

peeled, cooked shrimp. The technique: In a large saucepan, sauté the onion until wilted, not browned, and add the curry powder and flour. Cook them slowly for about 5 minutes. Pour in the stock and bring everything to the boil while you stir to keep it smooth.

ULTRA ITALIC

Add a few tb. of this stock to the egg yolks and stir. Pour this mix back into the soup and stir steadily for a minute, but don't boil it! Pour the soup through a sieve into a tureen. Chill it very thoroughly. Then add the shrimp and pour into cold

All of the settings shown are 10/11 point



Drink a white Châteauneuf du Pape and follow with a chicken saté and a Red Châteauneuf du Pape.

A **sparagus** Soup: Fresh or frozen asparagus, eggs, garlic, olive oil, and cheese, all make an Italian soup you'll happily sop up with its own bread. Mangia! Mangia!

BOOK

Ingredients (for 6 servings): 2 lbs. of fresh (960g) or 2 10-oz. packages of frozen cut asparagus; 1 garlic clove; $\frac{1}{3}$ cup of olive oil ($\frac{3}{4}$ dL); freshly ground pepper; 7 cups of water ($1\frac{3}{4}$ litres); $1\frac{1}{2}$ tsp. of salt (6mL); 4 medium eggs or 3 extra-large; 6tb. of grated Parmesan cheese (90mL);

MEDIUM

6 slices of toasted Italian bread. The technique: Wash the asparagus and break off the stems where they turn white. Discard the white parts. Cut the stems into bite-sized pieces. Frozen asparagus needs only thawing at room temperature. Chop the garlic very fine. In a 2-quart pot sauté the

DEMI

garlic and asparagus over a medium heat for about 8 minutes, or until the asparagus are tender enough to eat. Add 5 twists of pepper, the water and salt, and bring to the boil for 5 minutes. Beat the eggs into the cheese and drop into the boiling soup. Quickly stir it all with a wire whisk.

HEAVY

The soup will return to the boil and the eggs will be cooked in shreds. Ladle the soup into 6 bowls over the bread slices. Eat it while it's hot!
Ingredients (for 6 servings): 2 lbs. of fresh (960g) or 2 10-oz. packages of frozen cut asparagus; 1 garlic clove; $\frac{1}{3}$ cup of olive oil ($\frac{3}{4}$ dL);

freshly ground pepper; 7 cups of water ($1\frac{3}{4}$ litres); $1\frac{1}{2}$ tsp. of salt (6mL); 4 medium eggs or 3 extra-large; 6tb. of grated Parmesan cheese (90mL); 6 slices of toasted Italian bread. The technique: Wash the asparagus and break off the stems where they turn white. Discard the white parts. Cut the

MEDIUM ITALIC

stems into bite-sized pieces. Frozen asparagus needs only thawing at room temperature. Chop the garlic very fine. In a 2-quart pot sauté the garlic and asparagus over a medium heat for about 8 minutes, or until the asparagus are tender enough to eat. Add 5 twists of pepper, the water and

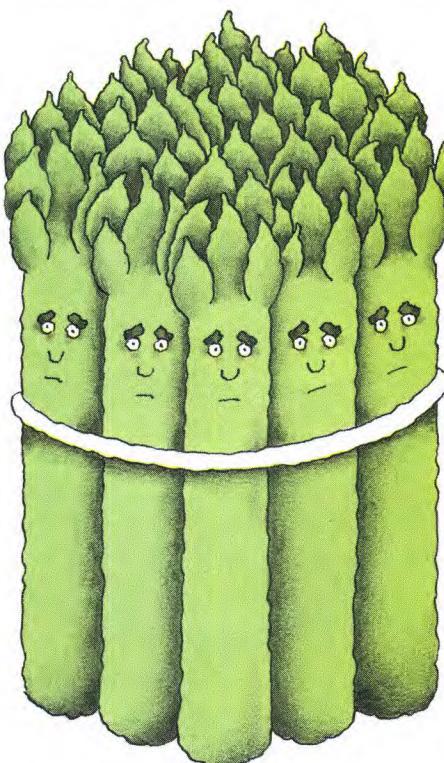
DEMI ITALIC

salt, and bring to the boil for 5 minutes. Beat the eggs into the cheese and drop into the boiling soup. Quickly stir it all with a wire whisk. The soup will return to the boil and the eggs will be cooked in shreds. Ladle the soup into 6 bowls over the bread slices. Eat it while it's hot!

HEAVY ITALIC

Ingredients (for 6 servings): 2 lbs. of fresh (960g) or 2 10-oz. packages of frozen cut asparagus; 1 garlic clove; $\frac{1}{3}$ cup of olive oil ($\frac{3}{4}$ dL); freshly ground pepper; 7 cups of water ($1\frac{3}{4}$ litres); $1\frac{1}{2}$ tsp. of salt (6mL); 4 medium eggs or 3 extra-large; 6tb. of grated

All of the settings shown are 10/11 point



This is a good starter for a big meal on a cold evening. Drink a Fino sherry or a simple, dry Soave Riserva with it. A good main course to follow would be something grilled or roasted and accompanied by a Chianti Classico Riserva or a Barolo, followed by a cheese course.

Eggplant Soup: Here's a great way to make use of all those shiny black eggplants that show up in the markets in early summer. This is Greek.

REGULAR

Ingredients (for 8 servings): 1 lb. (450g) of eggplant, peeled and cut into 1-inch (2½cm) cubes; 6tb. (90mL) of olive oil; a green pepper, halved, seeded, deribbed and cut into chunks; ½ cup (1dL) of water; salt and pepper to taste; 1 sliced garlic clove; 1tsp. (5mL) of fresh mint; 3 cups (¾L) of plain yogurt; ½ cup (1dL) of milk; 2tb. (30mL) of finely cut fresh chives. The technique: In a large pan, heat the olive oil and add the eggplant and

BOLD

green peppers, mixing to coat them with the oil. Cover the pan and simmer the contents for a minute or so. Add the water, some salt and pepper and the garlic. Simmer for 15 minutes. Purée the cooked vegetables and their liquid in a food processor. Add the mint leaves and yogurt and process again. For a thinner soup, add the milk. Chill the soup for 4 hours and serve in individual bowls sprinkled with the chives.

All of the settings shown are 10/11 point



Drink an Italian Frascati with the soup and follow with some grilled butterflied leg of lamb and a bottle of Chianti Classico Riserva from a great year.

Japanese Mushroom Soup:

Shitake mushrooms give this soup its unusual taste, and to help it all along include lemon zest and a vegetable assortment.

ROMAN

Ingredients (for 6 servings): 2½ cups (6dL) of homemade chicken stock; 1 carrot, cut into ½-inch (1¼cm) slices; half a celery rib, cut into the same lengths; a small onion, sliced; 4 sprigs of flat parsley; 1 oz. (30g) of dried Japanese Shitake mushrooms; 1tb. (15mL) of sake; 2tsp. (10mL) of Terriyake

BOLD

sauce; 6 small spinach leaves; 18 long slivers of lemon zest; 1tb. (15mL) of thinly sliced scallions. The technique: In a saucepan, combine the stock, carrot, celery, onion and parsley with 2½ cups (6dL) of water. Bring all to the boil, reduce the heat and simmer for 10 minutes. Wash the mushrooms

BLACK

very carefully and add them to the stock and simmer, partially covered, for 10 more minutes. Remove the vegetables (not the mushrooms). Lightly season the broth with the sake and Terriyake sauce. Remove the middle stem from the spinach leaves and place the two parts at the

ULTRA

bottom of each of the 6 serving bowls. Ladle the soup over the leaves and garnish each bowl with 3 strips of zest and a big pinch of the scallions. ↗ **Ingredients (for 6 servings): 2½ cups (6dL) of homemade chicken stock; 1 carrot, cut into ½-inch (1¼cm) slices;**

ITALIC

half a celery rib, cut into the same lengths; a small onion, sliced; 4 sprigs of flat parsley; 1 oz. (30g) of dried Japanese Shitake mushrooms; 1tb. (15mL) of sake; 2tsp. (10mL) of Terriyake sauce; 6 small spinach leaves; 18 long slivers of lemon zest; 1tb. (15mL) of thinly sliced scallions. The technique: In a saucepan, combine the stock, carrot, celery,

BOLD ITALIC

onion and parsley with 2½ cups (6dL) of water. Bring all to the boil, reduce the heat and simmer for 10 minutes. Wash the mushrooms very carefully and add them to the stock and simmer, partially covered, for 10 more minutes. Remove the vegetables (not the mushrooms). Lightly season the broth with

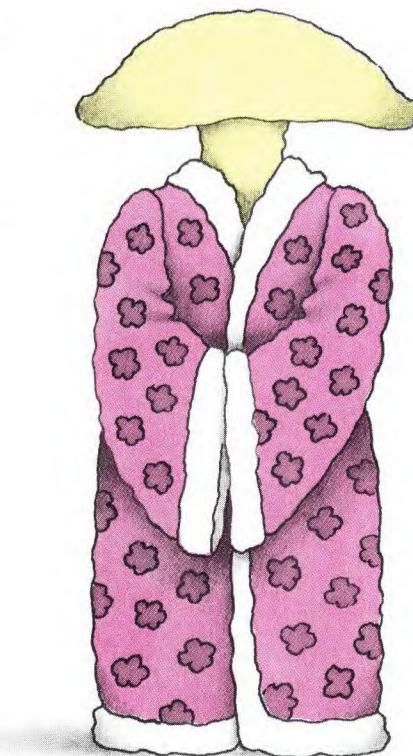
BLACK ITALIC

the sake and Terriyake sauce. Remove the middle stem from the spinach leaves and place the two parts at the bottom of each of the 6 serving bowls. Ladle the soup over the leaves and garnish each bowl with 3 strips of zest and a big pinch of the scallions. ↗ **Ingredients (for 6 servings): 2½ cups**

ULTRA ITALIC

(6dL) of homemade chicken stock; 1 carrot, cut into ½-inch (1¼cm) slices; half a celery rib, cut into the same lengths; a small onion, sliced; 4 sprigs of flat parsley; 1 oz. (30g) of dried Japanese Shitake mushrooms; 1tb. (15mL) of sake; 2tsp. (10mL) of Terriyake sauce; 6 small

All of the settings shown are 10/11 point



Drink a Fino Sherry with the soup and follow with an herbed pork roast, a vegetable and a bottle of California Chardonnay.

B

lack Bean Soup:

Not your usual bean soup, but a rich and satisfying pot of country culinary pleasure. It's very earthy and direct. Drink a Fino Sherry.

LIGHT

Ingredients (for 6 servings): 2 cups ($\frac{1}{2}$ L) of dried black beans; $\frac{1}{4}$ lb. (115g) of salt pork; 3 cups ($\frac{3}{4}$ L) of beef broth; 3 cups ($\frac{3}{4}$ L) of water; $\frac{1}{4}$ lb. (115g) of bacon; 1 ham bone (if you happen to have it); 2tb. (30mL) of sweet butter; 1 medium onion, peeled and chopped; 2 leeks, whites only, cleaned and chopped;

BOOK

$\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of chopped celery tops; $\frac{1}{2}$ tsp. (2mL) of freshly ground black pepper; a large pinch of dried thyme; 1 bay leaf; salt to taste; 4tb. (60mL) of Fino Sherry; 2 hard-boiled eggs, minced; 1tb. (15mL) of minced parsley. The technique: Wash the beans and remove any dirt. Soak them overnight in

ULTRA

cover and cook for 3 hours. Meanwhile, in a saucepan, sauté the onion in the butter for 5 minutes. Then add the leeks, carrot and celery tops and continue to sauté for 3 minutes more. Put these vegetables into the simmering bean pot along with the pepper, thyme

BOLD

cold water to cover. Drain them and pour them into a 6-quart ($5\frac{1}{2}$ L) pot. In a 1-quart (1L) saucepan, boil the salt pork in water for 4 minutes, drain and rinse it and add it to the beans. Also add the broth, water, bacon, and the ham bone. Bring it all to the boil, lower to a simmer,

LIGHT ITALIC

and bay leaf. After 3 hours, remove the pork and bacon and reserve them. Throw away the ham bone and bay leaf. Purée all the bean pot contents and return to the pot. Dice the bacon and pork and return them to the pot. Heat the soup again, adding some beef broth if it gets too thick to be soup. Add the sherry and ladle the

BOOK ITALIC

soup into serving bowls. Sprinkle a little mixture of minced parsley and egg over each as a garnish. Ingredients (for 6 servings): 2 cups ($\frac{1}{2}$ L) of dried black beans; $\frac{1}{4}$ lb. (115g) of salt pork; 3 cups ($\frac{3}{4}$ L) of beef broth; 3 cups ($\frac{3}{4}$ L) of water; $\frac{1}{4}$ lb. (115g) of bacon; 1 ham bone (if you happen to

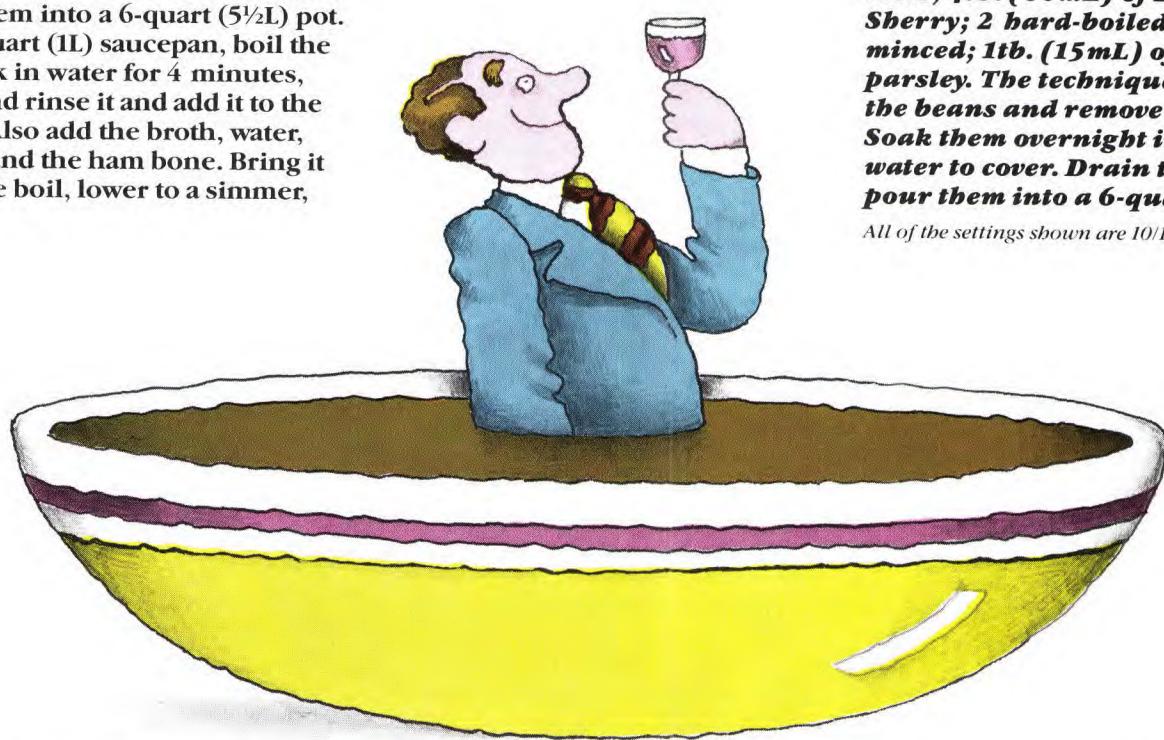
BOLD ITALIC

have it); 2tb. (30mL) of sweet butter; 1 medium onion, peeled and chopped; 2 leeks, whites only, cleaned and chopped; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of chopped celery tops; $\frac{1}{2}$ tsp. (2mL) of freshly ground black pepper; a large pinch of dried thyme; 1 bay leaf; salt to

ULTRA ITALIC

taste; 4tb. (60mL) of Fino Sherry; 2 hard-boiled eggs, minced; 1tb. (15mL) of minced parsley. The technique: Wash the beans and remove any dirt. Soak them overnight in cold water to cover. Drain them and pour them into a 6-quart

All of the settings shown are 10/II point



Drink Fino Sherry or red or white Rioja with the soup. Add some crusty bread, cheese and a salad or maybe a dessert and you've got a great meal!

Good Goulash soup:

No, this soup isn't made from the rainy weather foot gear, but it is a perfect body warmer for that kind of weather. It'll stick to your ribs and warm your heart (and various other parts).

LIGHT CONDENSED

Ingredients (for 10 servings): 6 medium onions; 4tb. (60mL) of sweet butter; 3tb (45mL) of cider vinegar; 2tb. (30mL) of Hungarian sweet paprika; 2 lbs. (900g) of boneless shin beef, cut into $\frac{1}{2}$ -inch (2cm) pieces; 12 cups ($2\frac{3}{4}$ L) of homemade beef stock; 1tsp. (5mL) of caraway seeds; a big pinch of dried marjoram; 4tb. (60mL) of flour; salt to your taste; 1tsp. (5mL) of freshly ground black pepper; 6 medium

BOOK CONDENSED

all-purpose potatoes. The technique: Chop the peeled onions coarsely and sauté them in the butter in an 8-quart (7 $\frac{1}{2}$ L) saucepan or pot for about 6 minutes. Stir often. Add the paprika and the vinegar to the onions. Add the beef, 2 cups ($\frac{1}{2}$ L) of the stock, the caraway seeds and the marjoram. Stir, bring to the boil, reduce the heat to a simmer, cover and cook

BOLD CONDENSED

for 45 minutes. In a small bowl, whisk the flour with a little of the stock until it is a smooth paste. Add this to the soup pot and stir in the remaining broth and pepper. Bring it all to the boil, lower the heat and simmer for another 45 minutes. Peel and cube the potatoes into $\frac{1}{2}$ -inch (2cm) pieces. Add them to the soup and simmer,

ULTRA CONDENSED

covered, for 15 minutes more. **Ingredients (for 10 servings):** 6 medium onions; 4tb. (60mL) of sweet butter; 3tb. (45mL) of cider vinegar; 2tb. (30mL) of Hungarian sweet paprika; 2 lbs. (900g) of boneless shin beef, cut into $\frac{1}{2}$ -inch (2cm) pieces; 12 cups ($2\frac{3}{4}$ L) of homemade beef stock; 1tsp. (5mL) of caraway

seeds; a big pinch of dried marjoram; 4tb. (60mL) of flour; salt to your taste; 1tsp. (5mL) of freshly ground black pepper; 6 medium all-purpose potatoes. The technique: Chop the peeled onions coarsely and sauté them in the butter in an 8-quart (7 $\frac{1}{2}$ L) saucepan or pot for about 6 minutes. Stir often. Add the paprika and the vinegar to the onions. Add the beef, 2 cups ($\frac{1}{2}$ L)

BOOK CONDENSED ITALIC

of the stock, the caraway seeds and the marjoram. Stir, bring to the boil, reduce the heat to a simmer, cover and cook for 45 minutes. In a small bowl, whisk the flour with a little of the stock until it is a smooth paste. Add this to the soup pot and stir in the remaining broth and pepper. Bring it all to the boil, lower the heat and simmer for another

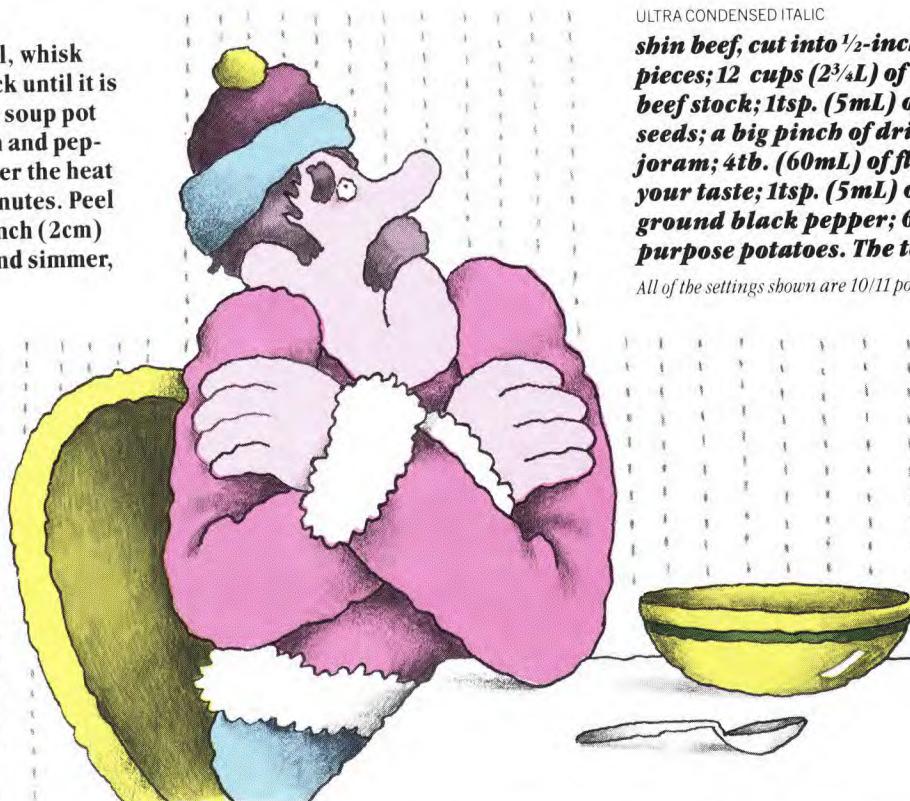
BOLD CONDENSED ITALIC

45 minutes. **Peel and cube the potatoes into $\frac{1}{2}$ -inch (2cm) pieces. Add them to the soup and simmer, covered, for 15 minutes more.** **Ingredients (for 10 servings):** 6 medium onions; 4tb. (60mL) of sweet butter; 3tb. (45mL) of cider vinegar; 2tb. (30mL) of Hungarian sweet paprika; 2 lbs. (900g) of boneless

ULTRA CONDENSED ITALIC

shin beef, cut into $\frac{1}{2}$ -inch (2cm) pieces; 12 cups ($2\frac{3}{4}$ L) of homemade beef stock; 1tsp. (5mL) of caraway seeds; a big pinch of dried marjoram; 4tb. (60mL) of flour; salt to your taste; 1tsp. (5mL) of freshly ground black pepper; 6 medium all-purpose potatoes. The technique:

All of the settings shown are 10/11 point



To match the fullness of this soup, drink a red Egri Bikavér from Hungary and make a full meal out of it with a salad and a dessert afterwards.

Portuguese Scallop Soup:

Two stocks, unusual white Port wine, clam juice and fresh scallops give this simple soup a very special taste and style.

BOOK

Ingredients (for 4 servings): 3 cups ($\frac{3}{4}$ L) of homemade chicken stock; 1½ cups ($3\frac{1}{2}$ dL) of homemade beef stock; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of bottled clam juice; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of dry white Port; fresh white pepper; 4 oz. (115g) of uncooked sea scallops, washed; 3tb. (45mL) of chopped chives. The tech-

HEAVY

saucepan, bring the chicken and beef stocks and the clam juice to a boil. Grind in some white pepper. Divide the uncooked scallops evenly between the 4 soup bowls and pour in the broth over each bowlfull. Sprinkle some chives over each serving. \blacktriangleleft **Ingredients**

MEDIUM

nique: In a saucepan, bring the chicken and beef stocks and the clam juice to a boil. Grind in some white pepper. Divide the uncooked scallops evenly between the 4 soup bowls and pour in the broth over each bowlfull. Sprinkle some chives over each serving. \blacktriangleleft **Ingredients (for 4 servings):**

BOLD

3 cups ($\frac{3}{4}$ L) of homemade chicken stock; 1½ cups ($3\frac{1}{2}$ dL) of homemade beef stock; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of bottled clam juice; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of dry white Port; fresh white pepper; 4 oz. (115g) of uncooked sea scallops, washed; 3tb. (45mL) of chopped chives. The technique: In a

BOOK ITALIC

(*for 4 servings*): 3 cups ($\frac{3}{4}$ L) of home-made chicken stock; 1½ cups ($3\frac{1}{2}$ dL) of home-made beef stock; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of bottled clam juice; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of dry white Port; fresh white pepper; 4 oz. (115g) of uncooked sea scallops, washed; 3tb. (45mL) of chopped chives. *The technique: In a saucepan, bring the*

MEDIUM ITALIC

chicken and beef stocks and the clam juice to a boil. Grind in some white pepper. Divide the uncooked scallops evenly between the 4 soup bowls and pour in the broth over each bowlfull. Sprinkle some chives over each serving. \blacktriangleleft **Ingredients (for 4 servings):** 3 cups ($\frac{3}{4}$ L) of home-made chicken

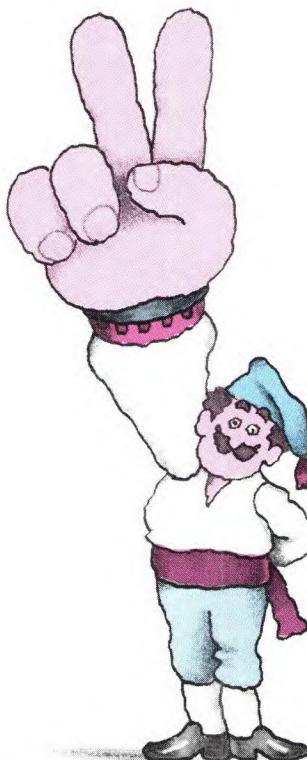
BOLD ITALIC

stock; 1½ cups ($3\frac{1}{2}$ dL) of home-made beef stock; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of bottled clam juice; $\frac{1}{3}$ cup ($\frac{3}{4}$ dL) of dry white Port; fresh white pepper; 4 oz. (115g) of uncooked sea scallops, washed; 3tb. (45mL) of chopped chives. The technique: In a saucepan, bring the chicken and

HEAVY ITALIC

beef stocks and the clam juice to a boil. Grind in some white pepper. Divide the uncooked scallops evenly between the 4 soup bowls and pour in the broth over each bowlfull. Sprinkle some chives over each serving. \blacktriangleleft **Ingredients (for 4 servings):** 3 cups

All of the settings shown are 10/11 point



Drink a Portuguese Vinho Verde with the soup and follow with a piece of beef done in the Portuguese style and a bottle of Dão or Colares red.

