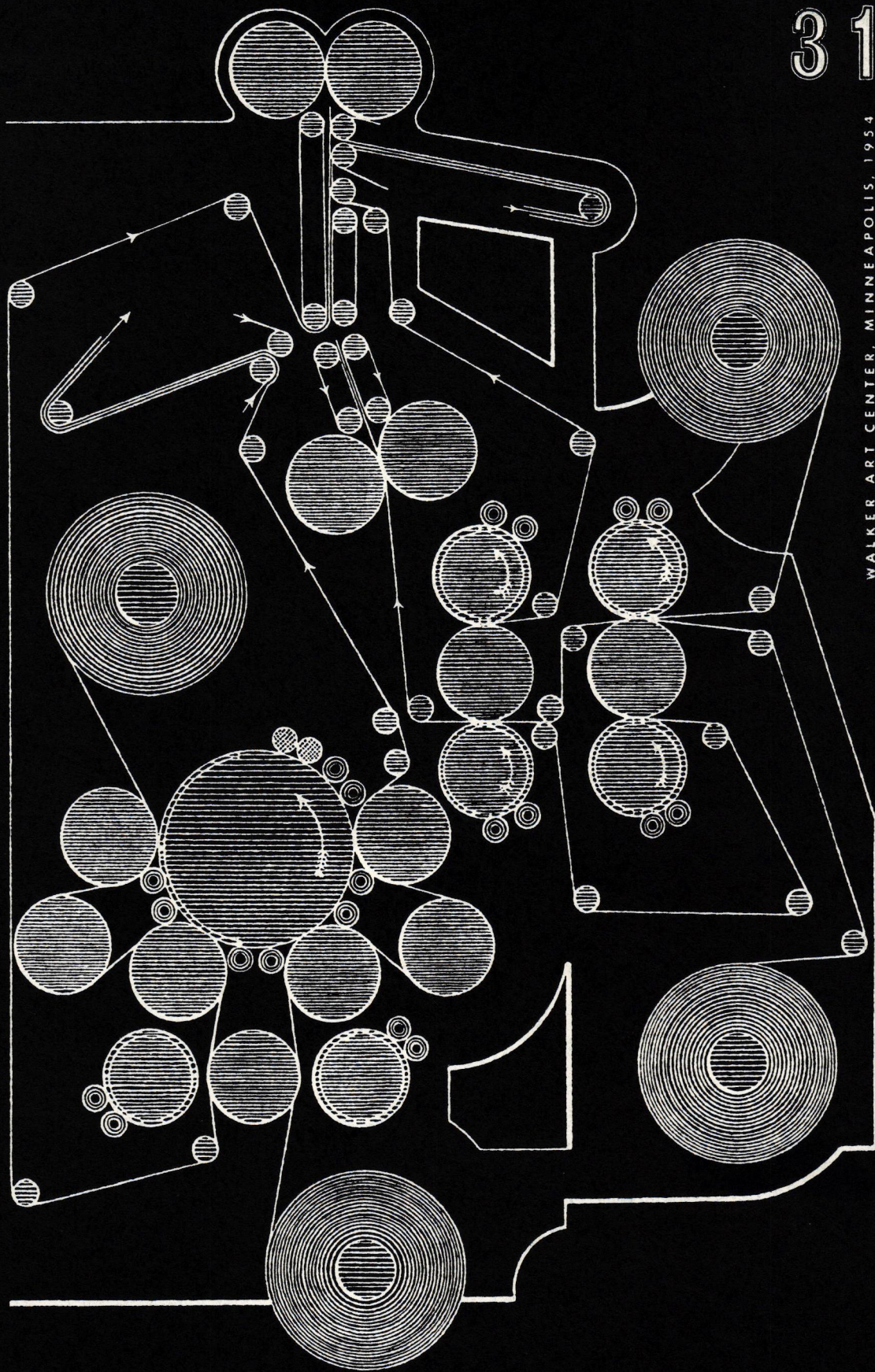


WALKER ART CENTER, MINNEAPOLIS, 1954



Contributors

ALVIN LUSTIG, free-lance designer, did a well-known series of dust jackets for New Directions books and is also responsible for the design of Meridian Books, a new paperbound series. His jobs outside of the graphic arts field have included the design of the Lightolier showroom in New York, and the planning of all signposts, standards and other graphic elements of Northland, a shopping center outside of Detroit. He designed the layout for his article in this issue.

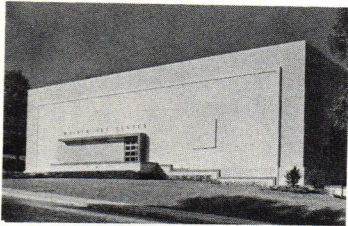
JOSEPH BLUMENTHAL, founder and director of The Spiral Press in New York, is one of the few remaining designer-printers in this country. He has taught at the New School for Social Research, Columbia University and New York University. He has been the recipient of the AIGA Institute Medal, and he has been represented by numerous books in the AIGA "Fifty Books" exhibitions.

ALEXANDER NESBITT is the author of *Lettering*, 1950, and he has contributed many articles on aspects of graphic art to such magazines as *American Printer* and *Print*. He is currently teaching calligraphy and typography at Cooper Union in New York, and layout and design at New York University.

Editor

BELLE KRASNE has recently been appointed editor of *Craft Horizons*. Formerly the editor of *Art Digest*, she now has a regular column on art in *Arts and Architecture*. She has contributed to the *College Art Journal* and *The Saturday Review*, and has taught magazine publishing at Radcliffe College.

MEG TORBERT, editor of the DESIGN QUARTERLY, is back from an extended leave of absence. The next issue, Number 32, under her editorship, will be devoted to a review of well designed objects for everyday use.



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DESIGN QUARTERLY

ISSUE NUMBER 31, 1954

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Design Quarterly, formerly Everyday Art Quarterly, is indexed in Art Index. Subscription price \$2 per year, single copies 50¢.

Design Quarterly is published four times a year by the Walker Art Center, 1710 Lyndale Avenue South, Minneapolis 3, Minnesota. H. H. ARNASON, Director.

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CONTEMPORARY BOOK DESIGN: 1

by Alvin Lustig

In using the term contemporary books, I do not refer to books produced in our time, but rather to books that reflect the basic esthetic concepts peculiar to our time. In this sense contemporary book design is still a rarity, which fact is not difficult to explain. The book has a long and noble tradition; it developed without interruption until the beginning of the twentieth century when suddenly it was confronted by tremendous technical changes and new esthetic principles which it was ill-prepared to absorb.

Rooted in handicrafts, committed to the Roman letter form and to classic symmetry, book design, of all the visual arts, was the one least susceptible to the influence of this century's esthetic and technical innovations. So, while almost every phase of our physical environment—our architecture, our transportation and our methods of communication—has changed its form drastically in the past fifty years, the book today has essentially the same physical form it had two centuries ago. So, too, it is no accident that most of the designers who have made an important mark on the format of the contemporary book have come from other fields of design such as architecture, industrial design and painting. All of these design areas have been involved in the dynamic and vital changes so typical of this century.