Roquefort Soup:

One of the world's great blue cheeses made in a famous French mountain cave from sheep's milk gives an unusual soup. Don't be sheepish. Try it.

BOOK

Ingredients (for 8 servings): 3tb. (45mL) of sweet butter; 1½ cups (½dL) of minced onions; 1 cup (1L) of minced celery ribs; 1½ cups (3½dL) of minced carrots; 6 cups (1½L) of homemade chicken stock; ½ cup (1dL) of finely diced potatoes; 3 oz. (85g) of Roquefort cheese; 3tb. (45mL) of heavy cream; 2 egg yolks; salt and pepper to taste;

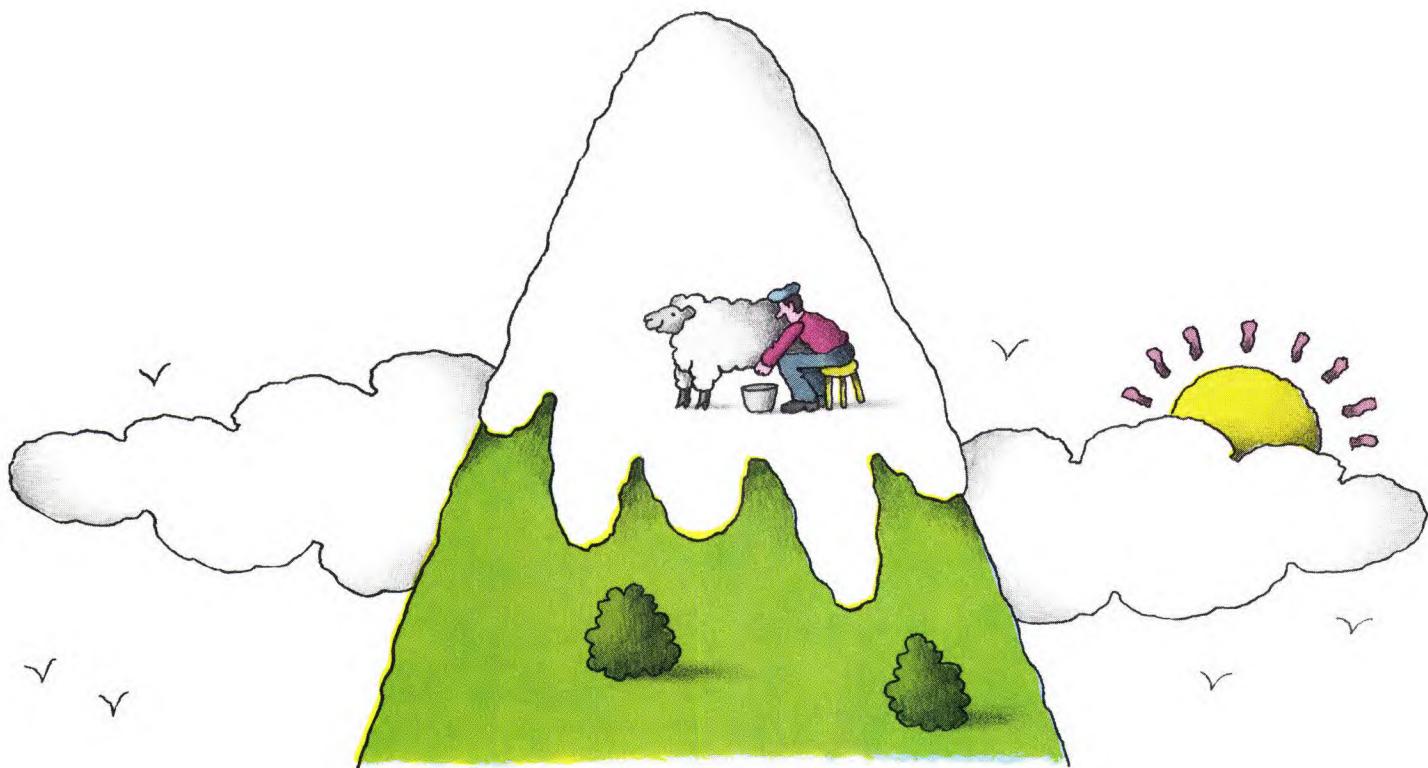
MEDIUM

1tb. (15mL) of minced celery leaves. The technique: In a large saucepan, melt the butter over a low heat and add the onion, celery and carrots. Cook slowly, stirring periodically, until the onions wilt. Pour in the stock and the potato, bring up to the boil over a high heat, reduce to a simmer for 15 minutes. Mash the Roquefort and the cream together in a small bowl. Then

BOLD

mix in the yolks, and a quarter-cup of the hot soup. Take the soup off heat and stir in the cheese mixture. Return the soup to a low heat for a minute. Don't boil it! Season with salt and pepper to your taste. Ladle hot soup plates full and sprinkle some celery leaves over each. **Ingredients (for 8 servings): 3tb. (45mL) of sweet**

All of the settings shown are 10/11 point



Drink a big California Chardonnay with the soup. Follow with a roasted chicken and a bottle of Bordeaux.

R ed Cabbage Soup: A slightly pungent soup. You'll get a chance here to practice your shredding, dicing and mincing and enjoy the results of your cutting.

BOOK

Ingredients (for 6 servings): 4tb. (60mL) of sweet butter; a large red onion, sliced very thin; a large garlic clove, minced; 1tsp. (5mL) of sugar; 1tb. (15mL) of flour; 6 cups (1½L) of shredded red cabbage; a large pinch of dried thyme leaves; 6 cups (1½L) of homemade beef stock; ¼ cup (½dL) of red wine; 2tb. (30mL) of

DEMI

stock, wine, 1tb. (15mL) of the vinegar, season to taste and cook over a moderate heat for 2 minutes, stirring. Bring the soup to the boil and reduce to a simmer for 2 hours. Stir in the remaining vinegar and ladle the soup into warm bowls. You may want to garnish this soup with a few slices of sautéed

BOLD

kielbasa sausage and a plop of sour cream. ➤ Ingredients (for 6 servings): 4tb. (60mL) of sweet butter; a large red onion, sliced very thin; a large garlic clove, minced; 1tsp. (15mL) of sugar; 1tb. (15mL) of flour; 6 cups (1½L) of shredded red cabbage; a large pinch of dried thyme

MEDIUM

red wine vinegar; salt and pepper to taste. The technique: In a large saucepan, melt the butter over a low heat, add the onion and sauté for 10 minutes. Then stir in the garlic and cook slowly, covered, for 3 minutes more. Add the sugar and flour, stir and cook for a minute. Add the cabbage, thyme,

ULTRA

leaves; 6 cups (1½L) of homemade beef stock; ¼ cup (½dL) of red wine; 2tb. (30mL) of red wine vinegar; salt and pepper to taste. The technique: In a large saucepan, melt the butter over a low heat, add the onion and sauté for 10 minutes. Then stir in the garlic and cook

All of the settings shown are 10/11 point



Drink an Alsatian Traminer with the soup. Follow with a stew and a bottle of California Pinot Noir.

Summer Salad Soup:

This is a Gazpacho that managed to miss the food processor. Use a fork for the vegetables and a spoon for the soup.

REGULAR

Ingredients (for 8 servings): 8 scallions, thinly sliced; 5 medium tomatoes, diced; a large green pepper, diced; 1 cup ($\frac{1}{4}$ L) of thinly sliced radishes, cut into half rounds; 1 cup ($\frac{1}{4}$ L) of diced celery with some leaves; 3 cups ($\frac{3}{4}$ L) of romaine lettuce, finely shredded and cut into 2-inch (5cm) lengths; salt and pepper to taste; 4tsp. (20mL) of sugar; 4tb.

BOLD

pepper to taste; 4tsp. (20mL) of sugar; 4tb. (60mL) of cider vinegar; 1 cup ($\frac{1}{4}$ L) of cold water; 1 medium cucumber, seeded and diced. The technique: In a large bowl, combine the first five ingredients and then stir in the lettuce. In a small bowl, combine everything else (except the cucumber),

EXTRA BOLD

and stir until the sugar dissolves. Pour the liquid over the soup, mix gently but well, cover and chill for 4 hours. Serve in shallow bowls and sprinkle with cucumbers. \blacktriangleleft Ingredients (for 8 servings): 8 scallions, thinly sliced; 5 medium tomatoes, diced; a large green pep-

HEAVY

per, diced; 1 cup ($\frac{1}{4}$ L) of thinly sliced radishes, cut into half rounds; 1 cup ($\frac{1}{4}$ L) of diced celery with some leaves; 3 cups ($\frac{3}{4}$ L) of romaine lettuce, finely shredded and cut into 2-inch (5cm) lengths; salt and pepper to taste; 4tsp. (20mL) of sugar; 4tb.

REGULAR KURSIV

(60mL) of cider vinegar; 1 cup ($\frac{1}{4}$ L) of cold water; 1 medium cucumber, seeded and diced. The technique: In a large bowl, combine the first five ingredients and then stir in the lettuce. In a small bowl, combine everything else (except the cucumber), and stir until the sugar dissolves. Pour the liquid over the

BOLD KURSIV

soup, mix gently but well, cover and chill for 4 hours. Serve in shallow bowls and sprinkle with cucumbers.

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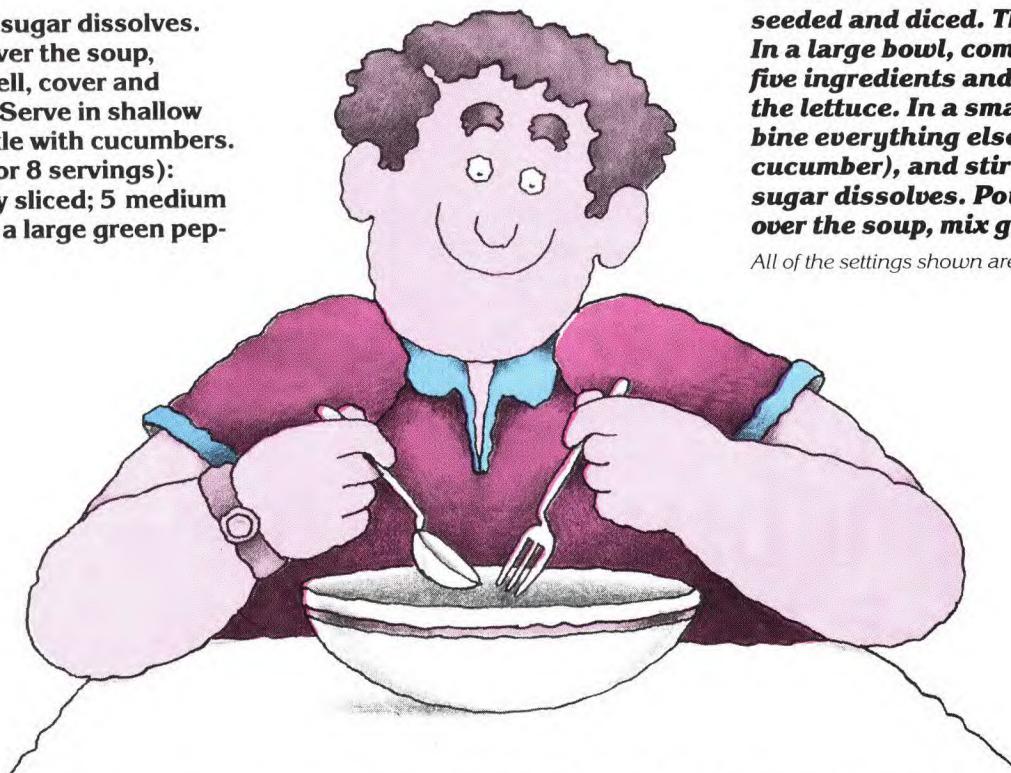
EXTRA BOLD KURSIV

1 cup ($\frac{1}{4}$ L) of diced celery with some leaves; 3 cups ($\frac{3}{4}$ L) of romaine lettuce, finely shredded and cut into 2-inch (5cm) lengths; salt and pepper to taste; 4tsp. (20mL) of sugar; 4tb. (60mL) of cider vinegar; 1 cup ($\frac{1}{4}$ L) of cold water; 1 medium cucumber,

HEAVY KURSIV

seeded and diced. The technique: In a large bowl, combine the first five ingredients and then stir in the lettuce. In a small bowl, combine everything else (except the cucumber), and stir until the sugar dissolves. Pour the liquid over the soup, mix gently but

All of the settings shown are 10/11 point



Drink an Amontillado Sherry or a German Riesling with the soup/salad and then a Spanish Rioja with some grilled or roasted lamb.

Yogurt/Pepper/Cucumber Soup:

Roasted red bell peppers mix well with the bite of the yogurt, and the fruity cucumber tempers it all.

EXTRA LIGHT

Ingredients (for 4 servings): A large red bell pepper; salt and pepper to taste; $\frac{1}{2}$ tsp. (2mL) of sugar; $1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of plain whole-milk yogurt; 2 small cucumbers, peeled, seeded and

BOOK

grated; 2tb. (mL) of finely sliced scallion greens. The technique: Place the pepper over a gas flame (or under an electric broiler) and turn it every minute until it is completely charred and

MEDIUM

black. Put the pepper in a paper bag and close the top. Let it rest for 5 minutes, then remove the pepper and scrape off the blackened skin, cut out the ribs and seeds and mince it. Put the

DEMI

pepper in a bowl, add the yogurt, sugar and cucumber. Gradually stir in the water until you get the consistency you like and cover and chill the soup for 5 hours. Serve in individual bowls sprin-

BOLD

kled with the scallion greens. Ingredients (for 4 servings): A large red bell pepper; salt and pepper to taste; $\frac{1}{2}$ tsp. (2mL) of sugar; $1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of plain whole-milk yogurt; 2 small cu-

EXTRA LIGHT OBLIQUE

cumbers, peeled, seeded and grated; 2tb. (mL) of finely sliced scallion greens. The technique: Place the pepper over a gas flame (or under an electric broiler) and turn it every minute

BOOK OBLIQUE

until it is completely charred and black. Put the pepper in a paper bag and close the top. Let it rest for 5 minutes, then remove the pepper and scrape off the blackened skin, cut out the

MEDIUM OBLIQUE

ribs and seeds and mince it. Put the pepper in a bowl, add the yogurt, sugar and cucumber. Gradually stir in the water until you get the consistency you like and cover and chill the

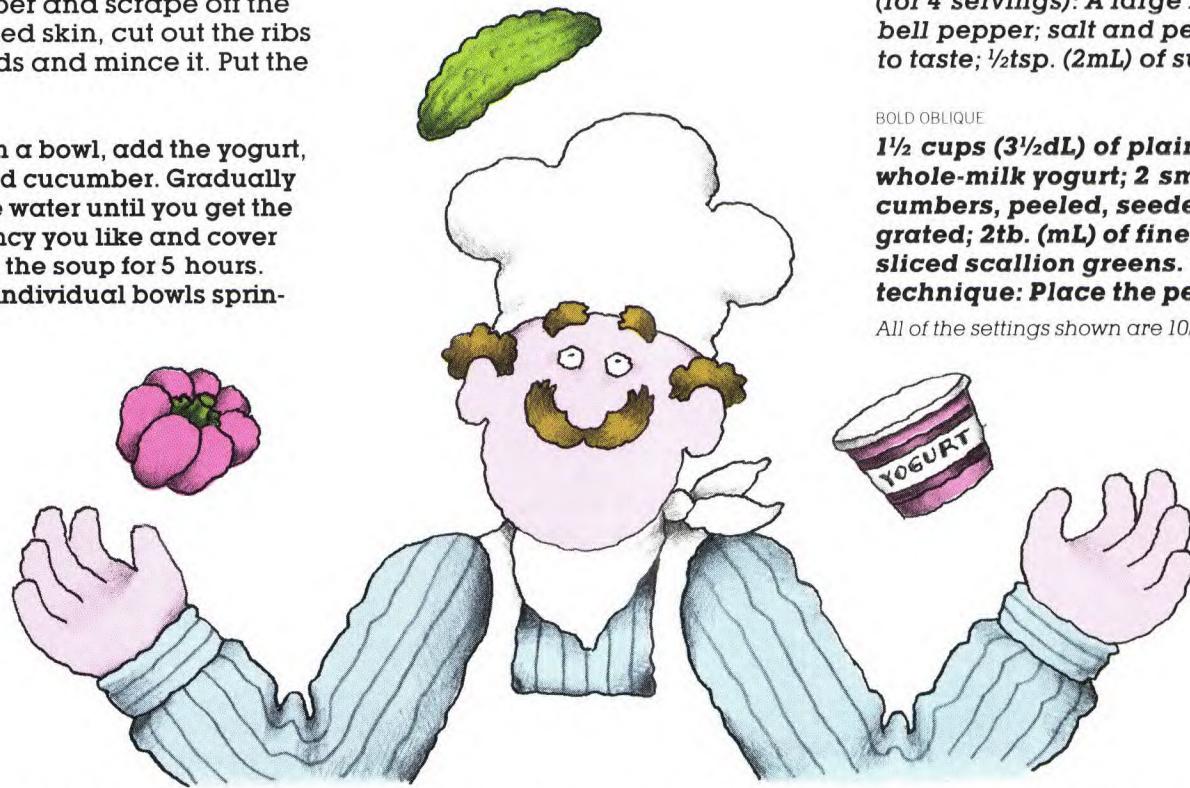
DEMI OBLIQUE

soup for 5 hours. Serve in individual bowls sprinkled with the scallion greens. Ingredients (for 4 servings): A large red bell pepper; salt and pepper to taste; $\frac{1}{2}$ tsp. (2mL) of sugar;

BOLD OBLIQUE

$1\frac{1}{2}$ cups ($3\frac{1}{2}$ dL) of plain whole-milk yogurt; 2 small cucumbers, peeled, seeded and grated; 2tb. (mL) of finely sliced scallion greens. The technique: Place the pepper

All of the settings shown are 10/11 point



Drink a white Zinfandel from California with the soup and follow with a red Zinfandel and Italian sausages and beans.

Seafood Soup: This is a recipe from Burgundy and it's meant to match the wines from that part of France: Mâcon, Beaujolais, Chablis, etc.

LIGHT

Ingredients (for 6 servings): 1 large carrot, cut into $\frac{1}{4}$ -inch (1cm) dice; 3 celery ribs, cut into $\frac{1}{4}$ -inch (1cm) dice; 1 onion, finely chopped; the white and light green part of a leek, finely chopped; a 2-lb. (900g) red snapper or striped bass, boned with the frame reserved, and filets cut

MEDIUM

into $\frac{1}{2}$ -inch (2cm) squares; 1 cup ($\frac{1}{4}$ L) of dry white wine; 4 crushed garlic cloves; 6 sprigs of parsley; 2 cups ($\frac{1}{2}$ L) of heavy cream; 3tb. (45mL) of sweet butter; 8 oz. (225g) of bay scallops; salt and pepper to taste; 2 tomatoes, peeled, seeded and coarsely chopped; cayenne pep-

BOLD

per; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of finely shredded basil. The technique: Put aside 4 cups of the combined carrot, celery, onion and leek. Place the remainder into a stockpot to make a fish stock. Add the fish frames, wine, garlic, parsley and 4 cups (1L) of water. Bring to the boil,

HEAVY

then reduce the heat to a simmer for 20 minutes. In a large saucepan, reduce the cream over a moderate heat to half. In a large skillet, melt the butter, add the fish and scallops and stir and sauté for 4 minutes. Add salt and pepper to your taste and put the

LIGHT ITALIC

fish aside. Strain the fish stock through a fine sieve and return it to the pot. Add the reserved vegetables and bring to the boil. Reduce the heat and simmer, uncovered, for 4 minutes. Add the reduced cream, the tomatoes and the sautéed seafood. Sprinkle in a pinch of the cayenne

MEDIUM ITALIC

pepper. Put a large pinch of basil in each bowl and ladle the soup over it. \clubsuit Ingredients (for 6 servings): 1 large carrot, cut into $\frac{1}{4}$ -inch (1cm) dice; 3 celery ribs, cut into $\frac{1}{4}$ -inch (1cm) dice; 1 onion, finely chopped; the white and light green part of a leek,

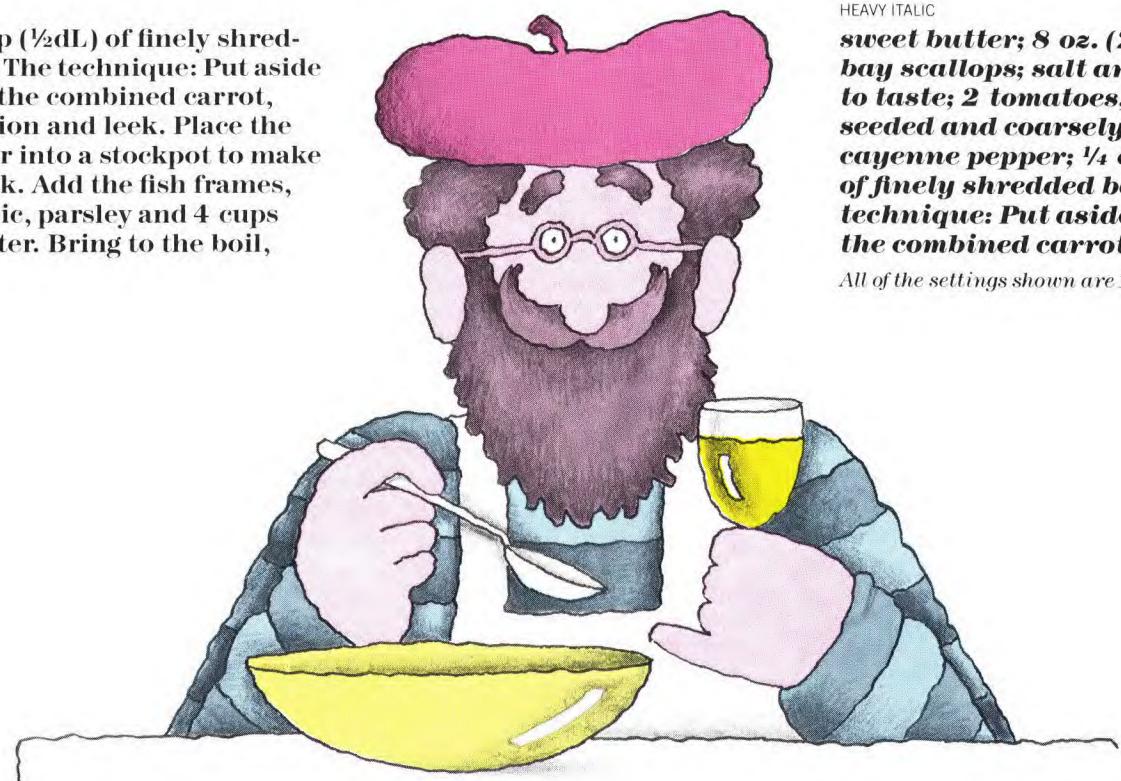
BOLD ITALIC

finely chopped; a 2-pound (900g) red snapper or striped bass, boned with the frame reserved, and filets cut into $\frac{1}{2}$ -inch (2cm) squares; 1 cup ($\frac{1}{4}$ L) of dry white wine; 4 crushed garlic cloves; 6 sprigs of parsley; 2 cups ($\frac{1}{2}$ L) of heavy cream; 3tb. (45mL) of

HEAVY ITALIC

sweet butter; 8 oz. (225g) of bay scallops; salt and pepper to taste; 2 tomatoes, peeled, seeded and coarsely chopped; cayenne pepper; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of finely shredded basil. The technique: Put aside 4 cups of the combined carrot, celery,

All of the settings shown are 10/11 point



Drink a White Burgundy with the soup and follow with a platter of grilled veal chops and a bottle of Volnay Santenots.

A rtichoke Soup:

Four green, spiky beauties from Castroville, California, combine with leeks, potatoes, beef broth, and more.

LIGHT

Ingredients (for 6 servings):
 4 medium artichokes, peeled, chocked and cut into 4 wedges each; 1 lemon rind; 2 leeks; 1 large Idaho potato; 2 celery ribs; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of olive oil; salt and pepper to taste; 4 cups (1L) of beef broth; 1 egg yolk; 2tb. (30mL) of

BOOK

lemon juice. The technique: Clean the leeks, removing the green tops. Cut the whites into $\frac{1}{4}$ -inch (1cm) rounds. Peel the potato and mince $\frac{1}{4}$ th of it, dicing the rest. Clean and dice the celery. In a soup pot, add the oil, vegetables and any salt or pepper you like.

REGULAR

Sauté everything over a high heat for 2 minutes and add the broth. Add the lemon rind, bring everything to a boil, reduce to a strong simmer, cover and cook for 20 minutes. Remove the cover and cook 10 minutes more. Mix the egg yolk with the lemon juice and

DEMI

stir them into the soup. Ladle into bowls and put out some crusty, hot Italian bread.  Ingredients (for 6 servings): 4 medium artichokes, peeled, chocked and cut into 4 wedges each; 1 lemon rind; 2 leeks; 1 large Idaho potato; 2 celery ribs; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of olive oil;

LIGHT ITALIC

salt and pepper to taste; 4 cups (1L) of beef broth; 1 egg yolk; 2tb. (30mL) of lemon juice. The technique: Clean the leeks, removing the green tops. Cut the whites into $\frac{1}{4}$ -inch (1cm) rounds. Peel the potato and mince $\frac{1}{4}$ th of it, dicing the rest. Clean and dice the celery. In a

BOOK ITALIC

soup pot, add the oil, vegetables and any salt or pepper you like. Sauté everything over a high heat for 2 minutes and add the broth. Add the lemon rind, bring everything to a boil, reduce to a strong simmer, cover and cook for 20 minutes. Remove the cover and

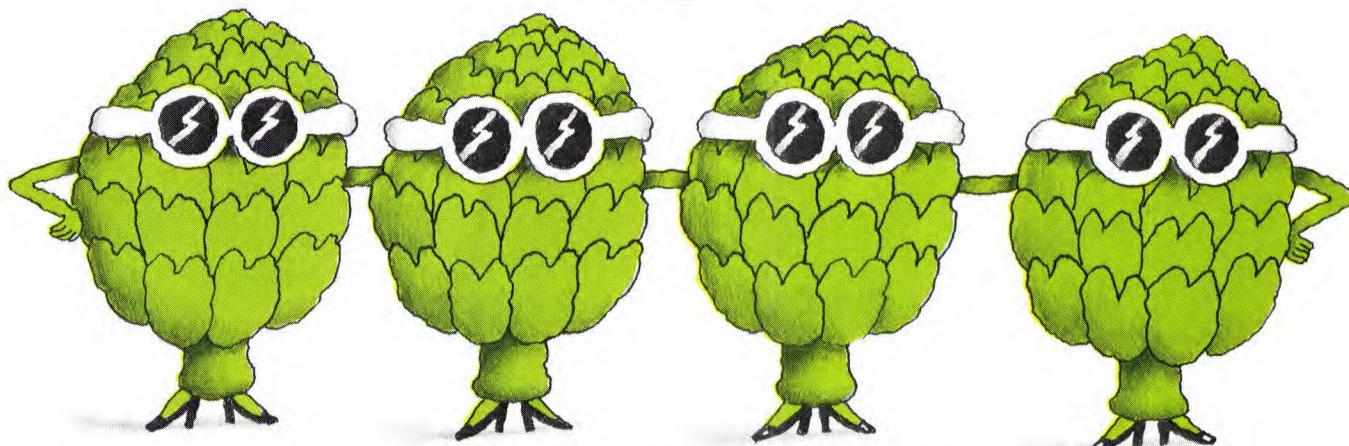
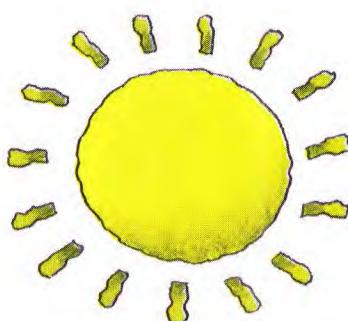
REGULAR ITALIC

cook 10 minutes more. Mix the egg yolk with the lemon juice and stir them into the soup. Ladle into bowls and put out some crusty, hot Italian bread.  Ingredients (for 6 servings): 4 medium artichokes, peeled, chocked and cut into 4 wedges each; 1 lemon

DEMI ITALIC

rind; 2 leeks; 1 large Idaho potato; 2 celery ribs; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of olive oil; salt and pepper to taste; 4 cups (1L) of beef broth; 1 egg yolk; 2tb. (30mL) of lemon juice. The technique: Clean the leeks, removing the green tops. Cut the whites into $\frac{1}{4}$ -inch

All of the settings shown are 10/11 point



Drink an Italian Galestro with the soup and follow with a platter of sautéed pork chops with sage butter and a bottle of Barbera d'Alba.

Celery Soup:

Celery? Yes, celery; and a pear, too! Don't tell anyone what you're serving and then just sit and watch them try to guess the name of this one.

BOOK

Ingredients (for 6 servings): 1 large, peeled garlic clove; 1 lb. (450g) of celery with the leaves, cut into 1-inch (2½cm) pieces; 2 medium onions, peeled and quartered; 1 large ripe pear, peeled, cored and quartered; 6tb. (90mL) of sweet butter; 4 cups (1L) of chicken broth; salt and pepper to taste. The

MEDIUM

technique: Finely chop the garlic, celery, onions and the pear. Melt the butter in a large saucepan, add the chopped vegetables, and gently cook them for 30 minutes. Don't let them brown, though. Then add the broth, cover and cook for 40 minutes more. Strain the broth into a smaller sauce-

BOLD

pan, purée the vegetables, and add them at the same time. Season to your taste and serve, adding more hot broth if the soup is too thick. Sprinkle a bit of chopped parsley on top. **»** Ingredients (for 6 servings): 1 large, peeled garlic clove; 1 lb. (450g) of celery with the leaves, cut

ULTRA

into 1-inch (2½cm) pieces; 2 medium onions, peeled and quartered; 1 large ripe pear, peeled, cored and quartered; 6tb. (90mL) of sweet butter; 4 cups (1L) of chicken broth; salt and pepper to taste. The technique: Finely chop the garlic, celery, onions

BOOK ITALIC

and the pear. Melt the butter in a large saucepan, add the chopped vegetables, and gently cook them for 30 minutes. Don't let them brown, though. Then add the broth, cover and cook for 40 minutes more. Strain the broth into a smaller saucepan, purée the vegetables, and add them at the same time. Season to your taste and serve, adding more hot broth if

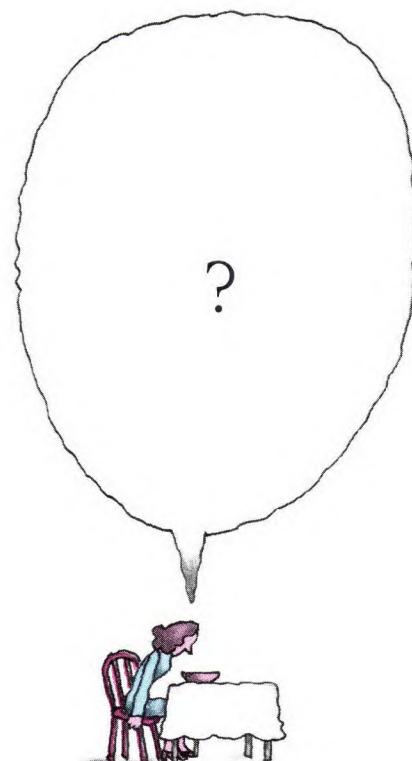
MEDIUM ITALIC

the soup is too thick. Sprinkle a bit of chopped parsley on top. **»** Ingredients (for 6 servings): 1 large, peeled garlic clove; 1 lb. (450g) of celery with the leaves, cut into 1-inch (2½cm) pieces; 2 medium onions, peeled and quartered; 1 large ripe pear, peeled, cored and quartered; 6tb. (90mL) of sweet butter; 4 cups (1L) of chicken broth; salt and pepper

BOLD ITALIC

to taste. The technique: Finely chop the garlic, celery, onions and the pear. Melt the butter in a large saucepan, add the chopped vegetables, and gently cook them for 30 minutes. Don't let them brown, though. Then add the broth, cover and cook for 40 minutes more. Strain the broth into a smaller sauce-

All of the settings shown are 10/11 point



Drink a California Sauvignon Blanc with the soup and follow with some sautéed chicken breasts and some Merlot.

H_{arvest} Soup:

When the dew is on the pumpkin, ah, that's the time to make this soup! Just to spice it up a little, this tasty recipe calls for curry. It will curry your favor!

LIGHT

Ingredients (for 6 servings): 4tb. (60mL) of sweet butter; 1 large onion, chopped; 1 leek, white part only, cleaned and chopped; 1 lb. (450g) of canned pumpkin purée; 4 cups (1L) of homemade chicken stock; salt and white pepper to your taste; ½tsp. (3mL) of curry powder; a large pinch each of grated nutmeg and ground ginger; 1 bay leaf;

MEDIUM

purée to the saucepan and add the cream over moderate heat, stirring, until it heats and thickens a little. Ladle the soup into bowls and sprinkle with chives.

Ingredients (for 6 servings): 4tb. (60mL) of sweet butter; 1 large onion, chopped; 1 leek, white part only, cleaned and chopped; 1 lb. (450g) of canned

BOLD

pumpkin purée; 4 cups (1L) of home-made chicken stock; salt and white pepper to your taste; ½tsp. (3mL) of curry powder; a large pinch each of grated nutmeg and ground ginger; 1 bay leaf; 1 cup (¼L) of light cream; chopped chives. The technique: In a large saucepan, melt the butter and

BOOK

1 cup (¼L) of light cream; chopped chives. The technique: In a large saucepan, melt the butter and sauté the onion and leek for about 8 minutes. Add the pumpkin, stock and spices. Bring it all to the boil, reduce the heat and simmer, uncovered, for 15 minutes. Take out the bay leaf and purée the soup in a processor. Return the

BLACK

sauté the onion and leek for about 8 minutes. Add the pumpkin, stock and spices. Bring it all to the boil, reduce the heat and simmer, uncovered, for 15 minutes. Take out the bay leaf and purée the soup in a processor. Return the purée to the saucepan and add the cream over moderate heat,

All of the settings shown are 10/11 point



Drink a white Châteauneuf du Pape with the soup and follow with some sautéed turkey breasts and a Rhône red.

P lain New Pea Soup:

This is a very fresh, easy-to-make summer version of the regular pea soup (usually made from dried peas). Make this one fresh.

LIGHT

Ingredients (for 6 servings): 2tb. (30mL) of sweet butter; 3 whole scallions, sliced; 1½ cups (3½dL) of freshly shelled peas; 3 cups (¾L) of homemade chicken broth; ¼ cup (½dL) of minced parsley; 1 cup (¼L) of light cream; salt and pepper to your taste. The technique: Sauté the scallions in the butter for two minutes.

REGULAR

Add a cup (¼L) of the peas and coat them in the butter. Add the broth and simmer everything for 10 minutes. Remove from the heat and add the minced parsley. Purée the mixture in a processor and put the soup back into the saucepan, add the reserved peas and cook until they are just tender.

BOLD

Then add the cream, stirring, over moderate heat until the soup is hot but not boiling. Serve it in bowls with a sprig of fresh mint as a garnish. ↗
Ingredients (for 6 servings): 2tb. (30mL) of sweet butter; 3 whole scallions, sliced; 1½ cups (3½dL) of freshly shelled peas; 3 cups (¾L) of

EXTRA BOLD

homemade chicken broth; ¼ cup (½dL) of minced parsley; 1 cup (¼L) of light cream; salt and pepper to your taste. The technique: Sauté the scallions in the butter for two minutes. Add a cup (¼L) of the peas and coat them in the butter. Add the broth and simmer everything for 10 minutes.

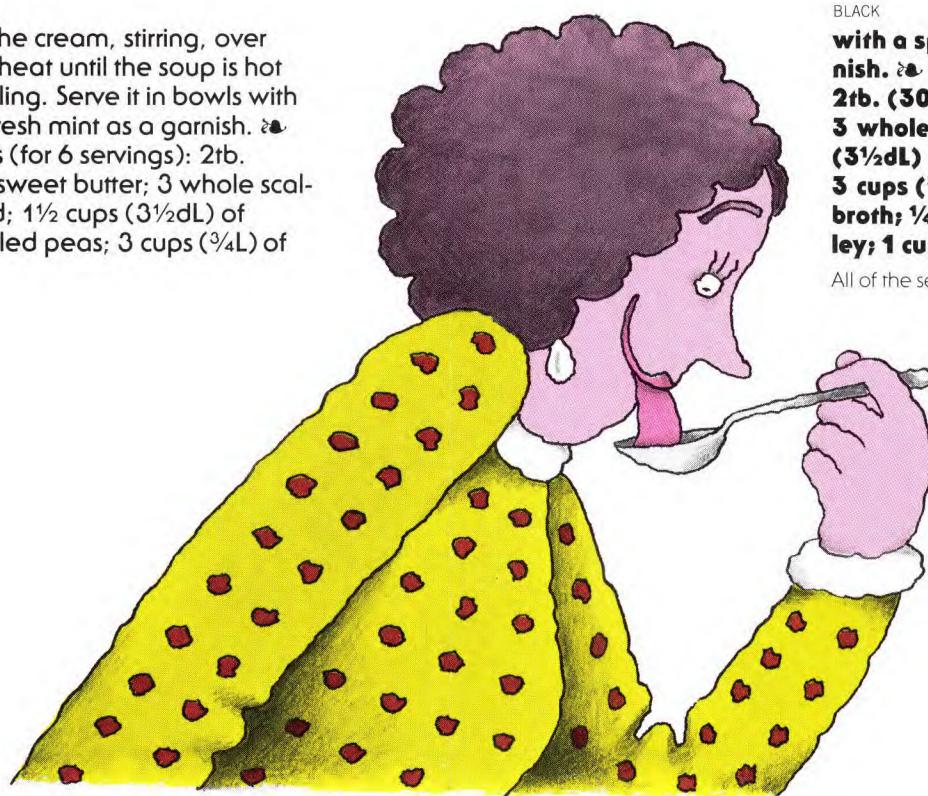
HEAVY

Remove from the heat and add the minced parsley. Purée the mixture in a processor and put the soup back into the saucepan, add the reserved peas and cook until they are just tender. Then add the cream, stirring, over moderate heat until the soup is hot but not boiling. Serve it in bowls

BLACK

with a sprig of fresh mint as a garnish. ↗
Ingredients (for 6 servings): 2tb. (30mL) of sweet butter; 3 whole scallions, sliced; 1½ cups (3½dL) of freshly shelled peas; 3 cups (¾L) of homemade chicken broth; ¼ cup (½dL) of minced parsley; 1 cup (¼L) of light cream; salt

All of the settings shown are 10/11 point



Drink a California Sauvignon Blanc or a Chenin Blanc with the soup and follow with a platter of sautéed duck breast slices and a fancy bottle of red Bordeaux.

Oriental Spring Soup: Simplicity itself. But it must be made from fine, fresh ingredients and served quickly. Practice your slicing, julienning, mincing, etc.

LIGHT

Ingredients (for 6 servings): 5 cups (1½L) of clear homemade chicken stock; ½ cup (1dL) each of julienned carrots, fresh peas and finely shredded spinach leaves; ¼ cup (½dL) of finely sliced scallions; 2tb. (30mL) of minced

MEDIUM

parsley; salt and pepper to your taste. The technique: In a large saucepan, heat the stock to the simmer and cook the peas and carrots in it for 10 minutes. Then add the spinach, scallions and parsley and simmer for

DEMI

3 minutes longer. Season to taste with salt and pepper and serve in individual bowls, dividing the vegetables evenly among them. ↗
Ingredients (for 6 servings): 5 cups (1½L) of clear homemade chicken

BOLD

stock; ½ cup (1dL) each of julienned carrots, fresh peas and finely shredded spinach leaves; ¼ cup (½dL) of finely sliced scallions; 2tb. (30mL) of minced parsley; salt and pepper

BOLD OUTLINE

to your taste. The technique: In a large saucepan, heat the stock to the simmer and cook the peas and carrots in it for 10 minutes. Then add the spinach, scallions and parsley and simmer for 3

LIGHT ITALIC

minutes longer. Season to taste with salt and pepper and serve in individual bowls, dividing the vegetables evenly among them. ↗
Ingredients (for 6 servings): 5 cups (1½L) of clear homemade chicken stock; ½ cup (1dL)

MEDIUM ITALIC

each of julienned carrots, fresh peas and finely shredded spinach leaves; ¼ cup (½dL) of finely sliced scallions; 2tb. (30mL) of minced parsley; salt and pepper to your taste. The technique: In a large saucepan, heat

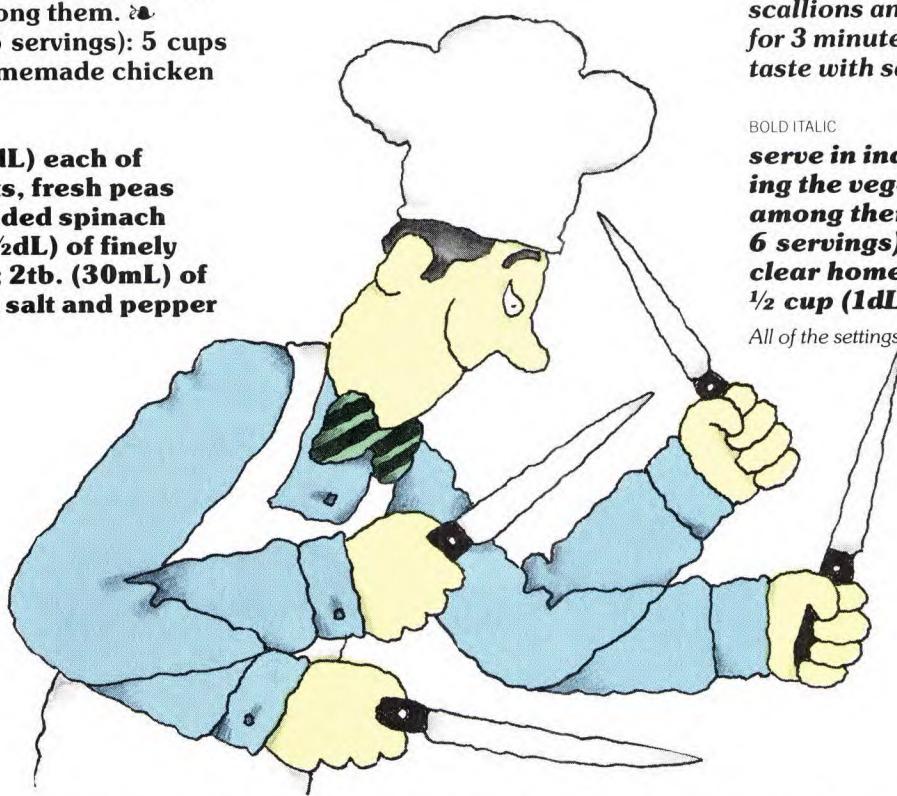
DEMI ITALIC

the stock to the simmer and cook the peas and carrots in it for 10 minutes. Then add the spinach, scallions and parsley and simmer for 3 minutes longer. Season to taste with salt and pepper and

BOLD ITALIC

serve in individual bowls, dividing the vegetables evenly among them. ↗
Ingredients (for 6 servings): 5 cups (1½L) of clear homemade chicken stock; ½ cup (1dL) each of julienned

All of the settings shown are 10/11 point



Drink a California Riesling with the soup and follow with a rack of Chinese grilled spareribs with a bottle of Amador Zinfandel.

She-Crab Soup:

The he-crabs will be happy if you make this soup; so will you. She-crab eggs are what give this bowlful its elegant taste and texture.

BOOK

Ingredients (for 6 servings): 2 cups ($\frac{1}{2}$ dL) of fresh picked crabmeat and crab eggs; 1tb. (15mL) of sweet butter; 1tsp. (5mL) of flour; 1 quart (1L) of milk; 1tb. (15mL) of onion juice; a large pinch each of mace and ground white pepper; $\frac{1}{2}$ tsp. (3mL) of Worcestershire sauce; salt to your taste; 4tb. (60mL) of dry sherry, warmed; $\frac{1}{4}$ cup

MEDIUM

($\frac{1}{2}$ dL) of heavy cream; $\frac{1}{2}$ cup (1dL) of finely chopped parsley. The technique: Remove any cartilage and shell from the crabmeat. In the top portion of a double boiler, melt the butter and stir in the flour for 2 minutes. Whisk in the milk and add the onion juice, mace, white pepper, Worcestershire and salt

BOLD

to your taste. Add the crabmeat and eggs and cook slowly in the double boiler for 20 minutes. In individual serving bowls, add equal amounts of the sherry and then add the soup. Top with a scoop of whipped cream if you like and sprinkle on some parsley for color. \heartsuit Ingredients (for 6 serv-

BLACK

ings): 2 cups ($\frac{1}{2}$ dL) of fresh picked crabmeat and crab eggs; 1tb. (15mL) of sweet butter; 1tsp. (5mL) of flour; 1 quart (1L) of milk; 1tb. (15mL) of onion juice; a large pinch each of mace and ground white pepper; $\frac{1}{2}$ tsp. (3mL) of Worcestershire sauce; salt to your taste;

BOOK ITALIC

4tb. (60mL) of dry sherry, warmed; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of heavy cream; $\frac{1}{2}$ cup (1dL) of finely chopped parsley. The technique: Remove any cartilage and shell from the crabmeat. In the top portion of a double boiler, melt the butter and stir in the flour for 2 minutes. Whisk in the milk and add the onion juice, mace, white pep-

MEDIUM ITALIC

per, Worcestershire and salt to your taste. Add the crabmeat and eggs and cook slowly in the double boiler for 20 minutes. In individual serving bowls, add equal amounts of the sherry and then add the soup. Top with a scoop of whipped cream if you like and sprinkle on some parsley for color. \heartsuit Ingredients

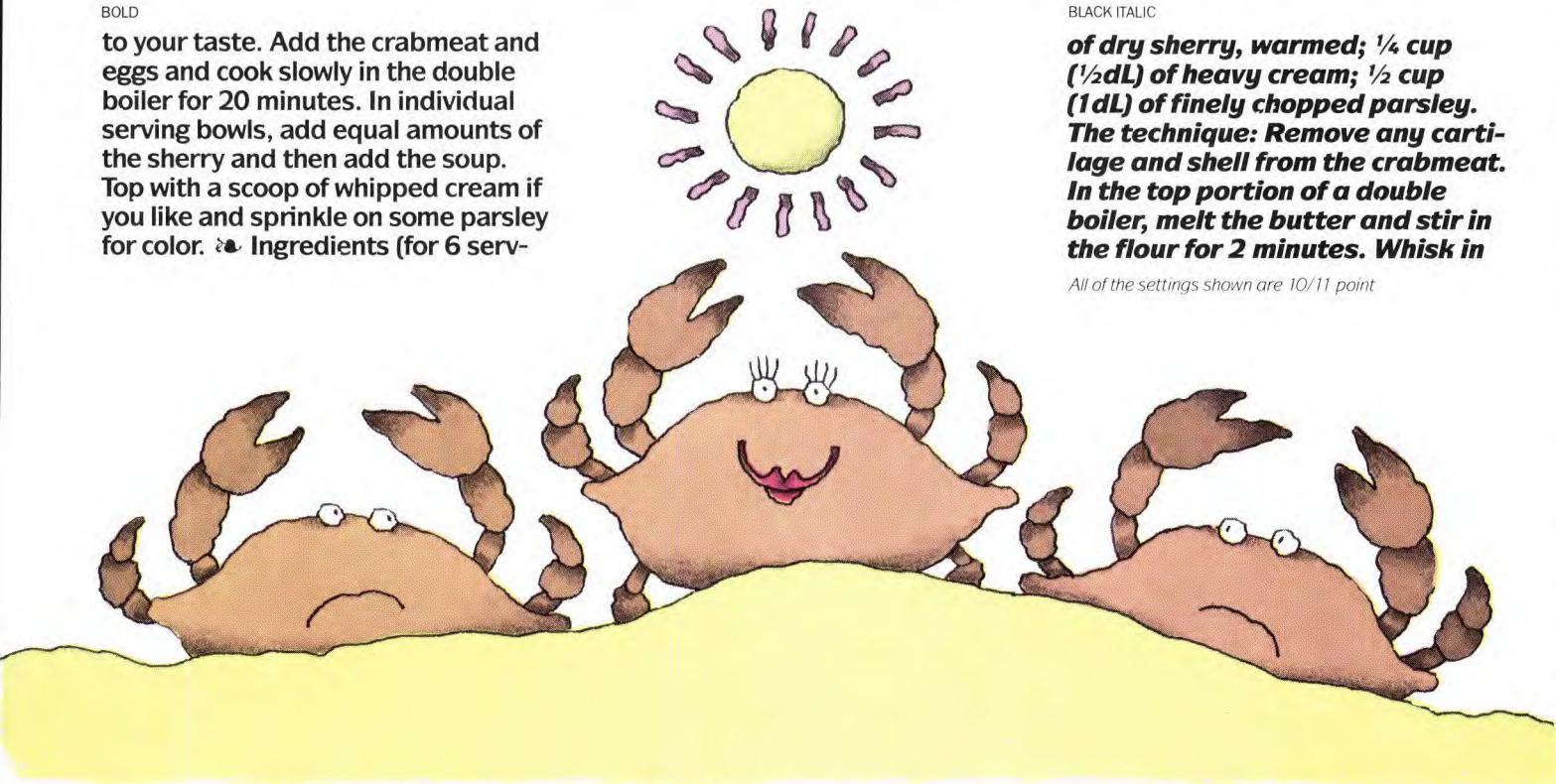
BOLD ITALIC

(for 6 servings): 2 cups ($\frac{1}{2}$ dL) of fresh picked crabmeat and crab eggs; 1tb. (15mL) of sweet butter; 1tsp. (5mL) of flour; 1 quart (1L) of milk; 1tb. (15mL) of onion juice; a large pinch each of mace and ground white pepper; $\frac{1}{2}$ tsp. (3mL) of Worcestershire sauce; salt to your taste; 4tb. (60mL)

BLACK ITALIC

of dry sherry, warmed; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of heavy cream; $\frac{1}{2}$ cup (1dL) of finely chopped parsley. The technique: Remove any cartilage and shell from the crabmeat. In the top portion of a double boiler, melt the butter and stir in the flour for 2 minutes. Whisk in

All of the settings shown are 10/11 point



Drink a Fino Sherry or a California Chardonnay. Follow with some broiled mackerel filets in red wine and a bottle of Napa Zinfandel, slightly chilled.