A characteristic of the tradition of fine book making has been its close alliance with scholarship and humanism. Persistent emphasis on the "word" rather than on the "visual symbol" has slowly made an art that was once the glory of the visual lapse into an art com-

*Top: Title page from Jan Tschichold's
TYPOGRAPHISCHE GESTALTUNG, published in 1935
A typical example of the elegance and
control found in this master's early work
Center: An early Bauhaus book designed
by Adolph Meyer and dating from 1924. An
example of the simple, strong, mechanistic
style which characterized Bauhaus work and
which still exerts an influence today
Bottom: FRANZ KAFKA AND PRAGUE by Pavel
Eisner, a 1950 design by Ladislav Sutnar
one of the modern pioneers. An instance
of the modern designer's characteristic
disinterest in the classic conceptions of
type mass and margins*

prising the weakest of "literary" and antiquarian elements. If one goes back far enough—to very early printing or even to early manuscripts—one finds a richness and power of form more closely allied to a truly modern sensibility than are the polite books of the seventeenth and eighteenth centuries. One thinks, for example, of the great Irish manuscript dating about the eighth century, the Book of Kells. Its distortion and decoration, use of drawing, unusual margins, richness of texture and general principles of organization make it seem more contemporary with us than do manuscripts and books of a much later date.

It is in European countries most removed from the English tradition, which placed its stress on the "word," that we find the beginnings of contemporary book design. Shortly after the turn of the century, with the new architecture as a stimulus, Germany was already beginning to break the matrix of traditional design, and by the late 'twenties in that country one encountered books in a rather mature modern idiom—for example, those the Bauhaus produced. Meanwhile in Czechoslovakia, the state design school in Prague was producing extremely fine work under the direction of Ladislav Sutnar. And, strongly influenced by constructivist painting and sculpture, Jan Tschichold was evolving principles of contemporary typography which still seem fresh and alive today.

In the general field of publishing, the "vulgar" art of advertising, promotional design and periodical design were far in advance of the art of the book. Because

Von Friedrich Schlegel:

Typographische Gestaltung

Benno Schwabe & Co. Basel 1935

BAUHAUSBÜCHER

SCHRIFTLEITUNG:
WALTER GROPIUS
L. MOHOLY-NAGY

EIN VERSUCHSHAUS DES BAUHAUSES
IN
WEIMAR

3

EIN VERSUCHSHAUS DES BAUHAUSES IN WEIMAR

ZUSAMMENGESTELLT VON
ADOLF MEYER

ALBERT LANGEN VERLAG MÜNCHEN

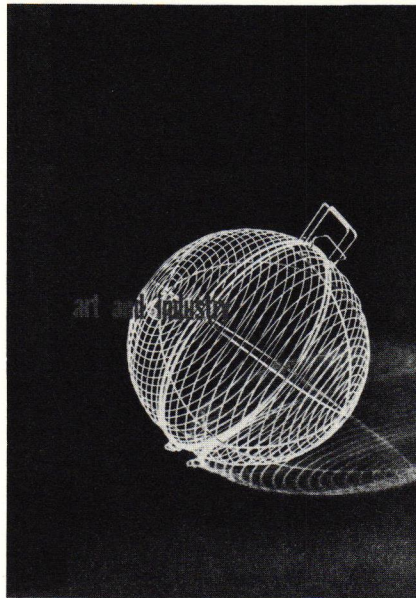
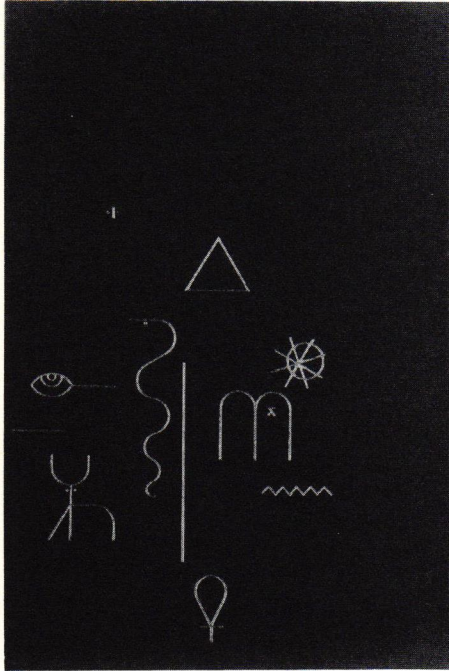
the Powder Tower, the usual district of street prostitution in Prague. It is quite irrelevant how often Franz Kafka took flight from such girls, how often he did not, whether he always remained the constant prince and always went sensibly and morally home when his friends or visitors in Prague wanted to carry on freely until dawn. There is something else much more important.

[THE GIRLS OF PRAGUE] Every ancient city has a high erotic tension; this is as true of Prague as of Vienna, of Venice as of Paris. There is something particular in the case of Prague. "The girls of Prague are pretty" not only in that flourishing old Viennese nightclub song. By that "pretty" in the Viennese ballad is meant the erotic charm of the Slavic girl; and the ballad has antecedents about which its maker could hardly have dreamt: ever since the Middle Ages from the mouths and pens of foreigners has come a veritable multitude of enthusiastically inspired testimonies of admiration for the girls of Prague. In this,

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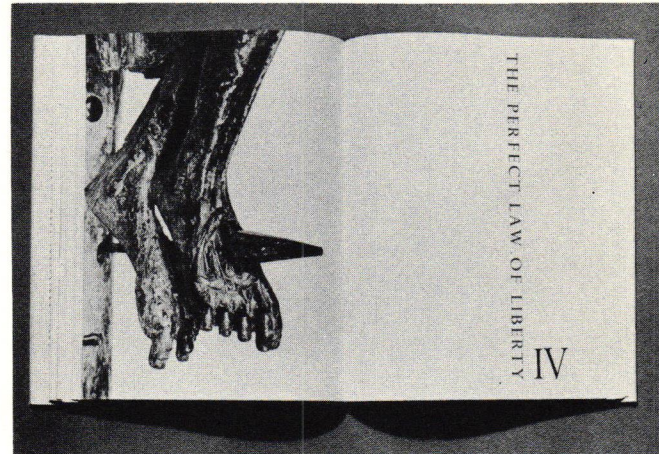
visitors from Germany are particularly emphatic, for the Czech women of Prague impress them as a true revelation. I cannot let my remarks become swollen with irrelevant details, and so, neglecting the many German enthusiasts and other foreigners, let us mention only Andersen—yes, the great and perennially beloved Hans Christian Andersen, the Andersen of the fairy tales. On August 18, 1834 he rode in a coach through the streets of Prague and called out, beside himself with rapture, in horribly garbled Czech, to the right and to the left, "Pretty maid, I love you!" [EROTIC SYMBIOSIS] A woman, far more than a man, is the quintessence of her people and race. A foreign mode of life, repellent and at the same time attractive, is embodied at its greatest concentration in women. At the bottom of the ancient worldwide barbarous violation of women carried out by the conquering enemy, lies something deeper than just the purely animal urge. The German people are a classic example of a race

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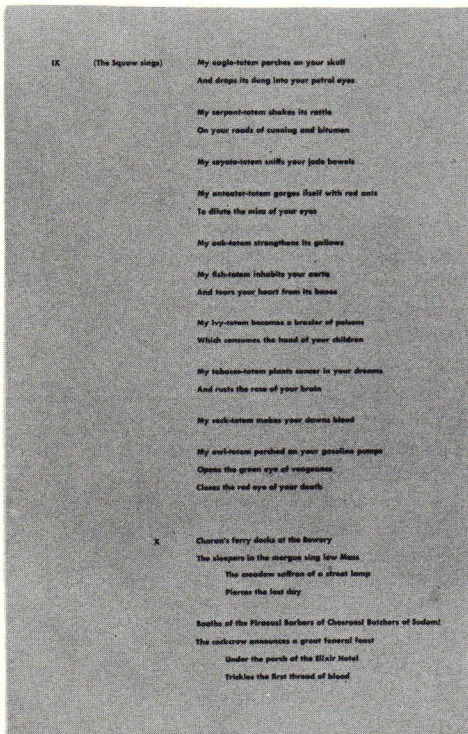
Left: Binding of *ART AND INDUSTRY* by Herbert Read; designed by Marshall Lee. This reflects the fresh approach made possible by technical innovations. The printed photographic cover is protected by a laminated plastic sheet.

Far left: *THE TABLES OF THE LAW* by Thomas Mann; designed by Paul Rand. Although the binding shows the use of traditional gold stamping, its design has a timeless quality related to the book's theme.



Above: One of five division pages from *BREAD IN THE WILDERNESS* by Thomas Merton; designed by Alvin Lustig. An example of the use of photography to give a fresh visual and emotional sense to a traditional subject.

Left: *ELEGY OF IHPETONGA* by Yvan Goll, with four original Picasso lithographs; designed by Alvin Lustig. A contemporary example of the expensive, limited-edition book. Although printed on various-colored, hand-made papers, the type has been machine set. The page is defined by the long narrow columns of the poetry.



of the living needs of these popular arts, they never hesitated to use all the technical and esthetic devices which would help them communicate more powerfully, and they have never been restricted by the sense of tradition that has hampered the book. And though the book has staunchly resisted attempts to sully it, the success of the "vulgar" arts in finding a vital link with the present has had a very direct and significant effect on the design of the book.

The elements that make up a traditional book and those that constitute a contemporary book are identical. The design of a book is an extremely subtle problem; as compared with the design of a magazine, it suggests rather the workings of a string quartet than those of a symphony orchestra. It involves a series of delicate relationships such as type selection, scale of type to the page, area of type on the page, width of margins, proportions of the book, choice of paper. These and similar nuances add up to a total that somehow must seem organically related to the material.

Not only are the elements of design the same in both the traditional and the contemporary book, but the factors that produce quality are identical in both instances. Wherein, then, lies the difference between them?

Perhaps the one factor that distinguishes the contemporary from the traditional designer is the willingness of the former to let the problem act upon him freely, without his having preconceived notions of the form a solution should take. Of course, the traditional designer does this also, but within narrower limits. The traditionalist allows that certain type faces be used and others not; for him, the margin relationships are fixed, as are the proportions of the type page. In short, he accepts a whole series of inflexible rules that purport to carry on the wisdom of the past, slavishly following them in the firm conviction that by doing so he is maintaining the great tradition. Thus, one authority (who actually has made very important contributions to the art of the book) has issued such statements as these: "The typography of books . . . requires an obedience to convention which is almost absolute . . ." and "There is no reason for a title page to bear any line in a type larger than twice the size of the text letter . . . It [the title] should be set in

spaced capitals as a rule." Like all laws, some of these have a sound base and they must be understood before they are transgressed.

The attitudes towards the surface on which the artist works, the use of the multiple axis, the breaking of the classical frame, new concepts of space—all of the working vocabulary of the contemporary architect, designer, painter or sculptor—have made their way, slowly and painfully, into the art of book design. The modern book designer does not necessarily determine proportion according to the Golden Section, and if he wishes to explore Oriental conceptions of proportion, he feels free to do so. He does not feel that the bottom margins must always be the largest and the inner margins, the smallest; nor, on the word of some authority, does he accept the fact that some types are "illegible," when his experience has proved otherwise. He feels that there are no fixed rules about chapter openings, running heads or the treatment of folios—no rules, in short, such as those that limit the means of the traditional book designer.

For the contemporary designer, a whole new world of proportions has opened up in the past fifty years; he can change the basic size of the book which, in most cases today, is some dull variant of the Golden Section. He has at his disposal a whole scale and variety of type faces. Drawing, photography and color are elements that he now can use to help give the book its sense of visual richness, a sense that is rightly a part of its heritage.

But even apart from these means, the designer now can take advantage of technical advances—mechanical typesetters, photo engraving, high speed presses and hundreds of other developments that have no historical counterpart. Indeed, it is often simply the inability to accept these technological changes that distinguishes the "fine" printer-designer from the "commercial" printer. The former would be closer to upholding the great tradition he loves if, instead of lavishing care and a sense of quality on methods that have neither technical, economic nor esthetic validity, he were to adopt attitudes toward printing that are compatible with the machine and seek to develop in machine printing its own high standard of quality.

The early great printers thought it part of their nat-

ural role to design and cut their own type faces, manufacture their own ink and paper, design, compose and print their books, provide them with bindings and, in many cases, exercise a scholarship and display an erudition that made them publisher as well as printer. They were, besides, technical and esthetic innovators.

Today the industry is fragmented, and it would be difficult to find these talents combined in one organization, much less in one individual. Because of the high degree of specialization now, the role of the designer of books has become unclear; usually he has less direct contact with the technical aspects of production, and this means that he has less control of detail, which is such an integral part of quality.

In our time the designer functions in any one of several ways. The free-lance designer works with different publishers on a single-book basis. The designer

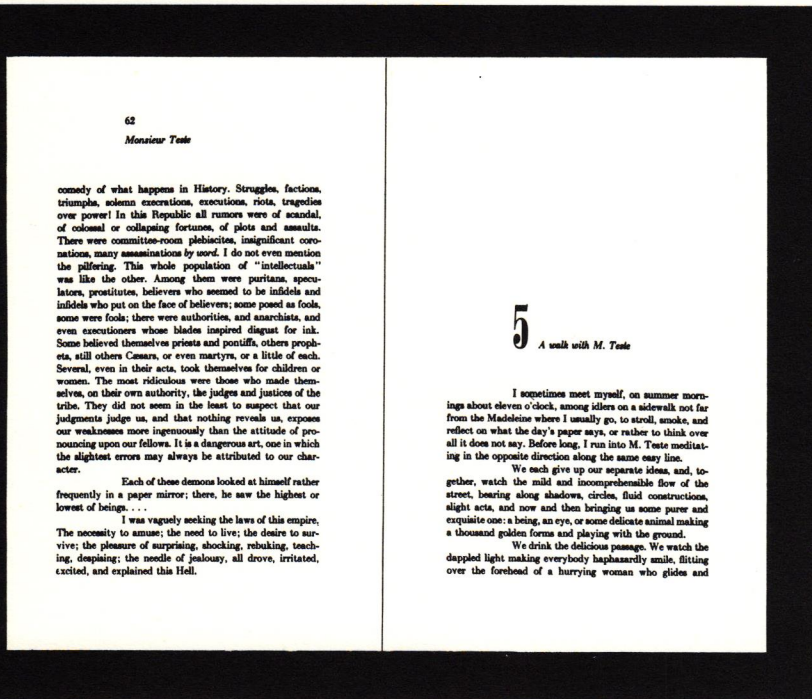
who is employed full-time by a publisher is generally required to work on a tremendous number of books a year, seldom being given time to do much more than a competent job. A number of free-lance designers service as many as three or four small publishing houses on a retainer basis, but because of the quantity of work that they do, they are usually little more than production control men.

A fairly recent phenomenon is the designer-employee of the big book printing plant. H. Wolff, Inc., of New York, perhaps pioneered in America, offering the small publisher, who can rarely afford a really good designer, the services of a highly trained professional, Marshall Lee, who is backed up by a production staff. Lee has ably demonstrated the high standards of quality and imagination that are possible in the design of the trade book when it is controlled by a good designer who is close to the means of production.