Honeydew Melon Soup:

Make sure your honeydews are ripe (soft skinned, greenish-white or ivory) and then start your meal with a treat.

LIGHT

Ingredients (for 6 servings): 2 ripe honeydew melons; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of dry vermouth; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of Cointreau; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of fresh lime juice; salt and freshly ground white pepper to taste; a large pinch of ground nutmeg; 3tsp. (15mL) of sugar; $\frac{2}{3}$ cup ($1\frac{1}{2}$ dL) of light cream.

MEDIUM

The technique: Halve the melons and scoop out the seeds with a spoon. Slice six very thin slivers of melon for the garnish. Cut off the rinds and, in a processor, purée the sweet flesh of the melons. Add to it the vermouth, Cointreau, lime juice, salt and pepper to taste,

DEMI

nutmeg, sugar and cream. Process again, taste and correct the seasonings. Chill very well and serve in individual bowls topped with the slivers of fresh melon. \blacktriangleleft Ingredients (for 6 servings): 2 ripe honeydew melons; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of dry vermouth; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of

HEAVY

Cointreau; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of fresh lime juice; salt and freshly ground white pepper to taste; a large pinch of ground nutmeg; 3tsp. (15mL) of sugar; $\frac{2}{3}$ cup ($1\frac{1}{2}$ dL) of light cream. The technique: Halve the melons and scoop out the

LIGHT ITALIC

seeds with a spoon. Slice six very thin slivers of melon for the garnish. Cut off the rinds and, in a processor, purée the sweet flesh of the melons. Add to it the vermouth, Cointreau, lime juice, salt and pepper to taste, nutmeg, sugar and cream. Process again, taste and correct the seasonings. Chill very well and

MEDIUM ITALIC

serve in individual bowls topped with the slivers of fresh melon. \blacktriangleleft *Ingredients (for 6 servings): 2 ripe honeydew melons; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of dry vermouth; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of Cointreau; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of fresh lime juice; salt and freshly ground white pepper to taste; a*

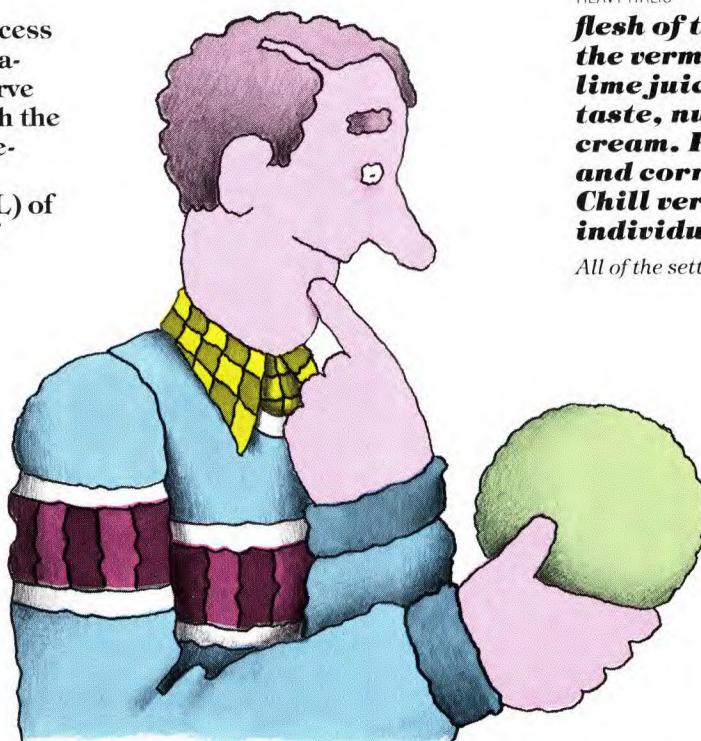
DEMI ITALIC

large pinch of ground nutmeg; 3tsp. (15mL) of sugar; $\frac{2}{3}$ cup ($1\frac{1}{2}$ dL) of light cream. The technique: Halve the melons and scoop out the seeds with a spoon. Slice six very thin slivers of melon for the garnish. Cut off the rinds and, in a processor, purée the sweet

HEAVY ITALIC

flesh of the melons. Add to it the vermouth, Cointreau, lime juice, salt and pepper to taste, nutmeg, sugar and cream. Process again, taste and correct the seasonings. Chill very well and serve in individual bowls topped with

All of the settings shown are 10/11 point



Drink a sweet Chenin Blanc or a Loupiac from France with the soup and follow with a platter of grilled Italian sausages with peppers, onions and basil. Serve a bottle of California Barbera or Cornas from France.

Short Rib Soup:

Any vegetable will go with this basic meat soup, but the short ribs are a must. Each season will present you with the proper fresh contents.

BOOK

Ingredients (for 6 servings): 5 cups (1½L) of water; ½ cup (1dL) of diced onion; 1 bay leaf; 1tb. (15mL) of minced fresh celery leaves; 1 lb. (900g) of short ribs, cut into 3-inch (8cm) pieces; ¼ cup (½dL) of barley; ¾ cup (1¾dL) of diced potatoes; ¾ cup (1¾dL) of diced carrots; ¾ cup (1¾dL) of diced celery; 1 cup (¼L) of

MEDIUM

chopped cabbage; 1 cup (¼L) of canned tomatoes; salt and pepper to taste; minced chives. The technique: In a large saucepan, add the water, onion, bay leaf and celery leaves and bring it all to the boil. Add the short ribs and lower to a simmer for 1½ hours. Remove the meat and degrease the soup. Then add the

BOLD

barley and continue simmering for ½ hour. Add the potatoes, carrots, celery, cabbage, tomatoes, and salt and pepper. At this point, put the meat into a flat baking dish and place it into a 350°F (177°C) oven to crisp while the soup cooks. Then cover the soup and continue sim-

BLACK

mering for 25 minutes more. Put the meat in a separate serving dish and the soup into a large tureen, sprinkling it with the chives to garnish. **• Ingredients (for 6 servings): 5 cups (1½L) of water; ½ cup (1dL) of diced onion; 1 bay leaf; 1tb. (15mL) of minced fresh celery leaves; 1 lb.**

BOOK ITALIC

(900g) of short ribs, cut into 3-inch (8cm) pieces; ¼ cup (½dL) of barley; ¾ cup (1¾dL) of diced potatoes; ¾ cup (1¾dL) of diced carrots; ¾ cup (1¾dL) of diced celery; 1 cup (¼L) of chopped cabbage; 1 cup (¼L) of canned tomatoes; salt and pepper to taste; minced chives. The technique: In a large saucepan, add

MEDIUM ITALIC

the water, onion, bay leaf and celery leaves and bring it all to the boil. Add the short ribs and lower to a simmer for 1½ hours. Remove the meat and degrease the soup. Then add the barley and continue simmering for ½ hour. Add the potatoes, carrots, celery, cabbage, tomatoes, and salt and

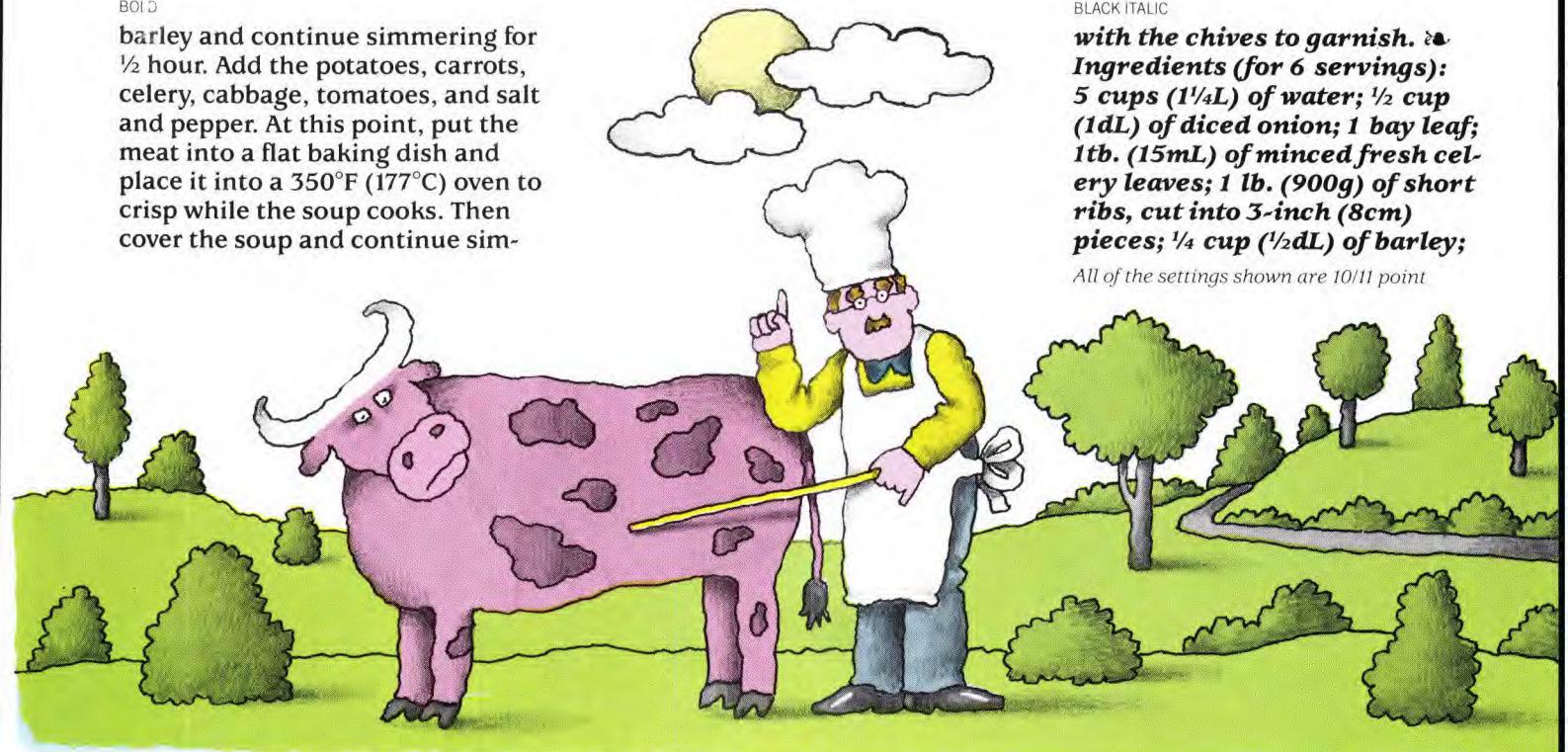
BOLD ITALIC

pepper. At this point, put the meat into a flat baking dish and place it into a 350°F (177°C) oven to crisp while the soup cooks. Then cover the soup and continue simmering for 25 minutes more. Put the meat in a separate serving dish and the soup into a large tureen, sprinkling it

BLACK ITALIC

with the chives to garnish. **• Ingredients (for 6 servings): 5 cups (1½L) of water; ½ cup (1dL) of diced onion; 1 bay leaf; 1tb. (15mL) of minced fresh celery leaves; 1 lb. (900g) of short ribs, cut into 3-inch (8cm) pieces; ¼ cup (½dL) of barley;**

All of the settings shown are 10/11 point



Drink a young California Cabernet Sauvignon and add a crusty bread, a salad and some cheese for a grand meal.

Turkey Soup:

The big bird makes a big soup. Cook the turkey stock the same way you do a chicken stock. Your guests will “gobble” this soup up!

BOOK

Ingredients (for 8 servings): $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of sweet butter; 2 ribs of celery, chopped; 1 large onion, chopped; 2 medium potatoes, peeled and chopped; 2 quarts ($1\frac{3}{4}$ L) of homemade turkey stock; 2tsp. (10mL) of chopped fresh dill; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of light cream; salt and pepper to taste; 1tb. (15mL) of

BLACK

($\frac{1}{2}$ dL) of sweet butter; 2 ribs of celery, chopped; 1 large onion, chopped; 2 medium potatoes, peeled and chopped; 2 quarts ($1\frac{3}{4}$ L) of homemade turkey stock; 2tsp. (10mL) of chopped fresh dill; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of light cream; salt and pepper to taste; 1tb.

BOOK ITALIC

(15mL) of chopped parsley. The technique: In a large saucepan, melt the butter, stir in the celery, onion and potatoes, cover and cook slowly for 15 minutes. Stir once or twice so the vegetables don't burn. Pour in half the turkey stock and continue simmering for 10 minutes. Then purée the vegetables in a processor

MEDIUM ITALIC

and add in the rest of the stock. Add the dill, salt and pepper to taste and reheat it all. Thin the soup with some of the cream and reheat it to simmering. Pour into a large tureen and sprinkle with the chopped parsley.

• Ingredients (for 8 servings): $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of sweet butter; 2 ribs

BOLD ITALIC

of celery, chopped; 1 large onion, chopped; 2 medium potatoes, peeled and chopped; 2 quarts ($1\frac{3}{4}$ L) of homemade turkey stock; 2tsp. (10mL) of chopped fresh dill; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of light cream; salt and pepper to taste; 1tb. (15mL) of chopped parsley. The technique: In

MEDIUM

chopped parsley. The technique: In a large saucepan, melt the butter, stir in the celery, onion and potatoes, cover and cook slowly for 15 minutes. Stir once or twice so the vegetables don't burn. Pour in half the turkey stock and continue simmering for 10 minutes. Then purée the vegetables

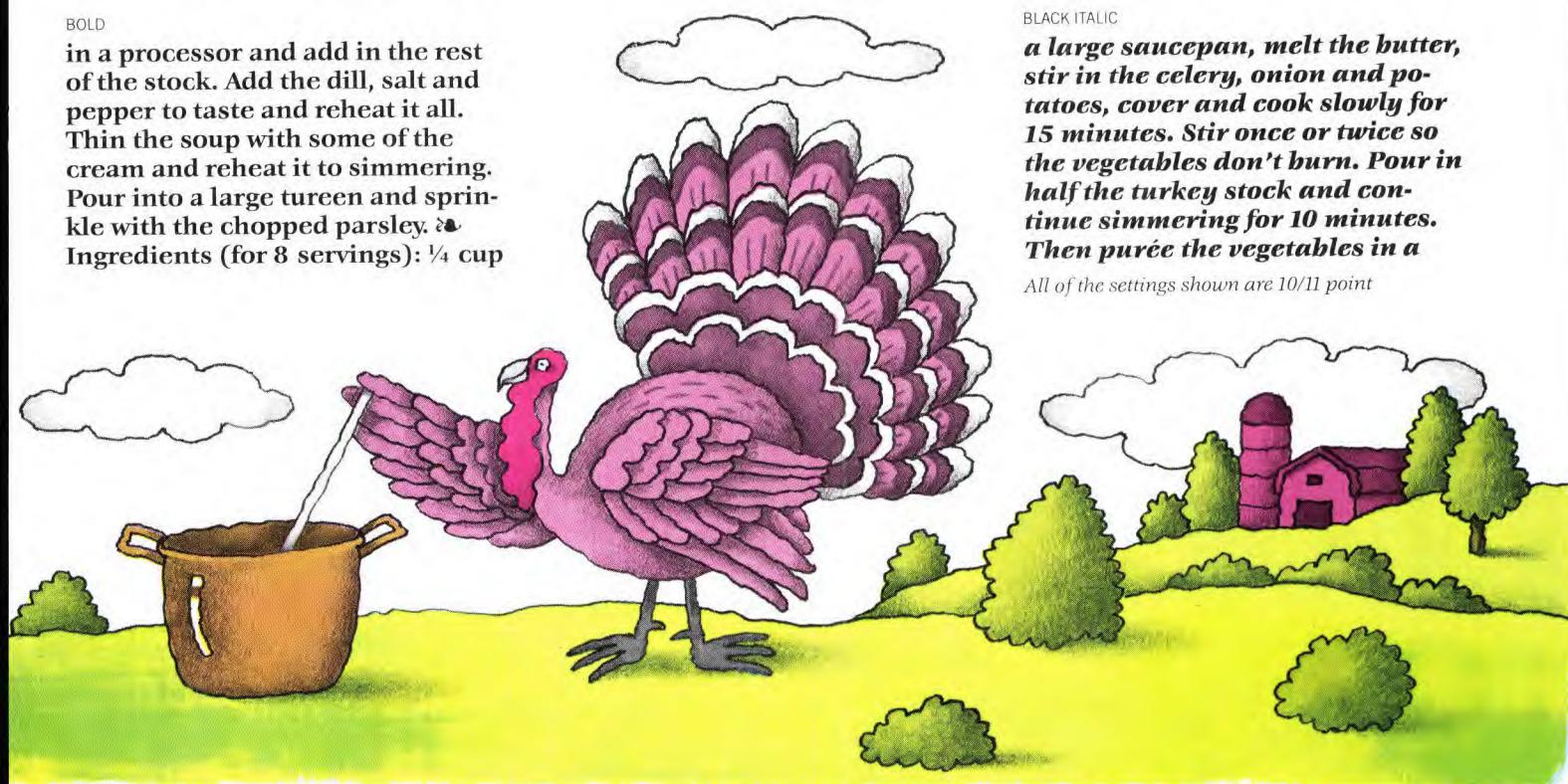
BOLD

in a processor and add in the rest of the stock. Add the dill, salt and pepper to taste and reheat it all. Thin the soup with some of the cream and reheat it to simmering. Pour into a large tureen and sprinkle with the chopped parsley. • Ingredients (for 8 servings): $\frac{1}{4}$ cup

BLACK ITALIC

a large saucepan, melt the butter, stir in the celery, onion and potatoes, cover and cook slowly for 15 minutes. Stir once or twice so the vegetables don't burn. Pour in half the turkey stock and continue simmering for 10 minutes. Then purée the vegetables in a

All of the settings shown are 10/11 point



Drink a chilled Italian Valpolicella and follow with a platter of breaded pork cutlets and a bottle of Gattinara.

Alsation Soup:

This is like an onion soup except that it's made from sauerkraut, etc. Of course, you'll drink an Alsation wine as well as put it in the soup for flavor.

BOOK

Ingredients (for 8 servings): 1 lb. (450g) of sauerkraut; $\frac{1}{4}$ lb. (115g) of smoked slab bacon cut into $\frac{1}{4}$ -inch ($\frac{1}{2}$ cm) dice; 1 large Spanish onion, quartered and thinly sliced; 1 bay leaf; a large pinch of dried thyme; 2 cups ($\frac{1}{2}$ L) of Alsation Riesling or Sylvaner; 1 quart (1L) of beef stock; 2 cups ($\frac{1}{2}$ L) of chicken stock; 4 red potatoes,

MEDIUM

peeled and cut into small cubes; 2tb. (30mL) of sweet butter; freshly ground pepper. The technique: Rinse the sauerkraut in several changes of fresh water. In a large casserole, cook the bacon until it's crisp and browned. Remove it and drain on paper towels. Add the onion to the casserole and cook slowly until it's

BOLD

wilted and slightly browned. Add the bay leaf, thyme, sauerkraut and wine. Cover and cook over a low heat for 45 minutes. Add the stocks and potatoes, cover and simmer for 25 minutes. Add the butter and the bacon and pepper to taste. Serve in large bowls with crusty bread. \bowtie Ingredients (for

BLACK

8 servings: 1 lb. (450g) of sauerkraut; $\frac{1}{4}$ lb. (115g) of smoked slab bacon cut into $\frac{1}{4}$ -inch ($\frac{1}{2}$ cm) dice; 1 large Spanish onion, quartered and thinly sliced; 1 bay leaf; a large pinch of dried thyme; 2 cups ($\frac{1}{2}$ L) of Alsation Riesling or Sylvaner; 1 quart (1L) of beef stock; 2 cups ($\frac{1}{2}$ L) of chicken stock;

BOOK ITALIC

4 red potatoes, peeled and cut into small cubes; 2tb. (30mL) of sweet butter; freshly ground pepper. The technique: Rinse the sauerkraut in several changes of fresh water. In a large casserole, cook the bacon until it's crisp and browned. Remove it and drain on paper towels. Add the onion to the casserole and cook slowly until it's wilted and

MEDIUM ITALIC

slightly browned. Add the bay leaf, thyme, sauerkraut and wine. Cover and cook over a low heat for 45 minutes. Add the stocks and potatoes, cover and simmer for 25 minutes. Add the butter and the bacon and pepper to taste. Serve in large bowls with crusty bread.
 \bowtie *Ingredients (for 8 servings): 1 lb.*

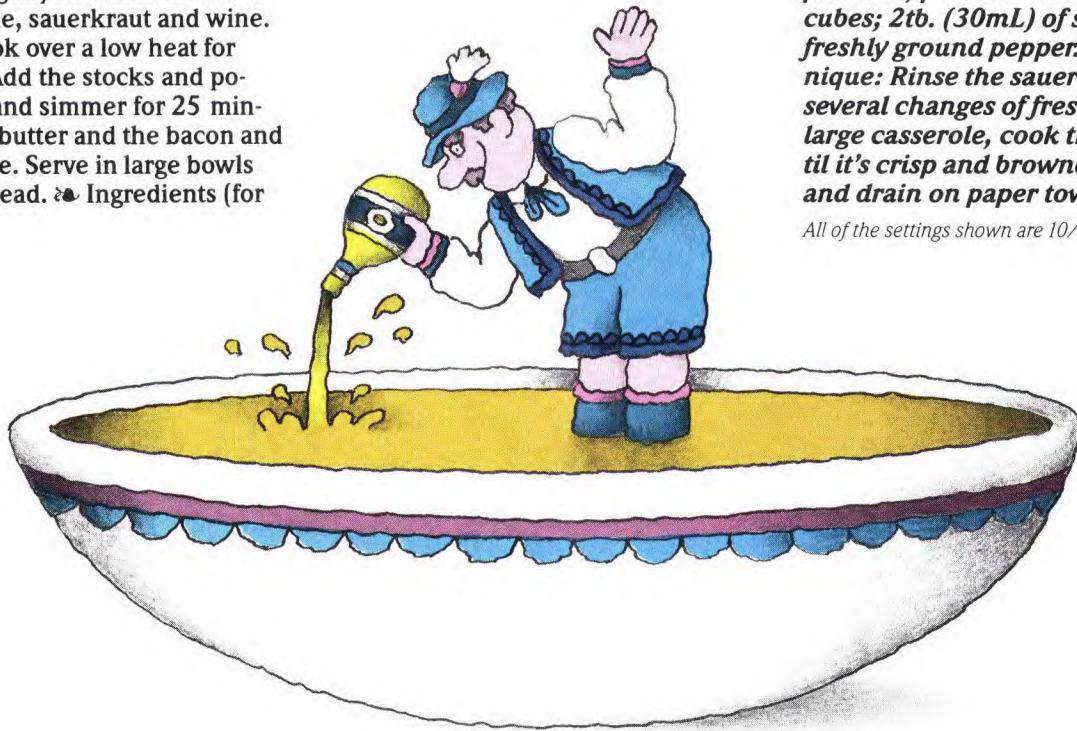
BOLD ITALIC

(450g) of sauerkraut; $\frac{1}{4}$ lb. (115g) of smoked slab bacon cut into $\frac{1}{4}$ -inch ($\frac{1}{2}$ cm) dice; 1 large Spanish onion, quartered and thinly sliced; 1 bay leaf; a large pinch of dried thyme; 2 cups ($\frac{1}{2}$ L) of Alsation Riesling or Sylvaner; 1 quart (1L) of beef stock; 2 cups ($\frac{1}{2}$ L) of chicken stock; 4 red

BLACK ITALIC

potatoes, peeled and cut into small cubes; 2tb. (30mL) of sweet butter; freshly ground pepper. The technique: Rinse the sauerkraut in several changes of fresh water. In a large casserole, cook the bacon until it's crisp and browned. Remove it and drain on paper towels. Add the

All of the settings shown are 10/11 point



Drink an Alsation Riesling or Sylvaner. With the bread, a salad and cheese; you've got a meal.