The designer for the university press usually works in a freer intellectual atmosphere and without the economic pressures that bear on the more commercial publishing houses—and these conditions naturally are reflected in the superior design of most university press books.

Finally, there is that vanishing craftsman, the designer-printer who, with an extremely small shop, still assumes the traditional role of being both designer and printer.

Today, when the very form of the book is being threatened, first by the tremendous competition it receives from other visual media and secondly by its own inherent economic weaknesses, the need for fresh and imaginative thinking is greater than ever. The steady dwindling of book sales and the inexorable rise of production costs are leading to an inevitable and imminent crisis. For all the mechanization of printing, the cost of the average mass-produced book is still out of proportion in physical value to thousands of objects that can be bought for the same amount of money. The paper-bound book is one attempt to cope with the problem. But perhaps the very form of the book needs to be redefined so that some less expensive and cumbersome method can be evolved to transmit man's verbal heritage.



MONSIEUR TESTE by Paul Valery; designed by Alvin Lustig. A chapter opening showing clear handling of subtle detail such as relation of running head, folio and indentation.

CONTEMPORARY BOOK DESIGN: 2

by Joseph Blumenthal

Book design is a severely circumscribed form of applied art in which one consideration—ease of reading—is the absolute to which all other factors must yield. The function of book design is to provide an appropriate vehicle for a given piece of literature. The designer employs the printed alphabet, arranges it, disposes it and manipulates it within the confines of a restricted space, hoping that he may produce an object of articulate beauty and, perhaps, nobility. But always the text must remain the big show. These are platitudes to which all designers and printers have paid lip service. William Morris and others before and after him wrote about the book beautiful with one hand and designed unreadable tomes with the other.

In all the applied arts, granted, suitability to purpose is of prime importance. When we wish to buy a chair, we have a wide choice of design, price, function, etc. But for a certain book, there is usually only one edition, and we must accept its typographic design. Thus, every publisher must present his books with the utmost discrimination.

Something much more, too, is asked of book design. It should have substance far beyond a pleasing novelty. It must have moral value, authority, nobility. It should have a sense of history, of enduring through the ages. This is the heritage of the book and book design must honor it, otherwise the designer fails in his primary responsibility.

In any discussion of book design, it is essential to understand the differences between it and its seductive sister, advertising display typography. The advertisement or direct mail piece is designed to shock the reader to attention and, in a split second, make him purchase an article which he may not want, and which is in competition with a thousand others. The more bizarre the advertisement, the better, for the winning factor is the sale, not good taste. On the other hand, the book buyer has already made his choice. He is not

choosing between displays; he buys for the text. And so, an engaging, calm, reasoned and lucid design is devoutly to be wished. This does not rule out imagination, but it does rule out the designer who over-decorates or over-stimulates, making the reader leaf from page to page in the hope of finding some unsullied text.

Repetition is a factor unique to book design, of all the graphic arts, and it is the designer's most difficult problem. The text page is the most inhibiting and most important phase of his job. He has considerable freedom with the cover, title page and a few pages of front matter, yet he has also to contend with the traditional rectangle of type which repeats itself hundreds of times with no variation except perhaps in a running head or a page number. If paper and manufacture are mediocre or worse, this repetition becomes the bottomless pit of despair.

In the great books of the past, the text page—stemming directly from its noble progenitor, the handwritten manuscript—was the finest expression of the book's design. It has taken five hundred years for printing to arrive at the point of mass production where text pages must be suffered with resignation by the designers. Indeed, publishers now frequently request free-lance designers to provide a cover and title page for the completely set galley proofs of a book. Thus, text pages are now too often nothing more than hundreds of undesignated tails tied to a few pages of well-designed front matter. And this fact has heightened the tendency to over-design the early pages of the book. Or has caused some severe irritants on the text pages themselves. To use fancy running heads, oversize folios and distorted margins is not necessarily to be modern. On the other hand, it is possible to arrange pleasing text pages within the strict limitations of time and budget. This requires the combination of a few rare qualities, i.e., knowledge, skill, discipline and imagination. A few men and women are now producing such pages in the United States, but it

Thomas Jefferson's Farm Book

WITH COMMENTARY
AND RELEVANT EXTRACTS FROM
OTHER WRITINGS

EDITED BY EDWIN MORRIS BETTS



PUBLISHED FOR
THE AMERICAN PHILOSOPHICAL SOCIETY
BY PRINCETON UNIVERSITY PRESS
1953

Cardano

THE GAMBLING SCHOLAR

By Oystein Ore

WITH A TRANSLATION FROM THE LATIN
OF CARDANO'S BOOK ON GAMES OF CHANCE, BY
SYDNEY HENRY GOULD



PRINCETON, NEW JERSEY
PRINCETON UNIVERSITY PRESS
1953

THE POETICAL WORKS OF EDWARD TAYLOR

Edited with an Introduction and Notes by
THOMAS H. JOHNSON

ROCKLAND EDITIONS · NEW YORK

Top: Title page of Cardano's THE GAMBLING SCHOLAR,
published by Princeton University Press;
designed by P. J. Conkwright.

The playing card was drawn by Richard Snedeker
from an old specimen. Page size: 5½ x 8½.

Center: Title page of JEFFERSON'S FARM BOOK,
published by Princeton University Press;
designed and illustrated with a wood-engraving by
P. J. Conkwright. Page size: 6⅞ x 9¼.

Of these two examples, Conkwright notes:

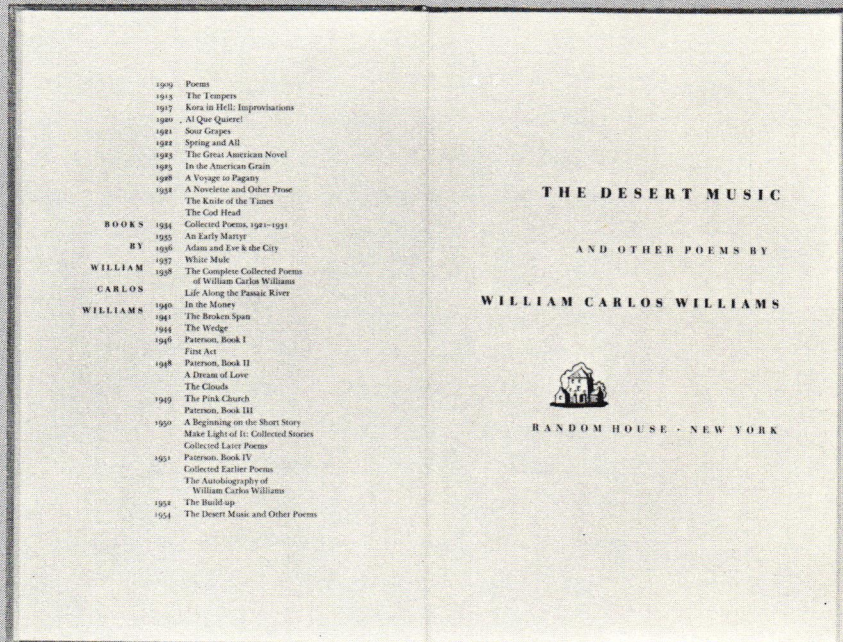
"The types used on the title pages
are various and unrelated by name. Color and
structure are more important, it seems to me,
in harmonizing types, than their names."

Bottom: Title page of THE POETICAL WORKS OF EDWARD TAYLOR,
published by Rockland Editions, New York;
designed by Joseph Blumenthal and printed at
The Spiral Press. Page size: 6½ x 10. Type: Baskerville.

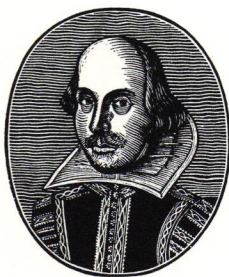
Top: Title page spread of *THE DESERT MUSIC* by William Carlos Williams, published by Random House; designed by Joseph Blumenthal and printed at The Spiral Press. Page size: 6 x 9. Types: display in Bodoni Bold and Extra Bold.

Bottom right: A text page spread from *THE ALPHABET OF CREATION*, illustrated by Ben Shahn; published by Pantheon; designed by Joseph Blumenthal and printed at The Spiral Press. Page size: 6¾ x 10¾. Type: Emerson (designed by Blumenthal).

Bottom left: Title page of *THE SONNETS OF WILLIAM SHAKESPEARE*, published by Penguin Books, England; designed in 1949 by Jan Tschichold, with a portrait illustration by Reynolds Stone. For an early example of Tschichold's work, see page 3.)



WILLIAM SHAKESPEARE
 THE SONNETS
 AND
 A LOVER'S COMPLAINT



PENGUIN BOOKS
 HARMONDSWORTH · MIDDLESEX
 ENGLAND

And when the Ayin had left,
 Samekh entered saying: "O Lord,



be it Thy divine will to create the
 world through me, seeing that
 Thou art called Samekh after me,
 the Upholder of all that fall!"

But God said, "Remain, Samekh,
 where you are. For you must con-
 tinue to uphold all that fall."



is not the province of this brief paper to single them out.

Perhaps the most important, and at the same time the most subtle, element in book design is the "feel" of the book. This should depend primarily on the text. Somehow, the finished book should appear to have designed itself, and no two books should be alike.

Format is the first consideration. For the designer who is not committed to a publisher's standardization, there are subtle variations in the relation of width to height. In the choice of paper, there are relationships of bulk, color and texture. The choice of type is very wide and only the experienced technician understands its many possibilities, but in the end the arrangement of type is far more important than the type itself. Length of line, spacing between lines—all this is important. Then comes design of the front matter and cover. Finally, it is the harmony of the whole and its excellence of manufacture that causes a book to give pleasure. Poor presswork and poor binding will nullify a designer's most gallant efforts.

During the first four hundred years of printing, the changes in the printing process were chiefly in speed of production; the process itself, direct relief printing, remained essentially unchanged. Good printing and its design consisted of well-composed type, well-arranged and well-printed on good paper. The arrangement of the title page and front matter depended solely on the type and type ornament available to the printer. Spot decoration was limited to the publisher's or printer's mark. The classic woodcut constituted the illustration and it conformed in spirit to the type page. When the printer was not the designer himself, he employed one.

But what about manufacture and craftsmanship today? No reader of this magazine need be told that it requires knowledge and intelligence to make the transition from the drawing board to the finished object. This has always been effected most successfully in the small shop which is now all but extinct. Today the paper, printing and binding operations depend on mass production, for where it is still possible to produce a run of 100 well-made chairs or cabinets, an edition of 100 books would have to be marketed at a cost that would seem astronomical to a public which already finds hard-bound books too expensive.

The trend toward mass production of books has caused an almost complete separation between designer and manufacturer. Today's designers work on the drawing board for a plant which may be several hundred miles away. The plant is a large commercial manufacturing unit whose main objective is to keep the presses rolling. Whether we like it or not, we must live with this twentieth-century situation and not weep for the vanishing one-man designer-producer. In all of the products of the great presses of the past, pure craftsmanship supplied a tactile pleasure which, with lucid and imaginative design, made a book of stature. Today we have less craftsmanship, and sound design must compensate as far as it can for the loss of this inherent quality of materials and manufacture.

Since the advent of offset printing, it has not been necessary for the designer and illustrator to be technicians in printing. The offset plate can, theoretically at least, reproduce anything the artist puts on paper. Display type can be arranged in paste-ups and rearranged by the camera. Although most books are still printed by letterpress from metal type, the freedom of offset printing has introduced a much greater latitude into the arrangement of printers' types. And further vast changes are coming. Photo-electric composition for text pages is in the foreseeable future. What it will do to the design of books is best left to the future to determine.

Within the limitations mentioned above, the principles of modern design are being gradually incorporated into bookmaking. Fixed, rigid reading habits and separation of the designer from the complicated high-speed manufacturing process seem to me to be the chief deterrents to a successful solution of modern design in bookmaking. Brightness and freshness, simplicity, forthrightness, color, are all available to anyone with sufficient taste and knowledge. No designer should make period books because the text on which he is working was written in the past. Neither is it necessary that he sacrifice the reader to his own whimsicalities or to the competition of industrial design. That the transition from a traditional to a modern style is being made is quickly apparent to anyone who will compare the most vigorous of today's bookmaking with that of a generation ago.

DESIGN FOR PAPERBOUNDS

by Alexander Nesbitt

During 1953, American publishers offered more than 10,000 titles in new paperbound editions. Both from the literary and design standpoints most of them were poor. In the free-for-all competition for the book-buyer's attention, the major eye-catching device was a sensational or sexy cover. There was little evidence of any intention to attract or beguile the prospective reader with good book design.

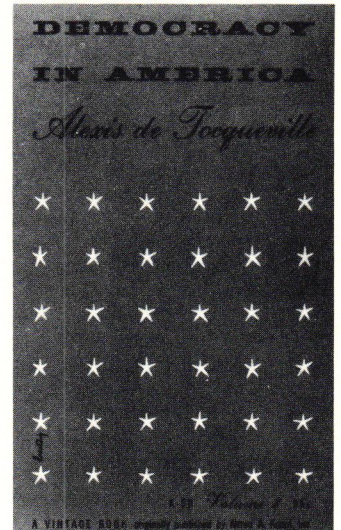
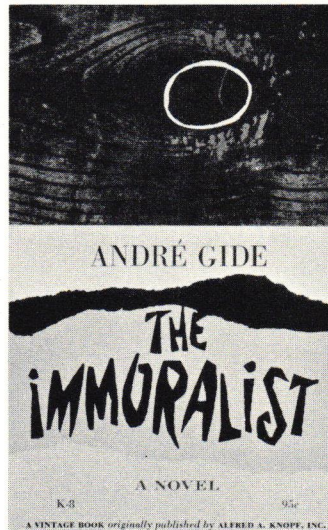
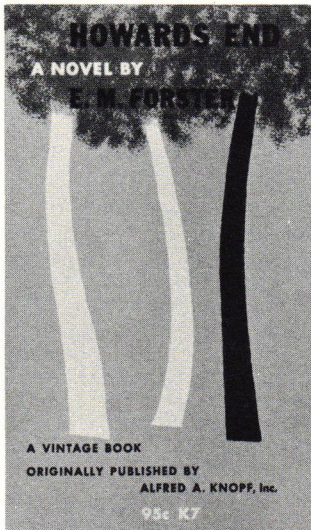
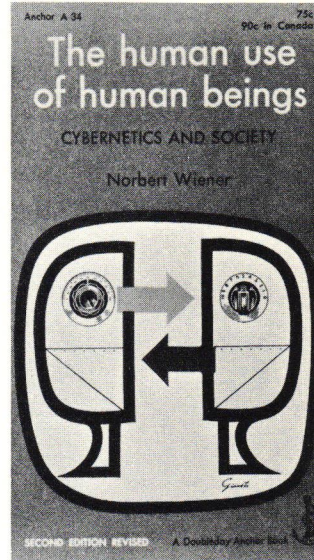
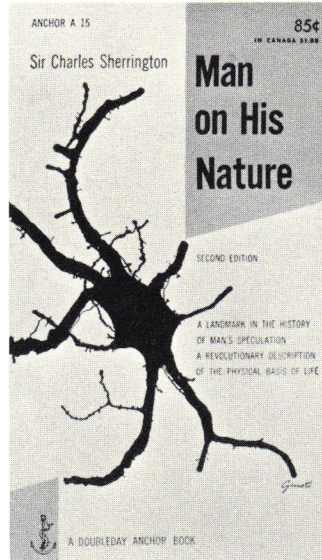
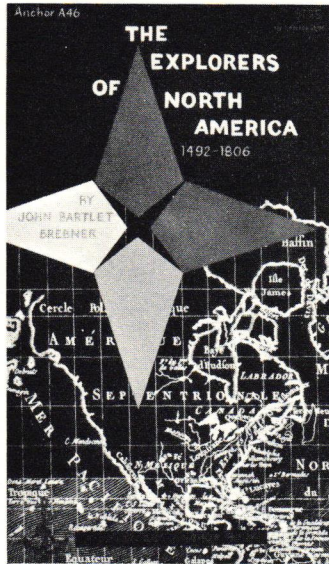
In the same year, however, a different kind of paperbound book made its appearance. It had exceptionally high literary quality and was, moreover, a well-designed book. Fully as remarkable as the literary, visual and economic attractiveness of this excellent paperbound was the fact that it was introduced at a critical moment in the brief history of paperbound publishing. It had been apparent a year before that the market for popular paperbounds was becoming glutted: many shipments of them were being returned to publishers in unopened packages. That in this state of surfeit there proved to be a lively market for a well-designed series of real literary merit is a tribute to those who took the initiative in publishing it as well as to the book-buying public that welcomed it.