Egg Drop Soup:

Dropping an egg creates the desired effect and gives this soup its taste and consistency. As easy as saying “Open sesame (seed oil)!”

LIGHT

Ingredients (for 4 servings): 4 dried Chinese mushrooms; 4 cups (1L) of chicken stock; 1tb. (15mL) of cornstarch; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of chopped scallions; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of sliced water chestnuts; a big pinch of ground white pepper; 1 egg, slightly beaten; $\frac{1}{2}$ tb. (7mL) of Oriental sesame oil.

MEDIUM

The technique: Clean the mushrooms under cold water and put them in a cup of cold water for an hour. Then squeeze them out over another bowl. Save the liquid. Cut the caps into a small dice, but save the stems. Boil the mushroom liquid and the stems in a small pot and let them

DEMI

reduce to 2tb. (30mL). Strain and reserve this liquid; discard the stems. In a large saucepan, bring the chicken stock up to the simmer, add the mushrooms and continue to simmer for 2 minutes. In a small bowl, mix the mushroom liquid and the cornstarch and

HEAVY

gradually stir into the simmering soup. Give it a minute to thicken and add the scallions, water chestnuts and white pepper. Take the soup off the heat and slowly pour in the egg, stirring constantly. Then add the sesame oil and stir again. Serve immediately. \blacktriangleleft **Ingredients (for**

LIGHT ITALIC

4 servings): 4 dried Chinese mushrooms; 4 cups (1L) of chicken stock; 1tb. (15mL) of cornstarch; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of chopped scallions; $\frac{1}{4}$ cup ($\frac{1}{2}$ dL) of sliced water chestnuts; a big pinch of ground white pepper; 1 egg, slightly beaten; $\frac{1}{2}$ tb. (7mL) of Oriental sesame oil. The technique: Clean the mush-

MEDIUM ITALIC

rooms under cold water and put them in a cup of cold water for an hour. Then squeeze them out over another bowl. Save the liquid. Cut the caps into a small dice, but save the stems. Boil the mushroom liquid and the stems in a small pot and let them reduce to 2tb. (30mL). Strain and re-

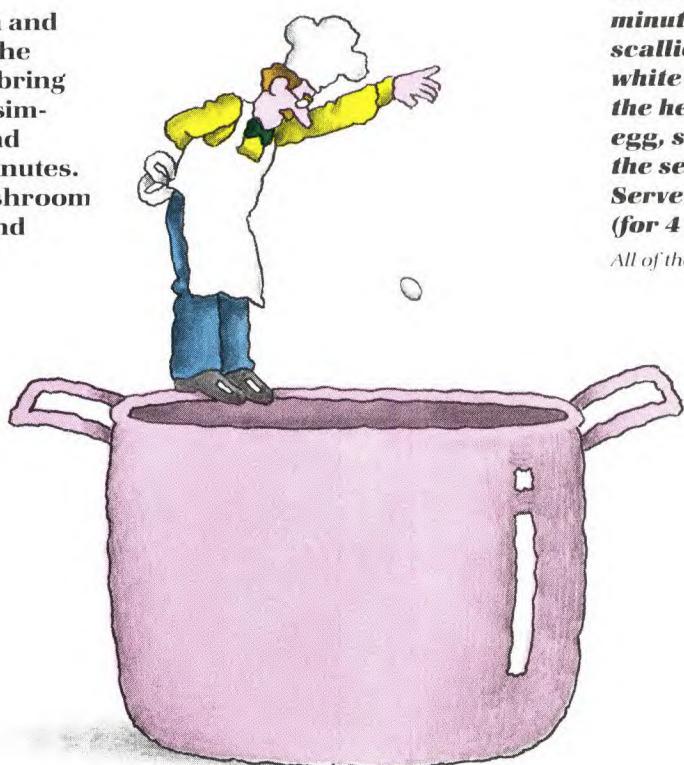
DEMI ITALIC

serve this liquid; discard the stems. In a large saucepan, bring the chicken stock up to the simmer, add the mushrooms and continue to simmer for 2 minutes. In a small bowl, mix the mushroom liquid and the cornstarch and gradually stir into the simmering soup. Give it a

HEAVY ITALIC

minute to thicken and add the scallions, water chestnuts and white pepper. Take the soup off the heat and slowly pour in the egg, stirring constantly. Then add the sesame oil and stir again. Serve immediately. \blacktriangleleft **Ingredients (for 4 servings): 4 dried Chinese**

All of the settings shown are 10/11 point



Drink an Alsatian Traminer or Riesling with the soup and follow with an herb-roasted chicken or pork loin with a good bottle of Bordeaux.

Jellied Tomato Consommé:

Here's a soup you cut into pieces before you serve it! It's cool and refreshing as well as fun to eat. This consommé can also garnish a cold chicken or beef platter.

LIGHT

Ingredients (for 2 servings): 1 cup ($\frac{1}{4}$ L) of chicken stock; 1 cup ($\frac{1}{4}$ L) of tomato juice; 1 small onion, peeled and coarsely chopped; 1tb. (15mL) of coarsely chopped celery; 1tb. (15mL) of chopped chives; 2 cloves of garlic, peeled and crushed; 2 whole cloves; $\frac{1}{2}$ tsp. (3mL) of Worcestershire sauce; 1tsp. (5mL) of sugar; 1tb. (15mL) of lemon juice; 2tb. (30mL) of beet

MEDIUM

juice. Salt and pepper to your taste; 2tsp. (10mL) of unflavored gelatin; 1tb. (15mL) of water. The technique: In a saucepan, combine the stock, tomato juice, onion, celery, chives, garlic, cloves, Worcestershire sauce and sugar to simmer, uncovered, for 45 minutes. Then add the lemon juice, beet juice, salt and pepper to taste and stir well. Strain the consommé and dis-

DEMI

card the vegetables. In a small saucepan, soften the gelatin in water and dissolve it over low heat. Add it to the consommé, cover and refrigerate until it sets. Then scoop out the consommé, now jellied, onto a cutting board and slice it into small cubes with a sharp knife. Serve the consommé in individual bowls with a sprig of freshly cut

BOLD

basil in each. **•** Ingredients (for 2 servings): 1 cup ($\frac{1}{4}$ L) of chicken stock; 1 cup ($\frac{1}{4}$ L) of tomato juice; 1 small onion, peeled and coarsely chopped; 1tb. (15mL) of coarsely chopped celery; 1tb. (15mL) of chopped chives; 2 cloves of garlic, peeled and crushed; 2 whole cloves; $\frac{1}{2}$ tsp. (3mL) of Worcestershire

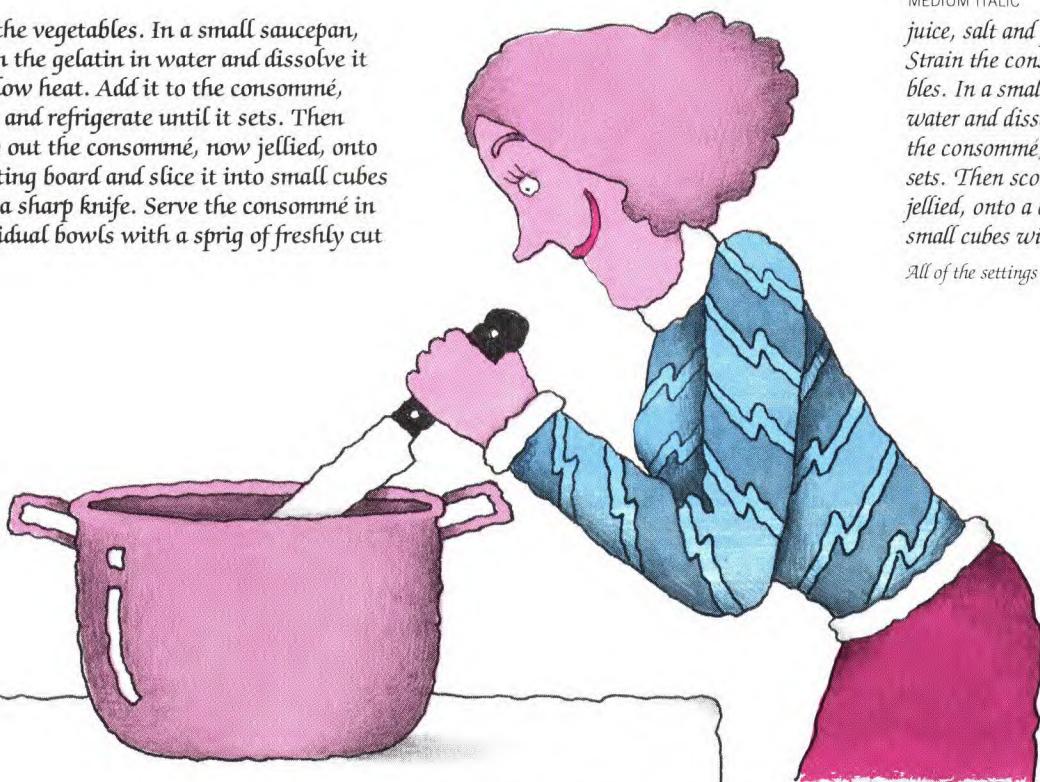
LIGHT ITALIC

sauce; 1tsp. (5mL) of sugar; 1tb. (15mL) of lemon juice; 2tb. (30mL) of beet juice. Salt and pepper to your taste; 2tsp. (10mL) of unflavored gelatin; 1tb. (15mL) of water. The technique: In a saucepan, combine the stock, tomato juice, onion, celery, chives, garlic, cloves, Worcestershire sauce and sugar to simmer, uncovered, for 45 minutes. Then add the lemon juice, beet

MEDIUM ITALIC

juice, salt and pepper to taste and stir well. Strain the consommé and discard the vegetables. In a small saucepan, soften the gelatin in water and dissolve it over low heat. Add it to the consommé, cover and refrigerate until it sets. Then scoop out the consommé, now jellied, onto a cutting board and slice it into small cubes with a sharp knife. Serve the con-

All of the settings shown are 10/11 point



Drink a Beaujolais with the soup and follow with a baked, stuffed striped bass and a bottle of Corton-Charlemagne.

Vegetable Broth:

If you don't have a chicken or a cow, start this recipe by killing some vegetables. Nice for a change and it's light. Use it for making pasta.

LIGHT

Ingredients (for 3 quarts [3½L] of broth): 4 leeks; 4 onions; 4 cabbage leaves; 2 heads of lettuce; 4 stalks of celery with leaves; 8 carrots; 8 full stems of flat-leaved parsley; 1tb. (15mL) of thyme; 2 bay leaves; 3 quarts (3½L) of water. The technique: Thinly slice the leeks, onions,

MEDIUM

cabbage leaves and lettuce heads. Remove the cores from the lettuce first. Then chop the celery, carrots and parsley. Put it all into a heavy pot and slowly bring the contents to a boil. Skim the surface, lower the heat to a simmer, partially cover and come back in 45 minutes. Strain your broth

DEMI

through a sieve and discard the vegetables. Use the broth for interesting variations on beef and chicken broth recipes, for making pasta or risotto, or for poaching fish, chicken or beef. Ingredients (for 3 quarts [3½L] of broth): 4 leeks; 4 onions; 4 cabbage

HEAVY

leaves; 2 heads of lettuce; 4 stalks of celery with leaves; 8 carrots; 8 full stems of flat-leaved parsley; 1tb. (15mL) of thyme; 2 bay leaves; 3 quarts (3½L) of water.
The technique: Thinly slice the leeks, onions, cabbage leaves and lettuce heads. Remove the cores

LIGHT ITALIC

from the lettuce first. Then chop the celery, carrots and parsley. Put it all into a heavy pot and slowly bring the contents to a boil. Skim the surface, lower the heat to a simmer, partially cover and come back in 45 minutes. Strain your broth through a sieve and discard the vegetables. Use the broth for interesting

MEDIUM ITALIC

variations on beef and chicken broth recipes, for making pasta or risotto, or for poaching fish, chicken or beef. *Ingredients (for 3 quarts [3½L] of broth): 4 leeks; 4 onions; 4 cabbage leaves; 2 heads of lettuce; 4 stalks of celery with leaves; 8 carrots; 8 full stems of flat-leaved parsley; 1tb.*

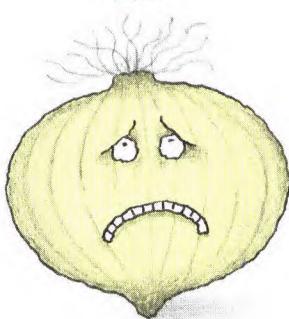
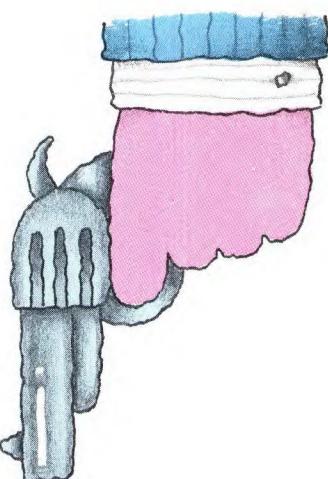
DEMI ITALIC

(15mL) of thyme; 2 bay leaves; 3 quarts (3½L) of water. The technique: Thinly slice the leeks, onions, cabbage leaves and lettuce heads. Remove the cores from the lettuce first. Then chop the celery, carrots and parsley. Put it all into a heavy pot and

HEAVY ITALIC

slowly bring the contents to a boil. Skim the surface, lower the heat to a simmer, partially cover and come back in 45 minutes. Strain your broth through a sieve and discard the vegetables. Use the broth for interesting variations on beef and

All of the settings shown are 10/11 point



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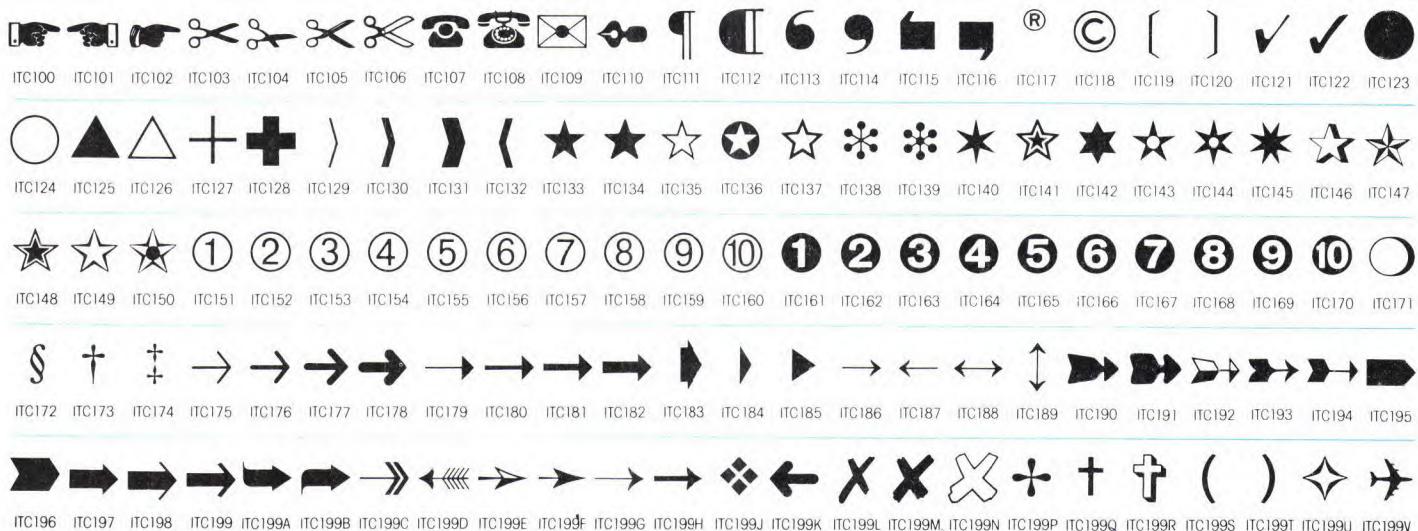
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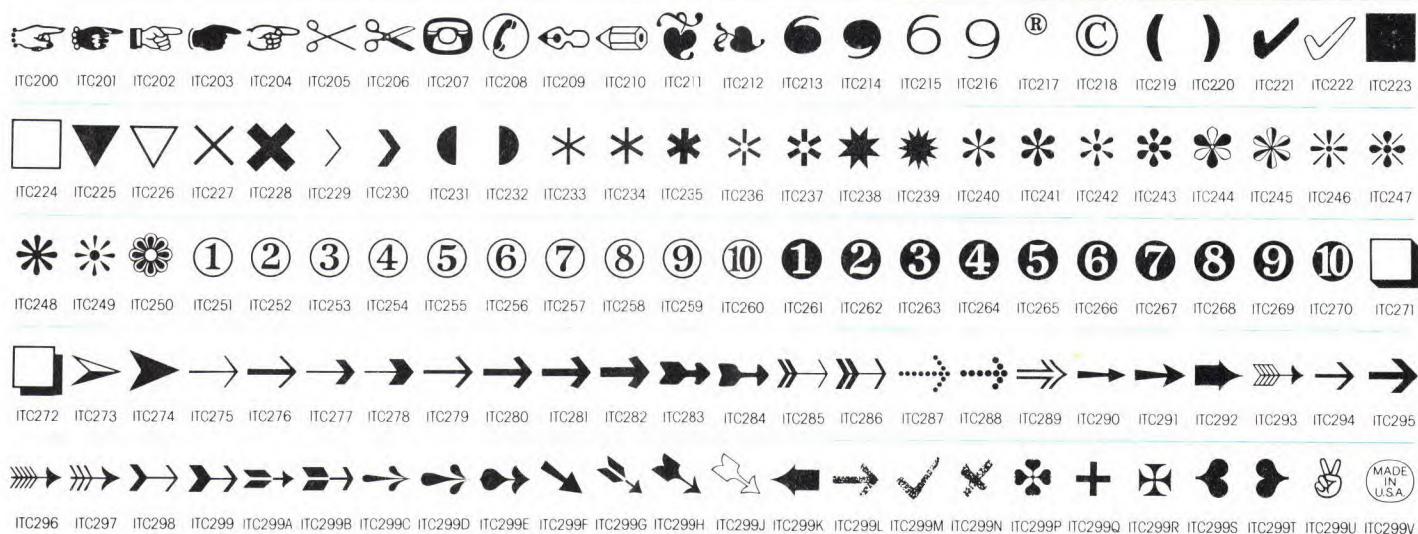


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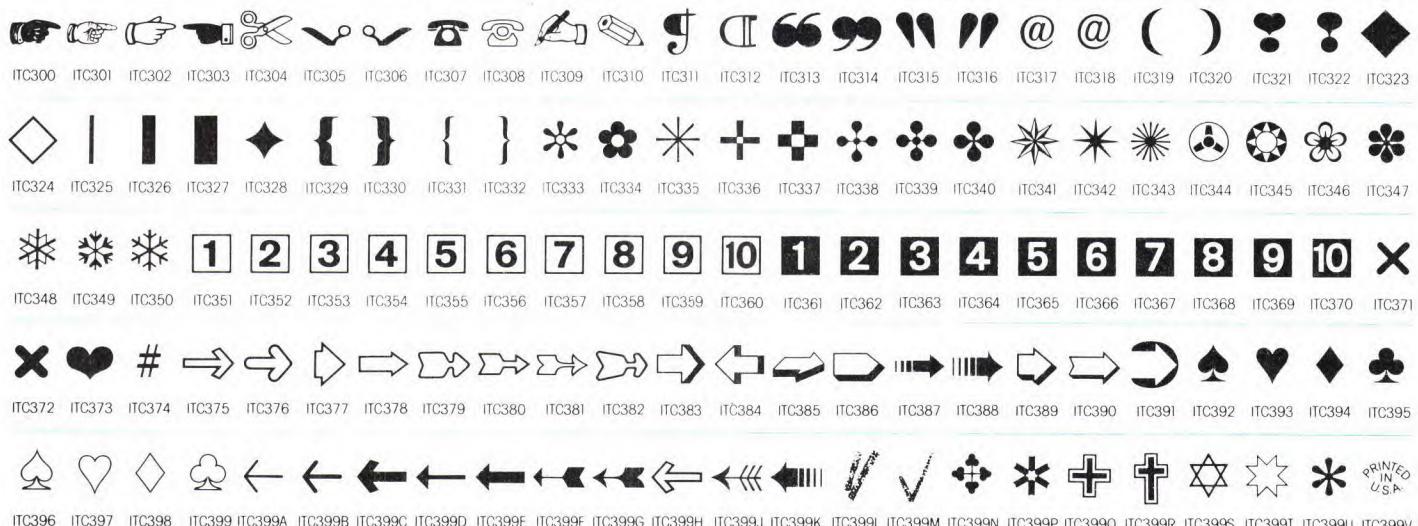
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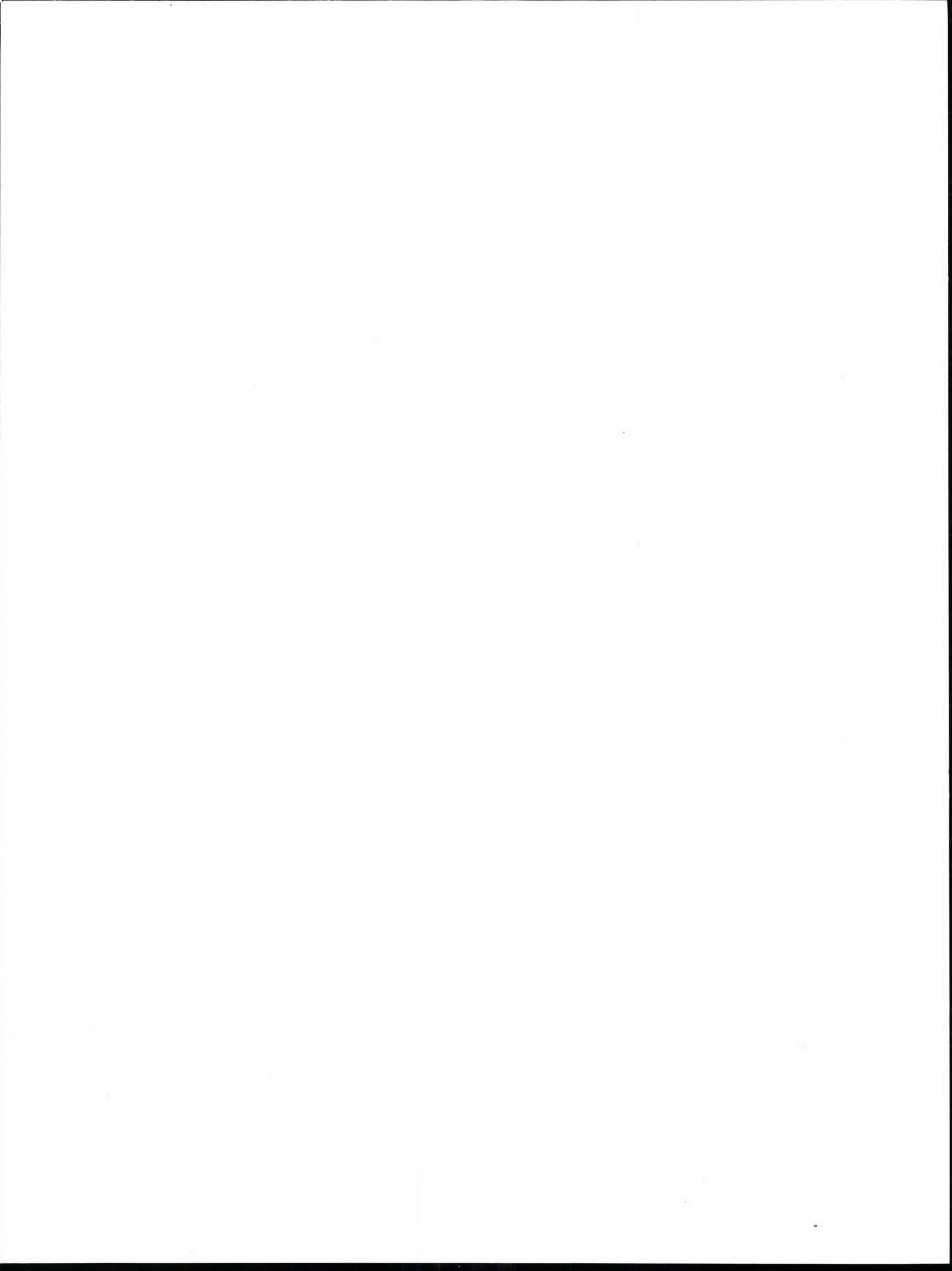