The new series, which came out under the imprint of Anchor Books, was launched by Doubleday. So remarkable was its success that since it first appeared no similar series have been started: Vintage Books, introduced this fall by Knopf, and Meridian Books, now being prepared by Noonday Press for late 1954 release. I am convinced that the popularity of the books so far issued in these series is in large part attributable to a new kind of book design that has been

projected in a really creative program. To the convinced designer, who understands what design means to the human spirit, there is nothing mysterious about this.

The first book to appear in the Anchor series was an edition of the great Stendhal novel, *The Charterhouse of Parma*. This book and the succeeding Anchor titles have written a publisher's success story for the Doubleday organization, whose expressed twofold purpose in publishing the Anchor series has undoubtedly been fulfilled: the books have supplemented the reading programs in American colleges, and they have extended the reading horizons of the more literate adult public. In addition, the desire to produce "quality reprints" at a small cost to the buyer has been realized: the 510-page *Charterhouse* sells for \$.95; the other books in the series range in price from \$.65 to \$1.25. What seems most important, though, is that the Anchor series was produced on a purposive-design basis, and that initially the design factor had a lot to do with its success.

It is always difficult to discover who really originated an idea or a program within a large organization, and Doubleday in this respect does not differ from the norm. No one person, it seems, was responsible for the design of the Anchors. The format and typography have been to a great extent under the supervision of Diana Klemin. (She is quick to acknowledge, though, that the series became so popular and expanded so fast that all the Doubleday designers—including Alma Cardi, James Leach and Joseph Ascherl—have contributed to it.) Paper was carefully considered: the sheet is better than that used in the ordinary pocketbook. The page size is 4 3/16" x 7 1/8", with a



Above, top row:

John Bartlet Brebner's THE EXPLORERS OF NORTH AMERICA (Anchor), designed by Sydney Butchkes;

Sir Charles Sherrington's MAN ON HIS NATURE and Norbert Wiener's

THE HUMAN USE OF HUMAN BEINGS, both Anchors, both designed by George Giusti;

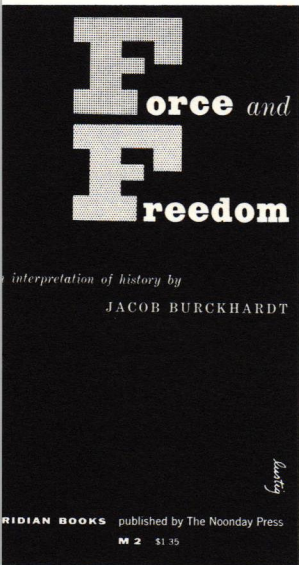
Jakob Burckhardt's FORCE AND FREEDOM (Meridian), designed by Alvin Lustig.

Bottom row:

E. M. Forster's HOWARD'S END (Vintage), designed by E. McKnight-Kauffer;

Andre Gide's THE IMMORALIST (Vintage), designed by Antonio Frasconi;

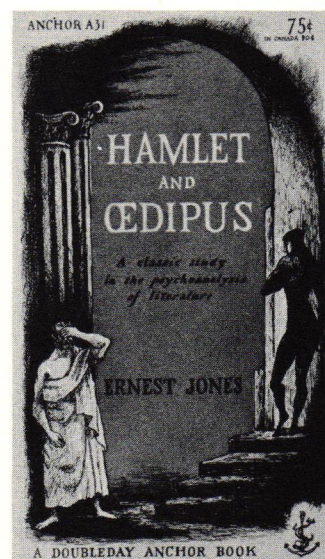
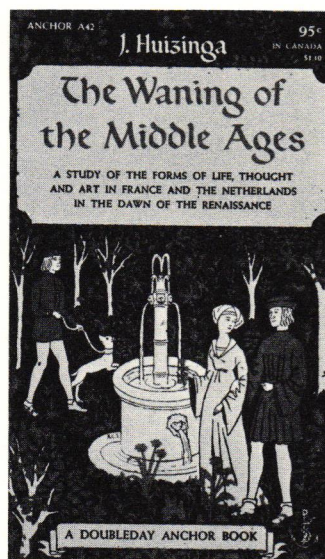
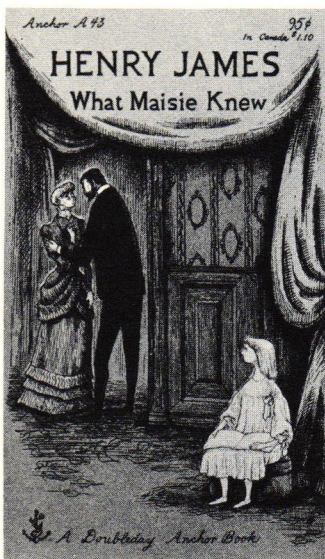
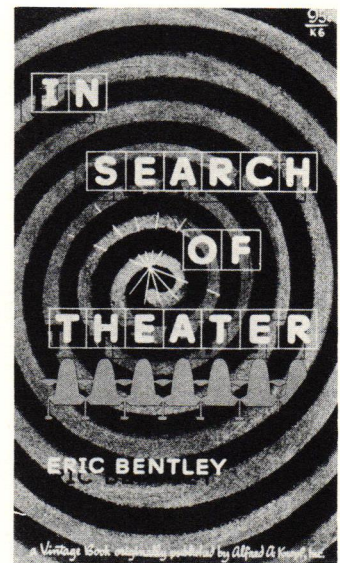
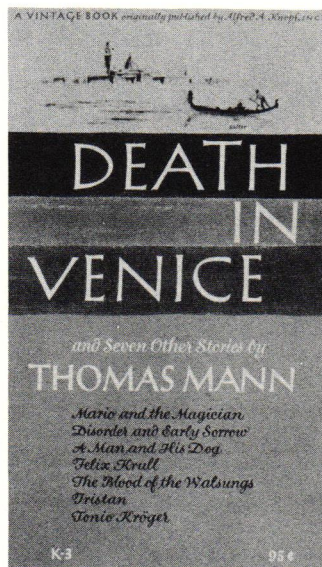
Alexis de Toqueville's DEMOCRACY IN AMERICA (Vintage), designed by Alvin Lustig.