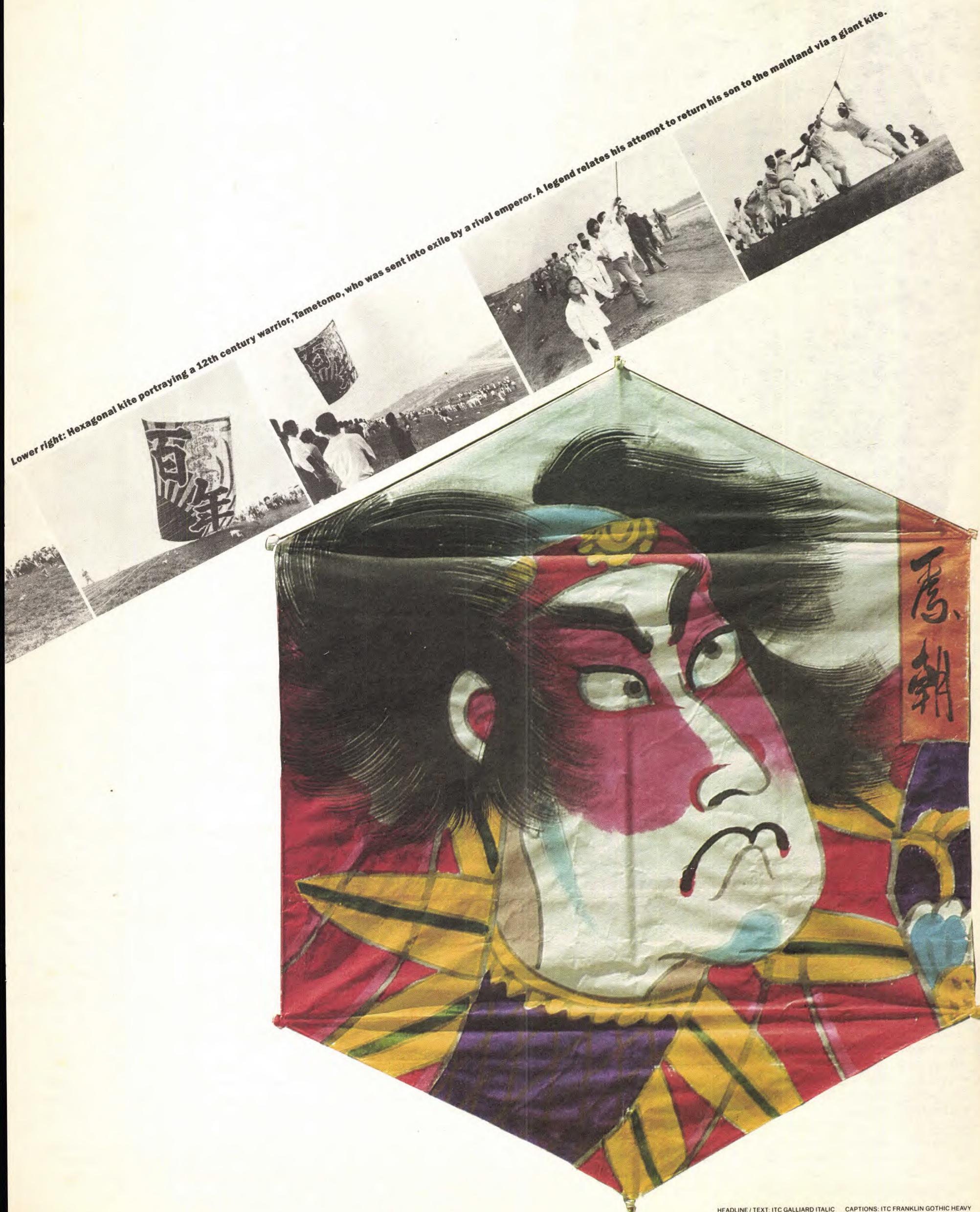
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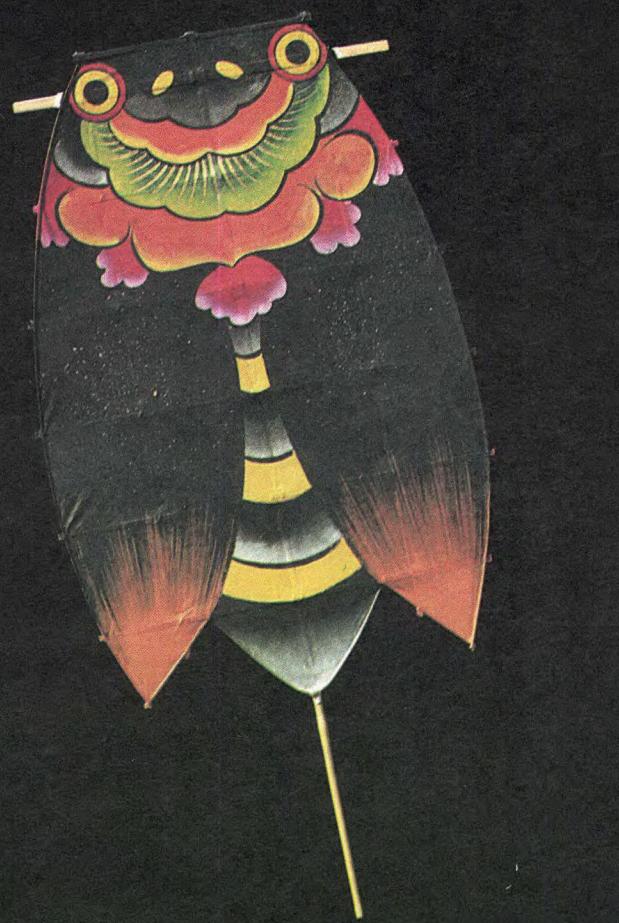
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Lower right: Hexagonal kite portraying a 12th century warrior, Tametomo, who was sent into exile by a rival emperor. A legend relates his attempt to return his son to the mainland via a giant kite.



Above: A cicada kite; the sound of the cicada on a summer's day is enjoyable to the Japanese, and it makes it a favorite motif. Opposite: The Tsugaru kite, the only Japanese kite made with "bones" other than bamboo. In this kite the bones are made of heavy cypress for flying in a strong wind. The design is usually of a fierce, famous warrior.

ALL COLORS, SHAPES AND SIZES

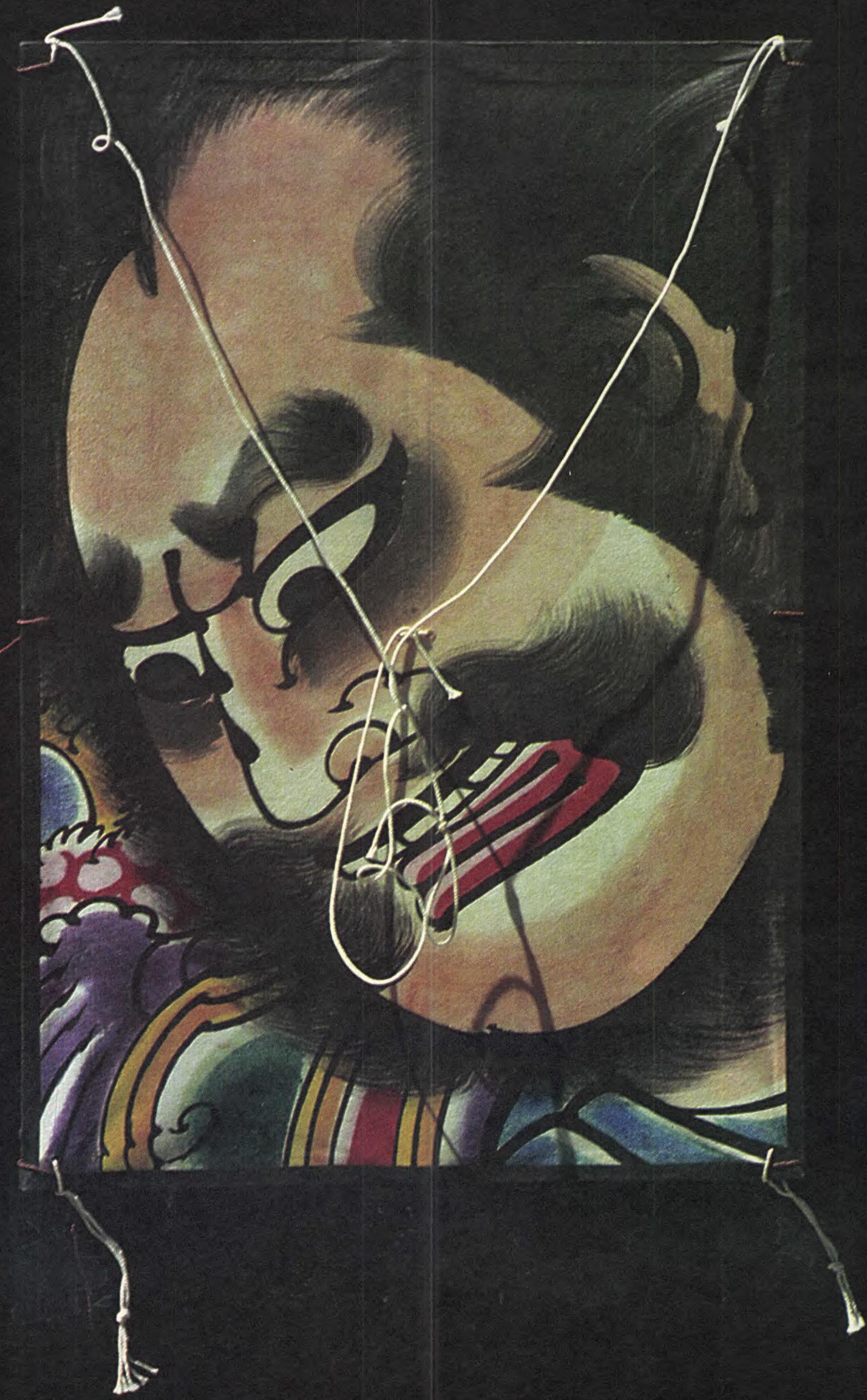
Almost all of the kites used in Japan today trace their heritage to the sumptuous kites of the Edo period. They come in all sizes, shapes, designs and colors: dragon kites, lion kites, kites with flying cranes (for 100 years of life), kites with tortoise designs (for 1,000 years of life). A favorite, still, is the *nishikie-dako*, the brocade-like, allover pattern with warrior images; also the *ki-mono*-shaped *yakko-dako* which depicts a warrior's servant with arms outstretched. Many kites represent legendary heroes; others celebrate folk characters or take the form of comic masks. Some are simply bold, geometric designs in brilliant color, resembling flags and banners.

Many kite enthusiasts are more concerned with the form of the kite than with the decoration, and they choose kites that resemble birds, insects or marine life. The centipede is an especially popular form, with independent undulating sections that cavort in the wind. There are also the standard variety of shapes—squares, ovals, hexagonals, oblongs, box kites, linked kites, tube kites and freeforms. Some are built to ride and buck in the wind, spin in circles, roll and twist. Others are engineered to create flapping, snapping sounds, deep thundering rumbles or high-pitched whines. During World War II, one popular kite emitted a sound that so much resembled the approach of a bomber, it was banned for the duration of hostilities.

Probably the most spectacular aspect of Japanese kites is the range of sizes. They come postage-stamp size, and smaller. And they come giant size, the largest of which approaches the dimensions of a tennis court.

Just as the kites range in size and complexity, there is a fairly wide range in quality as well. The finest kites are still made by hand by highly skilled artists who learned the craft from their fathers before them. Some of them still draw and paint the decoration completely by hand. Some use wood-block patterns to stamp the design and then fill in the colors by hand. Commercially produced kites are silkscreened or printed on a press; and this is possibly a wave of the future. For kite making, like all handicrafts, is a vastly diminished art. In the middle of the eighteenth century, there were more than one hundred kite artists in Tokyo. After World War II, there were thirty-five. Recently, only one could be found. The same statistics probably hold true for the rest of the country, but some hundred-plus kite makers scattered throughout Japan seem to have stabilized in the past several decades.

But, if the old artists are on the wane, the enthusiasm for kite festivals grows in several regions of Japan. You have only to witness or participate in a kite festival to know the true meaning of *tako kichi*.

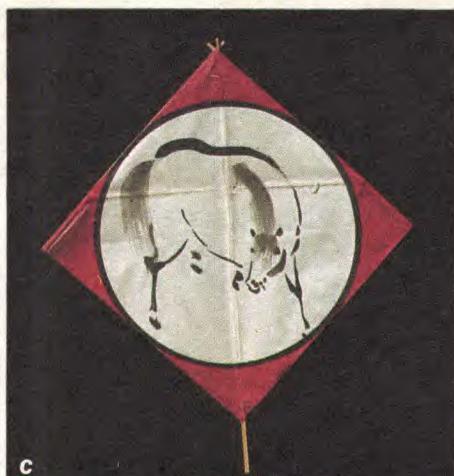




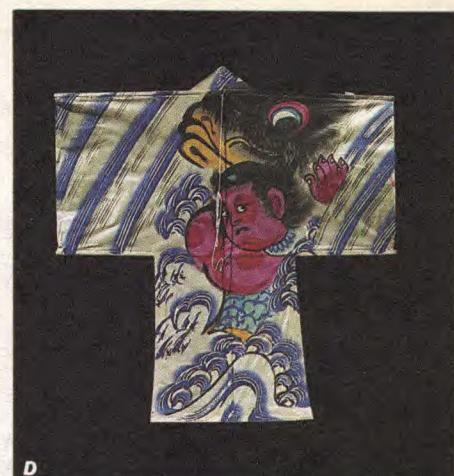
A. A red lantern kite mimics the red paper lantern often hung at the entrance to public drinking houses.



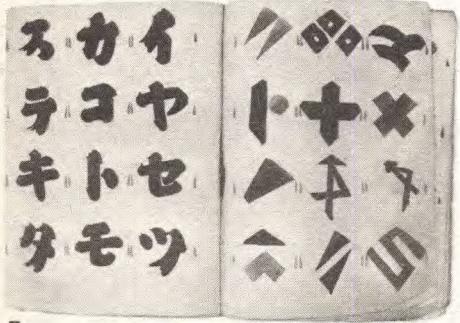
B. A hawk kite; it has a three-dimensional head, only one bridle, and flies easily.



C. A harukoma or spring colt design made famous by a Japanese artist ad-



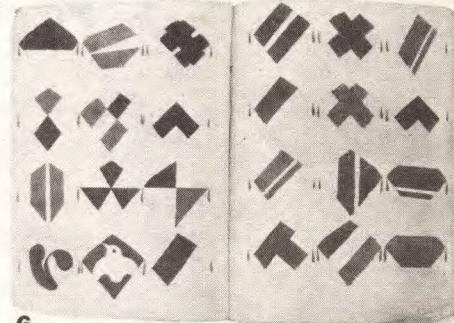
mired for his graceful line and economy of drawing. D. A kimono kite with human figure, carp, water and landscape motifs. E, F, G. The cover (F) and pages (E, G) from Nagasaki kite-maker Shigeyoshi Morimoto's pattern book of 1931.



E



F



G

In this age of satellites and space ships, rockets and missiles, kite flying may seem just a childish indulgence. But there are few things invading the heavens these days so innocent in purpose and so rewarding in pleasure. Who wouldn't gladly indulge in a good old archaic kite battle instead of an up-to-the-minute star war? There is much to be said for going tako kichi. Marion Muller

The photographs in this article were all provided by Tal Streeter, and the information was gleaned from his book, *The Art of the Japanese Kite*, published by John Weatherill, New York and Tokyo, and from other of his writings on Japanese kites.

HERB LUBALIN GAVE US HIS GENIUS.

Lou Dorfman described his friend and colleague most eloquently:

"Herb Lubalin was a man of awesome contradictions."

He physically seemed to move slowly. But his mind leaped with agility. His left hand glided effortlessly across the tracing pad, spewing forth a profusion of brilliance.

He loved words too much to waste them on mere small talk. Yet on paper he caressed words, gave them form and color, taught them to play and to show us what they said even as they told us.

Herb was quiet and gentle. But his decency did not prevent him from being a fierce defender of his judgment... ferocious, unyielding, and if need be, stubborn in his pursuit of excellence."

Herb Lubalin redefined the standards our industry lives by. Although he died three years ago, his work and his influence remain ingenious. He was a great designer. But was also a great teacher. Those of us who were close to Herb know that the countless hours he served as a mentor to young designers were as precious to him as his work.

He taught and lectured at almost two dozen institutions here and abroad. And his close association with Cooper Union, his alma mater, spanned 45 years.

It is for these reasons—to keep Herb's memory alive, and perhaps more importantly, to advance the spirit of design leadership he stood for to present and future generations—that we are honored to announce the creation of The Herb Lubalin Study Center of Design and Typography at Cooper Union.

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It will also be an international educational resource of unprecedented magnitude, depth and potential.

Initially, The Lubalin Center will house Herb's vast archive of work. In the near future, the work of the most prominent names in our industry will be added to form a permanent collection.

The Lubalin Center will offer a wide variety of educational programs and services for design students and professionals throughout the world and will also be open to the public.

It will contain individual study facilities where slides and printed materials as well as videotaped interviews with leading professionals can be reviewed.

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The Lubalin Center will sponsor frequent mini-exhibitions on specific subjects or specific designers and typographers. And it will organize travelling exhibits and lectures.

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At present, there are few facilities where students and professionals can thoroughly explore the work and genius of our industry's leaders. And none has the scope of The Herb Lubalin Study Center of Design and Typography at Cooper Union.

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Generous contributions have already been received from Cooper Union and a number of private individuals and businesses, and plans for the refurbishment of the physical space are in the works.

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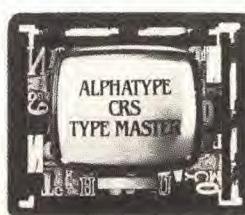
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Bauer Bodoni

Bauer Bodoni Italic

Bauer Bodoni Bold

Bauer Bodoni Bold Italic

Bauer Bodoni Black

Bauer Bodoni Black Italic

Bauer Bodoni Bold Condensed

Bauer Bodoni Black Condensed

FOLIO

ITC SYMBOL™

ITC Veljović Book

ITC Veljović Book Italic

ITC Veljović Medium

ITC Veljović Medium Italic

ITC Veljović Bold

ITC Veljović Bold Italic

ITC Veljović Black

ITC Veljović Black Italic

ITC Symbol Book

ITC Symbol Book Italic

ITC Symbol Medium

ITC Symbol Medium Italic

ITC Symbol Bold

ITC Symbol Bold Italic

ITC Symbol Black

ITC Symbol Black Italic

ITC Veljović™

For more information on Bauer Bodoni, Folio, ITC Symbol, ITC Veljović or our library of over 1500 typefaces, simply contact your local Compugraphic type supplier or write to us at the address below.

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QUESTION #4

You may wonder: Why do so many graduates of The Design Schools qualify so well for so many jobs?

Answer: Because they combine individual talent with the skills, stamina and confidence that result from an intensive program of art and design studies.

Here's what some of the graduates have to say:



"Everything I learned in school, I use on the job. Now I'm hiring freelancers from the Art Institute because they have the right training."

Dolores Rice-Garay
Graphic Designer
AGS Management Systems
Philadelphia, Pa.



"When I started this job, I used all the basic production skills I learned at the school. The curriculum was well rounded—it even included video."

Dale Smith
Adv. & Public Relations Administrator
Bendix Avionics
Fort Lauderdale, Fla.



"So many employers told me that I was way beyond an entry-level job because of the courses I'd taken at the Art Institute."

Cathy Marie Dunegan
Designer
Austin Interiors
Austin, Tex.



"...I love this job, designing brochures, logos, all sorts of graphics. The school prepared me technically for any kind of design situation."

Pete Rundquist
Graphic Designer
Cohen & Company
Atlanta, Ga.



"I graduated on Friday, interviewed the next Thursday and started work on Monday. My portfolio really impressed the art director."

Amy Hendrix
Assistant to the Art Director
Naegele Outdoor Adv.
Duncan, S.C.



"...attending the Art Institute changed my life. I used to draw for pleasure—but now, what was a hobby has turned into how I make my living."

Leonard Freeman
Illustrator
Art City Inc.
Houston, Tex.



"What I learned at school is what I apply on the job. The Art Institute was a great start...it opened a lot of doors."

Helen Strassner
Designer
Commercial Design and Furnishings
Reading, Pa.

We teach our students more than design and art. We teach work.

Yes, success at an entry-level art or design job depends upon a combination of skills. Some are innate and some are learned. Talent is a gift of nature. But applying talent to the needs of the work world requires preparation—the kind offered by an excellent school program and faculty. The Design Schools prepare over a thousand students for the job market each year. A very high percentage are employed within months of graduation. And a new group of graduates are available every three months. If you are looking for entry-level art or design talent, please call the toll-free number at right, or send in the coupon.

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Schools**

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Art Institute of Fort Lauderdale
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Art Institute of Pittsburgh
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Colorado Institute of Art

For immediate attention to your staffing needs, call
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(In Pennsylvania, call 800-322-6715.)

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 Please send the free bulletin about The Design Schools graduates and your talent pool.

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ADDRESS _____

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Send to: Edward A. Hamilton, Design Director
The Design Schools
101 Park Avenue, New York, NY 10178

Mergenthaler Linotype is typographic excellence.

Nearly 100 years ago, Ottmar Mergenthaler demonstrated the first line-casting typesetter to the publisher of *The New York Tribune*. "Ottmar," he exclaimed, "you've done it. A line o'type!" Today, Mergenthaler Linotype continues to set the world's standard of excellence in typography.

When you specify Mergenthaler type, you are selecting the world's most comprehensive library from Mergenthaler, Linotype, Stempel, Haas™. We are the only typesetting equipment manufacturer in the United States who regularly commissions typeface designs. We have enlisted the services of the world's top typographic designers to enlarge our library and increase your productivity and creativity — names like Matthew Carter who designed ITC Galliard™ and Snell Roundhand™. In addition, we license the best typefaces from studios and foundries throughout the world. We offer original designs from Benguiat, Benton, Cassandre, Dwiggins, Excoffon, Gill, Goodhue, Goudy, Griffith, Gürtler, Hollenstein, Lubalin, Miedinger, Morison, Novarese, Renner, Ruzicka, Tracy, Tschichold, Weiss, Zapf and more.

It was a Mergenthaler Linotype product that established the artistic credentials of each new typesetting technology. The Linotype, for

example, convinced typographic purists that machines could indeed set beautiful type. Our VIP proved that fine typography could be created photographically. And Mergenthaler's line of Linotron™ CRT products moved the world into the era of invisible, digital fonts.

Just as an artist needs a near-infinite palette of colors to select precisely the right hue for painting, an art director needs an enormous palette of typefaces. Mergenthaler Linotype continues to enhance your palette with new, high quality type designs. Two inspirational additions to our digital library, Versailles and Expert, appear below.

Mergenthaler Linotype's commitment to 'excellence in type' means providing you, the high quality segment of the graphic arts community, with the faces, equipment and support needed to create fine typography.

For information about these type designs or any of the faces in our library, call one of our type specialists. Toll free, 800-645-5764. In New York State, 800-832-5288. In Canada, 800-268-2674.

Versailles™

Versailles is an eight weight type family designed by Adrian Frutiger in 1982. Before he started working on it, Frutiger made a thorough study of the French Latin typefaces of the 19th century. The common feature of these typefaces, which are the most popular in the romance countries of Europe, are their so-called triangular serifs. In his Versailles, Frutiger gives the forms of last century's Latin typefaces a modern interpretation. A union of old and new in the most complete library of original typefaces.

Versailles Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Expert™

Expert is a six weight type family designed by Aldo Novarese in 1983. He found his inspiration in a successful typeface named Renaissance which, a long time ago, was part of the Haas typefoundry program. Novarese succeeded in lifting the feel of this old typeface into our present time. The italic version, in particular, shows him as an accomplished craftsman of contemporary typeface design.

Expert Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Expert Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Expert

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Expert Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Expert Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Expert Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910





Ambassador Light
AUGUSTEA OPEN
Edwardian
Extra Bold Italic
Falstaff
Goudy Old Style
Goudy Old Style Italic
KORNELIA
Poppl Exquisit
Renate Bold
Renate Light
Romic Outline
SILVER SCREEN
Stadia

Letraset's refreshing new typeface flavors—18 in the Standard range and 6 in the Letragraphica range—have been whipped up to tempt the appetite and satisfy demanding tastes.

Freshness and diversity characterize the collection, with new scripts, new versions of old-fashioned designs, and faces that convey the feeling and mood of contemporary design assignments, from nostalgic to hi-tech.