Below, top row:
 Thomas Mann's *DEATH IN VENICE AND SEVEN OTHER STORIES* (Vintage), designed by George Salter;
 Eric Bentley's *IN SEARCH OF THEATER* (Vintage), designed by Bill English.

Bottom row:
 Henry James' *WHAT MAISIE KNEW* (Anchor), designed by Edward Gorey;
 J. Huizinga's *THE WANING OF THE MIDDLE AGES* (Anchor), designed by Christopher Simon;
 Ernest Jones' *HAMLET AND OEDIPUS* (Anchor), designed by Edward Gorey.

Contrasts in design



and dissocial children but also so-called problem children and others suffering from neurotic symptoms. A strict definition or delimitation of these groups is difficult because they tend to merge into each other. You are familiar with these cases from everyday observation, in social work, in the child-guidance clinic, in the Juvenile Court, and in similar contracts.

At the outset, it is important that we learn to differentiate the phases of dissocial behaviour. Every child is at first an asocial being in that he demands direct primitive instinctual satisfaction without regard for the world around him. This behaviour, normal for the young child, is considered asocial or dissocial in the adult. The task of upbringing is to lead the child from this asocial to a social state. But this training cannot be successful unless the libidinal development of the child pursues a normal course. Given certain disturbances in the libido organization, the nature of which cannot be discussed here, the child remains asocial or else behaves as if he had become social without having made an actual adjustment to the demands of society. This means that he has not repudiated completely his instinctual wishes but has suppressed them so that they lurk in the background awaiting an opportunity to break through to satisfaction. This state we call "latent delinquency"; it can become "manifest" on provocation. The change from latent to manifest delinquency usually occurs gradually during a period in which no definite symptoms are to be seen, but in which "susceptibility" can already be perceived. Observant parents recognize that the child in this state is endangered, and seek help in the guidance clinic. The child brought to us in this phase of susceptibility offers the best prognosis for treatment. However, during the treatment in this period, we must be prepared for surprises; for example, a symptom may suddenly disappear. The beginner in this field is often deceived by this, thinking that he has achieved a cure. But the disappearance of the symptom may indicate only a return to the former latent condition. The instinctual wishes

Art History Specifically

a story without an end. A wayfarer offered such a tale and began by saying; 'Once there was a beehive, and one bee went in, and then another bee went in, and another, and another.' He went on till the weary king asked whether the story could not be proceeded with. 'Not till all the bees were in.' 'And when was that to be?' 'Never.'

Art history, if it is to be more than one way among others of keeping adolescents of all ages out of mischief, must avoid being too curious about the less significant schools of art, schools based largely on successive copying, and leading nowhere, as is the case with late Gothic, with much of the so-called early Christian, much of Carolingian, most of the too numerous illuminated manuscripts from the inferior scriptoria of the Othonian and later periods, and with much mediaeval Florentine and Sieneese, not to speak of more provincial paintings, over which I myself have wasted so much time, and by example induced others to waste even more.

Art history is the story of what art has created, of the problems that it has had to solve before producing what it did; of what it could achieve and transmit; to what spiritual needs it gave expression, thereby bringing them into the field of consciousness, what technical or psychological handicaps prevented it from yielding better fruit at given moments. It should tell what art shapes were presented to the public from age to age by artificers and artists; how related these objects were to one another, how lit and how coloured. The public itself can only accept or reject. It cannot invent, nor can it be credited with expecting anything definite. Yet it is not quite passive. In historical times at least, it has never been entirely deprived of choice, limited as that choice may have been. Even in pre-dynastic Egypt, the

backs of the disturbed fish came into sight. The children paddling in the puddles round the edges amused themselves with catching gleaming handfuls of small fry, which they flung into pails of clear water. The water in the pond was muddy and soon became more and more thick and troubled owing to the agitation of the fish. Their abundance was beyond all expectation: four farm laborers, dipping into the water at random, pulled them out in handfuls. I was sorry that Marceline had not arrived and decided to run and fetch her, when a shout signaled the appearance of the first eels. But no one could succeed in catching them; they slipped between the men's fingers. Charles, who up till then had been standing beside his father on the bank, could restrain himself no longer; he took off his shoes and socks in a moment, flung aside his coat and waistcoat, then, tucking up his trousers and shirtsleeves as high as they would go, stepped resolutely into the mud. I immediately did the same.

"Charles!" I cried, "it was a good thing you came back yesterday, wasn't it?" He was already too busy with his fishing to answer, but he looked at me, laughing. I called him after a moment to help me catch a big eel; we joined hands in trying to hold it. . . . Then came another and another; our faces were splashed with mud; sometimes the ooze suddenly gave way beneath us and we sank into it up to our waists; we were soon drenched. In the ardor of the sport, we barely exchanged a shout or two, a word or two; but at the end of the day I became aware I was saying "thou" to Charles, without having any clear idea when I had begun. Our work in common had taught us more about each other than a long conversation. Marceline had not come yet; she did not come at all, but I ceased to regret her

had just got in from the field and Shumann had tried to collect his one-O-seven-fifty but they wouldn't pay him. So I couldn't cross Grandlieu and so we walked on to the Terrebonne even though this is the last place in town a reporter's got any business being at halfpast ten at night, what with all the airmeet getting drunk here, and half of Mardi Gras already—but never mind; I already told you that. So we come on over and Jiggs went come in and still I don't get it, even though I had noticed the boots. So I come in and there she is, standing by this greaser chamberpot and the lobby full of drunk guys with ribbon badges and these kind of coats that look like they need a shave bad, and the guys all congratulating one another about how the airport cost a million dollars and how maybe in the three days more they could find out how to spend another million and make it balance. And he come up, Shumann come up, and her stiller than the pot even and looking at him, and he says they dont pay off until Saturday and she says 'Did you try? Did you try?' Yair, trying to collect an installment on the hundred and seven bucks so they can go to bed, with the kid already asleep on the sofa in the madam's room and the parachute guy waiting with him if he happened to wake up. And so they walked up to the hotel from Amboise Street because it aint far, they are both inside the city limits, to collect something on the money he was under the delusion he had won and I said 'Amboise Street?' because in the afternoon she just said they had a room down in French Town and she said 'Amboise Street' looking at me without batting an eye, and if you dont know what kind of bedding-houses they have on Amboise Street your son or somebody ought to tell you: yair, you rent the bed and the two towels and furnish your own cover. So they went to Amboise Street and got a room; they always do that because in the Amboise Streets you can sleep tonight and pay tomorrow because a whore will leave a kid sleep on credit. Only they hadn't paid for last night yet and so tonight they dont want to take up the bed again for nothing, what with the airmeet in town, let alone the natural course of Mardi Gras. So they left the kid asleep on the madam's sofa and they come on to the hotel and Shumann said they dont pay off until Saturday and I said 'Never mind; I got Jiggs outside' and they never even looked at me. Because I hadn't got it then that Jiggs had spent the money, you see: and so we went out to the taxi and Jiggs was still standing there against the wall and Shumann looked at him and says 'You can come on too. If I could eat them I would have done it at dinnertime' and Jiggs comes and gets in too, kind of sidling over and then ducking into the cab like it was

maximum type measure of twenty-one picas. Type is never smaller than nine point with two points of leading. This size, in the widest measure, has only been used on such lengthy books as *The Charterhouse*. Since that initial volume, the type has generally been larger and the text block has been reduced both laterally and vertically to allow for more pleasing margins.

All the Anchor covers are printed from line cuts. Some of the designs are extremely attractive—one might mention those by George Giusti and Walter Allner, especially. However, as the series grows larger, the design of the covers in general seems to vary more in quality. The pressure to produce may have become too great at Doubleday so that the "quality reprint" is becoming just a reprint.

One of the difficulties could lie in the separation of art direction and typographic design, a separation which does not seem to help the relation of the cover to the body of the book or to its content. But the basic problem is that the covers are still treated too much like book jackets. Jackets are simply glorified point-of-purchase devices; fortunately, in most cases, they sever their association with the book before very long. Paperbound covers, though, remain with the volume: they should not be handled in an all-too-brutal advertising fashion.

By the end of 1954, Anchor will have published forty-three titles. The forty-fourth volume, Wylie Sypher's *Four Renaissance Styles*, with a cover design by Antonio Frasconi, will be a work especially commissioned for the series, not a reprint. Into this expanding scheme of things we may well inject a word of advice: the powers-that-be at Doubleday would do well to reappraise their design intention, which seems to waver very much from designer to designer and from art director to art director.

It is quite clear that the Knopf Vintage books were inspired by the success of the Anchor series. The story of André Gide's novel, *Lafcadio's Adventures*, explains the connection perfectly. Doubleday leased this book from Knopf and it appeared on the first Anchor list. It sold more than 30,000 copies in this paperbound edition during the first year; the Knopf hard-cover edition sold only about 200 copies a year for the past

ten years. Can anyone doubt that this startling result had something to do with the prompt issuance of the Vintage series, or be surprised to find Gide's *Traité de morale* among the first nine Vintage books?

Knopf, in contrast to Doubleday, is taking its titles from its own backlist, offering them as a possible solution to the problem of keeping good, serious books in the active market. It is an interesting point that the Knopf editors do not consider the Vintage edition a replacement for the original edition on their backlist but merely intend it to satisfy a different market—evidently the same as that reached by Anchor Books.

All the designing for the Vintage Books was done by Harry Ford of the Knopf staff. The books are a trifle larger than the Anchors, have a somewhat better paper and are just a bit more distinctive in their handling. They are uniformly priced at \$.95. In most instances Ford has tried to use a type that is the same as, or similar to, that of the original book. He has also tried to retain the original title-page design in a smaller size.

Sidney Jacobs, who is in charge of Knopf production, has worked out a scheme for using three different paper-surfaces in the series. Normal-length books are printed on a basic forty-five pound free sheet which will stand up well and is free from elements that yellow quickly. Somewhat lengthier books use the same sheet with some calendaring to decrease the bulk. The really voluminous texts are printed on a thin, smooth sheet—the same basic paper, highly calendared. Thus, the bulk of the books is controlled by calendaring; regardless of length they have a nearly uniform appearance. Like the Anchors, these books are perfect bound—held together at the back by a thin sheet of plastic glue. They open flat. Pages should not fall out; but they often do.

I am not quite sure that the Vintage covers, by the time another twenty titles have been added, will turn out much better as a group than those on the Anchor Books. The reproduction process is offset, in contrast to the line-cut technique used for the Anchor covers. My personal preference is for the clear, crisp effect of three- or four-color flat designs in letterpress; but it is actually the approach to these covers that matters, not the process. And while I feel that three or four of the covers represent acceptable solutions to this new book

design problem, the rest are undistinguished, to say the least. Antonio Frasconi's design for Gide's *The Immoralist*, Alvin Lustig's twin covers for De Toqueville's *Democracy in America* and E. McKnight Kauffer's cover for Forster's *Howard's End* are good solutions. Perhaps Ford should reconsider what he wants to do with the Vintage covers in an overall sense. The fact that he has used variations of original-edition jacket designs in some instances shows that he has not come to grips with the actual design problem.

Another entry into the well-designed paperbound field will be Meridian Books. Alvin Lustig has designed the series. Page size, a matter of much concern to the book designer, was finally set at 4½" x 7⅛". In this connection, Lustig noted that the present-day designer is often stymied by restrictions in the existing marketing operation that have nothing to do with design: in the case of paperbound books, the designer is forced to work within the size limits of the display racks furnished to bookstores, drugstores and other outlets.

Meridian Books will have better page margins than either Anchor or Vintage books. Paper is to be forty-five pound De Soto Eggshell—or possibly a somewhat better grade. All bindings will be Smyth-sewn. The books are certainly meant to last longer than those in the other series; and this, of course, is reflected in the price, which will range from \$.95 to \$1.35.

It is evident from the sketches and first proofs for the Meridian covers that the designer has considered the specific problem of the paperbound book. Indeed, we have the feeling that the Meridians could develop into the best of the paperbounds.

Arthur Cohen, the publisher of Meridian Books, decidedly wants to launch a well-designed series. In using sewn bindings, he has in mind the possibility of establishing in this country a publishing system similar to that of the French. A well-produced paperbound book that is sewn can be put into a hard binding. This fact has a bearing on Cohen's intention to publish first novels or other original material, the publication of which is almost impossible under prevailing economic conditions. (Here, perhaps, it is pertinent to add that today a hard cover represents about forty per cent of the total production cost of a book.) Meridian Books, there-

fore, could become an important vehicle for the publishing of original fiction and non-fiction; and when or if these paperbounds assume sufficient importance to their owners, they can be put into hard bindings.

It is apparent today that the publishing business is caught between economic pressure and the desire to live up to certain ideals of publishing. Perhaps the well-designed paperbound offers a way out of the dilemma. Of course, these books, designed for a discriminating audience, have been held to small printings—usually about 40,000—compared to the first printing of 225,000 for the average 25c paperbound fiction. They are not meant to flood the market: they represent a sane solution to the problem of reprinting good books and possibly of publishing original work. The titles themselves are the best gauge of the market for which they are intended; the percentage of novels is surprisingly low; the greater part of the Anchor, Vintage and Meridian lists already published or projected is devoted to works of esthetics, anthropology, history, philosophy, psychology, science, etc.

These paperbounds have, however, made possible a rather inexpensive and lively art of the book. One would like to see the format continued and developed on as high a level as possible. The slightest relaxation of design standards tends to throw the entire scheme back into the class of cheap and ugly pocket pulp from which we have quite happily had some relief for this little while past.

Anchor started off bravely enough; but somewhere along the line, the design intent of the series has been confused. Vintage has yet to get going properly. Meridians are still in the preparatory stage. The book designers and editors in charge of these series are faced with an exciting challenge. One can only suggest that they examine their efforts so far and direct their future efforts toward the highest possible standards. To extend the present program in a slovenly or haphazard fashion, with third-rate talent, is surely to end in failure. We must realize that only careful and sincere planning can produce a distinguished book. We do not have to become as severe as the French, nor as conservative as the English. American typographic design, as the recent paperbounds demonstrate, is doing very well indeed.

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