SYNCHRO **SYNCHRO**
Times New Roman
Semi Bold
Titus Light
Titus Medium
University Roman Italic
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Senator Display
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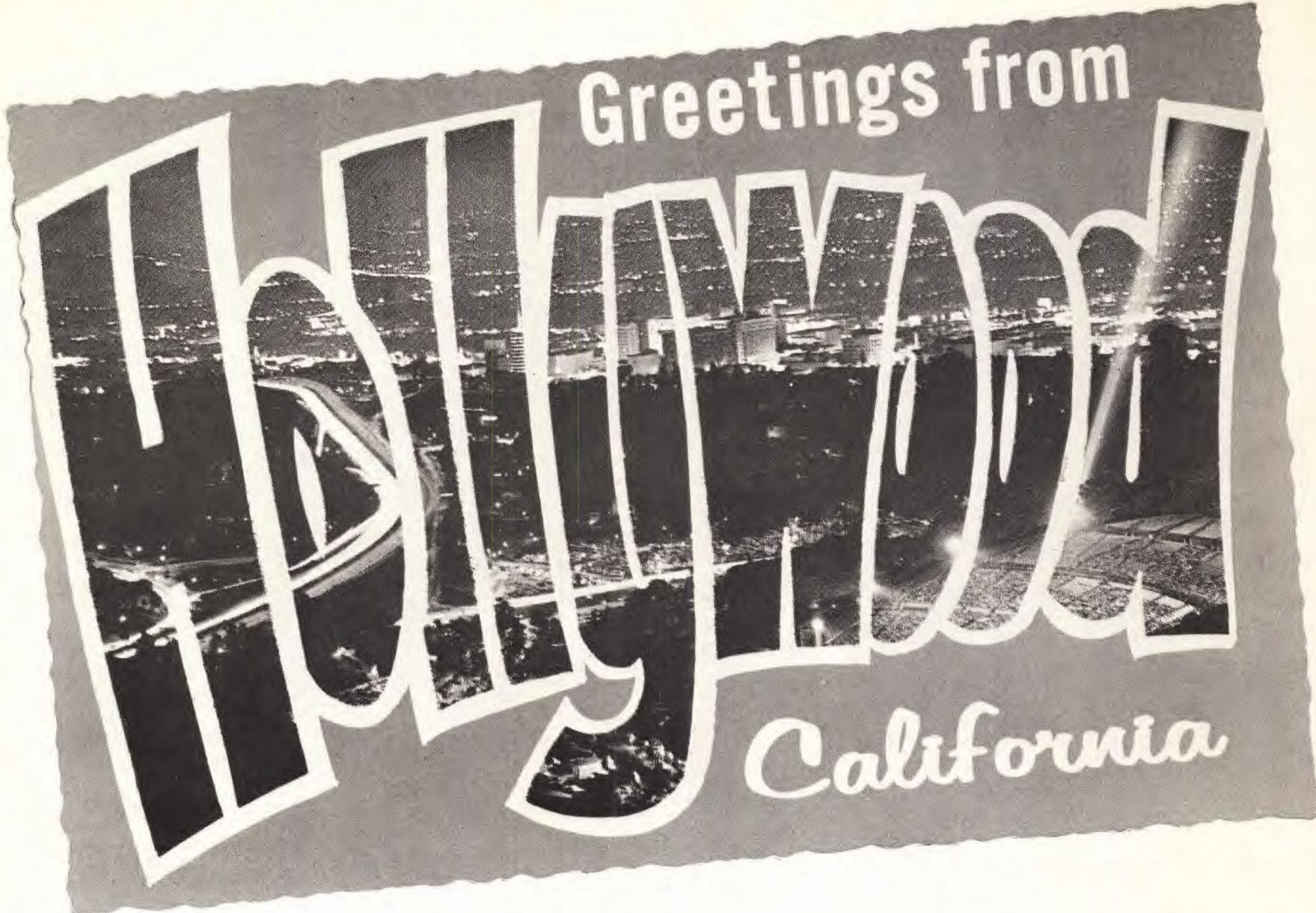
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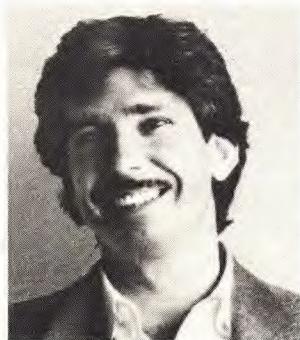
"I wish they all could be Ryder guys."

Everyone knows the primary reason Gary Johns dashed off to L.A. was, of course, the weather.

Oh, yeah, another very small reason was the chance to do explosive, award-winning work at one of the finest agencies in the country.

"It's your typical L.A. agency. You know, hot tub in the office, Est breaks. Not a bad life for an art director. With one exception, though. No Ryder here.

"I miss working with them. I figure, if Ryder were here, I'd save about 12 hours a week that I could otherwise be spending on my surfboard.



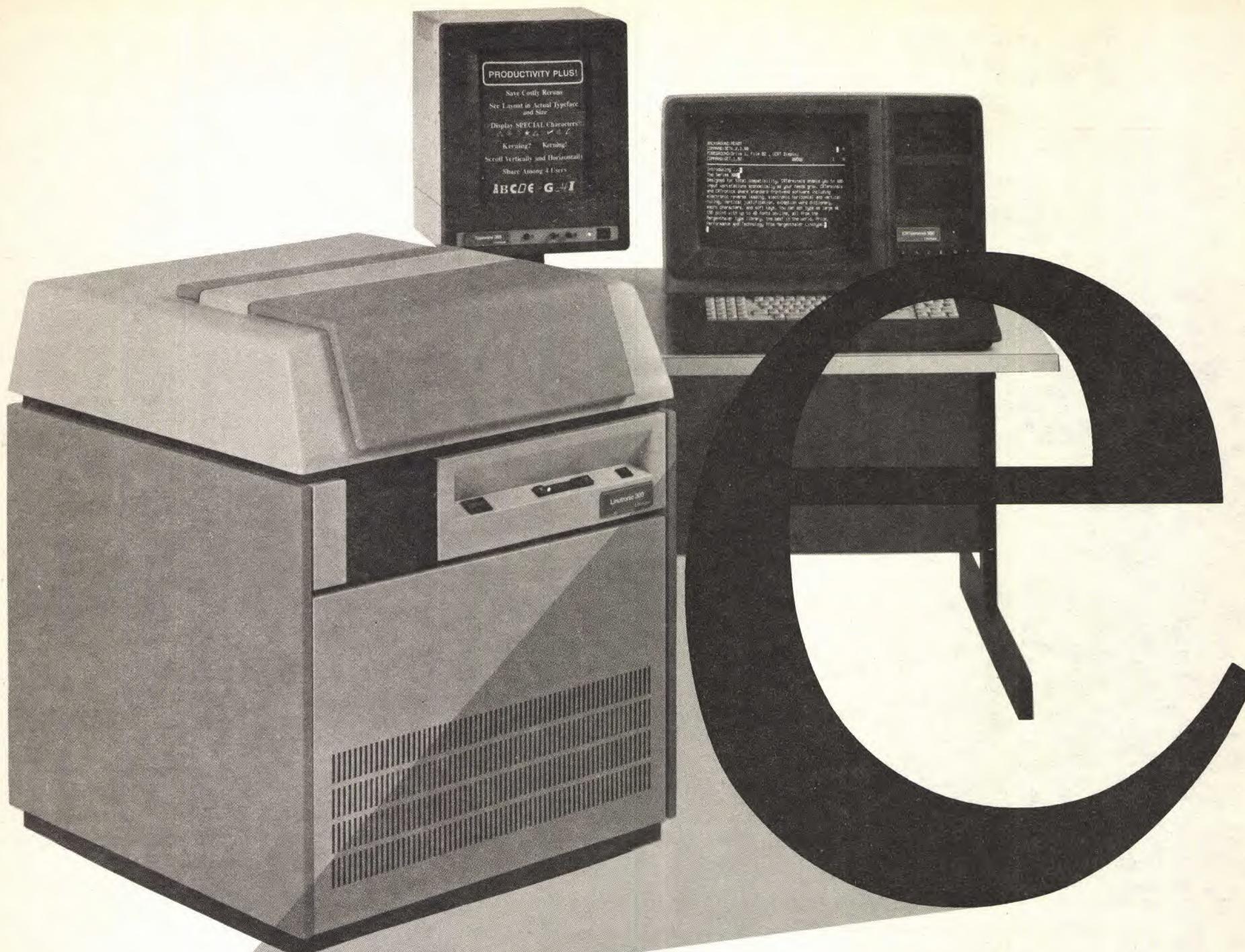
"Ryder was fast. And I could get type at any time of night.

"After the guys got to know my style, they'd set type exactly the way I wanted it. Down to the smallest nuance. I could relax with Ryder around.

"So now when I start to get uptight about a project, I just think about Ryder. It makes me very, very laid back."

RyderTypes, Inc., 500 North Dearborn Street,
Chicago, Illinois 60610. Telephone (312) 467-7117.





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The Linotronic 300 character reproduced above is magnified 400%, yet the edges are crisp and sharp...no stairstepping, no jaggies. Try this with any competitive digital typesetter ... you'll be amazed.

If you count yourself among the graphic industry's meticulous professionals, the Linotronic 300 was designed for you — an ingenious combination of new font technology, lasers and raster image processing has resulted in a breakthrough in digital image quality.

The Linotronic 300 is a perfect complement to the continually expanding CRTronic family. Flexibility and capacity for growth are built

in...each Linotronic 300 will accommodate up to four workstations. You can use your existing CRTronic fonts with the Linotronic 300 plus Mergenthaler Linotype's exclusive new fonts. These fonts have been developed to maximize the exceptional capabilities of the Linotronic 300 typesetter.

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If you'd like to know more, call us collect at (516) 673-4031 or write: Allied Mergenthaler Linotype, 201 Old Country Rd., Melville, NY 11747.

ALLIED Mergenthaler
Linotype

Now We've Decided To Make This A Full Family Affair

HEADLINE HIVE neon® CROSSOVER

Ask a friend to name a type face, any type face. We'll bet the answer that comes up most often is Helvetica.

Why?

Well, why not? What other face past or present can lay claim to as much visibility and identification as this proud beauty? And project an image so sleek yet wholesome? So laidback yet spirited? So trendy yet brand new?

The answer: no other face. Only Helvetica is all things to all people.

Especially when those people happen to be designers whose basic typographic needs are fed by text tear-sheets, display-face catalog pages, and whatever brochures currently occupy their line of sight.

To those board people (bored people?) we archly pose this question: Wouldn't it be nice if everything you always wanted to know about Helvetica could be distilled into one entity?

Well, boys and girls, relax. And don't be afraid to ask. Because that entity is here now and is yours for the asking.

We modestly call it the "Headliners neo-Helvetica Wall Chart". It's a dandy.

What we've got here is a 12"x27" white on black, trimmed in red, designer piece. Crisp and neat, clear as a bell, it's fashiony as well as functional.

And how it functions! Here are 56 individually drawn Helvetica styles (our own "neo—" exclusives), presented in one-line display-size showings. So easy to spec from, they make all your brochure scatter sheets obsolete. These are sharp, undistorted original fonts representing a spectrum of widths (4) and weights (14) one might reasonably expect to cover any situation. No others need apply.

In short, the Helvetica story is now uniform, logical and complete. And in one place.

At Headliners. Home of the full-family concept in alphabet development.

Call your nearest Headliners franchise and ask for our Wall Chart.

Headliners – The Professionals

VGC INTRODUCES ITS NEWEST “10-IN-1” DAYLIGHT STAT CAMERA FOR ART DEPARTMENTS.

Total Camera II. Now with microprocessor control and programmable memory.

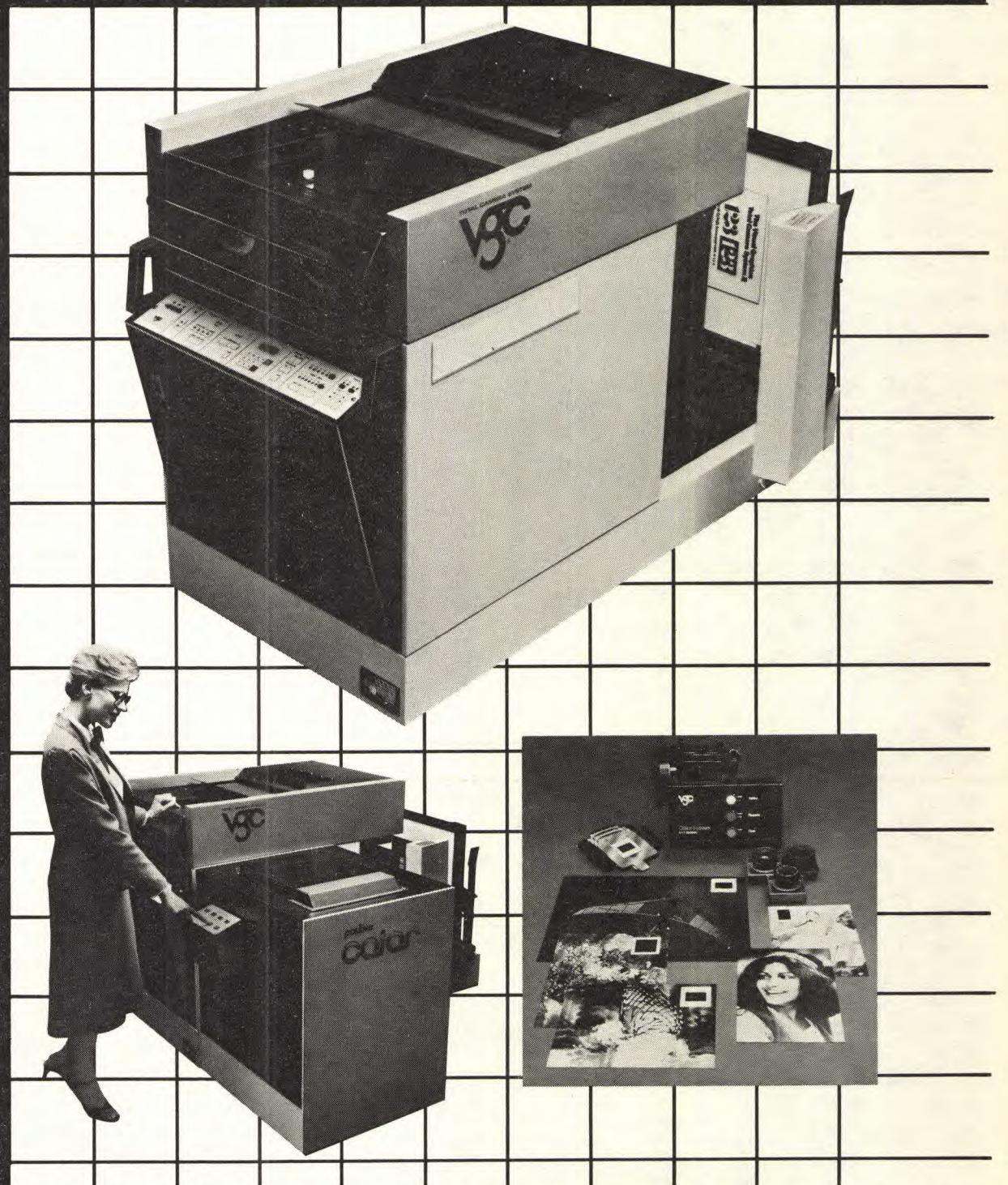
When you're up to your neck in artwork there's nothing like VGC's new Total Camera II to lend you a helping hand.

It's fast and simple to use, works in full room light, and saves you time and money, too.

The basic black & white stat camera unit will deliver a wide variety of one-step reproductions on paper or film—including enlargements, reductions, screened halftones, reverses, even special effects such as mezzotints.

Add modular components as you need them and gain any or all these capabilities: Full color sized prints or transparencies; RC photocomp processing; photos of 3-D objects; enlargements from slides; graphics modification (create all sorts of borders, unusual typography—and more); plus book copying, backlighting, production of 3M Color Keys—the list goes on.

To find out how VGC's Total Camera II can help you run a more cost-efficient, creative, and productive department, write or call now.



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VGC Park, 5701 N.W. 94th Ave., Tamarac, FL 33321

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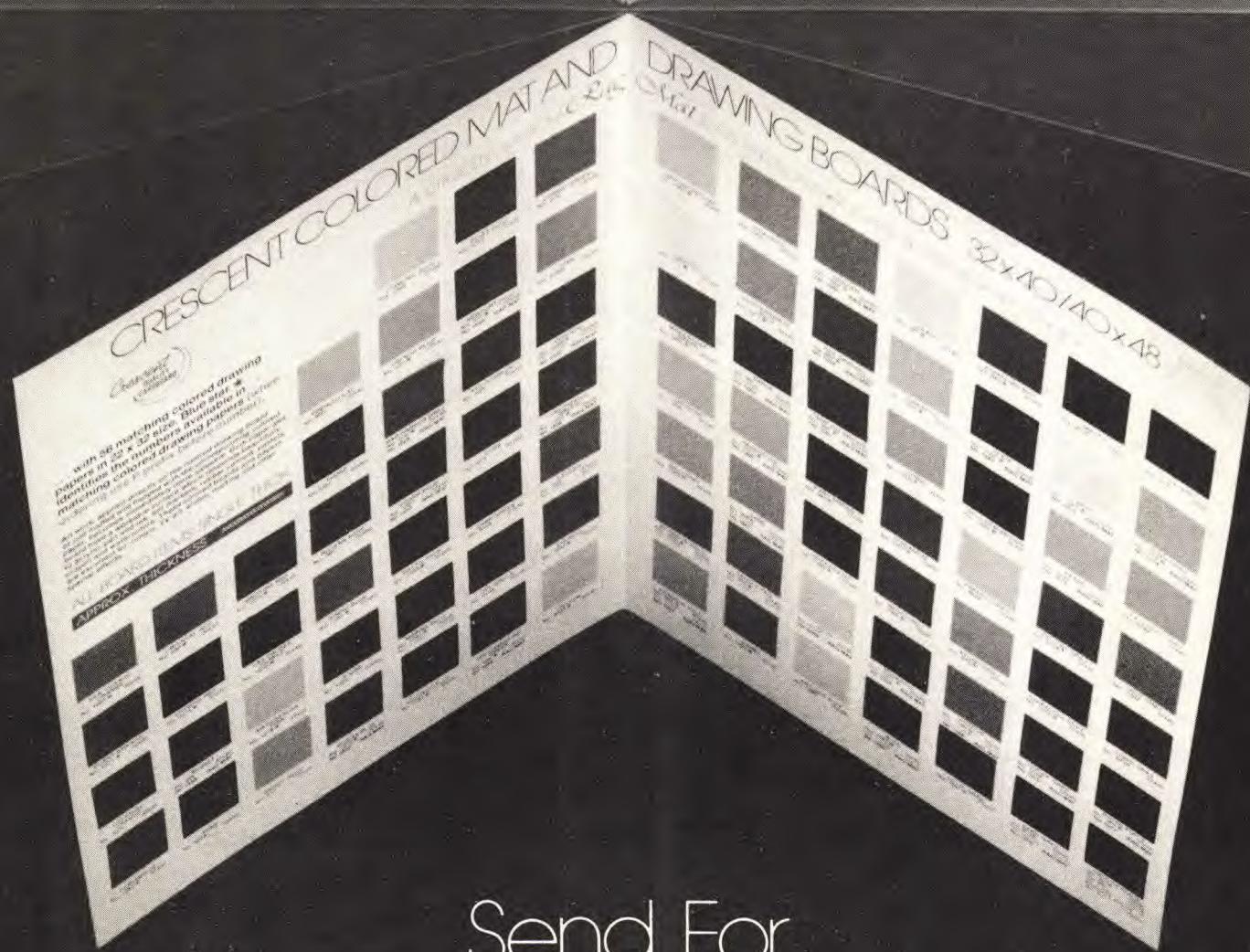
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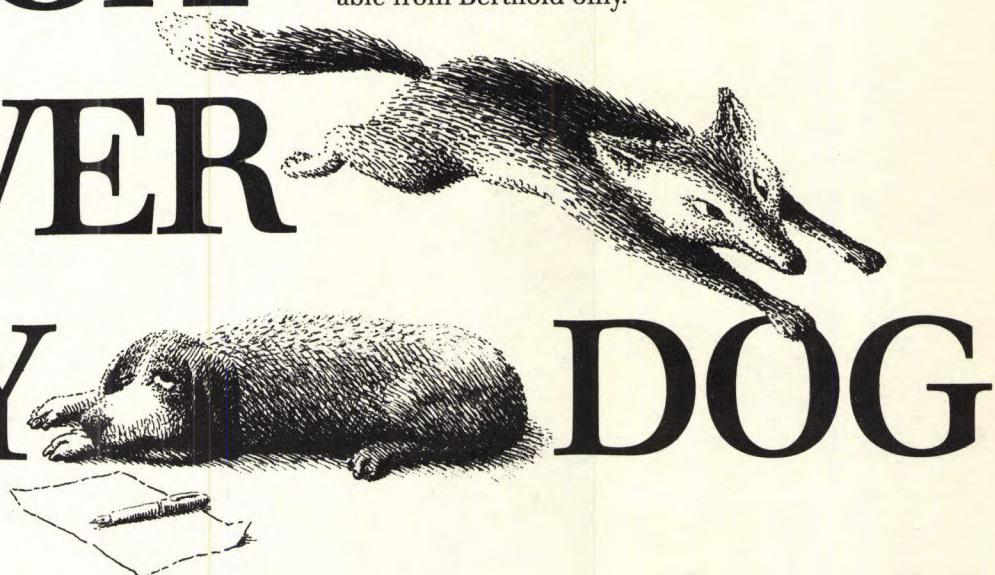
WALBAUM STANDARD

BERTHOLD EXCLUSIVE TYPEFACES

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 äåæöøœßüÄÅÆÖØŒÜ1234567890%
 (.,-;!:!i?ç-)·[‘“,”»«]+==/\$£†*&§

BERTHOLD'S QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Walbaum Standard is the contemporary version of the 8 and 10 point faces cut by hand in 1804 by J. G. Justus Erich Walbaum of Weimar. Walbaum Standard is available from Berthold only.



Berthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with a total of 125 fonts, and Walbaum Standard is among them. A free specimen is as near as your nearest mailbox.



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Name
Address
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NOW	

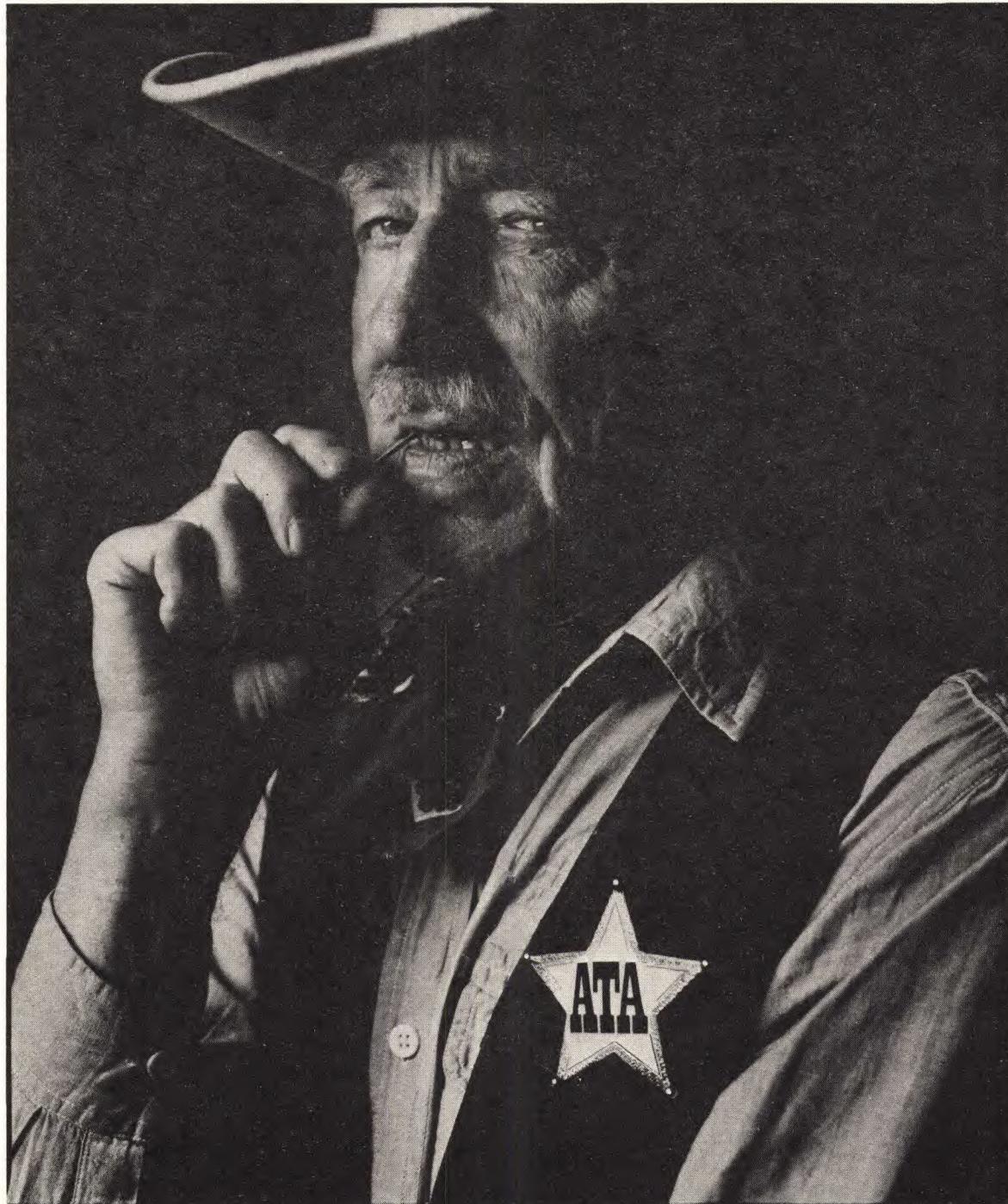
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 D-1000 Berlin 46, West Germany
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W.A.F.

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THE SHERIFF OF SERIFS



He stood in the doorway like a tall tale. You could see a glare from his eyes and a glint from his silver star.

The Sheriff of Serifs. The man who maintains law and order for the whole ATA.

He's the one who sees to it that your ads arrive on time—just like the 9:00 a.m. stage.

The Sheriff keeps all headlines in line and all copyblocks clean.

They say that once down near San Antone he found an ad with some nasty spacing. Right then and there,

'neath the hot Texas sun, he shot it full of leading.

But remember this: if you want the Sheriff watching over your type, you'll have to have it set by a member shop of the ATA.

Because they're the only places he visits. And he's the Only Law West of the Picas.

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Advertising Typographers Association

5 Penn Plaza, New York, New York 10001. Walter A. Dew, Jr., Executive Secretary

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With advances that make it faster, easier, and more convenient to operate than ever before.

Advances such as a single-wheel font drive, internal 2-solution processing, electronic solution feed, indexed composition bed, and simpler paper drive.

All this—plus a tremendous versatility that actually enabled us to produce the headline in this ad from just one alphabet, in normal room light, without a darkroom or plumbing!

Characters were enlarged to 144 pt., reduced to 18 pt., bounced and staggered, visually spaced tight and loose, expanded and condensed, italicized and backslanted. We even set one letter inside another.

In fact, you can actually get over 2800 wonderful variations from a single inexpensive 2" film font!

And there are more than 2500 different super designs in the Photo Typositor 3200 library, including textures, shadows, borders, symbols, dingbats,

and hundreds of fonts that can be used to set foreign languages.

If you are intrigued with the possibilities of this unique typesetting instrument, call or send in the handy coupon. We'll see that you get more information.



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**Call Us Toll-Free
1-800-327-1813.**

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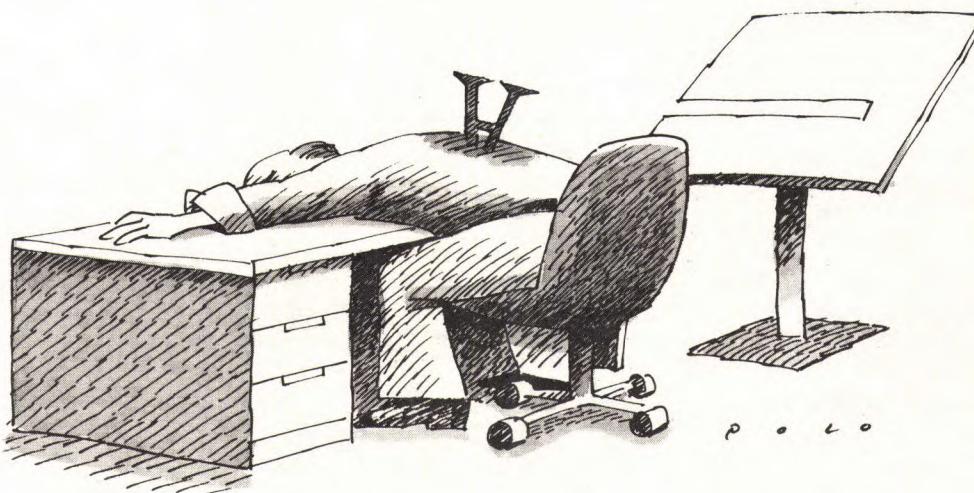
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Organization _____

Address _____

City/State/Zip _____

Phone _____



WHODUNNIT.

There are any number of ways to meet your demise in this business.

And cutting corners when it comes to type is one of the most deadly.

Why some art directors will fight for the privilege of working with the best artists, hire the best talent, demand the impossible and then take the type for granted is a complete mystery to us.

Had this poor fellow had a clue, he'd

have called his local TIA typographer.

Because TIA members provide the experience, the professional expertise and all the creative resources to do it right. On time and right on the money.

And that can mean the difference between life and death when the clock is running out.

So don't put your type in just anybody's hands.

A TIA member will always give you the quality you pay for.

Anywhere else you're likely to get exactly what's coming to you.

**TYPOGRAPHERS
INTERNATIONAL
ASSOCIATION**

Anything less is a crime.

Contact TIA 2262 Hall Place, N.W., Washington, DC 20007 or call (202) 965-3400 for more information about Typographers International Association. This ad is sponsored by the following TIA members: **Arizona Phoenix** Digitype **California Inglewood** Burns Typesetting Service **Los Angeles** Andresen Typographics, Phototype House, Inc., Typographic Service Co., Inc. **Mountain View** Frank's Type **Newport Beach** The Firm of Christopher Wren **Orange** Deline-O-Type, Inc. **Palo Alto Atherton's** Typography **San Francisco** Omnicomp **Connecticut Stamford** Stamford Typesetting **District of Columbia** General Typographers, Phil's Photo **Florida Orlando** etcETERA Typography **Illinois Berkeley** Pearson Typographers Corp. **Chicago** Shore Typographers, Inc., Total Typography, Inc. **Northbrook** J&L Graphics **Indiana Indianapolis** Weimer Typesetting Co., Inc. **Maryland Hyattsville** Valley Typesetting **Massachusetts Boston** Composing Room of New England **Newton Wrightson** Typographers **Minnesota Minneapolis** Great Faces, Inc., The Type House + Duragraph **Missouri Kansas City** sharpgraphics **St. Louis** Typotronics, Inc. **New Jersey Kenilworth** Elizabeth Typesetting **Newark** Arrow Typographers **Rutherford** Granite Graphics **New York New York City** Allied Typographers, Spectrum Composition Services **Rochester** Rochester Mono/Headliners **Syracuse** Photographic Design **Ohio Cleveland** Typesetting Service **Pennsylvania Blue Bell** Estelle Bair Composition **Philadelphia** Ruttle Shaw & Wetherill **Rhode Island Providence** Typesetting Service Corp. **South Carolina Columbia** DG&F Typography & Commercial Art **Texas Dallas** Chiles & Chiles, Inc., Typography Plus **Washington Seattle** The Type Gallery, Inc. **Wisconsin Menasha** Graphic Composition, Inc. **Canada Vancouver, BC** POLA/graphics **Toronto, Ontario** Techni-Process Ltd. Art Direction: Cranborne Chase Advertising, Seattle.

GIANT 60 BOOK LIBRARY-99⁹⁵

All 9x12 Books Must Go! Save \$150! 1500 Illustrations! 6¢ Ea.



Back in October, 1982, Volk Clip Art changed the monthly format from 5x8 to 9x12. The "Clip Books" continued in this format for 15 months—through December 1983. With the return of Harry Volk the books return to the familiar 5x8 size.

All of which means the entire 9x12 collection must be cleared out at a considerable saving to you. The entire 15 months—all 60 titles are listed below—originally sold at \$250. In order to sell it all off, we've slashed it to \$99.95 and you'll save \$150!

This is an incredible collection of camera-ready art—all in black-and-white line—at an incredibly low price. A big hard-working collection to save you time and money. The 600 pages if laid end to end would be as long as two football fields!

Each of the 9x12 pages is lithographed on one side of cast-

YOUR \$15 GIFT

The newest 5x8 "Clip Books." The current monthly issue of four books and four indexes just to show you the new look of the 1984 camera-ready art.

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- MUSIC
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- WEDDING
- WINTER
- WOMEN

coated "Kromekote" reproduction stock. Each illustration is reproduced in two different sizes in addition to the miniature indexes. The indexes can be fitted down to fit your 5x8 files.

The 9x12 pages are punched for an EZ Reference Binder which will hold six monthly issues or 24 books. You'd need three binders which are available at \$7.49 each. However, it's much simpler to place each book in a standard file folder and place all 60 folders in a standard file cabinet. The fit is a bit tight but very workable. With the indexes integrated into your 5x8 files, you'll have a very workable system.

This is an outstanding collection at a tremendous saving. The shipping weight is approximately 13 pounds but we'll absorb the UPS charges if you enclose your check for \$99.95 with order. But order now because these libraries will go quickly.

HOLIDAY ART COLLECTION

OVER 400 ILLUSTRATIONS OF 27 ANNUAL HOLIDAYS

The newest of our specialty books contains 400 illustrations, designs and cartoons covering 27 different annual holidays: April Fools - Christmas - Columbus Day - Easter - Election Day - Father's Day - Ground Hogs - Halloween - Hannukkah - Independence Day - Labor Day - Lincoln's Birthday - Martin Luther King - Memorial Day - Mother's Day - New Year's - Palm Sunday - Passover - Rosh Hashanna - St. Patrick's Day - Secretary's Day - Thanksgiving - Valentine's Day - Veterans Day - Yom Kippur - George Washington. All these occasions are depicted in a festive and appropriate style to reflect each specific holiday. Printed on Kromekote repro stock, fully indexed and housed in a sturdy 3-ring binder (included). Each 8-1/2 x 11 inch page is numbered, titled and guaranteed top-quality art. The entire collection includes about one-half vintage Volk Art and one-half fresh, new illustrations.

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It's the biggest "Clip Book" we've ever done with a total of 180 one-sided pages, with 1001 incredible black-and-white line illustrations and especially lettered headlines! Designed especially for the custom printer with classifications ranging from A to Z, but it's a windfall for anyone in advertising and printing. The pages are 8-1/2 x 11 inches with the 180 one-sided pages printed with our usual care on glossy "Kromekote" reproduction stock. Punched for the sturdy, three-ring binder (included) with pages easily removed for camera. Fully indexed so that you can locate what you need in an instant.

An amazing collection of the very best illustrations from recent books plus hundreds and hundreds of brand new pieces. Hundreds of animals and team mascots, occupations, sports, borders and drop-ins. Art for all seasons and of every description. All top quality Volk Art—the choice of professionals 30 years.

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69 95
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In Japan it's: カラー・イメージの世界に「強い味方」

In Germany it's: Der neue Weg zum mehrfarbigen Layout

**In the U.S. it's: THE BEST COLOR COMP
THIS SIDE OF A FINAL PROOF**

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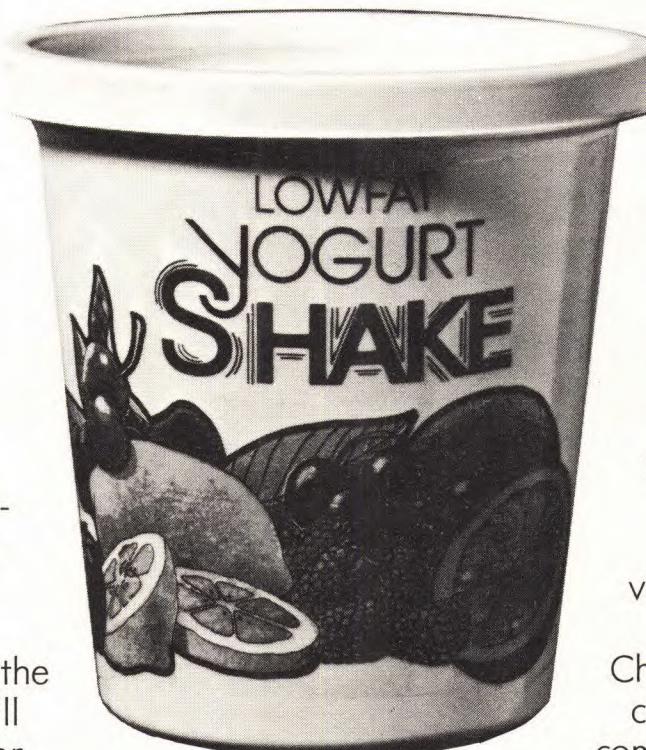
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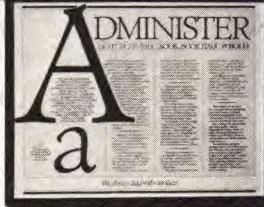
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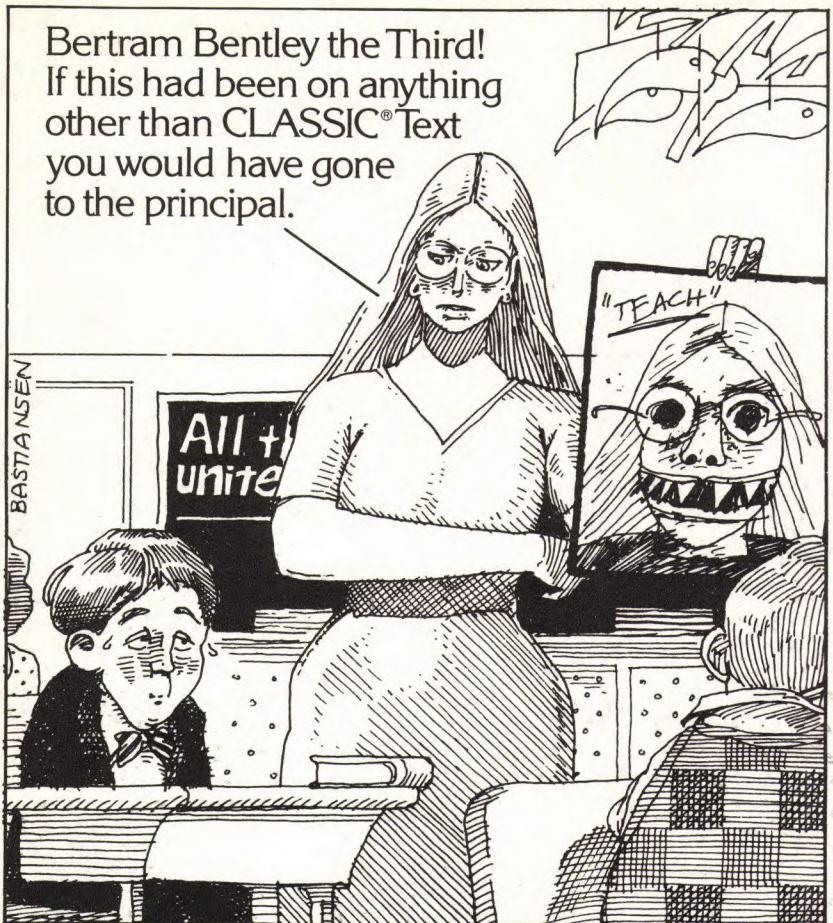
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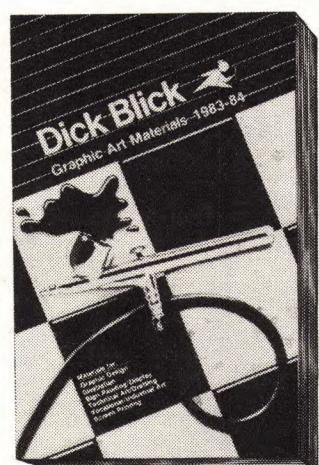
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- Designers who would like to submit their designs to Chartpak should follow these steps:
- All alphabets should be complete from A to Z, upper & lower case, with numbers and punctuation.
 - All alphabets should be submitted as stats only, mounted on 11" x 17" illustration board with the designer's business card or name, address and phone number attached to the back.
 - A graphic, such as a logo or other design using the typeface should be included.
 - All entries must be received at Chartpak no later than January 7, 1985.
- Entries should be sent to:
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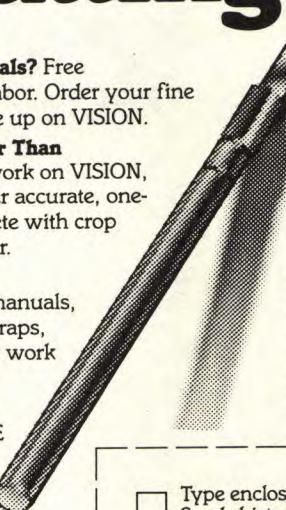
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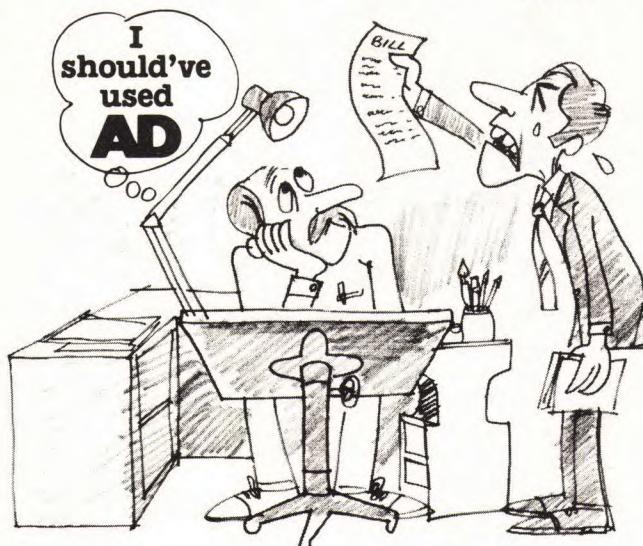
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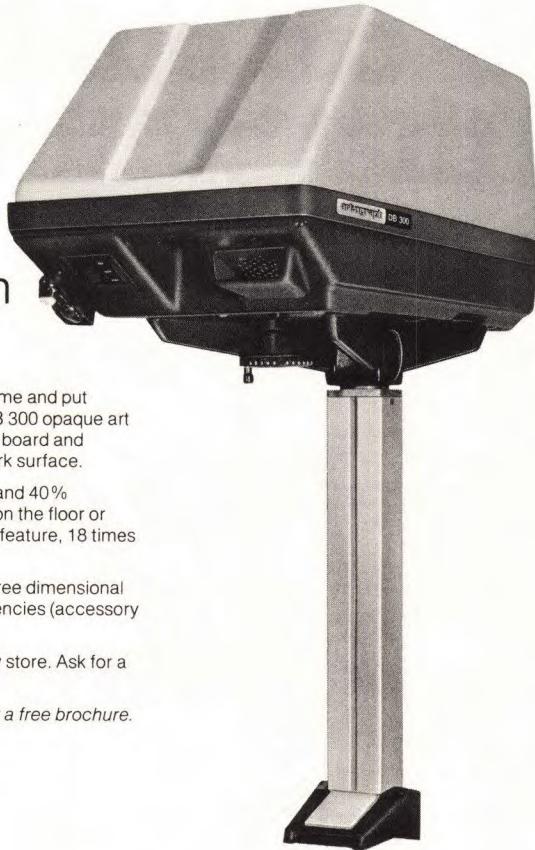
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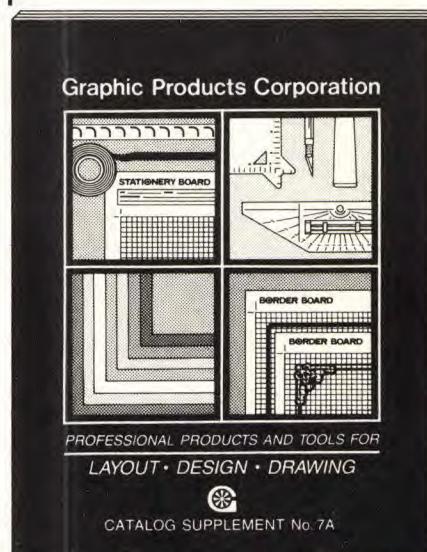
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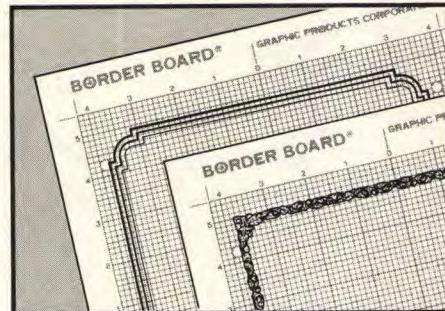
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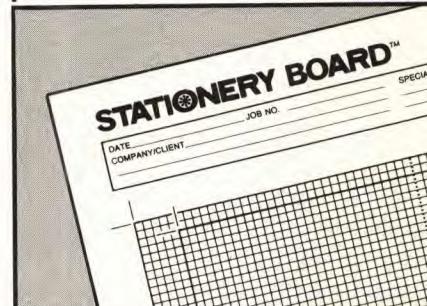
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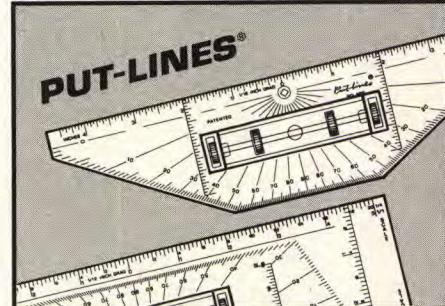
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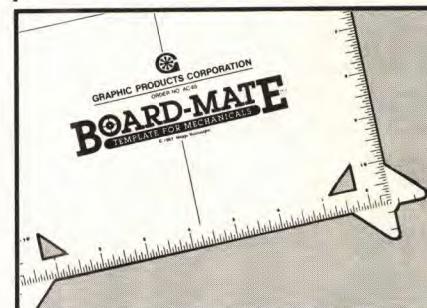
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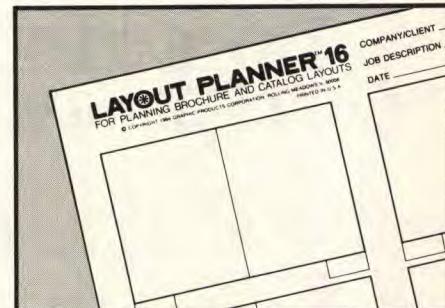
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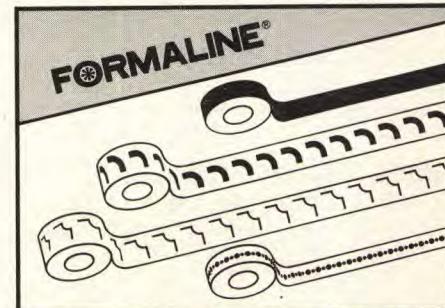
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- (p) Werbe- oder Verkaufsförderungsleiter.
- (q) Produktionsleiter, Bürovorsteher.
- (r) Drucksacheneinkäufer.
- (s) Redakteur, Texter.
- (t) Lehrer, Ausbilder.
- (u) Audio-visueller.
- (v) Firmeneigentümer, leitender Angestellter.
- (w) Sekretärin, Stenotypistin, usw.
- (x) Sonstiges.

ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

(Bitte eine ankreuzen)

- (1) 1-9
- (2) 10-19
- (3) 20-49
- (4) 50-99
- (5) 100-249
- (6) über 250

ITC Center Calendar of Events

The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is a growing resource for students and professionals.

December 5–January 25, 1985

The Calligraphy of Friedrich Neugebauer

a Retrospective Exhibition

Friedrich Neugebauer's career as calligrapher, designer and teacher has spanned more than fifty years. Founder of a small, private press and book shop in Bad Goisern, Austria, Mr. Neugebauer has spent much of the last 35 years teaching lettering, applied graphic design and book design in nearby Linz. In this retrospective exhibition of his work, 150 paper and vellum broadsides, original and printed manuscripts will be on display.

February 6–March 29, 1985

STA 100

The seventh annual design competition sponsored by the STA in Chicago, includes 100 examples of graphic design, package design, illustration and photography selected from more than 1700 entries from throughout the United States.

Hours: 12:00 noon–5:00 p.m.

Open Monday–Friday (Closed October 8, November 6, December 21, 24, 25, 31, 1984 and January 1, 1985).
Admission: Free

ITC Center
2 Hammarkjold Plaza
(866 Second Avenue, between 46th and 47th Streets)
3rd Floor
New York, New York 10017
For more information and group reservations,
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Special Announcement

The Artists Union of the USSR

International Typeface Corporation

The Herb Lubalin Study Center of Design and Typography
at Cooper Union

are pleased to announce the exhibition

TYPOGRAPHICA USSR

The Art of Lettering, Calligraphy and Type Design in the
Soviet Union.

"Typographica USSR" is the first exhibition of Soviet lettering, calligraphy and type design ever to be held in the United States. Collected by the Graphics Commission of the USSR Union of Artists in Moscow, the work of eighty Soviet artists engaged in the art of lettering will be on display. The exhibition presents 175 works done by artists from various Union republics—Russia, the Ukraine, Byelorussia, Lithuania, Latvia, Estonia and Georgia. The diversity of design objects—posters, books and periodicals, ephemera and the like—shows the exciting world of Soviet typographic art, its variety and originality.

January 9–January 30, 1985

The Arthur A. Houghton, Jr. Gallery at The Cooper Union
7th Street at Third Avenue,
Second Floor
New York, New York 10003

Hours: 11:00 a.m.– 8:00 p.m.

Open Monday– Friday

Admission: Free

For more information, call (212) 371-0699.

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